

ARS NEWSLETTER

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

March 2010

ARS PUBLISHES FIRST VOLUME OF GOLDSTEIN EDITIONS

The ARS is pleased to announce the publication of the inaugural volume of the Goldstein Editions—*Sacred Trios*, edited by Alan Karass.

After the death of beloved ARS member David Goldstein in 2003, the Board began working to preserve and publish his original works and arrangements. All of his manuscripts are now housed at the Recorder Music Center at Regis University in Denver, CO.

Additionally, the Board established the ARS's Goldstein Fund in order to support the publication of previously unpublished works by Goldstein and other promising composers and arrangers. The proceeds from the sale of these editions will be split equally between the ARS scholarship fund and the Goldstein Fund, ensuring the future of the project.

This edition consists of 10 trios, without texts, for varying combinations of recorders. The first half of the edition could easily be performed by intermediate players; the second half offers some challenges, as these five were originally written for gamba. As with all of Goldstein's compositions and arrangements, they are interesting and cleverly constructed, and are filled with lots of harmonic twists and turns.

Copies of *Sacred Trios* may be purchased directly from the ARS office for \$8 plus postage. Get yours now!

2010 IS A YEAR TO TRAVEL TO BERKELEY FESTIVAL

Plan now to attend the Berkeley (CA) Festival and Exhibition! The American Recorder Society will sponsor several exciting events, including a master class with Marion Verbruggen, the return of the popular Recorder Relay (a series of 20-minute concerts by local and visiting recorder professionals and pre-professionals), and a playing session for all recorder players.

Early Music America will sponsor the exhibition by makers and vendors of music and other fun things, and there will be concerts galore. Make your travel plans now for June 6-13, and keep an eye on our web site at www.americanrecorder.org for dates and times of recorder events.

A REMINDER TO SNOWBIRDS

By the time you get this *Newsletter*, many of you will be planning to go back home from your warm winter locations. Please let the ARS office know of your change in location as soon as possible. Giving us your current address information will ensure that you'll continue to receive *AR* and the *ARS Newsletter* without interruption.

PLAY-THE-RECORDER MONTH CONTEST: APRIL 15 DEADLINE

Don't forget to submit to the ARS office your report of creative **Play-the-Recorder Month** activities sponsored by your chapter or consort. The criteria by which the Chapters & Consorts Committee will award prizes are:

- Number of events
- Where did the events take place?
- How many performers were involved?
- Were outside groups or players involved?
- Did any event occur on Recorder Day?
- Were children involved?
- Were beginners/novices involved?
- How did you publicize your event?
- Uniqueness factor
- Other information about your event(s) you would like to share.

Prizes are awarded for the **most imaginative chapter event**, the **largest percentage increase in new members** for a chapter or consort, and the **most new members** in a chapter. If you need a copy of the Event Report form, call the ARS office or print the form from the ARS web site at www.americanrecorder.org/events/ptrm.htm.

MARCH MEMBERSHIP DISCOUNT

Encourage new members to join the ARS soon! March is **Play-the-Recorder Month** and we are offering a 25% discount (only \$35 for an entire year membership) for new members. If you know anyone who hasn't been an ARS member for the past two years, tell him or her that the many benefits of ARS membership are at a discount during March.

Chapters that increase membership during March's Play-the-Recorder Month contest may win a prize!

Add your voice of support and advocacy to the continuing work of an organization that for over 70 years has had a profound influence on the worldwide recorder movement!

APPLY FOR SCHOLARSHIPS NOW

If you plan to attend a summer workshop and are interested in applying for an ARS scholarship, submit your application no later than **April 15**. The ARS awards scholarships of \$150-\$300 for summer workshops, and \$125 or less for weekend workshops, to deserving recorder students of all ages and all ability levels. You need not be a member of the ARS or demonstrate financial need.

Apply in writing or online. For more information about scholarships, visit the ARS web site at <http://americanrecorder.org/resource/scholars.htm>.

Candidates for the Board of Directors of the ARS

NANCY BUSS, ATLANTA, GA

CP: Retired Paralegal and Recorder Teacher.

EDUC: B.A. in Music, Univ. of Redlands; M.M. in Music Ed., Georgia State Univ.

