



# Orange County Recorder Society Early Music Newsletter

June 2016 • Volume XXXXII • Number 10

## 2015-2016 Officers

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Our tenth meeting of the 2015–2016 season is  
**FRIDAY, JUNE 10, 2016**

Meeting: 7:30 PM  
Trinity Episcopal Church  
2400 Canal Street in Orange, California

## Alexandra Opsahl to Conduct



Alex Opsahl studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, graduating in 2004 with First Class Honors. She went on to study cornetto privately in Italy with Bruce Dickey, continuing these studies at the Schola Cantorum Basiliensis. She was the winner of the 2003 Moeck Solo Recorder competition, the 2001 and 2003 RAM Early Music Prize and 2003 Hilda Anderson Dean Award. She works now both as a cornettist and recorder player across Europe and North America.

Alex has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment, Boston Early Music Festival, Apollo's Fire, the Green Mountain Project, Le Studio Musique Anciennes de Montréal, Cappella Artemisia, Musica Angelica, The Whole Noyse and American Bach Soloists. She has performed at the Berlin Philharmonie, Wigmore Hall, Purcell Room and the Royal Albert Hall, and played in filmed productions of *L'Incoronazione di Poppea* with both Oslo Opera and Glyndebourne Opera. She recorded Vivaldi's Concerto in C Minor, RV 441, with the Norwegian period orchestra Barokkanerne, and recently recorded the JD Berlin cornetto concerto with the Norwegian Baroque Orchestra. Alex is a member of the Dark Horse Consort, and is the Music Director of LA-based ensemble Tesserae.

# Announcements

## President's Message

Here we are at the last meeting of the season. Did everybody have fun at the BYOB? I know I had as much fun performing as I did listening to the other bands. It's so rare to hear a group play live with a matched consort of recorders. There was guitar and pennywhistle, too. I look forward to having it in the future.

Thanks to Russ Wilson for filling in for Sally Price in conducting. He did a fine job with emphasizing expression to match the sentiment of the music. If recorder players can learn to perform with as much sensitivity as a choir would, the recorder would garner more respect from musicians and lay people alike, as well as improve our playing skills.

This month, Alex Opsahl will conduct. I can't wait to see her music and conducting style.

We will have nominations and elections for the board of officers for the 2016-2017 season thanks to the nominating committee that found people to serve. Are you happy with how things are currently done? Do you have any better ideas? Would you like to nominate anybody who you know would be a good fit for a certain position? Are you that person? Then now is your chance to do something. I have great confidence in the slate of officers for next year.

On a personal note, I am glad that I had the opportunity to serve as one of your presidents, the youngest in known OCRS history! I'm immensely proud of that fact. I got to see how this society works on a higher level, what really goes into a workshop, how the best conductors are chosen, and the changes made to improve and better meet the group's needs. I have talked with many of you about how

you feel about coming here and I hope that y'all will keep coming back. I will. I felt wholly inadequate for the position in the beginning of the year. Thank you all for your support and kind words to help me through. I know that we all look forward to another successful season

—Mike Nicholes

## Calling All Devoted Recorder Players

Are you interested in who conducts our meetings? Do you sometimes want to say how you think we should do things? Do you come to most of our events? Then you should consider joining the OCRS Board. It meets once in the summer to plan, then keeps in touch through email or phone. You develop friends and relationships with some very competent, nice people.

If you are interested in becoming more involved in OCRS please contact me. If you have a particular office you are interested in let me know (even if you think someone already holds that office). If you just want to help with an existing job, call me. There are always things you can be involved in.

Here is a brief breakdown of the board offices necessary for the smooth running of our monthly meetings:

**President**—line up the conductors, run the meetings, keep in contact with other officers.

**Membership Development**—Keep records of members, welcome in new members, assist in advertising for members.

# Announcements

**Secretary/Newsletter Editor**—take notes at board meetings, publish the newsletter, communicate with conductors.

**Hospitality**—coordinate refreshments for meetings, greet visitors and members.

**Treasurer**—collect dues/ manage the monetary accounts, pay bills, prepare budget and yearly financial report.

**Webmaster**— develop and update the website, assist with advertising events.

**Workshop director**—plan the yearly workshop and organize the committee to help.

If you have a suggestion or are interested, please contact a member of the **Nominating Committee**: Gloria Martin, [gmartin31@verizon.net](mailto:gmartin31@verizon.net), 909-626-5001; Mike Nicholes, [mnicholes@csu.fullerton.edu](mailto:mnicholes@csu.fullerton.edu); Sandy Thompson, [Seileen62@gmail.com](mailto:Seileen62@gmail.com), 562-354-6296.

## Refreshments

We want to thank Shirley Hager, and Lee and Bill Waggener who brought the refreshments for the May Meeting. We would also like to thank the Lieblang family and Jayanthi (Jay) Wijekoon for always helping with the clean-up after the break, as well as Judy and George Ennis.

The refreshments for the upcoming June meeting will be supplied by Cynthia Thornberg, Susan Mason, and Gwen Rodman. You may notice that several people repeatedly bring refreshments.

If it is your turn to provide refreshments for a meeting, and many of you haven't, please contact: Jim Forrest, [stringpresser@earthlink.net](mailto:stringpresser@earthlink.net)

[earthlink.net](http://earthlink.net), **626-333-3443** or catch him at the next meeting to sign up.

## Calling all Carpoolers!

As our recorder playing community ages, we find ourselves not going out so often at night. We at OCRS want all our members to join in the fun whenever possible. There will be a signup sheet for coordinating carpooling at the meeting. Driving or riding to OCRS with companions is the way to go!

—Miranda Manners

## OCRS Dues

In order to attend OCRS monthly meetings (other than as a one-time guest), a person must be a member. To become a member for the current year, from July 2015 through June 2016, please mail a completed Membership Application and your dues check to the address shown on the application. The Membership Application is included in this newsletter and is also available for downloading at [www.ocrecorder.org/membership](http://www.ocrecorder.org/membership).

—Susan Mason, Treasurer

## One-Day Workshop in Renaissance Music

I am thinking of offering a one-day workshop again (August or early September) in Renaissance (historic) percussion and recorder (other instruments also welcome) at my studio. Please email me or call for details: [schemc@earthlink.net](mailto:schemc@earthlink.net) or 562-946-4001

—Tom Axworthy

# Announcements

## Call for General Membership Meeting of OCRS

**Date:** June 10, 2016

**Place:** Trinity Episcopal Church,  
2400 Canal Street in Orange, California

**Time:** 7:30 pm

The purpose of this meeting is the election of Officers for the 2016–2017 season. In addition, there will be a report from the Treasurer on the budget and finances for OCRS with a Board recommendation for membership dues for the 2016–2017 season

All members who have paid their dues for the 2015–2016 season may participate and vote.

If you are interested in serving on the Board or want to nominate someone (after checking with them), you are encouraged to do so, additional nominations and agenda items may also be submitted at the general membership meeting.

## Election of 2016–2017 OCRS Officers

The Nominating Committee is pleased to announce the following slate of candidates for the OCRS Board of Officers for next year:

**President:** Win Aldrich

**Vice President, Membership**

**Development:** Cathy Wilson

**Vice President, Hospitality:** Jim Forest

**Co-Secretary/Newsletter**

**Editors:** Bill and Lee Waggener

**Treasurer:** Susan Mason

**Co-Workshop and Program Directors:**

Mary Van Cott-Hand and Miranda Manners

**Publicist/Webmaster:** Carol Jacoby

Other nominations may be made from the floor at the meeting.

