

The WINDWAY

December 2009 - San Francisco Recorder Society

President's Message

Happy December, everyone! Boy, it's so cold one would think that we live somewhere that actually has seasons! Mt. Diablo and the Santa Cruz mountains have had snow this week.

As 2009 draws to a close, there is much to reflect on. Congratulations and thanks to everyone who participated in our chapter concert on November 21, "The Artful Recorder." We hope to have a recording available for you to hear sometime in January or February, so watch for that on the figurative horizon.

We are so grateful to live in an area where we have an ARS chapter and good friends to play music with, as well as top-notch professionals to help us improve our ensemble skills and introduce us to new repertoire. This month, Frances Feldon will be here to share some brand new arrangements she has made of some really fun music... all about animals! I hope you will be with us to enjoy Frances' unique style and enthusiasm as she guides us through these pieces.

As we look forward to 2010, we, as a chapter, will have some new beginnings in our new meeting location, with many thanks to our Secretary, Jerry Walker, for pursuing the change. We will have much more room and better light to read music by (and better heat, I hear!).

We are still in the planning stages for our 2010 Workshop, "Tune into the Recorder VI". Our conductors will be the amazing team of Eileen Hadidian and Louise Carslake. At present, we are still searching for a suitable venue, as our previous location at City College of San Francisco will not be available this year. The campus facilities will no longer be open for use on weekends due to financial constraints that they are experiencing. We are extremely grateful to CCSF, which has been so generous to us for the last five years, and to Patricia Arack and Madeline Mueller for their help in organizing the use of those classrooms for us. We are hoping to find another location which will be as accommodating, and we welcome suggestions for a place to hold our Spring workshop in San Francisco.

If you have some ideas, please contact Jack O'Neill at jacktoot@gmail.com.

Meanwhile, have a very happy Christmas, Chanukah and turning of the calendar page to a New Year. I wish everyone a fulfilling year of music and love. See you at the next meeting!

Greta Haug-Hryciw
President, SFRS

Editor's Turn

It has been a pretty busy month since the last *Windway*. Some major decisions were made at the November 15th planning and business meeting which were confirmed by the membership present at our November 18th playing session. More info on Page 2.

Then there was our **THE ARTFUL RECORDER** concert at St. John's on November 21st. Read a review farther on.

Taking a cue from T.A. Sachs ~ "*Chasing the past, I stumbled into the future*" but poetically considering the "present" instead of the "future", you have the rationale for a couple of reprised articles in this issue: The story behind SDQ and some good advice from the late Phil Robbins. Hope you enjoy them because there are probably more where they came from.

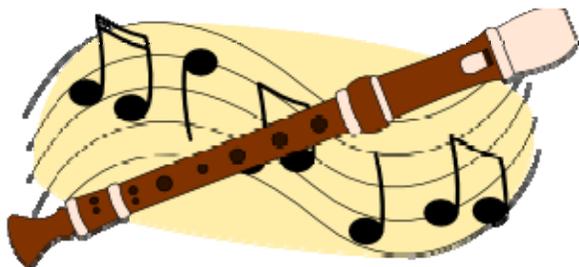
Many thanks to those who responded to our questionnaire. Good comments and ideas all. If you haven't returned it yet, please do. The Board is really interested in your thoughts regarding the SFRS. Let me know if you would like another copy:
sfrecorder@gmail.com

~ Jerry Walker
Editor, The Windway



New Meeting Location Starting January 20th

- We are changing our meeting venue from St. John's UCC to Christ Church Lutheran (CCL) in January. Our thanks to St. John's for allowing our long relationship.
- The pastor and music minister of Christ Church Lutheran would like to add some recorder music to their services so have offered the use of their Parish Hall without charge in exchange for members playing at one service a month.
- We held a meeting at CCL a year and a half ago when St. John's was unavailable. Members' response to the venue was good. We have also held concerts there in the past.
- The Parish Hall is well lit, warm, easy setup with chairs in place, good acoustics, and potential for use of adjacent kitchen for refreshments at breaks.
- The Board voted to move to Christ Church at its November 15th meeting. Members present at our November 18th playing meeting voted to confirm the Board's decision.
- **Our first meeting at Christ Church Lutheran will be January 20th. See special page at the end of this *Windway* for information and directions .**
- **Meeting day and time have not changed: Third Wednesday of the month, 7:30pm to 9:30pm.**
- Our schedule for playing at CCL services: February 7th, then fourth Sundays thereafter. Please sign up to play at our December 16th meeting at St. John's UCC (our last at that venue).



