



The Sacramento Recorder Society

A place for early music of all kinds in Sacramento

A chapter of the American Recorder Society
An affiliate of the San Francisco Early Music Society

May, 2011

For more information about the Sacramento Recorder Society, visit our website at www.sacreorders.org

May Meeting

6:45 pm

May 3, 2011

at the Friends Meeting House

890 57th Street

between J St. and H St.

Conductor for the Evening

Judy Linsenberg

will sing out. Looking forward to hearing from you!

Words of Wisdom: The key to the success of all musicians of note is their ability to stay composed while performing at a level that can't be beat.

Recorderly Yours,
Gail Crawford,
Nominating Committee
Chairperson

A Letter From the Nominating Committee Chairperson

Good day, SRS Members!

It's time for us to gather up our Board for the upcoming year. If you have been wanting to volunteer your time or want to be part of the planning and/or governance of the Sacramento Recorder Society, now is the time to speak up. We are always looking for people to help move the SRS along and make it better. If you feel that you would like to be part of this, please e-mail me at gail.crawford1@gmail.com.

We will include your name on the ballot for the voting for the next board which will take place at the June 7th (Tuesday) meeting. The Board consists of President, Vice President, Secretary, and Treasurer. If any of these positions interest you, we would love to hear from you and put you on the ballot. You can go on line at <http://sacreorders.org/> or our Face Book page for information about SRS. We welcome suggestions and hope that you

SUMER IS ICUMEN IN!

JUNE 7TH WILL SOON BE HERE!

The June meeting will begin at 6:30pm and feature not only the SRS Board elections and business meeting, but also:

The Second Annual SRS Open Mic Night
All performances welcome, early music, recorder, and otherwise. Five minute performance slots available, sign up as you arrive that night.

The SRS Tag Sale

You will have a chance to buy items donated by other members. Bring music/arts-related items to donate with the price on a tag. Proceeds to benefit SRS.

Potluck Treats

Sweet and savory fingerfood will provide us with a light meal to accompany the festivities.

Conduct-It-Yourself!

Bring 15 copies of that piece of music you've been dying to have us play. Don't conduct? Another SRS member will volunteer!

Meeting Schedule 2011

May 3, 2011 Judy Linsenberg*

**June 7, 2011 Annual Business Meeting,
Open Mic Night, Potluck, and Tag Sale**

August 2, 2011 Summer Play-In
(Bring music to share)

*Note: Conductor change for May.

About Our Conductor Judy Linsenberg

Judy Linsenberg is one of the leading exponents of the recorder in the US and has been acclaimed for her "virtuosity," "expressivity," and "fearless playing." She has performed extensively throughout the US and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center; and has been featured with such leading American ensembles as the San Francisco Symphony, the San Francisco and Los Angeles Operas, the Oregon Symphony, LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, the Oregon and Carmel Bach Festivals, Musica Angelica of Los Angeles, and others.

Judy is Artistic Director of the Baroque ensemble, Musica Pacifica, whose performances and eight recordings on the Virgin Classics and Dorian labels have received international acclaim, and have caused the ensemble to be described by the press as "some of the finest baroque musicians in America (*American Record Guide*) and "among the best in the world" (*Alte Musik Aktuell*). Their latest recording, "Dancing in the Isles—Baroque and Folk music from the British Isles"—was recently released on the Solimar label. Judy has also recorded for Harmonia Mundi USA, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records and Hänssler Classics.

A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a *summa cum laude* graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute in Bloomington.

Lessons with Judy Linsenberg

Judy is the director of the Baroque ensemble Musica Pacifica, holds a doctorate in early music from Stanford, and has extensive recorder teaching experience. She will be available for lessons before our May 3rd meeting. Please contact Judy for more information by email at judy@sbcbglobal.net or by phone # 510-444-4113.

About the May Music

Tonight's meeting will include both Renaissance and Baroque music. The first half will focus on the genre of the "combinative chanson," a form that was quite common after about the middle of the fifteenth century in the area of Burgundy. In this form (sometimes also called a "quodlibet"), a simple popular song appears in one or more of the lower voices, while the top part has a more flowing melody with a courtly text, which often has elements in common with the popular setting.

