



Orange County Recorder Society Early Music Newsletter

May 2013 • Volume XXXIX • Number 9

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Our ninth meeting of the 2012-2013 season is

FRIDAY, MAY 10, 2013

Prelude: 7:20 pm, Win Aldrich and Gwen Rodman

Meeting: 7:30 pm

Trinity Episcopal Church

2400 Canal Street in Orange, California

Rotem Gilbert to Conduct



Recorder player Rotem Gilbert is a native of Haifa, Israel and a founding member of *Ciamarella*. As a member of Piffaro (1996-2007), she toured the United States, Europe and South America. Rotem has appeared with many American and European early music ensembles including Chatham Baroque, King's Noyse, Newberry Consort and Capilla Flamenca, and has been featured as a soloist for the Pittsburgh Opera (*Corronatione di Poppea*), the LA Opera (Britten's *Noye's Fludde*, Handel's *Tamerlano*, and the *Play of Daniel*), and Musica Angelica (Brandenburg #4; Telemann Concerto). Last season she performed as soloist in an all Handel program with the LA Phil as well as previous concerts including *Living Toys* by Thomas Adès and *The Flowering Tree* with John Adams. After studies on recorder at Mannes College of Music in New York, 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 is an assistant professor at the USC Thornton School of Music where she teaches Baroque and Renaissance performance practice and is an instructor of early music winds. Rotem received the 2012 Dean's Award for Excellence in Teaching at USC. She has been a regular faculty member of early music workshops in San Diego, Seattle, Madison, Amherst, and Israel's Ayala and is the co-director of SFEMS Recorder Workshop. Rotem can be heard on the Deutsche Grammophon's Archiv, Passacaille, Musica Americana, Dorian, Naxos and Yarlung labels. www.ciamarella.org

President's Letter

Gosh, it's May already! Personally, I think we have had a good year, so far. It seems that most everyone has been pleased with the conductors and the music. If there is any conductor that you weren't happy with, please use my email and give me your opinion. We have access to more conductors than months that we meet, so someone is usually "sitting out" a year. That doesn't usually apply to the professionals, but I guess it could.

This is the last month to make your wishes known if you want a position on the Board. Please let Susan Mason or me know, or send us an email, if you want to participate. As a matter of fact, send me an email if there is anything you want to discuss! I would be delighted to speak with you.

Let's make our attendance at meetings these next two months the best we have had all year! I hope Jim Forest will be able to take a group photo again at the June meeting, so be certain to attend!

You all know Rotem, and she is our conductor this month. Do come! You will enjoy the experience! Rotem is neat! Also, at this month's meeting, we will be having a short "ARS Annual Meeting" conducted by Matt Ross- please see his announcement.

There are some wonderful concerts coming up soon, so check out the calendar this month, and summer is the time for workshops.

Thank you for being OCRS members!

Jo Redmon

Announcements

ARS Annual Members Meeting

Just before we begin the OCRS meeting, the American Recorder Society (ARS) will have a short members meeting conducted by Matt Ross, who is on the ARS Board of Directors. The ARS holds its annual members meetings, which is required by law, at various places across the country. This year they asked if OCRS could host the meeting. The members meeting will consist of a brief President's Report and Treasurer's Report, followed by a "town hall" style forum during which time you may ask any questions or raise any concerns you have about the ARS.

This is a great opportunity to learn more about the ARS. We encourage you to participate! Plus, you will have the opportunity to join the ARS.

Refreshments

We want to thank Jo Redmon, Ana Hull, and new member Shirley Hager for providing the refreshments for the April 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 May meeting will be supplied by one of our newest members, Cynthia Thornburg.

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.

Announcements

Prelude

Win Aldrich (recorder) and Gwen Rodman (viola de gamba) will be attempting to play Sonata for Alto Recorder and Basso Continuo. Op.2 No. 2 in d-minor: Benedetto Marcello (1686-1739)

StopGap! Pining for Palomar

San Diego Early Music Society is pleased to announce that registration is now open for **“StopGap! Pining for Palomar”**, our special one-day workshop (which will take the place of Palomar for this year while we figure out what to do next . . .)

