



Orange County Recorder Society Early Music Newsletter

September 2013 • Volume XXXX • Number 1

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Our first meeting of the 2013–2014 season is

FRIDAY, SEPTEMBER 13, 2013

Prelude: 7:20 PM

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 just 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 taught some 1500 college students to play 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 five choirs and some 400 young singers. He has conducted 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 new members of the OCRS.

"I have chosen a little teaser title for my focus at the September meeting: *The Best-kept Secrets of Great Performances.*"

"We will focus on some of the best ways to improve ensemble performance, using music selected for that purpose. We will be using some antiphonal works as well."

President's Letter

Hi everyone, and welcome back to a new season of recorder playing!

First, thank you all for reelecting me and most of the executive board. I guess you believe that we have done a good job. Our new members, Susan Hungerford in membership, and Jim Forest in hospitality will serve you well!

A couple of weeks ago, we had a board meeting at my house. We took care of some old business, then turned most of our attention to next year's celebration of our 40th anniversary. We have some ideas that we will be following up on to make it a "special" year. If any of you think you have something of interest, by all means, let us know!

As in all of our seasons in the past, this looks to be another good one. We are inviting some "new to us" conductors and that should be interesting and fun! And yes, we have some of our favorites back to lead us again. We will be starting off with Russ Wilson, a new member that just joined us last spring. You will read his bio in this newsletter. He is especially qualified and I'm sure he will give us good music to play!

In October, Susan Hungerford will lead us again. Then in November, Bianca Hall, another of our young members, will take the "baton." Sally Price asked for December, for she has Christmas music for us. In January, one of our favorites, Janet Beazley, will be back. And in February it's Brenda Bittner who we have enjoyed in the past. In March, it's Alex Opsahl and in April, Inga Funck. Rotem Gilbert will be back in May and another new conductor in June, Bill Nicholls, a friend of the Hungerfords who is a very qualified musician.

So there you have it! Should be a good year with lots of different music and musical styles.

I sincerely hope that you can make every session—and maybe even bring a friend!

Additional news: our own Steve Myer is considering starting up an OCRS youth group! He is a music teacher in several elementary schools and is teaching our future players. Seeing the success they are having in the Bay Area, we hope that getting a start in Orange County will help to keep our OCRS group going for years to come!

In the workshops this summer, we had some very talented young players. We should be able to get kids involved. How about initiating some of your grandchildren to the pleasures of playing recorders?

Several of us attended a couple of workshops this summer. Hazel Dobson, Miranda Manners and I, plus a couple members of SCRS, had a road trip up to Tacoma, Washington, for the Port Townsend Workshop. There were over 100 participants and 14 fantastic faculty. A good time was had by all!

I got home, did the laundry, repacked and started out the next weekend with Susan Mason to drive up to the SFEMS workshop in Oakland that Rotem and Hanneke direct. Win Aldrich also attended and Joe Whiting attended both weeks. One of our instructors was Laura Kuhlman, the President of ARS. She is a young, vivacious, funny, personable woman who taught a class in swing. It was a kick!

If you are interested, some of that music is on YouTube. Check it out! I especially enjoyed the music the orchestra played in the second week. So beautiful and wonderful to play. One of the pieces is on <https://www.facebook.com/photo.php?v=10151583775127153> You will also find a couple of the pieces played in the faculty concert.

This year, we hope to increase our membership and get to know the members we do have better. Please wear your name tags (don't forget to leave them at the end of the night!) Too, we hope that those of you who play with a group will get out and play at the libraries, malls, or anywhere you can set up your stands. **then**, tell us about it! We want to give everyone a spot in the newsletter... and maybe get some new members. It is amazing how many people say that they used to play the recorder a little when they were younger. Playing is a wonderfully rewarding activity and we need to remind them of that!

Andy Dykes is working of the OCRS workshop to be held sometime in February. We sincerely hope that all of you will attend!

OK, let's get started! Hope to see **all** of our members in September. (I really hope to be there, but I will be RVing it back from Iowa. We plan to get in early that Friday, but with an RV, you never know what might happen!) Take care, all of you! Remember, if you need to car pool, let us know. We will see what can be done!

Jo Redmon

Announcements

Time to pay your dues!

A membership application is included in this newsletter. Please pay your dues in September or early October. You can mail your completed application to me with your check or give those items to me at the September or October meeting. You can also pay in cash at the meeting if you prefer that to writing a check. If you pay in cash, please provide me with a completed application when you give me your money.

