



# Orange County Recorder Society Early Music Newsletter

December 2012 • Volume XXXIX • Number 4

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Our fourth meeting of the 2012-2013 season is

**FRIDAY, DECEMBER 14, 2012**

Prelude: 7:20 PM

Meeting: 7:30 PM

Trinity Episcopal Church

2400 Canal Street in Orange, California

## Lee Lassetter to Conduct



Lee Lassetter, a member of OCRS, is a multi-talented, multi-faceted musician. She is organist at Manhattan Beach Community Church, and has accompanied the Senior Choir there on five European concert tours. Her work with older adults is in the North Orange

County Community College District, where she teaches a Tonechime Choir, a Senior Chorus, and a class for Alzheimer's residents at an assisted living facility. She teaches individual piano lessons. She has sung in the Camerata Singers of Long Beach for 18 seasons and worked previously for nine years as its Administrative Coordinator. Lee also played second soprano in the Los Angeles Recorder Orchestra for two years. She says it is always great fun and a real pleasure to conduct OCRS meetings!

# President's Letter

## Hello Everyone,

Well the Holiday Season is upon us, and we welcome back Lee Lassetter to conduct us with what I anticipate will be some holiday music — I look forward to seeing everyone there. We also have scheduled for the Prelude at 7:20 the world acclaimed SAMS ensemble consisting of Susan Mason, Andy Dykes, Matt Ross, and Steve Myer. Speaking of holiday music — this issue of the Newsletter lists many musical opportunities available locally for our listening pleasure. Two in particular that I want to bring your attention to are *A Baroque Christmas from Spain and the New World* put on by the USC Thornton Baroque Sinfonia and directed by Rotem Gilbert on Friday night December 7. For something very different—Tesserae la with Alexandra Opsahl invites us all to an interactive workshop and concert of Girolamo Frescobaldi in Pasadena on Saturday December 15.

This issue of the Newsletter also contains an article written by Frances Blaker taken from the March 2011 issue of the ARS publication *The American Recorder* on *The Art of Practicing*. She kindly gave her permission for us to pass on many useful thoughts on improving your practice time and results. Over the years Frances has written many articles on improving playing technique and we will be including others in future issues of the Newsletter.

OCRS still needs someone to step up and take charge of Hospitality, Anna Hull has been ill recently and we need someone to coordinate this effort after Hans and Syla's Huygens work last year and in Anna's absence this Fall.

In January we welcome Sally Price back to conduct us after many years absence,

and don't forget the OCRS Workshop on February 16 with Hanneke van Proosdij and Rotem Gilbert leading.

I wish you and your family the very best this Holiday Season and the New Year to come.

**Jo Redmon**

## Dues Reminder

### Time to pay your dues!

A number of members have yet to pay their membership dues for 2012–2013. I ask that each of those people complete a Membership Application and write a check to OCRS for your dues. As soon as possible, please mail your completed application and check to me so that I can make a final deposit of dues checks for this operating year. The Membership Application can be found at <http://www.ocrecorder.org/membership.html>.

**Susan Mason, Treasurer**

## Prelude



The SAMS Recorder Quartet will perform at the December Prelude. The group consists of Susan Mason, Andy Dykes, Matt Ross and Steve Myer.

Bass recorder for sale, Cambridge, wood, with bocal, \$135 Please contact Linda-Kay Wilkinson at [lyndiekay@hotmail.com](mailto:lyndiekay@hotmail.com).

Best Wishes: Ellie Harlow has had a hip replacement surgery. She will miss a few sessions and would appreciate your best wishes. Email: [elliemolala@yahoo.com](mailto:elliemolala@yahoo.com).

# Announcements

## Refreshments

We thank Jean Lowe and Rosellen Gates for providing the cookies and Bev Simmons for supplying the beverages for the November meeting. We would also like to thank the Lieblang family for always helping in the cleaning up after the break.

December's Holiday refreshments will be supplied by Gloria Martin and Win Aldrich.

If you are willing to provide refreshments for a meeting, please contact: Anna Hull: [annachull@gmail.com](mailto:annachull@gmail.com), 562-882-9596 or catch her at the next meeting to sign up.

## Music Availability

Music is no longer being emailed because it was a burden for some members' email boxes. Please go to the OCRS website at <http://ocrecorder.org> to download it

when it is available — usually a few days before the monthly meeting. You can choose to download all of it or just the parts you want to play. Music is supplied as PDF files, the same format as the OCRS newsletter. We encourage members to download their music before the meeting to minimize the increasing costs of copying.

