



# Orange County Recorder Society Early Music Newsletter

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Our ninth meeting of the 2013–2014 season is

**FRIDAY, MAY 9, 2014**

Prelude: 7:20 PM— The Claremont Early Music Ensemble (CEME) will be playing the Quintet in d minor for Four Altos, Bass, and BC by Jean-Baptiste Loeillet de Gant

Meeting: 7:30 PM

Trinity Episcopal Church

2400 Canal Street in Orange, California

## Vicente Chavarria to Conduct



Conductor and composer Vicente Chavarria is a native of Miami, Florida. He currently serves as Artistic Director of early music ensembles Flos Campi and La Monarca, both based at USC in Los Angeles, as well as Director of the Gloria Dei Choir in La Habra, California. He recently premiered works by composers David Asher Brown and Jeffrey Parola with different ensembles in Southern California and prepared a program of fifteenth-century English carols in a collaborative performance for the Getty Museum in LA. He has prepared choirs for Alberto Grau, Scott Seaton, Cristian Grases, and Ruben Valenzuela. Mr. Chavarria has composed and arranged music for several artists and ensembles, including GRAMMY-award winning vocal ensemble Chanticleer, Sir James Galway, soprano Helen Donath, and various ensembles at the University of Miami, University of Southern California, and Clemson University.

Mr. Chavarria holds Bachelor's and Master's degrees from the University of Miami-Frost School of Music. He founded the Fra Angelico Chamber Choir and the Sibelius Camerata, leading them for four years; he also served as Artistic Director

of Amazonia Vocal Ensemble for two years. He was cover conductor for the Schumann Chamber Orchestra and Existential Orchestra at UM, and premiered a short work by James Progris with the UM-Frost Symphony Orchestra. He is currently pursuing a doctoral degree in Early Music Performance at the University of Southern California, studying with Adam Knight Gilbert, Rotem Gilbert, and Jason Yoshida, and serves as Teaching Assistant for the Department of Early Music, assisting with the USC-Thornton Baroque Sinfonia. He has performed with Bach-Collegium San Diego, LASchola, the USC Baroque Sinfonia, USC Collegium Workshop, USC Chamber Singers, and Compline Scholars, and has guest conducted the San Gabriel Valley Choral Company. He has performed in masterclasses for Trudy Kane, Rodney Eichenberger, Andreas Scholl, Xavier Díaz-Latorre, and the Hilliard Ensemble. While at USC, he has performed as a baritone and on harpsichord, continuo organ, recorder, and Baroque guitar. Memberships include ASCAP and Early Music America.

## *President's Letter*

I know that I told you last month that Rotem would be conducting this month, but I lied. Rotem has asked for a replacement so that she can join her father on a bicycle ride from Colorado back to California. He has been riding across the U.S. It's not an easy ride coming across the mountains and the desert, so she has suggested that we ask Vicente Chavarria to lead us. You will probably read the bio and have an idea of who he is. Rotem has the highest regard for his ability, so I am certain that we will have a good time!

Asking again—is there anyone who would like to be nominated for the President of OCRS? You could even ask a buddy to be co-chair if you would like! It really doesn't take a lot of your time. PLEASE volunteer—someone!

As I mentioned last month, I will be moving to Santa Fe, NM. That is home for me. I will be living two blocks from the plaza where everything happens. There is a recorder group that I hope to join, a pickleball group I hope to play with, a friend there to join me in adventures, and what else could I want! Those of you who have been to Santa Fe know what a special place it is. I grew up at Los Alamos, 35 miles northwest. New Mexico has always been home to me. I will be living in a retirement community where I will be taken care of through my last years. My apartment is being renovated and I have the good fortune of choosing everything new, and adding a couple of accents of my own. Looking forward to living in the seasons again!

Let's try to get everyone out to play this month. We have 69 paid members and I have yet to see 69 people in attendance! Where are you?

OK, get your email to me telling me that you want to be nominated! See you on the 9th.

Take care, all!

—Jo Redmon

## *Announcements*

### *Prelude*

The Prelude this month will be played by the Claremont Early Music Ensemble (CEME) made up of Gloria Martin, Gwen Rodman, Joan Presecan, Lee & Bill Waggener,

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and Win Aldrich They will be playing the Quintet in d minor for Four Altos, Bass, and BC by Jean-Baptiste Loeillet de Gant

## Refreshments

We want to thank Mary Van Cott-Hand (for her delicious home-made cookies, see the recipe in this month's newsletter) and Tom Hall 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 Jennifer Mawhorter and Jo Redmon. If it is your turn to provide refreshments for a meeting, and many of you haven't, please contact: Jim Forrest [jimfo9@earthlink.net](mailto:jimfo9@earthlink.net), 626-333-3443 or catch him at the next meeting to sign up.

## Frosted Orange Crispies

As a result of the overwhelming response to Mary Hand's delicious home-made cookies that she brought for April's refreshments, here is the recipe



preheat oven to 375 degrees

1/2 c. butter (1 stick)  
1/2 c. shortening (like Crisco)  
1/2 tsp. salt  
1 c. sugar  
1 egg  
1 1/2 tsp. orange extract  
1 1/2 generous cups flour (sifted)  
1/2 c. shredded sweetened coconut  
1/2 c. chopped walnuts (I used approx 1/4 c. nuts. Pecans would also be good instead of walnuts)

Cream butter and shortening thoroughly  
Add salt and sugar. Beat till light and fluffy  
Beat in egg, then orange extract  
Add flour (don't stir too much)  
Mix in coconut and nuts by hand

Drop by round Tbsp. on ungreased cookie sheet (I used parchment paper and it worked great keeping the cookies from spreading out too much)

Bake 10-14 minutes until edges brown.  
Cool on pan for 1 minute, then remove and set aside. Let cool, then frost.

