

The WINDWAY

November 2009 ❖ San Francisco Chapter of the American Recorder Society

A Message From Your Chapter President

Hello, again, dear chapter members and friends!

Fall is upon us! Have you noticed how cheap the pumpkins are now that Halloween has passed? That makes it a perfect time for amazing pumpkin pies and soups, as well as playing your recorders with friends!

AR@50: LaNoue Davenport on the ARS

LaNoue Davenport had a large influence on the development of the recorder and its community in America – generations of family, students, colleagues, friends, the amateur community. He had a warm presence full of humanity, and he voiced this in his work as a teacher and performer. His individual musical style manifested itself as the importance of expression and “singing” on the recorder. His generosity as a teacher and his contributions to the recorder community at large enabled him to combine these two things – the personal and the communal – in a natural, graceful way. Below are some of his words, from a 1989 interview with Ken Wollitz and Marcia Blue in American Recorder. – Frances Feldon

“The central concerns of my life have been community and cooperation. It seems to me that the ARS...exemplifies the ideals that are most important to me...I think these organizations have made a really important contribution to our society...I feel that very strongly... My view of the ARS is that it’s one of the bright aspects of American life. It’s a teeny little thing, but you have to go with teeny little things. That’s the best you can do...”

“I would say that the ARS is primarily responsible for whatever early music there is here [along with New York Pro Musica]...these two organizations, I think, were most instrumental in getting early music out across the country...the ARS has done an enormous service here on a small scale. First...it has enabled many, many people to make a livelihood out of doing early music...Second, I think the ARS is an important social phenomenon, because it’s so rare in this culture for a group of people – and disparate types of people – to get together just to make music.”



In our October, 2009 issue, as well as at the chapter meeting last month, I reminded members to renew their memberships, and to those who have done so, thank you! I hope

that you have also seriously considered my encouragement to renew or begin a membership in the American Recorder Society, to help maintain our status as a chapter of that organization. We are not quite there yet.

One of the most obvious benefits of membership in the ARS is that we receive their quarterly magazine, *American Recorder*. Over the years, I have found articles of great interest and often great practicality, helping me to improve as a musician or, at the very least, to add to my knowledge and appreciation of the recorder and recorderists. This month’s issue (November, 2009) contains an in-depth article by Frances Feldon, one of our gifted local recorder professionals (conducting our chapter in December): “*Portrait of a Recorder Player for all Seasons: LaNoue Davenport (1922-99)*,” Most of us who have been playing recorder for a number of years will recognize that name. Interestingly, he felt very strongly about the importance of the ARS.

The box at the left is excerpted from France Feldon’s article (and reprinted here with permission of the author and editor). The quotation comes from the February, 1989 *American Recorder* article, “*An Interview with LaNoue Davenport*,” by Ken Wollitz and Marcia Blue. After reading the quote, I was compelled to agree with LaNoue. He offers the essence of my reasons being a part of the ARS, which supports it as well as our local chapter.

For information on how to join the ARS and the benefits of membership, visit www.americanrecorder.org.

~ Greta Haug-Hryciw
SFRS Chapter President

From Your Editor

This issue is going out a bit later than I wanted. Just when I think I have MS Word formatting under my belt, something happened and it kicked me right in the buckle, sending things every which way. I even had to use the help function to get help. Worst part is, I don't remember what I did to mess things up.

Once more we find enough good stuff to make a decent issue of *The Windway*. Many thanks to Greta, Drina and Judy.

We are having a business and planning meeting for SFRS members on Sunday November 15th. Members have been notified by a special emailing. Please come if you can. Some important issues are going to be covered.

Be sure to take a look at the flyers at the end of this issue for some great concerts and workshops. And be sure to come to our society concert at St. John's on Saturday, November 21st. We need your support. The notice is below.

~ Jerry Walker
Editor, *The Windway*

“THE ARTFUL RECORDER”

Our SF Chapter Concert

Saturday, November 21, 2009 at 7:00 pm

St. John's United Church of Christ, 501 Laguna Honda Blvd, SF (at Woodside Ave., 2 blocks from Forest Hill Muni Station).

Performances by Chapter groups and members as well as by friends of the Chapter.

Plan to come and support the SF Chapter of the American Recorder Society.