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.

Susan Mason, Treasurer

Prelude

We encourage any and all members to consider playing at our monthly Prelude- where else can you find such a supportive and appreciative audience? If interested please contact Andy Dykes:: adykes@cox.net, 949-859-0216 or see him at the next meeting.

Refreshments

We want to thank Gwen Rodman and Win Aldrich for providing the refreshments for the June 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 September meeting will be supplied by Susan Mason.

Announcements

Thank you all to those who have kindly provided refreshments for last year: Hans & Sylvia Huygen, Gwen Rodman, Tom Hall, Jean Lowe, Rosellen Gates, Bev Simmons, Gloria Martin, Win Aldrich, Shauna Roberts, David Malueg, Anna Hull, Susan Mason, Nan and Steve Myers, Jo Redmon, Shirley Hager, and Cynthia Thornburg.

If you are willing to provide refreshments for a meeting, please contact: Jim Forrest jimfo9@earthlink.net, 626-333-3443 or catch him at the next meeting to sign up.



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 September 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 Win or to Carol Jacoby, OCRS's Publicist and Webmaster.

The Recorders Plus Workshop

performing as La Mer Consort will start it's fall session on September 18, 2013 as part of the South Bay Adult School. The class is directed by Brenda Bittner and meets at Mira Costa High School. Participant level is intermediate/advanced but beginners who read music can be accommodated. Registration is online or at The first class. Call Brenda at 10-378-8750 if you have any questions. Please join us for a fun time playing recorder."

Brenda Bittner

Music Availability

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

If your computer for some reason lacks a program for reading PDFs, click [here](#) to obtain the copy of Adobe Reader

applicable to your computer system — select operating system, language, and version and then click on “Download Now”.

Request for Submissions

Do you have any ideas for newsletter articles, notices of upcoming concerts, looking for recorder playing group members, need to carpool, corrections, items to sell, or suggestions for improvements- please contact Win Aldrich, winaldrich@earthlink.net, 909-625-7722

Recorders For Sale

Tenor Kung Model III, Pristine condition, olive wood, 2 keys \$1200

Tenor Mollenhauer Model III, Pristine condition, Palisander 2 keys \$800

Tenor Huber Model III, Pristine condition, American cherry, no keys \$600

Great Bass Mollenhauer Canta, Pristine condition, maple, 9 keys \$1800

Great Bass Kung Model II, Pristine condition, Iroko, 6 keys \$1500

Insurance and postage will be added.

Contact: marcywright@ptd.net

2013–2014 OCRS Calendar

2013

Conductor

September 13	Russell Wilson
October 11	Susan Hungerford
November 8	Bianca Hall
December 13	Sally Price

2014

Conductor

January 10	Janet Beazley
February 14	Brenda Bittner
February 22	Tentative date for OCRS Workshop?

2014

Conductor

March 14	Alexandra Opsahl
April 11	Inga Funck
May 9	Rotem Gilbert
June 13	William Nicholls with members meeting and officer elections

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.

Being all you can be



Reprinted
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francesblaker@
sbcglobal.net

What keeps you from being the musician you want to be?

Asking yourself (or a kind listener) some to-the-point questions can help you pinpoint areas of your playing that do not satisfy you and need improvement. The answers to these questions can help direct your efforts during practice sessions. Keep in mind why you like to play music. For most people, music-making is more pleasurable and satisfying when it sounds good, flows well, and feels easy. Doing some technique work on a consistent basis can help.

So, once again, what keeps you from being the musician you want to be?

Your playing does not sound good

Improving your sound (tone) is not difficult to do. It requires only that you do some consistent blowing practicing. This does not need to be drudgery. In fact, it can be very enjoyable and relaxing—or energizing, depending on how you choose to work.

Another advantage is that blowing work seems to increase the amount of oxygen in your blood, and this is good for your brain.

Blow well from your abdominal muscles, then relax and expand to inhale. It is so simple, and makes the body feel good. It also wakes you up if you are sleepy.

Here are three basic breathing/blowing exercises that, if you practice them briefly several days each week, will improve your tone. With improved breath control your intonation will also improve.