We hope to see as many of you as possible on the beautiful campus of **Cuyamaca College on June 8.**

Full details are available [here](#), together with an application form which you can print out and mail in with your check for \$45, which includes lunch. Our wonderful faculty are **Rotem Gilbert** (recorders) and **Shanon Zusman** (viols), and there will be continuous opportunities for singers and players of other “soft” instruments provided throughout the day. As many of you know, Drs. Gilbert and Zusman both teach at the Thornton School of Music at USC, and will bring an enormous amount of expertise and enjoyment to our workshop. Thank you to San Diego County Recorder Society for underwriting Dr. Gilbert’s participation.

Please get your application form and check in by **May 25** if at all possible, as it makes

for a better experience for everyone if our teachers know whom to expect ahead of time.

Feel free to contact me with questions or concerns - you can reach me at pennyhawk@cox.net or at **619-226-1023.**

See you in June!

Music Availability

Music is no longer being emailed because it was a burden for some members’ email boxes. Please go to the OCRS website at <http://ocrecorder.org> to download it when it is available — usually a few days before the monthly meeting. You can choose to download all of it or just the parts you want to play. Music is supplied as PDF files, the same format as the OCRS newsletter. We encourage members to download their music before the meeting to minimize the increasing costs of copying.

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

OCRS Calendar

2013

Conductor

May 10

Rotem Gilbert, ARS Meeting

June 14

Ricardo Beron with membership meeting and officer elections

Recorder Qualities



Reprinted from: SAUNDERS RECORDERS
Specialist Dealer in Recorders and Recorder Music
John Everingham, 179 Whiteladies Road, Clifton, Bristol, England,
<http://www.saundrecs.co.uk/index.html>
24 Jun 2012

I have deliberately chosen an ambiguous title for this page. I hope to cover both the prices and attributes of recorders.

Price is a fairly easy issue, to a large extent you get what you pay for. Most of the cheapest recorders are rubbish, toys at best. Beware of most instruments that do not trace their ancestry back to a musical instrument manufacturer. White and pretty coloured recorders are unlikely to be very worthwhile as musical instruments, but there can be surprises, I have played a "My Little Pony" descant in puke making pastel colours that was a usable musical instrument!

Most, but not all, wooden recorders are better than plastic recorders, though I think that the dividing line of quality between the more expensive plastic recorders and the cheaper wooden ones is indistinct.

The most difficult questions I have to answer at the shop relate to the performance of expensive recorders compared with cheap recorders. Expensive recorders are bought for all sorts of reasons, some of them not valid. There are times when the customer is not entirely happy with the purchase (often for someone else) and returns for advice or reassurance. Often I have to call upon my diplomatic skills to avoid causing an upset.

There are those to whom a recorder is more of an artifact than a musical instrument. An expensive one is bought in order to be flaunted, like jewellery, or a clothing, to gain admittance to a club or a higher level of society. As a shop keeper, I have to provide what the customer wants, but it is difficult to cope with complaints that an expensive recorder "won't play" or "doesn't sound any better than a cheap one". The trouble lies in the fact that a musical instrument is a tool, and the old comment about a bad workman and his tools can be very apt. (While on the subject of tools, a recorder maker spends about as much time sharpening his tools as he does shaping the wood.) Part of the problem is that cheap recorders can be tremendous value for money.

Beware of those who criticise your instrument rather than your performance, particularly if you are young. It is not helpful to be told that you will "play better", or "succeed in your exam" if you buy a more expensive instrument. That is a form of blackmail. An experienced player will know whether your performance is limited by your recorder or not and be more understanding and constructive. Unfortunately, recorder players are often at the mercy of other woodwind players who have slight recorder knowledge and give bad advice. It is all too easy to appear wise and tell you to buy wood when it is easy to see (if not hear) that you are playing on plastic. If you are an older artist you should be able to make your own decisions. You will see an account of my

second encounter with a “master” on my “[new fingering?](#)” page. My first was some thirty years earlier when I moved to Bristol and had the choice of joining either a recorder ensemble or youth orchestra. I auditioned for both. I remember nothing of the recorder audition except that my (handmade) Dolmetsch instruments were disparagingly referred to as “soloist’s instruments” and that I would have to play Kung if I wanted to join the ensemble. (I was not impressed!) At the orchestra I was invited to join them for an evening and was subsequently enrolled there and then. I could play and that was all that mattered. It turned out to be a life changing decision.

