



Orange County Recorder Society Early Music Newsletter

April 2018 • Volume XXXIV • Number 8

2017–2018 Officers

President

Win Aldrich

winaldrich@earthlink.net

909-625-7722

Vice President, Membership Development

Open—looking for volunteers

Vice President Hospitality

Jim Forrest

stringpresser@earthlink.net

626-333-3443

Secretary/Newsletter

Open—looking for volunteers

Treasurer

Susan Mason

smmesq@prodigy.net

949-733-3397

Workshop Program

Win Aldrich, Coordinator

winaldrich@earthlink.net

909-625-7722

Gloria Martin

gmartin31@verizon.net

909-626-5001

Lee Waggener

wagglee@gmail.com

909-624-0236

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909-624-0236

Gwen Rodman

grod3608@aol.com

909-981-1633

Publicist/Webmaster

Carol Jacoby

cjacoby@jacobyconsulting.com

562-429-4184

Our next meeting of the 2017–2018 season is

FRIDAY, APRIL 13, 2018

Prelude: 7:20 PM

The Claremont Early Music Ensemble will play selections of “Ave Maria” from over the centuries.

Meeting: 7:30 PM

Trinity Episcopal Church

2400 Canal Street in Orange, California

Inga Funck to Conduct



Born in Hamburg, Germany, **Inga Funck** grew up in a musical family and played recorder from early childhood. She studied historical recorders and flutes with Peter Holtslag at the Hochschule für Musik und Theater, Hamburg, and participated in many workshops throughout Europe. Funck has been featured in solo performances and period instrument ensembles in Germany, Austria, Hungary, Denmark, and the Netherlands. Aspiring to find a balance of appreciating the past while engaging the present, she sets high standards in the authenticity of her early music performances and at the same time is expanding the musical dimension of the recorder into modern days. Performances with members of the Los Angeles Philharmonic in the Walt Disney Concert Hall have included the contemporary piece by György Kurtág, *Quasi una fantasia*, conducted by Esa-Pekka Salonen and Bach’s Brandenburg Concertos conducted by Giovanni Antonini. She has performed as a member of the Los Angeles Opera, the Los Angeles Chamber Orchestra, *Musica Angelica*, and is a founding member of *Les Folies*, a recorder ensemble, playing at the Microfest at REDCAT. Ms. Funck is a founding member of *Les Surprises Baroques* and serves as the Managing Director of the Golden State Pops Orchestra. She regularly conducts the

Announcements

monthly meetings of the Southern California Recorder Society, the Orange County Recorder Society, the San Diego Recorder Society, and teaches workshops as well as private lessons.

President's Message

On Saturday, March 24th, the "Bach in the Subway LA" was held all day in downtown at Union Station. The crowds in the morning were impressive, and in the afternoon the crowds swelled with people returning from the "March For Our Lives". For those of you that did not attend you missed some wonderful performances by LA Recorder Orchestra, Los Angeles Baroque, Noir Saxophone Quartet (who knew Bach could sound so good on saxophones), Roger Lebow on cello, Hollywood Hills Recorder Association, Rio Hondo Consort, and Doug Forbes on bass and Mark Achuff on guitar among many others.. What a fun, festive, and free day of beautiful music- do not miss it next year, it is definitely worth the trip.

With the election of officers for the 2018–2019 season coming up in June, I have included in this month's newsletter the OCRS Bylaws concerning the duties of officers and the nomination process. This month we need to select 3 members to be on the Nomination Committee who will work to prepare a slate of officers for next year. These both are your opportunity to give back to OCRS and offer your help in keeping our all-volunteer organization thriving and moving forward. So step up and volunteer.

—Win Aldrich

OCRS Dues

Time to pay your dues!

A membership application is included in this newsletter. Please pay your dues before or at the September meeting. Please include a completed membership application with your dues payment in order to provide OCRS with your up-to-date contact information and your election whether to print your own sheet music.

If you intend to pay your dues in cash at the meeting, please complete the membership application and place it in an envelope with your money, write your name on the outside of the envelope, and then seal the envelope before giving it to the Treasurer. If paying by check at the meeting, please paper-clip or staple your check to your completed application. Alternatively, you may mail your dues check and completed application to the Treasurer at the address shown on the application.

—Susan Mason, Treasurer

Refreshments

We want to thank Alva Marques-Walters, Mike Nicholes, and Win Aldrich for bringing the refreshments for the March meeting. We would also like to thank the Lieblang family and Jayanthi (Jay) Wijekoon for always helping with the clean-up after the break.

Judy Seki, Lee Waggener and David Thomforde will be bringing the refreshments for the upcoming April meeting.

Please contact Jim Forrest: stringpresser@earthlink.net, or **626-333-3443** to sign up for a turn to treat the group, or catch him at the next meeting to sign up.

Announcements

Music Availability

Sheet music for each monthly meeting is available at the OCRS website, www.ocrecorders.org. The pdf files for the music are usually available a few days before the meeting. If your computer for some reason lacks a program for reading PDFs, download Adobe Reader here: <https://get.adobe.com/reader/?promoid=KSWLH>—select operating system, language, and version and then click on “Download Now”.

Sheet music is provided at the meeting only for those who have paid the sheet music printing fee in addition to their membership dues.

If you indicated that you will print your music and you’re unable to do so for a particular meeting, you will need to contact another member to ask him or her to print your music for you. If you can’t contact another member, please arrive at the meeting early and ask another member whether you can look on to his or her sheet music for the evening.

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.

New OCRS Web Site

Carol Jacoby has spent considerable time, effort, and talent on developing a new web site for OCRS after all the problems we had with the old site last year again being corrupted. The new web site address/url is: <http://www.ocrecorders.org>. It is similar to the old address

but there is now an “s” on “recorders”. She will be using this site to post the pdf music files selected by the conductors for each month’s meeting as well as other pertinent and useful information, so be sure to update your address.

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 meeting, if you would like to obtain some. With our new playing year beginning in September, 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 Board members.

Announcements

Recorders for Sale

Mollenhauer Kynseker Soprano Renaissance Recorder



Renaissance recorders according to Hieronymus F. Kynseker (1636–1686), Nuremberg). This model series is constructed following original instruments located in the Germanic National Museum in Nuremberg. We have expanded these models to a complete consort family while maintaining the essential sound characteristics, strong volume, and external shape of the originals. These instruments are especially noteworthy for their stability in the lower register. The fingering is similar to that of baroque instruments (fingering charts). Pitch 440 Hz, single holes

Current Price \$502 asking \$400. For information Contact Win Aldrich at winaldrich@earthlink.net.

