

The San Francisco Recorder Society wishes to thank:

- Pastors Steve Sabin and Tom McQueen and the members of Christ Church Lutheran for the generous use of their church for our chapter needs.
- Our guest performers for their time and generosity, and for adding more variety and excitement to the program.
- Lloyd Hryciw, for recording the concert, and especially for his perpetual support and encouragement of the entire recorder community.
- Florence Kress for her love of the recorder, and for her promotion of our chapter and all of its interests.
- All of our chapter members, for their enthusiasm and continued support, which keeps the chapter going.
- Everyone who has contributed refreshments for the reception!



The American Recorder Society was founded in 1939 to enable recorder players to meet, improve their playing skills and publish editions of recorder music. In 2009, the Society celebrated 70 years of service to its constituents. Today there are ARS members throughout the U.S., Canada, and 30 countries around the world, representing professional and amateur players, consorts and recorder orchestras, teachers, students, composers, workshop organizers, and those who make, repair, or sell recorders. Active ARS chapters exist all over North America.

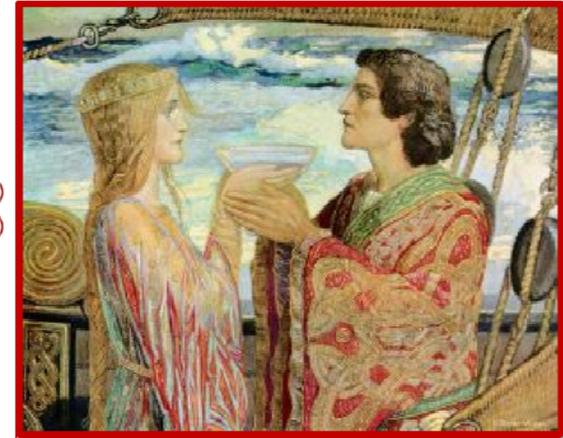
The San Francisco Chapter of the ARS meets year-round every third Wednesday at 7:30 p.m. here at Christ Church Lutheran. For information on how to become a member, please contact Florence Kress, fkress@aol.com or (415) 731-9709.

The SFRS is an affiliate of the San Francisco Early Music Society



The San Francisco chapter of the American Recorder Society
presents:

Love Stories



Tristan and Isolde by John Duncan (1912)

*a concert by members and friends of
the San Francisco Recorder Society*



Sunday, January 15, 2012, 2:00 pm
Christ Church Lutheran
1090 Quintara Street
San Francisco

Love Stories

<i>Lamento di Tristano/La Rotta</i>	Guillaume Dufay (c.1400-1474)
<i>Miserere mei, Domine</i>	Orlando di Lasso (1532-1594)
<i>Amour me poingt</i>	Claudin de Sermisy (c.1490-1562)
<i>Dizen a mi que los amores he</i>	Anon. 16 th c. <i>Cancionero de Uppsala</i>
<i>Jauchze jubilier und singe</i>	Georg Philipp Telemann (1681-1767)
<i>Tal mi fa guerra /</i>	Nicolò da Perugia (fl. late 14 th c.)
<i>Fa metter bando/Ecco la primavera</i>	Francesco Landini (1325-1397)
<i>Allegro from Sonata in G minor</i>	C.P.E. (or J.S.) Bach (see notes)
<i>Helas je suis mary</i>	Heinrich Isaac (1450-1517)
<i>En ung matin</i>	Antoine Brumel (1460-1520)
<i>Naves point veu</i>	Jean Richafort (1480-1527)
<i>La Morra</i>	Isaac
<i>Sub Tuam protectionem</i>	John Dunstable (c.1390-1453)
<i>Se vrais secours</i>	Anon. <i>Turino Ms. No. 46</i> (14 th c.)
<i>Étude: Saraband</i>	Richard Pick (1915-2001)
<i>The Very Thought of You</i>	words and music by Ray Nobel (1908-1973)
<i>Fly Me to the Moon</i>	words and music by Bart Howard (1915-2004)
<i>Perhaps Love</i>	John Denver (1943-1997) arranged for recorders by Greta Haug-Hryciw
♥ <i>Intermission</i> ♥	
<i>Peanut Butter</i>	Glen Shannon (b.1966)
<i>Crunchy – Smooth</i>	
<i>Amours amours amours</i>	Jean Japart (fl.c.1474-1481)
<i>Adieu, mes amours</i>	Josquin des Prez (c.1445?-1521)
<i>Giorni Dispari</i>	Ludovico Einaudi (b.1955) arranged by Daniel Soussan
<i>Allegro from Fantasia no. 8</i>	Georg Philipp Telemann (1681-1767)
<i>L'amorosa Ero</i>	Marc 'Antonio Ingegneri (1535-1592)
<i>The Shadow of Your Smile/</i>	Johnny Mandel and Paul Francis Webster
<i>Moonlight Becomes You</i>	Jimmy van Huesen and Johnny Burke
<i>Dahil sa Iyo</i>	Miguel (Mike) Velarde, Jr. and Dominador Santiago

