



Orange County Recorder Society Early Music Newsletter

2019-20 Calendar

Sept. 13	Russell Wilson
Oct. 11	Brenda Bittner And OCRS 45th anniversary celebration
Nov. 8	Tom Axworthy
Dec. 13	Sally Price
Jan. 10	Ramon Negron
Feb. 14	Ricardo Berón
Feb. 22	Spring Workshop Greta Hryciw and Miyo Aoki
Mar. 13	Alexa Haynes-Pilon
Apr. 10	Malachai Bandy
May 8	Alex Opsahl
June 12	Inga Funck

2019-2020 Officers

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Our next meeting of the 2019-2020 season is

Friday, November 8, 2019

7:30 pm Trinity Episcopal Church
2400 Canal Street in Orange, CA

Tom Axworthy to Conduct



Mr. Axworthy currently teaches the Collegium Musicum and Recorder Workshop for Rio Hondo College and has directed the Collegium for the Claremont Graduate School. He teaches regularly for the early music workshops presented by the San Diego Early Music Society, the Southern California Recorder Society, the San Francisco Early Music Society and the Idyllwild School of Music and the Arts (ISOMATA). He directs his own annual SCEMC Workshop in Renaissance Reed Instruments

and is co-director for the Canto Antiquo Workshop in Early Music and Dance.

Mr. Axworthy is the founder-director of the Southern California Early Music Consort and a member of the Renaissance Players, Harmonia Baroque and is a co-founder of Canto Antiquo. He also directs several other chamber ensembles in a wide range of musical styles. Mr. Axworthy has appeared as a recorder/shawm soloist with the Los Angeles Philharmonic as well as an oboe soloist with many local orchestras. He records for the Musical Heritage Society, Nonesuch, Dargason and Word Records. His early instruments and the SCEMC have been heard in numerous film and TV soundtracks.

Mr. Axworthy is the co-founder (with Lia Levin) and musical director of the Los Angeles Recorder Orchestra which is now in its 10th year. He also prepares many of the editions of renaissance, baroque, classical, romantic and modern music for LARO.

Time to Pay Your Dues!

If you have not already paid your 2018-2019 dues, please do so by mailing a completed membership application and your check to the OCRS Treasurer at the address shown on the application. The application is available at the OCRS website.

OCRS Web Site

Carol Jacoby has spent considerable time, effort, and talent on developing a web site for OCRS. The web site address/url is:

<http://www.ocrecorders.org>. Unlike the old address, this one has an “s” on “recorders”. Carol posts the pdf music files for each month’s meeting as well as other pertinent and useful information at this address.

Music Availability

Sheet music for each monthly meeting is available at the OCRS website, <http://www.ocrecorders.org>. The pdf files for the music are usually available a few days before the meeting.

Soprano players please also bring another size recorder and print the music for that part. This gives the conductor the opportunity to balance the parts for each piece.

Refreshments

We want to thank Win Aldrich, Mike Nicholes, Gwen Rodman, and Sandy Thompson for bringing refreshments for the October meeting.

Please contact Carlos Marques at c2recorder@yahoo.com or by phone at 310-833-9087 to sign up for your turn to support the group, or catch him at the next meeting to sign up for your turn. It’s also OK to bring something without signing up in advance.

President's Message

This month we have Tom Axworthy leading us, and he has a series of pieces from the Latin Mass. In that it has been 60 years since I have studied Latin, and not being of the Catholic, Episcopalian, or Anglican tradition, I was curious what the parts actually signified and what their history was. Well, this is what I found thanks to Wikipedia.

“In **music** the word **mass** is used for a piece of music, to be sung by a **choir**. The Roman Catholic, Anglican and Lutheran churches use this. There are two very broad kinds of masses: Those using the **Ordinary** are not linked to the Church calendar, they use the same pieces (and words) throughout the year. The **Proper** covers the parts of the mass that vary through the year. At the start, masses were sung in Latin or Greek. Examples of masses not in English include the **Deutsche Messe** by **Franz Schubert** or **A German Requiem** by **Johannes Brahms**.

The usual words that are set to music are known as the **Ordinary**. These are the words of the service which are the same every day. The Ordinary consists of five parts: Kyrie (Lord have mercy upon us....), Gloria (Glory be to thee....), Credo (I believe in God the Father....), Sanctus (Holy, Holy, Holy....) and

Agnus Dei (O Lamb of God...).

The words of the mass that are not from the Ordinary are called the **Proper**. These are words that may change in the service from day to day. The Proper consists of the Introit, Gradual, Alleluia, Tract, Offertory and Communion. There are also some words which are special for particular feast days.

In the **Renaissance** period church composers set the words of the Ordinary mass to music. This music was normally **polyphonic**: the different sections of the choir (**soprano, alto, tenor** and **bass**) all had musical lines which shared the melody and were of equal importance. The words of the Proper were not composed to special music. They were sung to **plainchant**.

During the last two centuries many composers have written masses which were not meant to be sung in a church service: they are written as concert pieces. Some of them are quite long and fill a whole concert program. Some of the most famous masses are by **Bach, Mozart, Beethoven, Schubert, Berlioz, Dvořák, Verdi, Bruckner, Fauré** and **Vaughan Williams**.”

So now I and you know. Hope to see you Friday November 8th.