

ARS NEWSLETTER

A Supplement to American Recorder for the members of the American Recorder Society

Winter 2015

REPORT ON THE FALL MEETING OF THE ARS BOARD OF DIRECTORS

The Board met September 18-19 in Durham, NC at the home of Doug Young and Patricia Petersen. In attendance: David Podeschi, President; Ruth Seib, Vice-President; Jennifer Carpenter, Secretary; Nancy Buss, interim Treasurer; Board members Laura Kuhlman, Cynthia Shelmerdine, Tony Griffiths, Greta Hryciw, Alice Derbyshire, Nancy Gorbman, Anne Timberlake, Barbara Prescott; Administrative Director Susan Burns and AR editor Gail Nickless.

The first action was to vote in a new Executive Committee (EC members above). The Board is grateful for the leadership of the previous EC. We welcomed our new Administrative Director **Susan Burns**, who attended her first meeting.

Using the ARS Strategic Plan and redesigned initiatives, the meeting focused on projects and programs that are both ongoing and in the pipeline. The plan is reviewed at each meeting to ensure that initiatives, goals, ongoing projects, and proposed projects support the ARS mission statement.

As well as maintaining ongoing projects and creating new member benefits, the Board's goal is to increase membership. The half-price first-year membership saw a **67% increase in new members from this same time period last year.**

The Board recognizes that Chapter Representatives provide important ground-level support and help encourage chapter members to join the ARS. To foster that relationship, the Member Benefits Initiative will retool the **Chapter Liaison** program and reestablish consistent contact between the Board and chapters. The hope is that chapters will begin sharing their successes on our multiple e-platforms, particularly the ARS web site and Facebook group.

Also exciting is the new "**Traveling Teacher Program**" (details found in the October ARS NOVA edition, in an article in the Winter AR, and on the web site). We hope you will consider participating!

The Communications Initiative works to keep recorder players abreast of all ARS has to offer. The web site is one of the main platforms for information on member benefits and resources for non-members. The team is undertaking a **web site redesign** to facilitate easier navigation and make it more user-friendly. We continue to receive positive feedback on the new ARS NOVA e-mail and hope that many are learning of the opportunities available to you.

Both the Fundraising Initiative and the Educational Outreach Initiative have a common goal: to support our recorder players and teachers by offering **scholarships and grants**. Last fiscal year, we were able to increase the amount offered to individuals, supporting 12 educational outreach grants and

six scholarships. The ARS wants to continue to support recorder programs in schools through these grants; please consider donating during a fundraising appeal.

The Board members always look forward to an evening with the local chapter, which holds a potluck dinner—and to our opportunity to play with them. The **Triangle Recorder Society** warmly welcomed us; we enjoyed an evening of musicmaking led by Anne and Greta. Sincere thanks go to Doug Young, Pat Petersen and TRS for graciously hosting us!

Jennifer Carpenter, Secretary

HEADS-UP ABOUT SPRING VOTING

Two important voting issues are coming in your Spring ARS Newsletter. First, this is an election year for the ARS Board. The Spring Newsletter will contain a slate of candidates for the Board, and a **mail-in ballot**. Please read the candidates' bios carefully and send in your votes. We need your input!

The second issue concerns the ARS *By-laws*. The Board proposes two changes, which must be voted on by the full ARS membership. One proposal allows **electronic distribution and return of ballots**. Currently we are required (by Missouri law) to use snail mail for elections. An electronic option would be more convenient for some; we would like to be ready when that becomes legal for us.

The other proposal **adds Consorts and Recorder Orchestras** to our *By-laws*; right now only Chapters are mentioned. This proposal would also remove the current requirement that Chapters must "consist predominantly of [ARS] Members."

Watch for these important opportunities to influence the actions of the ARS by your vote!



