

# ARS NEWSLETTER

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

Winter 2014

## REPORT ON THE FALL MEETING OF THE ARS BOARD OF DIRECTORS

The ARS Board of Directors met in Denver, CO, September 18-20, 2014, during *RecorderFest in the West*. A large part of the first day was spent on the best way to structure the activities of the Board to maximize its effectiveness. The proposed solution was to develop an up-to-date strategic plan for the ARS, following a standard business template. A Strategic Planning Team was established, to report back to the Board, at which time projects and their teams will be delineated, with established committees taking care of day-to-day business in the interim until they are replaced by a project-based structure.

An interesting theme during the meeting was the need to better use electronic media to generate added value for membership. The intent is not to replace traditional media, but to use traditional media as springboards into electronic media. This will allow the development of new material that should be of benefit to members. Several projects are in place to effect this.

There was a strong feeling that the ARS can do more in the area of educational outreach, especially (but not only) for children. The recorder is an excellent vehicle not only for musical development, but also for emotional and personal development. Specific outreach goals in the Strategic Plan will be used to appeal to potential funders.

Several new publications were presented to the Board: "Opening Measures" educational articles of Frances Blaker, published periodically in *AR*, to be published collectively as a book; and two volumes of the compositions and arrangements of David Goldstein.

The refocusing, creativity and energy shown by the new Board members at their inaugural meeting will bring great gains to the ARS.

*Tony Griffiths,*  
ARS Secretary,  
[anthony.griffiths@botany.ubc.ca](mailto:anthony.griffiths@botany.ubc.ca)



(l to r) Tony Griffiths, Nancy Buss, David Podeschi (partly hidden), AR Editor Gail Nickless, Jennifer Carpenter, Ruth Seib, Nancy Gorbman, Ann Stickney, Barbara Prescott, Matt Ross, Laura Kuhlman, Win Aldrich, ARS Administrative Director Kathy Sherrick, Cynthia Shelmerdine (Anne Timberlake was presenting at RecorderFest.)

## KATHY SHERRICK AND PATTY THOMPSON ANNOUNCE 2015 RETIREMENT

Patty Thompson (*l in photo*) and I recently announced to the ARS Board of Directors our intention to retire in 2015. We are both baseball fans and admire the way Derek Jeter, the stellar shortstop for the New York Yankees, retired from playing baseball while still at a high point.

We feel that this is an opportune time to retire, leaving the organization in able hands. ARS is finishing its 75th year and new Board members have already jumped in to help propel the Society into a new era.

I'd like to thank Scott Paterson, who was on the Nominating Task Force for the 2002 Board election. He called the St. Louis Chapter asking for potential Board nominees—and talked me into running for the election. Without that initial contact, I would never have had the opportunity to serve the recorder community.

Since becoming Administrative Director, I have used every job skill I ever learned, and have met so many nice and interesting people—by telephone, or in person while attending Boston Early Music Festival, Berkeley Festival, American Orff Schulwerk Association national conference or in local chapters who have hosted Board meetings.

Patty and I will work to provide a smooth transition for the future staff. We hope you will support them, as well as the Board of Directors, as they lead ARS into the next 75 years.

*Kathy Sherrick, Administrative Director and Patty Thompson, Membership & Advertising*



### ARS Annual Meeting

The annual member meeting of ARS was held on October 10, 2014, at Maple Leaf Lutheran Church, Seattle, WA. Led by Board members Nancy Gorbman and Ann Stickney, the meeting was as part of the monthly meeting of the Seattle Recorder Society, an ARS Chapter. The two described the Society's position and accomplishments for the previous fiscal year ending 8/31/14.

Gorbman read the President's Report from Laura Kuhlman, including comments about the years leading to *ARS is 75!*: "Throughout those years, the Board of Directors have worked hard to develop a strong and thriving community of recorder players—both enthusiasts and professionals, students and teachers. We now have 150 chapters and consorts, and seven recorder orchestras ... [all of whom] make up the heart and soul of the American Recorder Society."

Gorbman also highlighted the two-for-one membership special. Stickney gave a brief financial overview of the past year.

*Ann Stickney, Treasurer*

## MEMOIR ABOUT ARS COMPLETED

Martha Bixler has written a personal memoir focusing on the ARS's history, *The American Recorder Society and Me*.

Bixler has been a member of the ARS for a large part of its history. Throughout this time span, she served the Society in multiple leadership roles, including several stints as President. In recognition of her considerable contributions to the ARS, she was given the ARS Distinguished Achievement Award in 1996.