Kung bass recorder in pearwood.



Lovely strong sound. Comes with case. Currently around \$1800 new. Asking \$1350. Mike Nicoles: mnicholes@csu.fullerton.edu.

Gerhard Huber Model III Alto Recorder in f', Plumwood



These premium-quality Swiss-made instruments are superior in quality of wood, workmanship, appearance, and performance to most other recorders currently available. The Model III hardwood instruments have a light, clear, well-focused tone that lends itself equally well to solo and ensemble use. All Huber recorders feature extremely easy and accurate response in both high and low registers.

Current Price \$765 asking \$600. For information Contact Win Aldrich at winaldrich@earthlink.net

By-Laws-Officers

4.2 President

The President has the power, duty, and/or responsibility to (i) hire the music conductors for the meetings; (ii) call and conduct meetings; (iii) preside over meetings of the Board; (iv) coordinate and plan OCRS activities and programs; (v) maintain OCRS records and archives; (vi) serve as liaison with the American Recorder Society and other music societies and organizations; and (vii) oversee and manage the activities of the other members of the Board. The President has the power to enter contracts

on behalf of OCRS. The President has any and all powers, duties, and responsibilities not expressly assigned to other officers.

4.3 Vice President/Membership Development

The Vice President-Membership Development has the power, duty, and/or responsibility to (i) act in the President's place when the President is unable to fulfill the President's powers, duties, or responsibilities; (ii) plan and coordinate activities and programs designed to increase membership; (iii) contact members, as necessary, regarding renewal of membership; (iv) assist the Publicist, as necessary, in

advertising and promoting OCRS; (v) assist the Vice President-Hospitality in greeting visitors and new members; and (vi) ensure a roster of members is prepared and distributed to the members no later than January 31 of each year.

4.4 Vice President/Hospitality

The Vice President-Hospitality has the power, duty, and/or responsibility to (i) act in the President's place when the President and Vice President-Membership Development are unable to fulfill the President's powers, duties, or responsibilities; (ii) plan and coordinate the provision of refreshments at meetings; (iii) greet visitors and new members at meetings, workshops, and programs; and (iv) plan and oversee other activities that will create a friendly and hospitable atmosphere at meetings, workshops, and programs.

4.5 Secretary/Newsletter Editor

The Secretary/Newsletter Editor has the power, duty, and/or responsibility to (i) act in the President's place when the President, Vice President-Membership Development, and Vice President-Hospitality are unable to fulfill the President's powers, duties, or responsibilities; (ii) prepare minutes of Board meetings and elections; (iii) attest amendments to and ratification of bylaws of OCRS; (vi) prepare, edit, and distribute the OCRS newsletter; (v) assist the Vice President-Membership Development in preparing and distributing an annual roster of members; and (vi) provide the publicist with information about OCRS activities in advance of distributing the newsletter. OCRS's mailing address for everything except its financial affairs will be the address of the Secretary/Newsletter Editor. The Secretary/Newsletter Editor should deposit the newsletter in the mail and/or send

the newsletter electronically no later than one calendar week before each monthly meeting.

4.6 Treasurer

The Treasurer has the power, duty, and/or responsibility to (i) act in the President's place when the President, Vice President-Membership Development, Vice President-Hospitality, and Secretary/Newsletter Editor are unable to fulfill the President's powers, duties, or responsibilities; (ii) collect OCRS's revenues; (iii) arrange for the safekeeping of OCRS's funds; (iv) maintain the OCRS checking account and write checks on OCRS's behalf; (v) maintain other bank accounts and bank deposits for OCRS that are authorized by the Board; (vi) invest portions of OCRS's funds in investments approved by the Board; (vii) prepare an annual financial report for the current Operating Year and present the report at the June meeting of that year; (viii) prepare a budget for the next Operating Year and submit the budget to the Board at least two weeks before the June meeting of the current year; and (ix) file all informational and other returns that OCRS may be required by law to file with the Internal Revenue Service, the California Franchise Tax Board, or any other governmental agency. OCRS's mailing address for its financial affairs will be the address of the Treasurer.

4.7 Workshop and Program Director

The Workshop and Program Director has the power, duty, and/or responsibility to (i) act in the President's place when the President, Vice President-Membership Development, Vice President-Hospitality, Secretary/Newsletter Editor, and Treasurer are unable to fulfill the President's powers, duties, or responsibilities and (ii) plan and coordinate workshops and other programs that the Board may approve.

4.8 Publicist

The Publicist has the power, duty, and /or responsibility to (i) act in the President's place when the President, Vice President-Membership Development, Vice President-Hospitality, Secretary /Newsletter Editor, Treasurer, and Workshop and Program Director are unable to fulfill the President's powers, duties, or responsibilities; (ii) plan and carry out activities to advertise and publicize OCRS and its activities, including without limitation preparing and submitting announcements to newspapers, newsletters, magazines, churches, and educational institutions; (iii) oversee the maintenance and updating of the OCRS website; and (iv) assist the Vice President-Membership Development in planning and coordinating activities and programs designed to increase membership.

4.9 Qualifications of an Officer

An officer must be an OCRS member. The President and the Treasurer must be at least 21 years of age. Any office other than that of the Treasurer may be held by two or more people. A person may hold more than one office at the same time.

4.10 Term of Office

The term of office of each officer is one Operating Year. Each officer will hold office until the officer resigns or is removed or is otherwise disqualified to serve, or until the officer's successor is elected and qualified, whichever occurs first.

4.11 Election of the Board

(a) Time and Manner of Election. At the June meeting of each Operating Year, the members will elect the Board that is to serve during the next Operating Year.

The election will be conducted in the manner set forth below in this Section.

(b) Quorum Requirement. A Quorum of Members is required to conduct the election of the Board. If a Quorum of Members is not present at the June meeting, then the members attending the June meeting may elect an interim Board to serve until the permanent Board is elected for the next Operating Year. The election of the permanent Board will then occur either at the next meeting at which a Quorum of Members is present or by written ballot of the members, whichever occurs sooner. The interim Board will consist of the officers specified in this Article with the same powers, duties, and responsibilities.

(c) Nominating Committee

(i) Composition of Nominating Committee. The members will elect a Nominating Committee, which will conduct the election of the Board. The Nominating Committee will consist of three members elected at the April meeting by the affirmative vote of a majority of the votes cast on the matter. A Quorum of Members is not required for the election of the Nominating Committee.

