

The SF Recorder Society wishes to thank:

- ❖ St. John's UCC for their generous use of the church for this concert as well as for our monthly chapter meetings.
- ❖ Lloyd Hryciw, for recording the concert, but especially for his perpetual support and encouragement of the entire recorder community.
- ❖ Florence Kress for her love of the recorder, her promotion of our chapter and all of its interests, and for suggesting we have this concert.
- ❖ All of our chapter members, for their enthusiasm and continued support, which keeps the chapter going.
- ❖ To all of the chapter members who contributed to the 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. This year, the Society celebrates 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 St. John's UCC. For information on how to become a member, please contact Florence Kress, [fkress@aol.com](mailto:fkress@aol.com) or (415) 731-9709.

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

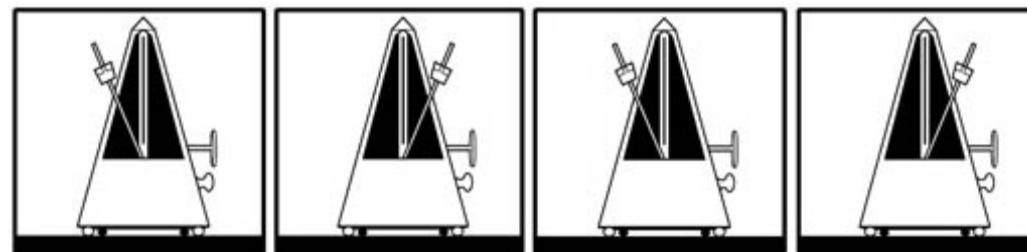


The San Francisco Chapter of the American Recorder Society  
*presents*

# Keeping Time



A Concert featuring Recorders  
in music through the ages



St. John's UCC, San Francisco  
May 30, 2009, 7:00 p.m.

*Fantasia overo canzone alla francese* – Adriano Banchieri (1568–1634)  
*O Magnum Misterium* – Tomas Luis de Victoria (1548–1611)  
*Sì Bheag Sì Mhor* – Turlough O’Carolan (1670–1738)  
San Francisco Recorder Group

*Sarà che cessi* – Alessandro Striggio (c. 1536–1592)  
*Maria Magdalene* – Alonso Lobo (?) (c. 1555–1617)  
*Allégez Moy* – Josquin des Prés (1450–1521)  
SDQ + 1

*El Fuego* – Mateo Flecha (1481–1553)  
arranged by Andrew Charlton  
SDQ + 1

*Time in a Bottle* – Jim Croce (1943–1973)  
arranged for recorders by Greta Haug-Hryciw  
SDQ

*Jay’s Pyramid Scheme* – Jay Kreuzer (b. 1941)  
SDQ

~ INTERMISSION ~

*Browninge* – John Baldwine (c. 1559 – 1615)  
JMJ

*Sans Cuer/Amis, dolens/Dame, par vous* – Guillaume de Machaut (1300–1377)  
*Chace 4 (le lay de la fonteinne)* – Machaut  
*Tuba sacre/In arboris/Virgo sum* – Philippe de Vitry (1291–1361)  
Beaux Os

*Allemande (moderament & legerment)* – Joseph Bodin Boismortier (1689–1755)  
JMJ

*Vier Reihe Kleine duette* – Hans-Ulrich Staeps (1908–1988)  
Staeps Duo  
(Please, no applause between these four short duets)

*Paçoca (Choro)* – Celso Machado (b. 1953)  
Greta Haug-Hryciw with Bruce Perkins, guitar

*Pavaen Lachrimae* – Jr. Jacob van Eyck (1590–1657)  
Jay Kreuzer, voice flute



~ The Performers ~  
(in order of appearance)

**San Francisco Recorder Group**

Mary Carrigan ❖ Helen Chodak ❖ Florence Kress ❖ Jay Kreuzer ❖ Barbara Lee  
David Miller ❖ Noemi Schenquerman ❖ Beth Warren ❖ May Yee

**SDQ (and Friends)**

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

**JMJ**

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

**Beaux Os**

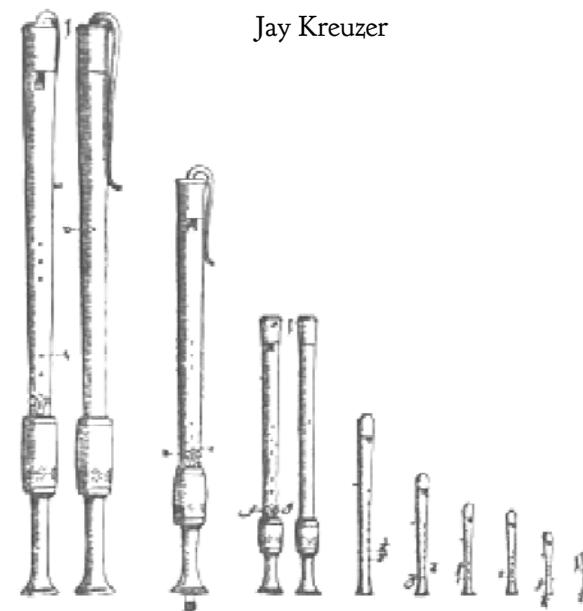
Greta Haug-Hryciw ❖ Jack O’Neill ❖ Beth Warren