We'll start off with an anonymous two-part setting of "O rosa bella" (the well-known song attributed to Dunstable) combined with the popular tune "Hé Robinet." We'll move on to two different settings of the jolly "La Tricotée", one of the earliest popular songs to appear in art music; and then to a 4-part setting by Ockeghem, using the song "Petite camusette" (later also set—in six parts—by Josquin) and a lively setting by Busnois that includes just a little bit of a rhythmic challenge. After intermission, we'll move into the Baroque period with Bach's Goldberg Variations in quodlibet form; then we'll conclude with two luscious chaconnes by Purcell and Lully.

Upcoming Workshops

May 20-22: Marin Headlands Recorder and Viol Workshop, Point Bonita YMCA, near San Francisco, CA. With each coming tide of that mighty metronome, the Pacific Ocean, our Marin Headlands Recorder Workshop 2011, perched at the edge of the ocean and embraced in greenery, gets nearer. Again this workshop will swell with harmonies of recorders, viols, and perhaps a psaltery or drum. Intermediate and advanced players are warmly invited to join members of the sponsoring East Bay ARS Chapter, at this annual event. This year's faculty includes familiar and new faces: David Barnett, Tom Bickley, Cindy Beitmen, Frances Feldon, Judy Linsenberg, and Farley Pearce. Music offerings will range from easily playable to challenging.

Contact: Merlyn Katechis
2923 Adeline St. Berkeley, CA 94703
510-593-4679

merlynk@berkeleymusic.com
symbolicsolutions.com/ebrs

May 20-22: Rocky IX Workshop, Estes Park, Colorado. More information:
coloradorecorders@gmail.com

June 5-11: Texas Toot, Concordia University, Austin, Texas. A week of primarily Renaissance and Baroque music from Germany, the Lowlands, and England. Faculty: Saskia Coolen, Annette Bauer, Mary Springfels, Tom Zajac, and Becky Baxter. Information:
<http://www.toot.org/SummerToot/2011/index.htm>.

June 19-25: Medieval and Renaissance Workshop, "Music from the Edges of Europe," Sonoma State University, Rohnert Park, CA. Director: Tom Zajac. More info at www.sfems.org

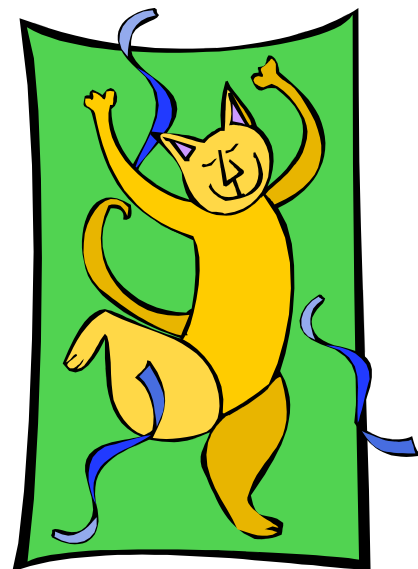
June 26-July 2: Baroque Music and Dance Workshop, "The Italian Connection," Sonoma State University, Rohnert Park, CA. Directors: Frances Blaker and Kathleen Kraft. More info at www.sfems.org

July 10-16 and July 17-23: SFEMS Recorder Workshops, Week 1: "Harmony of the Spheres"; Week 2: "Gods and Monsters"; St. Albert's Priory, Oakland, CA. Ask Doris, Patty, Robert, Mark, or Elsa for enthusiastic endorsements of these excellent workshops!!! Directors: Rotem Gilbert and Hanneke van Proosdij. Information: www.sfems.org

July 10-16: Port Townsend Early Music Workshop, an opportunity for players of recorder, viol, and historical winds to study and play music of the Middle Ages, the Renaissance, the Baroque, and the 20th century, University of Puget Sound, Tacoma, Washington. Information:
www.seattle-recorder.org

New Feature on the American Recorder Society Website

The American Recorder Society has collaborated with Knowlera Media to produce a series of online "how to play the recorder" videos. This was made possible by funds contributed by ARS members. There are two series: "How to Play the Recorder" and "How to Play Simple Songs on the Recorder" featuring instruction by Vicki Boeckman. Check them out at the link available at the ARS website (left hand box on the main page):
www.americanrecorder.org



Sacramento Recorder Society Board 2010-2011

President: Robert Foster

Vice President: Mark Schiffer

Secretary: Patricia Johnson

Treasurer: Doris Loughner

Members-at-Large: Steve Sherman, Dorothy Orolin

Chairperson-at-large: Gail Crawford

For information on SRS, please contact the following board members by email:

rfoster@london.com or

marschif@gmail.com

About the Sacramento Recorder Society

The Sacramento Recorder Society, founded in 1982, is a non-profit, tax-exempt organization. It is a chapter of the American Recorder Society and an affiliate of the San Francisco Early Music Society. We welcome recorder players of all ages and abilities as well as players of other early music instruments such as lutes, viols, sackbuts, shawms, curtals, krummhorns, and percussion. Beginners are urged to study privately and learn fingerings and become comfortable reading music before joining the recorder orchestra.