We want to thank those members of the Board who have agreed to continue to serve in their current positions, and we very much appreciate those who accepted our calls for serving next year. These are the people who keep OCRS going and make it possible for all of us to enjoy playing together one Friday night each month. We're looking forward to another great year!

—**Gloria Martin, Mike Nichols, Sandy Thompson**

## Music Availability

Sheet music for each monthly meeting is available at the OCRS website, [www.ocrecorder.org](http://www.ocrecorder.org). The pdf files for the music are usually available a few days before the meeting. If your computer for some reason lacks a program for reading PDFs, click [here](#) to obtain the copy of Adobe Reader applicable to your computer system—select operating system, language, and version and then click on “Download Now”.

Sheet music is provided at the meeting only for those who have paid the sheet music printing fee in addition to their membership dues.

If you indicated that you will print your music and you're unable to do so for a particular meeting, you will need to contact another member to ask him or her to print your music for you. If you can't contact another member, please arrive at the meeting early and ask another member whether you can look on to his or her sheet music for the evening.

# Treasurer's Report for OCRS - 2015-2016

Submitted by Susan Mason, Treasurer

## Statement of Sources and Uses of Funds

<b>Total Funds at July 1, 2015</b>	\$14,797.25
Consists of General Funds of \$14,308.78; Scholarship Fund of \$488.47	
<b>Sources of Funds:</b>	\$3,672.64
Membership Dues \$2,080; Donations \$330; Photocopying Fees from Members \$45; Interest on Checking Account and Certificates of Deposit \$85.98; Sales of Instruments and CDs \$72; Workshop Net Profit \$1,059.66	
<b>Uses of Funds:</b>	(\$3,029.12)
Meeting Expenses \$2,818.12 (Conductors' Fees \$2,362.50; Conductors' Mileage Reimbursement \$155.62; Room Rental \$300); Newsletter and Website Expenses \$99; Misc. Expenses \$112	
<b>Total Funds at June 30, 2016</b>	\$15,440.77
Consists of General Funds of \$15,007.30; Scholarship Fund of \$433.47	
<b>Increase/(Decrease) in Total Funds over the Operating Year</b>	\$643.52

### A. Recent Historical Financial Data.

	Budget <u>2016-17</u>	Year End <u>06/30/2016</u>	Year End <u>06/30/2015</u>	Year End <u>06/30/2014</u>
Income from Dues	\$2,385	\$2,080	\$2,250	\$2,350
Photocopying Donations	\$45	\$45	\$80	\$62
Recurring Operating Expenses: Expenses for meetings, newsletter, and website	(\$3,160)	(\$2,917)	(\$2,573)	(\$2,595)
Surplus/(Deficit) from Ordinary Operations	(\$730)	(\$792)	(\$243)	(\$183)
Donations	\$300	\$300	\$518	\$460
Interest Earned	\$86	\$86	\$82	\$87
Workshop Surplus/(Deficit)	\$1,060	\$733	\$4	\$15

OCRS dues were \$40 (Individual) for 2015-2016, the same amount as for the previous three years. Recurring operating expenses increased \$344 over the amount for the previous year, due primarily to increased conductors' fees and increased conductors' mileage reimbursement..

For the current year OCRS had 52 paid memberships for a total of 62 members. OCRS had 67 members in 2014-2015 and 69 members in 2013-2014.

**B. 2016-2017 Dues Structure.** If the Individual dues amount is increased to \$45 for next year (with Family at \$67.50, Student at \$22.50, and Newsletter Only at \$22.50) and membership numbers remain the same, dues income is estimated to be about \$2,385 for next year.

**C. 2016-2017 Budget for Recurring Operating Expenses.** Recurring operating expenses for next year are estimated to be \$3,160, which is \$243 more than those for the current year. This increase is primarily due to raising the conductor's fee by \$25 per meeting. Assuming total dues receipts of \$2,385 and \$431 of other revenues (including donations and interest), these recurring operating expenses \$2,860 will result in an operating deficit of \$344 next year. It is anticipated that revenues from donations and the spring 2017 workshop will cover this deficit.

**D. Estimates.** Amounts shown above in the Statement of Sources and Uses of Funds are based on data available at 05/14/2015 and include estimates of expenses that will be incurred from that date through 06/30/2016.

# Announcements

## For Sale



**Aulos: AF2 Baroque Flute** (Matt Black Plastic) A=440, ABS, based on a Grenser flute design, has a sought after but no longer produced elegant matt finish to simulate Grenadilla wood. It has a more rounded sound than the AF1, and the matt finish gives a better grip for holding the flute. This well-designed, yet relatively inexpensive baroque flute from one of Japan's leading plastic recorder makers are accurately patterned after surviving original museum instruments and offer the beginning baroque flutist an authentic, easy-to-play first instrument at a minimal investment. Available for \$300. If interested please contact Mary Van Cott-Hand [bradandmaryhand@socal.rr.com](mailto:bradandmaryhand@socal.rr.com), 562-598-8947



### **Mollenhauer Morgan Special edition Denner Alto A-440**

Modeled after the original instrument in the Historical Instrument Music museum in Copenhagen. Zapatero Boxwood with a beautiful stained finish, ca. 6 years old, in excellent condition. Asking price \$850. Please contact Silke Harper, [silkeharper@gmail.com](mailto:silkeharper@gmail.com).



**Moeck tenor in A440**, maple, curved windway, double hole C/C# keyless with hard case, mint pristine condition- barely used. Bought from Lazar's last year, but my hand reach is too restricted to enjoy this beautiful instrument. \$450 or best offer. Dale Morgan, 909-624-5065, [dalemorgan@verizon.net](mailto:dalemorgan@verizon.net).

## OCRS Promotional Postcards Available

OCRS now has promotional postcards available, which members can provide for display at concerts and other music events. Win Aldrich will have a supply of the postcards available at the meeting, if you would like to obtain some. With our new playing year beginning in September, it might be an ideal time to drop a few of the postcards off at any local music stores in your area with a request that the stack of postcards be displayed in a prominent place at the check-out counter. If you have other ideas for promoting OCRS and for bringing the organization to the attention of potential members, please pass these ideas along to Miranda Manners, Vice President for Membership.

## Submission Request

Do you have any ideas for newsletter articles, notices of upcoming concerts, looking for recorder playing group members, need to carpool, corrections, items to sell, or suggestions for improvements, please contact Win Aldrich, [winaldrich@earthlink.net](mailto:winaldrich@earthlink.net).



# Bring Your Own Band

The May meeting of OCSR featured music performed by (top to bottom) Windsong, Musica Ficta, Village Pipers, Claremont Early Music Ensemble and Joe Whiting..



# How to Rate Yourself as a Recorder Player



Reprinted from American Recorder Society "The American Recorder" March 2005 XLVI No. 2, pp. 24–28 and with the kind permission of Frances Blaker, francesblaker@sbcglobal.net. This article is also in Frances Blaker's new book "Opening Measures" published by the American Recorder Society. See the ad in this month's issue for ordering your own copy.

Even if you are not an ARS member, it is a good time to become a member and participate in all the many benefits.

