BOARD ELECTION RESULTS
ARS members have cast their ballots and the results have been tabulated. Our elected Board members are as follows:

Jennifer Carpenter
James Chaudoir
Mollie Habermeier
Greta Haug-Hryciw
David Melanson
Carol Mishler
David Podeschi
Wendy Powers
Barbara Prescott
Ruth Seib
Judith Smutek

Out of 2,024 eligible individual active ARS members, 289 mailed in a ballot. This is a return rate of slightly over 14%. Thank you to our voters!

Newly-elected Board members began their four-year term at the start of the ARS fiscal year on September 1, and attend the fall ARS Board meeting in Denver, CO.

During the months of election preparations, current Board member Wendy Powers served as Board Liaison to the Nominating Task Force, which also included Lisette Kielson, a former ARS Board member; and ARS Administrative Director Susan Burns.

Congratulations to the new Board members, and thanks to all for your commitment to ARS.

Note: due to family circumstances, Valerie DePriest withdrew her name from consideration as a candidate.

REVIEWS OF METHOD BOOKS: NEW ONLINE
Attention, recorder teachers and professionals! The ARS web site now includes a collection of reviews of recorder method and technique books. These reviews were first published in American Recorder magazine and span the past 15 years. You can read these reviews at http://bit.ly/methodreviews.

We’re also interested in learning about any method or technique books which you currently use, but which aren’t included in the published reviews. We invite you to write a “mini-review” of any materials you use and submit this to Beverly Lomer at beverlylomer@gmail.com for inclusion on the ARS web site.

NOTICE OF ARS ANNUAL MEETING
The ARS Annual Meeting will be held on Saturday, November 3, during the regular Dallas Recorder Society meeting, 9:30 a.m. to 12:30 p.m., at Zion Lutheran Church, 6121 East Lovers Lane, Dallas TX 75214.

All ARS members are welcome to attend.
ARS Board member and President David Podeschi will conduct the annual meeting, with a brief update on ARS activities, strategic plans, fundraising goals and budget. For information, please contact the ARS office, 844-509-1422.

More Music Published by the ARS
The Erich Katz Music Series (selections below) originally included contemporary music titles that were winners or finalists in the ARS’s Erich Katz Composition Competition. Other music in compatible genres and of similar difficulty levels has been added over the years, as it has become available to the ARS. The ARS also publishes music in the David Goldstein Series and Professional Series. See and purchase all of these online at https://mms.americanrecorder.org/members/store.php, and also see other ARS Publications listed in the ad in American Recorder.

<table>
<thead>
<tr>
<th>Erich Katz Music Series</th>
<th>(Instruments, Playing Level)</th>
<th>Member/Non-Mem. Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzanne M. Angevine, A Short Tale for two basses (Level II)</td>
<td>2 sc, 8 pp.</td>
<td>$5/$8</td>
</tr>
<tr>
<td>Cecil Effinger, Dialogue and Dance (SATB, Level II-III)</td>
<td>Sc &amp; pts, 26 pp.</td>
<td>$10/$18</td>
</tr>
<tr>
<td>Erich Katz, Suite of Jewish Folk Tunes ($ S/AB A/T, Level II)</td>
<td>3 scs, 18 pp.</td>
<td>$10/$18</td>
</tr>
<tr>
<td>Stanley W. Osborn, Kyrie and Vocalise for soprano voice and recorders (SATB, Level III)</td>
<td>2 sc &amp; 4 rec pts, 18 pp.</td>
<td>$8/$14</td>
</tr>
<tr>
<td>Frederic Palmer, Entrevista (SATB, Level II)</td>
<td>2 sc &amp; 4 rec pts, 16 pp.</td>
<td>$8/$14</td>
</tr>
<tr>
<td>Sally Price, Dorian Mood (SATB, Level II)</td>
<td>Sc &amp; pts, 10 pp.</td>
<td>$10/$18</td>
</tr>
</tbody>
</table>
PROFESSIONAL DEVELOPMENT GRANT AWARDED

The 2018 ARS Professional Development Grant recipient was Laura Osterlund of Chicago, IL, who requested assistance to fund a professional CD recording of her lecture-recital presented in April 2018. This was part of her Master of Arts degree in Historical Performance Practice at Case Western Reserve University, Cleveland, OH, from which she graduated in June. Her project was “The Codex Faenza and the Tradition of Improvisation.”