(ii) Conducting the Election of the Board. The Nominating Committee will select a slate of candidates and nominate the slate at the June meeting. Additional nominations from the floor must be invited. If there are no nominations from the floor, then the slate may be elected by acclamation. If there is a nomination from the floor for any office, then each office must be voted on by voice vote. In the event of a voice vote, the candidate receiving the majority of the votes, or the plurality if there are more than two candidates, will be elected to the office.

Feature: *What Does Success Look Like?*

The first time my student R attended a workshop, she spent most of the day in tears. I was distressed, but not surprised. At that point in her playing life, R had a strong negative reaction to every playing mistake she made, allowing each error to derail her progress through a piece. Whenever she made a mistake, she became so flustered that it was almost impossible for her to hop back in.

Just a few years later, R was attending workshops throughout the region, making mistakes and finding her part again with aplomb. Mostly, this is a credit to R's perseverance. Not everyone would stick with playing after an upsetting experience, but R was impressively determined. But helping R also required me to use one of the most powerful tools any teacher's arsenal- the power to define success.

What does defining success mean? When you define success, you identify, shape, and shift the parameters by which students measure their own performance. You help students choose -and use- the success metric that best suits their abilities and needs at any given time.

If you don't define success, your student will do it for you. The fact is that students come to lessons with all kinds of pre-determined success metrics. Some are explicit—students know what they want to achieve. But some are implicit—hidden definitions that can cause trouble along the way. In addition, students' success metrics can also be static—they don't change over time as a student grows.

In contrast, a good teaching success metric is explicit and dynamic—both student and teacher know what success means at any particular time, and the definition of success

shifts to match student needs. One lesson, success might mean playing all the notes in time. A year later, success might mean playing

When she attended that first workshop, R carried with her an implicit and unhelpful success metric: Success, to R, meant not making mistakes. What I needed to do was to give R a more constructive definition of success. After that first workshop, we debriefed and made a plan. From now on, 10 minutes of every lesson would be devoted to sight reading duets. And R's only goal during these sessions was to get back in. No matter what. No matter how long it took. She could exclaim, she could sigh, she could spend most of the piece trying to figure out where she was, but if she got back in by the final cutoff, even partway through the last note, R would have succeeded. Later, we took the same definition of success into group playing sessions.

It worked. Slowly, but steadily, it worked.

I moved out of state and no longer teach R, but I saw her recently at a workshop and asked permission to tell her story. The workshop featured a student performance and I watched as, during the last movement of her piece, R lost her place—and quickly hopped back in. It was a splendid moment—over in a few blinks of an eye.



— Anne Timberlake

Workshops



MENUCHA
Retreat and Conference Center

COLUMBIA GORGE EARLY MUSIC RETREAT April 6–9, 2018

The Portland Recorder Society's 2018 Columbia Gorge Early Music Retreat is at the Menucha Retreat Center, in Corbett, Oregon.

Imagine a long weekend filled with music-making, camaraderie, good food, and a beautiful setting in nature, and you are already having dreams of attending the Columbia Gorge Early Music Retreat. Located just 20 miles east of Portland, and perched on a bluff overlooking the spectacular Columbia River, Menucha is an idyllic retreat center.

Ensemble classes for intermediate to advanced recorder players will range from renaissance consort music and baroque to contemporary works and music for double reeds and percussion. Violas da gamba are also welcome. SIX faculty members ensure small class sizes with personalized attention. Evening events will include a faculty concert, English Country Dance, and informal consort playing.

Our outstanding faculty includes Vicki Boeckman, Gayle and Philip Neuman, and Laura Kuhlman. For our 2018 Retreat, we are very pleased to also welcome Frances Feldon from Berkeley, CA, and Bob Wiemken from Philadelphia, PA

For more information on registration, housing, meals, and faculty, please click http://portlandrecordersociety.org/?page_id=137.

Scholarship Opportunity: Columbia Gorge Early Music Retreat offers one full scholarship, covering tuition, room and board (but not including travel expenses) to an educator or a student.

Click CGEMR Scholarship Application for further information and an application form.



Laura Kuhlman



Bob Wiemken



Vicki Boeckman



Gayle & Philip Neuman



Frances Feldon

THE SAN FRANCISCO RECORDER SOCIETY PRESENTS: ENSEMBLE MINI-COURSE FOR RECORDER PLAYERS WITH JOHN TYSON Sunday, April 8, 2 to 5 pm



John Tyson is a winner of the Bodky International Competition, the Noah Greenberg Award, and a former student of Frans Brüggen. A recognized expert in Renaissance music and improvisation, Tyson is director of the

Ensemble Mini-Course for Recorder Players

with John Tyson

Sunday, April 8, 2018

2:00 to 5:00 pm

Christ Church Lutheran
1090 Quintara Street (at 20th Ave)
San Francisco, CA 94116

RSVP to Greta Haug-Hryciw
gr8asf@yahoo.com or 415-377-4444



John Tyson is a winner of the Bodky International Competition, the Noah Greenberg Award, and a former student of Frans Brüggen. A recognized expert in Renaissance music and improvisation, Tyson is director of the Renaissance music and dance ensemble Renaissonics and is a member of the pop/classical/world music band Universal Village. He founded and directs the Boston Recorder Orchestra, which performs on a matched set of handmade Renaissance Recorders by Italian master craftsman Francesco LiVirghi. Tyson is director of the Corso di Flauto Dolce in Tuscany, Italy and is on the faculty of the New England Conservatory of Music in Boston. He teaches students of all ages and levels.

Tyson has appeared as soloist in Italy, France, Germany, Spain, England, Scotland, Chile, Canada, Japan, Taiwan, and Australia and throughout the United States, as well as with major ensembles in Europe and the US. He has recorded for Erato, Harmonia Mundi, Sine Qua Non, Titanic, and Ventadorn Records, and with Boston's Handel & Haydn Society under the direction of Christopher Hogwood.

Name _____

Phone _____

Email _____

Recorders I will bring:

Soprano Alto Tenor Bass

I can read: Treble clef Alto "up" Bass Clef

\$35 Tuition – Payable by check to **John Tyson** (or cash at the door). Mail checks to:
Greta Haug-Hryciw, PO Box 370069, Montara, CA 94037

Workshops

Renaissance music and dance ensemble Renaissance and is a member of the pop / classical / world music band Universal Village. He founded and directs the Boston Recorder Orchestra, which performs on a matched set of handmade Renaissance Recorders by Italian master craftsman Francesco LiVirghi. Tyson is director of the Corso di Flauto Dolce in Tuscany, Italy and is on the faculty of the New England Conservatory of Music in Boston. He teaches students of all ages and levels. Tyson has appeared as soloist in Italy, France, Germany, Spain, England, Scotland, Chile, Canada, Japan, Taiwan, and Australia and throughout the United States, as well as with major ensembles in Europe and the US. He has recorded for Erato, Harmonia Mundi, Sine Qua Non, Titanic, and Ventadorn Records, and with Boston's Handel & Haydn Society under the direction of Christopher Hogwood.

