



Orange County Recorder Society Early Music Newsletter

October 2013 • Volume XXXX • Number 2

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Our second meeting of the 2013–2014 season is

FRIDAY, OCTOBER 11, 2013

Prelude: 7:20 PM *Zip Code Boogie* with the composer,
Charlotte Van Ryswyk, along with Jo Redmon,
Susan Mason, Joe Whiting, and Win Aldrich

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

Susan Hungerford to Conduct



Susan Ullom Hungerford earned her B.A. in Music History at Butler University in Indianapolis. Susan has had experience in all areas of the music world. Within the handbell world, she was the Handbell Music Editor for the Lorenz Corporation, in Dayton, OH. In addition to this, she was the Director/ Founder for the Indianapolis Handbell Ensemble — a group known internationally for their demo recordings for several publishing companies, including Lorenz, Hope Publishing, and Warner Brothers Publishing. She has directed festivals throughout the United States for groups from 30–1500 ringers. Susan also has several compositions and arrangements for handbells in print, with several publishers. After moving to Orange County in 2004, Susan began working full-time with Opera Pacific as the External Affairs Associate as well as Director of Education, overseeing Opera Camp and the Docents. Susan currently teaches piano and clarinet at Coast Band Music, and is on the Board of Directors of the Orange County Recorder Society as Vice-President-Membership

Carol Jacoby will not be available to upload Susan's music selections to the OCRS web page this month, so we will be sending the music by email—so keep an eye out for this.

President's Letter

This meeting this month will start with a Prelude, Zip Code Boogie, and Susan Hungerford, our conductor this month, will also lead the membership in the piece to start the evening. It is light and fun and the composer-Charlotte Van Ryswyk from Claremont -will be in attendance! For you ARS members, this piece was honored as the ARS Members Library selection for the Fall 2013 issue of American Recorder Please bring your copy if you have it, just in case we need some extras. Thank you.

Last month it was a pleasure to have one of our new members, Russell Wilson, lead us with a wonderful selection of music and several arrangements he did for us that made a fun evening of playing together. I forgot to acknowledge Susan Mason last month for the goodies. The cake and the cookies were delicious! This month members of Rosellen's Windsong Group will be supplying the refreshments. We are always looking for volunteers to bring light refreshments for the break and if it is your turn, please see Jim Forrest to sign up.

Again, we need new members. If you know of anyone who plays but hasn't joined, try to get them to come. It's fun playing with a large group! And don't forget to pay your membership dues.

There are quite a few recorder players featured on the internet. Have you checked them out yet? Hanneke van Proosdij has several pieces (<http://www.youtube.com/watch?v=zuvk8TSl2qI>). She really is a fabulous player. Glen Shannon who will be co-directing our Workshop in March (<http://www.youtube.com/watch?v=hjg6-H7iE2E>). And LARO has several videos also. Here is one entitled Bohemian Rapshody (<http://www.youtube.com/watch?v=8e942FFKycw>).

Do see what you can find and let Win know so that we can publish some of the websites. In a similar vein, one of the best web sites for downloading free music is at the Internet Music Score Library Project, <http://imslp.org>, where scores and parts from almost any composer and time period you can think of are available—free.

Is anyone interested in an OCRS t-shirt? I am thinking of a green background featuring our beautiful logo done by Steve and Nan Myer's daughter. If you are interested let me know and what size so I can start to look into this for pricing. It would be wonderful if we all had one to celebrate our 40th Anniversary next year.

Hope to see you in October!

Jo Redmon

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

Announcements

Prelude

The Prelude for October will be “ Zip Code Boogie” composed by Charlotte Van Ryswyk of Claremont who will be with us for the evening. This piece was selected by The American Recorder Society and included in the Fall issue of American Recorder in their ARS Members’ Library Series. Playing will be Jo Redmon, Susan Mason, Joe Whiting and Win Aldrich. Following the Prelude all members will be lead in a group playing session.

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 Susan Mason and Sean Lieblang 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 October meeting will be supplied by Members of the Windsong Group..

If it is your turn 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.

