



The WINDWAY

October 2009 ❖ San Francisco Chapter of the American Recorder Society

A Message from Your President (no, not Mr. Obama):

Hello, dear recorder friends –

So we begin another year here with the San Francisco chapter of the ARS! Time flies faster and faster every year, doesn't it? We do have a few concerns as our new season begins, and as is true for many of us as individuals, or as members of any organization, funds are at the top of our list of those concerns.

We love having an ARS chapter that we call "home" in San Francisco. Before this incarnation was formed (thanks largely to our treasurer and head cheer-leader, Florence Kress), if we wanted to play in a group experience under the direction of leading professionals, we would have to travel to the East Bay, or to the South Bay... both of which have really great chapters with healthy memberships, but which are inconveniently far away for most of us. The real problems for us arise when our membership dwindles. Without paid members, we cannot afford to hire the conductors who bring us such wonderful music to play, impart their vast musical knowledge and give us a peek into their extensive libraries. This is their livelihood, so we must pay them what is fair and expected.

Another important concern is that in order for us to be considered a chapter of the American Recorder Society and receive the benefits of the national organization, we must have a minimum of ten ARS members within our own membership.

The upshot of this message is: please be sure to **renew your membership** in SFRS now, and if you can possibly do so, please renew your ARS membership (or become a new member) so that we can continue as a viable entity of the American Recorder Society (now celebrating 70 years!). Check out the wealth of information at <http://americanrecorder.org/>, where you can read about the benefits of individual membership as well as chapter affiliation. In these tough times, we, like so

many other organizations, have to do the best we can to stay afloat. Thank you so very much for your participation and your membership. We welcome all recorder players. Tell your friends, and invite them to come and play with us every third Wednesday at St. John's Church. I hope to see you at the next meeting on Wednesday, October 21st. Robert Dawson is sure to bring some great music for us that evening.

P.S.: Monetary contributions to SFRS are not restricted to membership dues. If you are so generously inclined, a gift of any size will always be very gratefully accepted (not tax-deductible, though, sorry). Oh, and the membership application/renewal is at the end of this issue of *The Windway*.

~ Greta Haug-Hryciw
SFRS Chapter President

From Your Editor

Lots of good stuff in this issue so I'll be quick: We will be selecting our officers for the 2009 – 2010 season at the October 21st meeting.

~ Jerry Walker
Editor, SF ARS 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 October

Our October conductor will be **Bob Dawson**. He plans on the following music:

- Francisco Guerrero : Si del jardin del cielo five part
- Francisco Guerrero : Quiere Dios le ofrezcamos Five part
- Thomas Stolzer Beate onmes qui timent Five part
- Arnold Schoenberg Es gingen zwei Gespielen gut four part
- Valentin Haussmann Fuge zu 4 Stimmen Four part

And, depending on time, a surprise encore

Robert Dawson began his musical education as a Lutheran choirboy, soon switched to rock 'n roll saxophone, then abandoned music to study Renaissance history and literature at Harvard College. He returned to music in his late twenties, when he was captivated by the sounds of the Early Music movement, especially the cornetto and the recorder.



His first performing ensemble, Pastime with Good Company, earned him grants from the National Endowment and the California Arts Council. Other groups with which he has performed include: Chanticleer, Coro Hispano, The Brass Menagerie, The SF Contemporary Music Players, The Renaissance Faires North and South, The Magic Theater, and Mills College. He was a featured actor/musician in the film *The Competition*. For Bay Area recorderists, his most important contribution was his role in the SFEMS Summer Workshops at Dominican College (now moved to Sonoma State). Robert founded three of the workshops -- the Renaissance, Recorder, and Medieval -- and taught at and directed all three for many years. He has also taught at the Portland and Seattle Workshops, and lectured at the Historic Brass conclave at Amherst.



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



Thank You, Frances Feldon!