Our Conductor for December

Our December 16th conductor will be **Frances Feldon**. Frances writes:

The Musical Bestiary Continues

There seems to be an inexhaustible supply of music depicting animals!

I am obsessed with finding as many musical compositions as possible with animals as the theme. Continue to explore and delight in a COMPLETELY NEW set of just a few of the many musical depictions of animals.

You will have a singular and very entertaining experience with ALL NEW arrangements for recorders by the conductor, composers seldom encountered on recorder, and odd animals. Composers will include Gustave Holst, Maurice Ravel, Franz Schubert, and GF Handel. Animal depictions will include sheep, birds, trout, frogs, and possibly more

FRANCES FELDON lives in Berkeley, CA, is a freelance



musician in the San Francisco Bay Area, and performs with Flauti Diversi, a baroque/contemporary chamber music ensemble. She teaches recorder and baroque flute privately at her studio in Berkeley, and conducts the

recorder program at Albany Adult School. She is a regular conductor and faculty member at recorder workshops in North America.

Ms. Feldon has just retired from the directorship of the San Francisco Early Music Society's Recorder Workshop after a successful term of nearly twenty years. She intends to use all her new free time fruitfully by pursuing some new creative projects, traveling and doing volunteer work.

Current projects include performing contemporary works for recorder and multiple percussion in a duo with multiple percussionist Karolyn Stonefelt, exploring jazz recorder, and interviewing and writing on jazz and pop recorder players for the magazine

American Recorder. (Look for her feature article on former teacher and mentor LaNoue Davenport in the November issue of American Recorder.) She produces her own concert series, "Baroque and Beyond."

She has conducted her arrangements of Gershwin and Ellington classics at the International Recorder Festival "Les Journees de la Flute a Bec" (Montreal 2003) and again at the International Congress of Recorder Orchestras (Holland 2004). Ms. Feldon studied recorder and baroque flute at Indiana University, where she completed a doctorate in collegium directing. She has taught at Indiana University, UC Davis and The Greenwood School in Mill Valley, CA.



THE ARTFUL RECORDER

The title says it all: wonderful artwork as background to wonderful music. Of course I mean the SF Recorder Society's November 21st concert at St. John's UCC.

First the artwork. Paintings, pottery, sculpture and flowers, artfully displayed as backdrop to the music stage. Many thanks to Greta, and the others I don't know of, for the gallery.

Then the music. It was wonderful, really showing off our Society's multiple talents. Almost two hours of recorder, guitar, voice, bell and gemshorn. All sizes of recorder were represented. And this was the first time I've heard the gemshorn in a mixed musical setting. Time to start saving my pennies for one.

The music ranged from the 13th to the 21th century featuring such composers as Lassus, Holborne, Byrd, Senfl, McLean, -- well, you get the picture.

You'll find a listing of the music and the performers farther on in this *Windway*. Along with photos of the groups provided by Lloyd Hryciw, who also provided the excellent stage lighting and concert recording.

Then lastly, the usual and great SFRS reception with refreshments after the concert.

Send an email request to sfrecorder@gmail.com if you were unable to attend and would like a copy of the full program, including notes on the music and the list of providers of support services.

Jerry Walker



The Origin of Species II or "SDQ? – Whazzat?"

by Greta Haug-Hryciw

(Ed Note: This article first appeared in February 2006 Windway. Greta has graciously given it an update for reprinting in this issue)

(Ed Note from the original article: Since 2003 "SDQ" has been practicing and performing with great verve and energy. Many have asked about this talented group with the unusual name, so I asked Greta to recount its provenance..)

For a number of years I was involved with Coastal Repertory Theatre, the community theater in Half Moon Bay, near my home on the San Mateo Coast. Several of CRT's directors knew that I play recorder, including Tom Woosnam, who approached me in July of 2003 to ask if I would be the music director for his production of Shakespeare's *Twelfth Night* (to be staged in June of '04). I was expecting Elizabethan music for the scoring, but it turned out that Tom wanted music from the reign of Elizabeth II – Beatles' tunes to be exact, eleven of them, which I busily began transcribing and arranging for the project. I then sent out a "call" for musicians to the all local (amateur) recorder players I could think of.