1a. The Ocean Wave (without the recorder). Stand well. Make the sound of an ocean wave rushing up onto the beach and then receding. Use a long "sh" sound: shhhhhhHHHHHHhhhhhhh

Notice that, if you do this strongly and sound just like a wave, you will be using your abdominal muscles to blow. You will be able to feel this most clearly at the end of the wave. As you come to the end of the wave, freeze! Don't move at all for a moment. Then, relax. Your body will breathe for you, without the slightest effort from you. Voila!

This relaxed breathing will only bring a small amount of air into your lungs. After your second ocean wave, freeze, wait a moment, relax, and continue to expand—to the sides, to the lower back, and the lower ribs. Now you will be ready for . . .

1b. The Arch (with a recorder). Blow a mid-range note beginning with the faintest sound, swooping up (like the wave rushing up the sand), then receding. The aim is to let the arch take up most of your breath, to make a smooth arching shape, and to

make the beginning and end very quiet and the middle as loud as you can without breaking the note (squeaking or shrieking).

1c. The Long Tone. Long tones help us learn to play straight, pure tone. (Vibrato can be learned and used later but will never sound good on a feeble, un-purposeful tone.) We want these tones straight, but when a player tries to hold the tone straight, it is actually more likely to quiver because of excessive muscle use. To learn to play straight tones freely, begin with very short tones (we can call these micro-long tones). Play a mid-range note for one second (you can turn on your metronome to 60 and play for one click, stopping just before the second click occurs). Play tones for two seconds, for three seconds, four seconds, etc. If any one of these tones is quavery, repeat that length (or shorter), making a free gesture of air from the abdominal. If you practice this for a few minutes several days each week, you will soon be able to play straight tones of reasonable length (eight or more seconds). If you have trouble getting enough air to blow for eight seconds, make sure to get rid of stale air before you begin (make an ocean wave to do this), then relax and expand to inhale. Blow from your abdominal muscles to form the long tone. This does not mean tighten your abdominals and push hard. It means that the impulse to blow comes from low in your abdominal muscles.

Keep in mind why you like to play music. For most people, music-making is more pleasurable and satisfying when it sounds good, flows well, and feels easy.

Keep in mind why you like to play music. For most people, music-making is more pleasurable and satisfying when it sounds good, flows well, and feels easy.

You make a lot of mistakes

Recorder players make mistakes either because they don't really know their fingerings well enough (see **2** below), or they haven't really taken in what is written on the page (see **3** below).

2. Practice scales and other patterns to learn your fingerings securely. Play these slowly and accurately. You will be able to play much faster in music if you are used to playing notes accurately. Stick with a certain scale or pattern until it feels very easy to play and you are able to keep your hands relaxed and comfortable. There are many books of scales and other patterns available, but two are *G. Rooda: Dexterity Exercises and Dances* (available for F or C recorders), and M. and R. Donington: *Scales, Arpeggios and Exercises for the Recorder*.

3. To play accurately you must know exactly what notes are written on the page and how long each should be. There are many ways to improve your reading skills. Here are a couple of them.

First of all, doing the type of work listed in **(2)** will help your sight-reading almost immediately—you will get two improvements from one set of exercises!

Do a little sight-reading each time you practice. You can play a short piece or something longer, as you wish. Choose a piece that is easier than the music you usually play. Play slowly enough to read both rhythm and notes accurately. Focus your mind on your task and listen to yourself. Can you play your chosen piece without mistakes? If not, choose an easier piece. As you improve your reading (and concentration) skills, you can use more difficult music. Keep a list of pieces you use for sight-reading in a notebook to track your progress. This is a great way to actually see your development and can be used for all the exercises I have mentioned.

You can't get your fingers and/or tongue to move fast enough

To increase overall speed, practice patterns, gradually increasing your speed. A metronome is an invaluable tool. Here are a few ways to work. There are many more.

4a. Practice tonguing various syllables so that you really know how to do them. If you don't have a teacher who can help you with this, you can find information and exercises in my book *The Recorder Player's Companion* or in volume one of Walter van Hauwe's *The Modern Recorder Player*.

4b. Choose a scale or other pattern. Find a speed on the metronome at which you can easily play your pattern. Play the pattern several times, moving the metronome to a faster speed each time. Continue until you are playing a little faster than you are comfortable, but are still able to play accurately. You can make a note of this tempo in your practice notebook. Next time you do the exercise,

start a few metronome markings slower than your last speed and try to beat your record.

