



# Orange County Recorder Society Early Music Newsletter

May 2016 • Volume XXXXII • Number 9

## 2015-2016 Officers

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Our ninth meeting of the 2015–2016 season is  
**FRIDAY, MAY 13, 2016**

Meeting: 7:30 PM  
Trinity Episcopal Church  
2400 Canal Street in Orange, California

## Russell Wilson to Conduct



Russell Wilson served as Professor of Music at Utah State University for 28 years, and retired to Huntington Beach. While at the college he conducted both the orchestra and the choirs. He also taught Music 1010, one of the most highly sought classes on campus, in which he introduced some 1500 college students to playing recorder. He was also director of the Castle Recorder Consort and is a former member of Musica Reservata with Leslie Timmons.

He founded the Cache Children's Choir 27 years ago, which is still operating today with four choirs and some 300 young singers. He has conducted instrumental and choral ensembles across the country, including invitations to conduct his major work for orchestras and choirs, entitled "Prelude To Glory," which was premiered by the National Symphony in Washington D.C. He and his wife, Cathy, are members of the OCRS. He currently serves as Director of Music for Fullerton First United Methodist Church.

# Announcements

## President's Message

Welcome to our May meeting. This is a meeting you do not want to miss. For the first time ever, OCRS will present "Bring Your Own Band"—an evening of wonderful music presented by our very own members. We have six groups of various sizes from a soloist to an ensemble of six. Some of these groups have been playing together for many years and have developed into fine performing groups. Others are people who are meeting recently just for fun. They will relax us with beautiful music and show us how much enjoyment you can have playing in a small group. They will also inspire us to join a group, possibly make some new friends and maybe even practice. Then next year you too will join in on "Bring Your Own Band". All and all it will be a lot of fun. There is still room for another ensemble, so if you would like to play but haven't spoken up yet give me a call at 562-598-8947.

The second half of the evening will be led by Russell Wilson. He is going to stand in for Sally Price who literally needs to sit this one out. She has prepared the music which hopefully includes some of her wonderful arrangements that we all enjoy. Russ delighted us with his conducting earlier in the year, so it will be a pleasure to welcome him back. (Sally has said she will bring her cane just in case he messes up)

At our April meeting we elected a nominating committee for next year's officers. They have started the process and maybe have already contacted some of you. I urge you all to consider what you might be willing and able to do for our organization. Being on the board provides the opportunity to get to know and work with some really

nice people as well as help shape what happens at our meetings and workshop.

Time to sneak off into my music den.

—Mary Van Cott-Hand

## 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.

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

# Announcements

**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 have a suggestion or are interested, please contact a member of the **Nominating Committee**: Gloria Martin, [gmartin31@verizon.net](mailto:gmartin31@verizon.net), 909-626-5001; Mike Nicholes, [mnicholes@csu.fullerton.edu](mailto:mnicholes@csu.fullerton.edu); Sandy Thompson, [Seileen62@gmail.com](mailto:Seileen62@gmail.com), 562-354-6296.

## Refreshments

We want to thank Susan Mason and Mary Van Cott-Hand who brought the refreshments for the April 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 May meeting will be supplied by Shirley Hager and Lee Waggener for eatables and Bill Waggener for drinks. 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](mailto:stringpresser@earthlink.net), 626-333-3443 or catch him at the next meeting to sign up.