### Frosting

Beat together:  
2 Tbsp. melted butter  
1 1/2 c. sifted powder sugar (add more if necessary)  
3 Tbsp. fresh orange juice  
1 tsp. lemon juice and a little grated lemon zest

—Mary Van Cott-Hand

## Music Availability

Sheet music for each monthly meeting is available at the OCRS website, [www.ocrecorder.org](http://www.ocrecorder.org). The pdf files for the music are usually available a few days before the

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meeting. You can choose to print all the music or just the parts you want to play.

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”.

## Can't print your music?

The conductor only brings sheet music for those four members who indicated on their Membership Applications that they are unwilling to print their sheet music for meetings. 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.



## 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 just beginning, 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 Susan Hungerford, Vice President for Membership.

## Dues Reminder

In order to attend OCRS monthly meetings (other than as a one-time guest), a person must become a member. The Membership Application is available for downloading at [www.ocrecorder.org](http://www.ocrecorder.org). To become a member for the current year, from July 2013 through June 2014, please complete an application and mail it with your dues check to the OCRS Treasurer at the address stated on the application.

For those members who elect not to print their sheet music for meetings, OCRS asks that you make a \$20 donation when paying your dues. This amount helps defray the cost that OCRS incurs in printing music for you—a cost it needn't incur for other members. The new OCRS Member's Roster listing paid-up members through December 2013 has recently been emailed to you.

—Susan Mason, Treasurer

# Workshops

## East Bay Recorder Society



Affiliate of the San Francisco Early Music Society  
Chapter of the American Recorder Society

### MARIN HEADLANDS RECORDER WORKSHOP May 9–11

Join us on the beautiful coast of Marin County just north of San Francisco. Make music with fellow recorder enthusiasts. Visit with old friends and meet new. Information about conductors and topics to follow. Contact Brenda Bailey: [bbmh@gmail.com](mailto:bbmh@gmail.com).



### RECORDER WORKSHOP SATURDAY, MAY 10

1:30–4 p.m., at the home of Rosalie Copeland in North Hollywood.

The cost is \$60, and there are 12 places available. The conductor is Adam Gilbert; the topic is to be determined.

Those interested could contact Ricardo Beron by email [scrsricardoberon@gmail.com](mailto:scrsricardoberon@gmail.com) or at 818-732-1743 and/or mail the check to Nick Siu, 4033 Tropico Way, Los Angeles CA 90065 or give it to him during the April meeting. This is a commercial: if there ever was a time to join ARS, this is that time! But you need to act quickly. Join during Play-the-Recorder Month when an entire year's

membership is being offered at a 20% discount (only \$40) to new or lapsed members.

But the best reason for joining might be to get a copy of their Spring magazine, *American Recorder*. It has some excellent reviews and articles (including how to oil recorders) along with 14 pages listing and describing all kinds and places for recorder workshops, far too many to list them all here.

That said, important workshops listed include the Berkeley Festival and Exhibition (June 1–8 in Berkeley), The Summer Texas Toot (June 3–14 at Concordia University in Austin Texas), all the various San Francisco Early Music workshops (including the wonderful one Rotem Gilbert directs in Oakland in July), and the popular Hidden Valley workshop in Carmel Valley in the fall. The Amherst Early Music Festival too, details of that follow:

The program for the Amherst Early Music Festival at Connecticut College in New London Connecticut has been announced. It will run from July 6–13 for the first week, July 13–20 for the second and participants can a time to try and buy music and instruments.

The theme will be Music of France and the Low Countries and the Flanders Quartet will be in residence both teaching and performing. Frances Blaker, our own fine California recorder teacher and performer will be the director this year.

New to the Festival? Fear not! You can build a daily schedule around your own preferences, play in a consort, read from original sources, dance to music you love to play, begin a new instrument, or play hooky and eat lobster at

# Workshops

one of the many nearby lobster shacks.

Recorder teachers—and there will be a great many to choose from—include the four Flanders: Tom Beets, Bart Spanhove, Joris Van Goethem and Paul Van Loey, along with Tish Berlin, Saskia Coolen, Adam Gilbert, Eric Hass (who also mans the von Huene workshop) Tom Zajac, and more.

Other interests? You can choose classes from Early Notation, Renaissance Reeds, Cornetto, Sackbut, Viol and Vielle, Baroque Violin, Baroque Cello, Harpsichord, Baroque Flute, Baroque Oboe, Baroque Bassoon, Percussion, Voice and Theater, and Historical Dance.

And, most evenings wonderful concerts are offered, free to students, but also popular with the folks in the communities—near and far.

The costs: tuition for the Central Program is \$560 a week, with a \$100 discount if you attend both weeks, and scholarships and work-study is offered to participants of all ages. Room and board offers multiple options for dorm rooms and meal tickets, starting at \$175/week for a non a/c dorm room and \$175/week for a meal card, although many participants by individual tickets and cook or buy meals elsewhere.

For more information the festival may be contacted at [www.amherstearlymusic.org](http://www.amherstearlymusic.org) or 781-488-3337.

## San Francisco Early Music Society's Recorder Workshops return for 2014!

June–July at St. Albert's Priory, Oakland, CA.