We meet monthly from September through June, from 6:45pm to 9:30pm on the first Tuesday of each month, at the Friends Meeting House, 890 57th Street, between J St. and H St. Most of our meetings are conducted by a professional early music specialist who teaches recorder technique and relevant music history and theory while exploring music of many eras.

Many of our members also play in smaller groups in members' homes during the rest of the month.

Support the Sacramento Recorder Society

Since the SRS is a not-for-profit organization, some members choose to make monetary donations directly to our chapter. Other individuals have donated gently-used recorders and sheet music to the chapter, and those items then

find new homes with other SRS members in return for a donation. Do you have an idea for how SRS can raise additional funds? Let a Board member know.

Refreshments at Monthly Meetings

Please sign up to help with refreshments at our monthly meetings. Cookies, fruit, crackers, cheese, juice, tea...it doesn't need to be complicated. Many thanks to Crystal Olson for the April goodies!

Are you on Facebook?

So is the Sacramento Recorder Society! A big thanks to Steve Sherman, who set up our page and brought us from the 15th to the 21st century! Just enter "Sacramento Recorder Society" in the search box at the top of your Facebook page. Indicate "Like" and SRS postings will show up on your page. Check us out and leave comments and information.

Listening to Early Music

Here are 4 possibilities:

Sunday Baroque, which airs from 9am to 1pm, is the newest addition to KXPR's Sunday line-up. Sometimes the program strays into the pre-baroque (such a good thing!).

Harmonia, the program which is unfortunately no longer heard on KXPR radio, provides podcasts at its website:

<http://indianapublicmedia.org/harmonia/>

www.recorder-radio.com streams recorder music 24 hours a day. Google can translate the German into quaint English for you. The music covers a broad spectrum from very old to very modern.

The Early Music Chicago website has a lengthy list of early music performing groups with links to their websites, blogs, and other resources. Go to <http://earlymusicchicago.org>. Then click on "ensembles"; then click on "beyond."



2010 -2011 Early Music Concerts

Sunday, May 1: Les Violons du Roy, baroque program with tenor Ian Bostridge, Zellerbach Hall, Berkeley, 3:00pm. Information: www.calperformances.berkeley.edu

Tuesday, May 3: Les Violons du Roy, all Bach program with harpsichordist Alexander Weimann, Zellerbach Hall, Berkeley, 8:00pm
Information:
www.calperformances.berkeley.edu

Saturday, May 14: Sacramento Baroque Soloists with Judith Linsenberg, St. Paul's Episcopal Church, Sacramento, 8:00pm.

Sunday, May 15: Sacramento Baroque Soloists with Judith Linsenberg, St. Paul's Episcopal Church, Sacramento, 3:00pm.

For more concert information see these websites:

San Francisco Early Music Society:
www.sfems.org

UC Berkeley's CalPerformances:
www.calperformances.org

UC Davis: www.mondaviarts.org

Lessons with Greta Haug-Hryciw

San Francisco Bay Area teacher, Greta Haug-Hryciw, SRS member and SRS conductor, is available for lessons. Individual (private) lessons are \$50 / hour, with a minimum of two and up to four students scheduled consecutively on the same day. Contact Greta at (415) 377-4444.

Lessons with Eileen Hadidian

Eileen Hadidian is offering recorder lessons in a nurturing home environment in Albany. Beginners are welcome. She has 30 years of teaching experience, a DMA in early music from Stanford, and is a former faculty member of Mills College. Contact: ehmuse@comcast.net



Sacramento Area Player Offers Lessons

Kathryn Canan is available for recorder lessons or ensemble coaching. She teaches all levels, adults and children, daytime or evening, in her Citrus Heights home. Contact Kathryn at 916-723-2409 or kacanan@yahoo.com.

