

Members and Friends of the San Francisco ARS
Present

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. For more information, please visit <http://americanrecorder.org/>.

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 or (415) 731-9709.

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



The *AR*ful Recorder



Saturday, November 21, 2009
7:00 p.m.

St. John's United Church of Christ
501 Laguna Honda Boulevard, San Francisco

- [*Je l'ayme bien* – Roland de Lassus (1532-1594)
- [*Grace, Vertu, Bonte* – Roquelay
- [*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

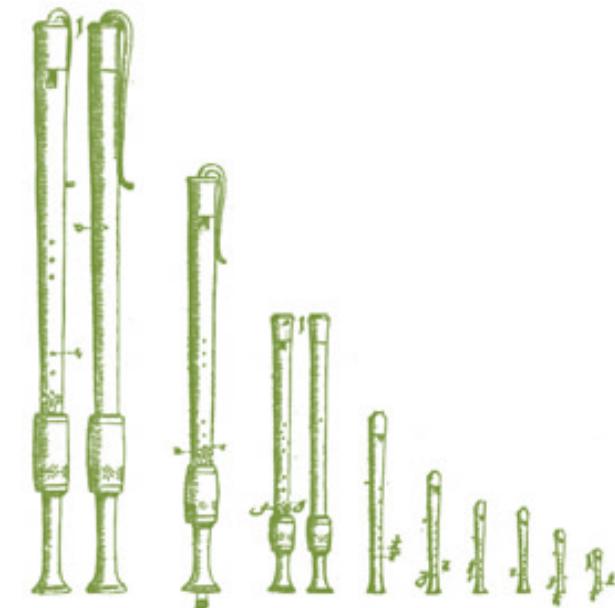


Illustration from *Syntagma musicum* by Michael Praetorius, 1620

~ 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 Farallon Recorder Quartet). They will play two pieces by English composer, Anthony Holborne, whose *Pavans, Galliards, Almains and other short Aeirs, both grave and light, in five parts, for Viols, Violins, recorders or other Musically Winded Instruments* was published in 1599 and consists of 65 of his own compositions. It is the largest surviving collection of its kind.
- ❖ Little is known about Roquelay, but this piece, *Grace, Vertu, Bonte*, along with about eight other chansons, was published in the 1592 *Livre Premier* by the French publisher, Pierre Phalèse Jr.
- ❖ Roland de Lassus, (also Orlande de Lassus, Orlandus Lassus, Orlando di Lasso, and Roland Delattre) was a Franco-Flemish composer who lived and composed music in several countries, hence there were multiple versions of his name. Along with Palestrina (of the Roman School), he is today considered to be the chief representative of the mature polyphonic style of the Franco-Flemish School, and he was the most famous and influential musician in Europe at the end of the 16th century.
- ❖ SDQ and friends here offer a variety of pieces: There are over 40 settings of the Ordinary of the Mass using the tune *L'homme armé* that survive from the period between 1450 and the end of the 17th century. Jay sings the cantus firmus, which carries the famous tune.
- ❖ The melody lines of *S'on me regard* are here played on two tenor gemshorns, accompanied by a bass recorder. Daniel plays a medieval "beehive" bell (on loan from Cançonier's Annette Bauer) and Nancy sings the bass line.
- ❖ This five-part Senfl version of *Tandernack* is based on a very popular tune of his day, often played on shawms and other "louds," it also sounds good on softer instruments, like recorders.
- ❖ *Three in Five* appeared in the May, 2009 edition of the ARS magazine. It won 1st prize in the 2003 Chicago ARS Chapter Biennial Recorder Composition Contest. SDQ opted to change the voicing in the *Andante* to low instruments.
- ❖ According to remarks found in Musiklädle's Blockflöten Noten-Handbuch, Jean Baptiste Loeillet [de Gant] was probably born in 1688 in Gant and was the cousin of John Loeillet [of London]. Not much is known of his career other than he spent most of his time in France. The greater part of his works were dedicated to the aristocracy and which were published by Roger in Amsterdam. Pirated works were published by Walsh in London under the name of "Jean Baptiste Loeillet de Gant."
- ❖ Again looking for a title for the concert program, SDQ member, Greta Haug-Hryciw, thought of a song she had loved from the 1970s, Don McLean's *Vincent (Starry, Starry Night)*. She obtained the piano music and arranged it for five recorders (her arrangement is currently pending approval for publishing). Music as art became the theme of this concert, (influenced by the subject of the song, Vincent van Gogh), hence, "The Artful Recorder."

- ❖ William Byrd was a pupil of Thomas Tallis and it is believed that he was a Chapel Royal choirboy in the English court. He wrote copious amounts of music of all types – hymns, antiphons, consort music, fantasias, pavans and galliards, masses, motets and more. *Though Amaryllis Dance* is a light and lively secular part song: *Though Amaryllis daunce in green, / like Fayrie Queene, / and sing full cleere, / Corina can with smiling cheer: / yet since their eyes make hart so sore, / hey ho, chill love no more.*
- ❖ JMJ present two blockbuster composers of the 15th -16th centuries. Senfl and Issak were nearly contemporaries, separated by a mere forty years in age. In fact, Senfl may well have studied with Isaac at the court of Maximilian I, and certainly he was thoroughly well-versed in the Franco-Flemish style of the day. Senfl's reputation rests chiefly on about 250 German songs, including *Ich stund an einem morgen*. These songs illustrate every imaginable approach to the traditional German song melodies, from simple chordal harmonizations to masterly canonic pieces with sharply contrasted counterpoints in the non-canonic parts. A type Senfl made especially his own was the quodlibet in which two or three different song tunes would be combined in a dazzling contrapuntal display yet would remain recognizable.
- ❖ *Broken Leaves* is one of a number of contemporary pieces written for flute or recorder and guitar by jazzman, Steve Tapper, friend and musical collaborator of recorder virtuoso, John Tyson. Both men live in New England, and have included this piece, on their latest project, a contemporary Pop/Latin/Rock CD composed and produced by Steve.
- ❖ The Pavan and Galliard are both popular renaissance dances, usually paired. The pavan is the slower, and statelier of the two. The decorous sweep of this dance suited the sober Spanish-influenced courtly manners of 16th century Italy. One possible origin of the word is from the Spanish *pavón* meaning *peacock*. The musical pavan survived hundreds of years after the dance itself was abandoned. In contrast, the Galliard is an athletic dance, characterized by leaps, jumps, hops, and other similar figures, which the much livelier music reflects.
- ❖ English composer, dramatist, actor, and poet, William Cornysh wrote a large number of surviving pieces, many of them quite well-known. The Eton Choirbook (compiled c 1490 - 1502) contains several of his works: *Salve Regina* (also found in several other sources), *Stabat mater*, *Ave Maria mater Dei*, *Gaude virgo mater Christi*, and a lost *Gaude flore virginali*. He also produced secular vocal music and the notable English sacred anthem *Woefully arrayed*. His *Fa la sol*, is an extended and somewhat erudite three-part instrumental work based on steps of the hexachord, and is found in the so-called Fayrfax Book (copied in 1501).
- ❖ J. B. F. Wright, author-composer of "Precious Memories" (originally copyrighted in 1925), was born in Tennessee, February 21, 1877. In contrast to the majority of modern day writers and composers, Mr. Wright never taught nor did he claim a great amount of music education. He wrote from inspiration, and in his own words, "... when words came spontaneously, flowing into place when I feel the divine urge." The tune was arranged for five recorders by James Kopf, a son of the South, himself, who has recently become a prolific arranger of music for recorder ensembles, writing particularly interesting contrabass lines.