**Staeps duo**

Jack O’Neill *and* Mark Reed

**Solo**

Jay Kreuzer



## ~ Program notes ~

- ❖ The San Francisco Recorder group has been meeting on Thursday evenings at the home of Florence Kress for many years. This group makes up the core of the SFRS chapter. They play for the love of it, and are regularly coached by Louise Carslake (a member of the Farallone Recorder Quartet). They have chosen three of their current favorite pieces for this program.
- ❖ SDQ and friends bring you *Sarà che cessi* and *Maria Magdalene* which are found in the Amherst Early Music edition of *Music for the Duke of Lerma*. This volume is from the repertoire of the church wind band in Lerma, Spain, ca. 1600. *Maria Magdalene* is played on “low choir” instruments, including the sonorous contrabass. Josquin’s *Allégez Moy* is an imitative song for six voices in two choirs, with romantic and suggestive text, which begins: “Sooth me, my sweet, pleasing brunette...”
- ❖ Andrew Charlton (1928–1997) was a primarily a recorderist, who also enjoyed playing guitar. His arrangement of *El Fuego*, a 16<sup>th</sup> century Spanish “Ensalada” (literally, “salad”), is just one of many arrangements he produced for the recorder, since so little was written specifically for the instrument at that time. *El Fuego* was originally sung, and full of nonsense syllables, quotes from well-known pieces of the time, textual puns, and programmatic sounds. The piece is peppered with various meters which make it a lot of fun.
- ❖ When “Keeping Time” became the title of this concert program, SDQ member, Greta Haug-Hryciw, was reminded of this 1973 hit, *Time in a Bottle*, and arranged it for recorders to fit the theme. Jim Croce (1943–1973) was 30 when he died in a small commercial plane crash less than an hour after the end of his last concert. Three months after his death, this song, which he wrote for his yet unborn son, became a Number One hit single.
- ❖ Jay Kreuzer wrote *Jay’s Pyramid Scheme* as to augment a tuning class for recorders that was offered earlier this spring. The structure of the soprano, alto, tenor and bass recorder voices is like a pyramid – built first from the bottom up (BTAS), and then from the top down (SATB), challenging the players to remain in tune as each pyramid develops.
- ❖ John Baldwine’s *Browninge* is an extraordinary example of an entire category of English instrumental works called “Brownings”. Each Browning, no matter when it was written, is related to, or is a variation on, a popular tune in Renaissance England, *The Leaves be Greene*. There are many settings of this tune by numerous composers, one of the most well known of whom is William Byrd. Whether “*Leaves*” or the Brownings came first is unclear. The lyrics to the theme are:

“The leaves be green, the nuts be browne/  
thaie hange so high, thaie will not come down”

- ❖ Two of the triple canons offered by the Beaux Os Trio have different texts for each line, each one telling a different story. *Chace 4* is the fourth piece of “Le lai de la fontaine” – a famous collection twelve pieces by Machaut. The “lai” is a twelve-stanza traditional form which preceded the “virelai” and “rondeau” forms of 14<sup>th</sup> century France. This “chace” has the same music and text played in a triple canon, one line chasing the next, often with resultant “hockets”, or hiccoughs, with one or another part alternating short notes against the others’ rests.
- ❖ The Allemande is a processional couple dance with stately, flowing steps, fashionable in 16<sup>th</sup> century aristocratic circles; also an 18<sup>th</sup> century figure dance. The earlier dance apparently originated in Germany but became fashionable both at the French court (whence its name, which in French means “German”) and in England, where it was called almain, or almand. The French dancing master Thoinot Arbeau, author of *Orchésographie* (1588), a principal source of knowledge of Renaissance dance, regarded it as an extremely old dance. Its popularity waned in the 17<sup>th</sup> century.
- ❖ Hans Ulrich Staeps was born in Dortmund, Germany, and spent much of his career as professor at the Vienna Conservatory, where he headed the department for recorder, harpsichord, and modern musical theory. A large portion of his output consists of works of an instructional character. Among his credits are numerous school operas, cantatas, works for elementary instruction, as well as chamber music for every possible combination of recorders. Staeps’ style was heavily influenced by the music of Paul Hindemith. Staeps and Arnold Dolmetsch are among a small handful of 20<sup>th</sup> century musicians and composers to be thanked for returning the recorder to its modern popularity.
- ❖ *Paçoca* is a Brazilian *choro* (pronounced SHOH-roh) which is best described in American terms as “the New Orleans jazz of Brazil.” It is a complex popular musical form based on improvisation, and like New Orleans jazz, blues, or ragtime, grew from a formalized musical structure and many worldly influences. The word *choro* in Portuguese literally means “to cry,” which seems like an ironic name for music that is often so joyous and celebratory. Actually the term refers to the lilting or “weeping” qualities of the solo instrument, usually a flute or clarinet (Think of the way Benny Goodman could “wail”).
- ❖ *Pavaen Lachrimae* is one of Jacob van Eyck’s most beautiful variations on a well-known tune of his day – John Dowland’s lute song, *Flow my teares*. Van Eyck was a blind carillon player at the cathedral of Utrecht, who would improvise intricate divisions (variations) of tunes on the recorder. These were collected by his nephew, and later published in 1644 as *Der Fluyten Lust-Hof* (“The Recorder’s Pleasure Garden”). All 143 pieces, including psalms, have survived as the only music of its time written specifically for recorder. Jay is playing it on a voice flute, a mellow recorder pitched in D, made by the von Huene Workshop.