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RSVP to Greta Haug-Hryciw
gr8asf@yahoo.com or 415-377-4444

Christ Church Lutheran
1090 Quintara Street (at 20th Ave)
San Francisco, CA 94116

THE LA MER CONSORT RECORDERS PLUS CLASS April 11–June 13 Each Wednesdays 6:30 pm to 9 pm

Join us at Manhattan Heights Park. The Spring session runs from April 11 through June 13. Classes meet Wednesday evenings from 6:30 to 9:00. Technique and beginners from 6:30 pm to 7 pm.



Information:

Recorders Plus–29753

Price: \$121.00 (Resident)
\$133.00 (Non-resident)

Ages: 18 and up

Gender: Coed

Spaces: 20 openings remaining

Standard registration opens: Mar 5, 6 am

Non-residents: Mar 26, 6 am

Intermediate to advanced participants will enjoy music through the ages with an emphasis on Renaissance/Baroque music while performing on recorders and other early music instruments. Beginners able to read music can be accommodated. 10 weeks.

Register here: https://apm.activecommunities.com/citymb/Activity_Search/recorders-plus/25392

Remember you can register by mail or FAX and save the online charge which I think is \$5+. Manhattan Beach resident registration is now open.

WINDS AND WAVES: RECORDER WORKSHOP May 5–7, 2018

Instructor: Letitia Berlin, Cléa Galhano, Frances Blaker

Sitka Center for Art and Ecology,
56605 Sitka Drive, Otis, Oregon
Tuition: \$280

Workshops

Minimum Age Level: 16+

Skill Level: Intermediate to Advanced



The theme of the workshop this year will be “20th Anniversary Celebration” taught by Frances Blaker, Letitia Berlin, Cléa Galhano and Janet Beazley.

Come work on a wide variety of recorder music from the past and present under the guidance of an internationally renowned faculty. Winds and Waves offers graded technique and repertoire classes, plus general “grand consort” sessions—all in a spruce-hemlock forest perched above the Salmon River estuary. Take a break for three days and open yourself up to inspiration from the setting, the teaching, and the music. Classes will be announced in February and are divided into three skill levels: intermediate, upper-intermediate and advanced. The hours of this workshop are Saturday and Sunday 9am to 5:15pm and Monday 9am to 3pm. Catered lunches and a ticket to the faculty concert are included in your tuition fee.

Scholarships

The fourth annual Jeanne Lynch Memorial Scholarship will be awarded to two deserving applicants. The scholarship will fund tuition and provide a \$150 travel stipend. To apply, please write a letter to the Oregon Coast Recorder Society, c/o Sitka Center for Art and Ecology, 56605 Sitka Drive, Otis, Oregon 97368

or email to ocrs@sitkacenter.org. In addition to your name, postal and email addresses and telephone number, tell us why you would like to attend this workshop, what recorders you play and how long you have played. The letter should be postmarked by March 1 and a decision will be made by March 20.

About The Instructors

Faculty includes Frances Blaker, Letitia Berlin and Cléa Galhano all of whom perform, record and teach workshops in the United States and abroad. Frances (a composer for recorder and other instruments) and Letitia are based in the San Francisco Bay area. Together, they form the duo Tibia (www.tibiaduo.com). Cléa, originally from Brazil, lives and teaches in St. Paul, Minnesota. She is on the faculty of Macalester College and other Twin Cities institutions. Guest instructor Janet Beazley plays banjo and sings with the California bluegrass band Chris Stuart & Backcountry and in the duo Chris Stuart & Janet Beazley. She has toured extensively with CS&B throughout the United States, Canada, the United Kingdom, Europe, and the Middle East. Janet has taught bluegrass banjo, harmony singing, music theory and song writing at the British Columbia Bluegrass Workshop, California Bluegrass Association Music Camps, Midwest Banjo Camp, American Banjo Camp, Augusta Heritage Center Bluegrass Week, Banjo Camp North, Munich Banjo Camp, and Sore Fingers Week in the UK.

Registration for the Wind and Waves Workshop begins on January 16, 2018 at 8:30 am. Registrations are accepted online. For questions or to register by phone call 541.994.5485.

Workshops



EAST BAY RECORDER SOCIETY PRESENTS: MARIN HEADLANDS IN BERKELEY WORKSHOP FOR RECORDERS AND OTHER INSTRUMENTS May 19, 9 am – 4:30 pm Faculty



Tish Berlin teaches in California and at workshops around the country, including the Amherst Early Music Festival and the Oregon Coast Recorder Society Winds and Waves workshop. She directs the Hidden Valley Early Music Road Scholar workshop, the San Francisco Early Music Society Music Discovery Workshop and several small workshops for Tibia Adventures in Music. Ms. Berlin performs with the Farallon Recorder Quartet, Bertamo Trio, and Sitka Trio.



Frances Blaker is active around the country performing, teaching, and writing the “Opening Measures” column in the American Recorder Magazine. She teaches privately and at workshops throughout the United States, including the San Francisco

Early Music Society Baroque Workshop, Port Townsend and Amherst Early Music. Ms. Blaker is the author of the acclaimed *The Recorder Player’s Companion* and a collaborator and performer on the Disc Continuo series of recordings. She regularly appears with Tibia, the Farallon Recorder Quartet, and Ensemble Vermillian, and has performed as a soloist in the United States and Europe.



Frances Feldon performs on baroque flute and recorder, and is a conductor, educator, and arranger. She has performed with American Bach Soloists, California Bach Society, Sonoma Bach, Ensemble Mirabile, and in conjunction with the Berkeley Early Music Festival. Ms. Feldon was a recipient of the Sitka Center for Art and Ecology recorder residency. She is music director of baroque / contemporary chamber music ensemble Flauti Diversi, and a principal conductor for The Barbary Coast Recorder Orchestra. She is a regular conductor and faculty member at recorder workshops throughout North America, and has also taught at UC Davis, Indiana University and The Greenwood School in Mill Valley. She directed the San Francisco *Early Music Society’s Recorder Workshop* for nearly twenty years. Ms. Feldon has conducted her recorder orchestra arrangements of Gershwin and Ellington classics at international recorder festivals in Montreal and Holland. She writes about jazz and pop recorder players for American Recorder, and is currently having a blast studying jazz and Arabic music.