As workshop season approaches, it will soon be time to choose classes for one or more of the many workshops being offered this summer. If you've been to a workshop before, you have an idea of your playing level as compared to others attending—but, if this is your first time, filling out the self-rating part of the registration can be confusing. You need a way to accurately identify your playing level.

We hope this article and chart will be helpful to novices and repeat work-shoppers alike, as well as to workshop organizers—as a way for a player to identify not only general playing level, but also strengths and weaknesses including specific areas for improvement. A useful feature in this rating

scheme is the distinction between a player who is advanced in certain respects, but intermediate or even beginner in others.

This new rating system is a work in progress and will need fine-tuning. As players (and your teachers) use this system, we hope you will send us feedback, so that we may refine this system.

One can also use this system to track increasing ability in these areas. We have hopes that it will turn out to be a flexible tool, not only for workshop class placements, but also for daily guidance in playing our beloved instrument to the best of our abilities. (See sidebar for more ideas for self-improvement.)

The accompanying chart shows categories of recorder technique and musical skills, and a scoring system for different levels. It is a good idea to go through the chart with your teacher or another player, so that another person can help you make objective judgments.

Though this chart presents what we consider to be the ideal self-rating parameters, some criteria may be too detailed for workshops. It is our hope that a version of this article and chart, with input from our colleagues, will eventually be used by workshops around the continent. Our ultimate goal is to improve the quality and standard of recorder playing, to make it easier for organizers to

# Feature

sort workshop classes, and to demystify the self-rating process for recorder players.

## Instructions for using the chart:

The Self-Rating Chart attempts to objectify a naturally subjective task—that of rating one’s technical and musical skills. Technical and musical abilities are divided into 15 areas.

Descriptions of ability level are placed across the top of the chart (novice level on the left), in the middle of the chart (middle-intermediate) and on the right of the chart (pinnacle). This helps provide a smaller range within which to rate each skill. The descriptions provided at 1, between 6 and 7, and at 12 are intended to make it easier to assign a number for each category. In fact, you are rating each category on a scale of 1 (worst) to 12 (best).

The most effective way to fill out this chart is with the help of a teacher or a recorder playing friend. Think about each skill, each column, separately. Ask yourself where you fit in among the three descriptions. Go through the chart row by row, making an “x” in the box where you think your ability lies. Try to evaluate each category on its own without thinking about other skills. Rate yourself in each skill/row. As an example, if you (or your teacher or friend) think you are at a low level for number of recorders played (soprano only, for instance), give yourself a 2 in Recorder Sizes. Or if you

play soprano well, but have only just begun alto, you might give yourself a 3 or 4.

In the Fingers row, if your fingering skills are better than the novice level description, but not quite as good as the middle-intermediate description, you can rate yourself between 1 and 6—perhaps 5. On the other hand, if your finger skills are certainly better than

the middle-intermediate level, rate yourself between 7 and 12—perhaps 8.

So, while the judgments are still subjective, there are some guideposts along the way between novice and pinnacle. Note that we have chosen to call the top-level pinnacle rather than professional, because it’s possible to be a professional recorder player and still have some skills that are not at pinnacle level. Keep in mind that pinnacle is the very highest achievement of skill in each level. There are only a few people in the world who could rate themselves a 12 in every category.

Once you have made an “x” somewhere in each row, add up the numbers. For example, if you have an “x” in column 4 for Recorder Sizes and an “x” in column 10 for Fingers, add the two numbers to come up with 14, and so on for all skills/rows.

Find your total number for the scoring chart—this is your overall recorder playing level. You can look at the whole chart, with your entries of each “x” creating a graph, to get a picture of your recorder playing abilities. In this way,

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*A useful feature in this rating scheme is the distinction between a player who is advanced in certain respects, but intermediate or even beginner in others.*

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# Feature

a player can see on the score chart not only an overall score, but also a particular weakness or a strength in a certain area. Logically, one might prefer the chart to be reversed, with novice at the right and pinnacle at the left. However, people read charts from left to right, so beginning skills are at the left of the chart.

You can copy your chart out of this article and rearrange it as you please. Laminate it, and mark your ratings with a dry erase marker so that you can change your ratings as you progress. Hang the laminated chart on your practice room wall, along with your musical trophies. We will take you through two sample ratings. Here are the total scores that describe various ability levels.

## Scoring

15 topics, 12 levels.

$15 \times 12 = 180$  (maximum points).

Six levels:  $180$  divided by  $6 = 30$  points per level.

0– 30 = novice

31– 60 = lower intermediate

61– 90 = intermediate

91–120 = upper intermediate

121–150 = advanced

151–180 = pinnacle

## Case #1: A good musician with no recorder teacher

Our first imaginary student has played the recorder for 10 years. She can't take lessons because there are no teachers in her area, but she has been attending workshops for the last five years, working to improve her technique and playing level.

**Tone:** Aware that her tone needs improving, but is not quite sure in what way it needs improving. Practices blowing and breathing exercises, and can hold a steady *mezzo forte* tone for about six seconds. Her *piano* tone is not yet steady, but she is working on it. Score: 6

**Fingers:** Knows that her hands and fingers are tight on the recorder, but has not been able to relax the "grip." So many other things claim her attention during playing that she generally forgets to think about relaxing the hands until a teacher mentions it or her wrist starts to hurt. Score: 3

**Tongue:** Aware that there are many different tonguing syllables, but has only practiced with *tu* and *du*. Fast passages are choppy because she hasn't practiced the combination of these two single tonguings. Practices scales with the two different tonguings separately. Score: 5

**Breathing:** Unaware that her breathing is often shallow when she plays. Instead of using abdominal muscles and rib cage muscles to inhale, she uses the upper chest only, except for the initial breath. When playing, can't get through whole phrases and often feels out of breath. When practicing breathing exercises, can use the abdominal and rib cage muscles; when playing music, she forgets. Score: 6

**Recorder Sizes:** Plays soprano, alto and tenor recorders. Doesn't read bass clef yet, so doesn't play bass recorder. Score: 8

**Intonation and Listening Skills:** Very keen sense of pitch, honed during years of choral singing. Can hear when she is out of tune, but can't always make the proper adjustment to correct intonation. Score: 8

# Feature

**Sight Reading:** Sight reads well on pieces of easy to medium difficulty, at moderate tempo. In more difficult music, can keep her place and get back in easily. Score: 10

**Clefs:** Reads only treble clef and modern notation. Score: 3

**Rhythm:** Excellent sense of pulse, again from the choral experience and from piano lessons as a child. Reads all kinds of rhythms well, including Renaissance rhythms. Does not have to tap her feet to keep a steady beat; internalized a sense of pulse. Score: 12

**Phrasing:** Hears phrasing well, but shallow breathing often causes her to be unsuccessful at playing the phrasing she hears. Score: 6

**Keeping Place:** Very good at keeping her place; but if others around her are losing theirs, has difficulty maintaining hers. When playing with other good players, she is very good at getting back in, if she does lose her place. Score: 7

**Repertoire:** Playing knowledge of repertoire limited to Renaissance ensemble pieces played with her quartet at home, and to pieces played at workshops. Enjoys Baroque music, but has no one with whom to play it; doesn't practice it, and has not taken Baroque music classes. Knows no modern repertoire and not much Medieval repertoire. Score: 6

**Knowledge of Musical Styles:** Familiarity with musical styles is greater than her repertoire because of singing and other instrumental experience, and from listening to concerts and recordings. Ability to play different national styles in different historical periods is limited or non-existent. Score: 5

**Expression:** A very expressive player, to the extent she is able to be. Technical shortcomings hamper her ability to be as expressive as she would like to be. Does not realize that a more focused regime of technique work would increase her ability to express what she is hearing in her head. Score: 6

**Total score:** 92=the low end of upper intermediate

## Case #2: Professional who could still improve

This person is a professional recorder player and teacher who happens to have one large flaw in her playing. (Notice that even a seasoned professional player may have specific areas in which he or she wishes to improve.)