Deadline for the 2019 Professional Grant is September 15 for funding to use in 2019. Information is available at https://americanrecorder.org/docs/Professional_Development_Application(1).pdf

IN MEMORIAM

Riggsby, William Stuart, of Knoxville TN, age 81, passed away on January 30, 2018, following an extended battle with illness. Riggsby attended The George Washington University on an ROTC scholarship, gaining a B.S. degree. He received a Ph.D. in molecular biology and biophysics from Yale University in 1964. After stints at the Air Force Weapons Laboratory and Oak Ridge National Laboratory, Riggsby joined the University of Tennessee and went on to serve as Department Chair, Associate Dean of the College of Arts and Sciences and, ultimately, Dean of the College before retiring in 2004. He supported the development of The Marco Institute for Medieval and Renaissance Studies at the University of Tennessee, which recently hosted the 14th annual Riggsby Lecture on Medieval Mediterranean History and Culture.

Riggsby loved music; he had an extensive vocal classical collection on vinyl and CD, performed with local early music groups, and sang in chorus scenes in several Knoxville Opera Company productions. An avid chef, Riggsby’s culinary interests spanned the globe. He is survived by his wife of 55 years, Katherine Riggsby; the two joined ARS in 2000.

Scheib, Howard, of Dallas, TX, died March 17, 2018, after a long illness. A longtime California Army and National Guard bandsman and Social Security Administration employee, he moved to Dallas, TX, from Northern California in the early 2000s and began playing brass instruments and string bass in Dallas-area orchestras, jazz combos and bands. An accomplished trombone player, he was a member of the Mesquite Symphony Orchestra, the New Philharmonic Orchestra of Irving, the Richardson Community Band, and the Kings of Swing dance orchestra, and was first trombonist in the North Dallas Trombone Choir. Along with his wife, Susan Scheib, he helped organize the annual Renaissance Polyphony Weekend in Dallas. Howard and Susan joined ARS in 2008.

Recorder Orchestra of the Midwest (ROM) members were saddened to learn of the July 6 death, of injuries suffered in a car accident affecting his entire family, of the unidentified young man shown in a photo with the ROM anniversary story in the Summer 2018 ARS Newsletter. He was 14-year-old Zachary Hyde, a talented musician from West Lafayette, IN; the ROM will dedicate its 2018-19 season to him.

SCHOLARSHIPS AWARDED

ARS was pleased to present scholarship awards to the following recipients to attend summer 2018 workshops. The award money came from the funds named for Andrew Acs, Jennifer W. Lehmann, Daniel J. Morris, and the Somerset Hills Recorder Society, as well as from generous individual donors. Congratulations to the recipients!

• Sharon Roberts-Yuen, Lincoln, NE, President’s Scholarship, Amherst Early Music Festival
• Ricky Vilardell, El Paso, TX, San Francisco Early Music Society Recorder Workshop
• Rachel Garrepy, Harrisville, RI, Amherst Early Music Festival Virtuoso Recorder Seminar
• Stephanie Pedretti, Viroqua, WI, Suzuki Unit 2 Teacher Training
• Eve Coffey, Glouster, OH, Mideast Early Music Workshop

The next deadline for summer scholarships is April 15, 2019. Applications for weekend scholarships are taken throughout the year, allowing sufficient lead time before funds are needed.

RECORDE

ARS Members’ Library Editions publish new recorder music that members receive, mailed with almost every AR issue, as a benefit of membership. As the editor of the series, I enjoy receiving new music and selecting high-quality compositions to share with the membership. (See past editions at https://americanrecorder.org/ars_members_libraryEditions.php.)

Periodically I like to remind members that they can always send new music for consideration. Original compositions by composers who have not already been published in the series are more likely to be selected, but arrangements and repeat composers (with sufficient time between appearances) have also been included in the editions. Space is limited to three pages at a legible note size. Intermediate level is a safe bet for difficulty, although almost any difficulty level is considered—ARS members range from beginners to professional players.

For electronic submission, acceptable formats are Sibelius files as late as version 7.1.3; MusicXML; and PDF if there is no other option. Please send to glen.shannon@k183.com. If the music is handwritten, mail to: 216 San Carlos Avenue, El Cerrito, CA 94530.

Glen Shannon, Editor, Members’ Library

WELCOME, RECORDER BY THE BAY!