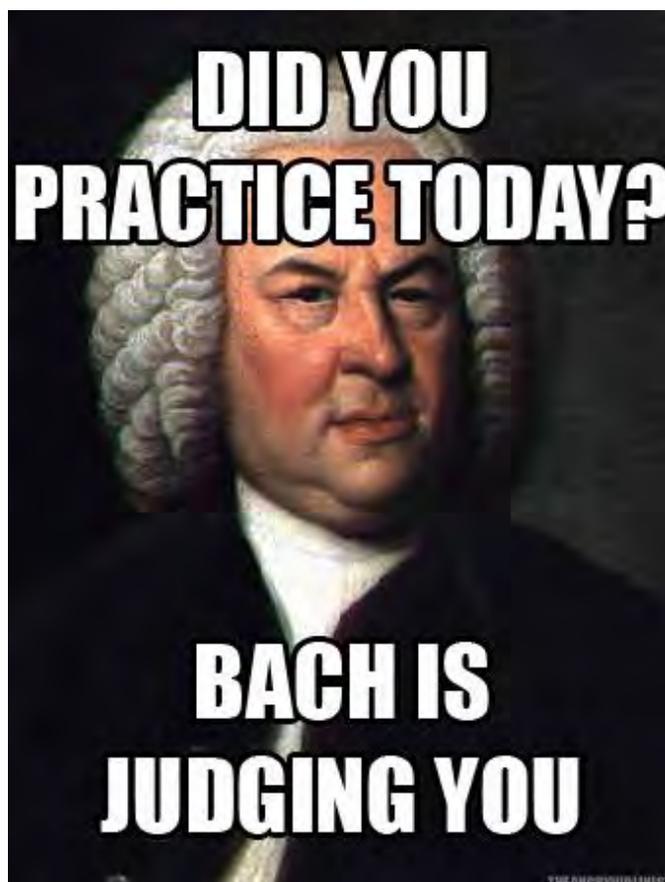
## Calling all Carpoolers!

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



# Announcements

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](http://www.ocrecorder.org/membership).

—Susan Mason, Treasurer



## 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.

## 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 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.

## 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](mailto:scemc@earthlink.net) or 562-946-4001.

—Tom Axworthy

# Announcements

## 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](mailto:silkeharper@gmail.com).



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](mailto:liastarlev18@live.com); 323-935-6072



**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](mailto:bradandmaryhand@socal.rr.com), 562-598-8947



**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](mailto:dalelmorgan@verizon.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

# Just Intonation: Some Ways to Get a Handle on a Slippery Subject



Reprinted from American Recorder Society "The American Recorder" May 1999 XXXX No. 3, pp. 38-39 and with the kind permission of Frances Blaker, francesblaker@sbcglobal.net. This article is also in Frances Blaker's new book "Opening Measures" published by the American Recorder Society. See the ad in this month's issue for ordering your own copy.

Even if you are not an ARS member, it is a good time to become a member and participate in all the many benefits.

As we approach summer workshop season, recorder players should begin thinking about the skills they will need to participate happily in a workshop and also those skills that will make fellow work-shoppers as well as instructors happy! Good intonation is one of these, and a vital musical skill for all.

Do you know whether you usually play in tune in a group, or whether you often out of tune? How can you teach yourself to hear and then to control your intonation? The first answer, as always, is to take regular recorder lessons with a good recorder player and teacher. However, for those who haven't access to a good recorder player/teacher, I have some pointers.

And really, all of us need to be ever aware of intonation, and check up on our skills using

the following methods.

You will need a tuner for the first set of exercises. It need not be a complex and expensive model. The only requirement is that the tuner has a meter with an indicator light or arrow. The meter face should show a center point (usually marked with a "0") and a range to the left (flat) and to the right (sharp).

Do the following exercises with your tuner turned on in the meter setting—it should not be producing a sound.

## INTONATION EXERCISES

1. Watching your meter, begin blowing any note way too softly, gradually increasing your breath pressure. The indicator will begin at the left side of your meter and should move in a smooth motion to the right. End the note suddenly at a sharp pitch, by opening your mouth; otherwise your pitch will sag at the end of the note. Producing a smooth motion from flat to sharp is your goal. Keep on trying!
2. Begin blowing any note at a loud and strong level, making sure your meter registers a sharp pitch at the right side of the dial. Gradually decrease your breath pressure as you blow, letting the pitch sink slowly in a smooth motion. End with a very quiet, flat note. Just let your sound disappear. Watch your meter, checking to see that the indicator moves in a smooth continuous arc.
3. Choose any note on your recorder and blow at medium level, neither loud nor quiet; notice

# Feature

where on the meter your note registers, and remember this spot. We will call this spot your “mid-level” (just to choose a name so that I can refer to it). It will probably fall in a slightly different place for each note of the recorder. The point is to find the spot for each note that feels truly like medium-level blowing.

a. Now begin the note again, this time blowing softly, keeping the indicator steady at a point below (to the left of) your mid-level spot.