Consider joining one of the larger organizations which make our own SRS possible:

San Francisco Early Music Society, with whom we are affiliated, offers excellent workshops and concerts in the Bay Area. Their website: www.sfems.org

American Recorder Society, of which we are a chapter, is the national organization which promotes recorders. Their website: www.americanrecorder.org

Join a Recorder-focused Online Group!

Hanneke van Proosdij has started an online recorder group so recorder players can share messages, pictures, and videos with like-minded people world-wide. Check it out at: <http://recorders.ning.com>

Articulation

Malcolm Tattersall

(North Queensland Recorder Society)

In response to a reader's question (Yay! We have a reader!), I will try to clarify the signs used in our music to show how notes are joined or separated. The general term is 'articulation' and it is also used to talk about speech (if you are mumbling, your *articulation* is poor) and about trucks (semi-trailers are *articulated* vehicles).

There are differences in the way articulation is marked or interpreted by different instruments. For instance, string players understand a slur to mean all the notes under it are played in one bow-stroke, which is nearly the same effect as our slur, but pianists cannot slur in anything like our way and interpret a slur as phrasing or as legato playing. For wind players, including us as recorder players, articulation means tonguing. The ratio of sound to silence can vary from 100:0 (slurs) to about 25:75 (staccatissimo).

Our 'default' ratio - 'normal' playing - is *legato*: Start each note with a light tongue stroke and end it with the preparation for the next note so the gap is very short. This 'normal' articulation is not usually defined but the ratio of sound:silence is about 95:5.

How do I know? Marvels of modern science: my notation software lets me set the ratio in its playback preferences and a bit of experimentation showed me that anywhere close to that ratio sounds reasonably natural.

How is it marked? It isn't.

The other common articulations are:

- ***Slurring***, indicated by a curved line joining notes of different pitch: Tongue the first one and keep blowing until the end of the last one, moving your fingers when needed. The sound is continuous.
- ***Staccato***, indicated by a dot above or below the note head: Tongue each note, and cut it off short, usually about half length. Note that staccato does not normally mean an accent - we don't play louder to make up for the shortness.

A little less common, but still clear:

- ***Staccatissimo***, indicated by a wedge above or below the note head: Similar to staccato but clipped even shorter, usually to about a quarter of its length.

Finally, the confusing or ambiguous articulation markings:

- ***Tenuto***, indicated by a short horizontal line above or below the note head: Sustain the note for its full value (but still tongue it - sound:silence might be 98:2) and/or play the note slightly louder. In either case, tenuto gives the note a slight emphasis.
- ***Portato***, indicated by staccato dots under a slur: almost legato but the notes are cleanly separated for clarity (sound:silence about 85:15). Portato is also known as 'slurred staccato', which is about as ambiguous (oxymoronic?) as you can get, and as 'articulated legato', which is nearly as silly.
- ***Mezzo staccato***, indicated by either (1) tenuto line plus staccato dot or (2) staccato dots under a slur (which is the same as portato): Shorter than 'normal' (legato) articulation - attack each note firmly and break slightly between notes (sound:silence about 75:25). Also called 'moderately detached' and 'non-legato'.

(continued on next page)

There is so little difference between portato and mezzo staccato in practice that it is no surprise they are sometimes shown the same way. I suspect that both came to us from string playing, where the difference between them is a matter of bow direction rather than sound.

In all cases, but especially where there are no articulation markings, listen and think and experiment. Articulation markings were hardly used until the baroque and have often been used inconsistently since then!

Articulations from longest to shortest



SAVE THE DATE!
JULY 5-8, 2012
REED COLLEGE, PORTLAND, OR

FOLLOWING OUR 2009 ARS FESTIVAL AND CONFERENCE, ONE PARTICIPANT SAID, "**CONGRATULATIONS! THIS WAS AN EXCELLENT FESTIVAL. WHEN IS THE NEXT ONE?**"

OUR ANSWER, "**IT'S JULY 5-8, 2012, IN PORTLAND, OREGON. CAN'T WAIT TO SEE YOU!**"

JOIN US AT BEAUTIFUL REED COLLEGE IN PORTLAND IN 2012 WHEN WE CELEBRATE "**THE RECORDER: PAST, PRESENT & FUTURE.**" FEATURED PERFORMERS INCLUDE PAUL LEENHOUTS, CLÉA GALHANO, VICKI BOECKMAN, AND PHIL AND GAYLE NEUMAN.

WATCH FOR DETAILS IN THE ARS NEWSLETTER AND ON OUR WEB SITE: WWW.AMERICANRECORDER.ORG.

