



Orange County Recorder Society Early Music Newsletter

January 2013 • Volume XXXIX • Number 5

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Our fifth meeting of the 2012-2013 season is

FRIDAY, JANUARY 11, 2013

Prelude: 7:20 PM

Meeting: 7:30 PM

Trinity Episcopal Church

2400 Canal Street in Orange, California

Sally Price to Conduct



After pursuing a music teaching career for eighteen years in Ohio (K-12 vocal music and strings), Sally Price made her foray into Early Music through joining Tom Axworthy's Claremont Graduate School Collegium and Elizabeth Zuehlke's Baroque Performance Practice class in Riverside.

Sally holds a BFA *cum laude* in flute performance, as well as a degree in music education (voice). Her graduate studies include string pedagogy at OSU and with Paul Rolland in Montreux, Switzerland. She has studied modern flute, violin, and Baroque flute privately .

In addition to teaching, Sally has always been active as a flutist in orchestra and chamber music. She taught the beginning class for Tom Axworthy's Rio Hondo College Collegium for several years, and has been an instructor at both Malibu and Ojai Workshops. She was also guest conductor of the San Diego Junior Music Festival, and flute instructor at the Ohio University Chamber Music Institute.

Her publications include arrangements of Christmas carols for recorders, and an original composition published by the American Recorder Society. Sally has served as newsletter editor for OCRS, and has conducted OCRS, SCRS, and SDRS meetings. She has been a performing member of the early music ensemble Musica Ficta since 1984.

President's Letter

Hi Everyone, and Happy 2013!
(Do we say two thousand thirteen
or twenty thirteen, or just 013)?

Hope everyone had a wonderful holiday and that you are ready to play again with a big group! Thanks to Lee Lassetter for conducting us last month with a number of Holiday pieces. I also want to thank SAMS made up of Susan Mason, Andy Dykes, Matt Ross and Steve Myers for the Prelude last month—all those basses sure sounded wonderful. We are starting off the New Year with Sally Price. I personally do not know her but it seems that a number of you do from years past and contrary to rumor—she has not moved to Arizona. She is anxious to lead us and says she has some good music for us to play and enjoy — so lets welcome her.

This year, so far, has been a good one, but Susan Mason tells me we are down in membership. It seems we lost 10 members last year and another 10 this year. What is happening? I know some folks do not like to drive at night anymore. Some think that Friday night there is too much traffic. Some feel that their eyesight is deteriorating and it's hard to see the music. We are an "older" bunch, so some of these reasons are easy to understand. However, if you are able to drive some of the reluctant members it would be welcomed.

Here are some suggestions. How about a notice in your church bulletin that recorder playing is fun and not too difficult and that you would love to speak to anyone interested. How about checking with the grandkids. They probably took recorder in grade school and might be interested in playing with grandma or grandpa. What

about some of the people that you play with who aren't OCRS members? Can you invite them to come as your guest once? They might come back and join! Maybe you can think of other ways to get new members. For those of us who love to play, we don't want to see OCRS disappear! Fortunately, we have a bit of money to keep us going, but let's face it, we need more members!

'Nuff said. I'm looking forward to seeing you in January. Let's try to have every member attend! And remember, if you have not yet paid your dues, don't forget your checkbook! Also, do not forget our workshop on February 16. You will love spending a day with Rotem and Hanneke,

I assure you!

Again, Happy New Year!

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

Announcements

Etiquette

It is worth repeating once a year what the expected etiquette is at our monthly meetings

- When the President stands to start the meeting, all talking should cease.
- **NO NOODLING.** Do not put your mouth on your instrument until the conductor leads the group in playing the piece. Beforehand, if you need to practice, quietly finger your part without blowing.
- If you have a question or comment, raise your hand and wait for the conductor to acknowledge you. If the conductor does not acknowledge you, do not speak. Please keep comments to a minimum, and direct questions to the conductor, not the person seated next to you.
- If you have difficulty seeing, hearing, or otherwise following the conductor, move to the front.
- If you are not given a part, raise your hand or stand up to get the conductor's attention.
- Keep your music organized. Avoid loud page turns and paper rustling
- Please turn off all cell phones and pagers during the meeting.

Refreshments

We thank Gloria Martin and Win Aldrich for providing the Holiday nibbles and Andy Dykes for supplying the beverages for the December meeting. We would also like to thank the Lieblang family for always helping in the cleaning up after the break.