EXP: Music Teacher, Peace Lutheran School (1974-81); Recorder Teacher (1976-present); Office/Music Leader/Workshop Leader, Atlanta Rec. Soc. (1981-present); Paralegal, Poole, Pearce, Smith and Purcell, attorneys (1982-94); Paralegal, Margaret Fairleigh, attorney (1994-2000); Dir., Emily's Consort (1995-present); Member, Board of Directors, Atlanta Early Music Alliance (2003-04).

CS: Serving on the ARS Board of Directors will draw on a number of skills and experiences. Most importantly, I have a love affair with the recorder and get much pleasure from playing solo or ensemble music with friends and for an audience. I draw from early to modern times in choosing music to play or to use in teaching. I seek out new recorder experiences to broaden my playing skills and musical understanding. As a recorder teacher (both children and adults, individually and in small groups) I have learned from my students both better ways of teaching and new ways of looking at a given piece of music. Furthermore, I give attention to details. As a short-term director of Atlanta Early Music Alliance, I helped resolve a question of Board membership succession by carefully reading the bylaws. As a paralegal, I developed computer spreadsheets for keep-ing track of financial records for estates and trusts and checked the tax code to help the attorney prepare returns. As an ARS Direc-tor, I hope to increase the visibility and use of the recorder in the Southeast—where the recorder is too often viewed as a prerequi-site for a “real” instrument (especially in schools). For example, the group of senior citizens I direct has played at a local school, showing the students that recorders can be enjoyed by both young and old. For the sake of skill development, I would like to encour-age workshops in areas where there are few or none; this usually takes the dedication and enthusiasm of a particular person, who should be supported. It will be a privilege to serve the recorder community in various ways.

MARK DAWSON, CHICAGO, IL

CP: Technical Writer.

EDUC: B.A., Wheaton College, Communications; M.A., Northwestern Univ., English Lit.; M.S., Dominican Univ., Library and Information Science.

EXP: Current Pres., ARS Chicago Chapter; Significant experience as a volunteer managing projects and fundraising, office work, building databases, historical research and writing, directing meetings, public speaking, managing other volunteers, editing newsletters, organizing workshops, and teaching. Over the last 20 years I have worked with neighborhood organizations, churches, the Chicago Public Library, the Old Town School of Folk Music, and the Chicago Academy of Sciences.

CS: As the president of the Chicago Chapter, I have been thinking about how to boost membership and attendance. We need to find ways to attract more young people to the chapter. But this would be the center of my interest in working on the ARS Board. Nationally, we need to create an audience for recorder music and attract more young people to recorder playing. What I would want to contribute to the national organization would be to refuse to let the rest of the Board be distracted or neglect efforts to find creative ways to draw in new members and friends, new attendees to our chapter meetings, and new people (particularly people younger than 40) to the music form that we are passionate about.

GREG HIGBY, MADISON, WI

CP: Exec. Dir., American Institute of the History of Pharmacy (AIHP)

EDUC: B.S., Univ. of Michigan, pharmacy; Ph.D., Univ. of Wisconsin—Madison, pharmacy.

EXP: With AIHP: Asst. to the Dir. (1981-84); Asst. Dir. (1984-85); Assoc. Dir. (1985-86); Act. Exec. Dir. (1986-88); Exec. Dir. (1988-present). Since 1986, I have headed AIHP, a small 501(c)(3) historical society for pharmacists. In this job I have served as the editor of our publications including our quarterly journal, *Pharmacy in History*. I have also organized our annual meetings and numerous special symposia and conferences. Lastly, I have also been involved during that period in the administration of our endowment.

CS: My goals as an ARS Board member are pretty simple: continue the great work of the Society and ensure that it will continue in the future. The mission statement of the

ARS lays out the goals of the organization well. As a Board member I would work to review, establish, and meet concrete objectives that move us forward. As an ARS Board member I will bring the perspective of an active amateur musician who happens to be a professional administrator of a small non-profit organization. In this latter capacity I have valuable expertise as an editor, publisher, and organizer. The ARS does great things and I have no radical proposals for change. I do believe, however, that we could do a bit more to build pride about our instrument. Perhaps a small public relations campaign is warranted or increased efforts to get free media attention. The recorder deserves it!

