



Orange County Recorder Society Early Music Newsletter

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2015-2016 Officers

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Our eighth meeting of the 2015–2016 season is
FRIDAY, APRIL 8, 2016

Meeting: 7:30 PM
Trinity Episcopal Church
2400 Canal Street in Orange, California
Prelude: 7:20 PM, Joe Whiting will be playing

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. Mr. Axworthy 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.

Mr. Axworthy is the co-founder (with Lia Levin) and musical director of the Los Angeles Recorder Orchestra which is now in its 11th year. He also prepares many of the editions of renaissance, baroque, classical, romantic and modern music for LARO.

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President's Message

The last month was full of wonderful musical adventures. Most importantly, I saw The King's Singers sing at Redlands University. They sang their folk set. It was a dream of mine to somehow see them. They were wonderful to be around on and off the stage. They posed and signed for everyone who requested, including me! There is a new acapella group I sing bass in at CSUF called "FullerTones". We are getting into different genres of music. I'm pushing for madrigals. There was a "collage concert" there also. There were many ensembles that rapid-fired hits one after the other all around the concert hall, not just the stage. There was no time for the audience to applaud between selections (which is the design of the concert). The jazz band did "We Shall Overcome", the orchestra played the Imperial March from Star Wars, and there were many others, culminating in a breathtaking O Fortuna! It was fun to be a part of that special day!

We had a lovely March meeting with the funny, talented and beautiful Janet Beazly. She did a great job with helping us to make into music more than just the ink on the paper (or tablet for some of you) and keeping us on track throughout each piece. I like her brand of humor. She employed it well when someone's phone rang and the person answered it and talked in the room while Janet was conducting. "WOOWOO!!", she shouted and everyone followed suit! She is definitely one of the most loved of our conductors.

Seriously, everyone, silence your mobile devices. If you are waiting for critical

communication, keep it on vibrate and quietly take it outside or in the restroom if you absolutely need to talk. Everyone can hear you everywhere else. Not doing this distracts the conductor, wastes time, and detracts from the spirit of the meeting. Plus, it's just rude.

This month brings Tom Axworthy, well known throughout the early music world. He needs little, if any introduction but I recently learned that he plays for movies and TV shows, namely renaissance music for The Tudors. He just held a krumhorn clinic at CSUF Collegium Musicum a few weeks back. We are proud to host him.

Remember that the May meeting is BYOB: Bring Your Own Band. I will perform in Windsong, led by Jim Forrest. I hope to see many other bands with diverse instrumentation. It doesn't matter if you are not the most confident or not the best player. Performance helps the performer develop the skill of performing in front of a crowd and it helps the audience to hear unfamiliar pieces that could be someone's next favorite. We all start somewhere. Each band will have [5-10] minutes to play. That should cover the first half of the meeting. The second half is when the conductor will take over like normal.

Please make sure and read the attachments about electing the new officers. This needs to happen every year. There are many ways to participate. If there is an officer that is currently doing a great job, please tell him/her and maybe they will stay on another year. If there is someone you know that is not on the board that should be, you can talk

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to them and nominate them for the slate. If you wish things were different here, now is your chance to **do something about it**.

—Mike Nicholes

If you can be part of our Nominating Committee please call or email me any time of the day or night. Do it soon. Please.

—Mary Van Cott-Hand OCRS President
cell: 562-607-7475
email: bradandmaryhand@socal.rr.com

Its Election Time

No, I don't mean US President. I mean OCRS board members for the 2016–2017 season!

Our by-laws state that in April we shall elect a three person Nominating Committee. They will make up a slate of officers and present it to the membership at our June meeting. It will then be voted on, and voila, we shall have a wonderful group of officers to carry on our mission for next year. We MUST do this every year.

If you care about OCRS and the quality of our wonderful recorder experiences please consider serving on this committee. The time commitment is small. The job entails contacting prospective officers, most of whom already serve on the board and are willing to continue. You discuss it with your committee and present the slate to the membership in June. You will not be working alone, and you will have a say in what goes on next year. There is a detailed instruction sheet that walks you through this simple process.

I promise there will be no raucous debates, fights on the floor, or security officers hauling people outside. Although, that would spice up our normally relaxed meetings.

Calling All Devoted Recorder Players

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

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

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

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

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

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

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

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

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

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

If you would like to see more details of any office, I can provide it to you.

The more people involved the merrier.

Call or email me any time of the day or night. Do it soon. Please.

—**Mary Van Cott-Hand** OCRS President
cell: 562-607-7475
email: bradandmaryhand@socal.rr.com

Refreshments

We want to thank Marie Lee and Mary Van Cott-Hand who brought the refreshments for the March Meeting. We would also like to thank the Lieblang family and Jayanthi (Jay) Wijekoon for always helping with the clean-up after the break, as well as Judy and George Ennis.

The refreshments for the upcoming April meeting will be supplied by Susan Mason and Mary Van Cott-Hand. You may notice that several people repeatedly bring refreshments.

If it is your turn to provide refreshments for a meeting, and many of you haven't, please contact: Jim Forrest, stringpresser@earthlink.net, 626-333-3443 or catch him at the next meeting to sign up.

Calling all Carpoolers!

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

—**Miranda Manners**

OCRS Dues

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

—**Susan Mason, Treasurer**

Music Availability

Sheet music for each monthly meeting is available at the OCRS website, www.ocrecorder.org. The pdf files for the music are usually available a few days before the

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meeting. If your computer for some reason lacks a program for reading PDFs, click [here](#) to obtain the copy of Adobe Reader applicable to your computer system—select operating system, language, and version and then click on “Download Now”.

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

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



I am selling a used pearwood **Rössler Bass Recorder**. The veneer is not perfect but it has a wonderful sound. It was also recently re-voiced by Von Huene, and has new pads. **\$450**.

If interested, please contact me at, liastarlev18@live.com; 323-935-6072



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



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

For Sale



Mollenhauer Morgan Special edition Denner Alto A-440

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

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Group Playing

I am offering a new group playing session that is free and meets at my home in Whittier on Thursday evenings 7:45–9:45 pm. Please email or call for details: scemc@earthlink.net or 562-946-4001.



