



Orange County Recorder Society Early Music Newsletter

March 2013 • Volume XXXIX • Number 7

Contents

2013 OCRS Calendar	1
President's Letter	2
Refreshments	3
Meeting Etiquette	3
Prelude	3
Concerts	4-7
Maintenance	8-9
About ARS	10
OCRS Workshop	10
SCRS Recorder Workshop	11
Orange County Recorder Society 2012-2013 Officers	12
About OCRS	12
Music Availability	12
2012-2013 OCRS Membership Application	13
Directions	14

Our seventh meeting of the 2012-2013 season is

FRIDAY, MARCH 8, 2013

Prelude: 7:20 pm, The 4-Leaf Clovers

Meeting: 7:30 pm

Trinity Episcopal Church

2400 Canal Street in Orange, California

Janet Beasley to Conduct



Janet Beasley is an accomplished performer and teacher on recorders and historical flutes. She has performed with Musica Angelica, Bach Collegium San Diego, and with her own group, Accenti. Janet received a Doctorate in Early Music Performance and a Masters in Music History from the USC Thornton School of

Music, and has taught music history and early music performance at USC, UC Irvine, and Claremont Graduate University. She is in her 16th year as an instructor at UC Riverside, where she directs the Collegium Musicum and the Bluegrass & Traditional Music jam class.

Janet is also a banjoist, vocalist and songwriter with Chris Stuart & Backcountry, a nationally—and internationally—touring string band specializing in original Bluegrass and Americana music. She is a sought-after clinician at bluegrass and folk music workshops all over the US, Canada, UK, and Europe.

OCRS Calendar

2013

Conductor

March 8

Janet Beasley

April 12

Inga Funck

May 10

Rotem Gilbert

June 14

TBA with membership meeting
and officer elections

President's Letter

This year is slipping by and here is it March already! Sally Price and Tom Axworthy started off the New Year with good sessions, and now we have Janet Beazley coming to do the honors for March. We all love Janet. Do try to come on March 8th. You won't be disappointed.

As Andy will report, our OCRS Recorder Workshop on February 16 went well. The faculty did a great job and I heard lots of positive comments. Sorry not all of you could be there, but we had a good number to work with Hanneke and Rotem.

Again, it seems that Susan Mason and I are the Nominating Committee—that is, unless someone wants to volunteer. Therefore, please speak with us if you would like to run for any of the offices on the Board.

We do know that Steve Myers wants to step down from Membership, as he is really very busy with school, etc, so that position will be an open spot. Anna Hull, if she stays on, needs help with Hospitality. We definitely need **two** people for this important task.

Of course, if there is anyone who wants to run for any position, let Susan or me know. **Every** position can be open!

I would like to welcome two new members who signed up in February. Please welcome Baxter Bartlett, a student of Steve Myers; and Bob Fields, a professional pianist who also attended the recent Workshop.

I have a request. At the next meeting, would you tell me (at half time) who you might like to have lead us in June. The conductor has not yet been chosen. We can ask any that we have already had, or someone new. I need to make a decision ASAP after the March meeting.

These are some of the options: Ted Stern, who opted out because it was too far to travel on a Friday night. (Jeff says that he might be able to get Ted down by hosting him and driving him to the meeting.) We haven't had Stephan Hass this year. I spoke with Brianna (one of our own) but she will be out of town. Another woman who plays with Rotem will also be out of town. (Both the women are qualified. But will be at the Boston Early Music Festival—congratulations to them both) I'm not certain if Adam Gilbert could come. He has had a very busy year! So—you put in your two cents and we'll see what happens. Thank you.

Don't forget to look at the workshop schedule for the summer. The West Coast Spring and Summer Workshops were listed in the OCRS December Newsletter on pages 6–8. If you can get to any of them, you won't be disappointed. I haven't been to a bad one yet! And you learn, and it's fun, and accommodations are always good as is the food. Faculty are very accomplished and each is different. If you want to improve your playing, get out there and go to a workshop.

Thank you all for your membership. We make a good team of players.

One other thing—is anyone interested in buying a t-shirt with our good-looking logo? It would be nice to show it off! That's another thing to speak to me about. Would it be worth the effort? Would you buy one?

What color would you like? (I like dark blue with the orange and green logo.) Blue and black t-shirts are the most popular colors. Just saying...if possible, we would try to keep the price no more than \$20 and maybe less.)

Lastly, it's possible that we have some members who no longer come to the monthly

Announcements

meetings because they do not drive at night. If there is someone within your area, would you be willing to pick up a passenger? Sure would be nice to get more members to the meetings!

