



The WINDWAY

September 2009 ❖ San Francisco Chapter of the American Recorder Society

From Your Editor

September marks the start of our new season. It should be another good one. Just take a look at the list of conductors. Then there is the Winter Concert in November, the Workshop in the spring, and if all goes well, a Spring Concert.

September 16th will be our first meeting of the new season. Florence will bring membership applications. Be sure you bring your check. For those who can't be there, an application form is attached at the end of *The Windway*.

We always welcome letters and notes to *The Windway*. Got a question or comment about the chapter, recorders, music history, most anything? I have some white space just waiting for you.

Last month I invited folks to send in a few lines on their recorder history. Still waiting! Come on, Your stories will interest our members and help fill in blanks in *The Windway*.

Here is another idea: What music are you working on now? I'll list my current projects a bit farther on in this issue.

So, On With The Show!!!

~ Jerry Walker
Editor, SF ARS Windway



Our Guest Conductor for September: Louise Carslake



From Louise: *Our program for the Wednesday meeting will focus on music from the Renaissance and will include music by the well-known and much-loved Josquin des Près as well as lesser familiar names such as Giaches de Wert and*

Johannes Stockem. We know very little about Stockem. He was a Papal singer from 1487-8 and later was choirmaster at the Hungarian court at Buda. The piece that we will play is published in the "Odhecaton" of 1501. Johannes Ciconia (1373-1411) is another Northerner who ended up in Italy, in his case Padua. I have chosen a motet that Ciconia wrote when the city-state of Padua was taken over by Venice. The motet praises the city of Venice and begs the Doge of Venice to govern Padua with justice and mercy. We will play two pieces by Josquin des Près, one secular and one sacred. We all know his "Mille Regretz" but Josquin set several other "regretz" and we will play his "Plusieurs Regretz". This piece is for alto, two tenors and two basses, which will be a lovely rich sound in the church. The second piece is "Tulerunt Dominum Meum" an eight-part motet which scholars are now saying was possibly written by Josquin's student Nicolas Gombert (1495-1560). To end the evening I have chosen a lively madrigal by Giaches de Wert (1535-1596) "Vezzosi augelli". This madrigal is a setting of a poem by Torquato Tasso which was translated into English by Edmund Spenser. It describes a musical conversation or duet between the birds and the wind and has lots of word-painting and descriptive sounds.

Louise Carslake is well known to Bay Area audiences as a performer on the baroque flute and the recorder. She is a member of the baroque ensemble Music's Re-creation, the Farallon Recorder Quartet, Magnificat and the Jubilate Baroque Orchestra and has performed widely in her native Britain, as well as in New Zealand, Poland, Ireland, and the Netherlands. She has made over ten CD recordings.

Louise teaches early music performance on the faculty at Mills College, and coaches baroque flute at U.C. Berkeley. She is co-founder of the Junior Recorder Society in the East Bay and has taught at many workshops including SFEMS, Palomar, Port Townsend and the Elderhostel Workshop in Carmel Valley.

Summer Workshop Extravaganza!

By Greta Haug-Hryciw

Ok, so I may have overindulged in workshops this year, but I'm very glad that I was able to attend three of them! Below is a little review of the two SFEMS workshops that I got to be a part of, as assistant director for MedRen and as a workshop assistant for the Recorder Workshop. Watch for a review of my experience at the CDSS Pinewoods Early Music Week in the October issue of *The Windway*.

MedRen

After eight years of directing The SFEMS Medieval and Renaissance workshop, Hanneke van Proosdij and Louise Carslake stepped down as co-directors. Our new director is multi-instrumentalist, Tom Zajac, who has been on the MenRen faculty many times.

By "multi-instrumentalist", in Tom's case it includes bagpipes, recorders, sackbut, dulcian, and probably more. Tom did a magnificent job of organizing and directing the workshop, which was held from June 28 to July 4 on the Sonoma State University campus in Rohnert Park. Tom lives in Boston, and travels extensively throughout the year to perform around the world. Considering the amount of work involved in coordinating a workshop of this size, juggling his career, and his travels, he performed a remarkable feat!

This year's theme was "Stories and Legends". To help bring that to life, there were classes offered in storytelling, as well as classes for musicians to accompany the telling of stories. Celtic harper and master storyteller Patrick Ball, along with multi-instrumentalists Shira Kammen and Tim Rayborn, were on the faculty and led these wonderful classes. They performed their well-known version of the tale of Tristan and Isolde ("The Flame of Love"), showing us the beauty of this ancient craft.