I had previously toyed with the idea of forming a quartet, and talked to longtime friend and recorder playing cohort, Daniel Soussan, about the idea, which he seemed to like. But one never knows what little turns life will take. Daniel was offered a job in Boston, which he accepted, so I stored the quartet idea in the attic of my mind.

Then Daniel moved back to San Francisco at the end of January, 2004. One day, I cornered him and begged him to be a part of the *Twelfth Night* band, to which he agreed. The other *Twelfth Night*-ers were Patricia Arack, Nancy Grant and Jay Kreuzer all on recorder, plus cellist, Julie Hosfeldt, viola da

gamba player, David Dreyfus, and guest soprano player, Stacy Trevenon. I will always be grateful to all of them for agreeing to be in on the experiment, which turned out to be a lot of fun for everybody. Backstage, I realized that I had a ready-made group of enthusiastic recorder players happy to work together. My idea came out of the mothballs, and I talked to Daniel again. He informed me that if I didn't hurry up and form the quartet that he'd look elsewhere for an ensemble. With that kind of motivation, I approached Jay and Nancy, who delighted me with an enthusiastic "yes" when I suggested the quartet to them. I was so pleased that three such wonderful players wanted to be a part of it!

After the *Twelfth Night* run was over, we arranged regular rehearsals, taking turns hosting. When a group is formed, it makes sense for it to have a name, especially if it's going to perform. And if you've ever tried to name your ensemble, you know what a challenge it can be. Do we name it after a locale? An animal? Tree? Celestial body? Landmark? Musical form? Arrrrrgh. After many discarded suggestions and much silliness, we gave it up for awhile. But it seemed that there were some days when we were just Super Duper together. Other days we were like Silly Ducks. Sometimes our playing seemed Sublime and Delicious, and often we were all Self-Deprecating. So hence sprang our name: SDQ ("Q" for "Quartet," of course!). When you hear us play, you can decide for yourself which acronym befits the performance.

Whatever it stands for, we know that if we find we've had a bad day, an SDQ rehearsal perks us right up! The time flies by. We feel we've had a good workout and go home glowing with satisfaction after having another wonderful session of music making with our best friends. SFRS member, Beth Warren has joined the group as our 5th member – and conveniently, the "Q" in our name can also stand for "Quintet." We often have other guests play with us, some of whom are singers, string players, or percussionists.

We've played several times for St. John's services, selecting music we think the congregation will enjoy. This means we often look at "new" music to develop a program. We played at the Grand Opening of "A

Cheerful Noyse," the late Phil Robbins' music store, as well at the benefit concert for the store and at Phil's memorial just a few months later (both at St. Alban's church in Albany). We have been invited to perform several times at the Annual Half Moon Bay Talent Show, and of course enjoy being a part of our chapter concerts. There always seem to be opportunities to play, and look forward to preparing for each occasion.



Jay, Nancy, Greta, Beth, Daniel at Phil Robbins' Memorial



Healing Muses Benefit

Join other recorder and viol players in contributing to Healing Muses

Healing Muses is a Bay Area non-profit group founded ten years ago to bring the comfort and inspiration of healing music, played on recorder/baroque flute and Celtic harp to patients, caregivers and health care providers throughout the Bay Area. An educational, fun & fund-raising event for Healing Muses, complete with music, food and drinks, will be held at St. Alban's church in Albany on **January 10th beginning at 4:00 pm.**

The sale of 5 new Healing muses CDs or 3 Gig Books raises funds for about one hour of healing music in Bay Area hospitals, clinics, hospices, convalescent homes and other institutions providing care for the sick, handicapped and elderly. We hope you can attend the event. But even if you can't attend, you can find sample music from all the CDs and ordering information at <http://www.healingmuses.org/samples.html> or

perhaps you can contribute used CDs we can sell at the event? If you have questions or need further information, please feel free to contact Suzanne Siebert: suzannesiebert@gmail.com .



Early Music Musician's Bazaar!

You are invited to our **Early Music Musician's Bazaar**. This is the second year we are offering you this unique event. A collective of East Bay early music performers, publishers and composers have banded together to make their CDs, music, instruments and more available to you.