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.



Faculty perform chamber music at the 2013 Recorder Workshops.

Enjoy daily Feldenkrais® movement classes, recorder master classes and a supportive and social environment in the inspiring setting of St. Albert's Priory.

Questions? Contact co-directors Rotem Gilbert and Hanneke van Proosdij, [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org).

### Week I: June 29–July 5

#### “Songs from the Garden of Heavenly and Earthly Delight”

Week I of SFEMS Recorder Workshop includes a Friday evening Recorder Orchestra performance of musical settings from the Song of Songs titled “Songs from the Garden of Love” led by Rotem Gilbert.

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Wednesday afternoon Mini-workshop will be coached by David Morris.

Faculty: Vicki Boeckman; Rotem Gilbert, *Recorder Orchestra*; Gayle Neumann; Phil Neumann; Farley Pearce; and Hanneke van Proosdij.

## **Week II: July 6–12**

### **“Virtues and Vices”**

Week II of SFEMS Recorder Workshop includes a Friday evening performance of the Recorder Orchestra led by Hanneke van Proosdij. Wednesday mini-workshop will be coached by Andrew Levy.

Faculty: Louise Carslake; Cléa Galhano; Rotem Gilbert; Nina Stern; Anne Timberlake; Hanneke van Proosdij, *Recorder Orchestra*

### **Dates, Deadlines, and Fees**

Tuition: \$550/week before April 30,  
\$600/week May 1 or later

Full Room & Board:	\$432/week
Room & Board for July 5:	add \$72
Lunches & Dinners only:	\$180/week
Lunches only (no room):	\$75/week

Multi-week discount: \$15 x number of weeks  
SFEMS/EMA/ARS member discount: \$10

*Please contact the SFEMS Office to register if you are an EMA or ARS member and not also a SFEMS member. Tuition assistance is available—visit the [Scholarships](#) page for more information.*

To register for the Recorder Workshops, find instructions on the [Registration info page](#) or go directly to [online registration](#).

Additional questions regarding fees, logistics, or other matters? Contact Katie Hagen, Workshop Administrator, at [khagen@sfems.org](mailto:khagen@sfems.org).

*Still pining for Palomar? Never mind — join us for the traditional (i.e. second)*

## CUYAMACA

### EARLY MUSIC WORKSHOP

offered by the **San Diego Early Music Society** on Saturday June 14 at Cuyamaca College from 9 am to 4:30 pm

We're delighted to welcome back Rotem Gilbert (winds) and Shanon Zusman (viols). Join them and early music friends old and new on the beautiful campus of Cuyamaca College! Our workshop will take place in the wonderful new Communication Arts Building, with ample parking directly in front. Check out <http://www.cuyamaca.edu/performingarts/facilities.asp> for directions and a printable campus map. On Google Maps, the Communication Arts Building is marked in orange.

Registration will open at 9 am, and we will start playing at 9:30. If you are a recorder player, you can spend half the day in designated recorder instruction and half in a broken consort setting; if a viol player, half viol instruction and half consort. If you play both instruments, the schedule is set in such a way that you can take designated instruction in both viol and recorder if you wish. Your workshop fee includes a light lunch, which will take place at 12:15. At the end, we shall all come together for grand consort pieces directed by Rotem and Shanon, and the day will end at 4:30 pm.

<http://www.sdems.org/workshop.html>

Please print and complete the application form and mail it with your check for \$50 payable to San Diego Early Music Society, to: Penny Hawkins, 1604 Plum St., San Diego, CA 92106

Your donation is also greatly appreciated.

To enable us to plan the best workshop possible, please submit your form by May 31st 2014.

— Nancy Cochran and Win Aldrich



**Elizabeth Ann Pergande Zuehlke**  
**July 15, 1914 – March 28, 2014**

## *A Life Devoted To Bringing Music To Others*

by Matt Ross

**B**etty Zuehlke, who passed away on March 28 at age 99, introduced the recorder and Early Music to hundreds of people throughout Southern California. She was instrumental in founding Orange County Recorder Society (OCRS), Riverside Recorder Society (RRS), San Diego County Recorder Society (SDCRS), and La Mer Consort, all of which continue to this day. She tirelessly taught recorder classes, often at little or no fee, wherever and whenever she could, to beginners and professionals alike, slowing down only in the final years of her life. Betty Zuehlke was an Early Music legend; she enriched the musical life of Southern California beyond measure.

Born Elizabeth Ann Pergande in Warren, Ohio on July 15, 1914 to Bernice and Arthur Pergande, Betty began her music career with piano lessons at the age of 2½ years. She met her first musical love—the French horn—in elementary school in Cleveland Heights, Ohio, and continued playing the French horn in the marching band at Cleveland Heights High School, graduating in 1932. Betty attended Case Western Reserve University and The Cleveland Institute of Music, majoring in voice, piano, and French horn. She graduated in 1936 with a B.A. in Music Education and Performance.

Betty would have liked to continue in a career as a French horn player, but was advised not to because, as a woman, she could never land a position in an orchestra. Undaunted, she pursued singing and teaching instead and, early in her music career, taught in private schools in Cambridge, Massachusetts and Rochester, New York.

While in Rochester, Betty met her first husband, Arthur Zuehlke. They were married on August 23, 1941. Together they raised two children, Ann Nichols, now of Bellvue, Colorado, and Arthur Zuehlke, Jr., now of Vienna, Virginia.