4c. Choose an etude or a part of a piece you are working on that has many notes of the same value. Play the first five notes; then begin on the fifth note and play five notes again. Keep doing this until you reach the end of the passage. Play faster than you would be able to play the entire passage, but make sure you can play each five notes accurately and comfortably. You can vary this exercise by playing three notes or six notes at a time.

Your playing sounds stiff

This is probably because your tonguing is unrefined and perhaps also clumsy. Practice articulation syllables as in (4a). But to add suppleness to your overall sound, you should also add some blowing sense: in each phrase you must carry your air from the first note to the last, as well as using good articulation.

5. Play a phrase of music, first completely slurred, focusing on blowing smoothly from note to note in one fluid line. Now play the same phrase again, blowing in the same way but adding articulation (tonguing).

By taking some time several times a week to work on the areas discussed above, you will make your playing sound better and feel easier. You will have more fun. Even just 15 minutes a day, four times a week, of this type of technique work can have a marked effect on your playing. Doing this will make your playing more enjoyable and satisfying, and you can use all the rest of your practice time for anything you like!



Concerts

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

SATURDAY, SEPTEMBER 7, 7:30 PM

The California Chamber Orchestra, featuring Jeremy Kurtz-Harris, double bass.

Dana Zimbric conducts the California Chamber Orchestra in a program that explores the lyricism of Italian music. Guest soloist is Jeremy Kurtz-Harris, Principal double bass of the San Diego Symphony.

Old Town Temecula Community Theater
42051 Main Street,
Temecula CA 92592

Event Phone: 866-653-8696

Ticket Information:

7 concerts for \$125 or 5 concerts for \$100.
Individual tickets (available 8/1):
Adults \$30, Seniors \$25,
Student Rush (day of performance) \$10.

SUNDAY, SEPTEMBER 15, 7:00 PM

Early Music Concert

Benefit Concert — Instrumental & Vocal Music by Arcadelt, Bach, Buxtehude, Dowland, Handel, Lasso, Obrecht, and other 13th – 18th century composers.

Performed by volunteer musicians from within and around the Ascension Lutheran Church community. Small choral groups and solo ensembles, a brass quintet, and organ and piano contributions. This yearly returning event features small groups performing madrigals, some sacred music, a brass

quintet, and keyboard music in the beautiful acoustics of Ascension Lutheran Church.

Admission is free. A donation of \$10 is suggested at the exit to benefit Habitat for Humanity

Ascension Lutheran Church
26231 Silver Spur Road
Rancho Palos Verdes CA 9027

SATURDAY, SEPTEMBER 21, 6:30/7:30 PM

Manhattan Beach Community Church Organ Celebration Concert

MBCC celebrates the 40th anniversary of the installation of the Schlicker Organ with a concert by the Celebration Orchestra, a group of professional musicians, under the direction of Rob Istad and Lee Lassetter, MBCC Organist.

The Program will feature: Four Seasons by Antonio Vivaldi, 2 organ concertos by Handel, on Organ Concerto, Op. 137 by Joseph Rheinberger.

Tickets will benefit local benevolences.

More information at www.MBCCShipmates.com.

The concert begins at 7:30 PM preceded by a discussion of the music at 6:30 PM

Manhattan Beach Community Church Sanctuary

303 South Peck Avenue,
Manhattan Beach CA
Event Phone: 310-376-6032

Ticket Information:

\$100 for Patrons which includes a reception after the concert with dignitaries and priority seating, \$25 for reserved seating

Concerts

SUNDAY, SEPTEMBER 22, 2:00 PM

**Los Angeles Recorder Orchestra
Presents Ayre Conditioned**

Conducted by: Tom Axworthy

This program offers a wide variety of music including: Several works by Beethoven, including a suite of short dances, and the Sextett, Op 71.

Several works by Andrew Charlton, one of Fullerton's most important teachers of early music at CSUF (and other locations), including his Ayre Conditioned, Pipe Dreams, and Blues in Retrospect. Two pieces by Peter Seibert, an important director of early music in the Seattle area, including his arrangement of Brazil, and Festival Music for Recorders, written for a festival last summer in Portland. Seibert was presented with a special award at the festival by the American Recorder Society.

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

Free Concert. Donations Appreciated. For further information, www.larohome.org or call Tom Axworthy (Music Director) 562-773-2265

SUNDAY, SEPTEMBER 22, 6:00 PM

**Tesserae
Corporal Simon & Good Neighbor Roland**

Tesserae is an LA-based period instrument ensemble specializing in music from the early 17th century.