LISETTE KIELSON, BLOOMINGTON, IL

CP: Performer and Instructor (Recorder, Flute, Chamber Music); Artistic Dir., L'Ensemble Portique; Dir., Collegium Musicum, Bradley Univ.; Faculty, Heartland Comm. College Dept. of Comm. Ed.

ED: B.M., Flute Perf., Indiana Univ.; M.M. Flute Perf., Indiana Univ.; Diploma, Recorder Perf., Royal Conservatory of The Hague; Certificate, Recorder Perf., Royal Conservatory of The Hague.

EXP: 1994-present: professional performer and studio teacher (recorder, flute, chamber music); 1998-present: faculty and dir. of early music workshops/festivals throughout the U.S. (see list at LEnsemblePortique.com); 2002-present: Artistic Dir., L'Ensemble Portique. 2006-present: Member of ARS Board (VP 2006-08; Pres. 2008-present); 2009-present: Dir., Collegium Musicum, Bradley Univ.; 2009-present: Faculty, Heartland Comm. College Dept. of Comm. Educ.

CS: It has been an extreme honor to serve on the ARS Board of Directors. From 2006-08, I served as Vice President and collaborated on such committees as Chapters & Consorts, SE/PO, and Publications. From 2008 to the present, I have served as President—leading a dedicated Board, working on the successful 2009 Festival & Conference, and meeting with you personally, discussing ARS issues in town hall sessions in the U.S. and Canada. If elected to serve a second term, I will continue to ask how we, the Board, can better serve you, the members, and what we can do to attract and increase membership. I believe the answer lies in strengthening the relationship between the Board and the Society—in

staying connected, maintaining and expanding open lines of communication. I am deeply committed to the task of continually evaluating and striving to meet the needs of the wonderfully diverse community of recorder lovers of which the ARS is comprised: educators and amateurs, professionals and beginners, renowned recorder makers and small and lesser known publishers and builders. Specific projects in which I expect to be involved as Director include initiating and implementing assertive plans for fundraising and marketing, consulting with the 2012 Festival & Conference Task Force, and working on the ever-developing website. If elected, and then voted (by the Board) to be President, I see my tasks encompassing a larger “big picture” role, including helping to guide and facilitate the completion of committee projects and tasks, fostering the reciprocal relationship between the Board and the general membership, and leading the committed, hardworking Board in shared goals and visions for the Society. The ARS is valued and respected by many. However, I believe strongly that improvement and growth are always possible. I get excited when I think about the future of the Society—about providing helpful resources for you, about inspiring you in your recorder goals, about doing all that I can to make the ARS an organization in which you are proud to be an integral part. Thank you for your vote, continued confidence, and support.

**JEANNE LYNCH,
PORTLAND, OR**

CP: Retired; Arts Advocate

ED: B.S., Art History and Accounting, Univ. of Texas; Grad. Deg., Banking, Univ. of Wisconsin, Madison.

EXP: 1988-2006: Dir. of Finance and Admin., Austin Lyric Opera and Armstrong Community Music School, Austin, TX; Board Member and Treas., Wimberley Comm. Chorus; Strategic Planning Consultant, Wimberley Players.

Current: Admin. and organizer of Columbia Gorge Early Music Retreat; Founding Board Member, Portland Rec. Soc.; Board Member and Treas., Comm. Music Center, Inc., Portland, OR; Board Member, Grace Inst., Portland, OR; Admin. Volunteer, Portland Baroque Orchestra.

CS: My primary goal as an ARS Director is to increase outreach into communities throughout the country. The number of new chapters demonstrates the demand throughout the U.S., particularly in the Western states, for ARS services. Increasing awareness of our organization and increasing

membership are essential to our success. Applying the elderhostel model, collaborations with existing groups, particularly community music schools, could prove very beneficial to broaden our age demographic. I would also like to strengthen the ties between ARS and its member chapters and individuals by exploring the expansion of on-line services, to the mutual benefit of both its professional and amateur members. I am very impressed with the organization of ARS, its focus on mission and planning, and its excellent execution of programs. I look forward to joining the hard-working Board and bringing continued success to ARS.

**MARY MCCUTCHEON,
MONTRÉAL, QC**

CP: Retired

ED: B.A., Mt. Allison Univ., English Lit. and Fine Arts History.