By going through the rating categories, this player can get a better overview—and perhaps realize that her lack of tone production skills is also adversely affecting specific other areas. This may inspire her to improve the core skill, thus improving overall playing and enabling greater musical expression.

**Tone:** Poor tone, lack of dynamic control, inflexible sound with an edge (all due to lack of knowledge or control of muscles). Knows that her sound is rough and that she can't get the sounds she would like. Score: 4

**Fingers:** Good co-ordination, knows all the fingerings, relatively fast fingers. Score: 11

**Tongue:** Quite fast tonguing, clean. Knows *t, d, r* combinations; can do compound tonguing *dg* and *did'll*. Does not know *l* articulations. Score: 10

**Breathing:** Does not have a lot of air (connected with flaws in tone due to lack of muscle control), but is very aware of phrasing and own abilities and limits—so chooses breathing spots well and is able to work around problems of most long phrases; meticulous about figuring out where to breathe. Score: 9

**Recorder Sizes:** Plays all sizes of recorder, including less common ones such as voice flute, recorders in g, fourth and sixth flutes, great bass and contra bass. Score: 12

**Intonation and Listening Skills:** Very good ear, notices other players and responds to them. Good sense of intonation, especially regarding other players (her own intonation suffers somewhat due to lack of breath control). Score: 9

**Sight Reading:** Very good sight reader. Can play anything you put in front of her. Score: 12

**Clefs:** Reads all clefs, including movable C-clefs, though with most facility in F- and G-clefs and alto C-clef. Score: 11

**Rhythm:** Good pulse and subdivision sense, can figure out all sorts of rhythms without trouble. Score: 12

**Phrasing:** Very good sense of phrasing, but hampered by poor breath control. Score: 10

**Keeping Place:** Keeps place very well, rarely gets lost, and almost always able to get back in quickly. Score: 10

**Repertoire:** Knows a great many pieces of music from all periods of western music history, with main emphasis on Renaissance and Baroque periods. Score: 11

**Knowledge of Musical Styles:** Very familiar with different playing styles within Baroque and Renaissance music; also very knowledgeable about American folk music style. Score: 11

**Expression:** Very expressive, except in dynamics (again because of lack of breath control). Score: 10

**Total Score:** 142

This falls in the professional level, but points out an area for improvement that affects several of the scoring areas, lowering the overall score by a fair amount.



**ORDER NOW!**

ARS is pleased to announce that Frances Blaker's book *Opening Measures* containing her articles taken from the last 20 years of the *American Recorder*, is now available on the ARS website at: <http://www.viethconsulting.com/members/store.php?orgcode=ARSO>.

*"It is a gathering of topics, some about techniques specific to the recorder, others concerning various musical skills that are pertinent to musicians of all sorts. My goal with these articles is to help recorder players of all levels to move forward in their own playing."*

—Frances Blaker

**PART 1: TECHNICAL AND MUSICAL SKILLS — SCORE ON A SCALE OF 1–12**

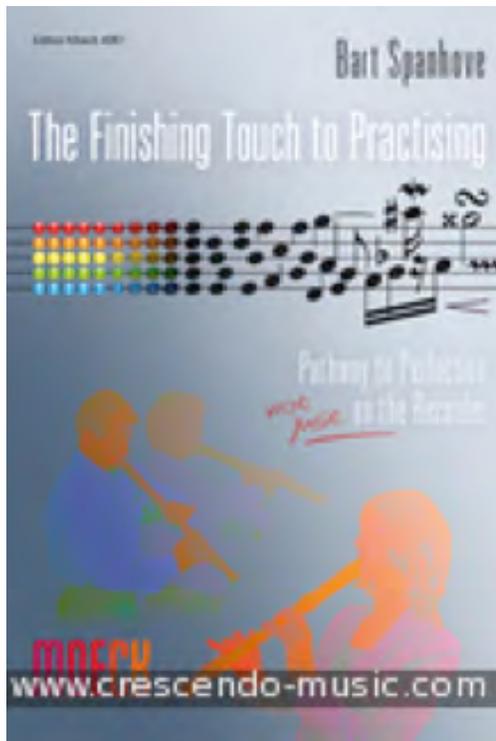
STAGE	NOVICE	1	2	3	4	5	6	INTERMEDIATE	7	8	9	10	11	12	PINNACLE
<b>STONE</b>	No awareness of tone; tone scratchy, airy, uneven, too soft/loud, harsh; lack of support							Aware of tone, improving tone							Aware of tone and tone color; clear, pure, steady tone; controls support, full range of vibrato, flexible dynamics, pitch control
<b>FINGERS</b>	Fingers stiff, tight, inflexible, gripping; hand position/finger movement awkward; stumbling; unsure of fingering							Free and natural hand position; fingers relaxed, smooth and fluid finger motion, good finger coordination, can play fairly rapidly							Sure of all fingers; hand position enables free motion; finger motion fluid, economical, rapid and precise
<b>TONGUE</b>	Difficulty controlling tongue; not aware of various syllables; air leaks, noises, tongue flapping; too much force/limp/slow tongue							Can pronounce “r” and “d” cleanly, with fair rapidity, singly and in combinations; beginning to learn “r” and/or double tonguing							Precise control of tongue position and movement at all speeds; clean, noiseless motion; can use and produce all syllables both modern and historical
<b>BREATHING</b>	No breathing awareness of where to breathe; shallow/high/loud breathing; breathes through nose; plays only short phrases							Keeps breaths low/quieter/more efficient; aware of importance of choosing good breathing spots, able to make good choices; increasing length of phrases							Controls all breathing forms and positions; silent/economical breaths through mouth, plays long phrases, breathes according to musical content, not lack of air
<b>INTONATION &amp; LISTENING SKILLS</b>	No awareness of intonation; not able to adjust pitch; not able to hear others in a group							Aware of intonation but can't tell if flat or sharp; can adjust pitch to a degree; aware of other players but can't hear all parts at once							Fine intonation discernment, can control and adjust pitch; aware of/listens to other musicians in group
<b>RECORDER SIZES</b>	Plays one size							Plays S, A, T, B fluently							Plays all sizes including F, C, G, D, etc.; plays Baroque, Medieval, Renaissance with historical fingerings; can learn any new fingering system
<b>SIGHT READING</b>	Does not read music or insecure reading music							Reads treble and bass clefs fluently, reads fairly complex variety of note values							Reads modern notation well; plays with facility at first sight
<b>CLEFS</b>	Reads one clef, modern notation only							Reads treble and bass clefs fluently, learning Baroque or Renaissance notation							Reads G, F and C clefs; reads Baroque, Renaissance, early Renaissance and Medieval notations
<b>PLAYING BY EAR</b>	Not able to play by ear or insecure							Can play by ear, starting to improvise, can memorize short tunes							Can play by ear, can improvise in many styles, can memorize entire pieces

