



The WINDWAY

March, 2009 ❖ San Francisco Chapter of the American Recorder Society

From your chapter President

Hey, hey! We are here in March which is traditionally "Play the Recorder Month" – a time set by the American Recorder Society for us to really enjoy our instrument and its rich history and every growing repertoire. As an incentive for some of us who may either not know about it or who may have neglected their membership, the ARS offers a discounted membership for \$35 (\$10 off) for first time members, or for those who may have let their membership lapse for two or more years. To take advantage of this, the ARS must receive your membership application by March 31, 2009. See the ARS website for details: <http://www.americanrecorder.org/events/ptrm.htm>.

March 21st is designated "Play the Recorder Day", when individuals and chapters around the world are encouraged to play Carolyn Peskin's original composition *Thank, you, ARS*, composed in honor of the 70th anniversary of the organization. The composition appears in the January issue of *American Recorder* magazine as well as at the end of this newsletter.

We are delighted to report on the success of our chapter workshop, which was held on February 28th at City College. Directors Louise Carlsake and Frances Feldon did a splendid job of organizing and presenting the music. The feedback we received lauded the event as excellent. The only complaint (voiced by nearly everyone) was that the rooms were very cold, for which we apologize! We will do everything we can to remedy that for 2010. Thank you to everyone who participated!

Our San Francisco Chapter is going to hold a concert! We are aiming for one of the last Saturdays in May, depending on availability of St. John's, but it hasn't been settled yet. If you play with a group that would like to participate in the concert or have other friends who do, please contact me either by email or by phone: gr8asf@yahoo.com or (415) 377-4444, and tell me about your ensemble and what you'd like to perform. It will not be restricted to recorders only, but we ask that you have at least one recorder in your ensemble. Voices, viols, percussion, etc, are all welcome.

We are at the start of workshop season, with many excellent ones to choose from. SFEMS has a terrific lineup this year with the Baroque Workshop and Medieval & Renaissance Workshop to be held again at Sonoma State University, as well as one which particularly suits us: The SFEMS **Recorder Workshop!** This will be held at St. Albert's Priory in Oakland, near the Rockridge BART

station from July 19 - 25. Please check out the descriptions and syllabi at the SFEMS website: www.sfems.org.

And don't forget! The East Bay Chapter (EBRS) will be holding their annual **Marin Headlands Workshop** from May 15-17. Please check the EBRS Headlands page: www.symbolicsolutions.com/ebrs/headlands.html for information and registration details. Wheee!

~ Greta Haug-Hryciw
President, SF ARS

Our Guest Conductor for March: Robert Dawson

Mr. 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 University). Mr. Dawson founded three of the workshops – the Renaissance, Recorder, and Medieval. He 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. Currently he is interested in the music of Francisco Guerrero and Orlando di Lasso, and he will be conducting Two Motets and a villancico by Guerrero as well as *Memento peccati tui* by di Lasso and *Cantatibus organis* by Orlando's son, Ferdinand di Lasso at this month's San Francisco Chapter meeting. Bring your instruments, stands, and your love of playing great music! We begin at 7:30 at St. John's UCC, 501 Laguna Honda Blvd., San Francisco.

Practice Makes Perfect

by Jason LeBrun and
Sacramento ARS member, Mark Schiffer



The summary of the rule is: If you can play the selection **five** consecutive times* correctly, increase the tempo on the metronome; if you play the selection five consecutive times incorrectly, slow the tempo down.

**this could be as few as three or as many as ten times, depending on your time or patience ~ ed.*

Here's how it works: Select a passage which is causing you problems. If the passage is particularly long, break it down into **overlapping** bits. It's important that they're overlapping: if they don't overlap well enough, you will not learn the "breaks" between the bits.

Set your metronome at a speed at which you are fairly certain you can play the passage.

Now start the **5-in-a-row** process. Keep five pennies next to your music stand and metronome. Play the passage through completely. Each time you play the target passage correctly, move one penny to the right; each time you play it incorrectly, take a penny from the right (+) pile and move it back to the left (-). The object is to get all your pennies on the right. At that point, move the tempo up a click or two. For anyone who is very goal oriented, having the visual challenge helps focus your concentration, especially when there are more pennies on the right than on the left. You may want to write down the tempo you've achieved on your music so you have a record of it. This is also a nice visual reinforcement of the progress that's been made.

If you are consistently making mistakes at your initial tempo, you're probably starting off too fast. If you play the passage with mistakes five times in a row, move the tempo **down** one click. Whenever you reach **+5** or **-5**, increase or decrease the tempo, respectively.

Continue this process until you've reached the target speed for the piece.

Once you reach your target speed, it's advisable to continue the process for an additional 2-3 clicks of the metronome. This is because *a*) there's a variance at which a conductor will start a piece and *b*) you may get nervous in performance, so it's better to leave yourself a little bit of technical "wobble room".

This process may seem tedious at first, but it works **really** well because you don't cheat yourself into thinking you've mastered a part after playing it correctly once.



RECORDER RADIO has a NEW LOOK!

This is a real jewel of the internet for recorder people. German recorder maker, Joachim Kunath, streams recorder music 24/7 from his shop. Music ranges from medieval to contemporary, and it's not only recorders that he plays. He features luscious vocal, guitar, and other instruments as well. There have been big improvements made in the format: now you can find their entire library and a means to purchase any of the tracks you hear. The sound quality has improved, too, and there are far fewer digital glitches. Go to www.recorder-radio.com. Click on the media player of your choice (near the top of the page) and enjoy. Although the site is in German, it is pretty easy to find your way around with some exploration, or, you can reasonably good English translation with Alta Vista's Babel Fish: <http://babelfish.altavista.com/babelfish/tr>.