EXP: Prof.: Admin. work and coordinator for architects, publishers, and universities, social agencies and public hospitals. Recorder related: Member of the Montréal ARS Chapter since the 1970s; Co-founder, I Conviviali recorder quartet; Recorder teacher (1990s-present); Past Pres., Montréal ARS Chapter (1984-92); Volunteer, Montréal Recorder Festival.

CS: As an incoming Board member, I would take my cues from the other Directors already launched into the committee and administrative work of maintaining, refurbishing and creating programs. In the time leading up to my possible election, I will mull over the 4-point summary of the ARS Mission (resources for study, new player constituencies, opportunities for professional teachers & players, enabling shared playing experience) and consider how I might contribute to them from my corner of the continent. Being a Director is an opportunity to promote the recorder and playing experience beyond the local network. I know my local Chapter and have seen it undergo change, *a.k.a.* growth, through a couple of generations. Your own chapters have experienced many of the same demographic, cultural and technological shifts. How can our international society keep a handle on what matters to foster Recorder-ism in the long term? How can members work together so they and the whole may prosper? To begin to answer these questions as a Director, I expect to make an effort to meet and get to know better ARS members near my region, be they in Vermont, Ontario or upstate New York. Meanwhile, if you happen to know me and have your own thoughts on the above,

you are welcome to forward suggestions that I can add to my candidate’s Thinking Basket.

**RICHARD SPITTEL,
BALTIMORE, MD**

CP: Credentialing Specialist, Magellan Health Services

ED: B.S. in Music Ed., Towson Univ.; M.M. in Bassoon Perf., Peabody Cons. of Music; M.M. in Music Ed., Peabody Cons. of Music; D.M.A. in Bassoon Perf., Univ. of MD.

EXP: Free-lance musician (1972-present); Private music teaching studio (1975-present); UMBC (MD), Adj. Instr. for String and Woodwind Methods Classes, 1978; McDaniel College; Adj. Inst. of Bassoon and Woodwind Ensembles (1980-83); U.S. Army Field Band, Ft. Meade, MD, Special Bandsperson (1985-2000); Arbutus Middle School (MD), Music Teacher (2000-02); Adj. Instr. of Bassoon, UMBC (MD) (2004-present); Soc. for Early Music of No. MD, (Baltimore ARS Chapter), Music Dir. (1997-present), Grand Poobah (2005-present).

CS: One of the great joys in my life has been the opportunity to play in various musical groups, from high caliber professional groups to truly ‘amateur’ groups—groups that people play in for the love of playing. As Music Director of the Baltimore Chapter of the ARS, I am able to spread this joy to others by giving them an opportunity to play in a recorder group, regardless of their musical background or level of playing. One of the reasons I would like to serve on the Board of the ARS is to work to help more people experience the joy of playing recorder in musical ensembles. As members of the ARS, we all know the reasons the recorder is an ideal medium for ensemble playing (cost, ease of learning the basics of playing, years of lessons not necessary, lack of physical demands on the player), and I would like to help spread this message of the joy of playing. I would like to see the ARS encourage group playing by members, and to actively recruit new recorder players. I would greatly enjoy participating in the ARS in this direction. I would also like to encourage a wider repertoire of music for recorder and recorder ensembles, and to encourage recorder players who do participate in different kinds of music to become active in the ARS. I thoroughly enjoyed the ARS Conference held this past summer in St. Louis, and I look forward to assisting in the planning and preparation for the next one.

2010 ARS BOARD ELECTION BALLOT:

Instructions for Completing the 2010 Ballot

As required by the *ARS By-Laws*, the Nominating Task Force selected qualified candidates for election to the ARS Board of Directors. The 2010 Task Force includes: **Alan Karass** (non-Board representative); **Marilyn Perlmutter** (Board representative); **Kathy Sherrick** (*ex officio*, ARS Administrative Director). ARS members in good standing as of February 16, 2010, were each mailed a ballot. Please note that members sharing a family or other joint membership are entitled to only one vote, as provided in the *ARS By-Laws*.

Vote for up to five (5) candidates. Print your name and address legibly on the official return envelope. In order to verify your current membership, your name must appear on the outside of the envelope. Under supervision of a representative of the Nominating Task Force, the ballot will be separated from the envelope and tabulated. This will ensure that your vote is counted and your choices kept confidential.

