

The WINDWAY *(redux)*

October 2008 ❖ San Francisco Chapter of the American Recorder Society

Welcome back

[This version of The Windway comes to you because I was late with the President's Message, so Jack needed to get you our pertinent information without me...my bad!]

Hello, fellow chapter members,

Welcome back to another season of music making with our own San Francisco Chapter of the American Recorder Society! We have a great lineup of conductors scheduled again this year, and began with a nicely attended meeting in September, led by one of our perennial favorites, **Louise Carslake**. October's meeting will be led by **Judy Linsenberg**, who will be bringing music for us to play from the *Lerma* Manuscript. Be sure to mark your calendars with the dates of our subsequent meetings: November 19th (**Frances Blaker**), December 17th (**Tish Berlin**), January 21st (**Hanneke van Proosdij**), February 18th (**Fred Palmer**), March 18th (**Bob Dawson**), April 15 (**David Hogan Smith**), and May 20th (**Peter Maund**). And, as we enjoy playing all year long, June, July and August will be led by chapter members. If you have ever wanted to try conducting, this would be a great chance to try your hand at leading our chapter in music of your own choosing. Contact one of the Board members listed below, and we'll schedule in. You and another chapter member will share the conducting for that meeting, so we get two for the price of one, so to speak, and you will waving your arms about for just half of the meeting – a proverbial piece of cake!

❖ **A REMINDER:** If you haven't yet paid your **dues** for your 2008-2009 membership (from September – May), please do so now. You may pay at the chapter meeting, or mail your check (for **\$40**) to **Florence Kress** at **34 San Andreas Way, San Francisco, CA 94112**.

In order to remain a chapter of the ARS, we are required to be comprised of "10 or more ARS members in good standing" (meaning current, dues-paying members of ARS). This means that we are under the umbrella of the national organization, and enjoy the benefits afforded us by that entity. Of course, I strongly encourage all of you to be members of the ARS, not just for our chapter, but to help keep the organization strong and available to recorder players around the world. Our membership does make a difference! Please check out the ARS "membership" page on their website for details: <http://www.americanrecorder.org/>

Reaching for the unusual

With the ever-growing popularity of the recorder among amateur musicians, it's so good to see the amount of music that has become available to us in recent years, which comes to us in such a variety of ways. There are myriad performances and workshops we have to choose from around the greater Bay Area on any given weekend. Just look at the SFEMS calendar, or the on-line early music listings, and you can see how much is available. Or the recordings of world class music by professional recorder players, several of whom live right here in our own back yard. There is also the increased use of recorders in the "world" music, or popular music genres. And of course, this means that there is so much more music in print now, that makes it accessible to each of us for our ensembles, workshops, and recorder chapter meetings. Of course, we can even go to the public library and peruse the stacks of early music if we want to play from facsimile, or to find some obscure piece which hasn't made the rounds.

Another great way to expand our recorder experience is to find new ways to enjoy our simple, yet beautiful, instrument. Occasionally our professionals give us a window to the unique, either through performance or instruction of unusual repertoire. There are two events in October that I know of: one is the MPRO workshop directed by Berkeley's **Tom Bickley**, and the other is a concert by Canadian recorderist, **Terri Hron**, who has been living and studying in Amsterdam since 1999. There are details for both of these events further on in this newsletter supplement.

So, welcome home, all!

Hope to see you at each of our chapter meetings.

~ Greta Haug-Hryciw

President, SF ARS



SF State University Morrison Artists Series Concert: Quartet New Generation



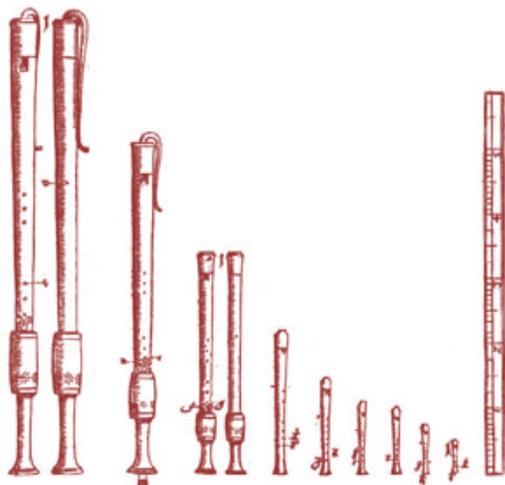
FLY GIRLS Fröhlich, second from left, and the rest of QNG often add synchronized dance steps to their performances.

The recorder collective Quartet New Generation (QNG) is dedicated to contemporary music and collaborations with emerging composers from around the world, proving to international audiences the recorder's ability to be a modern classical instrument. Performing on many different recorders of varying sizes and shapes

during the course of an average performance, the quartet also firmly believes that early music can be seen as new when programmed with a fresh eye and juxtaposed with contemporary works. This innovative style of programming, combined with QNG's mesmerizing stage presence, has attracted broad and enthusiastic audiences throughout Europe and South and North America.