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"

## Your News Here!

Send news, announcements, ads, and other info for future newsletters to the newsletter editor Win Aldrich: [winaldrich@earthlink.net](mailto:winaldrich@earthlink.net). Due date is the 15th of the preceding month.

# 2012–2013 OCRS Calendar

## 2012

### Conductor

December 14 Lee Lassetter

## 2013

### Conductor

January 11 Sally Price  
February 8: Tom Axworthy  
February 16 OCRS Recorder Workshop  
Rotem Gilbert and  
Hanneke van Proosdij  
March 8 Janet Beazley

## 2013

### Conductor

April 12 Inga Funk  
May 10 Rotem Gilbert  
June 14 TBA with membership  
meeting and officer elections

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.

# Concerts

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

## DECEMBER 1, 5:30 PM

Long Beach Camerata Singers & Symphony Orchestra, Covenant Presbyterian Church, 607 East 3rd Street, Long Beach

### **Handel's Messiah**

Robert Istad conductor; Lori Stinson, soprano; Dawn Brooks, contralto; Jon Lee Keenan, tenor; Steve Pence, bass; Peter Bates, and Na-Young Moon, continuo.

## DECEMBER 7, 8:00 PM

University of Southern California, Alfred Newman Recital Hall, 900 West 34th Street, Los Angeles

### **A Baroque Christmas from Spain and the New World**

USC Thornton Baroque Sinfonia, Directed by Rotem Gilbert. Free and open to the public <mailto:emsi@usc.edu>

### **Fullerton College Music Department A Holiday Concert**

Directed by John Tebay, Eric Hansen and Dr. Dawn Brooks

## DECEMBER 7 & 8, 6:00 PM

### **49th Annual Holiday Wassail Banquet and Concert**

Chapman University, Fish Interfaith Center, One University Drive, Orange CA 92866

University Choir and University Singers, Stephen Coker, Conductor, University Women's Choir, Angel

Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor.

Reception & Dinner in Fish Interfaith Center \$65 per person, includes reception, dinner and concert: 6 pm dinner, 8 pm concert.

"Concert Only" Chapman Auditorium, Memorial Hall tickets also available: \$20 general admission \$15 senior citizens and non-Chapman students.

## DECEMBER 8 & 9

### **Los Angeles Chamber Orchestra Orchestral Series**

**December 8, 8 pm:** Alex Theater, 216 North Brand Boulevard, Glendale, CA

**December 9, 7 pm:** Royce Hall-UCLA, 340 Royce Drive, Westwood, CA

**Artists:** Jeffrey Kahane, conductor & piano  
**Program:** Dvorák Serenade for Winds, Op. 44; Copland Appalachian Spring Suite; John Adams Son of Chamber Symphony; Gershwin Rhapsody in Blue (original 1924 version)

## DECEMBER 9, 3:30 PM

Fullerton Friends of Music, Sunny Hills Performing Arts Center, 1801 Warburton Way, Fullerton CA 92833

### **El Mundo**

The ensemble of two sopranos, two violins, cello, harpsichord, guitar and the theorbo presents a program of Italian, Latin and Spanish holiday music that consists of works that are both reverent as well as festive.

The program also includes an 18th century trio sonata version of Corelli's Christmas concerto as well as excerpts from their new Grammy nominated CD.

# Concerts

Led by Director Richard Savino, El Mundo is a chamber group dedicated to the performance of sixteenth through nineteenth century Latin American, Spanish and Italian chamber music. Made up of some of the finest period instrument performers.

**DECEMBER 9, 4:00 PM**

UC Irvine. Crystal Cove Auditorium  
Join UCI's Men in Blaque and Friends for a Holiday program featuring music of the season. Admission is \$5 at the door.

**DECEMBER 12, 8:00 PM**

UC Irvine, Crystal Cove Auditorium  
**Holiday Program with Choirs**

**DECEMBER 15, 2:00 PM**

### **Tesseræ-la**

Trinity Lutheran Church, 997 East Walnut Street, Pasadena, CA 91106

### **Fiori Musicali: A Frescobaldi Fundraiser**

Tesseræ invites local players of period instruments to explore the larger-scale canzonas of Girolamo Frescobaldi in an interactive workshop. We will have an afternoon of fun and counterpoint!