No other enclosures may accompany your ballot when it is returned in the enclosed envelope. Place a stamp on the envelope and postmark by **June 5, 2010**. Duplicated or photocopied ballots, late ballots, ballots with more than five selections, or any received without legible identification on the envelope will be disqualified.

Those elected will be announced in the September *ARS Newsletter*. The new Board takes office in September 2010, joining continuing Directors at the next Board meeting after that date, and serves a four-year term.

Attached is biographical information on each candidate and a statement of his or her goals as a Director. While every effort was made to check biographical material and campaign statements with candidates, some editorial changes have been made in the interest of space, consistent usage and standard ARS terminology. Please study the candidates' information before completing your ballot. This election is your chance to have a direct voice in the administration and future of your Society.

The ARS Board has identified the following areas of expertise that would be beneficial to see represented on the Board of Directors: development/fund-raising, marketing, press relations/publicity, financial management/accounting, education, nonprofit management, foundation/corporation, and legal. Other important factors not related to experience: diversity of all types, and commitment to raise money.

Key to abbreviations used in biographies:

CP: Current Position

EDUC: Education

EXP: Experience

CS: Campaign Statement

The Mission of the ARS is to promote the recorder and its music by:

- *Developing resources and standards to help people of all ages and ability levels to play and study the recorder*
- *Presenting the instrument to new constituencies*
- *Encouraging increased career opportunities for professional recorder performers and teachers*
- *Enabling and supporting recorder playing as a shared social experience*

2010 BALLOT FOR ARS BOARD OF DIRECTORS

Clip and remove this section of the page. Vote for up to five (5) candidates below, and print your name and address legibly on the outside of the official return envelope. Place a stamp on the return envelope. Ballots must be postmarked by **June 5, 2010**.

- Nancy Buss
(Atlanta, GA)
- Mark Dawson
(Chicago, IL)
- Greg Higby
(Madison, WI)
- Lisette Kielson
(Bloomington, IL)
- Jeanne Lynch
(Portland, OR)
- Mary McCutcheon
(Montréal, QC)
- Richard Spittel
(Baltimore, MD)

**YOUR VOTE
MATTERS!**

CALENDAR OF EVENTS

DEADLINES AND IMPORTANT DATES

March 11 - MENC's **World's Largest Concert**. Info: www.menc.org/events/view/world-s-largest-concert.

March 20 - **RecorderDay!** Info: 800-491-9588.

April 15 - Deadline to apply for an **ARS summer workshop scholarship**. Info: 800-491-9588.

April 23 - Application deadline for Spring 2011 **residency at Sitka Center for Art and Ecology**. Info: www.sitkacenter.org (Residencies, then Recorder Program).

MARCH IS PLAY-THE-RECORDER MONTH

6 "*Flauto e Voce*," **Worcester Hills Recorder Society annual workshop**, at College of the Holy Cross, Worcester, MA. Fac: Sheila Beardslee, Roxanne Layton, Larry Lipnik, Tricia Van Oers, Dan Meyers. Info: <http://mysite.verizon.net/recorders/whrs/workshop.html>.

20 **Greater Cleveland (OH) Recorder Day**, at Cuyahoga County Library, South Euclid-Lyndhurst Branch. Info: Barbara Perkins, 440-237-6227; Carolyn Peskin, 216-561-4665.

27 **Greater Cleveland (OH) Recorder Day Workshop**, at North Olmsted Branch, Cuyahoga County Library. Leader: David Pierce. Info: Carolyn Peskin, 216-561-4665.

28 **Greater Denver (CO) Chapter Recorder Faire** for Play-the-Recorder Month, at Tattered Cover Bookstore on East Colfax. Info: denverrecorder@gmail.com.

APRIL

9-11 **Recorder Consort Workshop, Unicorn Music**, at Bloomington, IN. Leader: Han Tol. Info: Charles Fischer, 812-339-5870, bizweb5@yahoo.com.

10 "*Liberte, Egalite, Fraternite*," **Renaissance chamber and dance music workshop, Toronto Early Music Players**, at Toronto, ON. Fac: John Tyson, Miyuki Tsurutani. Info: Sharon Geens, 416-699-0517, sharongeens@rogers.com.