Betty and Arthur were founding members of the Rochester Oratorio Society in the 1940s, and Betty was involved in the Eastman School of Music and the Rochester Philharmonic Orchestra. She taught both private piano and French horn lessons to children and adults. She was also active in Early Music groups in the Rochester area, playing recorders, harpsichord, and other Renaissance and Baroque instruments.

In those days, Early Music was held in low esteem in many musical institutions. While in Rochester, Betty applied to study Early Music at the Eastman School. In response, she received a letter from the composer Howard Hanson, then dean of the Eastman School, telling her that Early Music was for “amateurs” and that Eastman was a “professional” music



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school, but that she might study at Eastman if she liked. Again undaunted, she pursued studies at the Eastman School. There, Betty found, tucked away in a closet, a harpsichord that had been used for a recital by the great Wanda Landowska. Unused of course, since Eastman was a “professional” music school, the harpsichord had been collecting dust for years. Betty got permission to restore the harpsichord and to play it—not for the Eastman School—but for performances by the Rochester Handel and Haydn Society.

After living in Rochester and Brighton, New York for 23 years, Betty and Arthur moved to Riverside, California in 1959. In Riverside, Betty was active in the Riverside Symphony Guild, the Riverside Junior Symphony, the Opera Guild, and continued to teach private piano, recorder, and French horn. She expanded her programs in Early Music, organizing many recorder groups, including RRS, of which she served as musical director for many years. A skilled bridge player, Betty enjoyed playing duplicate bridge with Arthur and friends.

Betty taught recorder at the Idyllwild School of Music and the Arts (ISOMATA), the summer program founded by Max and Bea Krone and sponsored by the University of Southern California. It was at ISOMATA that many young people learned to play recorder. While at ISOMATA, Betty began her long friendships with recorder virtuoso and builder Carl Dolmetsch and harpsichord and organ virtuoso Joseph Saxby. Together, the three of them presented a recorder weekend every October at ISOMATA for

many years. Betty enjoyed visiting the Dolmetsch recorder factory in Haslemere, England, and played Dolmetsch recorders throughout her career. Many may remember Betty’s beautiful Dolmetsch recorders—with lipstick stains on the ivory mouthpieces.

After Betty and Arthur moved to Hermosa Beach, California in the early 1970’s, Betty drove to Riverside to continue teaching her recorder groups and piano students. Arthur

passed away in December 1973. At about that time, Betty’s friend Rosellen Gates, who lived in Fullerton, California, spoke with Betty about starting a recorder class in Orange County. In visiting Betty, Rosellen had become fascinated by the many period instruments, including recorders, in Betty’s home.

In early 1974, the Muckenthaler Cultural Center in Fullerton and the Adult Education Division of Fullerton College agreed to jointly sponsor a recorder class to be taught by Betty. Up to this time, recorder classes had never been offered in Orange County. The first class was held on March 25, 1974. Betty and Rosellen were concerned whether 15 people, the minimum required for the class to continue, would show up; they were surprised and delighted when they arrived to find 47 people in the class.

OCRS was born out of that adult education class. A formation meeting was held on October 14, 1974, and OCRS was formally organized on November 18, 1974 with 38 members and Betty as Music Director. In that position, which she held for many years, Betty selected music for

*Betty Zuehlke was an Early Music legend; she enriched the musical life of Southern California beyond measure.*

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and conducted every monthly OCRS meeting and regularly gave workshops. A highlight of her service as OCRS Music Director was bringing her two friends—Carl Dolmetsch and Joseph Saxby—to Orange County for a workshop and recital in October 1975.

During the summer of 1974, Betty and a fellow musician and friend from Riverside, Bobbie Estudillo, traveled to London for three weeks of concerts and plays. On a whim, Betty decided to see if a British gentleman she had met in Cambridge, Massachusetts in the late 1930's might be in London. When she "rang him up" he remembered her voice and asked, "Is this Lise?" Thus began another wonderful chapter in her life. In 1975, "Lise" and her second husband, Robert (Robin)

S. Colquhoun, bought a 250-year-old stone cottage and barn in the South of France outside the town of Montaigne de Quercy. They named it "Pech de Monjoy" (Place of My Joy) and for the next 25 years, slowly but steadily renovated it.

Betty spent her summers in France with Robin, continuing her music, meeting new friends and musicians from many countries, entertaining friends from the United States, and enjoying the lifestyle of rural France: sheep grazing on the hill behind the house, a bountiful garden and orchard, a black walnut tree, wildflowers, buying eggs and unplucked chickens from the farmers nearby, and shopping at the local markets. She bought a "Deux Chevaux" or "Two Horses" Citroen 2CV automobile (really a

tin can on wheels) so she and Robin could travel the countryside and see the sights.

During the school year, back in California, Betty maintained a busy schedule teaching recorder classes and leading recorder societies and Early Music groups in Riverside, San Diego, Orange County, and the South Bay area

of Los Angeles County. Every Tuesday she drove from her home in Hermosa Beach to Riverside to lead her Baroque class. Welcoming to old friends and newcomers, she led music from 10 a.m. to 1:00 p.m., with lunch afterwards at a local restaurant, where Betty would regale all with an account of her latest concert experience.