January's refreshments will be supplied by Shauna Roberts and David Malueg

If you are willing to provide refreshments for a meeting, please contact: Anna Hull:

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. Due date is the 15th of the preceding month.

Bass recorder for sale, Cambridge, wood, with bocal, \$135 Please contact Linda-Kay Wilkinson at 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.

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.

JANUARY 4, 2013, 8:00 PM &

JANUARY 6, 2013, 2:30 PM

Los Angeles Baroque Players

A unique opportunity to hear concerti featuring the rarely performed instrument, the viola d'amore, as well as baroque flute, baroque oboe, oboe d'amore and baroque cello. .

Music by Telemann, Vivaldi, Marcello & Heinichen. Anthony Brazier, flute, Paul Sherman, oboe & oboe d'amore, Adriana Zoppo, viola d'amore, Frances von Seggern Bach, cello, Jeffrey Lavner, harpsichord.

323-254-9613

Trinity Lutheran Church
997 E. Walnut St., Pasadena CA

\$20. general public/ \$16. seniors, students, SCEMS, SCRS, VdgS

JANUARY 6, 2013, 7:30 PM

Jouyssance Early Music Ensemble

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.

Church of the Angels
1100 Avenue 64, Pasadena, CA

\$20 general admission, \$15 students, seniors, and SCEMS members. For ordering tickets or further information go to www.jouyssance.org.

JANUARY 10, 2013, 7:00 PM

Live! at the Museum with Neave Duo

Laguna Beach Live! & the Laguna Art Museum present an evening of art & music on the 2nd Thursday of each month, from 7 to 8 pm. Visit www.lagunabeachlive.org for the full schedule.

Neave Duo

Two members of the rising young Neave Piano Trio, violinist Anna Williams and cellist Mikhail Veselov, have formed Neave Duo. Hailed by critics as an "up-and-coming ensemble" (WQXR Radio, New York City), praised for its "heart on-sleeve performances" (Classical New Jersey) and nominated by the Boston Phoenix as the "Best of Boston", the Neave Piano Trio, joins the SDSU School of Music and Dance in Fall 2012 in the prestigious Artist Diploma program for advanced performers.

949-715-9713

Laguna Art Museum
307 Cliff Dr., Laguna Beach, CA

Concert free with museum membership or admission (\$7 adult, \$5 senior/student).

JANUARY 20, 2013, 3:30 PM

Fullerton Friends of Music

Linden String Quartet

Graduate String-Quartet-in-Residence at Yale University, the Linden String Quartet is a winner of the 2010 Concert Artists Guild International Competition.

Concerts

Founded in spring 2008, the Quartet has enjoyed remarkable success in three short years, also winning the Gold Medal and Grand Prize of the 2009 Fischhoff National Chamber Music Competition, and the Coleman-Barstow Prize at the 2009 Coleman National Chamber Ensemble Competition among others.

Schubert: Quartettsatz

Corigliano: Snapshot A Black
November Turkey

Beethoven: String Quartet No. 4 in C minor,
Op. 18, No. 4

Dvorak: String Quartet in G Major, Op. 106

Event Phone: 714-525-5836

Sunny Hills Performing Arts Center
1801 Warburton Way, Fullerton CA

Admission is free.

JANUARY 26, 2013, 8:00 PM

Fiddlers Three

Inspired masterworks of 17th century for three violins and continuo. Rich colors, virtuosity, and flights of fancy overflow in works by Purcell and Gabrieli, in Marini's theatrical "Echo" Sonata, and Pachelbel's beloved Canon and Gigue in its original setting.

Violinists Janet Worsley-Strauss, Neli Nikolaeva, and other members of Musica Angelica are led by concertmaster Cynthia Roberts.

In seventeenth century Europe, the brilliant combination of three violins and continuo inspired masterpieces from both sides of the Alps. Rich colors, virtuosity,

and flights of fancy overflow in works by Purcell and Gabrieli, in Marini's theatrical "Echo" Sonata, and Pachelbel's beloved Canon and Gigue in its original setting.

310-458-4504

The Neighborhood Church

301 North Orange Grove Blvd., Pasadena CA
(also Sunday January 27 in Santa Monica)

\$45,\$35,\$25 seniors 10% discount. students \$15.