If you only need a recorder to play tunes, or to take part in group playing, there is no absolute need to acquire an expensive instrument. Its role may be compared to that of a donkey, docile, long suffering and able to take goods on real journeys, or children under supervision along the beach. However, for greater speed, style and excitement, a pony or horse is more appropriate. But there are penalties, like increased cost and the need to learn to ride properly. If you want to compete at the Olympics, both rider and horse have to train together for years to establish the rapport and trust that enables them to perform as one. It is much the same with recorders. The cheap ones can be excellent donkeys.

Do not buy an expensive instrument in the expectation that it will automatically turn you into a good performer.

The answer to the problem of choice lies in knowledge. If you are not fortunate enough to have a teacher, or have a teacher whose experience is only with “donkeys” you must

do all you can to learn and understand where the recorder playing road leads and decide if that is the way you really want to go. The way to do this has never been easier (but it is still not a push over). Listen to broadcasts and recordings of recorder music and ensembles that include recorders. Get a real feeling for the instrument. Beg, buy or borrow printed music for the great works and learn to play them (off by heart even). You don’t have to play them fast. Learn the notes and get a feel for the music. Learn some scales and arpeggios too! Copy the style of a performer who appeals to you. Build yourself a foundation and when you are secure in what you are doing branch out for yourself. Find an experienced keyboard player and form a partnership. One thing will lead to another. At some stage you will probably want more from your recorder than it will give. When you have reached this point you should be able to play different recorders, understand the finer points of their tone and response and have got past the “it won’t play top whatever” stage.

Cringe when customers talk about “a nice mellow recorder”. With some old models the tone is soft and as they are forgiving of undeveloped technique it is very easy to play all the notes. These are not actually “good” instruments in the strict sense of the word, though they may be thought so by their owners. Mellowness has no more to do with recorders than processed has to do with cheese.

Acquire some knowledge and understanding so that you can make a proper valued judgement. I hear people “test” recorders by playing a different piece on each instrument, using wrong fingerings repeatedly, and never

playing anything other than the scale of the home key. They frequently ask me to tell them the fingerings for the top notes, and then they are surprised when they cannot produce them. (Unfortunately, top F# is an unsatisfactory or even unplayable note on most recorders.) I have even heard customers blow two recorders at the same time (goodness knows why, I don't, and neither do they, I've asked them). None of these things help you make a choice. I have occasional visits from one very expert player who is interested in any new model. Before he plays any snatch of music he plays long notes at various dynamic levels, exploring the sound. Both he and I learn from the experience.

So, you should judge the sound. Do you prefer it "full", or "reedy"? Do the top notes sound the way you like? What happens when you blow it hard, does the note fly away and go unacceptably sharp? Do any of the notes "burble" unacceptably? Are you prepared to adjust any of your standard fingerings to accommodate a note or two with wayward tuning? Consider these things before you look at the price or colour. Bear in mind also, that if you are a competent player, a good instrument will, to some extent, grow to like you. I hesitate to mention this, it could be used as a catch all answer to criticism and I do not use it as a sales line, but, in general, it is true. The player and instrument come to work together. This is particularly so for wooden instruments (speak to a violinist about it) and also happens with metal. I have found in the past, as a flute player, that if I did not like to way a player played, I would not like the feel of their instrument, even if it was nominally the same as my own. Having bought such a

flute, am happy to report that I believe that I have retrained it, though it took me a while.

You have a right to expect a cheap (plastic) recorder to play all the notes well enough in tune to be musical and pleasant with a properly tuned piano and in recorder groups. The better ones will have a well focussed sound and will be less critical of breath pressure. (Poor quality recorders, if they play in tune at all, do so only at very low breath pressure with its attendant quiet sound.)

Low priced wooden recorders should sound at least as good as the better plastic (though perhaps not as good as the very best plastic). If you discard the cheapest, which are generally badly tuned, the sound may be a bit weak or a bit hard depending on the make. I do not stock recorders in the "cheapest" category. (For detailed comments on different woods refer back to [here](#).)

