



# Orange County Recorder Society Early Music Newsletter

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## 2019-20 Calendar

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

## 2019–2020 Officers

**President:** Win Aldrich  
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**Vice President, Membership**  
**Development:** Open

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Our next meeting of the 2019–2020 season is

Friday, January 10, 2019

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

## Ramon Negrón to Conduct



Ramón Negrón Pérez was born and raised in Puerto Rico. Mr. Negrón began his musical career at the age of 9. After graduating cum laude with his bachelor of music in viola performance from the Puerto Rico

Conservatory of Music, Mr. Negrón quickly moved into a position as a full-time musician. Mr. Negrón was a member of the Puerto Rico Symphony Orchestra for 16 years.

Now based in Southern California, he regularly performs with the American Bach Soloists in San Francisco. Mr. Negrón is currently an adjunct faculty member of viola and chamber music at the University of San Diego. He is the music director and

conductor of the Kensington Baroque Orchestra, where he began to develop an affection for recorder repertoire.

He is a former Conductor of the Overture Strings by the San Diego Youth Symphony and Conservatory, where he collaborated as a community artist teacher of the Opus Project, inspired by the success of the El Sistema movement in Venezuela. In addition, Mr. Negrón has served as guest conductor of the Greater San Diego Community Orchestra and the San Diego County Recorder Society.

Mr. Negrón has also had the pleasure of performing at numerous festivals throughout the world: Casals Festival Prades, France; Reina Sofia Summer Program in Santander, Spain; Luzerne Summer Festival in Albany, New York, the Festival of the Youth Symphony Orchestra of the Americas (FOSJA), Sonoma Bach String Workshop, Tafelmusik Baroque Summer Institute, Baroque Festival Corona del Mar and American Bach Soloist Festival.

## *Refreshments*

We want to thank Win Aldrich, Marcyn Del Clements, Susan Gawthrop, Jeff Holt, Gloria Martin, and Carlos Marques for bringing refreshments for the December meeting.

Please contact Carlos Marques at [c2recorder@yahoo.com](mailto: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.

## *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.

## *Time to Pay Your Dues!*

If you have not already paid your 2019-2020 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.

## *President's Message*

As we start a new decade, I want to wish each of you a Happy, Prosperous, and Productive New Year. Like so many of us I, too, made a list of resolutions for the new year. Among them was to enjoy (and practice more) making beautiful music. But before I started, I had to procrastinate some by going to my two favorite sources of inspiration to get me started. These are *The Charlton Method for the Recorder – A Manual for the Advanced Recorder Player* by Andrew Charlton --- available from Honeysuckle Music at <http://www.honeysucklemusic.com> and *Opening Measures – A Compendium of Practice Techniques* by Frances Blaker ---available from ARS

<https://americanrecorder.org>

The first is a wonderful collection of exercises, studies, etudes, and musical selections for C and F, as well as Bass recorders. The second

is a comprehensive collection of inspiring articles over the years from *American Recorder Magazine* which covers a broad range of topics including technique, practicing, articulation and intonation, airflow, speed and fingers, counting, big recorders, fancy stuff, groups and performance, and improvement.

From Frances' book on a "Basic Practice Plan" pages 20/21:

"First, you must know that most people learn best and make the most improvement if they do not spend too much time on any one specific thing. As soon as you notice your mind wander or your focus waver; as soon as you notice the first hint of new mistakes cropping up; as soon as you feel the minutest foreshadowing of frustration: you must move on to something else, or at the very least, take a new tack on what you have been practicing.

Don't just drive a piece of music into the dust. Come at it from many angles, focusing now on technique, now on phrasing, now on tone, now on speed, and so on—or move on to the next piece.

No matter how much or how little time you have, divide your practice session into three sections: Technique; Music; and Anything Goes.

Technique includes exercises you do for very specific skills, both as a warm-up and to improve your abilities.

Include at least one exercise each for blowing/breathing, for finger action, and for articulation (tonguing). This section can also include études and studies—pieces of music specially written to develop certain techniques.

The Music section covers all the music you are currently working on: assignments from your teacher, for example to master the notes of an Allegro; to work up your speed in a difficult batch of 16ths; to figure out where to breathe in an Adagio; to come up with your own ornamentation, and so on. During this part of practice, you will generally focus your efforts on mastering or improving some aspect of a piece of music. You may also want to play a whole piece through to see how well you do, and then focus on weak areas. Anything Goes includes sight-reading, playing just for fun, noodling around, picking out tunes by ear, improvising, and anything one is normally “not supposed to waste time on” in the traditional idea of practice. It’s just as important as the other sections and is vital to maintaining your sense of joy and imagination in your playing.

None of these sections should be left out. Each one will help you learn more about your instrument and improve your playing—even the last section, which is a very

important aid in keeping your music-making fresh and in counterbalancing any sense of drudgery you may feel in practicing.”

Again. Best Wishes for the New Year, and I hope to see you at our next meeting on Friday, January 10<sup>th</sup> when we will be introducing a new for us leader Ramon Negrón Pérez- a talented, skilled, and enthusiastic Baroque musician. Oh, and don’t forget to sign up for our annual recorder workshop on Saturday, February 22<sup>nd</sup> with Greta Hyrciw and Miyo Aoki – it should be great!  
–Win Aldrich