Our newest ARS chapter is located in Green Bay, WI. Denise Jacobs is the musical director and ARS chapter representative. The group meets every Monday evening from 6:30-8:30 pm. from September through May, and once per week during the day in the summer. Meetings are at Green Bay Area Unitarian Universalist Fellowship, 1313 Main St., Green Bay 54302. Call Jacobs at 920-606-9188 for details.
Play-the-Recorder Month 2018

Recorder players from across North America and elsewhere celebrated Play-the-Recorder Month (PtRM) during March 2018. Many ARS chapters, ensembles and recorder orchestras had special concerts and presentations to illustrate the versatility and beauty of this wonderful instrument. A “Play-the-Recorder Day!” celebration, and eventually PtRM, grew out of a one-day worldwide event on April 1, 1989, during the 50th anniversary year of the ARS.

ARS members received this year’s PtRM special composition, Fantasia on a Shape-Note Hymn by Eric Haas, mailed with the Winter 2017 issue of AR. It is a lovely four-part piece played by many in their local communities on March 17, 2018, “Play-the-Recorder Day!”

Here are some highlights of activities during PtRM 2018:

• New! American Recorder Rally, an exciting half-day workshop/rehearsal and concert project was launched. Created and led by Matthias Maute, renowned performer, educator, conductor and composer, events were held in Portland, OR (March 8), and Seattle, WA (March 10). The west coast premiere of his Recorder Concerto for solo recorder and recorder orchestra, composed especially for the Rally—plus other orchestral music as well as solos by Maute—was performed. Upcoming Rallies are set for Denver, CO, and Palo Alto, CA, in September. For more information, see https://americanrecorder.org/american_recorder_rally.php.

• New! PtRM Music Archive on the ARS web site allows members to enjoy PtRM compositions from past years by downloading the music from the ARS web site (https://americanrecorder.org/play_the_recorder_month_music.php)—for playing during PtRM or anytime.

• New! Recorder Orchestra Music Archive—if you are starting a recorder orchestra in your community, or just looking for new music, you will want to browse the recently posted free downloadable music for ARS members, available on the ARS web site at: https://americanrecorder.org/recorder_orchestra_music_libra.php

• PtRM Contest – Based on uniqueness, number of events, and other criteria, this contest was designed to encourage chapters, ensembles and recorder orchestras to participate in PtRM. Fabulous and different prizes were offered for 2018 to the winners, thanks to these generous donors:

  • Sweet Pipes (www.sweetpipes.com): a recorder music publication
  • Ted Brown Music Co. (www.tedbrownmusic.com): three soprano recorders
  • An ARS Board donor: gift of a music stand and music for a “trio starter kit”
  • Canzonet (www.canzonet.net): recorder gig bag

Congratulations to the three 2018 PtRM contest winners!
1st Place: Rochester (NY) Recorder Society
2nd Place: Seattle (WA) Recorder Society
3rd Place: Recorder Society of Long Island (NY)

PtRM Reports from the Winners

Rochester Chapter (www.rochars.org): Members partnered with a number of outside groups during PtRM. One of the chapter’s outreach groups spent a morning at Charlotte Elementary School in the Rochester City School District, visiting third- to sixth-graders and demonstrating all sizes of recorders from contra bass to sopranino. The group played a number of pieces from different periods, and accompanied the youngsters as they played the melody lines of Beethoven’s Ode to Joy and Merrily We Roll Along. The best comment was, “What is that bendy instrument?” pointing to a bent-necked bass.

Another outreach group provided Lenten music for a church service at a Church of Christ in suburban Rochester.

One member played Irish and Celtic music on soprano recorder in performances in churches and retirement communities, along with the Striking Strings Hammered Dulcimer Ensemble and sometimes with the Harmonious Harps Ensemble. The recorder was featured in some pieces, often helping to keep the large ensembles together.

A small ensemble played Medieval and Renaissance trios at a funeral service for the mother of a chapter member, who was a founder of the chapter. They also played at a small Renaissance festival organized by the Clover Center for Art and Spirituality in Rochester, providing “ambience” music as attenders entered and enjoyed a special dinner of delicacies based on recipes of the period.

One member, who plays recorder with the Genesee Valley Mountain Dulcimer Club, offered a program of Irish tunes at several adult retirement communities. Another member played recorder with the choir and organ at a church service on Palm Sunday. A third one played recorder with the choir singing the anthem at a Sunday church service.

Some chapter members volunteered to answer phones for the local PBS channel, WXXI, on March 9 during their spring fundraising drive, to support the arts.

