

The San Francisco Recorder Society wishes to thank

- ❖ Pastors Lyle Beckman and Tom McQueen and the members of Christ Church Lutheran for the generous use of their beautiful church for our chapter needs.
- ❖ Our audience, for being here and cheering us on. Your presence inspires us!
- ❖ Lloyd Hryciw for recording the concert, and especially for his continued support and encouragement of the entire recorder and Early Music community.
- ❖ Florence Kress for her love of the recorder, and for her promotion of our chapter and all its interests.
- ❖ Our chapter members, for their enthusiasm and continued participation, which keeps the chapter happy and healthy.



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](mailto:fkress@aol.com) or (415) 731-9709.



SFRS is an affiliate of the **San Francisco Early Music Society**. [www.sfems.org](http://www.sfems.org)

Members & Friends of the **San Francisco Recorder Society**  
Present



## *Music for the Universe*



Sunday, November 17, 2019  
2:00 P.M.

**Christ Church Lutheran**  
1090 Quintara Street, San Francisco

# SKY and HEAVEN



SDQ <i>Solar Eclipse</i>	Lance Eccles (b. 1944)
St. Francis Recorder Group <i>Fugue on Two Subjects</i> <i>eltiton</i> (2019)	Franz Joseph Haydn (1732-1809) Jay Kreuzer (b. 1941)
Ocean Beach Quartet <i>Mon coeur se recommande à vous</i> <i>(My heart is offered still to you)</i>	ascribed to Orlande de Lassus (1532-1594)
Baroque à Trois <i>Trio Sonate in C Major</i> <i>Affettuoso – Alla breve – Larghetto – Vivace</i>	Johann Joachim Quantz (c. 1725-1740)
May + Joe <i>How High the Moon</i> (1940)	Morgan Lewis (1906-1968)
SDQ <i>Gloria in Prius Maximus</i> (2009, 2019) <i>Dietro Casa</i>	Kreuzer Ludovico Einaudi (b. 1955)
Daniel & Co. <i>Contrapunctus I</i> (from die Kunst der Fuge) <i>La Furta</i>	Johann Sebastian Bach (1685-1750) arr. Tish Berlin Floriano Canali (fl. 1575-1603)
Ensemble Trecento <i>Or est Baiars</i> <i>La Plus Belle</i> <i>En frolyk weson</i> <i>Quant en moy</i>	Adam de la Halle (1240 – 1287) Nicolaus Grenon (c.1380 – 1456) Jacobus Barbireau (1455- 1491) Guillaume de Machaut (c.1300– 1377)
SDQ <i>Lunar Eclipse</i>	Eccles



❖ Humans have always looked into the expanse beyond our Earth and wanted to know what else is out there. Are there answers to our troubles down here somewhere up there in the darkness among the bright planets and stars? Is some cosmic force responsible for the events in our world? Are there others with whom we share this universe, or are we unique? What is life like for those

beings? Does God live there? We have developed powerful telescopes to peer into the vast realms outside of our front door, and built rockets to escape Earth's gravity and to explore the near reaches of our own solar system. Scientists, philosophers, poets, and religious thinkers have pondered our place in the Universe and written thousands of books to share with and to inform the rest of us.

Cosmologist Carl Sagan spent his life marveling at our galaxy and the seemingly infinite universe. He was sure that if we are here there must be others out there. He founded the SETI project (Search for Extraterrestrial Intelligence), to monitor electromagnetic radiation for signs of transmissions from civilizations on other planets. Also, NASA's 1977 Voyager project, sent to explore the outer reaches of our solar system, included two "golden records" with sounds and images from Earth selected to portray our diversity of life and culture, and are intended to introduce us to any intelligent extraterrestrial life form who may find them.

It's still not known for sure if there's anyone listening, but today, we dedicate our music to whomever and whatever is beyond our world...beyond the Sky and into Heaven. Music brings us together and inspires us. It stirs our emotions and brings us joy. Even other Earth species respond to and create their own kind of music, so we hope that if any extraterrestrial entities are listening that they enjoy what they hear today.

## THE ENSEMBLES

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

**St. Francis Recorder Group:** Patricia Arack ❖ Mary Carrigan ❖ Lydia Fredkin  
Nancy C. Grant ❖ Regan Harrington ❖ James Kohn ❖ Florence Kress ❖ Jay Kreuzer  
Debra Moore ❖ May Yee ❖ Greta Haug-Hryciw (coach)

