



Orange County Recorder Society Early Music Newsletter

February 2013 • Volume XXXIX • Number 6

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Our sixth meeting of the 2012-2013 season is

FRIDAY, FEBRUARY 8, 2013

Prelude: 7:20 pm — none this month

Meeting: 7:30 pm

Trinity Episcopal Church

2400 Canal Street in Orange, California

Tom Axworthy to Conduct



Mr. Axworthy currently teaches the Collegium Musicum and Recorder Workshop for Rio Hondo College and has directed the Collegium for the Claremont Graduate School. He teaches regularly for the early music workshops presented by the San Diego Early Music Society, the Southern California Recorder Society, the San Francisco Early Music Society and the Idyllwild School of Music and the Arts (ISOMATA). He directs his own annual SCEMC Workshop in Renaissance Reed Instruments and is co-director for the Canto Antiquo Workshop in Early Music and Dance.

Mr. Axworthy is the founder-director of the Southern California Early Music Consort and a member of the Renaissance Players, Harmonia Baroque and is a co-founder of Canto Antiquo. He also directs several other chamber ensembles in a wide range of musical styles. He has appeared as a recorder/shawm soloist with the Los Angeles Philharmonic as well as an oboe soloist with many local orchestras. He records for the Musical Heritage Society, Nonesuch, Dargason and Word Records. His early instruments and the SCEMC have been heard in numerous film and TV soundtracks.

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

President's Letter

Welcome to February. Coming up — our **OCRS Workshop**, Chinese New Year, Ash Wednesday, Valentine's Day, Presidents Day, and whatever else you have on your list! This month, Tom Axworthy will be conducting. Let's make it a good turn-out, for Tom is a very capable conductor. He tends to be no nonsense, but we learn something every time. He expects us to play well, so we do! Next month is Play-the-Recorder-Month promoted by the American Recorder Society. If you haven't joined ARS, think about it. They are a wonderful organization. Their magazine is always interesting and often it includes music. Those of us who attended their festival in Portland last summer had a good time. This year's Play-the-Recorder-Month selection is "Porque Llorax" — a Sephardic Song Setting by Will Ayton. This is a piece of music that everyone is encouraged to play and I'm hoping that Tom might start off with it, so print out the PDF included with this month's OCRS Newsletter mailing.

The ARS is suggesting that everyone get out there somewhere and play the recorder on March 16, 2013. For Play-the-Recorder-Month, the ARS is suggesting that whatever group you play with, get out there and perform somewhere. Maybe your local library or mall, care homes are always appreciative of groups that come to entertain. The music can be anything you want to play. It need not be difficult, just enjoyable.

We do need new members! Do you know someone who might need a new hobby? Suggest the recorder. Do you know someone who needs to get out more and be with people? Suggest they learn to play the recorder! Do you know someone who used to play an instrument years ago but

hasn't in years? Help them learn to play a recorder. Then bring them to OCRS!

I do want to plug our workshop again. It will be led by two of the finest recorder players in the country. Rotem Gilbert and Hanneke van Proosdij are fantastic. Also, their workshops this summer in Oakland are staffed by quality teachers and you might want to attend them after seeing what Rotem and Hanneke can do!

In January we had three new members join OCRS. Welcome to Marie Lee from Corona del Mar and Lee and Bill Waggener from Claremont. Other new faces are Marcy del Clements, also from Claremont and Marilee Gardner from Irvine who joined last fall. Please take a minute to introduce yourself to them at the next meeting. Again, thanks to the folks who bring the goodies. See you Friday the 8th. You will enjoy working with Tom!

Note: Elections are coming up in June. If you would like to be on the Board, make your wishes known to any Board member! We do need a Nominating committee. Please see me if you would like to be on it!

Thanks, all.

Jo Redmon

Refreshments

We thank Shauna Roberts and David Maleug for providing the nibbles and for supplying the beverages for the January meeting. We would also like to thank the Lieblang family for always helping in the cleaning up after the break.

February's refreshments will be supplied by Anna Hull and Susan Mason.

Announcements

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.

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: Why You Should Join the ARS

- Four issues per year of **American Recorder** magazine and the ARS Newsletter with information about music, musicians and everything recorders
- **Members' Library** musical editions, new and arranged 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**, including 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. \(pdf\)](#)

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 February.