Storyteller Dolores Hydock, one of our artists-in-residence, came from Alabama to participate. We found her style thoroughly engaging and inspiring. Accompanied by fellow artist-in-residence, lutenist Dominic Schaner, she performed the story of *Federigo's Falcon* from Boccaccio's *Decameron*.

The audience was visibly moved by her rendition of this classic tale.



Dolores Hydock as she performed the story of *Federigo's Falcon* from Boccaccio's *Decameron*

Recorder faculty this year included Annette Bauer and Frances Blaker. There were several other early music luminaries, too: Karen Clark (soprano); Mary Springfels (viola da gamba and vielle); and Dan Stillman (Renaissance winds). Tom directed the MedRen chorus for the all-workshop collegium, proving his talent and patience in that regard, as well, providing each student with a bound set of pieces in both score form (for the singers) and parts (for the instrument players). We discovered in the process that Tom also has a lovely singing voice.

Some of the classes were devoted to the theatre project, "Wolkenstein!" which told the story of the life of German poet, composer and diplomat, Oswald von Wolkenstein (1376-1445) through the composer's own works. The project was written and directed by rhetorician, Professor Lawrence Rosenwald, who performed the spoken word portions of the production; and Drew Minter (a world class countertenor), who directed the musicians that accompanied the vocals as well as instrumental pieces. These extraordinarily talented men put together quite a wonderful production in what amounted to just a few hours of rehearsal: two-three hours per day for five days. Not much, considering all of the factors – staging, blocking, rehearsing the music, assembling props and costumes. Peter Fisher (director of Coro Ciconia) was one of our soloists, and did much of the set/prop building. Another featured singer was MedRen staffer, Amy White (soprano), whose lyrical, pure voice is always such a joy to hear. Artist-in-residence, Peter Walker sang the title role in the project. I'm sure we'll hear of the future success of this wonderful young singer – I think it likely that he will be hired by a famous opera company sometime soon!

It was a glorious week of music making and storytelling – a surprising blend of delights, made informative and really fun by great organization, superb faculty and the eager students. I encourage you to consider this workshop next year, when there will surely be more surprises and musical pleasures for all who attend.

Recorder

With a week in between, the next workshop I attended was the SFEMS Recorder Workshop (July 19 – 25) at the idyllic (virtual retreat) of St. Albert's Priory, in the heart of Oakland's Rockridge district. The workshop is limited in the number of participants it can have due to the size of the priory, and it sells out very early every year. This was Frances Feldon's 20th year as director, ably assisted by harpsichordist, Katherine Heater. Frances announced last year that this would be her final year as director, so there were some lovely tributes to her years of excellent organization and directorship.

This year's workshop was exceptional. We had a few newcomers, from whom I heard some nice comments later. One new participant was Joani Blank, of Berkeley. She told me that she not only felt very welcome, but truly included in the group of so many returning students. It is true that at this workshop in particular, the faculty mingles with the students during meals and breaks, making the whole atmosphere very familial and inclusive.

Frances has organized the Recorder week to offer fascinating activities every evening. Even on Sunday, registration day, there was a grand "play-in" directed by Louise Carslake, which kick started our enthusiasm.

Monday evening, Eileen Hadidian (recorder and Renaissance flute) and Natalie Cox (Celtic harp) of Healing Muses brought their instruments and insights to demonstrate the healing power of music for sick and recovering patients.

Tuesday, the faculty graced us with a beautiful concert which featured the entire workshop faculty of Rotem Gilbert, Patrick O'Malley, Hanneke van Proosdij, Norbert Kunst (bassoon), Katherine Heater (harpsichord) and Frances as well as guest artist Amy Brodo (viola da gamba).

Wednesday, a day abbreviated classes, held the options of attending a lively "mini" workshop directed by world-class percussionist, Peter Maund for recorders, voice, and percussion. Peter always brings a generous supply of hand drums for people to learn to play, which makes for a great opportunity to learn some new rhythms and musical expressions. That evening, there were four playing sessions available to choose from, which were conducted by Gilbert, Kunst, O'Malley and van Proosdij.

Then on Thursday evening, those of us who love to show off (via playing for our friends) got to get up and have our moments in the spotlight. Several of us performed at the workshop "Open Mike" session which took place just before the annual auction. The wine flowed freely in the refectory (dining room of the priory), and the performers were given generous applause for their skill and bravery. The auction was a great success. There was much laughter and enjoyment, prompted by the talents of the auctioneer, our own Dana Vinicoff.