Recorders with plastic heads are an interesting compromise between price and performance. They are robust and can be a good choice for children.

Better wooden recorders are well tuned and have a focused sound with character. The balance of tone depends mainly on the maker, but also on the wood. Some design features have attracted more attention than others. In particular there is much store set by narrow and arched windways. Most modern production has these features. Many older (recent) instruments do not. I do not believe that it is possible to rank a recorder in terms of these features alone. There are many other visible subtle aspects of the design

that are at least as important and even more that are not visible, and more important.

The best machine made recorders are serious musical instruments, fit for serious players, and are made of better timber, generally referred to as “hardwood”, which is longer lasting. Some are hand finished. They are much more stable in pitch (with breath pressure and loudness) and have what most agree is better “tone” than plastic and cheaper softwood instruments of the same general design.

The very best recorders are individually hand crafted from selected high quality, often exotic, woods. They are made with subtle features not possible to produce with machinery and their playing properties are adjusted individually by a player. They are freely available, but sometimes subject to long order times on account of demand. Often you deal directly with the person who actually makes them. Whether these recorders sound better in your hands than a cheaper mass produced instrument is up to you, they certainly should. If you were to give me a Stradivarius violin and a bow I would only be able to produce sounds like my cat when I stand on its tail and my efforts on a cheap mass produced violin might well be less hard on the ear. But... I don't profess to be any sort of violinist.

What to Look For

The following pointers may serve as a guide. Mid-price instruments of very low quality in nice packaging are appearing here in the UK. They are also being heavily promoted on the internet. Beware! They do not live up to what it says on the box. I am not

going to name names, though I do know a few. Even the uninitiated should be able to spot some of these **undesirable** features.

- Rough finish to the inside of the recorder or any other part, like the windway exit.
- Windways that are like letter box in cross sectional proportion. They should be much thinner than this.
- Features that do not ‘line up’ perfectly. Anything other than a finger hole that is skewed from the axis of the recorder.
- Windway exits (the ‘window’ end) that do not have the edges bevelled.
- Labium slots that are narrow, deep and cut at a shallow angle.

I will be producing some more pictures later. Perhaps even some sound files. I might have some fun producing some really bad recorder examples. Here is the first [link](#) to demonstrate the difference between good and bad. You can find a bit more about the value of recorders by clicking [here](#).

My ‘Smiley’ Choices

To qualify for a smiley a recorder has to satisfy me that it comes up to a good standard in the following aspects of playability. I have only used them for lower priced instruments and, inevitably, these recorders do not meet the highest standards of the more costly models. They are, however, worthy recorders and, within their limitations, will satisfy the needs of a player who appreciates good musical qualities. The smiley marks, when considered in price order, show my choice in order of quality and value for money. If you arrived here from a link please have a look at the rest of the page above.

- **Sound Quality:** This is not easy to describe. The sound of the recorder should be ‘focused’. The notes should be clear and settle at a well defined pitch with some variation of breath pressure and loudness. It is this aspect of performance that is the measure of intrinsic musical quality. My preference is for recorders that have a warm rather than cold (or hard) sound and I prefer the lowest notes to be strong and smooth.
- **Intonation:** The recorder plays at concert pitch (A=440) or slightly above, and **all** the notes are correctly tuned.
- **Playability:** All the notes come satisfactorily. (The very highest notes can be difficult for a beginner but are impossible on some recorders.)
- **Build Quality:** The mechanics... the fit of the joints and the quality of the finish etc.
- **Presentation:** I do **not** consider the quality of the case or bag provided. Most are adequate, some are good. This is a separate issue from the recorder itself.
- **Material:** I do **not** consider this. I do not have a prejudice against plastic or any particular wood. To a large extent this issue is taken care of by the price. Where there are similar models of different materials at roughly the same price I give the smiley to the one that I think plays best.

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 April.