10 **Triangle Recorder Society Spring Early Music Workshop**, at Durham, NC. Fac: Cléa Galhano, Jody Miller, Stewart Carter, Kathy Schenley, Karen Cook, Pat Petersen. Info: <http://trianglerecorder.org/workshop.htm>

20 "*Rule Britannia: English Music from Dunstable to Purcell*," **South Bay Recorder Society**, at First Congregational Church, San Jose, CA. Leader: Louise Carslake. Info: Stevie White, etienne6765@sbcglobal.net.

20-25 **First Annual Chicago (IL) Early Music Festival**, at Chicago-area locations. National/international performers, exhibition. Info: www.chicagoearlymusicfestival.org.

24 **Workshop, Washington (D.C.) Recorder Society**, at Cedar Lane Unitarian Universalist Church, Bethesda, MD. Leader: Shelley Gruskin. Info: JSoko12481@aol.com.

MAY

1 **Bergen County Chapter Annual Workshop**, at NJ location TBA. Fac: Daphna Mor, Valerie Horst, Deborah Booth, Larry Lipnik. Info: mmcomins@verizon.net.

28-31 **Amherst Early Music Memorial Day Weekend Workshop**, at Circle Lodge, Hopewell Junction, NY. Info: www.amherstearlymusic.org, 781-488-3337.

ON TOUR / IN CONCERT

Piers Adams: (concert & master class) April 6, Chattanooga, TN; 9-10, Winter Park, FL; 14, Kelowna, BC; 16, Hartford, WI; 17, Milwaukee, WI; 24, Newark, UK. Info: www.redpriest.com.

Annette Bauer: (Cançonier duo with Tim Rayborn) March 13, San Jose, CA; 20, Berkeley, CA; (Orff workshop with Margaret Moore) April 10, Los Gatos, CA; (with Phoebe Jevtovic, Shira Kammen, Tim Rayborn as Cançonier) 24, Albany, CA; (with Jennifer Paulino, Jonathan Rhodes Lee, Josh Lee) May 2, San Francisco, CA; (workshops) June 13-19,

Austin, TX; 27-July 3, Rohnert Park, CA; (with Cançonier) 23, Indianapolis, IN; (Orff course faculty) August 2-13, San Francisco, CA. Info: krokodilus@hotmail.com.

Letitia Berlin: (with Frances Blaker, recorders; Shira Kammen, strings) March 25, Quistinic, France; (with Yuko Tanaka, harpsichord; David Morris, gamba) June 8, Berkeley, CA; (Wild Rose with Frances Blaker, recorders; Barbara Blaker-Krumdieck, 'cello; Shira Kammen, strings, voice; Henry Lebedinsky, harpsichord) 11, Berkeley, CA. Info: tishberlin@sbcglobal.net.

Vicki Boeckman: (with David Ohannesian) April 11, Seattle, WA. Info: vickiboeckman@comcast.net.

Cléa Galhano: (workshop) April 10, Durham, NC; (with Elisabeth Wright, harpsichord) 15, Bloomington, IN; (Recorder Orchestra of the Midwest, Bloomington, IN/ROMW) 16; (soloist, Lyra Baroque Orchestra) 23-24, St. Paul, MN; (workshop/concert with Tibia) May 1-3, Sitka, OR; (with Rosana Lanzelotte, harpsichord) 9, Lakeville, MN; 11, St. Paul, MN; 13, Weill Hall, Carnegie Hall, New York City, NY. Info: galhano@aol.com.

Lisette Kielson: (workshops) March 13, Madison, WI; April 3, Ann Arbor, MI; (with Madison Bach Musicians/MBM) 10; (with John Langfeld, recorder) 18, Chicago, IL; MBM, 24. Info: LKielson@LEnsemblePortique.com.

John Langfeld: ("*Recorders and All That Jazz*") April 18, Chicago, IL. Info: langfeldjohn@gmail.com.

Judith Linsenberg: (concerto) March 12, Berkeley, CA; (with Musica Pacifica) 20, Pittsburgh, PA; 22-24, Penn State residency; 27, Lewes, DE; (chapter meetings) May 4, Sacramento, CA; 7, Berkeley, CA. Info: judy@linsenberg.com.