OCRS Promotional Postcards Available

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

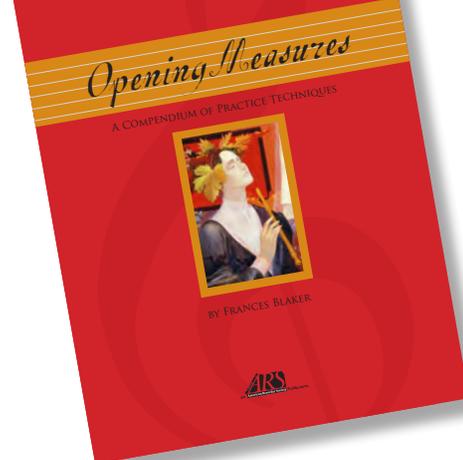
to the attention of potential members, please pass these ideas along to Miranda Manners, Vice President for Membership.

—Tom Axworthy

Submission Request

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

ORDER NOW!



ARS is pleased to announce that Frances Blaker's book

Opening Measures

containing her articles taken from the last 20 years of the *American Recorder*, is now available on the ARS website at:

<http://www.viethconsulting.com/members/store.php?orgcode=ARSO>.

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

—Frances Blaker

Feature: Understanding Tuning



This article is reprinted from the web and was produced by Gustavo de Francisco of Brazil 3/25/2016

Professor at Centro Suzuki de Educação Musical, Musician at Quinta Essentia Quarteto <http://quintaessentia.com.br/en>. Photographer at FOTOGRAFIA. Studied Electrical Engineering at Escola de Engenharia Mauá-IMT

Remember the first years of my musical studies. The teachers all told the students that we must play in tune and always check the tuner. Watching some really stunning chamber music performances on www.youtube.com, I wonder if these musicians learned to play in tune so well just by studying a tuner, looking at its pointer? Is there something else—something secret about pitch? Can anyone play in tune?

Remembering back to music school, I regret today not having taken classes in this subject when I was very young, just starting to learn to play the recorder at the age of eight. Nowadays, I see very young pupils, who learn to hear intervals in tune from an early age—and who have no trouble tuning their instruments or playing in tune in a group. But even when we are not so young, we can learn some concepts and parameters that help us play in tune consistently.

Learning to Listen

How do we learn to speak? It is unlikely that you remember your first words—but you can always watch a child learning to speak, observing how the process works. Parents repeat the word “Mom” or “Dad” a million times, never doubting that the child will speak—and finally the child repeats it.

By listening and repetition, the child learns an increasingly extensive vocabulary. This is the most natural way to learn a language, and I

have had many experiences that prove to me that music is really another language, which can (and should!) be taught this very same way.

But we were considering pitch... is there another way to learn about tuning theoretically, without first listening? Perhaps there is, but it would be much harder. First we have to hear the difference between two notes in tune, and between two notes that are out of tune. Why two? Because if there is only one note, we do not have a listening reference point to inform our ear objectively that the note is in tune or out of tune.

To hear audio demonstrating intervals—unison, octaves, fifths, major thirds, minor thirds, and, finally, major and minor chords—**click here**. I created this audio sample to show some intervals that are very well tuned, which I will call pure intonation. We strive for this result.

I will not try to discuss here what makes up pure intonation, but can only show how it works on the recorder, letting you try it for yourself.

Listening to this sample, you will hear the intervals and chords I mention above. In each sample, the interval begins in tune (no beats between the notes), then gets out of tune because one notes goes high, then goes low, and finally gets in tune again. The final two samples are chords with pure intonation.

Beating is the result of the difference between the frequencies of two notes. The resulting sound is like a vibrato—the note sounds dissonant, and we hear a slow or fast oscillation depending on the size of the detuning (the faster the oscillation, the worse the intonation). To play notes in tune, there should be no beats between the notes.

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Please listen to the sample more than once, trying to hear each detail. It is not the same as playing intervals on the piano or another keyboard, because they use another kind of tuning based on mathematical determinations. For more resources, search for “pure intonation” or “just intonation” at www.youtube.com or elsewhere on the web. I have a good video explaining this:

Just Intonation vs Equal Temperament

Try watching this video on www.youtube.com <http://quintaessentia.com.br/en/afinacao-a-pratica-leva-a-perfeicao/>.

How do we tune a recorder?

First of all, we must keep in mind that the recorder is not a tempered instrument—i.e., that the recorder’s notes are not always at the same pitch, as with the piano, for example. We have several ways to alter the pitch of a note:

- Changing the length of the instrument, by opening or closing the top joint;
- Varying the air pressure, blowing more or less;
- Changing fingering patterns, using real or alternative ones for the same note;
- Half-holing, leaking air or shadowing holes.



Thus, before playing, it is very important to tune the instrument according to a reference. We do this by adjusting the top joint of the recorder. The reference can be

a tuner; a tuning fork; the lowest in pitch (not the lowest in range) or the most stable instrument within a group (since we cannot close or shorten a recorder more than the socket allows, but we can always open the joint to lengthen it and lower the pitch).

To tune the instrument, blow uniformly without fluctuations in air pressure, without vibrato—all the while keeping a comfortable air stream such as one would use when playing music. We must play a note in this manner and compare it with a reference, auditorially—opening (or “pulling out” to lengthen) the instrument when it is too high, and closing the instrument (or “pushing in”) when it is low.

To find out if the recorder is high or low when one has not yet developed this auditory perception, blow gently so that the pitch is low, and gradually increase the air pressure until the result appears: one stops hearing beats. If we continue to increase air pressure from this point, one will hear the beats again.

Important: when using a tuner for this task, instead of looking constantly at the pointer, use it only to play the reference note. Then each recorder should play together with the reference to tune the instrument, because we want to train our perception and our ears, not our eyes.

After tuning the note, by opening or closing the recorder, we have to ensure that the note is actually in tune. For that, one must play again—the beginning, the whole length and the ending of the note should be in tune. This is an excellent breathing and perception exercise that should be practiced by all recorder players.