Announcements

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

2013–2014 OCRS Calendar

2013

October 11
November 8
December 13

Conductor

Susan Hungerford
Bianca Hall
Sally Price

2014

January 10
February 14
March 8

March 14
April 11

Conductor

Janet Beazley
Brenda Bittner
OCRS Workshop,
Greta Hryciw & Glen Shannon,
co-leaders
Alexandra Opsahl
Inga Funck

2014

May 9
June 13

Conductor

Rotem Gilbert
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.

Don't Waste Your Time Practicing!

by Ken Andreson

This article is taken from American Recorder Vol. XXXII, No. 4 (December 1991), pp 7-10

BASIC THOUGHTS:

- *Practice for perfection!*
- *Do not practice mistakes.*
 - *Set realistic goals — then achieve them.*
 - *Keep a positive attitude — eliminate negative thoughts.*
- *The only limitations to what you can achieve are those you impose upon yourself.*

If you're like me, you don't have an unlimited amount of time to spend practicing. You need down-to-earth ideas for increasing your practicing efficiency- basic routines that lead to the ultimate improvement of your playing ability

The use of basic routines insures that your skills are developed systematically, with attention paid to all aspects of playing. Warm-ups are designed not only to get your mind and body working efficiently for that particular session, but to develop automatic operations that will give you greater facility all the time.

Technically, the playing of music involves nothing other than going from any one note to any other note. It is the ease and facility with which you do this that govern how well you sight-read and, ultimately, how musically you can play.

By developing automatic systems, such as memorized scales and arpeggios, you begin reading notes in larger and larger groups, with your fingers automatically going through their routines. This is

analogous to learning to read words rather than individual letters, and phrases rather than individual words.

When these systems are in place, your mind is free to concentrate on the musical aspects of your playing, rather than worry about fingerings. The next time you see Itzhak Perlman playing, notice his expression. Do you

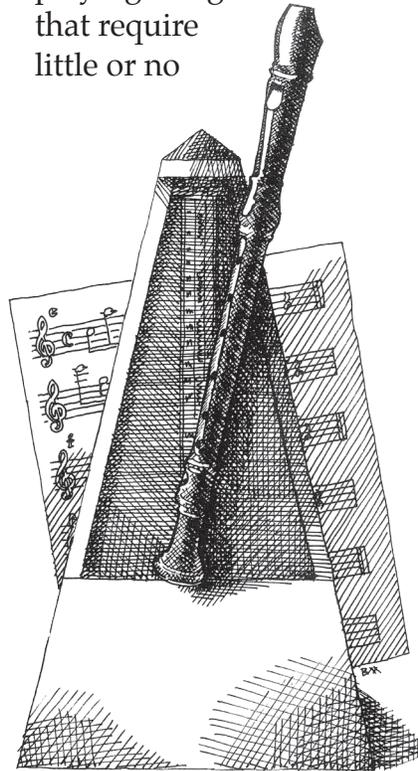
think he is worrying about where his fingers are going? He may have developed his technique beyond what you or I ever will, but we are working towards the same goal.

WARM-UP ROUTINES

1. Begin with basic skills for warming up—all of which should be played from memory:
 - Scales—including chromatics.
 - Scale patterns.
 - Chord arpeggios.
 - Varied articulations.
 - Combine scales with arpeggios.
 - Move chromatically from one to the next.
 - Move through the circle of fifths from one to the

next, using dominant chords as a bridge.

2. Keep your fingers, tongue and diaphragm working in a relaxed fashion by playing things that require little or no



intellectualization.

3. Continue by expanding these skills: Learn new scales and arpeggios. Create scale pattern exercises (scale pattern: go up two notes of the scale, down a note, up two notes, down a note ...). Increase speed and accuracy of old patterns.

4. Move on to written exercises and/ or repertoire.

REPERTOIRE PRACTICE ROUTINES

There are many different ways to approach the practicing of repertoire. We will look at a few of them. When practicing, it is important to establish routines, but it is also important to vary those routines. Approaching problems from different aspects will help you stay fresh.

1. **Practice an entire piece without stopping.** When playing a piece for the first time, it is a good idea to get the feel for an entire piece before dealing in detail with small parts. Later on, when you are becoming familiar with a piece, it is also important to have the experience of playing from beginning to end without stopping, as though you were actually performing. It requires a rather different mindset, good concentration, and does not happen automatically. To attempt a performance without having accomplished

this beforehand is to invite disaster.