FEBRUARY 1, 8:00 PM

**Caltech Chamber Music Ensembles
Winter Concert Series**

Many short selections by Haydn, Mendelssohn, Schubert, Cui, Nielsen, Ravel, and Ginastera for woodwinds, strings, brass, piano and harpsichord.

Caltech students present music for small ensembles in a series of free concerts. All concerts are held in Dabney Lounge on the Caltech campus, with free parking, with no tickets required. For further information call 626-395-3295. Free

California Institute of Technology
332 S. Michigan Avenue
Pasadena CA 91125

FEBRUARY 2, 8:00 PM

Yo-Yo Ma and Kathryn Stott in Recital

One of classical music's most celebrated artists, Grammy Award-winning superstar cellist and recent Kennedy Center Honoree Yo-Yo Ma returns to Orange County for a special recital accompanied by longtime collaborator Kathryn Stott.

Stravinsky: Suite Italienne

**Villa-Lobos/Piazzolla/
Guarnieri:** Three Pieces

de Falla: 7 Canciones Populares
Españolas, G. 40

Messiaen: Louange à l'Eternité de Jésus
from Quatuor pour la fin du temps

Brahms: Sonata No. 3 in D minor, Op. 108

Philharmonic Society of Orange County
949-553-2422

Soka Performing Arts Center
1 University Drive

Aliso Viejo CA 92656

<http://www.PhilharmonicSociety.org>

Tickets start at \$75.

FEBRUARY 3, 3:30 PM

**Caltech Chamber Music Ensembles
Winter Concert Series,
Super Bowl Alternative Concert**

A concert of music by Mozart, Devienne, Beethoven, Brahms, Dvorak, and Barber for those who prefer chamber music to football

Caltech students present music for small ensembles in a series of free concerts. All concerts are held in Dabney Lounge on the Caltech campus, with free parking, with no tickets required. For further information call 626-395-3295. Free

California Institute of Technology
332 S. Michigan Ave.
Pasadena CA 91125

FEBRUARY 5, 7:30 PM

**USC Thornton School of
Music Faculty Recital**

Keyboard Studies, Conducting, and Early Music faculty Lucinda Carver performs a recital of works by Scarlatti, Couperin, Brahms and Schubert on piano and harpsichord.

Concerts

323-740-6935 Free
Alfred Newman Recital Hall
3616 Trousdale Parkway
Los Angeles CA 90089

FEBRUARY 7, 7:30

**Duo Recital with Grace Fong
and Louise Thomas**

Works by: Shostakovich, Piazzolla,
Liszt, Rachmaninoff, Lutoslawski

Dr. Grace Fong is Director of Keyboard Studies at Chapman University, Conservatory of Music. She has gained critical acclaim in the United States, Canada, Europe, and Asia, making appearances at major venues around the world.

Pianist Louise Thomas is Director of Keyboard Collaborative Arts at Chapman University. A native of Ireland, Louise Thomas has concertized extensively throughout Europe, North America and Asia at such notable concert venues as the Tchaikovsky Conservatoire in Moscow, the Forbidden City Concert Hall in Beijing and Carnegie Hall in New York City.

\$25 general admission,
\$15 senior citizens and non-
Chapman students
\$10 Chapman community.

Chapman University
1 University Drive
Orange CA 92866
714-997-6812



FEBRUARY 8, 12:15 PM

**Catalan Songs — Voice and Guitar
Friday, Noon Concerts presented
by the Music Departments of
Scripps and Pomona Colleges.**

Voice and guitar recital of Catalan songs by
Eduardo Toldrá and Federico Mompou.
Ursula Kleinecke-Boyer, soprano
Gregg Nestor, guitar

909-607-3266 Free
Balch Auditorium
Scripps College
1030 Columbia Avenue
Claremont CA 91711

FEBRUARY 9, 8:00 PM

**Laguna Beach Music Festival
Calidore Quartet with Artists of The
Colburn Conservatory of Music**

South American composers find in the infectious melodies and complex rhythms of folk music a rich trove of music to mine for their own creative work. The award-winning Calidore Quartet teams with young talents from The Colburn Conservatory of Music — stars of tomorrow, all — for a concert of chamber music by Villa-Lobos, Ginastera and Astor Piazzolla.