The next step is to tune intervals of a fifth; if we have a tuner playing an A, we

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can play the high E or low D (each being five notes away from the A). Follow the same principle: always seek to remove beats, resulting in a sound that melts the two notes together without oscillation.

Since the recorder was already tuned at the beginning of the exercise, at this point we must affect the pitch by changing the air pressure and controlling the sound so that all the notes are in tune—from the attack, holding for a few seconds, and ending the sound without fluctuation in the pitch.

Repeat this fifth exercise through the instrument's range. If the tuner plays only an A, use a keyboard as a reference, in order to learn how to tune all the notes of the recorder's range. Remember that we are training our ears and breath, not our eyes or fingers. If the reference note is A, play high E and low D. If the reference is G, play high D and low C, and so on. Note to yourself that, for each note, there is a specific way to blow in order for it to be in tune. If we blow all notes the same way, then all notes will be out of tune—unfortunately,

this happens with lots of recorder players. You don't want to play out of tune, right?

When we can play all the notes through the range in fifths, all in tune, we can move to major and minor thirds, playing arpeggios. If the reference is a C, play C E G (major third)—but also C Eb G (minor third). If the reference is D, play D F# A and also D F A, and so on. Always avoid producing beats and strive to tune perfectly.

This cannot be done in a hurry because we want to listen to every note and train our ear to detect beats. Then we want to train our flexibility in changing air pressure and the amount of air to tune each note perfectly.

In this arpeggio exercise (below), we are faced with something curious: it is necessary to make larger changes in the amount of air to tune the thirds of the arpeggio. Try it yourself before you continue reading the article, and see if you can figure out what we should do to play thirds in tune.

Arpeggio Exercise

The diagram illustrates an arpeggio exercise for the recorder. It consists of ten recorder icons, each with a specific fingering indicated by black dots on the finger holes. Below the icons is a musical staff in 4/4 time with a key signature of one sharp (F#). The notes are G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, each with a half note value.

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Alternative fingerings

While playing the arpeggio exercise, it became clear that, for some of the notes, it is not possible to play in tune just by changing air pressure. It is necessary to use what we call alternative fingerings, in order to keep blowing comfortably throughout the range. Above, we can see a table listing some possible alternative fingerings, showing that the fingering for F# is different from Gb, for instance; the fingering chart also shows some other frequently used notes. These fingerings may change from instrument to instrument.

I recommend visiting www.recorder-fingerings.com, where all of the fingerings appear in a more complete list.

Beyond that, there is an easy way to find an alternative fingering: from the desired note, finger a half-tone higher; add fingers to lower the tuning until the pitch is accurate. Using this technique, the alternative fingering will sound darker and quieter, using less air pressure to produce the best sound.

Basically, we need to pay attention to two rules: first, each note with a sharp

sign (#) must be slightly lower than the corresponding higher note with a flat sign (b)—the enharmonic. That is, G# should be lower than Ab (or, Bb should be higher than A#, Db should be higher than C#, etc). This can be a cause of discussion, especially by those who play a stringed instrument like violin or cello, but I will explain about it in more detail in upcoming articles.

The second concept we need to keep in mind is the tuning of thirds: a major third should be slightly narrow, while a minor third should be slightly bigger in order to be perfectly in tune. Although not the main subject of this article, I will mention that we can also choose to apply alternative fingerings to change the timber and dynamics. When trying alternative fingerings, you'll notice that each fingering has a distinctive sound—we can (and should!) use that to our benefit, creatively as an additional tool to enhance the music we play.

Working with Pitch in a Group

Now we know how tuned intervals should sound; what sound to seek; and the techniques to tune notes as you play

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The key signature is D major (two sharps: F# and C#). The Soprano part is in treble clef, Alto in treble clef, Tenor in treble clef with an 8 below it, and Bass in bass clef. Each part consists of a series of notes connected by a slur, representing an arpeggio exercise. The notes are: Soprano (D5, E5, F#5, G5, A5, B5, C6), Alto (D4, E4, F#4, G4, A4, B4, C5), Tenor (D3, E3, F#3, G3, A3, B3, C4), and Bass (D2, E2, F#2, G2, A2, B2, C3). The notes are placed on the staff lines to illustrate the relative positions and fingerings for each voice part.

(air pressure, shading holes, alternative fingerings). It's time to consider exercises to tune in a group. Here is a simple recorder quartet exercise that can also be used for other groups of instruments that do not use tempered tuning, such as a string quartet.

Use these steps:

1. Tune the instruments individually
2. Analyze the music to find intervals: fifths, major thirds and minor thirds
3. Play the first chord very well in tune
4. Play all chords, taking special care on the last chord

1. Tune the instruments

There are a few different approaches to use in tuning instruments in a group:

- *Tune just the note A (in an easy range) for each recorder*—Start with the top joint completely closed on each recorder. Aurally or using a tuner, determine which recorder has the lowest pitch on this one note. All other recorders must use the lowest instrument as a reference, each one opening the recorder's top joint ("pulling out") slightly to fine-tune. With this method, there is a disadvantage: when we play music that has few instances of the note A (the key of Eb major, for example), the tuning can be compromised.
- *Tune the tonic of the key of the music*—The procedure is the same as the previous method, but the main note (or tonic) of the music's key is tuned. This solves the previous problem of unrelated tonality, but does not work if the music modulates to a distant key, or if an instrument has a specific problem in tuning only certain notes. (You should identify these notes as you get to know your instrument,

and learn how to play them in tune.)

- *Tune all recorders using the same fingering pattern*—Recorders in C (soprano and tenor) play A and recorders in F (alto and bass) play D—thus, all players use the fingering 0 1 2, a very stable and reliable fingering. This approach is great for Renaissance and Medieval music, and also works well in other repertoire. I recommend this approach for groups who are not yet familiar with tuning chords.
- *Tune chords in the key of the music*. This approach is the most complete, but may cause mistakes on the part of the musicians who play the third of the chord. As thirds must be adjusted high or low—depending on whether the chord is minor or major, respectively—the musician must tune the instrument by taking this fact into account. In this approach, use at least two chords: the first and the last in the piece of music.