Jo Redmon

Refreshments

We want to thank Anna Hull, Baxter Bartlett, and Susan Mason for providing the refreshments for the February Meeting. We would also like to thank the Lieblang family for always helping with the clean-up after the break.

The refreshments for the upcoming March meeting will be supplied by Nan and Steve Myers.

If you have not already offered to provide refreshments this year, please let Anna Hull know that you can help. She can be reached at annachull@gmail.com 562-882-9596 or catch her at the next meeting to sign up.

Meeting Etiquette

Observance of the following practices will help the meeting to run smoothly, with the least disruption from participants and with the most time spent playing music. Above all, please remember that unnecessary talking during the meeting is discourteous to the conductor and distracting to the other players who are trying to hear the conductor.

1. When the President stands to start the meeting, all talking among members should stop. Likewise, when the conductor is at the podium, there should be no talking among members.

2. No noodling on your instrument. If you wish to practice your part, finger the notes **without** blowing into your instrument.
3. Pay attention to the conductor when he or she is speaking. That way you'll know what the conductor is asking of the players (for example, where in the music the group is to begin playing).
4. Direct your questions to the conductor, not to the person seated next to you. If you have a question or comment, raise your hand and wait for the conductor to acknowledge you. Please keep any comments to a minimum.
5. If you must say something to your neighbor, please do so in a whisper with your hand cupped next to your mouth.
6. Keep your music bags, personal belongings, and unused instruments under your chair, if possible, or immediately beside your chair. This will allow members to easily walk to and from their seats, and will avoid damage to instruments from their being stepped on accidentally.
7. When informed that the break is over, please promptly return to your seat and stop talking when the conductor returns to the podium.

Submitted by Susan Mason

Prelude

The 4-Leaf Clovers, members of the Fullerton "Windsong Players" lead by Rosellen Gates, will perform at the March Prelude. They will play six short Irish pieces from a larger collection, chosen and presented by Jim Forrest.

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 highlights for March.

SATURDAY MARCH 2, 7 PM

Long Beach Camerata Singers present an evening of Evensong. The repertoire for this concert infuses works from the early Baroque, Romantic and contemporary period into a unique collage listening experience. The South Bay Children's Chorus and visual curator Heather Richards are used to inspire the imagination of the audience with image and video projections. Famous choruses from J.S. Bach's B-Minor Mass will stand together with sacred romantic motets by Joseph Gabriel Rheinberger, new classical compositions by Nico Muhly, and secular songs from America's popular tradition.

Riviera United Methodist Church,
375 Palos Verdes Blvd,
Redondo Beach, CA
\$25 Advance tickets, \$30 at door.

Repeats Sunday March 3 at 5:30 PM

SUNDAY MARCH 3, 2 PM

NATUR Early Music Ensemble
**A Voyage Through Heavenly,
Courtly, and Earthly Loves**

Tara Bailey: soprano, recorder, co-director
Bianca Hall: soprano, recorder,
harpsichord, co-director
Claire Fedoruk: soprano, viola da gamba
Stacey Helley: mezzo-soprano,
language specialist

Stephan Haas: harpsichord, organ,
recorder, gemshorn

Rolling Hills United Methodist Church
26438 Crenshaw Blvd.,
Rolling Hills Estates CA
(Northeast corner of Crenshaw
& Palos Verdes Drive North) Free

Now in its third season, NATUR is a professional historical music ensemble specializing in music written prior to the 1800s. This diverse group of singers and instrumentalists, which the OC Register called "confident, proficient, and enjoyable," performs on a variety of instruments characteristic to the Renaissance and Baroque periods.

Los Angeles Recorder Orchestra: Baroque Inspirations

Selections from Bach: The Goldberg Variations (BWV 988) and Toccata and Fugue in d minor (BWV 565). The concert will open with a chorale prelude: *Christe, der Du bist Tag und Licht*, by J.S. Bach's son Wilhelm Friedemann Bach. Also included are three sections from *Wassermusik* by Telemann (LARO will conclude its series of arrangements from *Wassermusik* in our June program). Schmelzer's *Flauti Sonata a 7* will be played by half the orchestra in Baroque chamber pitch (a415) and half in modern pitch (a440). The audience will be given the chance to compare the two possibilities. Conducted by Thomas Axworthy

St. Bede's Episcopal Church
3590 Grand View Blvd.
Mar Vista, CA 90066

<http://www.stbedesla.org>

Repeats Sunday March 10 at 3:00 PM

Concerts

SUNDAY MARCH 3, 3 PM

Santiago String Quartet

The Santiago String Quartet will play at the Bradford House. In their program will be Haydn's String Quartet in F Major, Op. 76, No. 2 and Dvorak's String Quartet in F Major, Op. 96. Musicians are violinists Linda Owen and Carmen Hensley, violist Lisa Santana, and cellist Patty Hicks. The concert is free to the public. Doors open at 2:30 PM.