Back row (l to r) David Podeschi, Tony Griffiths, Cynthia Shelmerdine (in front of Griffiths), Barbara Prescott, AR Editor Gail Nickless, Anne Timberlake, Ruth Seib, Nancy Gorbman

Front row: Greta Haug-Hryciw, Nancy Buss, Jennifer Carpenter, ARS Administrative Director Susan Burns, Alice Derbyshire, Laura Kuhlman

CHAPTERS, CONSORTS & RECORDER ORCHESTRAS CHECKUP

The **Tucson Recorder Society's** April 12 meeting featured member performances for the group, instead of having a group leader. At this "Anything goes!" meeting, members prepared any work up to 10 minutes long—solos or groups up to 12 recorders, mixed consorts including Baroque flute, harpsichord, viols, harp, violin, 'cello and singers.

A number of chapters use anthologies for the music played at an entire year's worth of meetings—but more are also incorporating music found online, as does **Triangle (NC) Recorder Society**. At its April meeting, TRS members played pieces from *www.IMSLP.org*: Henry Purcell's *Fantazia 6, Z737*; Hans Leo Hassler's *Angelus ad Pastores*; and the madrigal *Baci soavi e cari* by Carlo Gesualdo.

At its June meeting, the **East Bay (CA) Recorder Society** welcomed home **Andrew Levy** from studies with Daniël Brüngen at the Royal Conservatory of the Hague, The Netherlands. Of several works he led, one was from the German or Austrian composer and organist **Wolfgang Grefinger** (b. ?1470–80; d. after 1515), now almost unknown to us. *Ich stell leicht ab* appeared in a 1535 set of songs called *Gassenhaverlin und Reutterliedlin zu Franckenfurt am Meyn* (roughly, "street songs of Frankfurt"). It features transparent harmonies and independent voices, each with their own melodic interest.

Sheila Beardslee Bosworth led the May workshop for **Hudson-Mohawk Chapter** in Albany, NY. In "A la mode de France," she focused on early French music, including unique treatments of various psalms in four-eight parts. Music played was by Sweelinck, DuCaurroy, LeJeune, Pevernage and others; it employed sacred and sometimes naughty secular tunes—some of which remained popular through multiple generations.

The **Dallas Recorder Society** (*below*) was all smiles after its May season ending session, directed by **Paul Leenhouts** (*tallest on back row*, Director of Early Music Studies at the nearby University of North Texas).



RECORDER 'CROSS THE BORDER

The recorder consort **Bergamasca** (*above*), based in the Vancouver (BC) ARS chapter, played another concert in the sleepy little rural town of Point Roberts, WA, on June 21. The town seems to have more than its fair share of musicians, who seem to appreciate early music on recorders, so it was an enjoyable time for all. The consort loves the town's church with its amazing acoustics, and also loves host Lucy Williams—who not only arranged the gig, but put on a reception afterwards.

Program selection has been enhanced by the addition of two great basses and one contra bass—as well as the generosity of people who have created and sent low-octave arrangements, notably Doug Brandt (CA) and Dan Harmer (BC). The inspiration for these low-pitch renditions has been the Royal Winds; although we haven't come anywhere close to their playing level, we can dream.

The consort of seven people has experimented with doubling lines on four-, five- and six-part pieces. It was a discovery (although perhaps not for those with more experience) that, although doubling the bass lines at the octave often works, the inner lines sometimes benefit even more from octave doubling.

The group had fun with Thomas Campion's madrigal *I care not for these ladies*, starting with a TB recorder duo, then adding TB singing voices. After transitioning into Phil Neuman's four-part arrangement on recorders, it was repeated with the addition of two crumhorns, and finally addition of a soprano Renaissance bagpipe. Even though, in that rendition, the tuning was a little strange at times, the shock value of the unusual instruments seemed to distract the audience from any tuning problem.

Another interesting experiment was for each member to play consecutively one of the progressively complex variations of Jacob van Eyck's *Wat zal men op den avond doen*.