**Ocean Beach Quartet:** Patricia Arack ❖ Mary Carrigan  
Regan Harrington ❖ Florence Kress

**Baroque à Trois:** Lydia Fredkin ❖ Elaine Fischer Kohn ❖ James Kohn

**May + Joe:** Joe DeAndreis (guitar) ❖ May Yee

**Daniel's Quartet:** Eugene Berg ❖ Mary Carrigan  
Jody Harcourt ❖ Daniel Soussan

**Ensemble Trecento:** Greta Haug-Hryciw ❖ Mark Schiffer ❖ Beth Warren

## PROGRAM NOTES

- ❖ **SDQ** opens the program with *Solar Eclipse* by contemporary Australian composer Lance Eccles. He has written this piece in four sections: Sunrise; Growing Shadow; Corona; and Sunlight Again. In addition to writing music for recorders, Mr. Eccles is a linguistic scholar, specializing and lecturing in Chinese and the ancient Egyptian Coptic language at Macquarie University in Sydney. His wonderful, playfully named recorder compositions are all available from Orpheus Music.
- ❖ Hadyn's *Fugue on Two Subjects (Fuga a due sogetti)* is the final movement of his string quartet Op. 20 Nr. 5. It works amazingly well on recorders. ❖ SFRG is also delighted to perform a recent piece by friend and ensemble mate Jay Kreuzer. Jay composes what he has called "modular" music, creating a subject and linking it with unusual chord structures. Listen for the seemingly irregular measures in 5/4 that lead back to the melody. ❖ The **St. Francis Recorder Group** has been meeting on Thursday evenings at the home of Florence Kress since 1993. This group (of which Florence and May are founding members) makes up the core of the San Francisco Recorder Society, our local ARS chapter. They play for the love of it, and are now coached by Greta Haug-Hryciw.
- ❖ **Ocean Beach Quartet** is an offshoot of Florence Kress's Thursday night group. They meet every Tuesday afternoon to play, practice, and have fun. ❖ Although *Mon cuer se recommande a vous* is traditionally considered to be written by Orlande de Lassus, and he did indeed write a very intricate piece of polyphony set to the same poetic text by Clément Marot (1496-1544), it is now believed that the music to this version with simple harmonies may have been written as recently as the 19<sup>th</sup> century by an unknown composer.
- ❖ **Baroque à Trois** enjoys playing baroque music in a mixed ensemble. Elaine's love of this period of music has led her to concentrate on the traverso (broque flute), while Jim plays recorders of all sizes and has recently taken up the bassoon. They are joined by fellow SFRS member Lydia Fredkin in playing the Quantz *Trio Sonate in C Major*.
- ❖ *How High the Moon* was first featured in the 1940 Broadway revue "Two for the Show". This jazz standard has been covered by Duke Ellington's band, Les Paul Trio, and sung in various recordings by Ella Fitzgerald, becoming one of her signature tunes. She first performed the song at Carnegie Hall in 1947.
- ❖ **SDQ** has played together since 2004, meeting regularly to develop repertoire or to play just for the fun of it. They often incorporate the use of other instruments and invite guest performers to join them. One of Daniel's favorite composers is Ludovico Einaudi, who has composed classical works, film and television scores, and pieces for piano solo and with an ensemble. He is often heard on KDFC radio and tours regularly with an ensemble. His music incorporates elements of minimalist, new age, and ambient music. *Dietro Casa* means "behind the house." ❖ As for the 2<sup>nd</sup> piece on the program by Jay Kreuzer, *Gloria in Prius Maximus* (yes, named for his car), was the result of a class assignment at a workshop to compose a

mock-medieval piece using the basic rhythmic and harmonic rules of early polyphony. The teacher (Shira Kammen) declared Jay's piece as a convincing medieval composition. The 2-part version performed here today on 4 Renaissance recorders includes a new canonic section which has a very different – and not medieval – character.

- ❖ Jody was looking to play her new Great Bass recorder. Daniel was looking for a quartet to play the Bach with. Mary was looking to get in on some musical fun. Eugene has been a chapter member for many years and didn't know he was looking to perform in the recital until we "encouraged" him. ❖ Little is known about Floriano Canali. He was an organist at San Giovanni Evangelista in Brescia in northern Italy. He published five collections of sacred works and three collections of secular works, of which *La Furta* is one. ❖ Listen for the staggered entrances of the themes in both the Bach and the Canali pieces. *La Furta* was composed before 1600 and begins like a typical Canzona in Renaissance polyphonic style. *Contrapunctus I* was composed by Bach around 1740 and is part of his collection of fugues on a very recognizable theme in "The Art of the Fugue."
- ❖ **Ensemble Trecento** derives its name from the period of the late 1300s in Italy, when a wonderful explosion of creativity fueled the evolution of late medieval music into that of the early Renaissance. ❖ *Or est baiars en la pasture* (there is a bayard in the pasture) is a remarkably short medieval rondeau, the entire form being played (or sung) in just moments. You'll hear it played three times, first in unison on the tenor voice, then adding the second and first voices respectively. Bayard is a legendary magical bay horse derived from the *chansons de geste*, renowned for his spirit possessing the supernatural ability to adjust his size to his riders. ❖ *La plus belle* tells of the singer's love and appreciation for his mistress, who makes his sadness cease. ❖ *En frolyk weson* (a cheerful being) is a frottola – a popular form of Italian comic or amorous song, from the 15<sup>th</sup> and 16<sup>th</sup> centuries. This song became a hit across Europe in the composer's time. Isaac used Barbireau's tune as the basis for his *Misa Een vrolic weson*. ❖ *Quant en moy vint premierement Amours* (when Love first entered my heart) is the piece which Machaut felt was the best example of how to write a motet. It was always placed first in collections of his works. Like all motets, the subject is the anguish and despair of courtly love.
- ❖ **SDQ** returns to close the concert with Lance Eccles's *Lunar Eclipse* – the bookend to our opening piece. This piece, like the *Solar Eclipse*, is colored with accidentals (sharps and flats) and moments of contrasting meters – triplets against the bass's steady and regular rhythm for example. You may hear the changing character in the three sections: Rising Moon; Total Eclipse, and Emergence from Totality.



(continued on reverse)