The memoir has been pieced together from historical records, letters, photographs and the author's recollections. The manuscript tells a rather inspiring story of a group of dedicated people trying to promote the joys of recorder playing in what began as a barren territory; they succeeded in raising membership to more than 4,000 at its peak.

As with many institutions involved in limited niche markets, the struggle to survive was often harrowing, and required extreme efforts by many people, including Bixler. The author structures the history in eight chapters arranged by decades. Of course, as with any institution, there are ups and downs, conflicts of will, rivalries, joys and disappointments; these are all described.

Parts of this important work have already been published in *AR*: chapters 1-3 appeared in the March 2007 issue; Chapter 4 and "Key Players" in May 2007. Now the full document, *The American Recorder Society and Me*, is available to anyone at no charge at the following web site: <https://issuu.com/bixlerm>. You may download the 257-page PDF of the memoir and read it offline by creating a login at [www.issuu.com](http://www.issuu.com).

Bixler's personal recollections may not necessarily reflect the views of the ARS, its Board or its members—but it's a great read for anyone wanting to know more about the ARS in its early years.

*Tony Griffiths, anthony.griffiths@botany.ubc.ca*

---

## LET'S HARNESS SOCIAL MEDIA

The ARS Board invites members to post recorder items on the ARS Facebook page. We recognize that people may have negative feelings about the often trivial aspects of personal Facebook pages—but consider the ARS Facebook page, which is not about personal trivia, but about sharing recorder experiences and ideas with fellow enthusiasts everywhere, such as:

1. Photos and descriptions from Chapter, Consort or Recorder Orchestra meetings or workshops
2. Interesting observations about playing or instruments
3. Recordings you want to recommend or review
4. Issues such as your favorite pieces to play
5. Recorder performances

The possibilities are limitless.

Let's use this powerful social medium to share our experiences and strengthen communication across our recorder community. Remember that the general mandate of the ARS is to promote the recorder and its music. The ARS Facebook page is a great way to do this. One big advantage is that your post will be timely and up-to-date, in contrast to print media where there is an inevitable lag.

If you haven't used Facebook, here's how. First sign up for Facebook (it's free; go to [www.facebook.com/lr.php](http://www.facebook.com/lr.php) and fill in your details). Go to [www.facebook.com/groups/177397989075511](http://www.facebook.com/groups/177397989075511), the ARS Facebook group, and enter a comment in the space at the top of the "stream." We have moderators who screen postings, but will almost certainly accept your recorder-based entry (it might take a few minutes or hours depending on who is awake.) You will then be part of the stream of posts appearing daily. E-mail me if you have questions.

*Tony Griffiths,  
anthony.griffiths@botany.ubc.ca*



## SCHOLARSHIPS AWARDED

The ARS Scholarships and Grants Committee was pleased to award nine scholarships for summer 2014 workshops plus four scholarships to *RecorderFest in the West* in September in Denver, CO.

President Laura Kuhlman awarded the President's Scholarship to **Jody Harcourt**, a Music Together teacher in Tracy, CA, to attend a San Francisco Early Music Society workshop. ARS also awarded scholarships to attend the Amherst Early Music Festival to **Lindsay Machiarella** of Tallahassee, FL, and **Martin Bernstein** of Brooklyn, NY. **Gustavo de Francisco** of Sao Caetano do Sul, Brazil, and **Elaine Yontz** of Greenville, NC, both attended the Suzuki Institute.

Additional scholarships were awarded to **Laura Michael** of New York City, NY, for the Oberlin Institute; **Michael Murphy** of Albany, NY, Boxwood Festival; **Michael Brauer** of Chicago, IL, Madison Early Music Festival; and **Maggie Pearson** of Wellsburg, WV, Mideast Workshop.

ARS awarded four scholarships to attend the *RecorderFest In The West* held in Denver, CO, in September. The winners were **Ilene Benkle** of San Diego, CA; **Joice Gibson** of Littleton, CO; **Pam Grotegut** of Westminster, CO; and **Virginia Schlieker** of Denver, CO.

Funds for this year's scholarships were made available by the memorial funds for Andrew Acs, Jennifer Wedgwood Lehmann, Margaret S. DeMarsh and Daniel Morris, plus the Somerset Hills Scholarship fund, the 2014 Spring Fund Appeal and from special donations by ARS members worldwide.

ARS awards workshop scholarships to recorder players of all ages and ability levels. Successful applicants show a serious interest in the recorder and demonstrate how they share their love of the instrument with others.