Chapter of the American Recorder Society
 East Bay Recorder Society
 Affiliate of the San Francisco Early Music Society

an
 affiliate
 of

presents the 2018

“MARIN HEADLANDS IN BERKELEY” WORKSHOP

for Recorders and Other Instruments

May 19, 2018 at St. Mary Magdalen,

2005 Berryman Street in North Berkeley

A FULL DAY OF MUSIC (intermediate to advanced levels) FEATURING:



Frances Feldon

Tish Berlin

Judy Linsenberg

Frances Blaker

2018 CLASS OFFERINGS AND SCHEDULE

ALL INSTRUMENTS WELCOME EVERYWHERE UNLESS OTHERWISE NOTED

TIME	Parish Hall	Norton Hall
9:00 - 9:30 AM	REGISTRATION AND COFFEE	
9:30 AM - 10:45	Tish Berlin 1. They Came from Over the Mountains: Franco-Flemish composers in Italy (All Levels)	Frances Feldon 1. Le Journal du printemps (1695): Suites by JKF Fischer (High Intermediate/Advanced)
11:00 - 12:15 PM	Frances Feldon 2. Polyphonic Chansons from Spain (All Levels)	Tish Berlin 2. The Sincerest Flattery: Imitation in Music (High Intermediate/Advanced)
12:30 - 1:30	LUNCH PROVIDED BY EBRs (Vegan dishes available)	
1:30 - 2:45	Judy Linsenberg 1. Selections from Handel's Concerti Grossi Op 3 and Op 6 (All Levels)	Frances Blaker 1. Purcell Fantasias (High Intermediate/Advanced)
3:00 - 4:15	Frances Blaker 2. Music at the Field of the Cloth of Gold (All Levels)	Judy Linsenberg 2. Canzonas! Scheidt and Merula (High Intermediate/Advanced)
WE MUST VACATE BY 4:30 — Clean-up Volunteers Needed		

Workshops



Judy Linsenber has been called “the Jascha Heifetz of the recorder” and has been acclaimed for her “virtuosity,” “expressivity,” and “fearless playing.” She has performed extensively throughout the

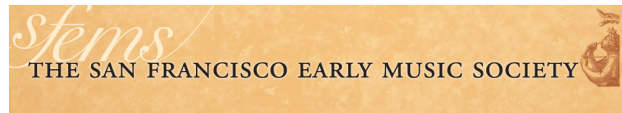
United States and Europe, including solo appearances at the Hollywood Bowl, Lincoln Center, and the Montreal Recorder Festival; and has been featured with such leading American ensembles as the San Francisco Symphony, Philharmonia Baroque, American Bach Soloists, and many others. She is Artistic Director of the Baroque ensemble, Musica Pacifica, whose performances and 9 recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim. She has also recorded for harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Hännsler Classics, and others. She has various other qualifications, but you’ve probably read them a hundred times by now. She also enjoys playing music for English country dances, and dabbling in Celtic music, Balkan music and Swing.

Full class information and a registration form at “[Headlands2018](#)” Webpage where you can also register online and pay by Paypal. Enrollment is limited, so be sure to reserve your spot early! Workshop fee includes music and lunch.

Full Day: \$60 before May 1; \$70 after May 1
Half-Day (specify below): \$30 before May 1; \$40 after May 1.

Please make checks out to EBRS and mail with the form to: Merlyn Katechis, 2923 Adeline Street, Berkeley, CA 94703

St. Mary Magdalen,
2005 Berryman Street in North Berkeley



2018 SFEMS RECORDER WORKSHOP ST. ALBERT’S PRIORY, OAKLAND, CA

Week I: July 15–21, 2018

Week II: July 22–28, 2018

Recorder workshop directors: Rotem Gilbert and Hanneke van Proosdij

Save the date in your calendar as we return with TWO weeks of SFEMS Recorder Workshop! Pick your week, or come to both. Fill your days with recorder ensembles, technique, Renaissance consort, recorder orchestra, master class, concerts and more. Explore Medieval, Renaissance, Baroque, Contemporary and World Music in an intimate setting with world-class faculty. Develop your recorder technique and ensemble skills in an inspiring and supportive atmosphere. We welcome an international faculty of magnificent performers and charismatic teachers.

We offer classes for intermediate and advanced players, amateurs and professionals, ensemble players and soloists, conductors and music teachers. Bring your ensemble and be guaranteed a daily group class. Please apply **before** March 1 to be guaranteed a daily group class for your ensemble (minimum of five players). Directors Rotem Gilbert and Hanneke van Proosdij will bring you two weeks of intense playing, listening, and learning in a supportive and social environment.

Workshops

Week I—A Celebration of Women in Music: July 15–21, 2018

Women have been the inspiration of music throughout history. As rulers, lovers, sorceresses and nuns, women played an important part in music as subjects of love, hate and admiration.

The Recorder Orchestra will perform music by Caldara, Cozzolani, Handel, Hildegard von Bingen and Lassus.

From the Queen of Sheba to Maria, these women were loved over the ages.

Week II—From Master to Student: Passing on a Tradition: July 22–28, 2018

Tracing musical traditions across generations, SFEMS Recorder Workshop Week II will focus on the relationships between great teachers and their students and on compositional styles passed down and transforming from one generation to the next. The Recorder Orchestra will perform music by teachers and their students Heinrich Isaac & Ludwig Senfl, Josquin Desprez & Nicolas Gombert, Adrian Willaert & Giovanni Gabrieli and more.

2018 Recorder Workshop Faculty

Week I: Clea Galhano, Frances Feldon, Rotem Gilbert, Hanneke van Proosdij, Sarah Cantor; Recorder Orchestra director: Hanneke van Proosdij

Week II: Vicki Boeckman, Louise Carslake, Rotem Gilbert, Alexa Haynes-Pilon, Hanneke van Proosdij; Recorder Orchestra director: Rotem Gilbert

Questions: Contact co-directors Rotem Gilbert and Hanneke van Proosdij, recorderworkshop@sfems.org.

Dates, Deadlines, and Fee Information

Registration opens January 31.

Tuition per workshop week:

Non-Member: \$655 by April 30; \$705 thereafter
SFEMS/EMA/ARS Member: \$610 by April 30, \$660 thereafter

Room and Board Per Week: \$685/week

Lunch & dinner only: (no room) \$180/week

Lunch only: (no room) \$75/week

If you are an EMA or ARS member and NOT a SFEMS member, you MUST contact SFEMS prior to registering at workshops@sfems.org to receive this discount.