The San Francisco Chapter of the ARS (SFARS) 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.



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

Why do We Do It?

by Linda Skory, EBRS, AROW & VdGSA

Once or twice a month from September to March, about twenty people from a wide area of Northern California gather in Oakland to work on a concert program. Many of us have been playing with this group – the American Recorder Orchestra of the West, or **AROW** – for most of its seven year history, and we are now preparing for the spring concert season. We've been following a geographic theme, having explored French, English, Eastern European, German, and American music. It was clearly time to move on to the origin of so much of our best-loved music – **Italy!**

As recorder players, we are naturally drawn to early music. Especially as the Italian Renaissance became the Baroque in the latter sixteenth century, we find a great treasure trove of music which falls gracefully on recorders. The vocal music almost translates itself; after all, playing the recorder should be as close to singing as we can get without using the vocal cords. So a chaste and declamatory motet of Palestrina can fit as suitably as the more lively and impassioned songs and madrigals of Donato, Caccini, Vecchi, Gesualdo, and Monteverdi. Members who are also vocalists add to some of them.

Since the instrumental music of that time was often noted 'con ogni stromenti' we have free rein to adapt it as we wish. With a tribute to the birth of opera, we play the Toccata e Ritornello from Monteverdi's *Orfeo*, with the addition of krumphorns. Music for the lute, the 16th century 'Queen of Instruments', is represented through an arrangement of Respighi's First Suite of *Ancient Airs and Dances*. From the great instrumental form, the canzona, we choose a four-choir antiphonal work with viols for tonal color, as well as a smaller scale, but no less lovely, canzona by Frescobaldi. In the high Baroque, we move further away from music idiomatic for recorders. With the skilled arrangement of our director, Richard Geisler, we have the chance to become brass and string players in his adaptation of Vivaldi's deservedly famous double trumpet concerto.

But we must return to opera, Italy's great gift to music. By the time of the operatic flowering of the 19th century, the recorder had disappeared from

musical consciousness. However, our co-director, Greta Haug-Hryciw, has chosen two beloved arias to arrange for us. From Donizetti's *Lucia di Lammermoor*, we play *Chi mi frena in tal momento*. If we can't do 'bel canto', we can aim for 'bel suono'. Even the most confirmed opera shunner will recognize Verdi's *Celeste Aida*.

Italy is so imbued with its musical heritage that we almost expect its inhabitants to break into song or dance at the drop of un cappello. So, thanks to horn player and new recorder convert Cameron Kopf, we have a medley of street songs. We're never far from opera, for we hear Puccini's *O mio Babbino Caro* juxtaposed with *Arrivederci, Roma!* And whether the name comes from the town of Taranto, or from the bite of the tarantula, Kopf's medley of Tarantellas must lead to some vigorous toe-tapping.

A lone recorder player can make some good music, but it's a completely different experience to play the varied and challenging repertory accessible only to an orchestral group. Awareness of soli and tutti, balance and blending, and following a conductor widens our horizons and heightens our skills. Sharing our interests builds our musical community. Bringing our favorite instrument to a larger audience will, we hope, ensure its continued popularity. Why do we do it? Because it's a lot of fun!



AROW will perform two of its four Spring Concerts in the Bay Area during its 2009 Season:

Saturday, April 18th at 3 pm
Foothill Presbyterian Church
5301 McKee Road, San José

and

Saturday, May 2nd at 7:30 pm
San Francisco Community Music Center
544 Capp Street, San Francisco

For more information about AROW or these concerts, feel free to contact co-director, Greta Haug-Hryciw at gr8asf@yahoo.com, or see our website: www.arowmusic.org. We hope to see you there! 😊

Thank You, ARS

Carolyn Peskin

swinging eighth-note pairs, ♩ = 96

Soprano Recorder
Alto Recorder
Tenor Recorder
Bass Recorder

Hap - py sev-en, Sev - en dec-ades; Thank you, A R S.

S. Rec.
A. Rec.
T. Rec.
B. Rec.

1. 2. Time for cel - e - bra-tion; Time for ju - bi - la-tion.

Fine

S. Rec.
A. Rec.
T. Rec.
B. Rec.

8 Grat - i - tude we now ex - press. Since nine-teen thir - ty - nine, In

S. Rec.
A. Rec.
T. Rec.
B. Rec.

11 rain as well as shine, You've brought re - cord - er play - ers lots of hap-pi-ness.

D.C. al Fine
(2nd ending only)

The American Recorder Orchestra of the West
Ensemble **AROW** invites you to attend

Viva Italia!

24 recorderists from Northern California
perform music of the Italian masters
under the direction of Richard Geisler and Greta Haug-Hryciw

~ Program Highlights ~

Palestrina - *Tu Es Petrus*

Respighi - *Ancient Airs and Dances, Suite 1*

Vecchi – *Tich Toch, ò Zanni*

Kopf - *Italian Streets* – a medley of popular Italian street songs

Gabrieli - *Canzon Primi Toni*

Donizetti - *Chi mi frena in tal momento?* – from *Lucia de Lammermoor*

Caccini – *Amarilli, mia bella*

Monteverdi - *Quel augellin che canta*

Verdi – *Celeste Aida* – from *Aida*

Vivaldi – *Double Trumpet Concerto in C*



San Francisco Community Music Center
544 Capp Street, San Francisco

Saturday, May 2, 7:30 pm
\$15 general / \$10 students and seniors

For more information, contact **Greta Haug-Hryciw** ~ gr8asf@yahoo.com

~ AROW is an affiliate of the San Francisco Early Music Society ~