Contributed by Greta Haug-Hryciw,
Recorder Workshop participant
(this article was written for the SFEMS newsletter)

After nineteen years as director of the San Francisco Early Music Society (SFEMS) Recorder Workshop, Frances Feldon announced last year that 2009 would be her final year in that post, which she carried out with grace and apparent ease. The time, energy and effort she put into the job for two decades shows her love of and dedication not only to the organization, but also to everyone who has attended the workshop, whether as longtime participants or newcomers. She always brought with her an atmosphere of welcome and calm, as well as camaraderie and just plain fun. She never appeared to be flummoxed, flustered, nor panicked over the unexpected situations which often arise in a setting with a population of diverse ages, dispositions and individual requirements.

Under Frances's direction, the Recorder Workshop has flourished. Its popularity is evidenced by the fact that it is the first of the four SFEMS summer workshops to sell out and require a wait list. When Dominican University became an untenable location for the workshop, Frances found an even better venue: St. Albert's Priory - a beautiful, peaceful setting, accessible by public transportation, near Oakland's Rockridge district shops and restaurants, and offering more affordable room and board. Although most workshops suffer some trauma when switching locations, Frances pulled off the change with complete ease and no loss of attendance. As a result, the Recorder Workshop has become a place to meet the most interesting people, professional and non-professional alike: lawyers, doctors, engineers,

entrepreneurs and philanthropists, mothers, fathers, travelers, young and *not* so young, all of whom share a great love for playing the recorder. Over the years, lifelong friendships have been forged there and ensembles have sprouted, some of which can only play together on an annual basis during this workshop week.

Frances developed the Recorder Workshop to offer classes featuring the entire medieval-to-modern repertoire embraced by the recorder, including jazz, ethnic and crossover music, with an understanding that the recorder orchestra is integral to such a program. She also viewed technique classes for all levels as essential, incorporating both technical and musicianship components. She had a policy of rotating local and out of town faculty so that as many of the available fine recorder teachers as possible were part of our program, and each year she included one teacher who was new to the national recorder workshop scene. Many participants have commented that the Recorder Workshop is the best place to experience leaps of improvement in musicianship, due largely to Frances's knack for drawing outstanding faculty from across the country, from among local musicians, and even from overseas.

For the last five years, Frances had as her co-director Katherine Heater, who also contributed greatly to the organization and to the smooth running of this wonderful annual event. When asked for her thoughts, Katherine commented, "Frances always blew me away with her total command of the details of this operation. Having directed the Music Discovery Workshop for four years, I know how many different directions a workshop director is pulled in. Yet Frances never seemed flustered, and as her assistant I always felt that my job was clearly defined and everyone else's was too. I really looked forward to every planning meeting we had, and as the workshop would approach, I knew that we were going to have a good time because Frances had everything in place."

The Recorder Workshop has become *the* place to come for a week of superb instruction and the opportunity to play with others, particularly for those who have neither teachers nor fellow enthusiasts living near them. But even those who do enjoy these luxuries are eager to come and enjoy the atmosphere which has developed during Frances's tenure.

During this summer's workshop there were some lovely tributes to her years of excellent organization and directorship. The finest was one that recorder orchestra director Norbert Kunst arranged. Unbeknownst to her, a slide-show presentation featuring photos of Frances through the years was assembled to be shown during the performance at the end of the week. As she came into the chapel at St. Albert's Priory to be seated, her eyes lit on the screen above the orchestra, where she beheld a photo of her very young self. Her look of surprise and delight was truly gratifying to the entire orchestra. Interspersed between pieces of music, two of the Dominican Friars read poems which had been selected for their special meaning to Frances, reflecting her love of music, nature, and peace.

Frances has graciously acknowledged both Eileen Hadidian and David Barnett, the previous directors of the SFEMS Recorder Workshop, for their years of dedication and hard work, and particularly for their guidance and suggestions early in her tenure. Because of the groundwork she laid as director of the Recorder Workshop, the transition to new leadership will be much easier for Rotem Gilbert and Hanneke van Proosdij, who together have taken up the mantle for 2010.



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

Music Scores and Your Computer – Part 2

Last month I mentioned some of the software I use to enhance my recorder enjoyment. Here is an example that I wasn't sure would work. Happy camper here!

I wanted to prepare a four part piece for church: recorder, flute, viola, cello. Three staves per system with the flute and viola on the same staff.