Players of all levels are welcome and the workshop will be preceded by a short Tesseræ performance featuring some of Frescobaldi's smaller-scale works.

Players of all levels are welcome, and all music can be requested in advance by emailing [tesseræmusic@gmail.com](mailto:tesseræmusic@gmail.com). Just let us know which instrument(s) you will be playing and we will send you both a part and — if you wish — a score and link to a recording.

In the Sanctuary, we will play through several 4-part and 5-part canzonas, the 8-part canzona and parts of the beautiful 8-part Missa Sopra l'aria della Monica. For those advanced players who wish to play one-to-a-part, we are happy to organize smaller chamber groups in the adjacent halls.

Free admission, donations appreciated!

**DECEMBER 23, 1:30 & 4 PM**

### **Claremont Symphony Orchestra**

Bridges Hall of Music, Pomona College Campus, 150 East 4th Street, Claremont

### **Messiah Sing-Along**

VanNessa Hilme, soprano; Erin Murphy, mezzo-soprano; Steve Grabe, tenor; Arthur Freeman, bass-baritone

Free admission, but a donation of \$5.00 or more is appreciated. Purchase a score for \$10 or rent for \$5

**JANUARY 6, 7:30 PM**

### **Jouyissance Early Music Ensemble**

Church of the Angels, 1100 Avenue 64, Pasadena

Nicole Baker, director, will present *The Spirit Child*, a 16th-century Aztec Christmas tale with drama and music from Spain and the New World. The program will include Fray Bernardino de Sahagun's historic nativity story for the Aztecs, elements of the Mexican *pastorela* tradition and musical gems of the Mexican Renaissance.

Tickets: \$20 general admission, \$15 students, seniors, and SCEMS members. For ordering tickets or further information go to [www.jouyissance.org](http://www.jouyissance.org).

# The Art of Practicing



*Reprinted from American Recorder Society  
"The American Recorder" Spring 2011  
and with the kind permission of Frances  
Blaker, francesblaker@sbcglobal.net*

**By Frances Blaker,**

**Y**ou are a recorder player. You should practice—but why, and how? Often figuring this out is something players learn “by guess and by gosh.”

The point of practicing is not to perfect some particular piece of music. Perfection is a static state, while music by its very nature continually changes. What is perfect now may be imperfect later simply because your intentions for that passage have changed.

One practices an art or a discipline in order to make that art or discipline part of one’s daily life. In the process, one becomes very good at various aspects of that art or discipline by practicing it—every day, or, at least, more days than not.

In music, practice has a bad reputation. The general idea out there is that, in order to count as practice, it must be long and hard. One must practice endless hours of mindless exercises, or else one has not really worked. One must be exhausted at the end of a session, or it does not count.

Practice makes perfect, the old adage says, but in truth it should say: Correct practice makes pretty close to perfect.

First, if you practice inefficiently, you will make little progress—no matter how many hours you put in. Furthermore, if your goal is only to expend great effort, you will merely wear yourself out—even literally, since bad muscle use can lead to tendonitis and eventually to destruction of your hands. (To avoid this, never use more muscle power than actually necessary for what you are doing, and make sure you have good hand position and posture.)

Five minutes of thoughtful, well-directed, focused, gentle (using no more muscle power than needed) practice are more effective than an hour of bad practice. Or, to expand on this idea, an hour of thoughtful practice is more effective than hours of bad practice. Why waste your time?

The act of making music is more satisfying if you can make the sounds you want to hear.

Besides, bad practicing is really boring, while the art of good practicing will not only improve your playing, but will give you continual food for thought. You will develop mentally as well as in your playing — and in these days of concern about aging brains, that’s very good news.

# The Art of Practicing

If you enjoy playing your instrument, you will also enjoy the process of improving your recorder and musicianship skills. There's nothing like the sense of accomplishment when you know you've worked well on a difficult piece—and it pays off in performance (whether that performance is for an audience, for your teacher, for your cat, or even just for yourself). The act of making music is more satisfying if you can make the sounds you want to hear—and that is the purpose of practicing. If you also want to be able to play faster than your fellow consort members, or rise in workshop rankings, etc., that's fine too.