**PART 2: MUSICAL SKILLS — SCORE ON A SCALE OF 1–12**

STAGE	NOVICE	1	2	3	4	5	6	INTERMEDIATE	7	8	9	10	11	12	PINNACLE
<b>RHYTHM</b>	Weak sense of pulse; knows only basic rhythms with whole, half, quarter and eighth notes, taps foot unawares							Secure sense of pulse, can read rhythms up to 16th notes, taps foot only for difficult rhythms and aware of tapping							Secure sense of pulse and subdivision; does not tap foot or bob with beat; can read and play any rhythm; can figure out new rhythms
<b>PHRASING</b>	Not aware of phrasing; not able to recognize where one phrase ends and another begins							Recognizes phrasing in various music types; recognizes hemiola patterns and cadences							Aware of and understands phrasing in all music types
<b>KEEPING PLACE</b>	Doesn't play with others; loses place frequently, difficulty finding place again							Plays with others in various ensemble types; sometimes gets lost, but not often; can usually find place again							Experienced at playing with others; rarely loses place and finds it quickly
<b>REPERTOIRE</b>	Not aware of repertoire, knows only beginning book material							Knows a number of recorder sonatas or consort pieces; learning music from several time periods and genres							Knows many pieces; ready to perform full-length concert program any time
<b>MUSICAL STYLES; ORNAMENTATION</b>	Not aware of musical/ornamentation styles, forms							Learning about Baroque national styles, can apply basic Baroque ornaments and make basic Renaissance divisions							Understands musical style elements for all historical periods; knows Baroque national styles; can ornament fluently, extempore in Baroque and Renaissance styles
<b>EXPRESSION</b>	Can't play expressively; plays mechanically; equally weighted notes, no dynamics, unclear musical direction							Can make flowing lines; beginning to vary note weight and emphasis, use dynamics and articulation for effect; decides own interpretation of Baroque sonata							Uses all techniques for expressive playing; knows which notes to emphasize or lighten; plays phrases using several different interpretations; clear use of and ability to alter musical direction

# Book Reviews

I have recently had the opportunity to read 3 excellent books related to recorder playing, and notation and I wanted to pass these recommendations on to those that may be interested.



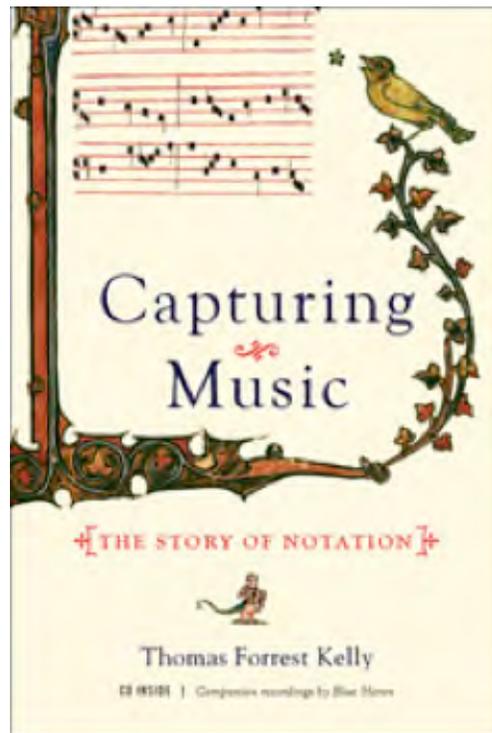
**The Finishing Touch to Practising-Pathway to Perfection on the Recorder;** Spanhove, Bart, ISBN: ISBN 9783875490671 available from: Von Huene Workshop, Inc., 65 Boylston St. Brookline, MA 02445, (617) 277-8690 for \$37.50. <http://www.vonhuene.com/p-5811-spanhove-bart-finishing-touch-to-practising.aspx>

This book is all about hands-on practicing, and how you can effectively structure your own practice routine by constantly implementing diverse new approaches.

- Begin at your own level and improve your instrumental technique
- Learn to play repeated patterns and figures automatically, just as they often appear in

- pieces when performed
- Develop quick fingers, lightness and fluidity when playing
- Develop a better sense of rhythm
- Learn to play hundreds of articulation variations
- Work hard at achieving a clear, even, precise, natural and melodious sound
- Become familiar with all the different keys
- Learn to recognize better the musical contexts between different notes
- Improve your memory
- Improve your sight reading
- Learn to develop your creative skills

This Book can be your companion for life long music making



**Capturing Music–The Story of Notation;** Kelly, Thomas Forrest; ISBN 978-0-393-06496-4; \$45 with accompanying CD, available from W. W. Norton & Company, Inc. <http://books.wwnorton.com/books/Capturing-Music/>

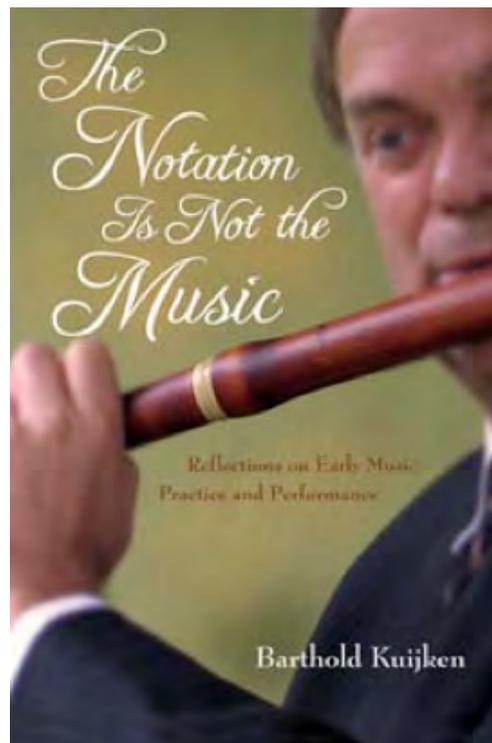
# Book Reviews

An entertaining history of how musicians learned to record music for all time, filled with art that sings.

In today's digital landscape, we have the luxury of experiencing music anytime, anywhere. But before this instant accessibility and dizzying array of formats—before CDs, the eight-track tape, the radio, and the turntable—there was only one recording technology: music notation. It allowed singers and soloists to travel across great distances and perform their work with stunning fidelity, a feat that we now very much take for granted.

Thomas Forrest Kelly transports us to the lively and complex world of monks and monasteries, of a dove singing holy chants into the ear of a saint, and of bustling activity in the Cathedral of Notre Dame—an era when the only way to share even the simplest song was to learn it by rote, church to church and person to person. With clarity and a sense of wonder, Kelly tells a story that spans five hundred years, leading us on a journey through medieval Europe and showing how we learned to keep track of rhythm, melody, and precise pitch with a degree of accuracy previously unimagined.

Kelly reveals the technological advances that led us to the system of notation we use today, placing each step of its evolution in its cultural and intellectual context. Companion recordings by the renowned Blue Heron ensemble are paired with vibrant illuminated manuscripts, bringing the art to life and allowing readers to experience something of the marvel that medieval writers must have felt when they figured out how to capture music for all time.