The Musicians



The San Francisco Recorder Group:

Mary Carrigan ♥ Lydia Fredkin ♥ Kent Hanson
Florence Kress ♥ Jay Kreuzer ♥ David Miller
Gerry Miller ♥ Beth Warren ♥ May Yee

Willard North Winds: Mary Carrigan
Michael Jordin ♥ Jennifer Scaff-King

SDQ: Nancy C. Grant ♥ Greta Haug-Hryciw
Jay Kreuzer ♥ Daniel Soussan ♥ Beth Warren

with Special Guests

Peralta Consort: Mike Megas ♥ Bruce Perkins
Stevie White ♥ Kraig Williams

Colin Hamilton ♥ *viola*
Joyce Johnson-Hamilton ♥ *cornetto*
Terry LaClair ♥ *piano*
Greg Santayana ♥ *vocals*
Mark Schiffer ♥ *recorder*
Joy Wu ♥ *piano*

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come:
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

William Shakespeare ♥ Sonnet 116

~ Program notes ~

♥ SFRS is pleased to present its fourth chapter concert in as many years. The *Love Stories* theme drove the selections of many of the pieces on the program. Although it is true that not every one of them is directly related to the theme, there are common threads. After all, there are many faces of love... *amour*...

♥ What could speak of love more poetically than one of Shakespeare's sonnets? It seemed a fitting prelude to our opening number, *Lamento di Tristano*. The name of this 14th century *estampie* alludes to the famous love story of Tristan and Iseult (represented on our program cover). *Lamento* segues immediately into the rollicking *La Rotta* – another *estampie* with which the first is always paired, providing a vivid contrast in mood.

♥ The [San Francisco Recorder Group](#) presents four pieces for our enjoyment, two of which reflect love of very different flavors: the text of *Amour me poingt* translates: Love has wounded me, and I want to complain/My pain doubles and continues without hope/it would be better for me to die quietly./Sweet is death, which can extinguish pain. Then, *Dizen a mi* dubiously tells us: They tell me I'm in love/we'll see about them/if ever I thought such a thing! Concluding the set will be Telemann's secular oratorio, *Jauchze Jubilier und Singe* (*Shout, Rejoice and Sing*), which is based on the text of Ecclesiastes 9:7.

♥ *Ensemble Trecento* melds three 14th century madrigals of very different styles. All 41 surviving compositions of Nicolò da Perugia are secular and all are vocal. *Tal mi fa guerra* is one of his 16 madrigals. One peculiarity of his writing was the genre of the tiny ballata, the *ballatae minimae*. These pieces are very short, consisting of a single moralizing line of text, much different from the amorous love poetry set by other contemporary composers such as Landini. Landini, of course, is masterful with his stylistic rhythms. In *Fa metter bando* the melodic contour and rhythmic articulation of the upper voice are unusually subtle even for Landini. The text is a triumphant testimony to Love. These two songs offer an interesting contrast to one another, although written in the same key (one flat) the first is played with C fingerings and the second with F fingerings. *Ecco la primavera* speaks of the coming spring, and who doesn't love the spring?

♥ There has been considerable controversy over the true author of the Bach *Violin Sonata in G minor* played by [Daniel and Joy](#). It has recently become accepted that it was composed by C.P.E. Bach and is cataloged as H524.5, instead of the former BWV1020 which ascribed it to his father J.S. Bach. This version of the *Allegro* has been transposed into A minor for recorder and piano.

♥ Mary and Jennifer played together for years in JMJ with Jack O'Neill. Michael and Jennifer played in the Forest Ensemble. The name *Willard Winds North* commemorates their practice location where they meet every Tuesday afternoon. This also happens to be the corner where the old Grateful Dead mansion stands on Fulton Street. They have selected four 14th century pieces by three Flemish contemporaries. *La Morra* is Isaac's most famous instrumental piece. There are two possibilities for the origin of the title: "La Mora" (the Moorish Girl) or the lively Italian hand game of *Morra*, similar to rock-paper-scissors.