Bergamasca played 19 pieces in all, in a concert that lasted for two hours including intermission. Highlights, all of which are highly recommended,

include: Alessandro Striggio (1540-92), *Nasce la pena mia*; Jean-Baptiste de Lully (1632-87), Chaconne from *Phaëton*; Ascanio Trombetti (1544-90), *Diligam te Domine*; Henry Purcell (1659-95), *Fantasia Upon One Note*; J.S. Bach (1685-1750), *Sonatina from Cantata Gottes Zeit ist die allerbeste Zeit*. None of these pieces is difficult in the sense of tricky fingering, but tuning, articulation and phrasing were our goals for success.

Tony Griffiths



2016 PLAY-THE-RECORDER MONTH WILL SOON BE HERE!

Recorder players from across North America celebrate March as **Play-the-Recorder Month** (PtRM). Here are some of the activities you can participate in:

- ARS chapters and others plan special concerts and events to illustrate the versatility and beauty of this wonderful instrument.
- **March 19, 2016**, is designated as **Recorder Day!** Individuals and chapters around the world are encouraged to play this year's composition, a lively jazz tune by acclaimed performer and composer Matthias Maute, entitled *Steamed Bass and Fischmaul*. Each year a composition is selected especially for this occasion.
- Chapters and consorts are eligible to win prizes for the "**Most Creative Event.**" Submit a PtRM Contest Entry Form describing your activities: contest deadline is **April 15, 2016**.
- ARS has a **Membership Special** during PtRM. See the web site for more details soon!
- Early Music America (EMA) has designated "**Early Music Month**" as March 2016—new this year! ARS is partnering with EMA to help publicize all things early music in March; we can share our early music events on EMA's web site. Check out the EMA web site for more prizes! Plan your 2016 PtRM celebration now! To see our timeline for planning your events or for more information about Play-the-Recorder Month, visit: www.americanrecorder.org/events/ptrm.htm.

IN MEMORIAM

Alberts, Laurie G., died August 2015. She composed two ARS *Members' Library* Edition pieces: *Imitations* (2002) and *Poinciana Rag* (1996). Born in Washington, D.C., she studied French, music theory and composition at Oberlin College & Conservatory. Music was her lifelong passion, one she shared with her husband. Although the piano was her principal instrument, an Oberlin friend introduced her to the recorder. She took it up with great enthusiasm, focusing on early music and early notation. Laurie joined the Miami (FL) Chapter and the ARS in 1996. She enjoyed playing with the chapter and taking part in workshops on her many visits to the U.S. over the years. A resident of Braunschweig, Germany, she is survived by husband Dr. Wolfgang Alberts, and children Kathrin and Folker. *A generous donation to ARS has been made in Laurie's memory by her cousin, Marilyn Meek.*

Babad, Herman, 90, died September 25, 2015. An award-winning theater director and dramaturg, he performed in Yiddish theater and community theater. Life partner of the late Karen Gerson for over 25 years, he is survived by daughter Erica; son Gary; their spouses and his three grandchildren; and his ex-wife and lifelong friend, Barbara Babad. *A generous donation has been made to ARS in his memory by Swing-time Recorder Band (Erica Babad, Janet Bazner, Elise Jaeger, Jeff Kephert, Susan Moravек) to remember this "recorder enthusiast extraordinaire who was a great lover of life and all it had to offer."*

PLAY-THE-RECORDER MONTH ENTREE: STEAMED BASS AND FISCHMAUL

by Matthias Maute

The title of the piece, *Steamed Bass and Fischmaul*, was born after a conversation with a witty friend who was—rightly so!—bemused by the word "Fischmaul-technique." This technique, as far as I know, was officially launched by Hans-Martin Linde in the 1960s and helps to keep notes short by briefly opening the mouth between notes. It goes without saying that a simple movement with the tongue at the end of a note will result in the same staccato effect, albeit with significantly less effort. This more refined technique has put the "Fischmaul" out of business. Here's to its memory!