2. Practice an entire piece, stopping to repeat five or six times the spots where mistakes occur. This is a combination of practice techniques, designed to transfer learned skills and note combinations from short-term memory into long-term memory while still maintaining the continuity of the entire piece. It employs the principle of frequent reinforcement, which causes us to retain information and skills over ever-increasing periods of time.

3. Practice with a metronome. The purpose of the metronome is to control your practice tempo and to keep you from rushing. When practicing, most of us tend to continue to play at the same level of insecurity, which is achieved in part by constantly increasing the tempo. As a result, we continue to play the same mistakes faster and faster, getting very good at them in the process.

By using the metronome correctly, you will practice at a constant tempo, playing correctly and comfortably, and

going faster only when you make a conscious decision to do so. Thus, the metronome becomes a valuable tool for organizing systematic improvement in your playing and for objectively gauging your progress.

At the end of a practice session, rather than just experiencing a vague sense of having spent time with a piece of music, you know exactly where you started and how much you improved. It is like a pat on the back or a gold star from the teacher. The sense of accomplishment that you feel is what will give you the satisfaction and the drive to want to continue your practicing. Proper use of the metronome can do more for your playing ability than any other single practice technique! The procedure is as follows: Find a tempo which is slow enough to enable you to play a passage technically correctly and in a relaxed manner—*no matter how slow that is!*

Increase the tempo one notch on the metronome, *but only so long as there are no mistakes! Do not practice your mistakes!*

Repeat the passage at the new tempo until the same degree of relaxation and perfection is achieved.

Continue this process until the desired tempo is reached.

You will find yourself backtracking in your practice from day to day; beginning from a point which, while beyond yesterday's start, is somewhat short of yesterday's finish. However, each day will bring with it small increments of measurable improvement

4. Practice without the metronome, but at a steady tempo. The metronome should be a tool, not a crutch. By alternating playing with and without the metronome, your sense of absolute tempo will be heightened, and your ability to maintain a steady tempo will be enhanced.

5. Practice with rubato.

Actual musical performance should rarely, if ever, be woodenly metronomic. One of the disappointments of computer music is its unfailing accuracy, with human warmth and spontaneity being sacrificed on the altar of perfection.

The use of rubato, or intentional small increases and decreases in tempo, gives life to your playing, and helps to bring out the important moments in the music. Develop this skill and use it wisely.

6. Slur everything. Allow your fingers to do your articulating and to be your metronome, while at the same time listening closely for noises between notes—transient tones caused by imperfect finger coordination. Since it is somewhat more difficult to lift a finger than it is to it down, the lifting of a finger frequently lags a bit behind the placing of the next finger, thus causing these transient tones. Slurring exposes these coordination problems, which are frequently covered up by articulation. This practice technique should be used, with and without the metronome, in repertoire and also during warm-ups.

7. Isolate problem spots. Locate the spots where mistakes are occurring. Break the problem into its basic components: notes, rhythm, articulation, etc.

Say the rhythm using articulation syllables (ta-ta-ta, for instance). Experiment with different articulations. Try singing rhythmically on pitch—this practice will help to develop not only your vocal ability, but your inner hearing and recorder intonation. Start and stop at different spots within and outside of the problem, dealing with various fragments. Rebuild these various fragments in different ways, thus shedding new light on the problem. Create your own exercise pieces from the thorniest spots. With the aid of the metronome, bring these spots up to the tempo of the entire piece.

8. Memorize something. Memorizing causes you to become so familiar with a piece of music that you can begin to play it without worrying about what finger you will be moving next. Technically, your playing takes on an automatic nature. It is this automatic playing, analogous to our ease of speaking, that enables us to be most expressive.

9. Tape record your playing.

You will discover all kinds of things about your playing that you never knew before. If you listen analytically, you will know what needs to be improved and what sounds good. You will find surprises both ways!

None of the foregoing should imply an exhaustive analysis of all that practicing can and should be. I'm sure that you can and will add to and modify my suggestions in many ways. Good! That means you are thinking creatively about practice possibilities, and the ways in which they might enhance your own abilities and practice efficiency.

Ken Andresen is the music director of the Recorder Society of Long Island and teaches instrumental music in the Half Hollow Hill Public Schools. He directs the Baroque ensemble Polyphony.