For whatever approach you choose, the intention is to keep the instruments tuned, so that each musician has the flexibility to adjust the pitch while playing, by using different blowing pressure and/or alternative fingering, but never moving the top joint (pulling out or pushing in).

Personally, I like to begin with the third approach (all group members using the same fingering). After I have each recorder adjusted and in tune, I play thirds and fifths together with the reference recorder (the lowest one) to check the range of each instrument.

As an example, if I am playing alto, I would tune D as a reference. After tuning the instrument and adjusting the top joint, I would then play low G, B, Bb; middle F, F#, high A; high D (other notes in chords

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that employ D, my reference note). I need to be sure that I don't need to change my blowing too much for the fifths and octave (G, D, A and high D); and also that I can tune the thirds (B, Bb, F, F#) properly.

Other tricks: When tuning in a group, avoid holding a note for a very long time. When you do that, your air pressure changes: you become tired, and have a false perception of tuning. Always keep tuning notes short. A one-second note is sufficient to check tuning, and does not demand much stamina. Always tune your own instrument before playing in a group, but keep your personal tuning time short. All players must be ready and in tune in less than five minutes, even in a large group with a variety of recorder. (Of course, tuning exercises in the group can take much more time.)

After tuning the instrument properly, never move the top joint again during the performance or rehearsal.

2. Find fifths, major thirds and minor thirds

It's time to analyze the music to be played, looking at thirds (minor and major) and fifths

in each chord. In the above example, each important note is in color. Look at it carefully to find each note forming the interval of a fifth, minor third, or major third—each in relation to the chord's fundamental (this may not be the note played by the bass recorder).

It is important to pay close attention to the colored notes, in order to understand what is happening. As each chord is revealed, determine which note must be played differently. Those who play the black notes need to remain very stable because those notes provide the reference; the others must make adjustments in blowing or fingering to tune with the fundamental or reference note.

Just remember: The upper note of a fifth must be tuned slightly high and those playing it must blow slightly more; the upper note of a major third must be tuned low, so those playing it must shadow a hole and/or blow softly; those playing the upper note of a minor third must play it high, using an alternative fingering and/or blowing more.

3. Play the first chord

At this point, we take whatever time is needed to fine-tune the first chord, without changing

The image shows a musical score for four recorders: Soprano, Alto, Tenor, and Bass. The key signature is D major (two sharps). The first chord is a D major triad. The notes are: Soprano (D5), Alto (F#4), Tenor (A4), and Bass (D4). The notes are color-coded: Soprano (black), Alto (red), Tenor (green), and Bass (blue). Brackets and arcs connect the notes to show intervals: a fifth between Soprano and Alto, a third between Alto and Tenor, and a fifth between Tenor and Bass. The Soprano part has a bracket under the first two notes (D5 and F#5), and the Alto part has a bracket under the last two notes (F#4 and A4).

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the top joint of the recorder—because all recorders have been tuned in step 1.

First tune the fundamental note of the first chord—in this example, D—while the other musicians stay silent. Then, those who play the fifth of the chord—in this case, A—should play and adjust, while the other members who are playing the D try not to change their blowing pressure. The intention is to not change recorders that are already tuned, so that only one member changes to get in tune.

Finally, anyone who plays the third of the chord—in this case, F#—joins the others. Again, those who have already tuned do not change anything, while the players of the chord's third change blowing and/or fingering until they find the correct pitch without hearing beats.

4. Play all chords, taking special care on the last chord

After having tuned the first chord very well, then it is time to play the entire exercise. You already know which notes should be high, which should be low (those in color); this should serve to guide your ear and your technique, thus giving the necessary flexibility to tune each chord.

Take special care in playing tied notes because the same note can have different functions as the chords change. In these cases, there are two approaches:

- Play the tie without changing pitch; the whole group must use the tied note as its reference for tuning a new chord. This can cause a problem after a long sequence because pitch can change from where you started.
- Change the tied note slightly: this is a compromise, which adjusts the tied note to

its function in the new chord, and the others follow. The group needs to be flexible in its listening, but this gives the best result.

It is better to use the fundamental note as a reference—those who play the tied note should be alert to changing roles as the chords change, as well as to the function of that pitch in each new chord. In the next article, which delves into the science of tuning, I will explain about the harmonic series; historical background of tuning; and temperaments, especially “equal temperament” and “just intonation”. Understanding such information is useful for our goal of always playing in tune!

In this video (<https://youtu.be/GzgGiAySE2I?t=10>), you can watch this exercise being done by the recorder players at International Suzuki Festival in Lima/Peru, in January 2013, when I did a speech about this subject. When we know what to do, it is easy to get a good result.

Below, you can see a table with the difference between the music intervals called “pure” (without beating) and tempered intervals. In the tempered tuning, all semitones have the same size: 100 cents, but in the pure intonation each semitone is divided by a proportion of small integer numbers. We must consider this when playing in a group.

| Interval | Example | Proportion | Just intonation | Tempered intonation |
|-------------|---------|------------|-----------------|---------------------|
| Minor third | C-Eb | 6:5 | 315,6 (+15,6) | 300 |
| Major third | C-E | 5:4 | 386,3 (-13,7) | 400 |
| Fifth | C-G | 3:2 | 701,96 (+1,96) | 700 |
| Octave | C-C | 2:1 | 1200 | 1200 |

Workshops



Portland Recorder Society

Columbia Gorge Early Music Retreat April 1–4, 2016 at Menucha Retreat and Conference Center, Corbett, Oregon

Faculty: Anne Timberlake, Glen Shannon, Vicki Boeckman, Gayle and Phil Neuman, and Laura Kuhlman.

Imagine a long weekend filled with music-making, camaraderie, good food, and a beautiful setting in nature, and you are already having dreams of attending the Columbia Gorge Early Music Retreat. Located just 20 miles east of Portland, and perched on a bluff overlooking the spectacular Columbia River, Menucha is an idyllic retreat center.

Ensemble classes for intermediate to advanced recorder players will range from renaissance consort music and baroque to contemporary works and music for double reeds and percussion.