Matthias Maute: (with Sophie Larivière & Ensemble Caprice/EC) March 7, Los Alamos, NM; (master class; soloist, Portland Baroque Orchestra) 11-13, Portland, OR; (EC) 20, Montréal, QC. Info: amandapond@earthlink.net.

Jody Miller: (faculty recitals with harpsichordist Calvert Johnson) March 21, Agnes Scott College, Decatur, GA; 23, Marietta, GA; (directing Lauda Musicam) June 11, Atlanta, GA. Info: www.fippleflute.com.

Hanneke van Proosdij: (all concerts in Bay Area of CA unless otherwise listed) (with Philharmonia Baroque Orch./PBO) March 5-13; (with Voices of Music/VOM) 20; (with PBO) April 8-13; (with Göttingen Handel Festival Orch.) May 14-25, Internat. Haendel Festspiele, Germany; 27-30, Hanover/Hamburg. Info: cembalo@sbcglobal.net.

Mary Halverson Waldo: (Suzuki Recorder teacher training) Book 5, May 31-June 4, Minneapolis, MN; Book 1, 15-19, Bogotá, Colombia; Book 1, July 3-10 & Book 3, 6-10, Hamilton, ON; Book 1, 25-31, Minneapolis, MN. Info: mhalvwaldo@mchsi.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 (for AR) and ars.recorder@americanrecorder.org (the ARS office). **Newsletter/magazine deadlines**: six weeks (15th of second month) preceding issue date. Plan to announce events at least one month before they take 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; or fax to 303-794-0114.

CONTRIBUTIONS

The ARS Board of Directors expresses its sincere appreciation to the following contributors through January 25, 2010. Without your donations to these funds, many ongoing programs could not exist using only membership dues.

PRESIDENT'S APPEAL

GREAT BASS (\$1000)

Cunningham,
Shirley & Roger
Faber, Peter L.
Nelson, John
Primus, Connie

BASS (up to \$600)

Primus, Connie
Webb, Garrett
West, Jane & Dobson

TENOR (up to \$400)

Doran, Chris & Nancy
Friedler, Edward M.
Kuhlman, Laura Sanborn
Peskin, Carolyn N.
Smith, Marie-Louise
Stickney, Ann B.
Wilds, Preston Lea
Winslow, Priscilla

ALTO (up to \$150)

Aetna Foundation, Inc.
Barnert, David M.
Bennett, Mary C.
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Davis, Jeannie
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Fitch, Lewis T.
Frederick, Nancy
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Goodspeed, Richard
Heup, James E.
Howbert, Janet
Johnson, Lawrence L.
Kuehn, John
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Mandel, Gerry
Moyer, Barry R.
Newbegin, Corinne
Price, Jr., John B.
Rees, William & Eileen
Rogers, Patsy
Rudisill III, Hillyer
Schoomer, Suzanne
Seely, Neil & Elizabeth
Shiff, Naomi
Shupe, Jill A.
Spears, Cookie

Thompson, Albert V.
Vellekoop, Lyda
Watkins, Billie
Witt, Inge
Woods, Patsy B.
Young, Douglas G.
& Pat Petersen
Zukof, Larry
Zumoff, Michael

SOPRANO (up to \$75)

Ainsfield, Neale
Anderson, Marcia
Betts, L. David
Bjorklund, Michael
Buss, Nancy M.
Chodack, Helen
Clark, David & Rosemary
Consort Anon.
Courtsal, Donald
Craig, Edward
Dart, John N.
Denning, Peter J.
Dunham, Benjamin S.
Essenberg, Richard
& Margaret
Franson, Mary Ann
Garlick, Nancy B.
Gillmor-Kahn,
Mickey
Hale, Raymond S.
Hammerling, Peggy
Harris, John
Hettmansperger, Ann E.
Howell, Sharon
Jaderstrom, Noel R.
Jansson, Richard M.
Johnson, Mary P.
Johnson, Yvonne D.
Kimball, Joan P.
King, Thomas R.
McCann, John R
Miki, Eiji
Mohr, Burckhard
Mraz, Samuel J.
Porter, Gary
Potter, Sylvia
Richter, Susan
Rodewald, Charles
Schoedel, Grace
Sherrick, Kathy
Silberman, Marcel J.
Skory, Linda
Sosnowski, Raymond A.
Thompson, Patty
Waller, Jack &
Louise Delano
White, Stephen J.
Winter, Renate