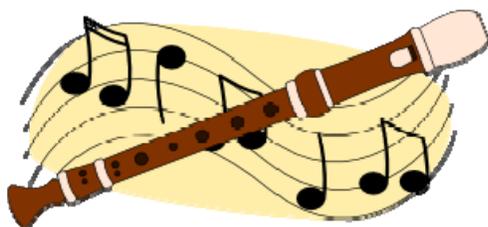
I made a copy from the song book (after verifying with the publisher it was ok for church work) and scanned into SmartScore X, the music recognition program I use. It gave me an image of the original scanned file and how it recognized it in a split screen editable image for review and cleanup. The only cleanup was to remove a staccato mark. Otherwise a perfect job, including keeping the flute and viola parts separate on the same staff.

Next was exporting the SmartScore file directly into Finale Print Music via an automatically created XML file. Perfect job again. Added some titles, composer and source info, instrument part labels, and job done. Even put the viola line in red for easier distinction from the normal black flute line.

Then to see how it might sound, assigned the proper midi instruments to the lines and it sounded pretty good

The whole process took less than an hour.

If you're curious, the piece is "Mirum si Laeteris" from the Piae Contiones (1585). The Piae Contiones is a collection of early (14th? to 16th century) Scandinavian hymns. My source is "Heart's Ease" published by the Healing Muses organization.



The Anatomy of Posture, Movement, and Breathing

Bodywork For Musicians, Part I

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 2 will be published next month. Please see the flyer for Drina's upcoming workshop in the September Windway).

An adult recorder student plays long tones, which are bumpy and wavering. I ask her to adjust the angle of her upper and lower back: The bumps are immediately gone. Her tone acquires a new core.

My interest in posture began when I was in my teens. As a young, semi-professional performer of the recorder, I loved the feeling of strength, solidity and peace I experienced from posture and breathing work, for the instrument's sake. Discovering the mind-body connection while modeling for a Hellerwork course was an eye opening, indeed a life changing experience: Posture and alignment work affected my entire experience of music and of my self. What a way to improve not only playing technique, but musicality!

I began to talk with chiropractors and bodyworkers. I consulted extensively with practitioners of many fields, including Rolfing, Hellerwork, Body Mapping and finally, Chiropractic Neurology. I attended courses. I began to study the *Anatomy Coloring Book*, which I still do.

If, in the words of baroque flutist Janet See, "The body is the instrument, and the instrument is an extension of that," then posture opens us up to a greater experience of Music itself. I have seen the principle at work with much more than just wind players: Once, while coaching a mixed ensemble, I asked the harpsichordist to open his chest, just as one would for breathing technique, of it as the receptive soundboard for music. To hear how his phrasing immediately rolled out in heart-felt depth was remarkable—all this from a simple change in posture, and the idea of resonating tone within his body, before any further musical instruction! "All music has to breathe," harpsichordist Lurette Goldberg suggests. I could not agree more. Slow, deep

breathing has profound impact on my experience of the phrase, coming to me in greatly enhanced depth and flow. Thinking of the body as the resonating chamber for tone brings the player into intimate contact with each individual piece, regardless of the instrument.

To understand posture, I recommend first studying anatomy, since anatomy itself sheds light on the necessity for good posture. The detailed anatomy of posture and movement makes each instrumental and vocal technique clearer to us and dissolves the artificial barriers between them, since we all use bodies with the same anatomical layout. Imagine the artistic cross-over between percussion, singing, string, wind and keyboard playing: The results to musical interpretation are exciting to think about! In studying the body, technique becomes one universal musical language applicable to all. Light shed on individual needs makes technique a personal science instead of an external, absolute one. Flexibility becomes key.