The piece was written on my way to China, where Ensemble Caprice was set to tour. The title is inspired by a delicious steamed bass that I had in a restaurant in Shanghai.

A hint for less experienced players: start by playing only the "Fischmaul" single eighths and perhaps the first note in each group of four in any treble part. Add more notes in each group as you feel comfortable, always matching the jazzy feel of the rhythm others play in the groups of four eighths.

Ensemble Caprice, a Baroque ensemble that performs on period instruments, was founded by acclaimed recorder soloist Matthias Maute, and has become known for its innovative and adventuresome approach to an increasingly expanding musical repertoire.

Maute's compositions are highly regarded and have been published by Breitkopf & Härtel, Amadeus, Moeck and Carus. He has some 30 recordings to his credit on the Analekta, Vanguard Classics, Bella Musica, Dorian, Bridge and ATMA Classique labels.

Maute teaches at McGill University's Schulich School of Music and is on the music faculty of the University of Montréal.

EDUCATIONAL GRANT UPDATE

The Educational Grant Committee was pleased to offer the following awards in September:

- Michael Parrish: \$500, "Getting Started with Recorders at Alexander!" Alexander Elementary School, Greenville, SC
- Charles Allen: \$498.19, "Renaissance Lightning Recorder Consort," Laurel Nokomis School, Sarasota, FL
- Dana Gress: \$300, "Recorder for All!" Roberts Elementary, Township, MI
- Ellen Sell: \$450, "Recorder Master Class Workshop," Angelica Center for Arts and Music, Los Angeles, CA
- Heather Dixon: \$500, "Recorder Ensemble," Lincoln City SDA School, Lincoln City, OR
- John Huffaker: \$493.24, "Bringing Recorders to the Deerwood Soaring Eagles," Deerwood Elementary School, Orlando, FL
- Linzie Mullins: \$497.10, "Recorders CAN make beautiful music," Immaculate Conception Elementary School, Memphis, TN
- Lisa Niswander: \$486.25, "Recorders All Year," Johnson Elementary School, Bryan, TX
- Samuel Sidhom: \$500, "Music Makers Recorder Club for Senior Citizens," Senior Citizens Class at University of Memphis, Memphis, TN
- Susan Matsui: \$350 for "Onward with Altos," Woodford Hollow Elementary, Williamstown, MA
- Peggy Turner: \$250 for Super Recorder Saturday," Ft. Worth ISD, Fort Worth, TX.

The next period to apply for Educational Grants is **May 1–June 15, 2016**. The application form is online. Grant money will be distributed after **September 1, 2016**.

Steamed Bass and Fischmaul

By Matthias Maute

♩ = 120
jazzy, inegal

Soprano Recorder
Alto Recorder
Tenor Recorder
Bass Recorder

5

S. Rec.
A. Rec.
T. Rec.
B. Rec.

9

S. Rec.
A. Rec.
T. Rec.
B. Rec.

13

S. Rec.
A. Rec.
T. Rec.
B. Rec.

Composers/Arrangers Special for Play-the-Recorder Month 2016

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17

S. Rec.
A. Rec.
T. Rec.
B. Rec.

21

S. Rec.
A. Rec.
T. Rec.
B. Rec.

26

S. Rec.
A. Rec.
T. Rec.
B. Rec.

31

S. Rec.
A. Rec.
T. Rec.
B. Rec.

36

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 36 through 40. It features four staves: Soprano Recorder (S. Rec.), Alto Recorder (A. Rec.), Tenor Recorder (T. Rec.), and Bass Recorder (B. Rec.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Soprano and Alto parts have melodic lines with some grace notes. The Tenor part has a steady eighth-note accompaniment. The Bass part has a more complex rhythmic pattern with some grace notes.

41

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 41 through 45. The instrumentation remains the same. The Soprano and Alto parts continue their melodic lines, with some rests. The Tenor part maintains its eighth-note accompaniment. The Bass part continues its rhythmic accompaniment.