**The Notation Is Not the Music.** Reflections on Early Music Practice and Performance; Kuijken, Barthold; ISBN: 978-0-253-01060-5; \$35, available from Indiana University Press. [http://www.iupress.indiana.edu/product\\_info.php?products\\_id=807002](http://www.iupress.indiana.edu/product_info.php?products_id=807002)

Written by a leading authority and artist of the historical transverse flute, *The Notation Is Not the Music* offers invaluable insight into the issues of historically informed performance and the parameters—and limitations—of notation-dependent performance. As Barthold Kuijken illustrates, performers of historical music should consider what is written on the page as a mere steppingstone for performance. Only by continual examination and reexamination of the sources to discover original intent can an early music practitioner come close to authentic performance.

# Workshops



## SFEMS Recorder Workshops St. Albert's Priory, Oakland, CA

**Week I: The Four Elements: Earth, Water,  
Fire, and Air, July 17–23, 2016**

**Week II: SOLD OUT**

**Recorder workshop directors:** Rotem Gilbert  
and Hanneke van Proosdij

The SFEMS Recorder Workshops are located at St. Albert's Priory in Oakland, California and feature technique classes, Renaissance recorder consort, medieval to contemporary music and consort music for intermediate to advanced players. Each week concludes with a performance by all workshop participants in the Recorder Orchestra. Evening events include faculty concerts, lecture demonstrations and a Wednesday mini-workshop.

### **Recorder Workshop Week I Faculty:**

Vicki Boeckman      Rotem Gilbert  
Louise Carslake      Hanneke van Proosdij  
Inga Funck

### **Wednesday afternoon faculty:**

Adaiha Mac-Adam Somer

### **Recorder Orchestra director:**

Hanneke van Proosdij

### **Recorder Workshop Week II Faculty:**

Miyo Aoki      Matthias Maute  
Mark Davenport      Derek Tam  
Rotem Gilbert      Hanneke van Proosdij

### **Wednesday afternoon faculty:**

Rebecca Molinari

### **Recorder Orchestra director:**

Rotem Gilbert

Questions? Contact co-directors Rotem Gilbert and Hanneke van Proosdij, [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org).

### **Dates, Deadlines, and Fee Information**

#### **Tuition Per Week:**

Non-Member: \$585 by April 30;  
\$635 thereafter

SFEMS/EMA/ARS Member: \$540 by April 30,  
\$590 thereafter

If you are an EMA or ARS member and NOT a SFEMS member, you MUST contact SFEMS prior to registering at [workshops@sfems.org](mailto:workshops@sfems.org) to receive this discount.

### **SFEMS Member Workshop Discounts**

To join SFEMS or to update your membership status, please **CLICK HERE** to join prior to registering for this workshop to receive your member discount. You must join as a member prior to registering to receive this discount.

If you are already a SFEMS member, your discount will apply automatically when registering.

Room and Board/week:	\$498
Lunch & dinner only (no room)/week:	\$180
Lunch only (no room)/week:	\$75
Overnight between sessions on July 23 (room and board):	\$83

Click here to register online!

To register online, please log in to your existing patron account, or create a patron account if you do not have one. If you forgot your password, please click the "forgot my password" button.

Tuition assistance is available—visit the Scholarships page for more information.

# Concerts

We are fortunate that there are many great early music concerts in Southern California all year. We cannot list them all. Following are some upcoming highlights.

## **SATURDAY, JUNE 4, 2 PM** **Pasadena Conservatory of Music presents:** **Bach's St. Matthew Passion**

Bach's magnificent setting of the story of Jesus' suffering and death as told in the Gospel of St. Matthew was first performed in Leipzig on Good Friday, 1727, and is unquestionably the Kapellmeister's Magnum Opus in terms of length, musical forces and profundity of vision. The beautiful and eloquent work requires two choruses, each with its own small orchestra, an additional children's chorus, organ continuo, and numerous solo parts. Both chorus and soloists have the dual roles of participant in the drama and responding commentator.

Guest performers include tenor Kyle Stegall, in the principal role of the Evangelist, and baritone Andrew Konopak, who plays Jesus. The supporting orchestra comprises an all-star roster of period performance specialists from around the Southland. Members of the Los Angeles Children's Chorus join forces in two selections. In addition, fourteen members of AVoLA have solo parts, either as characters in the Passion story or observers reflecting on the unfolding tragedy. The large number of solos supports one of AVoLA's missions, which is to encourage young artists who are launching solo careers. The concert will include projected English supertitles.

This production concludes the second concert season of AVoLA, a 70-voice auditioned community chorus conducted by Dr. Steven Kronauer under

the auspices of the Pasadena Conservatory of Music. Dr. Kronauer is the group's founding artistic director, Evan Roberts, the assistant director, and Twyla Meyer, the accompanist.

Ticket Information: \$25  
<http://stmatthewpassion.bpt.me>

First United Methodist Church of Pasadena  
500 E Colorado Boulevard, Pasadena CA  
626-683-3355 x33355

## **SATURDAY, JUNE 11, 7 PM** **SUNDAY, JUNE 12, 7 PM** **Pasadena Master Chorale presents:** **Bach's St. John Passion,** **Jeffrey Bernstein, conductor.**

The performances will be sung in the original German, with English supertitles to keep the audience involved in the drama. Soloists include soprano Hayden Eberhart, mezzo-soprano Michele Hemmings, and baritones David Castillo (Jesus) and Luc Kleiner (Pilate). Boston-based tenor Arthur Rishi, a longtime collaborator with Bernstein, will sing the role of the Evangelist, or narrator. Rounding out 'the cast' is pianist Michael Alfera, founder of the LA Choral Lab. Bernstein has chosen to present the work with piano accompaniment only to showcase the voices. Seating in the Altadena Community Church is quite limited, and advance tickets are required. Tickets are available at no cost. VIP tickets (including parking and a reception with the artists) are available as well. Donations after the concert are accepted.

Tickets are required for this event, please print out and bring your Eventbrite ticket with you.

Tickets: Listen First and Donate \$0



# Los Angeles Recorder Orchestra

*Conducted by Thomas Axworthy Presents*

## *Los Angeles a Community of Many Cultures*

The title piece of this program is an Allan Rosenheck composition commissioned by LARO. It features sections representing LA's various cultures: La Cancion del Pueblo de Los Angeles, Fairfax, Olvera Street, Chinatown and South Central.

The program also includes Rosenheck's Alphorn Suite, a composition written for recorder orchestra, with an Alphorn soloist.

Plus, Glen Shannon's Overture to the Forced Air Symphony, Edward Elgar's Woodland Interlude, Leopold Mozart's Sinfonia Pastorale, and more.

This 30-member ensemble will be playing many sizes of recorder, from the 9-inch Sopranino to the 8-foot-plus SubContraBass.

**Sunday, June 18 at 2 PM**

St. Bede's Episcopal Church,  
3590 Grand View Blvd., Los Angeles

[www.stbedesla.org](http://www.stbedesla.org)

**Sunday, June 26 at 3 PM**

Unitarian Universalist  
Church of Long Beach  
5450 E. Atherton St, Long Beach

[www.uuclb.org](http://www.uuclb.org)

Free Concert. Donations Appreciated.

**For further information:** [www.larohome.org](http://www.larohome.org) or call Thomas Axworthy, Music Director, at 562-773-2265

*LARO is a 501(c) 3 non-profit organization, and donations are tax-deductible to the full extent provided*

# Concerts

VIP with Free parking and post concert reception with the chorale members \$75

<https://www.eventbrite.com/e/pasadena-master-chorale-bach-st-john-passion-tickets-24115090886>

Altadena Community Church  
943 East Altadena Drive, Altadena

**SATURDAY, JUNE 18, 8 PM**  
**SUNDAY, JUNE 19, 4 PM**



**Jouyssance Early Music Ensemble presents:  
Celebrate Father's Day with Early Music**

In honor of Father's Day, Jouyssance will present a concert dedicated to fathers and father figures of all types and traditions. From Josquin's monumental Pater noster, to madrigals and chansons, all things fatherly (even early sports!) will be considered.