FRIEND LEVEL (up to \$40)

Abreu, Aldo E.
Aldrich, Winthrop J.
Anderson, Hank
Austin, Louise F.
Ayton, William
Basile, Donna
Bass, Virginia L.
Benson, Jann
Berlin, Letitia
Boshuizen, Marianne
Braen, Susan C.
Brewster, Beatrice
Brunson, John T.
Burnett, Karen W.
Canfield, Elisabeth
Cantin, Pauline
Clark, Dorothy A.
Cook, Anne D.
Coon, Shirley
Crotty, Karen A.
Crowell, Lesslie A.
Daw, May B. & Carl P.
Doolittle, Miles
Emptage, Michael & Cathy
Engelbrecht, Dale & Gaylene
Ericson, Jean
Eslinger, Suellen & Abraham
Santiago
Espenshade, Mary Anne
Galhano, Cléa
Gamble, Charlie
Gangwisch, John P.
Gaynor, Mary Jane
Gilbert, Rotem & Adam
Gilson, Kevin R.
Ginnis, Richard
Graff, Christiane H.
Grant, Nancy C.
Hall, Vicki
Handler, Patricia & Harry
Harwood, Sally S.
Haug-Hryciw, Greta
Heinzelman, Claire J.
Hewitt, P. Scott
Hirtz, Vera J.
Hollister, Leslie
Hyland, Barbara J.
Ingle, Kathleen
Janney, Ruthann G.
Karass, Alan
Kielson, Lisette
Kim, Marianne Weiss
King, Jennifer Scaff
Knapp, Craig B.
Landesman, Betty
Langfeld, John
LeClercq, Jeanne & George
Leibman, Carol B.
Llewellyn, Christine

Marier, Tina
Maughan, Dale
Mayerson, Miriam
McCarroll, Robert A
McClellan, Gisela
McClure, Theron R.
McGuire, Lise
Miller-Nixon, Yvonne
Mitchell, Lola
Mohr, Burckhard
Mor, Daphna
Muss, Carol & Daniel
Naylor, Geoffrey C.
Neufeld, Bee
Newcomb, Margaret
& William
Nimick, Deborah & George
Oberst, Marilyn T.
Oldham, Theodore
Palmer, Stephen
Paterson, Scott
Peterson, Frank E.
Pinfield, Edward R.
Raspe, Julia Blue
Regen, David M.
Riddell, Cecilia
Robinson, Richard P.
Rocheleau, Mary
Ross, Susan A.
Rovner, Ann E. Barclay
Ruhl, David P
Schwartz, Eric C.
Sinkiewicz, Gerald P.
Sitton, James
Smith, Willie E.
Stanger, Carol
Stoller, Karen
Todd, Sylvia R.
Trautwein, Charlotte
Waite, John H
Wasserman, Rona
Wilkins, Mary E.
Winter, Marguerite
Wisotzki, E. Paige
Yerger, Edith

ESTABLISH A 2012 ARS FESTIVAL

Berlin, Letitia
Kielson, Lisette

ENDOWMENT IN MEMORY OF ANDREW ACS

Acs, George & Hedda
Gardiner, Martha Jane

LEGACIES, BEQUESTS

Ehn, Hope, in memory of
Bonnie Rodgers

The following members have shown their commitment for and support of the recorder community by joining the ARS on a membership level beyond all others.

Lifetime Members

Levine, Robin
Long, William F.
Tooney, Nancy
Richter, Susan
Roudebush, Deborah

For more information about this membership category, please see <http://americanrecorder.org/membership/howtojoin.htm>.

If you would like to show your support of the ARS with

more than your regular membership, please consider becoming a Sustaining Member for \$75 annual membership. You will get a beautifully detailed cloisonné Hotterre Hands pin. Join the following who have supported the ARS with Sustaining Memberships:

Aldrich, Winthrop J.
Bass, Virginia
Mohr, Burckhard
Oberst, Marilyn
Raspe, Julia Blue
Taylor, William
Whaley, Judith