FRIDAY MAY 3, 8:00 PM

La Pellegrina 1589: Music for a Magnificent Florentine Wedding

The USC Thornton Baroque Sinfonia, led by director Adam Gilbert, presents “La Pellegrina 1589: Music for a Magnificent Florentine Wedding” and extravagant feast of wedding music for Christine of Lorraine and the Grand Duke Ferdinand of Tuscany

USC Thornton School of Music
University Park, Alfred Newman Recital Hall
Free Admission

FRIDAY MAY 3, 8:00 PM

Harpichord Center Artist Series JungHae Kim- Harpsichord

Suite No. 3 in D Minor	J.H. d’Anglebert
Suite No. 2 in G Minor	J.H. d’Anglebert
Partita 6, E Minor BWV 830	J.S. Bach
Prelude, Fugue, and allegro in Eb Major BWV 998	J.S. Bach
Fantasia in C Minor BWV 906	J.S. Bach

For ticket information: 323-254-9613
General Admission \$20 Seniors, Students
(with ID’s), SCEMS, SCRS, VdGS-\$16

Concerts

Trinity Lutheran Church
997 East Walnut Street, Pasadena
Parking is on the North side of the church

SATURDAY MAY 4,
2:00 & 5:00 PM

Instrumental Chamber Music
Chapman University Conservancy of Music

Under the direction of Grace Fong, Robert Becker and Paul Sherman, the Instrumental Chamber Music concerts feature students from the Conservatory of Music in piano, string and woodwind quintets, quartets, trios and brass ensembles.

2:00 pm: winds & brass
5:00pm: strings & piano
Admission is free.

Chapman University
Salmon Recital Hall
Berte Hall 100
One University Drive
Orange CA 92866

SUNDAY MAY 5, 4:00 PM

Tesserae: Monteverdi Vespers of 1610

Situated at the point where the diverse historical musical currents of the late Renaissance and the nascent Baroque periods converge, Claudio Monteverdi's monumental setting of the *Marion Vespers* service remains one of the cornerstones of early Baroque sacred music. A virtual compendium of the rich variety of musical styles of the time, Monteverdi creates a musical masterpiece, a diverse work that is nonetheless unified by virtue of its sheer splendor, superb craftsmanship, and emotional depth.

Directed by the highly acclaimed Stephen Stubbs, (Tragicomedia, Pacific Musicworks, Boston Early Music Festival) this concert promises to be a unique and wonderful opportunity to experience one of the towering masterpieces of the early baroque.

All Saints' Episcopal Church Beverly Hills
504 N. Camden Drive
Beverly Hills, CA 90210

Tickets for this event are \$30 Adults / \$20 Students & Seniors (60+)

Tickets are available at the door, but to avoid lines you may want to purchase them online [here](#). If you prefer to order tickets by mail, send a message and a check to *Tesserae Inc*, 1023 Emerson, Pasadena, CA 91106. We will send your tickets by mail free of charge, or hold them for you at the performance.

After the performance, there will be a short jam session, at which all amateur period instrumentalists and singers are welcome to join us to play through more wonderful music by Monteverdi and his contemporaries. The post-performance jam-session has become a Tesserae tradition! We hope you can stay to play, sing, or just listen. For further information and to request music in advance, please contact Alex Opsahl at <mailto:tesseraemusic@gmail.com>. or 626 818 3163.

SUNDAY MAY 5, 2:30 PM

Harpichord Center Artist Series
JungHae Kim, Harpsichord

Suite No. 3 in D Minor	J.H. d'Anglebert
Suite No. 2 in G Minor	J.H. d'Anglebert
Partita 6, E Minor BWV 830	J.S. Bach

Concerts

Prelude, Fugue, and allegro
in Eb Major BWV 998 J.S. Bach
Fantasia in C Minor BWV 906 J.S. Bach

For ticket information: 323-254-9613
General Admission \$20, Seniors, Students
(with ID's), SCEMS, SCRS, VdgS-\$16

Contrapuntal Recital Hall
In a private music room in Brentwood, CA
Address and directions will be sent
with ticket orders or reservations

THURSDAY MAY 9, 7:00 PM

**Family Affair: Bach and Sons at
LA Chamber Orchestra's Baroque
Conversations
Batjer and Principal Oboe
Allan Vogel are Soloists**