---

## SCHOLARSHIP THANKS

I was honored to have been awarded an ARS summer workshop scholarship, which helped me attend the two-week-long Oberlin Baroque Performance Institute. At Oberlin, I had the opportunity to perform in chamber ensembles, to play in recorder master classes, and also to attend many lectures and faculty concerts.

The main feature of my first week was playing in a Fasch quartet. This ensemble was coached by Oberlin's recorder teacher, Michael Lynn (*at right with me in photo*), and was an amazing opportunity to work on and learn about the intricacies of Baroque style, performance and balance.

The second week, my ensemble played a Pepusch *Aria*. This was the first time I had ever performed closely with a singer, so I was able to learn aspects of singing technique—support, air, articulation and expression—that could be easily applied to my recorder playing.

Through the American Recorder Society summer scholarship, I was able to play this wonderful music and spend two weeks developing my recorder playing. Thanks for helping me have a memorable experience at Oberlin BPI!

*Laura Michael, age 16, New York City, NY*

## 2015 PLAY-THE-RECORDER MONTH!

Recorder players from across North America celebrate March as "Play-the-Recorder Month" (PtRM). Many ARS chapters plan special concerts and presentations to illustrate the versatility and beauty of this wonderful instrument.

The third Saturday in March, 3/21/15, is designated "Recorder Day!" when individuals and chapters around the world are encouraged to play *Excellentia* by Gary Gazlay. *Excellentia* was awarded honorable mention in the 2014 ARS is 75! composition contest.

Chapters and consorts may submit a PtRM Contest Entry Form describing their activities, to be eligible for prizes for the "Most Creative Event." Contest deadline is April 15.

ARS holds a Membership Special during PtRM. New members, or members who have lapsed for more than two years, may join the ARS for \$40—a 20% savings off the normal price of \$50. Join online or send a Membership Special Application to the ARS office by March 31.

Plan your 2015 PtRM celebration now! To see our timeline for planning your events or for more information about Play-the-Recorder Month, see [www.americanrecorder.org/events/ptrm.htm](http://www.americanrecorder.org/events/ptrm.htm).

Intro by  
Gary  
Gazlay  
with  
additional  
material  
by Glen  
Shannon



The ARS is winding up its celebration of 75 years as an organization dedicated to promoting the excellence of our beloved instrument, so it is fitting that this aggressive and flashy piece was selected for **Play-the-Recorder Month**, showing the instrument at its most confident. Indeed, bass drums (or cannons, or even stomping) would not be out of place at the rhythmic hit points, such as in measures 1-5 in the tenor and bass, or in measures 17-21 in the soprano and alto.

*Excellentia* is dedicated to the members of the American Recorder Society. It is the composer's hope that this piece will provide the ARS membership with a celebratory song that they will cherish and enjoy, as well as provide music educators with a teaching tool that can be used to motivate and encourage their students.

Every part is provided with a chance to shine by playing the main melodic line; other parts need to be sure they don't cover up the melody, but must also keep the energy level high. Given the upbeat tempo and ambitiously rapid passages, it is intended that the players to have fun, but also experience a sense of accomplishment when playing *Excellentia*.

Gary Gazlay was born in Pueblo, CO, and grew up in Pinellas County, FL, where he began studying piano at the age of five. The positive influence of his high school band directors on his life led him to choose a career as a music teacher.

He attended the University of South Florida, and has taught music for the past 40 years at the adult, high school, middle school and elementary levels. He currently teaches instrumental music at Madison County Central School located in Madison, FL.

Gazlay is a published author and a number of his band compositions are carried by various music publishers. In 2011, 2012 and 2013, his fanfares for brass were selected each year as one of the winners of the Dallas (TX) Wind Symphony Fanfare Competition.

# PURE GOLD!



ARS is pleased to announce that the

## David Goldstein Series Volume I and II

are now available as a tribute to the life and legacy of this beloved recorder player, gambist, composer/arranger and New York pediatrician. Alan Karass has selected and edited selections from the David Goldstein Collection at the Recorder Music Center at Regis University, Denver,

Colorado for purchase for \$5 each through the ARS Store at:

[www.viethconsulting.com/members/store.php?orgcode=ARSO](http://www.viethconsulting.com/members/store.php?orgcode=ARSO)

Score

# EXCELLENTIA

Performance time: 2:15

Gary Gazlay

*Allegrissimo* (M.M. ♩ = c. 156)

Soprano Recorder

Alto Recorder

Tenor Recorder

Bass Recorder

S. Rec.

A. Rec.

T. Rec.

B. Rec.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

S. Rec.

A. Rec.

T. Rec.

B. Rec.

*Composers/Arrangers Special for Play-the-Recorder Month 2015*

*All rights reserved. Used by permission. ARS members may make photocopies of this music for their own use.*

25

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

This system contains measures 25 through 30. The Soprano and Alto recorders are silent, indicated by whole rests. The Tenor recorder plays a rhythmic pattern of eighth notes, and the Bass recorder provides a simple harmonic accompaniment with whole notes.