((**\$10.00 Suggested Donation**))



Our Conductor for November

Our November 18th conductor will be **Judy Linsenberg**: *“I will bring music by Senfl and Bach--arguably the greatest “German” composers and contrapuntalists--of the 16th and 18th centuries, respectively.*

Senfl:

- *Ich schwing mein Horn* -- a rowdy hunting song
- *Si'io non venni, no importa* - a lively Italian song
- *Gar wunderlich shickt sich* - a beautiful German lied
- *Virgo prudentissima* - one of his Latin motets
- *Wohlauf, wohlauf* - another lively hunting song, replete with sounds of dogs barking

Bach - the motet *Lobet den Herrn, alle Heiden* “



Judith Linsenberg has been hailed for her "virtuosity," "expressivity," and "fearless playing." She has performed extensively throughout the United States 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, Seattle, and Los Angeles Baroque Orchestras, the Oregon, Carmel, and Philadelphia Bach Festivals, Musica Sacra of New York, Musica Angelica of Los Angeles, and others.

She is the winner of national performance awards, and has premiered several pieces for the recorder, including a new work commissioned by her, and the US premiere in 2002 of Vivaldi's recorder concerto, RV 312R. Ms. Linsenberg has recorded for Virgin Classics, Dorian, harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Hänssler Classics, and Sono Luminus. 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. She has taught at Stanford, the San Francisco Conservatory, and at early music workshops throughout the United States.

Our Conductors for the 2009 – 2010 Season

September	Louise Carslake
October	Bob Dawson
November	Judy Linsenberg
December	Frances Feldon
January	Hanneke von Proosdij
February	David Hogan Smith
March	Andrew Levy
April	Frances Blaker
May	Letitia Berlin

Farallon Recorder Quartet Concert

Farallon Recorder Quartet performs works by English composers from the Middle Ages to the Baroque, and Vivaldi, Bach, and Blaker.

St. Alban's Episcopal Church, 1501 Washington Ave., Albany, CA 94706

Saturday December 5, 4 pm

\$20 general admission/\$15 SFEMS, seniors, students

Call 510-559-4670 or email tishberlin@sbcglobal.net for information and reservations

The program will be repeated Sunday December 6 at a private home in Santa Cruz, CA. Call or email for reservations and directions

The Anatomy of Posture, Movement, and Breathing

Bodywork For Musicians, Part II

By Drina Brooks

(Ed. Note: Drina and the SFEMS have granted The Windway permission to reprint this two part article from the April-May 2003 issues of the SFEMS newsletter. Part 1 was published in the October Windway.

There is a musical correlation to every physical movement. Playing from the core of the body fetches

the phrasing from a very deep place within. Tone improves enormously, facility is enhanced and is executed with increased grace.

Tighten the body, and there is an edge to the sound, with phrasing cut off from the heart. Open the posture, and music has space to resonate. It is as if the Physical becomes a vehicle for Music and the registering of all emotions. Bodywork taps into that mind-body connection, which increases much more than technical facility alone. Musicality is enhanced, and as physical tension lets go, the corresponding placid feelings make daily stresses seem less disturbing. The whole mind is affected by bodywork, posture and movement education, with results to technique and phrasing alike.

The term "posture" needs to be carefully defined. Conjuring up images of soldier-like stiffness, some people attempt to flatten their back against the wall, to eliminate the back's natural curve. Just as an arch strengthens a bridge, so the curves of the spine distribute the weight of the body through its "core," a term used to describe the intrinsic deep muscles. These deep "core" muscles along the spine are responsible for holding us up. Posture is less concerned with soldier-like erectness of the body than it is with efficient weight placement. Balance is one critical factor in such lift and carriage, as affected by alignment. When students align properly, they describe a feeling of springiness which is the result of good posture. If a straight pole was inserted into the center of the body, proper alignment would be the linear relationship of the major joints: head, shoulders, hips, knees, and ankles.

Alexander Technique builds upon this model to stress further that direction of movement is a critical factor. Weight compressed inward at the joints is counter-productive. Instead,

the movement of joints should be outward. Space between the joints frees their movement. Alexander students show greatly improved tone, and playing facility is improved with Alexander Technique. (See www.amylikar.com for more information. Amy Likar is an Oakland resident, Alexander Practitioner, Body Mapping instructor, assistant to Barbara Conable, and silver flutist.)

In the work of Joseph Heller (www.Hellerwork.com), techniques used to release the fascia, or the soft tissue surrounding muscles, are based in the teachings of Ida Rolf and further augmented by Heller's addition of movement educa-

tion. Attitude changes, according to Heller, affect the body and its movement. Memories are found to emerge while working on areas of the body: Kyla Brooke, MFT, and Somatic Therapist with 14 years experience, furthered her Hellerwork studies with Effort Shape Movement Analysis. "Holding an instrument and maintaining that posture for extended periods of time is not a normal position. In working with clients, I do special work to release the fascia at points which consider the client's individual needs in the playing of that instrument," says Brooke. The soft tissues which powerful musical effects. Practitioners offer posture and movement instruction tailored to the individual performer. Required to dissect a cadaver as part of their training, Heller-workers have an impressive knowledge of the body. A full-body approach is stressed in the movement system, in which parts become an inter-connected whole. Tone improves enormously and facility is greatly freed, given movement education alone. With fascial release, the effects on technique are remarkable. Visit the Hellerwork website to reference practitioners in your area.