Excuses

By now we all know why gamba foul up. flaunt their litany of self-justification on tee shirts and tote bags. It's time recorder players did the same. Here are some well-tested excuses.

Physical Defects (Human)

- My hands are too small to play tenor.
- My thumbs are too small to play bass.
- My fingers are too thick to play soprano.
- My thumbnail is too long.
- My thumbnail is chipped.
- My neck/back/ shoulders are killing me.

Physical Defects (Non-human)

- My recorder is cold / wet / sharp / flat / new / old and cranky / in need of voicing.
- My stand is too low.
- The lines are too close together.
- The notes are too far apart.
- Bar lines confuse me.
- Not having bar lines confuses me.
- I have coffee on my glasses.
- My pages got mixed up.
- My neck strap / thumbrest / chair is killing me.

Necessary Conditions

- I can only play alto clef on tenor recorder.
- I only read treble clef.
- I only play top line.
- I only play alto.
- I play alto, but only up to high D.

Impossible Conditions

- I get lost when I: read from a part, have to count rests, turn pages, listen to other parts, play a middle part.
- I can't: remember new fingerings in the heat of battle, keep the beat without tapping my foot, read up that fast, play in three flats, handle clef / time / key changes, read treble clef on bass recorder, breathe on a full stomach.

After the Performance

- I was worrying about that hard part in the next piece.
- I was still in soprano fingering from the last piece.
- I forgot to come in because I was too busy listening.
- I jumped to the wrong line.
- I picked up the wrong instrument.
- I always get nervous when I play top line.
- We were under-rehearsed.
- We were stale.
- They made me do the Telemann.
- The flash went off in my eyes.

Vital Questions

- Where are we starting?
- Where are we?
- There's an F# in this piece?
- What line am I on?
- What third page?
- Did you mean the very beginning?

Judith Anne Wink

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 October.

FRIDAY OCTOBER 4, 12:15 PM

Belrose Duo

Los Angeles Philharmonic Cellist DAVID GARRETT and Occidental Faculty Pianist JUNKO UENO GARRETT
Open Classical Crossroads' new Bach's Lunchtime Recitals in Torrance

David Garrett joined the cello section of the Los Angeles Philharmonic in February of 2000. Previously he was a member of the Houston Symphony, Assistant Principal of the San Antonio Symphony, and a member of the New Orleans Philharmonic. David also appears frequently as recitalist, chamber musician, and soloist, and is a frequent performer on the Los Angeles Philharmonic's Chamber Music Society and Green Umbrella concerts.

Junko Ueno Garrett has captivated audiences around the world with her colorful tone, poetry, expressiveness, dynamic technique, and wide range of repertoire. She began playing piano at the age of three, trained at Toho Gakuen School of Music in Tokyo, and received a Doctor of Musical Arts Degree from Rice University with John Perry. Junko is a faculty member of Occidental College and Kawai artist.

Free Event

First Lutheran Church & School
2900 W. Carson Street, Torrance CA

SATURDAY, OCTOBER 5, 8:00 PM

Cello Recital by Wen-Sinn Yang

A rare cello recital in the US by virtuoso cellist Wen-Sinn Yang from Munich, Germany.

Swiss-Taiwanese cellist Wen-Sinn Yang is Cello Professor & Vice President of University of Music and Performing Arts Munich, Germany. First prize winner, Geneva International Music Competition, 1991.

\$25 general seating

Herbert Zipper Concert Hall
200 South Grand Avenue, Los Angeles CA

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.

Free Admission

USC Thornton School of Music
University Park, Alfred Newman Recital Hall
Los Angeles, CA 213-740-5389

SATURDAY, OCTOBER 12, 8:00 PM

Glory of the Hapsburgs

Austrian recorder sensation Michael Oman with members of Musica Angelica play music by Schmelzer, Turini, Kerll, Uccellini, Frescobaldi, Falconiero, Merula, and Castello.

Music commissioned by Vienna's influential Imperial Court, featuring Austrian recorder sensation Michael Oman with members of Musica Angelica. Music by Schmelzer, Turini, Kerll, Uccellini, Frescobaldi, Falconiero, Merula, and Castello.

Concerts

Individual tickets \$45,\$35,\$25 seniors 10% discount. students \$15.