Members of KUSC and SCEMS \$35/\$25 /\$15.

For information and to purchase tickets,
call 310-458-4504 or on the web at <http://www.musicaangelica.org/tickets>.

JANUARY 27, 2013, 5:00 PM

Tesserae

Tesserae is an LA-based period instrument ensemble specializing in music from the early 17th century. Formed in 2010 Tesserae combines instruments from various Renaissance consort families (violin, viol, and brass) and explores some of the most beautiful repertoire of the time, from the intimate chamber music of the early 17th century to the splendor of large-scale Venetian polychoral music.

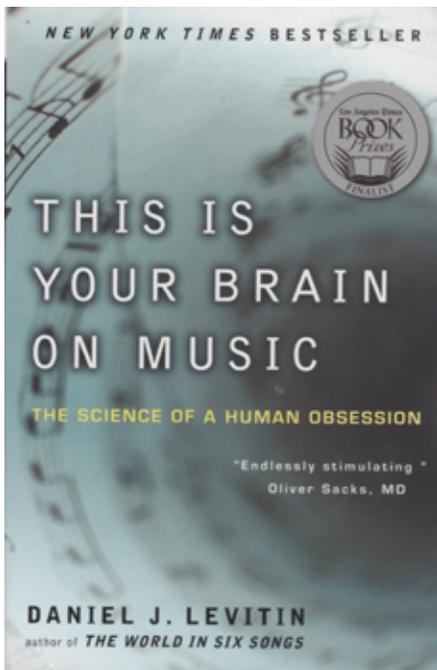
Programme: Chamber Music at All Saints'

Tesserae performs works from Monteverdi's great late sacred collection "Selva Morale e Spirituale".

All Saints' Episcopal Church, Beverly Hills
504 North Camden Drive, Beverly Hills, CA

Music & the Brain

The last few years there have been a number of articles and books on the power of music on the brain to make us happy, productive and to preserve our faculties. I have read and highly recommend two of these books and present here a brief review of both.



“This is Your Brain on Music; The Science of Human Obsession” by Daniel J. Levitin, 2006, Dutton Books ISBN: 0-525-94969-0

Music has a significant role in your life—even if you never realized it. Why does music evoke such powerful moods? The answers are at last becoming clear, thanks to revolutionary neuroscience and the emerging field of evolutionary psychology. Both a cutting-edge study and a tribute to the beauty of music itself, *This Is Your Brain on Music* unravels a host of mysteries that affect everything from pop culture to our understanding of human nature, including:

- Are our musical preferences shaped in utero?

- Is there a cutoff point for acquiring new tastes in music?
- What do PET scans and MRIs reveal about the brain’s response to music?
- Is musical pleasure different from other kinds of pleasure?

“This Is Your Brain on Music” explores cultures in which singing is considered an essential human function, patients who have a rare disorder that prevents them from making sense of music, and scientists studying why two people may not have the same definition of pitch. At every turn, this provocative work unlocks deep secrets about how nature and nurture forge a uniquely human obsession.(less)

Daniel J. Levitin’s **“This Is Your Brain On Music: The Science of a Human Obsession”** is a fascinating study about what happens in the brain when we listen to music, and doesn’t turn the subject into a boring scientific exercise. Levitin, a neuroscientist and former session musician and producer, has crafted an excellent study that both scientists with tons of initials after their names and lay readers whose grasp of science starts and ends with CSI or Forensic Files will find informative. Perhaps best of all, Levitin’s book doesn’t ruin the enjoyment of listening to music.

Levitin primarily takes a thematic approach in examining how the brain functions when listening to music. Although the first chapter, which explains the basics of music like pitch, timbre, meter, and all the other things your elementary school music teacher taught you against your will, is somewhat dry and boring, the remaining chapters are enlightening. With topics including how the brain remembers

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and recalls music, why music can impact our moods, and why musical preferences can vary from person to person, Levitin explains the processes occurring in the brain without overwhelming the reader with overly-technical and academically-dry details. It's actually more of a page-turner than some of the best-selling thrillers that find their way onto airplanes and beaches every summer.