Join SFEMS and Save! As a member of the San Francisco Early Music Society, you will receive workshop tuition discounts, discount concert series tickets, your name in our program book, and our weekly e-newsletter with the latest in Bay Area early music news and event listings. You will also be a part of one of the oldest and most influential early music organizations in North America.

SFEMS Member Workshop Discounts

To join SFEMS or to update your membership status, please [CLICK HERE](#) to join prior to registering for this workshop to receive your member discount. You must join as a member prior to registering to receive this discount.

If you are already a SFEMS member, your discount will apply automatically when registering.

Additional questions regarding fees, logistics, or other matters? Contact us at workshops@sfems.org. Questions about the workshop? Contact co-directors Rotem Gilbert and Hanneke van Proosdij at recorderworkshop@sfems.org.

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 upcoming highlights.

SATURDAY APRIL 7, 11 AM–3 PM



Huntington Museum and Gardens presents: Shakespeare Day

This annual event presented mostly in the beautiful gardens, includes many presentations of the Bard's dramatic and poetic works through music, drama, comedy, and romance in celebration of William Shakespeare's birthday month. Performers from LA Opera and the Guild of St. George will perform scenes and songs from some of the Bard's most beloved plays in locations throughout the grounds. Get into the act with some family-friendly craft activities. The Guild of St. George (<http://www.guildofstgeorge.com>) performs Elizabethan era dance, song, poetry and historical characters with instrumental music by Wessex Consort (www.wessexconsort.com)

General admission tickets (\$13-\$29).
Museum and Gardens open 10 am-5 pm

Huntington Museum and Gardens
1151 Oxford Rd, San Marino (Pasadena)

SATURDAY, APRIL 7, 7 PM

SUNDAY, APRIL 8, 7:30 PM

Musica Angelica Baroque Orchestra presents: French Splendor, Long Beach/Colburn School

Featuring guest director and two-time GRAMMY nominee Jory Vinikour in an all-French program. Soprano Celine Ricci stars

in Clerambault's striking cantata *Medée*, and Cynthia Roberts is featured in selections from Rameau's *Pièces de Clavecin en Concerts*.

Jory Vinikour, Director and Harpsichord
Celine Ricci, Soprano
Cynthia Roberts, Violin
Clérambault: *Médée*

Rameau: Selections from
Pièces de Clavecin en Concert
Leclair: Violin Sonata
Rameau: Solo Harpsichord Works TBA

\$59/\$45//students \$20.

Family Pass—includes two adult tickets (ages 18+) and up to four student tickets for the discounted price of \$95.

Saturday, April 7, 7:00 pm

<https://www.musicaangelica.org/events/french-splendor>

Beverly O'Neill/Center Theater
300 E Ocean Blvd. , Long Beach

Sunday, April 8, 7:30 pm

<https://www.musicaangelica.org/events/french-splendor-la>

Colburn School of Music—Zipper Hall
200 South Grand Ave., Los Angeles

SUNDAY, APRIL 8, 2 PM

Kontrapunktus: A Neo-Baroque Chamber Orchestra

Our 90-minute concert program will feature the music of J.S. Bach, Corelli, Scarlatti, Locatelli, Geminiani, Handel, Telemann, Hasse, and Bach's prolific sons-Wilhelm Friedemann, Carl Phillip Emanuel, and Johann Christian. We will also be performing new Baroque music from a young, local, living composer named Mark Moya.

Free

Concerts

Laguna Presbyterian Church 415
Forest Avenue Laguna Beach

SUNDAY, APRIL 8, 3 PM



The Pomona College Department of Music presents: Cornucopia Baroque Ensemble

The program will include works by Galliard, Finger, Cervetto, Purcell, Croft and Handel.

Cornucopia members: Alfred Cramer & Lyndsey Strand-Polyak (baroque violins), Aki Nishiguchi (baroque oboe), Carolyn Beck (baroque bassoon), Roger Lebow (baroque cello), Jason Yoshida (theorbo) and Graydon Beeks (harpsichord), will perform music from the London of Purcell and Handel. Established in 2008 by colleagues in the Pomona College Music Department, Cornucopia Baroque Ensemble is tasked with the goal of exploring lesser-known byways of Baroque chamber music.

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

Lyman Hall, Thatcher Music Building
340 N. College Ave, Claremont CA

SUNDAY, APRIL 8, 4 PM



**Desert Baroque presents:
The Couperin Dynasty:
1626-1789**

Margaret Irwin-Brandon,
harpsichord: "The Couperin
Dynasty," a program of
Baroque harpsichord music

by three generations of France's immortal composers—Louis, Francois, and Armand-Louis Couperin. Equal in stature to the Bach family, who for generations were Germany's undisputed musical dynasty, the Couperins held the most prestigious posts in the high culture of France, especially under Louis XIV

Ticket Information: \$20 suggested donation, at the door

Church of St. Paul in the Desert
125 W. El Alameda, Palm Springs CA
760-320-7488

SATURDAY, APRIL 14, 5 PM

DELIRIUMUSICUM
CHAMBER ORCHESTRA

Delirium Musicum presents: A journey from the Baroque era to today's composers

Delirium Musicum is a conductorless chamber orchestra dedicated to providing impassioned and engaging musical performances.

Influenced by the bustling artistic mosaic of LA, the group applies dazzling creativity and limitless excitement to their performances.

The ensemble of 13 musicians represents the artistic excellence and leadership of the young generation of musicians in Los Angeles. The small size of this ensemble allows the musicians to bond and connect intimately with the audience. The group's performances are dedicated to inspiring wild excitement and ecstasy by engaging audiences with unapologetic and fresh approaches to wide-ranging musical repertoire. Creative interpretation of the old masters as well as collaboration with contemporary composers generates new and exciting musical programs that speak to modern audiences.

The program will take the audience on a journey from the Baroque era to today's

Concerts

composers, with pieces by J.F. Rebel, A. Vivaldi, G. Bersanetti, A. Norman, D. Shostakovich, S. Barber, A. Khachaturian and more.

There will be a reception after the concert to meet and mingle with the musicians!

This is a free event!

Glendale City Church
610 East California Avenue, Glendale

SATURDAY, APRIL 14, 8 PM



UCI-Claire Trevor School of the Arts presents: Something Old, Something New

Soprano Frances Young Bennett, described by the LA Times as

“A soprano of gossamer sheer purity,” joins forces with UCI faculty pianists Nina Scolnik and Lorna Griffitt in a recital of music by Henry Purcell, American art song, and songs from the Great American Songbook.