Violas da gamba are also welcome. Six faculty members ensure small class sizes with personalized attention. Evening events will include a faculty concert, English Country Dance, and informal consort playing.

Registration and Cost: \$525 for tuition, room and board (additional private and semi-private rooms now available for extra cost). Early Bird Registration Opens October 1, 2015 with a \$100 discount until December 1st. We expect to fill up in the first couple weeks, so act promptly! You can see housing details and download the registration form at <http://portlandrecordersociety.org>.



Manhattan Beach Parks and Recreation.

The Spring session runs from April 13 through June 1, Classes meet Wednesday evenings from 6:30 to 9:00. If you don't want to work on technique come at 7 pm.

We will be performing with "Music and Poetry in the Library", and probably at the Joslyn Center.

Here is the information about the session:

<http://www.citymb.info/city-services/parks-and-recreation/adults/performing-arts>

—**Brenda Bittner**



Marin Headlands Recorder Workshop, May 13–15, 2016

This much anticipated event, sponsored each year by the East Bay Chapter of the American Recorder Society (EBRS), offers intermediate to advanced recorder players the chance to spend all or part of a late spring weekend—often touted as having the Bay Area's most agreeable weather—in a beautiful setting, playing, singing, and hanging out with a convivial group of fellow musicians. This year's

Workshops

workshop will be held again at the YMCA Point Bonita Conference Center in the Marin Headlands of the Golden Gate National Recreation Area, north of San Francisco. Details will be coming soon.



Denver Recorder Society Recorder Workshop with Rotem Gilbert Saturday (all day) and Sunday (morning), May 21–22, 2016

This year's Denver Recorder Society's Recorder Workshop will be held at Metropolitan State University in downtown Denver. Early registration will be \$65; after April 1st the registration will be \$75.

Information will be available on our website soon at <http://www.denverrecordersociety.org> or Email denverrecorder@gmail.com with any questions

PROGRAM:

Saturday: 9–11:30

Panciatichi 27: Discover devotional Italian sacred songs found in the northern 15th-century manuscript Panciatichi 27, copied around 1500. Including well-known pieces such as Josquin's *In te Domine speravi* and Brumel's *Da Pacem*, as well as many anonymous settings that reveal a rich Italian tradition of simple and florid counterpoint.

Lunch: 11:30-1:30

Saturday: 1:30–4)

Polyphonic chorale tunes before the Reformation: Although Martin Luther

receives credit for writing many famous German chorale tunes, a number were popular before the Reformation. Early polyphonic settings of these melodies include *Komm heiliger Geist*, *Sancta Maria wohn uns bei* and others.

Sunday: 9–11:30)

Music for larger (and lower) forces: For our final session, we will play Gombert's six-voice motet *Musae Jovis* written in memory of Josquin's death, and end our session with eight-voice double choir music for big and small recorders!



Recorder player **Rotem Gilbert** is a native of Haifa, Israel and a founding member of Ciaramella, an ensemble specializing in music of the 15th and 16th centuries. Ciaramella has performed throughout the United States, in Belgium, Germany, and Israel, and released a CD on the Naxos Label, and two recordings with Yarlung Records. Their recent CD *Dances on Movable Ground* has earned 5 stars by the British magazine *Early Music Today* and was picked the Editor's Choice, lauded for its "expressive fluidity and rhythmic vitality". She was a member of Piffaro (1996-2007), and has appeared with many early music ensembles in the United States and in Europe. Rotem has been featured as a soloist for the Pittsburgh Opera, the LA Opera, Musica Angelica and the LA Phil. After studies on recorder at Mannes College of Music in New York with Nina Stern, she earned her solo diploma from the Scuola Civica di Musica of Milan where she studied with Pedro Memelsdorff. She earned her doctorate in Early Music performance practice at Case Western Reserve University. She has recently been promoted to associate professor at the USC Thornton School of Music where she teaches Baroque and Renaissance performance practice courses and is an instructor of early music winds. Rotem received the 2012 Dean's Award for

Workshops

Excellence in Teaching at USC and is the joint recipient of Early Music America's 2014 Thomas Binkley Award for "outstanding achievement in performance and scholarship by the director of a university or college early music ensemble." She has been a regular faculty member of early music workshops and is the co-director of SFEMS Recorder Workshop in the Bay Area. Rotem can be heard on the Deutsche Grammophon's Archiv, Passacaille, Musica Americana, Dorian, Naxos and Yarlung labels.



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

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

**Week II: Tears and Laughter: The Art of
Comedy and Tragedy, July 24–30, 2016**

Recorder workshop directors: Rotem Gilbert
and Hanneke van Proosdij

Directed by recorder players Rotem Gilbert and Hanneke van Proosdij, the SFEMS Recorder Workshops are located in the intimate setting of St. Albert's Priory on the border of Oakland and Berkeley, California. These workshops feature every aspect of music making for the recorder, including technique classes, Renaissance recorder consort, medieval to contemporary music and consort music. Featuring small class sizes and an international faculty, they invite intermediate to advanced recorder players to sign up for one or both weeks. Each week concludes with a spectacular performance of all workshop participants in the Recorder Orchestra at St. Albert's beautiful chapel. Evening events include faculty concerts,

lecture demonstrations and a focused Wednesday mini-workshop.

Recorder Workshop Week I Faculty:

Vicki Boeckman Rotem Gilbert
Louise Carslake Hanneke van Proosdij
Inga Funck

Wednesday afternoon faculty:

Adaiha Mac-Adam Somer

Recorder Orchestra director:

Hanneke van Proosdij

Recorder Workshop Week II Faculty:

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

Wednesday afternoon faculty:

Rebecca Molinari

Recorder Orchestra director:

Rotem Gilbert

Questions? Contact co-directors Rotem Gilbert and Hanneke van Proosdij, recorderworkshop@sfems.org.

Dates, Deadlines, and Fee Information

Tuition Per Week:

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

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

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

Join SFEMS and Save!

As a member of the San Francisco Early Music Society, you will receive workshop tuition discounts, discount concert series tickets, your name in our

Workshops

program book, and our weekly e-newsletter with the latest in Bay Area early music news and event listings. You will also be a part of one of the oldest and most influential early music organizations in North America.