Try to hold the pitch at this one spot on the meter. Keep your throat open and relaxed, using just your breathing muscles.

b. Now blow the note too hard, making a sharp pitch. Keep the indicator steady at a point above (to the right of) your mid-level spot.

Try to hold the pitch at this one spot.

c. Try the exercise again, this time blowing right at your mid-level pitch. Keep the indicator steady at this spot for as long as you can. Make several attempts, holding the pitch steady for a little longer each time.

Always keep your throat relaxed and open. Use your abdominal and diaphragm muscles. (See *The Recorder Player’s Companion* for exercises to learn to use these muscles.)

All these exercises teach you through a kind of biofeedback with the tuner as your guide, to control your blowing muscles so as to gradually change your pitch or to keep it steady. Now, of course, in practice, with other musicians, if you find that you are consistently

having to blow softly, below your mid-level, to stay in tune, you will know that you are sharp, and must pull out your recorder—don’t just blow quietly, or your tone will be horrible.

And likewise, if you are consistently having to blow too hard, above your mid-level, to stay in tune, you will know that you are flat and must push in your recorder. Don’t just blow hard because your tone will be terrible.

If your recorder is already pushed in all the way, the entire group must re-tune, using the flattest recorder as the group’s tuning pitch.

The ideal is for a recorder player to be able to use mid-level blowing, except for special effects.

But how do you hear this? How do you know what sharp or flat sounds like?

Through listening practice. Practice tuning exercises against an audible, steady, pitch, given either by your tuner (a very irritating sound) or by another musician. If you use a live player, you must make sure that he or she keeps the pitch absolutely steady.

Hey recorder players! Here is a perfect opportunity for two of you to work together to improve your intonation skills, much more fun than working alone. And you can reward yourselves for work well done by concluding your session with duets!

One of you hold a steady pitch. Use your ears and your sense of what blowing feels like to keep your pitch steady. At the same time, the other player plays the

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*Always keep your throat relaxed and open. Use your abdominal and diaphragm muscles.*

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same note and changes pitch against your note, using his or her ears as a guide.

These exercises will train your abilities to move smoothly against a steady pitch, or hold steady against a moving pitch, and to hear good intonation, using your ears as a guide to judge tuning, rather than your eyes.

4–6. Repeat exercises 1–3 against a steady reference pitch instead of against a tuner. Take turns blowing the reference note.

7a. Use your eyes to test a starting note on the tuner.

The two of you choose a note and, with your recorders both pushed in all the way, play it one at a time, each noting your own mid-level. If your mid-levels are at different places on the tuner meter (remember, you must each blow at medium level) make the necessary recorder adjustments to bring your mid-levels to the same spot on the meter. Tune to the person whose mid-level is further to the left—tune to the flatter recorder. The person whose mid-level is sharper (further to the right) must pull out a little bit and blow again, noting the new mid-level. Keep doing this until the sharp person's mid-level matches exactly the flat person's mid-level.

7b. Now play the note together, listening to the calm, pure sound of an in-tune note. If you vary in pitch from one another, “beats” will be heard. Some people hear beats as a fluttering or buzzing, or shimmering sound. Others hear the actual beats, *wha-wha-wha-wha*.

The slower the beats, the closer you are to being in tune. When there are no beats you are in tune. I won't go further into beats here,

as it is a subject unto itself. Just use them as a tuning guide.

8. Together, choose a note and play it in tune. One of you will have the job of holding that pitch absolutely steady while the other “finds” you— moves his or her pitch down and up until the two match. Don't use your tuner for this. Use your ears!

As you practice these exercises your ears will be trained to hear ever finer gradations of

intonation. You will find that when you play in a group, you hear intonation better and are better able to play in tune yourself. Great!

And for those of you who have hearing trouble—actual loss of hearing: Try these exercises anyway. Nobody knows how much they can do until they

try; no other person knows how much you can do until you show them. Maybe doing this will help you to continue to enjoy making music. Let me know about your results.

Finally, these exercises also provide an excellent workout for your blowing muscles, and the need to hold tones for a long time will improve your blowing capacity.