Perhaps the most interesting chapter is the final one, which makes a case for the evolutionary origins of music, arguing against scientists who believe music was a happy accident or an unplanned byproduct of language development (you know, like Vin Diesel). Levitin shows how music may have played a role in human survival and evolution, including aiding in cognitive development, serving as a key factor in promoting early human interactions, and giving musical males an extra advantage in the grand reproductive race. This last part is pretty discouraging for us non-musicians; even in ancient times, any fugly dude with an instrument would apparently be more desirable than non-musicians to females.

Written for non-experts who might not know the difference between a hippocampus and a hippopotamus, *This Is Your Brain On Music* successfully manages to explain how we listen to music without reducing music to a series of neurons and brain waves. Levitin writes in an intelligent but not overbearing or condescending tone; his passion for music is apparent throughout the book. An excellent integration of science and music, Levitin's book examines the brain's role in listening to and processing music without downplaying any of the emotions we experience when listening to music.



“Musicophilia—Tales of Music and the Brain” by Oliver Sacks. 2008, Vintage Books, ISBN: 978-1-4000-3353-9

Sacks brings the case study together with wide-ranging research, interviews, correspondence, philosophical consideration, and personal experience to produce an accessible, compelling study of the human passion for music, a propensity that “lies so deep in human nature that one must think of it as innate.”

“We humans,” Sacks says, “are a musical species no less than a linguistic one.” Music seems hard-wired into our very being. It moves us, stirs us to action, sets us in motion, sticks in our memories and minds. As a neurologist, Sacks wonders about the intricate, complex mechanism by which all this happens in the brain, and “Musicophilia” certainly explores the cortical circuits by which music is

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perceived or created, making use of the latest technological and clinical findings.

But the core of this book is what happens when things go wrong, when music triggers seizures or repeats ceaselessly and deafeningly in the mind or is heard as pure noise rather than as music. "Many of the patients or correspondents I describe in this book are conscious of musical misalignments of one sort or another. The 'musical' parts of their brains are not entirely at their service, and may indeed seem to have a will of their own." Most people imagine music playing in their heads, but some hallucinate music; some cannot sleep because of the soundtrack in their mind. "There may be a continuum here between the pathological and the normal," Sacks says. We all, sometime or other, teeter at the border. "This wonderful machinery—perhaps because it is so complex and highly developed—is vulnerable to various distortions, excesses, and breakdowns."

"Musicophilia" also looks at music's miraculously positive impact on damaged brains, as when people rendered otherwise mute by strokes or Alzheimer's can sing lyrics or when others stilled by advanced Parkinson's disease can move in response to music. "It is clear that music, above all else, can kick-start a damaged or inhibited motor system into action again." It can calm the tics and compulsions of people with Tourette's syndrome. It can allow victims of autism or Asperger's syndrome, normally so isolated by their symptoms, to find connection with others or to express otherwise repressed emotions.

Sacks, whose focus is typically on others, here makes frequent reference to his

own experience with music. This lends "Musicophilia" a genuine intimacy and charm.

Sacks also refers to or reconnects with numerous patients described in his previous books, Rose R. from "Awakenings" and the autistic scientist Temple Grandin from "An Anthropologist on Mars," considering their familiar stories in light of the role of music. There is a sense of family here, Sacks bringing patients, himself, and his reader together within music's embrace as if we were all before the record player in his living room.

What makes Sacks's work so moving is his capacity to see, as one patient told him, the "who" emerging through the "what" of a particular illness. It is a rare gift among writers of medical literature.

2013 OCRS Calendar

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
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.

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 PM

Registration and Coffee: 9 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, Tel: 949-859-0216

Download the Workshop Application at
www.ocrecorder.org./workshop.html.

2012–2013 OCRS Membership Application

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

(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

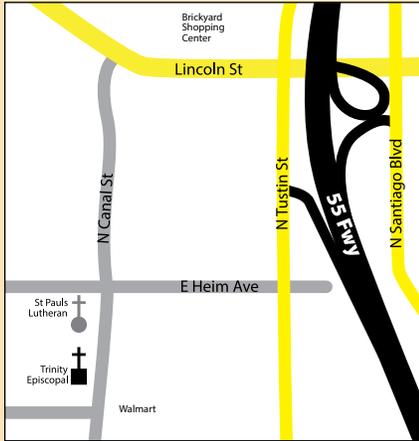
Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason
5 Misty Run
Irvine, CA 92614-5437

Thanks for your support!

Please visit the OCRS website at www.ocrecorder.org.

**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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