Friday was the "big night": the all-workshop Recorder Orchestra performance. Norbert Kunst, whose "day job" is director of the Ensemble Praetorius recorder orchestra in Leiden, Netherlands, has been the Recorder Workshop orchestra conductor for a number of years. He developed a concert for us which included some challenges, including *Bruder Jakob* by Gustav Mahler, based on the well known tune *Frère Jacques*. This piece starts out in the seductively simple key of D minor (with one flat), then modulates to the unfamiliar (to recorder players) key of E^b minor (in six flats)! Norbert enjoys using all the "8 foot" recorders possible for the biggest sound possible. Lars Palm once again brought his beloved sub-contrabass recorder with him all the way from Sweden, and this year he had just purchased a sub-great bass, so with these grand instruments, we had an ocean of fantastic, deep, resonant notes flowing from the orchestra.

Over the course of the week, Norbert conspired with me, Lloyd (my husband), Katherine Heater and Priscilla Winslow to arrange a presentation of photos of Frances to be shown during the performance of the recorder orchestra. When Frances came into the chapel to be seated for the performance, her eyes lit on the screen above the orchestra, where she beheld the first photo: one of her very young self. The look of surprise and delight was very gratifying to us. Interspersed between pieces of music, there were

selected poems read by two of the Dominican Friars who are residents at the priory (and one by me). These poems, by the 14th century Sufi poet, Hafez; American poet, Theodore Roethke; and dancer/choreographer Martha Graham, were chosen because the themes reflected Frances' love of music, nature, or the specific poem.

The faculty then played for us again, this time demonstrating their superb skills as recorderists, inspiring us to play better than ever. Then, there was the party. Back in the rectory, there was more live music (a Souza march!), to which Glen Shannon performed a stunning baton twirling routine. Then came the speeches of gratitude and appreciation to Frances for her years of excellence to SFEMS and the Recorder Workshop. Several of the assembled people shared their memories and appreciation. Katherine Heater was also acknowledged for her several years' co-directorship of this wonderful workshop. There was an informal "passing of the torch" to our new Recorder Workshop co-directors, Rotem Gilbert and Hanneke van Proosdij, who are both very excited about next year. If you'd like to attend, I suggest you sign up as early as possible to assure a place in this very special week

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Somatics Workshop

Instrumental master classes and group movement classes in Alexander Technique, Feldenkrais, and Movement Anatomy

The Workshop will focus on the parallel methods of the Alexander Technique, spontaneous self discovery from Feldenkrais Awareness Through Movement classes, and the precisely focused awareness developed from anatomical self understanding. Where one person might learn best from exploration without preconceived ideas (as with Alexander Technique and Feldenkrais), another might learn from specifics (Movement Anatomy), and both approaches complement each other very well. To synthesize these approaches is the aim of the new Somatics Workshop. We proudly offer master classes for individual instruments, and movement classes for all participants in Feldenkrais, Alexander Technique and Movement Anatomy. The faculty comprises Elisabeth Reed, Baroque cello/viola da gamba and Feldenkrais instruction; Jonathan Salzedo,

harpichord and Alexander Technique instruction; and Drina Brooke, recorder/all winds and Movement Anatomy instruction.

The date is November 14th. See the flyer at the end of The Windway for location, time and other details. You can also contact Drina Brooke, director, (415) 892-6452 messadivoce@earthlink.net

(Ed. Note: Drina has granted **The Windway** permission to reprint a two part article on the subject from the April-May 2003 issues of the SFEMS newsletter. We plan to include them in the October and November issues of **The Windway**.)

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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	TBD
April	Frances Blaker
May	Letitia Berlin

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Music Scores and Your Computer

I thought I'd write a little about software I use to enhance my recorder enjoyment. Don't take the following as gospel; they are just my personal opinions and choices.

My main program is Finale Print Music. It's a music notation program. It is a reduced capability set of the full (and expensive) Finale program but it does more than I'll ever need. With it you can enter notes on a staff or staves, transpose to another key or transpose by intervals, add articulations and otherwise make a score that fits your needs. I use it to put music for other instruments into a suitable range for the recorder. It's also good for transcribing from hymnals where you just want the melody line and need it in a recorder range. You can output to a printer, PDF, MIDI, MP3, or XML -- the format that can be read by most other music notation programs. To get your feet wet, Finale has a low cost entry program (\$10) called NotePad that has a number of the above features. <http://www.finalemusic.com> Other programs are Sibelius, Mozart, and at least one other I can't think of right now.