In the mid-1970's Betty founded and conducted the La Mer Early Music consort in the South Bay. She led that

ensemble until she was in her late 80's. She incorporated madrigal singers (Betty loved madrigals and had met Robin in a madrigal class), dancers, and a variety of unusual instruments. Betty made many life-long friends while teaching music and received many awards for her Early Music programs in the South Bay. Also during the 1970's, Betty taught courses in Music Appreciation for South Bay Adult Education, El Camino College, and Dominguez College, taking her students to the wonderful array of music performances in the Los Angeles area.

In addition to serving as OCRS music director, Betty served as music director for SDCRS and RRS, and regularly taught at workshops sponsored by those organizations and

*In addition to serving as OCRS music director, Betty served as music director for SDCRS and RRS, and regularly taught at workshops sponsored by those organizations and other groups.*

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other groups. She was a regular at weekend workshops at Oak Glen, California sponsored by RRS and at weekend workshops at Malibu, California sponsored by SCRS, where she presented classes in Baroque performance.

When funding for her Orange County Adult education class ran out after the passage of California's Proposition 13 in 1978, Betty organized classes on her own and held class wherever space could be found. Betty loved to take all of her recorder classes and groups to perform, in costume, at the Renaissance Pleasure Faire, local nursing homes, and other venues. She always encouraged her students to sing or to play other period instruments, such as krumphorns and gambas, to fully appreciate all aspects of Early Music. Whenever possible, she accompanied her students, ensembles, and classes on the piano or harpsichord or sang with them.

Betty enjoyed teaching all levels, from beginners to professionals, all ages, from children to seniors, and all kinds of music, including contemporary recorder compositions. She encouraged her students to develop and pursue their musical talents, whether in performing, conducting, composing, or recorder building. For instance, Sally Price, with Betty's encouragement, has become a prolific composer and arranger of uniquely witty music for recorder. Another student, Brenda Bittner, went on to lead La Mer and conduct recorder society meetings. Betty encouraged Jeff Holt to pursue recorder building, and his recorders have become highly desirable. Betty loved her students, and they loved her.

Through these years, Betty maintained an impossible schedule—Early Music class at the beach, Baroque performance class in Riverside, music appreciation at the beach (which included attending a weekly concert), off to San Diego to help out with its ARS chapter, taking a recorder class to the Renaissance fair, over to Orange County to conduct OCRS, up to Los Angeles to conduct SCRS, plus innumerable workshops, including all-day events in Malibu, Riverside, and San Diego. Betty put many miles on her car zipping around Southern California to share her love of Early Music.

Robin would join Betty from November through March each year in Hermosa Beach, until he passed away in February 1999. After Robin's passing, Betty continued teaching adult education recorder classes in Orange County, conducting meetings of SCRS, OCRS, and SDCRS, leading the La Mer Consort, teaching at workshops, and attending concerts. Having Betty conduct the December OCRS meeting, with Christmas music specially selected by her, became a fondly-remembered annual tradition. She conducted OCRS for the last time on December 9, 2005, at age 91.

As a tribute to Betty, OCRS made her a lifetime honorary member, the only one permitted by its bylaws. In March 2006, SCRS and OCRS honored Betty—along with Lia Levin, Gloria Ramsey, and Shirley Robbins—at a day-long celebration. Various ensembles performed in their honor, and many people offered moving tributes to these four great ladies of Early Music.

Betty retired in December 2006 at the age of 92½. It must be remembered, and cannot be overemphasized, that throughout the decades Betty drove long distances along the tortuous Southern California freeways to bring the

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recorder to so many people. She often charged little, if anything, sometimes barely enough to cover the cost of gas. She taught for love, not money. Though Betty was a professional musician, she was in this sense an “amateur” in the truest and finest meaning of the word.

In January 2009, Betty moved to Colorado, where she lived in her own house in the mountains, next door to her daughter Ann, until the age of 98. Betty continued her passion for sharing music by playing harpsichord for her great-grandchildren and introducing them to the recorder. After a fire swept through and burned 88,000 acres in June 2012, Betty moved to an assisted living facility in Fort Collins, Colorado, where she passed away on March 28.

Betty is survived by her two children, four grandchildren, four great-grandchildren, two sisters, many cousins, nieces, and nephews, and by Robin’s two children and their children and grandchildren. Her children, grandchildren, and great-grandchildren are continuing her musical legacy by singing and playing recorders, piano, French horn, trombone, saxophone, violin, viola, and clarinet. Her granddaughter Anneka Zuehlke-King is a professional French horn player and

is first chair in the Greenville, South Carolina symphony orchestra. Betty was a long-time member of Mu Phi Epsilon, PEO, the American Recorder Society, The Early Music Society, Nature Conservancy, Sierra Club, Planned Parenthood, and the Humane Society.

Betty’s family is planning a celebration of her life to be held on July 27, 2014 in Southern California. The Los Angeles Recorder Orchestra will be dedicating its concerts on June 14 and 29, 2014 to Betty.

Betty’s musical legacy is lasting. OCRS, RRS, and SDCRS remain active chapters of the American Recorder Society. OCRS, which started with 38 members, has over 60 members and this year celebrates its 40th anniversary. La Mer, now under the direction of Brenda Bittner, flourishes and recently performed for the 31st year at Trinity Lutheran Church in Manhattan Beach, California. Perhaps the greatest legacy is the hundreds of people who, due to Betty’s tireless efforts, learned to play the recorder and love Early Music. She touched the lives of innumerable people. Betty opened the door to Early Music for many, and thanks to her, that door remains wide open for many to come.

## 2013–2014 OCRS Calendar

### 2014 Conductor

May 9 Vicente Chavarria  
June 13 William Nicholls with members meeting and officer elections

Monthly meetings are on the 2nd Friday. 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.