Laguna Beach Live!
Laguna Playhouse
606 Laguna Canyon Rd
Laguna Beach CA 92651
944-553-2422, ticket price: \$35-\$45

Concerts

FEBRUARY 10, 1:00 & 6:00 PM

Mak Grgic, guitar & Jay Campbell, cello

The Eagle Rock Festival's celebration of contemporary American chamber music continues with a gifted guitarist and a superb cellist, performing in the great room of a former Carnegie Library. A Young Artist in Residence of The Da Camera Society, "Mak Grgic is a guitarist to keep an eye on" (Washington Post).

The wildly virtuosic Jay Campbell has wowed audiences at Alice Tully Hall and Carnegie Hall, where his playing has been lauded for conveying "every nuance" (New York Times).

The Da Camera Society
Center for the Arts, Eagle Rock
2225 Colorado Blvd.
Los Angeles CA 90041
Ticket Prices: \$35, \$30

FEBRUARY 15, 16
5TH ANNUAL REDONDO
BEACH BAROQUE FESTIVAL

February 15th 7:30 PM

Tesserae Early Music Ensemble: A Tale of Two Cities, 17th Century sacred music of Naples and Venice

February 16th 1 PM

Organ Recital with Lynette Ball McGee featuring works by Bach, Scheidt, Stanley, and Handel.

February 16th 4 PM

Los Angeles Recorder Orchestra featuring the large ensemble playing Baroque music arranged for their instruments.

February 16th 7:30 PM

Choral and Instrumental Works by Buxtehude, Bach, Handel. Dr. Dawn Brooks and Linda Waterman conduct the combined choirs from Riviera and Redondo 1st United Methodist churches, soloists, and Baroque orchestra.

Join us for four spectacular concerts which will highlight the music, instruments, and composers of the Baroque Era. All concerts are open to the public with a free will donation at the door.

Riviera United Methodist Church
375 Palos Verdes Boulevard
Redondo Beach CA 90277
310-378-9273 Free Will donation
at the door for all events

FEBRUARY 15, 8:00 PM

Hopkinson Smith: "Bach Suites for Theorbo"

Internationally recognized as a leading personality in the field of early music and one of the world's great lutenists, Hopkinson Smith gives concerts and master classes throughout Eastern and Western Europe and in North and South America. His program for SDEMS includes three cello suites by J. S. Bach, transcribed for German theorbo.

San Diego Early Music Society
Auditorium at TSRI
10640 John Jay Hopkins Drive
San Diego CA 92121
619-291-8246, ticket prices: \$10 to \$25

Concerts

FEBRUARY 17, 4:00 PM

Con Gioia Early Music Ensemble

French Connections: 18th-century
Music for Paris

Janet Worsley Strauss, *baroque violin*
Andrew McIntosh, *baroque violin*
Julie Long, *baroque flute*
Shanon Zusman, *viola da gamba*
Preethi de Silva, *harpsichord and director*

Marin Marais: Sonnerie de St.
Geneviève du Mont de Paris

Jean Ph. Rameau: Les Soupirs
(Pièces de clavecin)

François Couperin: L'Amphibie
(Pièces de clavecin, Book IV)

Jean Marie Leclair: Deuxième
Récréation de Musique, op. 8

Couperin: Le Parnasse ou
L'Apothéose de Corelli

Georg Ph. Telemann: "Paris
Quartet" no. 4 in B minor

\$25 General admission
\$20 Seniors, members of SCEMS, EMA,
Scripps, and Friends of Con Gioia
\$10 Students (with ID)

Tickets available after January 3, 2013
at www.congioia.org or mail a check
before February 12 to: Con Gioia, 1020
Kent Drive, Claremont, CA 91711. For
further information, call 909.624.0638

Church of the Angels
1100 Avenue 64,
Pasadena, 91105

FEBRUARY 22, 8:00 PM

**The USC-Huntington Early
Modern Studies Institute Early
Music Series 2012-2013**

This Sweet Siren: Early Music faculty Adam
Knight Gilbert and Rotem Gilbert present
a duo recorder recital with guests Malachi
Bandy (viola da gamba), Dongsok Shin
(harpsichord), and Jason Yoshida (theorbo).
They will perform works by Uccellini,
Schmelzer, Telemann, and J.S. Bach, featuring
inventive sonatas and canzoni and virtuosic
variations on popular songs and dances. Free.