31 8

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

This system contains measures 31 through 36. The Soprano recorder remains silent. The Alto recorder enters in measure 31 with a melodic line. The Tenor recorder continues its rhythmic pattern, and the Bass recorder provides accompaniment.

37 8

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

This system contains measures 37 through 42. The Soprano recorder enters in measure 37 with a melodic line. The Alto recorder continues its melodic line, and the Tenor recorder continues its rhythmic pattern. The Bass recorder provides accompaniment.

43

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

This system contains measures 43 through 48. The Soprano recorder has a more active melodic line. The Alto recorder continues its melodic line, and the Tenor recorder continues its rhythmic pattern. The Bass recorder provides accompaniment.

49

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

55

50

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

61

63

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

67

rit.

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

## GOLDSTEIN'S MUSIC AVAILABLE

Two volumes of music by David Goldstein, edited by Alan Karass, have been published by ARS. As with most of Goldstein's compositions and arrangements, they are interesting, cleverly constructed and filled with lots of harmonic twists and turns.

Following the 2003 death of the longtime, beloved ARS member, ARS received the rights to Goldstein's published music. The Board began working to preserve and publish his original works and arrangements. All of his manuscripts are archived at the Recorder Music Center at Regis University.

Volume I, "Sacred Trios," has been re-released with additional editing. It has 10 trios, without texts, for varying combinations of recorders. The first half of the edition could easily be performed by intermediate players; originally written for gamba, the second half offers some challenges.

Volume II, "Duets & Trios from Brazil, Poland and Greece," has 14 Brazilian folk tunes, five from Poland and one from Greece.

Volumes I & II may be purchased for \$5 each, including postage, from the ARS office or the ARS online store.

## IN MEMORIAM

**George, Emilie**, Tucson, AZ. Died 5/16/14 at age 84. Prior to relocating to Tucson in the 1980s, she was an Albanian-American singer/songwriter and a French teacher near Poughkeepsie, NY, performing regularly in Pete Seeger's Sloop Clearwater Festivals on the banks of the Hudson and playing guitar with a Hellenic dance troupe. In Tucson, she led the chapter meeting once a year. She performed regularly until 2010 at the Tucson Folk Festival, as a duo with her son Stefan George, also a professional musician. She recorded three LPs for Folkways Records: two volumes of "Voix du Sol Français, Voices of French Soil," featuring folk songs of the French provinces and francophone territories; and one on the American and French "sister" revolutions, "The Stars & the Lily." A talented player of a multitude of musical instruments, she spoke seven languages and was an award-winning poet. Her poem, "FLÛTES À BEC," appeared in *AR* (January 2003), and her work *Three Balkan Line Dances* is a *Members' Library* edition (March 2013). She joined ARS in 1986.

**Nolte, Rich**, St. Louis, MO. Died 9/6/14 at age 67. Rich taught in St. Louis Public Schools for many years and at the college level in retirement. He loved music, played many instruments, and sang in choral societies such as the St. Louis Symphony Chorus. Active in St. Louis Recorder Society, he traveled afar for workshops in Little Rock, Port Townsend, and the Texas Toot. He joined ARS in 1984.

**Stanger, Carol**, West Frankfort, IL. Died 5/30/2014 at age 69. Born and raised in Oak Park, IL, she was an early part of the recorder scene there, coming into the recorder community through the Oak Park Concert Chorale, Victor Hildner, director. Louise Austin played for her wedding in 1980, with a promising young music student named Tom Zajac. Carol was active and served on the board with the Oak Park Recorder School, and was a leading figure of the Whitewater Early Music Festival. Prior to retiring in 2012, she worked for the law firm Wildman Harrold Allen & Dixon in Chicago, as a legal secretary and document specialist. Carol joined ARS in 1995.

**Welsh, Janet**, Oconomowoc, WI. Died 10/8/2013 at age 90. A longtime resident of Columbia, MO, she loved painting, sketching, sewing, quilting and knitting. She also loved music and taught recorder for over 40 years and was chapter representative of the Columbia Chapter. An ARS member since 1962, Janet donated her large collection of recorder music to ARS.