## The Art of Practicing

I have a lot to say about various aspects of practicing and how you can get the most from your time, which is especially important for those of you who lead very busy lives — you need to squeeze every drop of golden goodness out of every minute of practice time. Because I have a lot to say, and since there are many areas to consider, in this column I will only be able to address the basics of practicing.

My years of playing, teaching and thinking have taught me that practicing must:

- Be interesting
- Be effective, so that small increments of progress can be detected right away
- Be varied, in order to maintain your motivation and avoid boredom
- Fit into your way of being— different people practice in different ways.

Practicing must train your:

- muscles
- ear (as in your Musical Ear)
- perception and attention, which together constitute listening

- mental focus
- musical understanding and knowledge.

Keep these points in mind as you practice. Ask yourself if what you are doing in your practice sessions fills at least one of the top four qualities, and trains at least one of the next five areas.

## Basic practice plan

First, you must know that most people learn best and make the most improvement if they do not spend too much time on any one specific thing. As soon as you notice your mind wander or your focus waver; as soon as you notice the first hint of new mistakes cropping up; as soon as you feel the minutest foreshadowing of frustration: you must move on to something else, or at the very least, take a new tack on what you have been practicing.

Don't just drive a piece of music into the dust. Come at it from many angles, focusing now on technique, now on phrasing, now on tone, now on speed, and so on—or move on to the next piece.

No matter how much or how little time you have, divide your practice session into three sections: *Technique*; *Music*; and *Anything Goes*.

*Technique* includes exercises you do for very specific skills, both as a warm-up and to improve your abilities. Include at least one exercise each for blowing/breathing, for finger action, and for articulation (tonguing). This section can also include etudes and studies — pieces of music specially written to develop certain techniques.

The *Music* section covers all the music you are currently working on: assignments from your teacher, for example to master the notes of an Allegro; to work up your speed in a

# The Art of Practicing

difficult batch of 16ths; to figure out where to breathe in an Adagio; to come up with your own ornamentation, and so on. During this part of practice, you will generally focus your efforts on mastering or improving some aspect of a piece of music. You may also want to play a whole piece through to see how well you do, and then focus on weak areas.

*Anything Goes* includes sightreading, playing just for fun, noodling around, picking out tunes by ear, improvising, and anything one is normally “not supposed to waste time on” in the traditional idea of practice. It’s just as important as the other sections and is vital to maintaining your sense of joy and imagination in your playing.

None of these sections should be left out. Each one will help you learn more about your instrument and improve your playing—even the last section, which is a very important aid in keeping your music-making fresh and in counterbalancing any sense of drudgery you may feel in practicing.

You may, and should, vary the relative lengths of these three sections from day to day. This enables you to focus more in depth on something one day, while also keeping your playing and attitude fresh and energized.

If you simply hate exercises, you should keep Technique brief, but present. Don’t skip it.

On the other hand, if you like exercises but detest playing around, make Technique longer and keep *Anything Goes* very short — but still do it. Play *Twinkle Twinkle Little Star* by ear, then you are off the hook. Make up one ornament. Sight-read one little minuet. You get the picture.

Finally, a word about personal practice styles and mental focus: some people find it natural to practice for an hour or two at one sitting, while others just don’t like to be still for that long, or find their minds wandering. You need to discover whether you work best in one longer stretch, or in a number of shorter sessions spread throughout the day.

Once you find your best way of working, schedule your practice time accordingly. Some people hate to schedule things, and just want to practice when the desire overtakes them. If you are that sort of person, you should have a practicing station where you can keep your music stand set up, your music handy and your instruments ready, so as to be able to jump right in as you pass by.

As you practice with fresh energy and new enthusiasm, I wish you Happy Practicing! Work hard, but work well—and don’t forget to play.

## On The Web

The American Recorder Society has a host of valuable items for the recorder player including a listing of workshops and concerts as well as a series of instructional videos at its Website. Each of the five videos in the “How to Play the Recorder” series is presented by Vicki Boeckman. Although the videos are targeted at the beginning recorder player, they can also serve more advanced players as a helpful review of certain key concepts. The “Articulation” video covers basic articulation as well as the importance of maintaining a continuous airstream while playing. This may intrigue you enough to view the videos: You’ll need toilet paper to practice a basic concept in “The Foundation” video.