Members of KUSC and SCEMS \$35/\$25 /\$15.

For information and to purchase tickets, call (310) 458-4504 or on the web at <http://www.musicaangelica.org/tickets>

The Neighborhood Church
301 N. Orange Grove Boulevard, Pasadena CA

SUNDAY, OCTOBER 13, 3 PM

Glory of the Hapsburgs

Austrian recorder sensation Michael Oman with members of Musica Angelica play music by Schmelzer, Turini, Kerll, Uccellini, Frescobaldi, Falconiero, Merula, and Castello.

Music commissioned by Vienna's influential Imperial Court, featuring Austrian recorder sensation Michael Oman with members of Musica Angelica. Music by Schmelzer, Turini, Kerll, Uccellini, Frescobaldi, Falconiero, Merula, and Castello.

Individual tickets \$45,\$35,\$25 seniors 10% discount. students \$15.
Members of KUSC and SCEMS \$35/\$25 /\$15.

For information and to purchase tickets, call 310-458-4504 or on the web at www.musicaangelica.org/tickets.

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

SUNDAY OCTOBER 13, 7:00 PM

Bianca Hall: "Adoramus te, Christe: the grace of Christ through the music of Monteverdi and Schütz"

My 3rd DMA recital will feature sacred music for 1-6 voices and continuo on the

theme of Christ's birth and death and how it affected those who knew/know him.

Performers: Claire Fedoruk (Soprano), Bianca Hall (Soprano), Erick Rarick (Countertenor), William Rowley (Tenor), Joel Nesvadba (Baritone), Michael Geiger (Bass), Arthur Omura (Organ), Jason Yoshida (Lute)

Admission is free. Reception to follow.

Church of The Angels, 1100 Avenue 64,
Pasadena, California 323-255-3878

**SATURDAY, OCTOBER 19
& SUNDAY, OCTOBER 20**

Jouyissance Early Music Ensemble presents: Water Music

We are thrilled to announce Water Music, our first concert of the 2013-2014 Season. Be it a murmuring brook, a stormy sea, or the cleansing waters of baptism, water has been a constant theme of music both sacred and secular since the beginning of time. Opening with plainchant, and continuing through Palestrina's *Sicut cervus* and Monteverdi's madrigals, Jouyissance will present a concert both soothing and inspiring.

Saturday, October 19, 8:00 p.m.

Lutheran Church of the Master
10931 Santa Monica Blvd., W. Los Angeles, CA

Sunday October 20, 4:00 p.m.

Church of the Angels
1100 Avenue 64, Pasadena, CA

MONDAY, OCTOBER 21, 7:30 PM

Le Poème Harmonique presented by The San Diego Early Music Society

Enter a candle-lit realm of enchanted music and motion with Le Poème Harmonique. Their program is a celebration of Venice in

Concerts

the Golden Age of the Baroque, when art music and popular forms came together and mingled. From the madrigals of Monteverdi to the unjustly neglected music of Francesco Manelli, *Le Poème Harmonique* weaves a magical atmosphere, both auditory and visual.

Enter a candle-lit realm of enchanted music and motion as *Le Poème Harmonique* makes their San Diego debut. Their program is a celebration of Venice in the Golden Age of the Baroque, when art music and popular forms came together and mingled. From the madrigals of Monteverdi to the unjustly neglected music of Francesco Manelli, *Le Poème Harmonique* weaves a magical atmosphere, both auditory and visual. Starting as a regular concert, *Venezia dalle calli ai Palazzi* develops into a world apart, thanks to the stage direction of Benjamin Lazar, who has worked with the singers to recreate authentic baroque expressive gesture in performance.

Ticket Information: \$10 to \$35

<http://sdems.tix.com/Schedule.asp?OrganizationNumber=876>

St James by-the-Sea
743 Prospect Street, La Jolla CA 92037
619-291-8246

FRIDAY, OCTOBER 25, 8:00 PM

**South Bay Chamber Music Society
Presents Lucinda Carver and Friends**

Lucinda Carver, piano; Aimee Kreston, violin;
Andrew Picken, viola; and Cécilia Tsan, cello
perform Bach, Beethoven and Mozart.