These exercises will train your abilities to move smoothly against a steady pitch, or hold steady against a moving pitch, and to hear good intonation, using your ears to judge tuning, rather than your eyes.

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*The most effective  
thing of all is to  
become aware of  
intonation.*

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# Workshops



## La Mer Consort Early Music Class

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. See flyer on page 7.

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 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](mailto: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

# Workshops

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 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



# Early Music Class

**Mostly Music from the Renaissance  
La Mer Consort Recorders plus  
Director Brenda Bittner**

La Mer Consort is an amateur recorder group which has been performing in the South Bay for over 40 years. Participant level is intermediate/advanced but beginners who can read music can be accommodated. Join us to enjoy music through the ages with an emphasis on Renaissance/Baroque music.

The La Mer Consort Recorders Plus Class is now meeting at the Manhattan Beach Art Center. The Spring session runs from April 13 through June 1. Classes meet Wednesday evenings from 6:30 to 9:00. Technique and beginners from 6:30 pm to 7 pm.

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

The class is primarily for recorders, but we welcome other early music instruments (such as flute, violin, crumhorn, sackbut or percussion) and voice to add variety to our performances. Occasionally, we demonstrate Renaissance dance as well.

Online registration is available at  
[https://apm.activecommunities.com/citymb/Activity\\_Search/recorders-plus/20740](https://apm.activecommunities.com/citymb/Activity_Search/recorders-plus/20740)



Anto e quel. Dal vivo fonte de la tua bontate, ch'ogni gente arricchisce in ogni etate,

**Information: call Brenda at (310) 378-8750, email [bbbitt@aol.com](mailto:bbbitt@aol.com)**



# 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.

**SUNDAY, MAY 8, 3 PM**



**Pacific Symphony presents: Café Concertos**

A delightful program of concerted works performed as intimate chamber music, opening with the great composers Bach and Vivaldi, followed by works of Mozart and the 20th-century composer Gustav Holst, who were admirers of the Baroque masters.

Orli Shaham, piano and host  
Raymond Kobler, violin  
Paul Manaster, violin  
Nancy Eldridge, violin  
Bridget Dolkas, violin  
Robert Becker, viola  
Timothy Landauer, cello  
Steven Edelman, bass  
Benjamin Smolen, flute  
Jessica Pearlman-Fields, oboe  
Ted Sugata, oboe

Vivaldi: Concerto for Two Oboes in A minor  
Bach: Concerto for Two Violins in D Minor, BWV 1043  
Holst: A Fugal Concerto No. 2, Op. 40 for Flute, Oboe and Strings

Mozart: Piano Concerto No. 12 in A Major, K. 414

Tickets are from \$69–\$85

[https://www.pacificsymphony.org/tickets/concert/cafe\\_concertos](https://www.pacificsymphony.org/tickets/concert/cafe_concertos)

Samueli Theater, Segerstrom Center for the Arts  
600 Town Center Drive, Costa Mesa CA

**TUESDAY, MAY 10, 8 PM**



**Philharmonic Society of Orange County presents: La Gloria di Primavera, Philharmonia Baroque Orchestra**

Nicholas McGegan, conductor  
Diana Moore, mezzo-soprano (Primavera)  
Suzana Ograjensek, soprano (Estate)  
Clint van der Linde, countertenor (Autunno)  
Nicholas Phan, tenor (Inverno)  
Douglas Williams, baritone (Giove)

Pre-concert lecture by Howard Posner, 7pm

Commemorating 300 years since the work's first performance, Nicholas McGegan conducts the Southern California premiere of a recently discovered serenata by Alessandro Scarlatti (1660-1725), *La Gloria di Primavera*. Scarlatti, considered one of the great operatic composers of the 18th century, created the allegorical work to celebrate the birth of the heir to the Habsburg empire.

Tickets: \$35–\$255, 949-553-2422

Renee and Henry Segerstrom Concert Hall  
Segerstrom Center for the Arts  
600 Town Center Drive, Costa Mesa

# Concerts

**WEDNESDAY, MAY 11, 8 PM**



**LAPhil presents  
Philharmonia  
Baroque:  
Handel & Pärt.**

Come for: Andreas Scholl and Anne Sofie von Otter join forces with Philharmonia Baroque Orchestra for a very special concert celebrating Nicholas McGegan's 30th anniversary as conductor and music director. The program includes arias and duets from Handel operas and oratorios.