LACO Concertmaster Margaret Batjer leads the Orchestra from the first chair in all four works on the program and doubles as the violin soloist for the concluding work, Johann Sebastian Bach's Violin Concerto No. 2 in E major, BWV 1042. A second JS Bach concerto, Oboe d'amore Concerto in A major (orig. Harpsichord Concerto No. 4), BWV 1055, features LACO Principal Oboe Allan Vogel. Also highlighted are the Sinfonia in D major, Op. 3, No. 1, by Bach's 11th and youngest son, Johann Christian Bach, and the Sinfonia in D minor, "Adagio and Fugue," FK 65, by his second son, Wilhelm Friedemann Bach.

Critics have called Batjer an "impressive," "world class" violinist who plays with "panache...spirit and mastery." Vogel has been hailed as "an aristocrat of his instrument" and "undoubtedly one of a few world masters."

In addition to the performance, the event includes an engaging discussion by the

artists of the program and audience questions. A complimentary wine reception for ticket holders begins at 6 pm.

Tickets (\$55) are available online at laco.org, by calling LACO at 213 622 7001, or at the venue box office on the night of the concert, if tickets remain. Student rush tickets (\$10), based on availability, may be purchased at the box office the day of the concert.

Zipper Concert Hall
200 South Grand Avenue
Los Angeles CA 213-622-7001

SATURDAY/SUNDAY

MAY 11/12, 7:00 PM

**Musica Angelica Season Finale
Authentic instrument performance
of Vivaldi's Four Seasons**

Ilia Korol violin, plus Handel & Telemann arias with soprano Bernada Bobro, al fresco in the gardens of Austrian Consul General Residence, Brentwood. Also, Sunday at 7 in Brentwood.

Violinist Ilia Korol performs Vivaldi's Four Seasons. Soprano Bernarda Bobro, who is a rising star in European opera houses and performed with many Early Music conductors, will perform arias by Handel and Telemann.

The performance will be outdoors in the gardens of the Austrian Consul General Residence. Viennese desserts will be served after the concert.

A pre-concert dinner of Viennese specialties is offered for an extra charge. The dinner will begin at 5 PM.

Tickets: \$55/\$45/\$25/seniors 10% off, students \$15. Members of KUSC and SCEMS

Concerts

\$45/\$35/\$25. Pre-concert dinner \$100 (includes \$50 tax-deductible contribution).

For information and to purchase tickets, call 310-458-4504 or click: <http://www.musicaangelica.org/index.php/tickets>

Austrian Consul General Residence, Brentwood, address given to ticket purchasers

SATURDAY MAY 18, 7:30 PM

Bach Collegium Concert: Venetian Vespers

Don't miss the most historically informed, and vibrantly performed, ensemble in San Diego and their new performance, Venetian Vespers! Vespers at St Mark's Basilica during the seventeenth century was magnificently elaborate, becoming something of a Concert Spirituel. By tradition, Venice was founded on this great Marian feast day when the Doge attended vespers, the Pala d' Oro was on full display, and the vastness and richness of the cappella were required to perform music of the highest standard. Bach Collegium San Diego performs a wide repertoire from the Renaissance, Baroque, and early Classical eras. Its principal members bring long standing experience from international ensembles such as the Academy of Ancient Music and the Orchestra of the Age of Enlightenment, as well as from this country's leading ensembles like American Bach Soloists, Philharmonia Baroque, and the Portland Baroque Orchestra. Click here to purchase tickets or call (619) 341-1726 For more information visit: bachcollegiumsd.org

Bach Collegium's mission is to diversify the music offerings in the San Diego community by providing engaging, accessible, Historically Informed Performances (H.I.P) of repertoire from the Renaissance, Baroque, and early Classical eras.

Cost: \$40, \$30, \$20, \$10

San Diego History Center
1649 El Prado, Suite 3,
San Diego, California
Phone: 619-232-6203

SUNDAY MAY 19, 3:30 PM

Fullerton Friends of Music Members of the French Philharmonic and National Orchestras

These superb and recognized musicians perform as an ensemble in France and Japan and will now make their U.S. debut this May.