Among the delights available for purchase will be CDs, concert tickets, sheet music & lots of other fun stuff. Great for your holiday shopping while supporting your local early music community!

Date: Saturday December 12. See the flyer at the end of *The Windway* for more information.



Playing The Recorder Only Seems Easy 1

© 2002 Phil Robbins

*(Ed. Note: Phil Robbins passed away a year ago last month. Phil was a member of SFRS and an active promoter of classical and early music in the Bay Area. His life's dream of opening his own music store, **A Cheerfull Noyse**, was realized in November 2005. Prior to that, Phil maintained an internet business selling recorders and other musical items online. Phil posted a monthly essay on his web site. In remembrance of Phil and because he wrote good stuff, *The Windway* will reprint these essays over the next few months. Thank you Phil. – Jerry/Editor)*

Introduction

The modern recorder ensemble is, arguably, the easiest way for amateur musicians to approach Early Music. However, the problems of early music are often daunting, especially for musicians steeped in modern musical sensibilities. Whereas the recorder is an easy instrument for beginners to pick up and learn -- the basics are about as basic as you can get -- one soon

discovers the recorder is as "real" an instrument as the violin or the oboe.

Yet all too often, when recorder players get together, modern musical sensibilities begin to clash with Early Music. True, Bach said, "All you have to do is play the right notes at the right time and the music plays itself" but most of us aren't Bach. I know I'm not. Early Music is very different from modern music and the difficulties are legion. Especially difficult are Early Music's harmonies, its often confusing rhythms, and, especially difficult for the modern musician, Early Music's improvisational nature is often lost to those used to playing only what's on the printed page.

Whenever I didn't get it, my music teacher used to say, "Don't practice your mistakes." All too often, we get into the habit of perpetual sight reading, playing one piece after another, never going beyond playing the notes. But there is a difference between playing the notes and playing the music. The problem with Early Music -- indeed, with all music -- is that while the notes are there, printed on the page, the *music* is not. In his definitive work on playing divisions, "Opera Intitulata Fontagara" (Venice, 1535), Sylvestro Ganassi offers 175 examples of how to play a cadence when given its basic form. Modern players, often overlooking the improvisational nature of Early Music, too often miss the point. They practice their mistakes. Thinking modern sensibilities apply to Early Music, all they ever do is play the notes. The music never happens.

So, what to do? Well, think jazz. Listen to the music. Let it be your guide. Like jazz, Early Music is not always written down. In Early Music, the score is, at best, only a guideline to the music. Don't be afraid to stretch your imagination and don't limit your creativity by slavishly adhering to the printed page. The recorder is an instrument capable of the greatest subtlety. But good technique is only a part of playing music. Some players, no matter how long they've been at it, never progress beyond blowing through the recorder as if it were a whistle. Others, understanding that music is not on the printed page but, instead, is in the heart and soul of the

musician, will play the recorder as it should be played, with grace, subtlety and style.

It is often said that the recorder, due to its very nature, can't play with much distinction between piano and forte but that's not true. I would rather play with musicians of lesser skill who have music in their hearts than with anyone who, no matter how fast they can move their fingers, miss the music. Knowing when -- and how -- to play piano or forte when dynamics are not written in the score, knowing when and how to play divisions or other ornaments (Ganassi also mentions, for example, trills) or understanding Early Music's polyrhythmic nature comes from playing music, not notes.

The recorder is an instrument easy to begin with but later, as every serious recorder player learns, it is an instrument of grace and beauty. Even the most ham-fisted player can, with practice, develop a light touch, a delicate breath and facility in fingering. And, along with technique, style and understanding. From "The Play of Daniel" to the masterpieces of the Renaissance, Early Music and the recorder are made for each other



Our Upcoming Conductors

December	Frances Feldon
January	Hanneke van Proosdij
February	David Hogan Smith
March	Andrew Levy
April	Frances Blaker
May	Letitia Berlin



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. **(Note: This will be our last meeting at St. John's -- See Page 2)**

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

Vice President Jay Kreuzer
jaykay@pacbell.net

Secretary: Jerry Walker
walkergb@aol.com

Treasurer: Florence Kress
fkress@aol.com

Newsletter: Jerry Walker
sfrecorder@gmail.com

Webmaster: Dana Vinicoff
vinicoff@hotmail.com

SFARS Website – with many recorder resources:

<http://arssanfrancisco.org/>

American Recorder Society (ARS) – our parent organization:

<http://americanrecorder.org/>



Once again, Thanks to she with the sharpest of eyes



Christ Church Lutheran

1090 Quintara Street @ 20th Ave., San Francisco • Tel: 415-664-0915



Courtyard Door

1090 Quintara Street (@ 20th Avenue)
San Francisco, CA 94116-1268

www.christchurchlutheran.org

Directions:

Christ Church Lutheran is located on Quintara Street between 19th Avenue (Highway 1) and 20th Avenue. The church is 3 blocks north of the L Taraval line. You can also reach the church on the 28, 48, or 66 buses. Neighborhood street parking is available. The sanctuary and parish hall are wheelchair accessible.



SFRS meetings will start at 7:30pm. The church will be open at 7:00 pm on SFRS meeting nights (3rd Wednesdays). Enter through the courtyard door (far right door on Quintara), go right, across the courtyard to the Parish Hall.

Question: Jerry Walker sfrecorder@gmail.com. 650-355-2032

THE ARTFUL RECORDER

The Music

[*The Cradle* (Pavan) – Anthony Holborne (d. 1602)

[*The New-yeeres gift* – Anthony Holborne
❖ San Francisco Recorder Group

[*Missa L'homme armé* – Giovanni Pierluigi da Palestrina (1514-1594)
Kyrie – Christe – Kyrie II

[*S'on me regard* – Montpellier MS, late 13th c.

[*Tandernack* – Ludwig Senfl (c. 1486 – c. 1543)

[*Three in Five* – (2002) Karl A. Stetson
Poco Allegro – Andante – Allegro Moderato
❖ SDQ

[*Op. 5 no.1*– Jean Baptiste Loeillet de Gant (1688 – 1720)

Allegro – Largo – Allegro
❖ Loeillet Lads

[*Vincent* – (1971) Don McLean (b. 1945) arranged by Greta Haug-Hryciw

[*Though Amaryllis Dance* – William Byrd (c. 1542 – c. 1623)
❖ SDQ

~ INTERMISSION ~

[*Fantasia* –Ludwig Senfl (c. 1486 – c. 1543)

[*Il n'est plaisir* – Heinrich Issak (c.1445-1517)

[*Ich stund an einem morgen* – Ludwig Senfl
❖ JMJ

[*Broken Leaves* (1996) – Steve Tapper

❖ Greta and Bruce

[*Pavane & Galliard à 6* – William Byrd (c. 1542 – c. 1623)

❖ SDQ

[*Fa La Sol* – William Cornysh (1465-1523)

❖ Beaux Os

[*Precious Memories* – J.B.F. Wright (1877-1959) arranged by James Kopf

❖ SDQ

The performers

San Francisco Recorder Group

Mary Carrigan ❖ Florence Kress ❖ Jay Kreuzer ❖ Barbara Lee
David Miller ❖ Gerry Miller ❖ Beth Warren ❖ May Yee

SDQ (and Friends)

Nancy Grant ❖ Greta Haug-Hryciw ❖ Jay Kreuzer ❖ Daniel Soussan ❖
Beth Warren
Dana Vinicoff ❖ *special guests*: Bruce Perkins, guitar ❖ Jason LeBrun

Loeillet Lads

Jack O'Neill ❖ Mark Reed

JMJ

Jennifer Skaff-King ❖ Mary Carrigan ❖ Jack O'Neill

Beaux Os

Jason LeBrun ❖ Jack O'Neill ❖ Beth Warren

*Presented by Members and
Friends of the San Francisco
Recorder Society*

November 21, 2009

At

St. John's UCC

THE ARTFUL RECORDER



Early Music Musician's Bazaar

December 12, 10am-3pm

Music Sources

1000 The Alameda (at Marin)

Cançonier

Ensemble Vermillian

Farallon Recorder Quartet

Glen Shannon Music

Healing Muses

Junior Recorder Society

La Monica

Les Grâces

Musica Pacifica

MusicSources

SFEMS

Shira Kammen

Voices of Music

CDs, concert tickets, sheet music & lots of fun
stuff for sale!

Great for your holiday shopping while
supporting your local early music community.



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 _____