And more: A newly arranged work for the two celebrated singers by Minimalist master Arvo Pärt.

Philharmonia Baroque Orchestra, Nicholas McGegan, conductor; Anne Sofie von Otter, mezzo-soprano; Andreas Scholl, countertenor.

Tickets: \$26.50–\$116

<http://www.laphil.com/tickets/philharmonia-baroque-handel-part/2016-05-11>

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

**SATURDAY, MAY 21, 8 PM**

**LA Chamber Orchestra presents:  
Baroque Conversations 5.** Part of the Baroque Conversations series and the 2016 Piatigorsky International Cello Festival

Colin Carr, cello  
Thomas Demenga, cello  
Jean-Guihen Queyras, cello  
Giovanni Sollima, cello

CPE Bach: Cello Concerto in A major, H. 439  
Boccherini: Cello Concerto in G major, G. 480  
Leo: Cello Concerto No. 3 in D minor, L. 60

Platti: Cello Concerto in D minor, D-WD 657  
Vivaldi: Cello Concerto in C minor, RV 401

The 2016 Piatigorsky International Cello Festival, Artistic Director Ralph Kirshbaum, is presented by USC Thornton School of Music and the LA Philharmonic in partnership with the LA Chamber Orchestra. The soloists are among the 26 featured artists appearing at the 10-day Festival.

Join us for a panel moderated by Gail Eichenthal of KUSC and featuring former students of Piatigorsky. This free program begins at 6:30 pm in Newman Recital Hall, just steps away from Bovard Auditorium.

Single tickets are \$80 for adults and seniors and \$40 for students. Tickets available through the Piatigorsky Festival website: <https://piatigorskyfestival.usc.edu/tickets>.

This concert is held at Bovard Auditorium on the University of Southern California campus, main location of Festival events.

**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

# Concerts

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, Tesserae 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

**SATURDAY, JUNE 18, 8 PM**

**SUNDAY, JUNE 19, 4 PM**



**Jouyssance Early Music Ensemble presents:  
Celebrate Father's Day with Early Music**

In honor of Father's Day, Jouyssance will present a concert dedicated to fathers and father figures of all types and traditions. From Josquin's monumental Pater noster, to madrigals and chansons, all things fatherly (even early sports!) will be considered.

Free will offering. For further information please email to [info@jouyssance.org](mailto:info@jouyssance.org) or go to <http://www.jouyssance.org>.

**Saturday, June 18, at 8 p.m.**

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

**Sunday, June 19, at 4 p.m.**

Church of the Angels  
1100 Avenue 64, Pasadena

# Concerts

## SUNDAY, JUNE 19 THRU JUNE, 26 Baroque Music Festival–Corona del Mar presents: Sounds of the British Isles



The Festival's 36th annual season with Elizabeth Blumenstock Artistic Director

One of Orange County's most enjoyable summer music events, the Baroque Music Festival, Corona del Mar, brings a British theme to its 36th season. Over an eight-day period from June 19th through 26th, a talented array of instrumentalists and vocalists will perform at venues in Corona del Mar and Newport Beach in five distinct concerts, offering a broad spectrum of music associated with the British Isles that flourished in the Baroque era and beyond.

World-renowned Baroque violinist Elizabeth Blumenstock is the Festival's artistic director, esteemed for her eloquent performance and her infectious passion for Baroque music as reflected in her insightful commentary during the concerts. Blumenstock has performed throughout the U.S. and abroad, and serves as concertmaster with California's finest period-instrument ensembles. She plays a 17th-century Guarneri violin and teaches at the San Francisco Conservatory of Music and the Juilliard School of Music.

Blumenstock has programmed this season's concerts with music of British composers as well as of those who migrated to the Isles or simply appreciated them from afar as a source of musical inspiration. All pieces will be performed on period instruments or authentic reproductions for audiences in intimate venues,

similar to the concert environments of the Baroque era.