Reported by Liz Seely

Seattle Recorder Society (SRS, www.seattle-recorder.org): For the opening event on March 3, a program featured Vicki Boeckman and Miyo Aoki, recorders, with Jonathan Oddie, harpsichord. They performed Suite XXI in F and selected dances from Suite IX in D minor by Matthew Locke, fantasies by Orlando Gibbons, harpsichord variations by Gibbons and
Sweelinck, and an Entr’acte from Dioclesian by Henry Purcell.

Group playing sessions included Aoki leading SRS beginning and lower intermediate level players in the “Back Room Gang.” Boeckman conducted the larger intermediate to advanced level group in selections from Purcell’s The Fairy Queen—a Rondeau, Sing While We Trip It Upon the Green, and a Chaconne.

On March 10, Seattle recorder players had the pleasure of having Matthias Maute lead his “American Recorder Rally” (see the related Summer ARS Newsletter article and the ARS web site for more details). Over 20 players participated in the recorder orchestra, and the concert included many wonderful solo works played beautifully by Maute, along with his introduction of historical information. The grand finale was the Concerto for Recorder and Recorder Orchestra, composed by Maute. In this fast-slow-fast three-movement piece, he played solo recorder and conducted the participants.

An annual program, “Music from Around the World: Play-the-Recorder Month—Concert & Celebration,” was performed on March 17 at the Third Place Commons Community Stage, Lake Forest Park, WA. Music included Fantasia on a Shape-Note Hymn by Eric Haas (PtRM composition for 2018) played by SRS members and others. Other pieces included Spagnoletta by Michael Praetorius; a traditional Fisher’s Hornpipe, arr. Paul Ashford; another traditional piece, The Cruiskeen Lawn (The Little Full Jug), arr. Paul Leenhouts; and The Last Rose of Summer, a traditional Irish tune. Students of Laura Faber & Friends performed Made in Wales Suite, another traditional set of selections arranged by Steve Marshall; A Gentle Maiden In Secret Sighed (Eddigyn Hun Gwennlliam), Sue Gan, and Owain Glyndŵr’s War Song. A duo played Two Sephardic Songs; I Fell in Love, It was Black as Midnight, by Lance Eccles, and The Smokey Topaz (March and Two-Step, 1901) by Grace M. Bolen. An ensemble of seven offered Eine Kleine Nachtmusik – Allegro, by Mozart. Another duo played Io mi son giovinetta and the two-section Voicy du gay printemps/Le Dieu Mars by Jan P. Sweelinck.

A free drawing at the end of the concert gave away recorders, donated by Lazar’s Early Music Shop, to school-age children.

On March 25, a duo recital with Mike Woolf and Laura Faber, recorders, took place with music by Sweelinck, Telemann, Shannon and Sieg at the Sand Point Community United Methodist Church in Seattle. Reported by Nancy Gorbman

Recorder Society of Long Island (RSLI, www.rsli.info): March 2018 marked a unique PtRM celebration on Long Island, as it coincided with the 50th anniversary of the Eugene Reichenthal Recorder Festival. This annual event (formerly known as the Long Island Recorder Festival) was first organized in 1969 by the late Gene Reichenthal and the late Gerry Burakoff. Since 1999 it has been under the auspices of the Suffolk County Music Educators’ Association. This year’s co-chairpersons, Donna Basile and Patricia Laurencott, are both members of the RSLI.

The day-long event took place on March 17 at Brentwood High School, Brentwood, NY. Guest artists at the festival were four members of RSLI: Karen Wexler, Barbara Zotz, Sue Hahn and Margaret Brown (l to r, photo above). Young recorder players (grades three to seven) in attendance were “all ears” as this quartet played a courant by Johann Krosch, using it to demonstrate the range of recorders from garklein to contra bass.

The day concluded with an all-festival concert by the students, and the RSLI quartet performing J.S. Bach’s Brich an, o schönes Morgenlicht, BWV248, for students, teachers and parents. The group felt they had achieved their goal of spreading the word that playing and enjoying the recorder continues well after grade school. Reported by Margaret Brown

PtRM Tidbits
On March 18, Westchester Recorder Guild members (photo below) gathered to celebrate the Liturgy with the gracious host for chapter events and meetings, Emanuel Lutheran Church in Pleasantville, NY. The group celebrated
Play-the-Recorder Month with familiar and appropriate music chosen and led by music director Karen Snowberg, accompanied by the choir, organ and the congregation. More is at http://www.westchesterrecorderguild.com.