SFEMS Member Workshop Discounts

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

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

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

[Click here to register online!](#)

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

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

Concerts

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

FRIDAY, APRIL 1, 8 PM
SUNDAY, APRIL 3, 2:30 PM



**Southern California
Baroque Association,
Pasadena, presents:
The Los Angeles
Baroque Players**

A period instrument ensemble, plays a program of baroque

music featuring guest artist soprano Tonia D’Amelio. Performing Cantata BWV 204 by Bach and arias from Giulio Cesare & Semele by Handel.

Asuncion Ojeda, baroque flute; Paul Sherman, baroque oboe; Adriana Zoppo, baroque violin & viola; Alexa Pilon, baroque cello; Arthur Omura, harpsichord

General Admission \$30./ Seniors, SCEMS, SCRS, VdgS members \$20. Students 16 & over with ID \$10./ children 15 & under \$5. First time concert-goers General-\$20 when pre-ordering by phone. Call 323-255-7667 for all ticket orders or pay at door.

Friday, April 1, 8 pm
Trinity Lutheran Church
997 E. Walnut St., Pasadena CA

Concerts

Sunday, April 3, 2:30 pm

Contrapuntal Performances Recital Hall
655 N. Bundy Dr., Los Angeles CA

SATURDAY, APRIL 2, 4:30 PM

Long Beach Bach Festival presents: Baroque Brilliance: Bach's Journey



Long Beach Camerata Singers with members of Musica Angelica Baroque Orchestra, Martin Haselböck, artistic director; Robert Istad, conducting

Pre-concert lecture by Matthew Netto, 3:30pm

In 1705, J.S. Bach, then a young man of twenty, walked from Arnstadt to Lübeck, a distance of more than 250 miles, and stayed nearly three months to study with Dieterich Buxtehude, and, as Bach explained, “to comprehend one thing and another about his art.” Follow in Bach’s footsteps as you encounter the music that inspired his artistic development, and experience the masterpieces he was stirred to compose during this pivotal time in his life. The exquisite artistry of Musica Angelica and the Long Beach Camerata Singers will transport you to the gilded past with inspiring performances of these rare musical gems!

J.S. Bach: Gottes Zeit ist die allerbeste Zeit,
BWV 106

J.S. Bach: Aus der Tiefen rufe ich, Herr, zu dir,
BWV 131

Buxtehude: Magnificat, BuxWV Anh. 1

Schütz: Jauchzet dem Herren, alle Welt, SWV 36

Praetorius: Jubilate Deo à 7 in G major, Prima Pars

Schein: Die mit Tränen säen

Tickets: \$30 general,

\$40 preferred seating,

\$10 student tickets are available at the

door with a valid student I.D.[http://](http://longbeachcameratasingers.org/lbcs/store/products/baroque-brilliance-bachs-journey)

longbeachcameratasingers.org/lbcs/store/products/baroque-brilliance-bachs-journey

Free parking provided in Parking lots E and F

Auditorium at Long Beach City College

4901 Carson Street, Long Beach

(Corner of Clark and Harvey)

SUNDAY, APRIL 3, 3 PM



**San Diego Early Music Society presents:
Oberlinger, Birsak and Testori in
“Il Flauto Veneziano”**

Journey to Venice for an evening of recorder music by Vivaldi, Corelli, Marcello, and other Baroque masters.

Recorder virtuoso Dorothee Oberlinger, joined by harpsichordist Florian Birsak and cellist Marco Testori, demonstrate the evolution of Venetian recorder playing from transcribed song to virtuoso sonata. This concert is part of the San Diego Early Music Society 2015-2016 season.

“Oberlinger plays with dazzling virtuosity and sportive caprice which lend charm to each and every one of the pieces.”—BBC Music Magazine

Tickets: \$10 to \$25, <http://sdems.tix.com/Event.aspx?EventCode=780456>

Performing Arts Theater at Cuyamaca College
900 Rancho San Diego Parkway

Concerts

Rancho San Diego, CA
619-291-8246

SUNDAY, APRIL 3, 3:30 PM



**Fullerton Friends of Music presents:
The Jasper Quartet**

Winners of the prestigious CMA Cleveland Quartet Award, Philadelphia's Jasper String Quartet is the Professional Quartet in Residence at Temple University's Center for Gifted Young Musicians. The quartet has been lauded as "sonically delightful and expressively compelling" (*The Strad*) and "powerful" (*New York Times*). "The Jaspers... match their sounds perfectly, as if each swelling chord were coming out of a single, impossibly well-tuned organ, instead of four distinct instruments." (*New Haven Advocate*)

The Quartet commissioned Aaron Jay Kernis' 3rd String Quartet "River" for the 2015-17 seasons with a remarkable consortium of presenters. Throughout the next two seasons, they will perform the work in recital for each consortium member—Caramoor Center for Music and the Arts, Carnegie Hall, Wigmore Hall, Chamber Music Northwest, Chamber Music Monterey Bay, Classic Chamber Concerts, and Chamber Music America.

Their program in Fullerton will include works by Haydn, Shostakovich, and Beethoven.

Free

Sunny Hills Performing Arts Center
1801 Warburton Way, Fullerton CA

SUNDAY, APRIL 3, 7:30 PM

**LA Phil presents: Organ Recital:
Thomas Trotter**



An ambitious and wide-ranging program from acclaimed British organist Thomas Trotter. Bach and Bach-inspired pieces anchor it, but there is also an important French twist, including Trotter's

own adaptation of *The Sorcerer's Apprentice*, one of the best-loved musical tales.

And more: "The Dancing Pipes is a whirlwind of a piece with a strong rhythmic profile, and it has an immediate appeal on first hearing," the organist says. British composer Jonathan Dove's work, which Trotter premiered in 2014

Bach: Toccata & Fugue in F, BWV 540

Mozart: Adagio & Allegro, K. 594

Schumann: Two Fugues on B.A.C.H. (3 & 5)

Jonathan Dove: The Dancing Pipes

Widor: Symphony No. 5: 1. Allegro

Dukas (Arr. Trotter): *The Sorcerer's Apprentice*

Liszt: Fantasia & Fugue on B.A.C.H.