Print Music also has a scan feature which works to some extent. It is a cut down version of SmartScore. I found it a bit too limited as I started to spread my wings so upgraded to the more feature rich SmartScoreX Song Book, <http://www.musictek.com>. It will take scanned music (TIF or PDF files) and put it into a form you can edit (clean up in other words), then export to an XML file for direct import to Finale or other notation packages. If the original is decent, there usually is no clean up required.

For listening to MIDI files, you can't beat the free Vanbasco Karaoke Player, <http://www.vanbasco.com>. You can change tempo, turn instruments on and off, see the notes played on a piano keyboard, and best of all it's free. Print Music also has a MIDI generator of sorts which I find helpful to get a sense of the melody after I input the notes. Or to preview two part melody when my flute playing friend and I are doing a duet at church.

I like to record myself to see where improvements can be made. I tried recording into the computer with a cheap mic but didn't like the quality and since the computer is not in the room I play in, it never felt right. So the answer was to get a portable digital audio recorder. I use the M-Audio Micro Track 24/96. It's a bit pricy but has excellent audio quality, good microphones, and a removable compact flash drive, level controls, records in MP3 or WAV, and so on. I

stick the flash drive in the computer and am off to the races. There are less expensive audio recorders but you want to be sure the frequency range is adequate -- most are limited to voice only.

Once in the computer, I use the free Audacity sound editing program.

<http://www.audacity.sourceforge.net>. Its interface is not as intuitive as some of the ones you pay for but I manage to get around. My main use is changing the tempo, adding some echo, cutting and pasting the audio track (when I do a blooper, I restart the phrase and continue on). The blooper is seen on the audio track and can be deleted. Audacity converts the original audio file into its own format for editing. You can then export the finished project as MP3 or WAV.

For simply playing audio files, Windows Media Player does the job for me. And I can chill out on the psychedelic screen patterns.

I use Windows but most of these programs are available for Mac. Or I'm sure there are Mac equivalents.

I'm also sure some of you have your own favorites. Why not tell us about them. Here is as good a place as any.

I'll do an example of how the whole process works in the next issue of *The Windway*.

-- Jerry Walker



Recorders for Brazilian Children

The Windway received an email from a Brazilian community service advocate requesting spare recorders for use in a music school in rural Brazil. It states they have the school and the teacher but not enough recorders for the students. You can get more information from Dinorah Menddes at dinorahmenddes@yahoo.com. Recorders can be sent to her son at 36 Durso Avenue #1, Malden, MA 02148 for delivery to Dinorah in Brazil



My Music

Jerry Walker's Current Efforts (See "From Your Editor"):

- John Dowland's "Flow my Tears (Lachrimae)" for tenor recorder. A friend in England is working on the same piece for voice. We are going to compare results.
- A three part suite of hymns to be played at church: "Simple Gifts", Dona Nobis Pacem" and "Amazing Grace", all from the Healing Muses "Heart's Ease" book.
- Hildegard von Bingen's "Caritas Habundat in Ominia (Charity Abounds Toward All)". Tenor. From Al Cofrin's book.
- Another Hildegard piece: "O Viridissima Virga (Never Was a Leaf So Green)" Tenor. Also from Heart's Ease. To be played at church next Sunday in honor of St. Hildegards day, Thursday, September 17th.

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



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.

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

This Space
Reserved For You!



Once again, we present
Your 2008 – 2009
SFRS Officers:



President: Greta Haug-Hryciw
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Vice President: Emily Perkins
ejperk@yahoo.com

Secretary: Jerry Walker
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Treasurer: Florence Kress
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Newsletter: Jerry Walker
sfreorder@gmail.com

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

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



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





SOMATICS WORKSHOP
For the Early Music Community

**Instrumental masterclasses and group movement classes in
Alexander Technique, Feldenkrais, and Movement Anatomy**

FACULTY:

Elisabeth Reed, viola da gamba, Baroque cello, Feldenkrais
Jonathan Salzedo, harpsichord, Alexander Technique
Drina Brooke, director, recorders and all winds, Movement Anatomy

Saturday, November 14th, 2009
10:00 am-5:30 pm
In a spacious private home
775 Storybook Ct
Novato, CA 94947

TUITION: (Non-refundable) \$75 with limited sliding scale scholarships available to \$60.
Includes refreshments, coffee and tea. Bring your own bag lunch and a floor mat, if you
have one. **Enrollment deadline: October 31.**

LITERATURE: It is recommended that students prepare Renaissance, Baroque or
Medieval pieces with artistic depth, relatively uncomplicated for their playing level.
Memorizing is strongly recommended, but not required.