46

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 46 through 50. The Soprano and Alto parts have more melodic activity, including some slurs. The Tenor part continues its accompaniment. The Bass part has a consistent eighth-note pattern.

50

S. Rec.
A. Rec.
T. Rec.
B. Rec.

This system contains measures 51 through 54. The Soprano and Alto parts conclude their lines with some slurs. The Tenor part continues its accompaniment. The Bass part continues its rhythmic accompaniment. The system ends with a double bar line.

MID-PENINSULA WORKSHOP BY ADAM KNIGHT GILBERT



On January 31, California's Palo Alto-based **Mid-Peninsula Recorder Orchestra**, led by director **Fred Palmer** and co-director **Greta Haug-Hryciw**, sponsored a workshop led by **Adam Knight Gilbert** entitled "Villain et Courtoise: Rustic and Bawdy Songs Dressed in Courtly Finery." The workshop explored how simple popular songs of the late Middle Ages and Renaissance became the basis of elegant courtly love songs, sacred motets, and even masses using the intricate polyphony of the late-15th to early-16th centuries.

Gilbert first took a simple tune, *Le Petit Rouen*, and showed how it could be used in progressively more complex styles, employing typical compositional techniques of the period, including fauxbourdon, low contratenor, four-part settings with altus, two parts in imitation with a bass, and a complex trio with descant and bass wandering around a tune set in the middle part.

With that thorough introduction, the 52 workshop participants were better able to understand the remaining pieces by composers such as Antoine Busnois, Josquin Desprez, Johannes Stokem, Jean Japart and Henricus Isaac—many of whom took songs that were the chart toppers of the day, some with bawdy lyrics, and transformed them into sophisticated and even sacred music.

The final piece was Gilbert's own composition in 15th-century style, commissioned by Dan Bloomberg at a fundraising auction benefitting San Francisco Early Music Society workshops. The piece was based on the vowels in the name of Bloomberg's wife, renowned mountain climber Irene Beardsley. The result was a fantasy over *Mi Re Re Fa Mi Re, Irene's Arête*. It was a lovely conclusion to a day of excellent instruction, gorgeous music, and good friends.

Kathy Canan; photo (top) of Palmer, Gilbert and Haug-Hryciw by George Greenwood

MUSIC AT THE MUSEUM IN HAWAII

The **Hawaii ARS chapter** works in partnership with the **Honolulu Museum of Art School's** classes for youth and adults, providing entertainment for exhibition openings. Following each of the three semesters—in April, mid-July and before Christmas break—the Young Artist classes culminate in an exhibition. Chapter members play during the opening receptions while relatives proudly take pictures of their artist, sometimes directly over the musicians' heads.

While it might be distracting to play to an audience that rarely sits still, it is light-hearted; having live music lifts the occasion to "a real event." Also included are singing and juggling, mixed in with the recorders.

The students' two- and three-dimensional art is displayed in handsomely arranged clusters according to project. The art instructors attend to talk with families. Often grandparents as well as parents are there to "ooh and aah" over pieces. Most of us adults marvel at the works the youth create, doubting that we could produce anything that skillful.

In exchange for the ARS performances, the Art School grants a room for monthly meetings free of charge. Since the chapter is small, it would be hard pressed to afford rent for a monthly practice room. The group has had the privilege of meeting in the handsome **Linekona Building**, listed on the U.S. National Register of Historic Places, for the last 25 years.

Since 2009, we have "sung for our supper" by playing for the three receptions, which keeps us on our toes. Chapter members improve old classics for performance while prepping new pieces. This also prompts extra practices to polish an hour's worth of music for the event.

The museum has an in-house musical group to play for its exhibition

receptions; the ARS chapter has a rent-free room plus the incentive to build repertoire—a win-win relationship that strengthens both.

Ann Dugdale Hansen



Photos by Jean Singer: the Hawaii Chapter playing at the Young Artists' Exhibit on April 18, 2015. Sopranino to contra bass recorders are used in a



"broken consort" that also includes ukulele (plucked lute style), gamba and vocalists, plus occasional juggling (by a chapter member who was in a circus for three years).