Also on March 18, the East Bay (CA) Recorder Society hosted its annual Members’ Recital, followed by a group play. (Above, Glen Shannon, decked out for St. Patrick’s Day, is shown from the back, conducting the group play.) More chapter information is at www.symbolicsolutions.com/lebrs-web2015.

“Let’s Party like it’s 1685!” Orange County (CA) Recorder Society (OCRS, note the chapter’s new web site at www.ocrecorders.org) and other nearby groups participated in a celebration on March 24 of the 333rd birthday of Johann Sebastian Bach with free pop-up performances at Union Station. “Bach in the Subway LA” was held all day long at downtown Union Station. The crowds in the morning were impressive—and in the afternoon, audience numbers swelled with people returning from the “March For Our Lives.” Besides players from OCRS (photo, upper right), performances included Los Angeles Recorder Orchestra (center right), Los Angeles Baroque, Noir Saxophone Quartet (who knew Bach could sound so good on saxophones?), Roger Lebow on ‘cello, Hollywood Hills Recorder Association, Rio Hondo Consort, and Doug Forbes on bass and Mark Achuff on guitar, among many others. It was a fun, festive and free day of beautiful music!

A group from Gloucestershire (UK) Joint U3As Recorder Groups sent in a report, with a photo of the wonderful turnout (48 recorder players! photo at bottom) that came to their PtRM event in conjunction with a biannual meeting. They sightread Eric Haas’s Fantasia and had a good time. John Thorn reports that “Players enjoyed participating, at [the] last minute, in an American Recorder Society event.”

The Greater Denver (CO) Recorder Society held its usual annual Recorder Faire on the afternoon of March 4 at the Tattered Cover Bookstore (the one on Colfax Avenue, in the historic former Lowenstein Theater). Organizer Elaine Granata led a chapter Renaissance Band to open the three-hour event, which included several students of Miriam Rosenblum (next page, top photo) as well as Baroque duos played by Rosenblum and Ben Cohen; the Colorado Academy Consort (center photo, next page), a sextet of teachers, former staff and parents of school alumni who have played together in various configurations for 30 years; toe-tapping Irish by Now and Then; and solos, duets and quartets from Four’s Company. The last-mentioned group offered the afternoon’s rendition of Haas’s Fantasia, one of various performances posted on the ARS YouTube channel, www.youtube.com/americanrecordermag. (To contribute
To arrange to send a file.)

Broad River Renaissance Band performed at the Trinity Episcopal Cathedral in Columbia, SC, on March 22. Pictured at bottom are Anthony Coyne, Kunio Hara, James Knight, Craig Kridel, Andrew Waldo and Mary Halverson Waldo, the group’s music director.

Start planning now for next year’s Play-the-Recorder Month event in March 2019! Visit the ARS web site for ideas at https://americanrecorder.org/play_the_recorder_month.php. Watch for the special musical selection to be mailed with your Winter AR.

Spotlight on Chapters, Consorts & Recorder Orchestra Membership

Demographics is a boring word for what is actually the most colorful and interesting part of human communities. We know our recorder groups are among the brightest and best humankind has to offer, and we want to know you all better.

Coming in August to all the chapter representatives and directors of consorts and recorder orchestras, the ARS will send out a survey to discover who you are, what you do, how you do it, who does it, and for how long have you done it! When you join the ARS as an individual, or band together to affiliate with ARS as a chapter, consort or recorder orchestra (CCRO), we get a lot of this information. Time passes, and people and organizations evolve in ways we’d like to hear about, so the ARS wants updated information to be able to better serve you all.

We’ll ask such questions as:

• How many members does your chapter have?
• Who are your members?
• Are they students, still working, or retired?
• How do you organize your meetings? Does everybody play together, or do beginners and experienced players have their own time within the meeting?
• What is your average attendance?
• How many members in your CCRO are also members of the ARS? Do you have other officers? a web site?
• Where and how often does your group meet?

And, of course, we’ll have a comment section for you to add what’s most important to you, to let us know how the ARS can enhance your CCRO’s experience.

The survey was e-mailed to each CCRO leader in August. Please make sure that we have the correct contact information for your representative, especially if you have not yet received this membership survey. (There is a list of representatives for chapters and recorder orchestras in the front of every AR magazine, or you can look up the registered representative for your group on the ARS web site under “Our Community.” Please e-mail any corrections to the ARS office.)

