



# Orange County Recorder Society Early Music Newsletter

## 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 Negron
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—looking for volunteers

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### Treasurer:

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Our next meeting of the 2019-20 season is

**Friday, February 14, 2020**

7:30 PM Trinity Episcopal Church

2400 Canal Street in Orange, CA

**Prelude: 7:20** The Windsong Recorder group lead by Jim Forrest will be playing *Three Romantic George Gershwin Compositions for Valentine's Day.*



Born in Santa Fe, Argentina, Ricardo Berón was a registered nurse for over ten years before moving to Los Angeles. He holds a degree in music from Los Angeles Valley College where he was the recipient of the Arts Council Showcase Award for Instrumental Music for 2003-2004 and a finalist for 2004-2005. He is a former student of Lia Levin and is currently a player with the Los Angeles Recorder Orchestra (LARO) conducted by Tom Axworthy. Ricardo is president of Southern California Recorder Society.

## *Refreshments*

We want to thank Susan Gawthrop, Michele Goldstein, Mary VanCott-Hand, and Matt Ross for bringing refreshments for the January 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.

## *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.

## *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.

## *President's Message*

### **President's Message:**

February is always a busy month for OCRS. This month we have Ricardo Beron on the 14<sup>th</sup> leading the monthly meeting with his usual wonderful selection of music and the OCRS Annual Recorder Workshop is scheduled for Saturday, February 22<sup>nd</sup>. This year we have two excellent teachers and performers to lead us. Greta Hryciw, who was here in 2014, is from The Bay Area and many of us know her from the San Francisco Early Music Society's Recorder Workshops at St Albert's Priory in Oakland. Miyo Aoki from Seattle was here in 2017, and many of us know her from the Port Townsend Early Music Festival as well as St. Albert's where she will again be this July 12-18. There is still time to register for the OCRS workshop and take advantage of the Early Bird special of \$55 by February 15<sup>th</sup>.

Anne Timberlake, who was the co-leader of our 2017 recorder workshop with Miyo has several thoughts on why to attend a one-day workshop-

### **"The five things I wish every one-day workshop student knew**

I enjoy one-day workshops. They're an interesting middle ground between a chapter meeting and a full-on weeklong recorder extravaganza. You don't usually get the breadth and depth a weeklong workshop offers, but you do get the chance to devote yourself wholly to playing and learning for a full day.

So here are the five things I wish I could make sure every student knew before signing up:

**1) We're here to help!** Your clinician is not here to judge you, your playing, or your chapter's playing. We're here because we love helping people make music in community, and we want to grow your skills and deepen your enjoyment. We genuinely love what we do, and we're excited to introduce you to some of the music we love!

**2) You'll feel overwhelmed- or underwhelmed. Or both:** Of the one day workshops at which I've taught, the majority feature only one clinician. This means that players of many differing levels are together in one big group. It is therefore impossible for your clinician to select music at the perfect level for all members of the group (though we do have some tricks up our sleeves to help balance levels). Some of the music will be too hard for some of you. Concentrate on doing the best you can do in the moment, and remember that every person is at a different place on his or her musical journey, and that is 100% OK! Conversely, some of the music may feel too easy for some of you. Spoiler alert: No music is ever too easy for anyone. There is always something you can learn while playing. If a piece feels too easy, give yourself an extra assignment, like mentally tracking the alto part, or concentrating on producing your most beautiful sound.

**3) Try a little technique:** As a clinician, I always try to work a little bit of technique into my one day workshops, either formally or informally. And I highly recommend that students be on the alert for these technical nuggets. You can always play through music on your own, but technical expertise is part of what you pay a professional for.

**4) Go in with a goal:** When I recommend a one-day workshop to one of my private students, I will often either give them, or ask them to develop, a goal. This could be as simple as playing the last note of every piece, or trying out tenor on one piece. Talk to someone from another chapter (one day workshops often draw regionally) or sit next to someone you've never played beside before. Your goals are only limited by your imagination! But you'll get more out of a workshop if you go in with one.

**5) You'll get tired:** Most one-day workshops feature at least four 1.25 hour playing sessions, with maybe some technique mixed in. That is a lot more playing than most people do on most days, so by the end of the day, it is more than likely that you'll be both physically and mentally tired. Hopefully in a good way! But prepare for the fatigue, and cut yourself some slack as the day wears on. By 4:00 PM, you likely won't be as fresh or as sharp as you were at 9:00 AM, and that's OK. Making sure you have plenty of water (or, ahem, free coffee) to drink can help, as can reminding yourself to play in a relaxed way. And don't be afraid to take breaks when you need them: Your clinician understands, and will not be offended."

### **OCRS Membership Report**

We need to talk about the membership numbers in OCRS and their impact on the viability of OCRS. OCRS has a long and successful history, having been an active chapter for 45 years now. A decade ago in 2009-2010, we had 71 members, and at this point for 2019-2020, we have 46. This downward trend is not unique to our chapter in that it is reflected in chapters across the county as aging members no longer are able to play or travel, and younger potential members' lives are too

busy to make a commitment. Clearly this has a dramatic effect on the finances of OCRS as a self-supporting organization that is able to bring first class conductors to lead us at our monthly meetings. We need your help in bringing in friends and playing partners. We have always had the offer that if one signs up as a new member after January, we provide a one-half fee membership, which would now be \$25. In addition, Susan Mason and I have pledged over the last several years that we would personally cover one-half of the membership fee in an effort to encourage new members- that is \$12.50 for the balance of the season- what a bargain! Additionally, OCRS is an all-volunteer organization, and we need members to stand up and volunteer for Board Member positions. A number of us have served for many years, and it is time for new blood, thoughts, and leadership.

Hope to see you the 14<sup>th</sup>, and the 22<sup>nd</sup>.

– Win Aldrich