University of Southern California
Alfred Newman Recital Hall
3616 Trousdale Parkway
Los Angeles CA 90089

OCRS Calendar

2013

Conductor

February 8:	Tom Axworthy
February 16	OCRS Recorder Workshop Rotem Gilbert and Hanneke van Proosdij
March 8	Janet Beazley
April 12	Inga Funck
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](http://ocrecorder.org) or contact one of our officers.

Don't Waste Your Time Practicing

by Ken Andresen

This chapter is excerpted from an article in American Recorder Vol. XXXII, No. 4 (December 1991), pp. 7–10.

If you're like me, you don't have an unlimited amount of time to spend practicing. You need down-to-earth ideas for increasing your practicing efficiency—basic routines that lead to the ultimate improvement of your playing ability.

The use of basic routines ensures that your skills are developed systematically, with attention paid to all aspects of playing. Warm-ups are designed not only to get your mind and body working efficiently for that particular session, but also to develop automatic operations that will give you greater facility all the time.

Technically, the playing of music involves nothing other than going from one note to any other note. It is the ease and facility with which you do this that govern how well you sight-read and, ultimately, how musically you can play.

By developing automatic systems such as memorized scales and arpeggios, you begin reading notes in larger and larger groups, with your fingers automatically going through their routines. This is analogous to learning to read words rather than individual letters, and phrases rather than individual words. When these systems are in place, your mind is free to concentrate on the musical aspects of your playing, rather than worry about fingerings.

The next time you see Itzhak Perlman playing, notice his expression. Do you think he's worrying about where his fingers are going? He may have developed his technique

beyond what you or I will ever achieve, but we are working towards the same goal.

Some basic thoughts: practice for perfection; do not practice mistakes; set realistic goals—then achieve them; keep a positive attitude—eliminate negative thoughts. The only limitations to what you can achieve are those you impose on yourself.

WARM-UP ROUTINES

Begin with basic skills for warming up—all of which should be played from memory: scales—including chromatics, scale patterns, chord arpeggios, and varied articulations. Combine scales with arpeggios. Move from one scale to another chromatically. Move through the circle of fifths from one scale to another, using dominant chords as a bridge.

Keep your fingers, tongue, and diaphragm working in a relaxed fashion by playing things that require little or no intellectualization.

Continue by expanding those skills. Learn new scales and arpeggios. Create scale pattern exercises (example: go up two notes of the scale, down one note, up two notes, down one note, etc.). Increase speed and accuracy of old patterns.

Move on to written exercises and/or repertoire.

REPERTOIRE PRACTICE ROUTINES

There are many different ways to approach the practicing of repertoire. We will look at a few of them. When practicing, it is important to establish routines, but it is also important to vary those routines. Approaching problems from different aspects will help you stay fresh.

1. Practice an entire piece without stopping.

When playing a piece for the first time, it is a good idea to get the feel of the entire piece

before dealing in detail with small parts. Later on, when you are becoming familiar with the piece, it is also important to have the experience of playing from beginning to end, as though you were actually performing. It requires a rather different mind-set and good concentration and does not happen automatically. To attempt a performance without having accomplished this beforehand is to invite disaster.

2. Practice an entire piece, stopping to repeat five or six times the spots where mistakes occur.

This is a combination of techniques designed to transfer newly learned skills and note combinations from short-term memory into long-term memory while still maintaining the continuity of the entire piece. It employs the principle of frequent reinforcement, which causes us to retain information and skills over ever-increasing periods of time.

3. Practice with a metronome.

The purpose of the metronome is to control your practice tempo and keep you from rushing. When practicing, most of us tend to continue to play at the same level of insecurity, which is achieved in part by constantly increasing the tempo. As a result, we continue to play the same mistakes faster and faster, getting very good at them in the process.

By using the metronome correctly, you will practice at a constant tempo, playing correctly and comfortably, and going faster only when you make a conscious decision to do so. Thus, the metronome becomes a valuable tool for organizing

systematic improvement in your playing and for objectively gauging your progress.

At the end of a practice session, rather than just experiencing a vague sense of having spent time with a piece of music, you will know exactly where you started and how much you improved. The effect is similar to receiving a pat on the back or a gold star from the teacher. The sense of accomplishment that you feel is what will give you the satisfaction and the drive to want to continue your practicing.

Proper use of the metronome can do more for your playing ability than any other single practice technique!