Ticket Information: \$26.50 to \$65.00

[http://www.laphil.com/tickets/
organ-recital-thomas-trotter/2016-04-03](http://www.laphil.com/tickets/organ-recital-thomas-trotter/2016-04-03)

Walt Disney Concert Hall

111 South Grand Avenue, Los Angeles CA

WEDNESDAY, APRIL 6, 5 PM

**USC Thornton School of Music presents:
Music@RushHour: Les Abeilles
Charpentières**

Concerts

A new ensemble of USC Early Music students and alumni—perform vocal and instrumental music from the French and Francophone Baroque. The group’s combination of viola de gamba and tenor creates an entirely new way of experiencing this charming repertoire.

Music@RushHour is a weekly concert series bringing the USC Thornton community together to celebrate great music, talented musicians and illuminating ideas.

Following the event, refreshments will be provided by downtown’s LA Café.

Free and open to the public. Seating is first-come, first-served. For parking & directions, visit: <https://music.usc.edu/map>

Simon Ramo Recital Hall, USC Campus
3616 Trousdale Parkway, Los Angeles

SATURDAY, APRIL 9, 3 PM



The Corelli Ensemble presents: German Baroque Spring Concert

What could be a better way to spend a Saturday afternoon than to join the The Corelli Ensemble as they celebrate music by Baroque German composers such as Bach, Telemann, Fasch and Graun.

Come relax and listen to beautiful music then have refreshments with and get to know the musicians afterwards. All are welcome.

Fasch: D minor and B-Flat major Overtures
Telemann: Concerto for Three Violins in F major, TWV 53:F1
Graun: Sinfonia in D major
Bach: Brandenburg concerto No.4 in G major, BWV 1049

Free Event

Ascension Lutheran Church
17910 S. Prairie Ave., Torrance CA

SATURDAY, APRIL 9, 7:30 PM

USC Collegium Workshop presents: Trionfo d’Amore

Adam Gilbert leads the Collegium Workshop in Trionfo d’Amore: Music of Medici Florence, tracing the rise, fall and return of the Medici family in Florence, set to the sound of lusty carnival songs, laude spirituali, madrigals, masses, and motets by Henricus Isaac, Johannes Ghiselin, Colinet de Lannoy, Jacques Arcadelt and other masters.

Free and open to the public. Seating is first-come, first-served. For parking & directions, visit: <https://music.usc.edu/map>.

United University Church
817 West 34th Street, Los Angeles, CA
Phone: 213-748-0209

SUNDAY, APRIL 10, 4 PM

Con Gioia EARLY MUSIC ENSEMBLE

presents: Love Is in the Ayres-A Musical Exploration of a Multi-faceted Topic

The program for soprano, tenor, lute, and fortepiano will showcase musical works on the most universal theme of love, as expressed in European

Concerts

works of literature and music. It also will pay special homage to William Shakespeare, honoring the 400th anniversary of his death, with musical renditions of text by the bard. Accompaniments on lute and fortepiano support the singers in an historically appropriate manner and a keyboard solo inspired by our theme adds a virtuosic touch. Join us at the beautiful Church of the Angels in Pasadena, which provides an ideal setting for some memorable works that undoubtedly will touch your hearts. Preethi de Silva, founder and artistic director of Con Gioia, is an internationally acclaimed performer and recording artist on harpsichord and fortepiano (www.congioia.org). Harriet Fraser and Jon Keenan are regular members and soloists of the Los Angeles Master Chorale and are accompanied on the baroque guitar and lute by Jason Yoshida.

Performing Solos and duets from the 17th to early 19th centuries by Thomas Morley, Francesca Caccini, Purcell, Mozart, Haydn, Sophia Westenholz, Gluck, Beethoven, Schubert, and Mozart's Variations on "A Wife is the Loveliest Thing" for fortepiano

Artists

Harriet Fraser, soprano
Jon Lee Keenan, tenor
Preethi de Silva, fortepiano
Jason Yoshida, lute/theorbo

Tickets: General admission: \$25;
Seniors, members of SCEMS, EMA, AMS, and Friends of Con Gioia: \$20
Students (with ID): \$12.
<http://con-gioia.weebly.com/current-concerts.html>

Tickets may also be reserved before April 1, 2016, by mailing checks (please include phone number or e-mail address) to Con Gioia, 1020 Kent Drive, Claremont, CA 91711. For further information call 909.624.0638.

Church of the Angels
1100 Avenue 64, Pasadena, CA

SATURDAY, APRIL 16, 2 PM

SUNDAY, APRIL 17, 7 PM

**The Los Angeles Master Choral presents:
George Frideric Handel's Alexander's Feast
(The Power of Music)**

The first of five Handel oratorios to be presented annually by the LA Master Chorale in the Hidden Handel cycle, Alexander's Feast celebrates the ability of music to both soothe and electrify listeners with its seductive power.

After capturing the Persian city of Persepolis, Alexander the Great and his mistress Thais held a banquet where the musician Timotheus played his lyre—and by the sheer power of music aroused various moods within Alexander, inciting him to burn down the city in vengeance for his lost soldiers and prompting St. Cecilia, the patron saint of music herself, to descend to earth and calm the fury.



Trevore Ross, whose recent work includes directing LA Opera's Barber of Seville, stages the Chorale and orchestra with dramatic lighting and movement to portray a festive party on the stage of Walt Disney Concert Hall with changing moods—from amorous to raucous, haunting to frenetic—a broad range of emotions that allowed Handel to pen his most creative desires into a single work of music.