# les surprises baroques

## THE MUSE OF THE COUNTRYSIDE: A RUSTIC DIVERTISSEMENT

**Saturday, May 3 at 8 PM**

Pasadena Presbyterian Church  
585 E. Colorado Boulevard, Pasadena

**Sunday, May 4 at 3 PM**

First Prebyterian Church  
1220 2nd Street, Santa Monica

*Guest Artist, Curtis Berak, Hurdy Gurdy*



The French aristocracy of the late Baroque era have been characterized as a volatile bunch of scheming manipulators, cut-throat back-stabbers, hedonists, and Libertines...and connoisseurs of every well-developed fine art. Their cynical and often appalling proclivities are almost belied by their infatuation with an idealized vision of mythical Arcadia, populated by innocent nymphs and shepherdesses and their swains. Included in the French embrace of all things pastoral was the hurdygurdy, the magnificent droning and singing instrument that had been a fixture in European peasant life since Medieval times. Join well-known guest artist Curtis Berak and Les Surprises Baroques for a ramble through this bucolic soundscape, as imagined and realized by such composers as Corette, Marais, Rameau, and Chedeville.

**\$25 (\$15 for students, seniors, members of SCEMS and active military families.)** To purchase tickets or for more information visit our website at [www.lesurprisesbaroques.org](http://www.lesurprisesbaroques.org) or contact [lesurprisesbaroques@gmail.com](mailto:lesurprisesbaroques@gmail.com) or call 626-497-4199.

# 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.

**THURSDAY, MAY 1, 7:00 PM**

**Los Angeles Chamber Orchestra, Los Angeles presents: Baroque Conversations**

Los Angeles Chamber Orchestra (LACO) Music Director and celebrated pianist Jeffrey Kahane performs Bach's timeless Goldberg Variations, BWV 988, one of the most important and well-known works of the variation form ever composed, in LACO's Baroque Conversations series on Thursday, May 1, 7 pm, at Zipper Hall in downtown Los Angeles. The Los Angeles Times described a previous performance of this work by Kahane as a "luminous rendering [that] created an open window into the music's inner majesty, illuminating the complexities of Bach's compositional thinking while cruising impressively across its often stormy technical demands." A complimentary wine reception for all ticket holders begins at 6 pm.

Ticket prices begin at \$55  
Student rush tickets \$10, based on availability, may be purchased at the box office the day of the concert.

Zipper Concert Hall, The Colburn School  
200 South Grand Avenue, Los Angeles CA

**FRIDAY, MAY 2, 8:00 PM**

**USC Thornton Baroque Sinfonia Presents: La pazzia senile ("The Crazy Old Fool") by Adriano Banchieri (1598)**

Directed by Adam Knight Gilbert

Meet poor Pantalone, the crazy old fool in Banchieri's madrigal comedy *La pazzia senile*. Enjoy the zany antics of the *Commedia dell'arte* and virtuoso dance improvisation of 16th-century Italy.

All events are free and sponsored by USC Early Music Program and USC-Huntington Early Modern Studies Institute

Free. 213-740-2584

USC Thornton School of Music  
Alfred Newman Recital Hall  
3616 Trousdale Parkway, Los Angeles, CA

**SATURDAY, MAY 3, 2:00 PM**

**Southern California Recorder Society.**

Monthly meeting will be conducted by Brenda Bittner. All recorder players are welcomed. Stringed instruments in the lower registers (viola da gamba) may play also. Prospective SCRS members are invited to play in the session to see if they wish to become full members (\$40). Refreshments at intermission.

St. Andrew's Lutheran Church,  
11555 National Blvd., Los Angeles.

**SATURDAY, MAY 3, 8:00 PM**

**les surprises baroques**

**Les Surprises Baroques Presents: The Muse of the Countryside: A Rustic Divertissement, featuring Elizabeth Blumenstock, baroque violinist and Curtis Berak, hurdy-gurdy.**

Since medieval times, the hurdy-gurdy, a magnificent, tuneful, droning instrument, has been a fixture in European peasant life. Join us for a ramble through this pastoral soundscape,



Tesserae Presents

# HAMBURGER ABENDMUSIK

Sunday, May 11, 2014 ~ 5:00 pm

**All Saints' Episcopal Church**

504 N Camden Drive,  
Beverly Hills, CA 90210

With an elaborate cast of singers, strings and winds, Tesserae recreates the sumptuous sound world of Baroque Hamburg. This performance of "Evening Music" will feature works by Thomas Selle, Hieronymus Praetorius, Matthias Weckmann and William Brade.

**General admission: \$30; Students, seniors & SCEMS: \$20**  
Tickets available at the door.

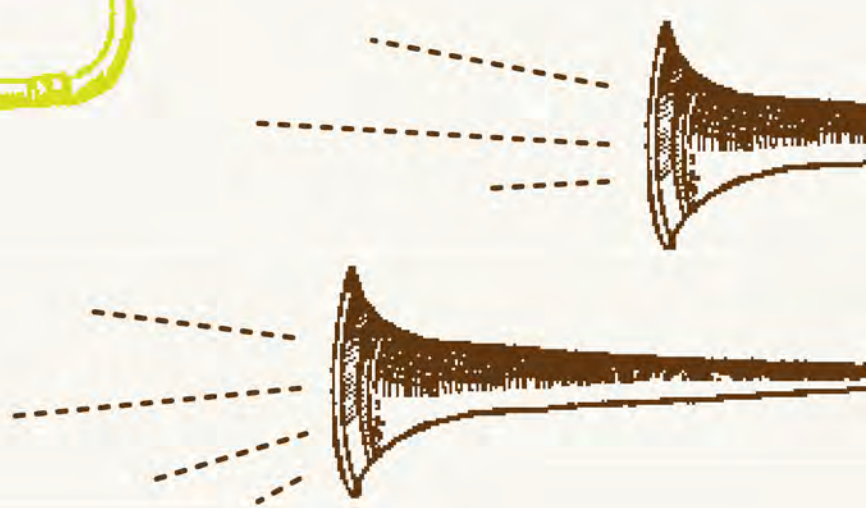
### Post-Concert Jam!