## GOT RECORDER MUSIC TO PLAY?

ARS *Members' Library* Editions are now online—a unique resource for ARS members.



Thanks to the efforts of ARS Webmaster Win Aldrich and ARS Administrative Director Kathy Sherrick, the ARS is pleased to make available downloadable .pdf files of 52 pieces from the *Members' Library Editions*, dating from 1987 to the present.

The compositions are all viewable on-line by members only, and are downloadable, free of charge, for you to play. Some features of this important members' resource are:

- Title, composer, date and recommended instrumentation for each piece. Pieces range from duets to septets. Some files contain more than one piece.
- Description of each piece.
- Clickable front page to give a quick view of the piece.
- For a few recent compositions, an audio MP3 file is available.

We hope to expand this feature in the future, hopefully with the use of recorded performances by ARS consorts.

- Most of the pieces are original compositions, but there are several arrangements of historical music by composers such as Bach, Brahms, Bruckner and Debussy
- A wide range of material, in many different styles, offering something for just about every skill and interest level.

This collection is one of the creative products of musicians who are members of or associated with the ARS for the past quarter century.

It is an important part of our history—now it is all available at your fingertips, for your playing pleasure.

To access this interesting music, log into the ARS web site, click on Publications, and select *ARS Members' Library Editions*. If you have forgotten your username or password, follow the directions to retrieve it. *Note*: the special *ARS is 75! Composition Competition Winner for the Recorder Orchestra Category*, *Reverie* by Helen-Jean Talbot (30 pages), is available here for download and will not be mailed as an *AR* supplement.

E-mail an MP3 or video of your performance of these pieces to [ars.recorder@americanrecorder.org](mailto:ars.recorder@americanrecorder.org). For a file over 7MB, use a Zip file or share via DropBox.

ARS will hold its fifth magazine cover art contest in 2015. The winning art will be on the cover of the Fall 2015 issue of *American Recorder*. The contest is for any students in grades 3-8, and deadline is **January 16**. We would very much appreciate it if you would pass this information along to everyone in your chapter, as well as to any schools and any teachers that you know. For more information and further details, please visit [www.americanrecorder.org/2015\\_cover\\_art\\_contest.php](http://www.americanrecorder.org/2015_cover_art_contest.php).

## CALENDAR OF EVENTS

### DEADLINES AND IMPORTANT DATES

January 16 - Entries in the **Student Cover Art Contest** due. Info: [www.AmericanRecorder.org](http://www.AmericanRecorder.org), 800-491-9588.  
March 20-22 - ARS Board Meeting, Sarasota, FL.  
Info: 800-491-9588.

### DECEMBER

**6 Mid-Peninsula Recorder Orchestra Holiday Concert**, at Grace Lutheran Church, 3149 Waverley St., Palo Alto, CA.  
Info: <http://mpro-online.org>.

### JANUARY

**4-9 Orpheus Recorder Boutique 2015**, at PLC Armidale, NSW, Australia. An intensive and intimate recorder course for intermediate and advanced players, limited to 90 participants. Fac: Maria Martinez Ayerza (Spain), Kamala Bain (New Zealand), and faculty members from Australia—Hannah Coleman, Barbara Jerjen, Robyn Mellor, Hans-Dieter Michatz and Ruth Wilkinson. Info: Orpheus Music, PO Box 4689, Armidale NSW 2350 AUSTRALIA; [zana@orpheusmusic.com.au](mailto:zana@orpheusmusic.com.au), [www.orpheusmusic.com.au](http://www.orpheusmusic.com.au); 61 2 6772 2205.

**16-19 Amherst Early Music's Winter Weekend Workshop**, at Historic Philadelphia, PA, and Rutgers-Camden Fine Arts Center. Directed by Heather Miller Larden Fac: Marion Verbruggen, Marilyn Boenau, Eric Haas, Valerie Horst, Joan Kimball, Patricia Petersen, Wendy Powers, Gwyn Roberts; Mary Springfels, viol; Sandra Miller, flute. Master class, Renaissance recorders, recorder consorts, Renaissance reeds, Baroque orchestra. Tuition \$275 (work-study tuition \$160), includes lunches; special participant rate, Omni Hotel, Historic Philadelphia. Info: [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org), [www.amherstearlymusic.org](http://www.amherstearlymusic.org).