Program:

Sonata in G Minor, BWV 1029 by J S Bach
Violin Sonata in G Major, Op. 30, No. 3 by
Ludwig van Beethoven

Piano Quartet in E Flat Major, K. 493 by
Wolfgang A Mozart
Free Event

Los Angeles Harbor College
Music Department Recital Hall
1111 Figueroa Place, Wilmington CA 90744
310-379-7055

FRIDAY, OCTOBER 25, 8:00 PM

**Pomona College Department of
Music Presents: Baroque Masters**

Performing music by Boismortier, Marais,
D'Anglebert, Corrette, Telemann and Bach,
JungHae Kim, harpsichord and Josh Lee,
viola da gamba will offer works by these
great composers from the Baroque period.

Ms. Kim's performances have been described
as "warm," "exquisite," and "inviting" and
have reached across the U.S., Europe and in
Asia. She's been heard as a soloist and with
numerous historical instrument ensembles
and is a member of the Bay Area period
instrument group Ensemble Mirable. Mr. Lee
is a collaborative artist and member of Atlantic
Baroque Orchestra and has performed with
the Los Angeles Philharmonic, Seattle Baroque
Orchestra, Arcadia Players, and Hesperus.
The Atlanta Journal-Constitution hailed his
"finely tuned" and "stylish playing." His
performances have been broadcast on NPR's
"Performance Today" and "Harmonia."

Free admission with open seating, no
tickets. Doors open approximately 30
minutes prior to performance.

Bridges Hall of Music
150 E. 4th St, Claremont CA 91711
909-607-2671

Concerts

SUNDAY, OCTOBER 27, 3:00 PM

**South Bay Chamber Music Society
Presents Lucinda Carver and Friends**

Lucinda Carver, piano; Aimee Kreston, violin;
Andrew Picken, viola; and Cécilia Tsan, cello
perform Bach, Beethoven and Mozart.

Free Event

Pacific Unitarian Church
5621 Montemalaga, Rancho Palos Verdes CA
310-379-7055

TUESDAY, OCTOBER 29, 8:00 PM

Juilliard String Quartet

Since its inception in 1946, the Juilliard String Quartet has made manifest the credo of founders Robert Mann and William Schuman to “play new works as if they were established masterpieces, and established masterpieces as if they were new.” In 2011, the JSQ and its recently appointed first violinist Joseph Lin were the subject of the film “Keeping Beethoven Contemporary” produced by Michael Blackwood productions. Our program will include: Bach – Art of the Fugue, Contrapunctus I-IV Jesse Jones – String Quartet No. 3:

“Whereof man cannot speak” and
Schubert – Quartet in G major, D.887.

Ticket Information: General: \$38.00
Student/Senior: \$28.00

Soka Performing Arts Center
Soka University of America
1 University Drive, Aliso Viejo CA 92656
949-480-4278

COMING UP IN NOVEMBER

SATURDAY, NOVEMBER 16, 7 PM

SUNDAY, NOVEMBER 17, 3 PM

Tesseractae Presents: De Profundis

Tesseractae welcomes you to an intimate concert featuring bass singer Brett McDermid. The program will feature some of the most beautiful chamber music from the early Baroque period, with a special focus on arias, motets and cantatas that feature the vocal type now known as the *basso profundo*.

This repertoire includes some of the most beloved vocal pieces of the early Baroque, including Heinrich Schütz’s celebrated *Fili mi Absalon*, as well as works by Tunder, Cazzati, and the little-known Sisto Reino. The vocal music will be supplemented by a dazzling display of the instrumental virtuosity that Tesseractae is quickly becoming famous for, with *stylus fantasticus* style sonatas and canzonas by Castello, Farina, and others.

Tickets: \$25, Students and Seniors \$20

Saturday, November 16, 7 pm

The Contrapuntal Recital Hall, Brentwood

The Contrapuntal Recital Hall is a private concert hall in Brentwood. All seats must be reserved in advance, and the address of the venue will be provided upon completed reservation. To order your tickets, please visit <http://www.brownpapertickets.com/event/463780>. You can also mail a cheque to Tesseractae at 1023 Emerson Street, Pasadena, CA 91106, and we will send you your tickets in the mail, or keep them for you at the door.

Sunday, November 17, 3 pm

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

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. \(pdf\)](#)

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Orange Country Recorder Society