Music for the Post-Concert Jam can be requested in advance. We hope you will join us!

For more information, please visit  
[www.tesserae-la.com](http://www.tesserae-la.com),  
or send a message to  
[tesseraemusic@gmail.com](mailto:tesseraemusic@gmail.com)

*Tesserae is a 501(c)3 non-profit organization.  
Donations are tax deductible to the full extent allowed by law.*

*Graphics: Michael Uhlenkott*



# Concerts

as imagined and realized by composers such as Corette, Marais and Rameau.

Tickets: \$25 General Admission; \$15 for students, seniors, SCEMS members, and active military families. To order tickets go to [www.lessurprisesbaroques.org](http://www.lessurprisesbaroques.org). Tickets can also be purchased at the door.

Pasadena Presbyterian Church,  
585 East Colorado Blvd., Pasadena

SUNDAY, MAY 4, 3:00 PM

## les surprises baroques

**Les Surprises Baroques Presents: The Muse of the Countryside: A Rustic Divertissement, featuring Elizabeth Blumenstock, baroque violinist and Curtis Berak, hurdy-gurdy.**

Since medieval times, the hurdy-gurdy, a magnificent, tuneful, droning instrument, has been a fixture in European peasant life. Join us for a ramble through this pastoral soundscape, as imagined and realized by composers such as Corette, Marais and Rameau.

Tickets: \$25 General Admission; \$15 for students, seniors, SCEMS members, and active military families. To order tickets go to [www.lessurprisesbaroques.org](http://www.lessurprisesbaroques.org). Tickets can also be purchased at the door.

First Presbyterian Church,  
1220 2nd Street, Santa Monica

MONDAY, MAY 5, 2014, 8:00 PM

**Flos Campi Presents: Singet Dem Herrn: The Thomaskantor from Schein to Bach**

I'd like to invite you to Flos Campi's performances this season, coming up shortly. Our first performance is May 5th, 8pm, at the USC Caruso Catholic Center, on the

USC campus on 32nd Street and Hoover. This program will feature the music of the Thomaskantoren (Music Directors at the St. Thomas Church in Leipzig) from 1615 to 1750: namely, Schein, Schelle, Kuhnau, and J. S. Bach (with a little bit of Couperin as well), including two of Bach's motets. We will be joined by La Monarca, a Baroque instrumental ensemble making its debut.

We'd love to see you there! Find our Facebook event page at: <https://www.facebook.com/events/308276749320931/?ref=22> and invite your friends! Feel free to contact me for more information, or visit [www.floscampi.org](http://www.floscampi.org)

Admission to concerts is free; a free-will offering may be collected by the host church.

Our Savior Parish Church,  
USC Catholic Center, 844 W 32nd Street  
(corner of Hoover St. and 32nd), Los Angeles



SATURDAY MAY 10, 7: 30 PM  
SUNDAY, MAY 11, 5:00PM

**Holy Innocents Church & The Porta Caeli Chamber Players presents:  
Spring Concert 2014**

Once again Holy Innocents Catholic Church will host the Porta Caeli Chamber Players (Formally known as the Seal Beach Chamber Players) in a night filled with great classical music provided by professional musicians as well as some amazing child performers! The event will feature:



# Concerts

A tribute to Handel—Featuring Student performers from Holy Innocents Church

The Violin Concert in E Major BWV 1042, J.S. Bach

The Violin Concerto in Am RV 356 (1st Mvt), Vivaldi

Concerto for 2 Violins in Am RV 522 (1st Mvt), Vivaldi

The Violin Concerto No.3 in G Major K.216 (1st Mvt), Mozart

Trumpet Concerto No. 1, Hayden

And a special solo guitar performance by the Music Director, Tony Tripp:

Schottish Choro, H. Villa-Lobos

Reflections, Andrew York

Prelude No. 1, H. Villa-Lobos

Admission is Free, Donations greatly appreciated

Holy Innocents Church Hall  
425 E. 20th Street, Long Beach CA

**SATURDAY, MAY 10,  
2014, AT 7:30PM**

## **Flos Campi Presents: Early Music Showcase**

I'd like to invite you to Flos Campi's 2nd performance of this season, coming up in just over a week. On Saturday, May 10th, at 7:30pm, we will be part of an Early Music Showcase at St. John's Episcopal Cathedral, LA, featuring the St. John's Cathedral Choir and musicians from USC Early Music Program. Come to a delightful collection of early music from different places and periods.

We'd love to see you there! Feel free to contact me for more information, or visit [www.floscampi.org](http://www.floscampi.org)

Admission to concerts is free; a free-will offering may be collected by the host church.