The procedure is as follows: (a) Find a tempo which is slow enough to enable you to play a passage technically correctly and in a relaxed manner—no matter how slow that is! (b) Increase the tempo one notch on the metronome, but only if there are no mistakes. Do not practice your mistakes! (c) Repeat the passage at the new tempo until the same degree of relaxation and perfection is achieved. (d) Continue this process until the desired tempo is reached.

You will find yourself backtracking in your practice from day to day, beginning from a point which, while beyond yesterday's start, is somewhat short of yesterday's finish. However, each day will bring with it small increments of measurable improvement

4. Practice without the metronome, but at a steady tempo.

The metronome should be a tool, not a crutch. By alternately playing with and without the metronome, your

sense of absolute tempo will be heightened, and your ability to maintain a steady tempo will be enhanced.

5. Practice with rubato.

Actual musical performance should rarely, if ever, be woodenly metronomic. One of the disappointments of computer music is its unfailing accuracy, with human warmth and spontaneity being sacrificed on the altar of perfection. The use of rubato, or intentional small increases and decreases in tempo, gives life to your playing and helps to bring out the important moments in the music. Develop this skill and use it wisely.

6. Slur everything.

Allow your fingers to do your articulating and to be your metronome, while at the same time listening closely for noises between notes—transient tones caused by imperfect finger coordination. Since it is somewhat more difficult to lift a finger than to place it down, the lifting of a finger frequently lags behind the placing of the next finger, thus causing these transient tones. Slurring exposes these coordination problems, which are frequently covered by articulation. This practice technique should be used with and without the metronome, in repertoire and also during warm-ups.

7. Isolate problem spots.

(a) Locate the spots where mistakes are occurring. (b) Break the problem into its basic components: notes, rhythms, articulation, etc. (c) Say the rhythm using articulation syllables (ta-ta-ta, for instance). (d) Experiment with different articulations. (e) Try singing rhythmically on pitch. This

practice will help to develop not only your vocal ability, but also your inner hearing and recorder intonation. (f) Start and stop at different spots within and outside of the problem, dealing with various fragments. (g) Rebuild these fragments in different ways, thus shedding new light on the problem. (h) Create your own exercise pieces from the thorniest spots. (i) With the aid of the metronome, bring these spots up to the tempo of the entire piece.

8. Memorize something.

Memorizing causes you to become so familiar with a piece of music that you can begin to play it without worrying about what finger will be moving next. Technically, your playing takes on an automatic nature. It is this automatic playing, analogous to our ease of speaking, that enables us to be most expressive.

9. Tape-record your playing.

You will discover all kinds of things about your playing that you never knew before. If you listen analytically, you will know what needs to be improved and what sounds good. You will find surprises both ways!

CONCLUSION

None of the foregoing should imply an exhaustive analysis of all that practicing can and should be. I'm sure that you can and will add to and modify my suggestions in many ways. Good! That means that you are thinking creatively about practice possibilities, and the ways in which they might enhance your own abilities and practice efficiency.

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.

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

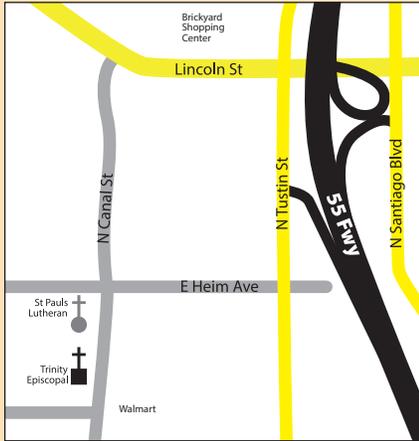
Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason
5 Misty Run
Irvine, CA 92614-5437

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

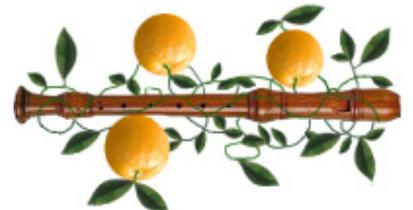
Take the 55 Freeway. Take the Nohl Ranch exit. Left on Santiago. Left on Lincoln. Cross under the 55 bridge. Left on Tustin. Right on Heim. Left on Canal to 2nd church on the right.

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
FIRST CLASS POSTAGE PAID, IF UNDELIVERABLE, PLEASE RETURN TO:

Orange County Recorder Society



PLACE
STAMP
HERE