♥ From a copy of a copy offered at a workshop, the first two pages of *Sub Tuam protectionem* came to light. Through mining the Internet, a discovery was made of a video of a lovely trio of Dutch women in pink and silver costumes performing the entire piece with voice and two Renaissance basset recorders. Eventually the full score was found in a white note manuscript, which is the version [Nancy, Jay and Greta](#) will play. If one thinks of the

Love of the Divine, or the love of beautiful music, the connection to our theme can easily be made.

Se vrai secours is a polymetric ballade with a florid vocal line supported by two instrumental lines below. From the Turino manuscript (Torino J.II.9), it is a fine example of music from the *Ars subtilior* – a musical style characterized by rhythmic and notational complexity. The style was centered around Paris and Avignon in southern France and also in northern Spain at the end of the 14th century. This manuscript is one of three primary sources for the *Ars subtilior*, the others being the Chantilly Codex and the Modena Codex (Mod AM5.24).

♥ Richard Pick learned violin and piano technique from his foster parents at the age of five. He continued to grow musically by performing, singing, conducting, composing, arranging, orchestrating, and lecturing. He was well into his career when the expressiveness of the classic guitar caught his attention. His rich educations in music, and especially his love of nature, are reflected in his compositions. *Saraband* is an elegant example of one of his etudes.

♥ English bandleader, composer, arranger and actor Ray Nobel published *The Very Thought of You* in 1934, presented to you today by [Greg and Terry](#). This song has been recorded for decades since then by many "greats" such as Bing Crosby, Vaughn Monroe and Doris Day. There is an R&B version by Little Willie John and a rock and roll version by Ricky Nelson. Ella Fitzgerald recorded it twice – once with Nelson Riddle and later with guitarist Joe Pass. More big names claimed it as a part of their repertoire: Frank Sinatra, Nat "King" Cole, Carmen McRae, Billie Holiday ...and Elvis Costello. There is a blues duet version by Tony Bennett and Paul McCartney. If you listen carefully, you'll hear an instrumental version of the song among the background music in the film *Casablanca*.

The popular standard *Fly Me to the Moon* was written by Bart Howard in 1954. It was originally titled *In Other Words*, and was introduced by cabaret singer Felicia Sanders. The song became known popularly as "Fly Me to the Moon" from the first line of the second verse, and after a few years the publishers officially changed the title to the one the one we are now more familiar with. Tony Bennett performed a parody of the song on Sesame Street for an action sequence in which the character Slimey the Worm took a trip to the moon – probably the most literal use to which the song has been put.

♥ A favorite song which inspired the theme for this program is John Denver's *Perhaps Love*. It was recorded in 1981 as a duet with Denver on an album by Plácido Domingo. Denver told an audience that he wrote it with his mother in mind, but popular thought is that it was addressed to his wife while they were separated and moving towards divorce. The two voices from the original song are represented here by the two tenor recorders. Kraig Williams (of the Peralta Consort) joins [SDQ](#) on glockenspiel for this piece.

♥ The South Bay's [Peralta Consort](#) starts the second act with music by contemporary composer Glen Shannon. Shannon constructed *Peanut Butter* to bring out the contrast between the *Crunchy* Prelude (stiff, square, and tense) and the *Smooth* Fugue (relaxed, swiny and round). Glen has been composing for recorder ensembles since his *Prelude and Fugue No. 1 for Recorder Quintet* won First Prize in the 1997 biennial composition contest sponsored by the Chicago Chapter of the American Recorder Society. He continues to win competitions and write commissioned works for recorder chapters, consorts, and orchestras around the world.

♥ [SDQ](#) presents two chansons from Petrucci's *Harmonice Musices Odhecaton* (1501). *Amours amours amours* reflects the influence of Antoine Busnoys, an earlier Burgundian composer, on Jean Japart which is evident in much of his work. Japart's music was evidently popular, since many of his chansons were reprinted by Petrucci and achieved wide distribution. Japart had a friendship with Josquin when they were both in Milan, so it

seemed fitting to pair his “*Amours*” piece with one of Josquin’s: *Adieu mes amours* – considered to be one of the master’s earliest successes. The quartet has chosen to play the latter chanson on deep recorders.

♥ Ludovico Einaudi is a contemporary composer and pianist. Born in Turin, Italy, he has become known for his music for theater, video, and dance. He now tours and performs his own music while continuing to write for dance and film. His music has been described as minimalist, classical, ambient, contemporary and deeply touching - the welcome sound of stillness in a hectic world. *Giorni Dispari (Odd Days)* is the second of Einaudi’s pieces that Daniel Soussan has arranged for recorder ensemble. In this work, the recorders of SDQ become the “string section” supporting piano soloist Joy Wu.