Mezzo-Contralto Karen Clark, Feldenkrais® practitioner and member of the SFEMS community, deserves a special mention. "Feldenkrais works with posture and alignment, stressing sensory awareness more than absolutes. Instead of goal-oriented, it is process oriented, which affects the inner dialogue. The inner judge takes us out of the body: Moshe Feldenkrais was as much interested in the effects that movement has on mind patterns as he was in the actual body work. The whole point is to merge with the experience." Skeletal alignment is studied in its relationship to muscular systems. Karen Clark speaks of a reciprocity between breathing and posture: Posture can affect breathing, but breath work can also affect posture.

"Posture is an involuntary function controlled by the cerebellum of the brain. It is the cerebellum which controls muscle tone," says Sergio Azzolino, Chiropractic Neurologist and Vice President of the Board of Chiropractic Neurology Association of America. Completing their training similar to physicians in medical school, Chiropractic Neurologists do three years of post-doctoral studies before becoming licensed neurologists. Dr. Azzolino speaks of the brain as

a receptor organ, responsive to environmental stimuli, one of which is movement. This significant statement could convince educators of the influence musical performance has on brain function! Given publicity, grant-making decisions and budget cut-backs could

encase the muscles support muscular alignment, which in turn supports the alignment of the skeleton. The fascia thicken in response to environmental and postural stress, resulting in limited range of motion and compromised playing facility. All the voluntary posture work in the world cannot thin out the fascia: A Hellerworker's intervention can effect release of stiff points in sometimes only a few sessions. As with most movement systems, the theme of moving from the core has

be influenced. Since babies are encouraged to crawl for the sake of brain development, that movement affects brain function should come as no surprise. Because movement is freed by adjusting the body's joints, and joints contain receptor cites which communicate with the brain, Chiropractic Neurologists are able to work with specific brain centers as they make bodily adjustments. Exercises are prescribed, like Brain Gym (see the website under that name), to work on specific brain regions. These may have influence on such matters as tendonitis, fibromyalgia, or just plain range of motion and freedom of movement.

Another chiropractor, Tom Hendrickson, DC, has written a book with wonderfully clear illustrations of the musculature (*Massage for Orthopedic Conditions*, published by Lippincott, Williams and Wilkins, ISBN 078-172-287-X). Of special interest to musicians, this book discusses which muscles compensate for weakened ones by contracting and tensing up as well as how to mitigate these problems through orthopedic massage and exercises. Written for orthopedic masseuses, it includes some technical jargon, but much of the discussion is very clear to laypeople. Dr Hendrickson, a

sharp diagnostician with 25 years of clinical experience, heads the Hendrickson Clinic where he sees his clients and trains massage therapists.

I assert that knowledge of anatomy is so influential in technique, musicality, and tendonitis prevention, that ALL music curricula should require at least one semester of it. Music students should stack skeletons, run hoses through them representing nerves, slather on the "muscles" with clay or putty, and study parts of the *Anatomy Coloring Book* of special interest to musicians.

As the Bard muses: "If music be the food of love, play on, sing on!"



Drina Brooke is a professional performer and instructor of the recorder. She studied with Helga Tutschek, member of Concentus Musicus of Vienna, thereafter participating in masterclasses of Marion

Verbruggen, Bruce Haynes and Eva Legêne. She studied at Indiana University by invitation of Eva Legêne and performs with the Bay Area's best specialists in Early Music.



Found at <http://www.flauto-dolce.it/>, a very good early music source.



The San Francisco Chapter of the ARS (SFRS) meets year-round every third Wednesday of each month at 7:30 p.m. at St. John's United Church of Christ, 501 Laguna Honda Blvd, SF (at Woodside Ave., 2 blocks from Forest Hill Muni Station). For more information, please contact Florence Kress, fkress@aol.com or (415) 731-9709.



For submissions to our newsletter, please send them to Jerry Walker at least two weeks before the next scheduled chapter meeting. All articles, poetry and art pertaining to the recorder-playing world will be considered. sfrecorder@gmail.com

The San Francisco Chapter of the ARS is an affiliate of the San Francisco Early Music Society.



*Once again, we present
Your 2009 – 2010
SFRS Officers:*



President: Greta Haug-Hryciw
gr8asf@yahoo.com

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walkergb@aol.com

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sfrecorder@gmail.com

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vinicoff@hotmail.com

SFARS Website – with many recorder resources:
<http://arssanfrancisco.org/>

American Recorder Society (ARS) – our parent organization:
<http://americanrecorder.org/>



Many thanks to my wife Pat for her editing skills.