CHAPTERS, CONSORTS & RECORDER ORCHESTRA NEWS

Newsletter editors and publicity officers should send materials for publication to: **AR**, editor@americanrecorder.org, 7770 South High St., Centennial, CO 80122-3122. Also send short articles about specific activities that have increased chapter membership or recognition, or just the enjoyment your members get out of being part of your group.

Send digital photos: 3"x4"x300dpi TIF or unedited JPG files; digital videos for the **AR** YouTube channel are also accepted. Please send news, photos or video enquiries to the **AR** address above, and to:

ARS Office, ARS.recorder@AmericanRecorder.org, P.O. Box 480054, Charlotte, NC 28269-5300; and to Nancy Gorbman, CCRO Liaison, ngorbmanars@gmail.com, 17725 28th Ave, NE, Lake Forest Park, WA 98155.

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES (IN 2016)

January 1 - **Deadline for groups to apply for ARS Traveling Teacher Program.** Info: 844-509-1422.

January 16 - Entries in the **Student Cover Art Contest** due. Info: www.AmericanRecorder.org, or 844-509-1422.

April 7-10 - **ARS Board Meeting**, hosted by **Portland (OR) Recorder Society**. Location TBA. Info: 844-509-1422; Laura Kuhlman, 630-240-3489, LauraKuhlmanARS@gmail.com, www.PortlandRecorderSociety.org.

April 15 - **Deadline to apply for ARS Scholarships.** Info: 844-509-1422, www.americanrecorder.org.

DECEMBER

5 Mid-Peninsula Recorder Orchestra Concert, at Grace Lutheran Church, Palo Alto, CA. Works by Giovanni Gabrieli and Johann Philipp Krieger, plus a movement from Bach's *Orchestral Suite No. 4*. Info: <http://lmpo-online.org>, Frederic Palmer, director, 650-591-3648.

JANUARY 2016

3-8 Orpheus Recorder Boutique, at Armidale, NSW, Australia. Intensive, intimate recorder course, intermediate and advanced. Youth Stream option for unaccompanied minors. Info: Zana Clarke, zana@orpheusmusic.com.au, www.orpheusmusic.com.au, www.trybooking.com/130810.

15-18 Amherst Winter Weekend Workshop, at Historic Philadelphia (PA) and Rutgers-Camden Fine Arts Building. Recorder fac: Joris Van Goethem; members of Tempesta di Mare. Info: www.amherstearlymusic.org, 781-488-3337.

22-23 14th Annual Midwinter Workshop, at North Atlanta (GA) location. Early winds, voices, viols. Recorder fac: Letitia Berlin, Jody Miller, Pat Petersen, Anne Timberlake. Info: <http://atlema.org>; Mickey Gillmor, 404-872-0166.

23 "The Floating City: Music of Renaissance Venice," Mid-Peninsula Recorder Orchestra Workshop, at Menlo Park, CA. Leader: Greg Ingles. Music performed in the streets, courts and churches of 16th-century Venice; works by Adriano Willaert, Cipriano de Rore, Andrea & Giovanni Gabrieli. Intermediate to advanced; space limited. Info: Leslie Pont, 650-941-3065, <http://lmpo-online.org>.

COVER ART CONTEST DEADLINE

ARS will hold its **sixth magazine cover art contest** in 2016. The winning art will be on the cover of the Fall 2016 issue of *American Recorder*. The contest is for any students in grades 3-8. Deadline is **January 16, 2016**.

Please pass this information along to everyone in your chapter, as well as to any schools and any teachers that you may know. For further details, please visit www.americanrecorder.org/2015_cover_art_contest.php.