Free will offering. For further information please email to [info@jouyssance.org](mailto:info@jouyssance.org) or go to <http://www.jouyssance.org>.

**Saturday, June 18, at 8 p.m.**

St. Bede's Episcopal Church  
3590 Grand View Blvd., West Los Angeles

**Sunday, June 19, at 4 p.m.**

Church of the Angels  
1100 Avenue 64, Pasadena

**SATURDAY, JUNE 18, 2 PM**

**Los Angeles Recorder Orchestra presents:  
Los Angeles—a Community of Many  
Cultures, conducted by Thomas Axworthy**

This 30-member ensemble will be playing many sizes of recorder, from the 9-inch Sopranino to the 7-foot SubGreatBass.

The title piece of this program is an Allan Rosenheck composition commissioned by LARO. It features sections representing LA's various cultures: La Cancion del Pueblo de Los Angeles, Fairfax, Olvera Street, Chinatown and South Central.

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Free Concert—Donations Appreciated

For further information, [www.larohome.org](http://www.larohome.org) or call Thomas Axworthy (Music Director) 562-773-2265

St. Bede's Episcopal Church,  
3590 Grand View Blvd., Los Angeles, CA  
[www.stbedesla.org](http://www.stbedesla.org)

**SUNDAY, JUNE 19 THRU JUNE, 26**  
**Baroque Music Festival—Corona del Mar**  
**presents: Sounds of the British Isles**



The Festival's 36th annual season with Elizabeth Blumenstock Artistic Director

One of Orange County's most enjoyable summer music events, the Baroque Music Festival, Corona del Mar, brings a British theme to its 36th season. Over an eight-day period from June 19th through 26th, a talented array of instrumentalists and vocalists will perform at venues in Corona del Mar and Newport Beach in five distinct concerts, offering a broad spectrum of music associated with the British Isles that flourished in the Baroque era and beyond.

World-renowned Baroque violinist Elizabeth Blumenstock is the Festival's artistic director, esteemed for her eloquent performance and her



**Southern California Recorder Society**  
invites you to  
**A Musical  
Garage Sale  
& Potluck Dinner**

*Join us on Saturday, June 4th for an afternoon of music, food, and an exciting sale of both musical and non-musical items. Free admission.*

**Place:** St. Andrews Church, 11555 National Boulevard, corner of Federal and National, West Los Angeles. Parking is available at the church.

**Time: 2:00–4:00 pm Concert**—Performances by several groups and individuals from our own SCRS membership.

**4:00–6:30 pm Buffet Meal**—Appetizers, dinner and dessert will be served with beverages.

**4:00–6:00 pm Musical Garage Sale**—Items include instruments, music, cassettes, books, musical accessories, as well as art, handmade craft, museum tours and other unique objects.

Items may be purchased with checks or cash. No credit cards accepted. The proceeds from this event will support the activities of SCRS.

# Concerts

infectious passion for Baroque music as reflected in her insightful commentary during the concerts. Blumenstock has performed throughout the U.S. and abroad, and serves as concertmaster with California's finest period-instrument ensembles. She plays a 17th-century Guarneri violin and teaches at the San Francisco Conservatory of Music and the Juilliard School of Music.

Blumenstock has programmed this season's concerts with music of British composers as well as of those who migrated to the Isles or simply appreciated them from afar as a source of musical inspiration. All pieces will be performed on period instruments or authentic reproductions for audiences in intimate venues, similar to the concert environments of the Baroque era.

We will begin with our long-customary opening Sunday afternoon program of Baroque instrumental concertos, this year focusing on works by Johann Christian Bach ("the English Bach") and other composers of North Germany who took England by storm. On Monday we will present "An Evening in Britain," an intimate recital of music for harp and voice featuring traditional ballads, followed by British-themed chamber concerts on Wednesday and Friday nights in the Sherman Library and Gardens. The following Sunday afternoon we will conclude with our ever-popular Festival Finale for soloists and orchestra, which this year will be a full concert performance of Purcell's dramatic opera King Arthur to mark this milestone work's 325th anniversary.

**Sunday, June 19, 4:00 pm**  
**The Hanoverian Putsch: Concertos that took England by storm**

Elizabeth Blumenstock leads the Festival Orchestra and distinguished soloists in an afternoon of Baroque concertos by Johann Christian Bach ("the London Bach," who spent the last two decades of his life in London) and others, featuring Johann Sebastian Bach's Brandenburg Concerto No. 1. With harpsichord soloist Ian Pritchard.

St. Mark Presbyterian Church  
2200 San Joaquin Hills Road,  
Newport Beach, CA

**Monday, June 20, 8:00 pm**  
**An Evening in Britain: An intimate recital of music for harp and voice**

Celebrated harpist Diana Rowan presents a recital tracing the history of the harp, with a focus on Baroque and pre-Baroque music illustrating how the instrument has been used in the British Isles. Countertenor Dylan Hostetter joins in performing a selection of traditional ballads.

Saint Michael & All Angels Episcopal Church,  
3233 Pacific View Drive, Corona del Mar, CA

**Wednesday, June 22, 8 pm**  
**Dancing in the Isles: English, Irish and Scottish medleys for recorder and strings**

Traditional English, Irish and Scottish medleys for recorder and strings, featuring works by the British masters Matthew Locke (1630–1677) and Henry Purcell (1659–1695). With recorder soloist Judith Linsenberg.

Sherman Library & Gardens  
Central Patio Room  
2645 East Coast Highway, Corona del Mar, CA

# Concerts

## **Friday, June 24, 8 pm**

### **A London Salon: Sonatas of the English High Baroque**

Sonatas of the English High Baroque by Avison, J.C. Bach, Handel, Valentine and Stanley, with Gabriel Arregui, harpsichord; Elizabeth Blumenstock, violin; Timothy Landauer, cello; and David Shostac, flute.

Sherman Library & Gardens  
Central Patio Room  
2645 East Coast Highway, Corona del Mar, CA

## **Sunday, June 26, 4:00 pm**

### **Festival Finale: Purcell's King Arthur**

For our Festival Finale, Elizabeth Blumenstock conducts the Festival Orchestra and vocalists in a full concert version of this operatic milestone to celebrate its 325th anniversary.

St. Mark Presbyterian Church,  
2200 San Joaquin Hills Rd., Newport Beach, CA

Following Festival tradition, concert audiences are invited to arrive early to enjoy Baroque music performed al fresco by the South Coast Brass, beginning 45 minutes before curtain time. Another Festival custom is a wine and waters reception following each performance, when musicians and audience members have an opportunity to mingle for conversation and refreshment.

The Festival offers a subscription for all five concerts at \$280 that provides priority seating at each event and a private post-concert dinner following the Festival Finale on Sunday, June 26th. More information, as well as ticket sales for the series or single concerts (ranging from \$30 to \$50), may be found at the Festival website, [www.bmf-cdm.org](http://www.bmf-cdm.org) or

by calling 949-760-7887. **\$5 Student rush tickets** are available for the concerts on June, 19, 20 and 26.