Ticket Information: General \$19
Seniors, Groups 10+, UCI Faculty & Staff \$16
UCI Students & Children under 17 \$6

<https://ev11.eventue.net/cgi-bin/ncommerce3/SEGetEventInfo?ticketCode=GS%3AUCI%3AA1718%3ACH7%3A&linkID=uci&shopperContext=&pc=&caller=&appCode=&groupCode=MU2&cgc=&RSRC=ARTSWEB&RDAT=EVTWinifred>

Parking: 4002 Mesa Rd., Irvine
UC Irvine, Smith Hall
4000 Mesa Rd. Building 710, Irvine CA

TUESDAY, APRIL 17, 7 PM



Kontrapunktus: A Neo-Baroque Chamber Orchestra

Our 90-minute concert program will feature the music of J.S. Bach,

Corelli, Scarlatti, Locatelli, Geminiani, Handel, Telemann, Hasse, and Bach's prolific sons—Wilhelm Friedemann, Carl Phillip Emanuel, and Johann Christian. We will also be performing new Baroque music from a young, local, living composer named Mark Moya.

Tickets: \$10

St John Vianney Chapel, 314 Marine Ave.,
Newport Beach (Balboa Island)

SATURDAY, APRIL 21, 7:30 PM



USC Collegium Workshop presents: From Bingen To Zagañ: German Devotional Song Before 1500

Featuring sacred music by Hildegard von Bingen, polyphonic chant settings from the Glogauer Liederbuch copied at the Abbey of Žagañ, and devotional music collected and sung by fifteenth-century women. Directed By Adam Knight Gilbert

Free and open to the public. Seating is first-come, first-served, and RSVPs are not available.

Newman Recital Hall
USC University Park Campus, Los Angeles CA

SATURDAY, APRIL 21, 7:30 PM

DELIRIUMUSICUM
C H A M B E R · O R C H E S T R A

Delirium Musicum:

Delirium Musicum is a conductorless chamber orchestra dedicated to providing impassioned and engaging musical performances.

Influenced by the bustling artistic mosaic of LA, the group applies dazzling creativity and limitless excitement to their performances.

The ensemble of 13 musicians represents the artistic excellence and leadership of the young generation of musicians in Los Angeles. The small size of this ensemble

Concerts

allows the musicians to bond and connect intimately with the audience. The group's performances are dedicated to inspiring wild excitement and ecstasy by engaging audiences with unapologetic and fresh approaches to wide-ranging musical repertoire. Creative interpretation of the old masters as well as collaboration with contemporary composers generates new and exciting musical programs that speak to modern audiences. Program to be announced

Pasadena Presbyterian Church
585 East Colorado Boulevard, Pasadena

SUNDAY, APRIL 22, 5 PM



Jouyssance Early Music Ensemble presents: Field Of The Cloth Of Gold, Madrigal Dinner

Celebrate the 50th Anniversary of Jouyssance and the Foundation of the Neo-Renaissance (FNR) with a Renaissance party like no other! We invite you to join us for historical food, song, and entertainment in support of Jouyssance, FNR, and early music in Los Angeles. The event will evoke the glory of The Field of the Cloth of Gold, a 1520 festival in which the courts of Henry VIII and Francis I gathered for diplomacy, arts, sports and more. In addition to a multi-course meal, the evening will feature choral music chosen for this special occasion by Dr. Nicole Baker, instrumental interludes, and historical and humorous narration. Period costumes are welcome. Tickets: \$150+

<http://www.jouyssance.org/madrigal-dinner>

Jouyssance Early Music Ensemble/Foundation of the Neo-Renaissance
2704 Armstrong Ave., Los Angeles, CA
info@jouyssance.org
213-533-9922

Tam O'Shanter Restaurant
2890 Los Felix Boulevard, Los Angeles

THURSDAY, APRIL 26, 7:30 PM
FRIDAY, APRIL 27, 7:30 PM



Los Angeles Chamber Orchestra presents: Bach & Bicket, Part of the Baroque Conversations Series

Harry Bicket, internationally renowned conductor noted for his interpretations of Baroque repertoire, leads a program that shimmers with Bach's stunning Sinfonia

from Cantata 42 and Suite No 2, Handel's captivating Concerto Grosso and Rameau's Suite from Platée, celebrating the wedding of the son of King Louis XV of France.

LACO's Baroque Conversations series adds a second night in Santa Monica for the final program of the year. Harry Bicket, internationally renowned conductor noted for his interpretations of Baroque repertoire, leads a program that shimmers with Bach's stunning Sinfonia from Cantata 42 and Suite No 2, Handel's captivating Concerto Grosso and Rameau's Suite from Platée, celebrating the wedding of the son of King Louis XV of France. A complimentary wine reception for ticket holders begins at 6:30 pm.

Tickets: \$49

<https://laco.secure.force.com/ticket>

Concerts

Thursday, April 26, 7:30 pm

Zipper Concert Hall
200 S Grand Ave., Los Angeles CA

Friday, April 27, 7:30 pm

St. Monica Church
701 California Ave., Santa Monica CA 90403

FRIDAY, APRIL 27, 8 PM



**Thornton Baroque Sinfonia
presents: "Mysteries And
Muses": Music Of The
German Baroque**

A concert of German
Baroque music, featuring

compositions by Dieterich Buxtehude,
Heinrich Biber, Johann Pezel, Georg
Philip Telemann, and Johann Sebastian
Bach. Directed By Adam Knight Gilbert

Free and open to the public. Seating is first-
come, first-served, and RSVPs are not available.

Newman Recital Hall
USC University Park Campus, Los Angeles CA

LOOKING AHEAD!

JUNE 3–10

**Berkeley Early Music Festival:
Reimagining, Reinventing,
Redefining Early Music**

Welcome to the 15th biennial Berkeley
Festival and Exhibition. Founded in 1990,
and alternating with the Boston Early Music
Festival in even-numbered years, BFX has
become one of the world's largest and most
important early music conclaves, deemed
"a remarkable institution on the American
musical scene" by The New York Times.

This year, 19 Main Stage concerts, over 8
days, sample the great wealth and power
of our musical heritage—works from the
Middle Ages, Renaissance, Baroque, Classical,
and Romantic eras—performed by some
of their most passionate and powerful
exponents, from across America and abroad.

Download the complete brochure

Be sure to check out this year's Exhibition
and Marketplace, a 3-day bazaar featuring
dozens of makers and sellers of historical
instruments, music scores, books, and
paraphernalia, as well as abundant information
of interest to all who love early music.

We are excited about this year's many
concurrent, special events: The Second
International Early Music Film Festival, the
Westfield Historical Keyboard Center's
conference and public concert, the first
ever BFX Early Piano Competition, and
much more, including masterclasses,
lectures, and dozens of lively, inspired, and
innovative concerts by dozens of ensembles
performing on the Festival Fringe.