Tesserae welcomes you to celebrate the start of our second season with a light-hearted concert at the beautiful Folly Bowl, a natural amphitheater nestled in the foothills of the beautiful San Gabriel

mountains. Our program will feature some of the most bizarre and quirky pieces of the Renaissance and the Baroque, from the slightly obsessive compulsive canzoni by Vierdanck to the flamboyant and fantastic instrumental sonatas by Castello. Please bring a picnic to enjoy as the sun sets! Free entrance. Suggested donation of \$15.

Folly Bowl, 1601 E. Loma Alta
Dr., Altadena, CA 818-754-8660

SUNDAY, SEPTEMBER 22, 7:00 PM

Bach Cantata Vespers Concert

Gottes Zeit ist die allerbeste Zeit (God's Time is Best, BWV 106): featuring the 24-voice Cathedral Singers auditioned adult choir, four soloists, an orchestra, and William Heide at the organ.

No charge, but a freewill offering is appreciated. Childcare is available for children under age 5.

St. John's Lutheran Church, Sanctuary
185 S. Center St.,
Orange CA 92866

Event Phone: 714-288-4433

SATURDAY, SEPTEMBER
28, 2013 8:00 PM

**Musica Angelica Baroque Orchestra
Evolution of the Violin in the Baroque Era**

Cynthia Roberts, violin, William Skeen, cello, Avi Stern, keyboards.

A guided expedition through the music of the Baroque, highlighting the tools and techniques that inspired the masters of the era.

Pasadena Neighborhood Church, 301 N
Orange Grove Blvd, Pasadena, CA 91103

Concerts

Tickets: 29.75 / 38.25

http://www.musicaangelica.org/uploads/2013_Order_Form.pdf

SUNDAY SEPTEMBER

29, 2013, 3:00 PM

Musica Angelica Baroque Orchestra Evolution of the Violin in the Baroque Era

Cynthia Roberts, violin, William Skeen, cello, Avi Stern, keyboards.

First Presbyterian Santa Monica,
1220 Second Street,
Santa Monica, CA 90402

Tickets: 29.75 / 38.25

http://www.musicaangelica.org/uploads/2013_Order_Form.

SUNDAY, SEPTEMBER 29, 4:30 PM

Los Angeles Recorder Orchestra Presents: Ayre Conditioned

Conducted by: Tom Axworthy

This program offers a wide variety of music including: Several works by Beethoven, including a suite of short dances, and the Sextett, Op 71.

Several works by Andrew Charlton, one of Fullerton's most important teachers of early music at CSUF (and other locations), including his Ayre Conditioned, Pipe Dreams, and Blues in Retrospect. Two pieces by Peter Seibert, and important director of early music in the Seattle area, including his arrangement of Brazil, and Festival Music for Recorders, which he wrote for a festival last summer in Portland. Seibert was presented with a special award at the festival by the American Recorder Society.

The 25-member ensemble will be playing all the various sizes of recorders, from the smallest (the 9-inch sopranino) to the largest (The SubGreatBass)

St. Andrew's Episcopal Church
1231 East Chapman Avenue,
Fullerton, CA 92831

Free Concert. Donations Appreciated. For further information, www.larohome.org or call Tom Axworthy (Music Director) 562-773-2265

LOOKING AHEAD TO OCTOBER: FRIDAY, OCTOBER 11, 8:00 PM

USC Thornton Baroque Sinfonia

Music Director Adam Gilbert leads the USC Thornton Baroque Sinfonia in an evening of early music masterworks titled Napoli! Baroque Music from the New City.

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

Free. More Information: muspub@usc.edu



2013–2014 OCRS Membership Application

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

(Note: Your e-mail address is needed in order to send you the monthly newsletter.)

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

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

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

If you are not willing to print your own sheet music, please consider adding a tax-deductible donation above to defray OCRS's photocopying costs. (Estimated cost to photocopy music for one person is \$2 per meeting. 10 meetings per year/\$20.)

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

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

Thanks for your support!

Please visit the OCRS website at www.ocrecorder.org.

**OCRS is a tax-exempt Section 501(c)(3) organization and has comparable tax-exempt status under California law. Any amount over your membership fee may be tax-deductible.

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. \(pdf\)](#)

PLACE
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HERE

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

Orange Country Recorder Society