The power of anatomical awareness can be shown in the example:

A singer inhales noisily. Instructed to think of the trachea as being in front of the esophagus—which means that the air does not go as far back into the throat as s/he thinks—the inhale suddenly becomes silent and effortless. Such detailed anatomical instruction is central to the approach of Barbara Conable (<http://www.bodymapping.org>), Alexander Technique Instructor and author of “What Every Musician Needs to Know about the Body” and “The Structures and Movement of Breathing,” Conable co-founded the method called Body Mapping. “The body map is one’s self-representation in one’s own brain. If representation is accurate, movement is good. If the representation is faulty, movement suffers in proportion to the inaccuracy. Changes in the student’s body map are brought about by use of verbal coaching and extensive use of visual aids, and by extensive demonstration: That is, the teacher is modeling the desired movement. A Body Mapping teacher relies on changes in the student’s body map to achieve improved movement.” In the one-day course I example:

In the one-day course I attended with Barbara Conable, we placed a model skull on top of the neck vertebrae, fitting together the atlan-to-occipital joint. Assembling the skeleton in this way should be part of every musician’s education: The need for

freedom in the body’s joints becomes clear and is reinforced in great detail. Centers of movement are pinpointed exactly, and what may seem like small changes can have surprisingly significant impacts on movement efficiency. Thinking of moving one’s head from in between the ears, instead of the back of the neck, sounds like a finicky thing to mention. Yet if the reader tries lifting the head from that center between the ears, the results in freedom of finger movement, released breathing, and improved tone will become clear.

When we include the combined weight of the cerebrospinal fluid in which the brain floats, the brain itself, the teeth, and skull, an adult human head weighs between seven and nine pounds. That is a lot of weight to be bearing down on the nerves connecting to the arms and diaphragm, which are located at the back of the neck, branching out between the vertebra. Understanding these simple facts helps us recognize that the function of weight-bearing is a critical matter in playing or singing technique, from a neurological standpoint alone. Just as a crimped garden hose can obstruct water flow, so the weight of our heads and our bodies bearing down on nerves and organ systems can impede the efficient flow of nerve impulses. The results of such constrictions can include tendonitis, decreased facility, blocked breathing, and less than efficient technique.

Suppose, for instance, a player has a persistently achy pinky finger after playing. One might assume the problem is caused by the stretch necessary for the pinky to reach the fingerhole, fret, or key. Further anatomical information, however, may suggest an entirely new solution to the problem. The ulnar nerve, which connects to the pinky finger, is not heavily padded by muscles at the elbow. If the obvious crimping of the nerve at the elbow cannot be helped, since the arm has to bend to hold that instrument, what one can do is to relieve the weight of the head on the neck vertebra, where the nerve has its root. If the shoulders are rotated forward, the same nerve is bound to be pinched, too: Tucking underneath the collarbone, as the five inter-woven nerves affecting the arms do, the hunched shoulders are bound to cause some cramping of those nerves. So the player pulls the shoulders slightly back and...aha! The pain gradually eases up. Knowing anatomy, tendonitis and technique become much more than a matter of localized tension: Instead, problems are solved by

correct balancing of the weight off the exact vertebra(æ) corresponding to the nerve’s root. Musicians should know which vertebra houses which nerve, and what pathways that nerve travels. Musculature and diaphragm location should be known in the same detail. Knowing these facts, we have improved technical control, becoming better performers and instructors. For further information, see *Gray’s Anatomy* at <http://www.bartleby.com> or Frank Netter’s excellent *Atlas of Human Anatomy*.

The interrelationship of the upper and lower body is important information for all musicians. A change in lower back alignment affects neck and head alignment, which puts or relieves pressure on the nerves connecting to the diaphragm and arms. Further, weight bearing on the diaphragm is affected, as is positioning of the arms. For more discussion, see “Bodywise” by Joseph Heller at <http://www.hellerwork.com>.



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.



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 2008 – 2009
SFRS Officers:*



President: Greta Haug-Hryciw
gr8asf@yahoo.com

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

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



**This Space
Reserved For You!**

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

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 for the year or \$10.00 per meeting until full membership is paid. Please fill out this form and return it with your check to Treasurer Florence Kress at the address below.

The San Francisco ARS is affiliated with the San Francisco Early Music Society and the American Recorder Society.

Date _____ Check no. _____ \$ _____

Keep top part for your records.



Date _____ \$ _____ (Cash?) Check No. _____ (payable to Florence Kress)

Name _____

Address _____

City, State, Zip _____ Phone _____

Email _____

	YES	NO
Are you a member of the 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?	<input type="checkbox"/>	<input type="checkbox"/>

Florence Kress
SFARS Treasurer
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