We invite you to celebrate with us, as we
delve into the history of our art and extend
the insights of historical performance through
the Classical and Romantic periods to the
eve of modernism. Celebrate with us the
voices of genius in world-class performances
of Bach's motets, Purcell's and Handel's
operas, and Telemann's quartets. Celebrate
the genius of more recently discovered
composers from the colonial chapels of Latin
America and the convents of Renaissance
Italy. Celebrate the future of early music

Concerts

with the fine young artists we present from Seattle, Juilliard, Davis, and San Francisco.

To Purchase Tickets: Order online at <https://app.arts-people.com/index.php?preseason=sfems> or call 510-528-1725.

JUNE 17–24 CORONA DEL MAR BAROQUE MUSIC FESTIVAL

Sunday, June 17, 4 p.m.

Parisian Divertissements

Harmonically adventurous and texturally rich chamber music from Becker, Biber, Scheidt, Schein and Schmelzer.

St. Mark Presbyterian Church,
200 San Joaquin Hills Road,
Newport Beach, CA

Monday, June 18, 8 pm

Bach and the French Style

A recital by the internationally acclaimed organist Jonathan Dimmock, cofounder of the American Bach Soloists.

Saint Michael & All Angels Episcopal Church
3233 Pacific View Dr, Corona Del Mar, CA

Wednesday, June 20, 8 pm

Stylus Phantasticus

Harmonically adventurous and texturally rich chamber music from Becker, Biber, Scheidt, Schein and Schmelzer.

Sherman Library & Gardens, Central Patio
2647 East Coast Hwy, Corona Del Mar, CA

Friday, June 22, 8 pm

Les Petits Concerts

Elizabeth Blumenstock (violin), David Shostac (flute), Andrew McIntosh (violin, viola), Michael Kaufman (cello) and Lara

Wickes (oboe) perform chamber works by Boismortier, Guilleman and Telemann.

Sherman Library & Gardens, Central Patio
2647 East Coast Hwy, Corona Del Mar, CA

Sunday, June 24, 4 pm

Festival Finale: Handel's Orlando

Sopranos Amanda Keenan and Josefien Stoppelenburg, alto Robin Bier, countertenor Clifton Massey and bass Graham Bier join the Festival Orchestra in a spirited concert version of this charming opera, accompanied by an entertaining narrative.

St. Mark Presbyterian Church,
200 San Joaquin Hills Road,
Newport Beach, CA

Tickets* and Seating

- Order On-Line: <http://www.bmf-cdm.org/tickets/shopping.html>
- Order By Mail: http://www.bmf-cdm.org/tickets/OrderForm_2018.pdf
- At the door, for individual concerts on a space-available basis. Concerts are often sold out, however, so early ordering is recommended.

*A Festival Subscription provides premium-seating tickets to all five concerts plus admission to the private post-concert dinner at the award-winning Farmhouse restaurant in Rogers Gardens following the Festival Finale on Sunday, June 24th.

Baroque Music Festival Corona Del Mar
Post Office Box 838 | Corona del Mar, CA
92625-0838 Tel. (949) 760-7887
info@BMF-CdM.org

2017–2018 OCRS Calendar

2017

Conductor

September 8 Russ Wilson
October 13 Alexandra Opsahl
November 10 Tom Axworthy
December 8 Sally Price

2018

Conductor

January 12 Adam Bregman
February 9 Rotem Gilbert
March 9 Lee Lassetter

April 13 Inga Funck
May 11 Ricardo Beron
June 8 Brenda Bittner

Monthly meetings are on Fridays. The occasional 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://ocrecorders.org> or contact one of our officers.

Orange County Recorder Society

About OCRS

The Orange County Recorder Society is a not-for-profit organization dedicated to the performance and appreciation of the recorder and of all early music. A chapter of the American Recorder Society, the Orange County Recorder Society was founded in 1974.

We meet the second Friday of the month at 7:30 PM, September through June, at Trinity Episcopal Church, 2400 Canal Street in Orange. Members are of all ages and skill levels. Most play recorders; other early instruments are welcome. Our meetings are playing sessions led by professional conductors. Workshops and other events are held throughout the year.

Playing visitors may participate in one meeting before joining. Listeners are always welcome.

If you have any questions about OCRS or its events, please check our Website at <http://ocrecorders.org> or contact one of our officers.

Directions



Orange County Recorder Society meets at Trinity Episcopal Church
2400 North Canal Street
Orange, California

Directions driving from the South
Take the 55 Freeway. Take

the Nohl Ranch exit. Left on Santiago. Left on Lincoln. Cross under the 55 bridge. Left on Tustin. Right on Heim. Left on Canal to 2nd church on the right.

Directions driving from the North

Take the 91 Freeway (from either direction) to the 55 Freeway south, and take the Lincoln exit. Left on Tustin. Cross Lincoln. Right on Heim. Left on Canal to 2nd church on the right. If you want to avoid the freeway, from either direction, use Tustin Street. Lincoln Avenue is just south of the 91 Freeway.

2017–2018 OCRS Membership Application

Name(s): _____	Membership Dues:
_____	Individual \$45.00 _____
Address: _____	Family \$67.50 _____
City _____	Student* \$22.50 _____
State: _____ Zip: _____	Newsletter only \$22.50 _____
Telephone w / Area Code: _____	Printing Fee \$20.00 _____
E-Mail Address: _____	Donation** \$ _____
<hr/>	
(Note: Your e-mail address is needed in order to send you the monthly newsletter.)	
	Total Paid \$ _____

* Student membership is open to any one person 25 years of age or younger who is enrolled in school at least half-time.
 ** Dues cover approximately 75% of the operating costs of OCRS to bring world-class conductors each month for your playing enjoyment and learning. Donations are much needed and appreciated. OCRS is a tax-exempt Section 501©(3) organization and has comparable tax-exempt status under California law. Donations to OCRS may be tax-deductible.

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

- 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 and wish OCRS to provide you with sheet music at the monthly meetings, you must pay the \$20 Sheet Music Printing Fee when paying your Membership Dues.

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

Thanks for your support! Do visit the OCRS website at www.ocreconnectors.org.

You may print this file to fill out by hand, or fill it out on your computer in the pdf, print, and mail to Susan Mason.

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
STAMP
HERE

FIRST CLASS POSTAGE PAID. IF UNDELIVERABLE, PLEASE RETURN TO:
1215 North Indian Hill, Boulevard, Claremont, CA 91711-3582

Orange Country Recorder Society