The 111-year-old Bradford House is maintained by the Placentia Founders Society, which sponsors four free concerts a year.

The Bradford House
136 East Palm Circle
Placentia, CA 92870
714-993-2470

Fullerton Friends of Music Horzowski Trio

Based in New York City, the members of the Horzowski Trio teach at Columbia University and the Longy School of Music of Bard College. The Trio's 2012-2013 engagements include the People's Symphony and New School Concerts series in New York, the Phillips Collection in Washington, the Athenaeum in La Jolla, the Friends of Chamber Music in Troy and Fullerton, the University of Texas in Brownsville, the Bard and Cooperstown festivals, Bargemusic in Brooklyn, and several concerts in India. The 2013-2014 season will include their debut performances in Japan. They will be featured on a recording of music of Dan Visconti, to be released by Bridge Records in 2013.

Shostakovich: Piano Trio
No.1 in C major Op. 8

Faure: Piano Trio in D Minor, Op. 120

Schubert: Piano Trio No. 2 in
E-flat major, Op. 100

Sunny Hills Performing Arts Center
Sunny Hills High School
1801 Warburton Way
Fullerton, CA 92833

SUNDAY MARCH 3; 5:30 PM

Long Beach Camerata Singers
present an evening of Evensong. The repertoire for this concert infuses works from the early Baroque, Romantic and contemporary period into a unique collage listening experience. The South Bay Children's Chorus and visual curator Heather Richards are used to inspire the imagination of the audience with image and video projections. Famous choruses from J.S. Bach's B-Minor Mass will stand together with sacred romantic motets by Joseph Gabriel Rheinberger, new classical compositions by Nico Muhly, and secular songs from America's popular tradition. Riviera United Methodist Church, 375 Palos Verdes Blvd, Redondo Beach. \$25 Advance tickets, \$30 at door.

Covenant Presbyterian Church
607 East 3rd Street,
Long Beach, CA
\$25 Advance tickets, \$30 at door.

Concerts

FRIDAY MARCH 8; 8 PM

USC Thornton Baroque Sinfonia

The USC Thornton Baroque Sinfonia, led by music director Adam Gilbert, presents "Music from Hamburg, Leipzig, Dresden, and the German Lands" featuring music by Hieronymus Praetorius. Free

University Park Campus: Alfred Newman Recital Hall (AHF)

SUNDAY MARCH 10 3 PM

Los Angeles Recorder Orchestra: Baroque Inspirations

this program includes selections from Bach: The Goldberg Variations (BWV 988) and Toccata and Fugue in d minor (BWV 565). The concert will open with a chorale prelude: *Christe, der Du bist Tag und Licht*, by J.S. Bach's son Wilhelm Friedemann Bach. Also included are three sections from *Wassermusik* by Telemann (LARO will conclude its series of arrangements from *Wassermusik* in our June program). Schmelzer's *Flauti Sonata a 7* will be played by half the orchestra in Baroque chamber pitch (a415) and half in modern pitch (a440). The audience will be given the chance to compare the two possibilities. Conducted by

Thomas Axworthy
First United Methodist Church
13222 Bailey Street
Whittier, CA 90601
<http://www.fumcwhittier.org>



SATURDAY MARCH 16, 8 PM

OCC Chamber Singers and Long Beach Chorale

Orff: *Carmina Burana*
Eliza Rubenstein, Conductor

Don't miss this special collaboration between OCC's top choral ensemble and our neighbors to the north, the highly-regarded Long Beach Chorale! Carl Orff's *Carmina Burana* is one of the best-known and most-loved works in the canon (you'll recognize the opening and closing chorus), and this barnstorming performance is sure to raise the roof.