APPLY FOR SCHOLARSHIPS: APRIL 15 DEADLINE

If you plan to attend a workshop and want to apply for an ARS scholarship, submit your application no later than **April 15, 2016**. The ARS awards scholarships of \$150-\$500 for summer workshops and \$125 or less for weekend workshops to deserving recorder students of all ages and ability levels. You need not provide proof of financial need.

For more information, please contact the ARS office (844-509-1422, director@americanrecorder.org) or visit www.americanrecorder.org/workshop_scholarships.php.

30 "Bach: Before and Beyond," Desert Pipes Winter Recorder Workshop, at Orangewood Presbyterian Church, Phoenix, AZ. Leader: Vicki Boeckman. Works by Bach, Josquin, Biebl, Kayser, others. Info: www.desertpipes.org.

FEBRUARY 2016

13 Sarasota (FL) Chapter Recorder Workshop, at location TBA. Leader: Héloïse Degrugillier. \$50 full day, \$35 half-day. Info: Carole Mishler, mishlercarol@gmail.com.

13 Tucson Recorder Society Play Day, at Tucson (AZ) location TBA. Info: Scott Mason, mason_scott@ti.com.

MARCH 2016 (MONTH-LONG EVENTS)

Play-the Recorder Month, sponsored by ARS, www.americanrecorder.org/events/ptrm.htm

Early Music Month, sponsored by Early Music America, www.earlymusicamerica.org/endeavors/early-music-month

Music in Our Schools Month, sponsored by National Association for Music Education, www.nafme.org/programs/miosm

ON TOUR / IN CONCERT

Cléa Galhano: (*Latin Reverie* CD release concert with Rene Izquierdo) January 8, 2016, Sundin Music Hall, St. Paul, MN; (Recorder Orchestra of the Midwest/ROM, Indianapolis, IN) February 6, 2016; March 5, 2016; (concert with Ferulan Fire) April 3, 2016, St. Paul, MN; 16, ROMW, Bloomington, IN; (concert with Belladonna) 22, St. Paul, MN; (Winds and Waves workshop/concert) 29-May 2, 2016, Sitka Center, Otis, OR. Info: www.cleagalhano.com.

Lisette Kielson: December 7, Peoria, IL; March 20, 2016, River Forest, IL; April 22, 2016, Evanston, IL. Info: lisettekielson@gmail.com.

Matthias Maute and Sophie Larivière (with Ensemble Caprice) February 19-21, 2016, Bay Area locations, CA. Info: http://sfems.org/?page_id=5975.

Quinta Essentia (Felipe Araújo, Fernanda Castro, Gustavo de Francisco, Renata Pereira): May 20, 2016, Northeastern Illinois University, Chicago, IL; 22, Iowa State University, Ames; available for concerts and master classes in Illinois, Minnesota and other North American locations, late May to early June; July 15-August 15, 2016, England and other points in Europe. Contact: 5e@5eofficial.com; U.S. agent: DanMcDaniel@live.com, 708-408-8843

Alexa Raine-Wright (with Infusion Baroque: Sallynee Amawat, violin; Camille Paquette-Roy, 'cello; Rona Nadler, harpsichord) March 11-13, Bay Area locations, CA. Info: http://sfems.org/?page_id=5977.

SUBMITTING CALENDAR LISTINGS & NEWS

There are several ways to submit advance information about an event or to send a report on a recent event.

E-mail the basics: Date; Title of Event; Facility/City, Presenter(s)/Faculty—if a workshop; short description; and contact information to editor@americanrecorder.org (for AR) and ars.recorder@americanrecorder.org (the ARS office). **Newsletter/magazine deadlines**: December 15, March 15, June 15, September 15. Plan to announce an event in an issue at least one month before it takes place.

Digital photos of events should be at least 3"x4", and at least 300 dpi in a TIF or unedited JPEG format.

Send calendar info to the ARS office by using the form at www.americanrecorder.org/events/concerts.htm.

If you do not have internet access, please mail event basics or news items to ARS Newsletter, 7770 South High St., Centennial, CO 80122 U.S.