♥ Telemann’s *Fantasia in E minor* is number 8 of the 12 *Fantasias for Solo Flute* which he published in Hamburg in 1732-33. The collection is arranged by key, progressing more or less stepwise from A major to G minor. Telemann deliberately avoided keys that are impractical on the one-key flute, i.e. B major, C minor, F minor and F-sharp major. There are three movements to the original Fantasia: Largo - Spirituoso - Allegro. Beth has chosen to play the Allegro on baroque soprano recorder.

♥ *L’amorosa Ero* tells of the mythological love affair of Hero and Leander. Here we present our concert’s genuine *Love Story* - and a tragic one it is. Hero was a beautiful priestess who resided in Sestus, while her love Leander lived in Abydos on the other side of the Hellespont which separates Asia from Europe. Since Hero was forbidden to marry foreigners, their affair was conducted in secret, though with the knowledge of her maid. Each night Leander swam to the opposite coast guided by a lamp that Hero lit in view of the sea, and returned home just before daybreak. When winter arrived, Leander continued to swim the Hellespont, but one night when the weather was particularly fierce, Hero’s light was blown out and Leander lost his way and perished. His body was carried to the European shore where Hero, on discovering that her lover was dead, killed herself by leaping from her tower into the sea. This madrigal setting of the story is part of a 1588 anthology of madrigals, all composed to the same poetic text.

♥ Classic movies are a great source for romantic tunes which have found their way into the standard repertoire. Two such favorites are *The Shadow of Your Smile* from the 1965 film *The Sandpiper*, here arranged by guitarist Bruce Perkins with *Moonlight Becomes You* from *Road to Morocco*, originally sung to Dorothy Lamour by Bing Crosby.

♥ After hearing *Dahil sa Iyo* performed by the Skyline Concert Choir, SDQ member Greta Haug-Hryciw adapted it for recorders. When she met Greg Santayana, she asked the native Filipino speaker/singer if he would perform it with SDQ and he graciously accepted. Peralta Consort members were amiably willing to help play the remaining voices, so there is a full complement of eight recorders with voice. It is a fine example of *kundiman* – a genre of traditional Filipino love songs which are written in the native Tagalog language. *Kundiman* melodies are characterized by a smooth, flowing and gentle rhythm and are the traditional means of the serenade to one’s love. Reportedly the favorite of Imelda Marcos, it is said that whenever she entered a room where an orchestra was playing, the director and musicians would “spontaneously” break into a rendition of this song to honor her.



Selected Song Texts and Translations

The Very Thought of You

I don't need your photograph to keep by my bed
Your picture is always in my head
I don't need your portrait, dear, to bring you to mind
For sleeping or waking, dear, I find

The very thought of you and I forget to do
The little ordinary things that everyone ought to do
I'm living in a kind of daydream
I'm happy as a king
And foolish though it may seem
Why to me that's everything

The mere idea of you, the longing here for you
You'll never know how slow the moments go till I'm near to you
I see your face in every flower
Your eyes in stars above
It's just the thought of you

The very thought of you, my love
I see your face in every flower
Your eyes in stars above
It's just the thought of you
The very thought of you, my love

Fly Me to the Moon (In Other Words)

Fly me to the moon and	Fill my heart with song
Let me play among the stars	And let me sing for ever more
Let me see what spring is like	You are all I long for
On Jupiter and Mars	All I worship and adore
In other words, hold my hand	In other words, please be true
In other words, baby, kiss me	In other words, I love you

Dahil sa Iyo (translated from Tagalog)

Sa buhay ko'y labis	Long have I endured in my life
Ang hirap at pasakit, ng pusong umiibig	The pain and sorrows that from love arise
Mandin wala ng langit	With no sight of heaven
At ng lumigaya, hinango mo sa dusa	Then you came and redeemed me, my dear,
Tanging ikaw sinta, ang aking pag-asa.	My only hope in my darkest fears

Dahil sa iyo, nais kong mabuhay	Because of you, there's a joy in living
Dahil sa iyo, hanggang mamatay	Because of you, 'till death (you) must realize
Dapat mong tantuin, wala ng ibang giliw	In my heart I know there is only you
Puso ko'y tanungin, ikaw at ikaw rin	And ask my heart, you'll know that this is true

Dahil sa iyo, ako'y lumigaya	Because of you, I found happiness
Pagmamahal, ay alayan ka	That to you I offer this love that is so blessed
Kung tunay man ako, ay alipinin mo	Though indeed I may be a slave for loving you
Ang lahat ng ito, dahil sa iyo	It matters not to me, everything's because of you.