Tickets: \$15; \$10 for students

Orange Coast College
2701 Fairview Rd.
Costa Mesa CA 92626
714-432-0202

SUNDAY MARCH 17, 4 PM

La Mer Consort: Music through the Ages

Director Brenda Bittner,
Music by Byrd, Handel, Hook

Free Will Offering Information: 310-378-8750

Trinity Lutheran Church
11th and Rowell
Manhattan Beach, CA

WEDNESDAY MARCH 20; 8 PM

San Diego Early Music Society Cançonèr: "Choreomania"

Cançonèr presents music for a fascinating and little-understood phenomenon: during the Middle Ages and Renaissance, certain areas experienced brief outbreaks of manic,

Concerts

“contagious” dancing that often afflicted dozens, or even hundreds. Ordinary people would succumb to a compulsion to dance furiously for days or weeks on end, some to their deaths. Some feared that they had been cursed, and perhaps gave in to mass hysteria. Music was offered for the dancers in the hope that it would appease Divine wrath. Instrumental and vocal dance music, flagellant songs, penitential prayers, tarantellas, and more! Members of *Cançonèr* include San Diego favorites Tom Zajac and Shira Kammen.

Saint James by-the-Sea
743 Prospect Street
La Jolla, CA 92037
www.stjamesbythesea.org

SATURDAY, MARCH 23 8 PM

Los Angeles Chamber Orchestra

Indulge your passion for Mozart and the Baroque! Discover, as did Salieri in the movie *Amadeus*, the beauty of Mozart's “Gran Partita”. **Jeffrey Kahane** joins soloists **Margaret Batjer** and **David Shostac** for Bach's *Brandenburg* Concerto No. 5, one of the earliest concertos to feature a keyboard solo, and leads Handel's radiant *Water Music* from the keyboard

Stravinsky: Concerto in E-flat major, “Dumbarton Oaks”

Mozart: Serenade No. 10 in B-flat major, “Gran Partita”

Bach: *Brandenburg* Concerto No. 5 in D major, BWV 1050 [listen](#)

Handel: *Water Music* — Selections from Suites I & II

Alex Theatre
216 North Brand Boulevard
Glendale, CA 91203
818-243-7700 x 123

buy tickets

SATURDAY/SUNDAY, APRIL 6/7

Les Surprises Baroques **About Time: Songs, Poems,** **and Music for a while**

Time-enabler and bane... Sometimes we are grateful to it and sometimes we curse it. Many composers and poets have written works about time, and have played with it in their compositions. In this program, Les Surprises Baroques will celebrate the power of time through such works. We are thrilled to be joined by celebrated soprano Christine Brandes in works by Purcell, Dowland, Handel and more.

SATURDAY, APRIL 6, 2013, 8 PM

St. James Episcopal Church South Pasadena
1325 Monterey Rd., South Pasadena, CA 91030

SUNDAY, APRIL 7, 2013, 2 PM

All Saint's Episcopal Church Beverly Hills
504 N. Camden Dr., Beverly Hills, CA 90210

Ticket price: \$25 (\$15 for students, seniors, members of SCEMS, and active military families) For more information or to buy tickets in advance, contact Inga Funck at funck.inga@gmail.com or 213-309-0602.



Maintenances Tips for Wooden Recorders

by Philippe Bolton

Article included here from his web site at: <http://www.flute-a-bec.com> with his kind permission.

Here are some suggestions for keeping wooden recorders in good condition.

Playing In

Wood needs to become accustomed to warmth & dampness caused by playing. You must therefore play in your instrument progressively, not exceeding the following time limits:

1st week	10 minutes per day
2nd week	15 minutes per day
3rd week	15 minutes per day
4th week	30 minutes per day

After this period you can increase the time by reasonable steps.

From the beginning you can play all the notes, paying attention to tone quality and intonation.

Care of the Recorder

Do not expose the recorder to excessive heat or cold, or to sudden temperature changes. Do not therefore leave it near a radiator, in direct sunlight, in a parked car... etc. If it is cold, warm it in your hands before playing to limit condensation.

After Playing



Carefully wipe out the bore with a cloth or piece of chamois leather. Then let the instrument dry out completely (especially the windway which cannot be wiped) before closing its case. It is a good idea to use a stand for this, so that the pieces are held vertically.



If the different parts become impossible to separate after a long playing session because the joints have become damp do not attempt to force them apart since this could cause damage. Just wipe the inside as shown above and let them dry out completely. This can take several hours, or even a day or two. The instrument will be easy to take apart once it is dry. To avoid this happening again take off a little thread or grease the joint.

If The Windway Becomes Blocked by Condensation



Since the instrument has been oiled during making, condensation may form in the windway after a few weeks. This can be easily removed with detergent (water and washing-up liquid in equal parts + a little alcohol). Either take the block out and apply the liquid onto the windway and block surfaces using a Q Tip (see the document on advanced operations on the windway), or, without removing the block, use a dropper to let it flow into the window end

while blocking the beak end with one finger. Wait for a few moments, then blow it out backwards through the beak while blocking the socket.