**31 "Villain et Courtoise: Rustic and Bawdy Songs Dressed in Courtly Finery," Mid-Peninsula Recorder Orchestra Workshop**, at Holy Trinity Episcopal Church, 330 Ravenswood Ave., Menlo Park, CA. Leader: Adam Gilbert. Limited space, intermediate to advanced. Info: Leslie Pont, 650-941-3065, <http://mpro-online.org>.

### FEBRUARY

**6 "Rosa das Rosas: Cantigas de Santa Maria," The Newberry Consort with Exsultemus Vocal Ensemble**, David Douglass & Ellen Hargis, artistic directors, Tom Zajac, winds, at First Church in Cambridge (MA), Congregational. Info: Boston Early Music Festival, [www.bemf.org](http://www.bemf.org).

**7 "Puzzles, Canons and Renaissance Unica," Sarasota Chapter Workshop**, at Sarasota, FL, location. Leader: Robert Wiemken. Intermediate to advanced players. Info: Carol Mishler, [mishlercarol@gmail.com](mailto:mishlercarol@gmail.com).

### APRIL

**10-12 "La Primavera: Spring of the Italian Baroque," Ensemble Mirabile**, San Francisco Early Music Society concert at Bay Area locations. Marion Verbruggen, recorders; JungHae Kim, harpsichord; Elisabeth Blumenstock and Katherine Kyme, violin; Joanna Blendulf, viola da gamba; Kevin Cooper, Baroque guitar. Info: <http://sfems.org>.

### MAY

**14-17 Second Annual Open Recorder Days Amsterdam (ORDA-2015)**, at Amsterdam Conservatory, The Netherlands. Concerts, competition, workshops, master classes, film, market, teachers' conference—a stone's throw from

*Well Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in America* by Geoffrey Burgess is scheduled to be released in June 2015 at the Boston Early Music Festival. The publication will include more than 85 illustrations, some in color. To keep the price attractive (projected at \$35), Indiana University Press has called for a \$4,000 subvention. Thanks to the generosity of a number of organizations and individuals, a large amount has been raised—but at press time an additional \$1,450 is required to meet the goal. Richard Price has generously offered to match other contributions. Donations of any amount are welcomed. Please contact the author, [goburgess@gmail.com](mailto:goburgess@gmail.com), or send checks to: Geoffrey Burgess  
632 Reed St.  
Philadelphia, PA 19147

historical city center. Organized by María Martínez Ayerza and The Royal Wind Music, Paul Leenhouts, director.  
Info: [www.openrecorderdays.com](http://www.openrecorderdays.com).

### ON TOUR / IN CONCERT

**Annette Bauer**: (with Cirque du Soleil's *TOTEM*) through January 11, Sydney, Australia; January-March, Melbourne, Australia. Info: [www.cirquedusoleil.com/totem](http://www.cirquedusoleil.com/totem).

**Deborah Booth**: ("Love & Light: Secular & Sacred Cantatas & Instrumental Works," with John Cantrell, harpsichord/organ; Kathleen Cantrell, soprano; James Massol, bassoon) December 12, New York City, NY. Info: [deborah@flute-recorder-deborahbooth.com](mailto:deborah@flute-recorder-deborahbooth.com).

**Cleá Galhano**: (concerts with Flying Forms) February 4, 5 & 7, St. Paul, MN; (with Recorder Orchestra of the Midwest/ROMW) 14, ROMW, Indianapolis, IN; March 7, ROMW, Bloomington, IN; (solo concert) 27, Phoenix, AZ; (workshop) 28, Phoenix Recorder Society; (concert with Kingsbury Ensemble) April 11, St. Louis, MO; 18, ROMW, Bloomington, IN; (Winds and Waves Workshop) 24-27, Sitka OR. Info: [www.cleagalhano.com](http://www.cleagalhano.com).

**Judith Linsenber**: ("A Baroque Holiday" with Musica Pacifica/MP) December 21, Burlingame, CA; (Brandenburg concerto no. 4 and Handel's *Acis & Galatea* with American Bach Soloists) January 23-26, Belvedere, Berkeley, San Francisco, Davis, CA; ("Brandenburgs and more" with MP) February 20, Palo Alto, CA; February 21, Los Angeles, CA; 22, Sonoma, CA; ("Dancing in the Isles" with MP) June 12, Boston (MA) Early Music Festival. Info: [judy@linsenber.com](mailto:judy@linsenber.com).

### 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](mailto:editor@americanrecorder.org) (for AR) and [ars.recorder@americanrecorder.org](mailto: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](http://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.