Order Tickets on-line at: <http://www.bmf-cdm.org/tickets/shopping.html>

Or download form to order by mail at: <http://www.bmf-cdm.org/tickets/order.php>.

## **SUNDAY, JUNE 26, 3 PM**

### **Los Angeles Recorder Orchestra presents: Los Angeles—a Community of Many Cultures, conducted by Thomas Axworthy**

This 30-member ensemble will be playing many sizes of recorder, from the 9-inch Sopranino to the 7-foot SubGreatBass.

The title piece of this program is an Allan Rosenheck composition commissioned by LARO. It features sections representing LA's various cultures: La Cancion del Pueblo de Los Angeles, Fairfax, Olvera Street, Chinatown and South Central.

The program also includes Rosenheck's Alphorn Suite, a composition written for recorder orchestra, with an Alphorn soloist.

Plus, Glen Shannon's Overture to the Forced Air Symphony, Edward Elgar's Woodland Interlude, Leopold Mozart's Sinfonia Pastorale, and more.

Free Concert—Donations Appreciated

For further information, [www.larohome.org](http://www.larohome.org) or call Thomas Axworthy (Music Director) 562-773-2265

Unitarian Universalist Church of Long Beach  
5450 E. Atherton St, Long Beach, CA  
[www.uuclb.org](http://www.uuclb.org)

# Orange County Recorder Society

## About OCRS

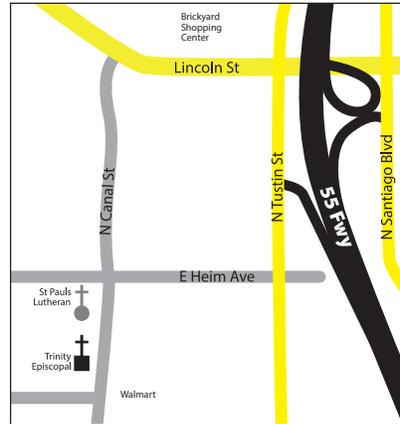
The Orange County Recorder Society is a not-for-profit organization dedicated to the performance and appreciation of the recorder and of all early music. A chapter of the American Recorder Society, the Orange County Recorder Society was founded in 1974.

We meet the second Friday of the month at 7:30 PM, September through June, at Trinity Episcopal Church, 2400 Canal Street in Orange. Members are of all ages and skill levels. Most play recorders; other early instruments are welcome. Our meetings are playing sessions led by professional conductors. Workshops and other events are held throughout the year.

Playing visitors may participate in one meeting before joining. Listeners are always welcome.

If you have any questions about OCRS or its events, please check our Website at <http://ocrecorder.org> or contact one of our officers.

## Directions



**Orange County Recorder Society meets at Trinity Episcopal Church**  
2400 North Canal Street  
Orange, California

### Directions driving from the South

Take the 55 Freeway. Take

the Nohl Ranch exit. Left on Santiago. Left on Lincoln. Cross under the 55 bridge. Left on Tustin. Right on Heim. Left on Canal to 2nd church on the right.

### Directions driving from the North

Take the 91 Freeway (from either direction) to the 55 Freeway south, and take the Lincoln exit. Left on Tustin. Cross Lincoln. Right on Heim. Left on Canal to 2nd church on the right. If you want to avoid the freeway, from either direction, use Tustin Street. Lincoln Avenue is just south of the 91 Freeway.

## 2015–2016 OCRS Calendar

### 2015 Conductor

September 11	Russell Wilson
October 9	Ricardo Beron
November 13	Adam Gilbert
December 11	Lee Lassetter

### 2016 Conductor

January 8	Rotem Gilbert
February 12	Inga Funck
February 27	Vicki Boeckman Workshop
March 11	Janet Beazley

April 8	Tom Axworthy
May 13	BYOB/Sally Price*
June 10	Alexandra Opsahl

Monthly meetings are on Fridays. The prelude is at 7:20 PM, the meeting at 7:30 PM. Meeting dates and guest conductors are listed to the left. If you have any questions about OCRS or its events, please check our Website at <http://ocrecorder.org> or contact one of our officers.

\*The first half of the meeting will be "Bring Your Own Band" with Sally Price conducting the second half.

# 2015–2016 OCRS Membership Application

Name(s): _____	<b>Membership Dues:</b>
_____	Individual \$40 _____
Address: _____	Family \$60 _____
City _____	Student (under 25 yrs.) \$20 _____
State: _____ Zip: _____	Newsletter only \$20 _____
Telephone with Area Code: _____	Printing Fee \$20 _____
E-Mail Address: _____	<b>Tax-Deductible</b>
_____	<b>Donation**</b> \$ _____
(Note: Your e-mail address is needed in order to send you the monthly newsletter.)	<b>Total Paid</b> \$ _____

- Check here if you do not want your telephone number included in the members roster.
- Check here if you do not want your e-mail address included in the members roster.
- Check here if you do not want e-mail notifications of concerts and other events.

To assist us in determining the number of copies of sheet music to make for meetings, please answer the following questions:

- 1.** Are you willing to print your own copy of the sheet music that is made available before meetings?     Yes             No

If you are not willing to print your own sheet music and wish OCRS to provide you with sheet music at the monthly meetings, you must pay the \$20 Sheet Music Printing Fee when paying your Membership Dues.

- 2.** If you are not willing to print the sheet music, what instrument will you play at the meetings?             Soprano     Alto             Tenor             Bass

Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason

5 Misty Run  
Irvine, CA 92614-5437

**Thanks for your support!** Do visit the OCRS website at [www.ocrecorder.org](http://www.ocrecorder.org).

\*\*OCRS is a tax-exempt Section 501(c)(3) organization and has comparable tax-exempt status under California law. Donations to OCRS may be tax-deductible.

*You may print this file to fill out by hand, or fill it out on your computer in the pdf, print, and mail to Susan Mason.*

# About ARS

The American Recorder Society was founded in 1939 to enable recorder players to meet, improve their playing skills and publish editions of recorder music. In 2005 ARS inaugurated the Recorder Music Center at Regis University in Denver. Today there are ARS members throughout the U.S., Canada, and 30 countries around the world, representing professional and amateur players, consorts and recorder orchestras, teachers, students, composers, workshop organizers, and those who make, repair, or sell recorders. Active ARS chapters exist all over North America. Find Chapters and Consorts [here](#).

## ARS Membership Benefits:

- Four issues per year of **American Recorder** magazine and the ARS Newsletter with information about music, musicians and everything recorders
- **Members' Library** musical editions, recorder music published at least twice per year exclusively for ARS members
- The **ARS Membership Online Directory**, a means for meeting and locating recorder-playing friends
- The **ARS Personal Study Program**, a resource that provides a systematic way to improve your playing skills
- Invitations to and discounts for an increasing number of **ARS-sponsored performances** and other activities of interest to recorder players at early music festivals
- Support for **Chapters and Consorts**, help with setting up and running of Chapters, and free mailing labels for nearby players
- Join online ([here](#)), or complete a membership application and mail it in. [Click this link for the mail-in application. \(pdf\)](#)

PLACE  
STAMP  
HERE

FIRST CLASS POSTAGE PAID, IF UNDELIVERABLE, PLEASE RETURN TO:  
1215 North Indian Hill, Boulevard, Claremont, CA 91711-3582

*Orange Country Recorder Society*