INFORMATION AND ENROLLMENT INFO:

Drina Brooke, director (415) 892-6452 messadivoce@earthlink.net

ABOUT THE WORKSHOP:

The Workshop will focus on the parallel methods of the Alexander Technique, spontaneous self discovery from Feldenkrais Awareness Through Movement classes, and the precisely focused awareness developed from anatomical self understanding. Where one person might learn best from exploration without preconceived ideas (as with Alexander Technique and Feldenkrais), another might learn from specifics (Movement

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ABOUT THE FACULTY:

ELISABETH REED was born and raised in Chapel Hill, NC and now lives in Oakland, CA. She teaches viola da gamba, baroque cello, and ensembles at the San Francisco Conservatory of Music and at the University of California at Berkeley. She performs with many local and national early music ensembles including the Seattle Baroque Orchestra, the Portland Baroque Orchestra, American Bach Soloists, the Novello String Quartet, Wildcat Viols, and the improvisational group, MOTOR. Recent highlights include solo and concerto appearances this past summer at the Magnolia Baroque Festival and the Indianapolis Early Music Festival. A graduate of the North Carolina School of the Arts, the Oberlin Conservatory, the Eastman School of Music, and Indiana University's Early Music Institute, she can be heard on the Virgin Classics, Focus, and Magnatune recording labels. She is a Guild certified practitioner of the Feldenkrais Method of Awareness Through Movement and Functional Integration with a particular interest in the issues facing musicians and performers.

JONATHAN SALZEDO trained at the Northern California Center for the Alexander Technique. He also holds diplomas in music from Trinity College, London, and a degree in mathematics from Oxford University. With his wife Marion Rubinstein, he co-directs the Albany Consort. He is a popular harpsichordist with many Bay Area groups, and enjoys the challenges of moving harpsichords single-handedly and tuning them in chaotic situations. He has two grownup children who are both fine musicians. In his spare time, he sings and teaches at Congregation Etz Chayim, Palo Alto and runs a software consulting business.

DRINA BROOKE studied recorder with and was inspired for the rest of her life by Helga Tutschek, member of the Concentus Musicus of Vienna, and with internationally-acclaimed Eva Legene at Indiana University. Her playing has been noticed by such artists as the late legendary Thomas Binkley, the late LaNoue Davenport, Bruce Haynes and Eva Legene. She is one of the Bay Area's widely-respected recorder players. Her Movement Anatomy method is based on two decades of inquiries with doctors, chiropractors, and studies of her own, and is inspired by the works of Joseph Heller. Her article, *The Anatomy of Posture*, was featured in the SFEMS newsletter (April and May 2003), then expanded and featured on the prestigious Recorder Home Page, on Acheerfullnoyse's website and in ARTAFACETS magazine. She also has a strong interest in holistic medicine and is a Certified Community Herbalist. *The Anatomy of Posture, Parts I and II*, may be read here: www.sfems.org/news0403b.pdf; www.sfems.org/news0503b.pdf

American Recorder Society San Francisco Chapter

Membership Application/Renewal

We have great conductors scheduled for our Wednesday night meetings from 7:30 to 9:30. Playing starts at 7:30 with a 10 minute break.

St John's United Church of Christ
501 Laguna Honda Blvd. (at Woodside)
San Francisco, CA. ☎
Website: arssanfrancisco.org
for more information call Florence Kress
at 415-731-9709 or email fkress@aol.com

Dues for September 2009 through August 2010 are \$40.00 for the year or \$10.00 per meeting until total is paid. Please fill out this form and return it with your check to Treasurer Florence Kress at the address below.

The San Francisco Recorder Society is affiliated with SFEMS and the American Recorder Society. Date _____ Check \$ _____



Keep top part for your records.

Date _____ Cash \$ _____ Check # _____ (payable to Florence Kress)

Name _____

Address _____

City, State, Zip _____ Phone _____

Email _____

	YES	NO
Are you a member of San Francisco Early Music Society?	<input type="checkbox"/>	<input type="checkbox"/>
Are you a member of the national American Recorder Society?	<input type="checkbox"/>	<input type="checkbox"/>
Would you like to receive copies of emails regarding chapter business?	<input type="checkbox"/>	<input type="checkbox"/>
Would you like to volunteer to help with SFARS chapter business?	<input type="checkbox"/>	<input type="checkbox"/>
Would you like to perform in chapter concerts or on Sunday at St. John's?	<input type="checkbox"/>	<input type="checkbox"/>

Florence Kress
ARS-SF Treasurer
34 San Andreas Way
San Francisco, CA 94127