# OCRS Workshop

*The Orange County Recorder Society is proud to present*

## *Hanneke van Proosdij & Rotem Gilbert*

*Conducting a workshop for intermediate and advanced recorder players. Followed by a faculty concert at 6 PM for anyone to enjoy.*

Saturday, February 16, 2013  
First United Methodist Church  
114 N. Pomona Avenue, Fullerton, CA

*Workshop: 9:30 AM - 4:00 PM  
Registration and Coffee: 9:00 AM  
Lunch will be provided.*

**Hanneke van Proosdij** is renowned for the elegance, virtuosity, and expressiveness of her playing. She performs regularly as soloist and continuo specialist with Philharmonia Baroque Orchestra, Festspiel Orchester Goettingen and Voices of Music. She has appeared regularly with Hesperion XX, Concerto Palatino, Magnificat, American Bach Soloists, Concerto Koln, Chanticleer, Dallas Symphony, Gewandhaus Orchester and the Arcadian Academy. Together with her husband David Tayler, Hanneke cofounded and codirects Voices of Music. Voices of Music is the most popular Early Music ensemble in the United States. Hanneke is a cofounder of the Junior Recorder Society in the East Bay and directs, together with Rotem Gilbert, the SFEMS Recorder Workshop. Hanneke teaches recorder at UC Berkeley and has been guest professor at Stanford, Oberlin, Indiana University Jacobs School of Music, University of Wisconsin and the University of Vermont.



**Rotem Gilbert** is well known among OCRS members and one of our favorite monthly meeting conductors. She is a gifted recorder player and teacher, currently serving as a full time Assistant Professor at the USC Thornton School of Music. She is a founding member of Ciaramella and a member of Piffaro. Rotem has performed with Los Angeles Philharmonic, where she appeared as soloist last season, ARTEK, Fala Musica (Netherlands), La Caccia Alta (Belgium), Chatham Baroque, Pittsburgh Camerata, King's Noyse, Newberry Consort, Capilla Flamenca, Pittsburgh Opera and the LA Opera. Rotem can be heard on the Deutsche Grammophon's Archiv, Passacaille, Musica Americana, Dorian, Yarlung Records, and Naxos labels.

Questions? Contact Andy Dykes:  
[adykes@cox.net](mailto:adykes@cox.net), Tel: 949-859-0216

# 2012–2013 OCRS Membership Application

Name(s): _____	<b>Membership Fee:</b>
_____	Individual \$40 _____
Address: _____	Family \$60 _____
City _____	Student \$20 _____
State: _____ Zip: _____	Newsletter only \$20 _____
Telephone with Area Code: _____	<b>Tax-Deductible</b>
E-Mail Address: _____	<b>Donation**</b> \$ _____
	<b>Total Paid</b> \$ _____

(Note: Your e-mail address is needed in order to send you the monthly newsletter.)

- 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, please consider adding a tax-deductible donation above to defray OCRS's photocopying costs. (Estimated cost to photocopy music for one person is \$2 per meeting. 10 meetings per year/\$20.)

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

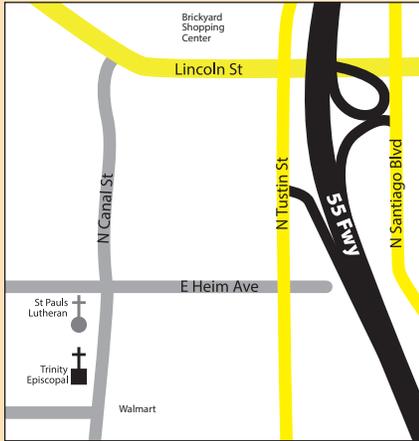
Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason  
5 Misty Run  
Irvine, CA 92614-5437

**Thanks for your support!**

Please 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. Any amount over your membership fee may be tax-deductible.

# Directions



## Orange County Recorder Society meets at

Trinity Episcopal Church  
2400 North Canal Street  
Orange, California

### Directions driving from the South

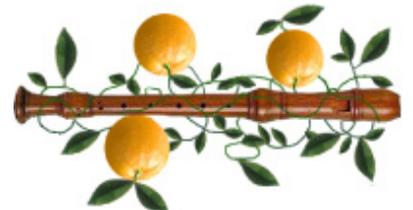
Take the 55 Freeway. Take the Nohl Ranch exit. Left on Santiago. Left on Lincoln. Cross under the 55 bridge. Left on Tustin. Right on Heim. Left on Canal to 2nd church on the right.

### 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.

1215 North Indian Hill, Boulevard, Claremont, CA 91711-3582  
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