We will begin with our long-customary opening Sunday afternoon program of Baroque instrumental concertos, this year focusing on works by Johann Christian Bach ("the English Bach") and other composers of North Germany who took England by storm. On Monday we will present "An Evening in Britain," an intimate recital of music for harp and voice featuring traditional ballads, followed by British-themed chamber concerts on Wednesday and Friday nights in the Sherman Library and Gardens. The following Sunday afternoon we will conclude with our ever-popular Festival Finale for soloists and orchestra, which this year will be a full concert performance of Purcell's dramatic opera King Arthur to mark this milestone work's 325th anniversary.

### **Sunday, June 19, 4:00 pm** **The Hanoverian Putsch: Concertos that took England by storm**

Elizabeth Blumenstock leads the Festival Orchestra and distinguished soloists in an afternoon of Baroque concertos by Johann Christian Bach ("the London Bach," who spent the last two decades of his life in London) and others, featuring Johann Sebastian Bach's Brandenburg Concerto No. 1. With harpsichord soloist Ian Pritchard.

St. Mark Presbyterian Church  
2200 San Joaquin Hills Road,  
Newport Beach, CA

# Concerts

## **Monday, June 20, 8:00 pm**

### **An Evening in Britain: An intimate recital of music for harp and voice**

Celebrated harpist Diana Rowan presents a recital tracing the history of the harp, with a focus on Baroque and pre-Baroque music illustrating how the instrument has been used in the British Isles. Countertenor Dylan Hostetter joins in performing a selection of traditional ballads.

Saint Michael & All Angels Episcopal Church,  
3233 Pacific View Drive, Corona del Mar, CA

## **Wednesday, June 22, 8 pm**

### **Dancing in the Isles: English, Irish and Scottish medleys for recorder and strings**

Traditional English, Irish and Scottish medleys for recorder and strings, featuring works by the British masters Matthew Locke (1630–1677) and Henry Purcell (1659–1695). With recorder soloist Judith Linsenberg.

Sherman Library & Gardens  
Central Patio Room  
2645 East Coast Highway, Corona del Mar, CA

## **Friday, June 24, 8 pm**

### **A London Salon: Sonatas of the English High Baroque**

Sonatas of the English High Baroque by Avison, J.C. Bach, Handel, Valentine and Stanley, with Gabriel Arregui, harpsichord; Elizabeth Blumenstock, violin; Timothy Landauer, cello; and David Shostac, flute.

Sherman Library & Gardens

Central Patio Room

2645 East Coast Highway, Corona del Mar, CA

## **Sunday, June 26, 4:00 pm**

### **Festival Finale: Purcell's King Arthur**

For our Festival Finale, Elizabeth Blumenstock conducts the Festival Orchestra and vocalists in a full concert version of this operatic milestone to celebrate its 325th anniversary.

St. Mark Presbyterian Church,  
2200 San Joaquin Hills Rd., Newport Beach, CA

Following Festival tradition, concert audiences are invited to arrive early to enjoy Baroque music performed *al fresco* by the South Coast Brass, beginning 45 minutes before curtain time. Another Festival custom is a wine and waters reception following each performance, when musicians and audience members have an opportunity to mingle for conversation and refreshment.

The Festival offers a subscription for all five concerts at \$280 that provides priority seating at each event and a private post-concert dinner following the Festival Finale on Sunday, June 26th. More information, as well as ticket sales for the series or single concerts (ranging from \$30 to \$50), may be found at the Festival website, [www.bmf-cdm.org](http://www.bmf-cdm.org) or by calling 949-760-7887. **\$5 Student rush tickets** are available for the concerts on June, 19, 20 and 26.

Order Tickets on-line at: <http://www.bmf-cdm.org/tickets/shopping.html>

Or download form to order by mail at: <http://www.bmf-cdm.org/tickets/order.php>.

# 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): _____	<b>Membership Dues:</b>
_____	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: _____	<b>Tax-Deductible</b>
_____	<b>Donation**</b> \$ _____
(Note: Your e-mail address is needed in order to send you the monthly newsletter.)	<b>Total Paid</b> \$ _____

- 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](http://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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1215 North Indian Hill, Boulevard, Claremont, CA 91711-3582

*Orange Country Recorder Society*