Oiling



Oil the recorder every 3 months with linseed oil or every month with almond oil. Use a mop, a piece of cloth fixed to a rod with a slit in the end, or even a large feather to put oil inside the bore. You can also oil the labium sparingly with a Q tip or small paintbrush but **never** the block and windway. Do not overoil. Let the oil soak into the wood for a few hours, then wipe away **all** the excess that has not been absorbed.

Let the oil soak into the wood for a few hours, preferably keeping the instrument in a vertical position on a stand, then wipe away **ALL** the excess that has not been absorbed, particularly in the bore and the holes.

Thread Joints



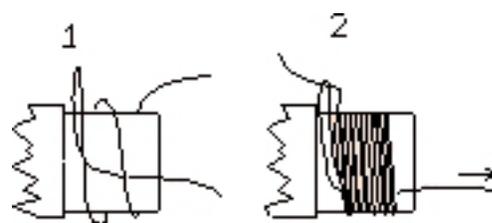
You can repair or adjust thread joints yourself. If they become too loose it is often sufficient to add a little thread. If they are too tight you can take some off. For this you can use buttonhole silk which you wax with beeswax. Simply pull the thread across the wax. It should then stick to the joint. Be careful not to put on too much thread or there could be a risk of splitting the instrument. Check this by carefully trying to assemble the recorder as you go along. After much use it can become necessary to change the joint completely.

Cut away the old thread without touching the wood, and wind on some new waxed thread (see drawing below). Begin by laying a loop lengthwise along the tenon, continue wrapping the thread around it, keeping the layer as regular as possible. As before, be careful not to put on too much. To secure the joint just pass the end through the loop and pull it back under the joint.

Thread joints that have been correctly fixed as shown above can be greased with vaseline or with a mixture of equal parts of vaseline and beeswax melted together in a jar heated in boiling water.

Unfixed thread will unwind if greased.

philippe.bolton@flute-a-bec.com
<http://www.flute-a-bec.com>



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**, 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. \(pdf\)](#)

OCRS Workshop

Thank you to those who attended the annual OCRS Workshop on Saturday, February 16. The workshop was well-attended and provided an enjoyable day of improving recorder-playing skills and of music-making under the excellent tutelage of Rotem Gilbert and Hanneke van Proosdij.

Special thanks to Gloria Martin, Miranda Manners, and Jo Redmon for their assistance with kitchen duties and to Rosellen Gates for her work in coordinating with her church to have

the workshop held at The Fullerton First United Methodist Church again this year.

Lastly, thank you to those members who made an additional monetary contribution to the workshop when submitting their registration fees. These contributions provided a scholarship to one of our student members and put us "in the black" this year.

**Andy Dykes, Workshop Director, and
Susan Mason, Treasurer**



SCRS Recorder Workshop

*The Southern California Recorder Society is
hosting a recorder workshop by Rotem Gilbert*

“How Should I Phrase This Part?”

*Strategies for making good
phrasing choices in Early Music*

Phrasing is one of the very important elements that distinguish making music from just “playing notes.”

How many times have you wondered, or discussed (or even argued) with fellow players about such decisions? Should we take a breath here? Does this note belong to the previous phrase or is it the first note of the new one? In this small focused



workshop Rotem will provide clues and tools that we can use to make decisions such as these and others. This will be a “hands-on” workshop with lots of playing and opportunities to practice the new skills. Music will be drawn from a variety of Early Music sources, including strictly instrumental works as well as the texted, vocal pieces that we recorder players often play.

Saturday, March 23, 1 to 4:30 pm \$50

Home of Rosalie Copeland
11209 La Maida Street,
North Hollywood 91601
818-985-0087

Please send checks to:
Sharon Holmes
2001 Farrell Ave., Redondo Beach, CA 90278
Email: lesterp2@roadrunner.com

Enrollment is limited to 12 players—the first 12 checks received will be enrolled. Recorder players of all levels (and viols) are invited.

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

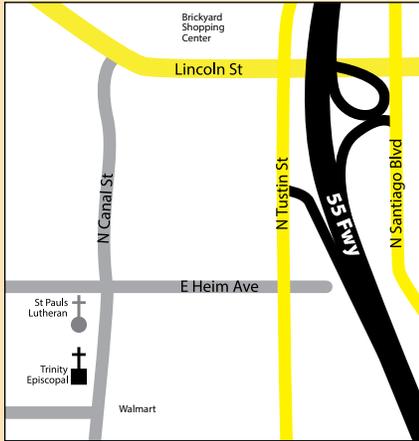
Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason
5 Misty Run
Irvine, CA 92614-5437

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