Early Music Showcase

St. John's Episcopal Cathedral

514 W Adams Blvd. (corner of Adams and Flower St.), Los Angeles

**SUNDAY, MAY 11, 5 PM**



## **Tesserae Presents: Hamburger Abendmusik**

With an elaborate cast of eight singers, a string choir, and a brass choir, Tesserae recreates the sumptuous sound world of Baroque Hamburg. This "evening music" concert features music from both church and court. Ranging from the Venetian-style polychoral works of Thomas Selle and Hieronymus Praetorius, to the unusual instrumental sonatas of Weckmann and fiery dance suites of William Brade

General Admission: \$30; Students & Seniors: \$20. Post Concert Jam

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

**SATURDAY, MAY 17, 7:30 PM**

## **Mansfield Chamber Singers presents: Ere This Time**

Choral concert directed by Kenneth Wells on the theme of time, featuring Bach's "Gottes Zeit ist die allerbeste Zeit," Brahms's "An die Heimat," Chatman's "Time Pieces," Bruckner's "Locus Iste," Aitken's "Flanders Fields," and Kenneth Wells's "Prayer at Easter," plus madrigals and '60s folk songs.

Now in their 34th season, the Mansfield Chamber Singers, directed by Kenneth Wells, present a reflection on the fleetingness of time, passages we face, and opportunities to enjoy life as we can. These have been recurrent themes of poets and composers across the ages and we draw on parallels across cultures and eras of musical history, from Renaissance madrigals to Bach, Brahms, and contemporary pieces.

Ticket Information: **Free Event!** Voluntary donations welcome. Free parking in church lot on Lincoln.

St. Paul's Lutheran Church  
958 Lincoln Blvd., Santa Monica CA 90403

## SUNDAY, MAY 18, 4:00 PM



**The Da Camera Society, San Gabriel presents: Tanya Tomkins, cello & Eric Zivian, fortepiano with Christopher Matthews, flute**

A program celebrating the 300th anniversary of the birth of C.P.E. Bach is performed by a duo who “truly rise to the challenge, exuding a sense of fresh-minted excitement and discovery” (Fanfare Magazine), joined by a flutist of “exceptional and daring virtuosity”. San Gabriel Mission was founded during C.P.E. Bach’s lifetime and the grand, high-ceilinged lobby of the San Gabriel Mission Playhouse, now a cultural center for the town, serves as a gracious setting for a period-instrument performance of the composer’s works and those he influenced, from Haydn and Beethoven to court music of Frederick the Great.

This concert is made possible in part by a generous grant from the E. Nakamichi Foundation.

Tickets: \$43

Web Link for ticketing: [http://dacamera.org/concert\\_info.php?products\\_id=267](http://dacamera.org/concert_info.php?products_id=267)

San Gabriel Mission Playhouse, Lobby  
320 S. Mission Dr., San Gabriel CA

## SATURDAY, MAY 24, 7:30 PM

**Mansfield Chamber Singers presents:  
Ere This Time**

Ticket Information: **Free Event!** Voluntary donations welcome. Free parking at UCLA Hospital lot, 1311 16th St. (Attendant will give you a parking pass).

Unitarian Universalist Community Church  
18th Street and Arizona, Santa Monica CA

## LOOKING AHEAD TO JUNE:

### SATURDAY, JUNE 14TH, AT 2:00 PM

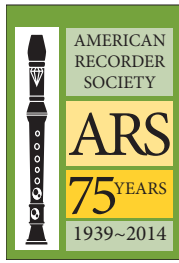
**The Los Angeles Recorder Orchestra:**  
Program to be announced

Trinity Episcopal Church,  
2400 N. Canal Street, Orange, CA

### SUNDAY, JUNE 29TH, AT 2:00 PM

**The Los Angeles Recorder Orchestra:**  
Program to be announced

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



50<sup>years</sup>  
Denver  
Recorder Society



# Recorderfest in the West

September 18–21, 2014

Recorder lovers are invited to a national festival of events celebrating the 10th anniversary of the Recorder Music Center at Regis University, the 50th anniversary of the Denver Recorder Society Chapter of the ARS and the 75th anniversary of the American Recorder Society ARS is 75 . This weekend event will be hosted by Recorder Music Center at Regis University and co-sponsored by the Denver Recorder Society and The American Recorder Society. Recorderfest will have some very attractive events offering a wide range of recorder experiences:

- A Friday evening concert by the Baroque Chamber Orchestra of Colorado (featuring soloist Paul Leenhouts).
- A Saturday evening festival faculty recital.
- A gala festival dinner.
- A reception and exhibit hosted by the Recorder Music Center.
- The Fall meeting of the National ARS Board will be held on site, with opportunities to meet them individually and provide input on ARS affairs.

- A workshop of coached playing sessions, master classes, and other educational opportunities from first-rate professional musicians including:



Vicki Boeckman



Laura Kuhlman



Hanneke van Proosdij



Mark Davenport



Paul Leenhouts



Anne Timberlake



Clea Galhano



Linda Lunbeck



Tom Zajac

Scholarships available. For details on class offerings, fees, faculty and registration, go to: [http://americanrecorder.org/recorderfest\\_in\\_the\\_west.php](http://americanrecorder.org/recorderfest_in_the_west.php)

# 2013–2014 OCRS Membership Application

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

(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](http://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.

You may print this file to fill out or fill it out on your computer in the pdf, save and print or email to the club.

# 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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1215 North Indian Hill, Boulevard, Claremont, CA 91711-3582

Orange Country Recorder Society