Program of duos, trios and quartets of French music

Thomas Prévost is principal flute of the French Philharmonic Orchestra. Raphael Perraud is principal cello of the French National Orchestra. Sumiko Hama is a member of the National Orchestra and Albert Lotto is an American soloist performing extensively in Japan.

Sunny Hills Performing Arts Center
1801 Warburton Way
Fullerton CA 714-525-5836

SATURDAY/SUNDAY JUNE 8/9

Les Surprises Baroques, FIGHT CLUB: Battles and Laments to Die For

Les Surprises Baroques' new program FIGHT CLUB: Battles and Laments to Die For focuses on rarely heard but rich and evocative works commemorating the excitement and stress of battle and the agony of injury and loss. Composers have often surpassed themselves in such works, particularly in laments, producing some of their most sublime and trans-formative music. Bach, Schmelzer, and

Falconieri will be featured among others. As is usual for the performances of Les Surprises Baroques, the audience can expect another surprise (two fencers will present an exchange in Baroque-style during Schmelzer's piece "Fechtschule" [Fencing School].)

Tickets are: \$25; \$15 for students, seniors, members of SCEMS (Southern California Early Music Society), and active military families. For more information or to buy tickets in advance, contact Inga Funck, Executive Director, funck.inga@gmail.com, 213-309-0602.

June 8, 2013; 8:00 p.m.,
First Baptist Church
75 N. Marengo Ave., Pasadena

June 9, 2013; 2:00 p.m.
Susanne Vielmetter Art Gallery
6006 W. Washington Blvd., Culver City

SATURDAY JUNE 22, 3:00 PM

Los Angeles Recorder Orchestra Unicorns are Real

Honoring the 75th Anniversary of the Metropolitan Museum of New York's Cloisters, famous for the unicorn tapestries that cover its walls and as the country's premier site for performance of historic music.

The program will demonstrate the range of sizes of the recorder family from Soprano to SubGreatBass and will include David Raskin's Serenade, based on James Thurber's "Unicorn in the Garden", and Hans Ulrich Staeps "The Unicorn's Grace," as well as compositions by Biber, Grieg, Bach, and Telemann.

Free Concert/Donations Appreciated

For further information, www.larohome.org or call Lia Starer Levin (LARO Founder) 323-935-6072, or Thomas Axworthy (Music Director and LARO Co-Founder) 562-773-2265