QNG (**Susanne Fröhlich**, **Andrea Guttman**, **Hannah Pape**, and **Heide Schwarz**) was founded in September 1998 at the Amsterdam Conservatoire and the University of the Arts, Berlin. The collective was also awarded the top prizes at the German Music Competition in Bonn, Germany; the International Gaudeamus Interpreters Competition for Contemporary Music in the Netherlands; the International Chamber Music Competition for Contemporary Music in Poland; and the '13ème Concours International de Musique de Chambre' in France. www.quartetnewgeneration.com

Sunday, October 19, 2008, 3 p.m.
McKenna Theatre, Creative Arts building
SF State, 1600 Holloway Ave, San Francisco
Free



MPRO Workshop: The Articulate Recorder *conducted by Tom Bickley*

'The Articulate Recorder' will concentrate on improving our reading, phrasing and tuning skills. Tom is a great teacher and I think you will find him interesting and have some fun as well. He always brings new insight to the enjoyment of playing our recorders. MPRO workshops are fun and varied. And a real bonus is that MPRO members always provide such delicious snacks!

Tom Bickley is a recorder player, composer, and teacher in Berkeley. He grew up in Houston, and studied music in Washington D.C. (recorder with **Scott Reiss**, musicology with **Ruth Steiner**, and listening / composition with **Pauline Oliveros**). He came to California to be composer-in-residence at Mills College in Oakland. Tom teaches recorder privately and at the Bay Area Center for Waldorf Teacher Training. He is also part of the library faculty at Cal State University East Bay as Music Librarian. He plays with *Three Trapped Tigers* (above), *Gusty Winds May Exist* and directs the *Cornelius Cardew Choir*. His work is available on CD on Quarterstick and Metatron Press. www.myspace.com/tbickley



Tom Bickley (right, with tiger tail) and David Barnett (left), of the recorder duo, *Three Trapped Tigers*.

Saturday, October 25, 2008
9:30 a.m. to 4:30 p.m.
Union Church of Cupertino,
20900 Stevens Creek Blvd, Cupertino
\$35.00



Just a thought...

Isn't it wonderful that we can keep the recorder's importance and value as a "delightful instrument", out there for people to see? It is such a unique ambassador in the music world – for amateur as well as professional players of all ages and backgrounds. Let's think about encouraging more people to join the chapter and the ARS!

Bird on a Wire: *Absorb the Current*

Meridian Gallery presents:
Terri Hron, recorder

“Among bird fanciers the word, *record*, is used to signify the first essays of a bird in singing.”

~Sir John Hawkins, in *A General History of the Science and Practice of Music*, 1776

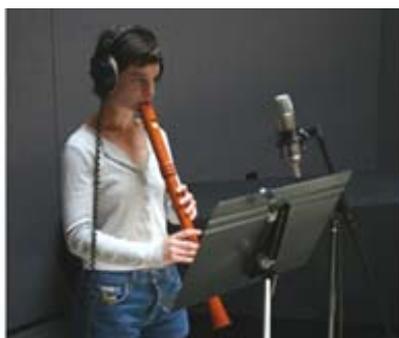
“Any set of transmitted electrical impulses received as a sound or image, e.g. via wires; the message conveyed by them.”

~Wikipedia, *Definition of: Signal*, 2006

Signal-based processing. Interactive improvisation environments. Real-time image-to- audio synthesizers. Recorder player **Terri Hron** walks the tightrope of new developments in computer-assisted composition and improvisation.

During the course of two years, Terri has been experimenting with seven composers to put together a program of works which drops the recorder into different corners of the ever-growing realm of electro-acoustic music. She is intensely fascinated by the variable degree of interactivity between musician and machine and by the direction of the signal: who is controlling whom?

Each composer has provided Terri with a different challenge and approach. These are being rounded out by three new pieces by Terri herself, which will not only integrate new ideas growing from the collaborations, but also highlight her instrument's historical connection with birds. The composers involved in “Bird on a Wire” are **Jim Altieri, Juan Parra Cancino, Laurie Radford, Peter Hannan, Peter Swendsen, Ronald Boersen**, and **Theo Mathien**.



Terri Hron (born 1977 in Edmonton, Canada) moved to Amsterdam in 1999, following a dream to study the recorder. Since finishing her studies—a Master's in improvisation, composition and non-Western music from the Conservatory of Amsterdam—she has

been active both in America and Europe as a composer and performer. She is a leading member of two ensembles: **Rara Avis**, a duo with drummer **Robbert van Hulzen** that explores the boundaries between composition, improvisation, sound investigation and storytelling; and **Forbidden Fruit**, a mixed renaissance consort dedicated to digging up and reworking early

music. As a composer, Terri is focusing on her solo project **Bird on a Wire** and a suite of pieces for recorder in combination with other baroque instruments based on Vivaldi's Op. 10 flute concerti.

<http://www.birdonawire.ca/electrictedge/>

October 29, 2008, 8:00 p.m.
(No one turned away for lack of funds)
535 Powell St (near Sutter Street), S.F.
BART and MUNI to Powell Station
\$10 general; \$5 students/seniors



For submissions to our newsletter, please send them to Jack O'Neill or Greta Hryciw two weeks before the next scheduled chapter meeting. All articles, poetry and art pertaining to the recorder-playing world will be considered.

Your 2008 – 2009 SFARS Officers:



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vinicoff@hotmail.com

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