ListenUp! Pre-concert talk: 1 pm on Saturday; 6 pm on Sunday

Ticket Prices: \$29-\$99, <https://tickets.lamc.org/single/SYOS.aspx?p=3167>

Concerts

Walt Disney Concert Hall
111 South Grand Avenue, Los Angeles, CA

THURSDAY, APRIL 21, 7:30 PM

Jouyssance early music ensemble

presents: Music of the Iberian Renaissance:

Jouyssance returns to the Muckenthaler Cultural Center on April 21st with a concert exploring the eclectic a capella choral music of Spain and Portugal. Hear sumptuous works by composers Cardoso, Victoria, Morales, Guerrero, Encina, and more. Much of this music is rarely performed or recorded, and Jouyssance is thrilled to share these masterworks with our audience in preparation for the ensemble's third CD recording project, *Cantiga: An Early Music Journey Through Iberia*.

\$25 general admission

\$16 students and seniors

\$12.50 Muckenthaler members

Tickets available online through The Muckenthaler and at the door.

Muckenthaler Cultural Center
1201 West Malvern Avenue, Fullerton, CA

SATURDAY, APRIL 23, 7 PM

SUNDAY, APRIL 24, 3 PM



**presents: Indoor Fireworks:
Thrills from Baroque England**

Some of the most glorious instrumental music of the late 17th century comes from the theater of the

Restoration era. John Blow's masterwork "Venus and Adonis" depicted both bawdy delight and profound grief for the pleasure of King James II, while Locke's "The Tempest" is one of the earliest soundtracks to a play by Shakespeare. Handel's glorious and exciting Music for the Royal Fireworks is heard in Gonzalo X. Ruiz's new arrangement.

George Frideric Handel: Music for the Royal Fireworks

John Blow: Venus and Adonis, incidental music for the theater

Matthew Locke: The Tempest, incidental music

George Frideric Handel: Sonata in G major, Op. 5, HWV 399

\$50/\$40/students \$15.

\$95 Family Pass: includes two adult tickets (ages 18+) and up to four student tickets.

For information and to purchase tickets, call 562-252-5626 or on the web at <http://www.musicaangelica.org>

Saturday, April 23, 7 pm

Beverly O'Neill/Center Theater
300 E Ocean Blvd., Long Beach CA

Sunday, April 24, 3 pm

First Presbyterian Church, Santa Monica
1220 Second Street, Santa Monica CA

FRIDAY, APRIL 29, 8 PM



The USC Thornton Baroque Sinfonia presents: Baroque Sinfonia—Songs and Masques

The USC Thornton Baroque Sinfonia, directed by Adam Gilbert, presents Songs

and Masques: Consort Songs and Dances of Royal

Concerts

England, featuring music and theatrical scenes from the lavish court entertainment of the English royal court, from noble airs and dances to lowly anti-masques written for fairies, witches and monkeys.

Free and open to the public. Seating is first-come, first-served. For parking & directions, visit: <https://music.usc.edu/map>

The Alfred Newmann Recital Hall, USC Campus
3616 Trousdale Parkway, Los Angeles

NOT TO BE MISSED IN MAY SUNDAY MAY 22, 4 PM



The Da Camera Society of Mount Saint Mary's University presents: Musica Pacifica with Judith Linsenberg & Elizabeth Blumenstock, co-directors

A 10-member ensemble of “the finest Baroque musicians in America” (American Record Guide) returns to the heart of Downtown L.A. led by recorder virtuoso Judith Linsenberg and celebrated violinist Elizabeth Blumenstock. The imposing classical facade of a century-old landmark will bring you from a thriving urban neighborhood into a resonant setting for some of J.S. Bach’s most spirited and popular works, including his dazzling Brandenburg Concerto No. 2 (in F, BWV 1047) and Violin Concerto in a (BWV 1041), in addition to concerti of Telemann, Vivaldi and Fasch.

“Lauded for its breathtaking virtuosity and warm expressiveness, this is “playing to ravish the senses” (Fanfare Magazine).

Price: \$45-\$50: Buy tickets at <http://dacamera.org/cart.php>

Farmers & Merchants Bank
401 S. Main St., Los Angeles

SUNDAY, MAY 22, 5 PM



presents: Stylus Fantasticus

As the new instrumental styles of the early Italian Baroque crossed the Alps, German musicians and theorists noticed a trend towards extravagance, virtuosity, extreme freedom in form and harmony, and eccentricity verging towards the bizarre. Theorists such as Althanasius Kircher gave this style a name: the stylus phantasticus, and German composers, emulating Italian models, adopted it—the stylus phantasticus can be heard in works as late as those by Johann Sebastian Bach. In this concert, Tesseractae will explore the exciting and virtuosic instrumental style as practiced by Italian, Austrian, and German composers in the seventeenth century. The concert will feature a dynamic roster of instruments: cornetto, violin, viola da gamba, cello, and perhaps most importantly, the dulcian, liberated from its mundane existence as a bass consort instrument to become one of the most fantastical instruments of the seventeenth century.

Tickets available at the door: General Admission \$25, Seniors & SCEMS \$20, Students \$10, free admission for children.

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

Orange County Recorder Society

About OCRS

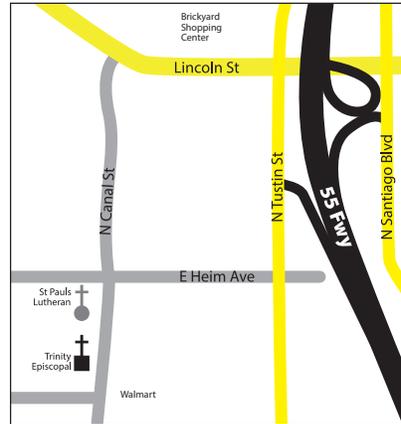
The Orange County Recorder Society is a not-for-profit organization dedicated to the performance and appreciation of the recorder and of all early music. A chapter of the American Recorder Society, the Orange County Recorder Society was founded in 1974.

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

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

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

Directions



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

Directions driving from the South

Take the 55 Freeway. Take

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

Directions driving from the North

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

2015–2016 OCRS Calendar

2015 Conductor

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

2016 Conductor

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

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

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

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

2015–2016 OCRS Membership Application

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

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

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

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

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

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

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

5 Misty Run
Irvine, CA 92614-5437

Thanks for your support! Do visit the OCRS website at www.ocrecorder.org.

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

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

About ARS

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

ARS Membership Benefits:

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

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Orange Country Recorder Society