Trinity Episcopal Church
2400 Canal Street, Orange, CA

SUNDAY JUNE 30, 2:00PM

Los Angeles Recorder Orchestra Unicorns are Real

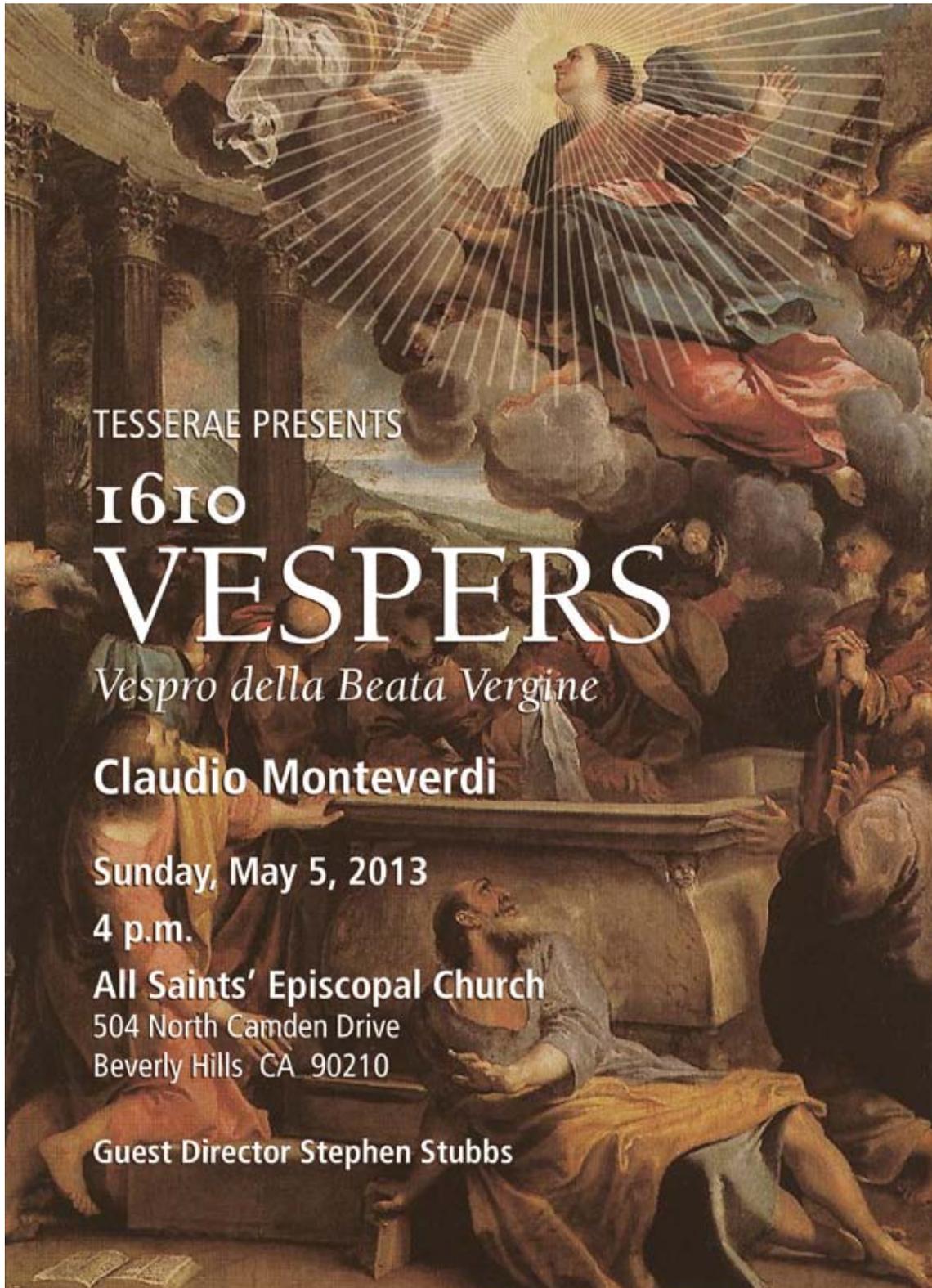
Honoring the 75th Anniversary of the Metropolitan Museum of New York's Cloisters, famous for the unicorn tapestries that cover its walls and as the country's premier site for performance of historic music.

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Free Concert/Donations Appreciated

For further information, www.larohome.org or call Lia Starer Levin (LARO Founder) 323-935-6072, or Thomas Axworthy (Music Director and LARO Co-Founder) 562-773-2265

St. Bede's Episcopal Church,
3590 Grand View Blvd, Los Angeles, CA



TESSERAE PRESENTS

1610 VESPERS

Vespro della Beata Vergine

Claudio Monteverdi

Sunday, May 5, 2013

4 p.m.

All Saints' Episcopal Church

504 North Camden Drive

Beverly Hills CA 90210

Guest Director Stephen Stubbs

\$30 Adults/\$20 Students & seniors

To order online, visit www.tesserae-la.com

Tickets also available at door

Further information at tesseraemusic@gmail.com, or call 626 818 3163



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

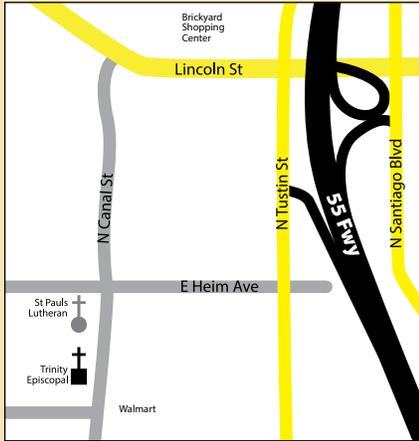
Please make your check payable to **Orange County Recorder Society** and bring your check and this completed application to a meeting or mail them to our Treasurer at the following address: Susan M. Mason
5 Misty Run
Irvine, CA 92614-5437

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.

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