A San Francisco Early Music Society Affiliate

The **A** **R**  **ful**
Recorder

A Performance by members and friends of
The San Francisco American Recorder Society



Saturday, November 21, 2009
7:00 p.m.

St. John's United Church of Christ
501 Laguna Honda Boulevard (at Woodside Road)
San Francisco – near Forest Hill MUNI Metro Station

{ \$10 suggested donation }

For information email: gr8asf@yahoo.com

The Mid Peninsula Recorder Orchestra Winter Workshop Presents:

SERIOUS FUN

directed by Ken Andresen

Saturday, January 23, 2010

9:30 A.M. to 4:30 P.M.

*Unitarian Universalist Church of Palo Alto
505 E. Charleston Road, Palo Alto*

It has already been established that just about anything is fair game for a recorder ensemble. The increase in the number of recorder orchestras around the world is testimony to the fact that by employing the expanded range of the recorder made possible by the use of all sizes of instruments, from garklein to subcontrabass, the tonal colors of the recorder orchestra make for a more realistic exploration of the entire musical literature.

Our approach to this increased literature must be taken seriously in order to give the recorder orchestra the legitimacy which it deserves. In doing so, we need to remember to bring out the joy and fun in the music we play.

Looking at musical performances on YouTube, or on the concert stage, one will see that many ensembles are no longer content just to take their appropriate places on the stage and faithfully execute the notes on the page. We are seeing all sorts of visual drama to accompany the musical story lines, the very best of which do not sacrifice a single note in the telling.

The music we will be playing includes a new set of Renaissance dances arranged by Denis Bloodworth, a Mozart serenade arranged by Tom Axworthy, and an early jazz standard, *That's a-Plenty* arranged by me.

While we will not be acting out the music we perform during this workshop, I do hope that we can find the high drama and the fun in every piece that we play. In other words, we are going to have some Serious Fun.

Ken will be available to coach small recorder groups on Sunday, January 24th. His fee is \$50 per hour. If you are interested in having Ken coach your group, you should contact him at KAndresen@aol.com to reserve a spot on the 24th. Ken is the publisher of Polyphonic Publications. His music is available for purchase through his website: www.PolyphonicPublications.com

MPRO is an Affiliate of the San Francisco Early Music Society.

For information about the workshop or MPRO membership visit our website at: www.sfems.org/mpro.

Registration Form: Advanced registration is encouraged as space is limited

Workshop Fees: MPRO and SFEMS Members: \$40.00; Non members: \$42.00; Half Day: \$25.00

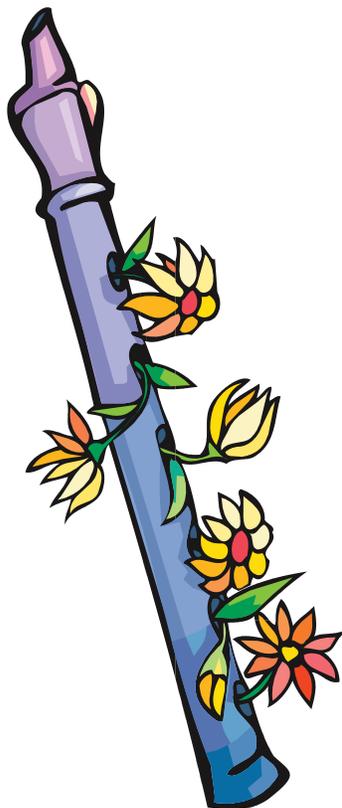
Bring a music stand and a lunch. Snacks and beverages will be provided.

____ MPRO member
____ SFEMS member
____ Non member

Please make checks payable to MPRO and mail with this form to:
Leslie Pont, 1184 Laureles Dr., Los Altos, CA 94022.

Name _____ Phone _____ Email _____

Address _____



The Black Dragon:

*Music from the Time of Vlad Dracula
By Cançonier*

Sunday, **November 15**, 2009 at **7:00 pm**
St. Alban's Episcopal Church
1501 Washington Avenue, Albany, CA 94707

\$20 general/\$15 for seniors, students, and MusicSources members
Advance tickets from MusicSources: (510) 528-1685

Cançonier is:

Annette Bauer: recorders, voice, percussion (www.annettebauer.com)

Tim Rayborn: psaltery, harp, percussion, voice, 'ud, citole, lauta
(www.timrayborn.com)

Shira Kammen: vielle, harp, voice (www.shirakammen.com)

Phoebe Jevtovic: voice, symphonie, bells (www.phoebej.com)

To learn more and hear *sound clips*, visit Cançonier online at: www.canconier.com
For more information: (510) 528-1685 or info@musicsources.org