We look forward to your input, and thank you in advance for your time!

Alice Derbyshire, Chair, Member Benefits
CONTRIBUTIONS

The following generous donors contributed between October 1, 2017, and July 1, 2018. Many of these donations are a result of our two annual fundraising campaigns, the fall 2017 President’s Appeal and the Spring 2018 Fund Appeal. With these funds, we are able to offer scholarships and grants; offer helpful resources to our chapters, ensembles and recorder orchestras; continue to add useful content to our web site; create a beautiful and informative magazine; and much more. We can’t offer all of these valuable educational and community-building programs without you. Thank you for your support!

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### CALENDAR OF EVENTS

#### DEADLINES AND IMPORTANT DATES
- **September 21-23 - ARS Board Meeting**, co-hosted by Regis University, Denver, CO, and Denver Recorder Society. Info: 844-509-1422.
- **November 3 - ARS Annual Meeting (see details in this issue)**, hosted by Dallas (TX) Recorder Society. Info: 844-509-1422.

#### SEPTEMBER
- **7 Columbia Baroque Concert Series: Splendors of the Baroque, Vivacious Viols**, at University of South Carolina School of Music. Telemann’s *Concerto for Recorder and Viola da Gamba*, with soloists Jean Hein & Gail Ann Schroeder, respectively. Info: www.columbiabaroque.org.
- **8 Annual Workshop**, at Bloomington, IN. Leader: Lisette Kielson. Info: lisettekielson@gmail.com.
- **12 Mid-Peninsula Recorder Orchestra**’s first meeting of the 2018-19 season, 7:30 p.m., at Trinity Church, Menlo Park, CA. All who play recorder, early winds or early strings are invited; bring instruments and a music stand. First concert: December 8, Grace Lutheran Church, Palo Alto. Info: http://impro-online.org, or Fredric Palmer, 650-591-3648.
- **29-30 September Workshop for Recorders, Voices and Early Winds, Seattle and Moss Bay Recorder Societies**, at Seattle (WA). Recorder fac: Miyo Aoki (& early notation); Vicki Boeckman (director); Rotem Gilbert & Laura Kulhman (& bagpipes, early winds); Gayle Neuman (& early winds, voice); Phil Neuman (& early winds). All levels. Salomone Rossi; early notation; music of Scandinavia, France/Cyprus, Spain, Mexico, England/Scotland/Ireland; playing Renaissance recorders; Caccini & Florentine Camerata; Baroque style. Info: www.seattle-recorder.org/srs_workshops.

#### OCTOBER

#### 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 (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.
- Submit calendar info to the ARS office at https://mms.americanrecorder.org/Calendar/submit_event.php?org_id=ARSO (requires login); to submit chapter, consort or recorder orchestra news: www.AmericanRecorder.org/community_news.php (login not required). If you do not have internet access, please mail event basics or news to ARS Newsletter, 7770 S. High St., Centennial, CO 80122 U.S.

#### American Recorder Rally with Matthias Maute:

#### ON TOUR / IN CONCERT
- **Cléa Galhano** (Recorder Orchestra of the Midwest/Rom, Bloomington, IN) September 15, ROM; (recital, Jacobs School of Music, Indiana University) 16, Bloomington, IN; (soloist, Lyra Baroque Orchestra) October 12-14, St. Paul, MN; 20, ROM; (Hidden Valley Early Music/Road Scholar Workshop) November 4-10, Carmel Valley, CA; 17, ROM. Info: www.cleaghalzano.com.
- **Quinta Essentia** (Gustavo de Francisco, Francielle Paixão, Renata Pereira, Pedro Ribeirão): dates available during U.S. tour, with confirmed dates of November 11, Ames, IA; 16, Encinitas, CA; 17, Torrance, CA. Info: http://5eofficial.com; gustavo@quintaessentia.com.br.
- **Judith Linsenberg** (with Musica Pacifica) October 7, Stockton, CA. Info: judy@linsenberg.com.

#### Bart Spanhove:
- (workshop, “Bart’s Favorites”) October 20, Celle, Germany. Info: info@moeck.com.

#### Tibia Recorder Duo (Letitia Berlin and Frances Blaker):

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**American Recorder Rally with Matthias Maute:**

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**2019 - How will we celebrate? Check it out in the Winter 2018 ARS Newsletter!**