



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.



SFRS is an affiliate of the San Francisco Early Music Society

The San Francisco Recorder Society *presents*

Draw on, Sweet Night



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



Sunday, November 20, 2016, 2:00 p.m.
Christ Church Lutheran
1090 Quintara Street, San Francisco

Draw on, Sweet Night



<i>DNA</i>	Ludovico Einaudi (b. 1955) adapted for recorders by Daniel Soussan
<i>Ricercar del Quatro Tuono</i>	Giovanni P. da Palestrina (1525-1594)
<i>Chaconne: The Gordion Knot Unty'd</i>	Henry Purcell (1659-1695)
<i>Lobet den Herrn, alle Heiden</i>	Johann Sebastian Bach (1685-1750)
<i>Buenos Aires con Cucú - Tempo Tango</i>	Gerald Schwertberger (1921-2014)
<i>Sonata III</i> from Op. 1 Nr. 4 Largo – Allegro – Vivace – Giga	Jean-Baptiste Loeillet (1680-1730)
<i>Sonata III</i> from Twelve Sonatas for Two Violins Largo – Adagio – Fuga allegro assai	William Boyce (1711-1779) (arr. R.D. Tennet)
<i>My Bonnie Moorhen</i>	Traditional Scottish
<i>Recorder Quintet No 1.</i> (2005)	Steve Marshall (b. 1956)

~ Intermission ~

<i>Tröstet, tröstet, mein Volk</i> (SWV 382)	Heinrich Schütz (1585-1672)
<i>Doctorum principem</i>	Johannes Ciconia (1370-1423)
<i>Auxce bon youre</i>	Anonymous (Trent Codices, c. 1435-1470)
<i>Instrumental Fugue No. 2 in 3 parts</i>	Johannes Walter (1496-1570)
<i>Canonic Sonata IV</i>	Georg Philipp Telemann (1681-1767)
<i>The Milking Song</i>	Will Ayton (b. 1948) <i>adapted from a Traditional Irish Air</i>
<i>Ales Regrets</i>	Alexander Agricola (1445-1506)
<i>Oidhche Mhath Leibh (Goodnight to You)</i>	Traditional Scottish
<i>Teresa</i> (2007)	Steve Tapper
<i>Draw on, Sweet Night</i>	John Wilbye (1574-1638)



The Musicians

Eugene Berg, Nancy C. Grant, Lydia Fredkin, Greta Haug-Hryciw, Elaine Kohn, Jim Kohn, Florence Kress, Jay Kreuzer, Barbara Lee, Jack O'Neill, Mark Schiffer, Daniel Soussan, Beth Warren

with Special Guest

Harvey Ingram, *guitar*



Draw on, Sweet Night

Draw on, sweet night,
Best friend unto those cares,
That do arise from painful melancholy,
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.

Sweet night draw on,
My griefs when they be told
To shades and darkness
Find some ease from paining,
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

The San Francisco Recorder Society wishes to thank:

- Christ Church Lutheran and Pastors Steve Sabin and Tom McQueen for the generous use of the church for our chapter events.
- Lloyd Hryciw, for recording the concert and for his perpetual support and encouragement of the entire recorder community.
- Florence Kress for her love of the recorder and her support of the chapter and all its interests.
- Our chapter members, for their enthusiasm and continued participation, which keeps the chapter going, as well as for the refreshments contributed to our reception.

♪ **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. Much of Einaudi's music is a combination of minimalist and new age: the pianist's left hand (bass part) plays a non-stop stream of eighth notes that outline a slowly changing harmony (minimalist-like) while the right hand plays a long, slow, beautiful melody (new age). This piece is one of the simplest of his compositions. He only uses two different patterns for the never-ending eighth notes and the melody (which we are not playing) is very simple and abstract...creating a meditative mood. It seems to embody the core (or "DNA") of his composition style.

♪ **The Thursday 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 have chosen pieces by three all-time great composers (**Palentrina, Purcell, and Bach**) as well as a contemporary piece by Austrian composer **Gerald Schwerberger** who wrote music for piano and guitar. He enjoyed great popularity in South America as well as in Europe.

♪ Members of **SFRS** Daniel Soussan and Mary Carrigan wanted to play one movement from this Loeillet sonata and asked if others would like to play any of the remaining movements. What you see on stage is the result of our enthusiastic friends rising to the challenge: four duos playing in succession, handing off each movement of the piece from one to the next in our very own Loeillet Relay. Mary is unable to play today, but Mark Schiffer stepped in to play her part.

♪ A form that was developed and popular at the end of the 17th and beginning of the 18th centuries, trio sonatas are written for two or three solo instruments and basso continuo. The basso continuo is usually made up two instruments, typically a bass viol and harpsichord, so performances usually involve at least four musicians. In our presentation of **Boyce's Trio Sonata** today, Jim Kohn plays basso continuo solo on bass recorder. English composer William Boyce was an organist for the church in Oxford and was appointed "Master of the King's Musick" at the Chapel Royal in 1775. When his deafness prevented him from playing and teaching, he retired to Kensington and devoted himself to editing a collection of church music (including works by Byrd and Purcell) which bears his name. A corpulent man, Boyce died at the age of 68 from an acute attack of gout.

♪ The Jacobite Rising of 1745 (called "Rebellion" by the ruling government) brought forth many "cried down songs", that is, they were proscribed. **My Bonnie Moorhen** is one of these Jacobite code songs, about Bonnie Prince Charlie. "Jacobite" refers to the followers of James, who considered the son of the exiled British king James II (of the Stuart line) to be the rightful king of England. Charles Stuart appears in the songs in a host of disguises: as a blackbird, as "our guidman", and in this song, as a moorhen. The colors mentioned in the second verse are those found in the Clan Stuart tartan: *My bonnie moorhen has feathers anew / She's a' fine colours, but nane o' them blue / She's red and she's white and she's green and she's grey / My bonnie moorhen, come hither away.*

♪ **SDQ** plays the second of three movements from English contemporary composer Steve Marshall's **Recorder Quintet No. 1**. Marshall is a prolific composer who publishes under the banner of *May Hill Editions* in the U.K. As a young man, he did quite a bit of work as a saxophone player for film and television, but mainly worked as an accountant to earn his living. Work took him to France where he lived for 10 years. Upon retirement, he returned to England, where he immediately discovered the pleasures of the recorder and began composing for that noble instrument. Among his works is a piece commissioned by the Flanders Recorder Quartet.

♪ One of a collection of sacred motets by German composer Heinrich Schütz, **Tröstet, tröstet mein Volk** (Isaiah 40:1-5, "Comfort, comfort my people") is written for six voices with optional basso continuo (likely organ in this case). As is true with most vocal music, the voicing fits very well on recorders, which can sound much like an organ when played in ensemble. Considered to be the most important German composer before Bach, Schütz has a vast catalog of works, numbering almost 500 known compositions, under the designation SWV (Schütz Werke-Verzeichnis, or Schütz Opus).

♪ Ensemble Trecento has selected three early pieces here presented chronologically and played on one-piece Renaissance recorders made by Tom Prescott of Hanover, New Hampshire: * **Doctorum Principem**, which was also set in four parts by Ciconia, is a lively chase with an abrupt change of meter half way through. Ciconia's distinctive harmonies and fun use of hockets (musical "hiccupps") makes him a favorite of fans of music of this period. * **Auxce bon youre** is found in this polyphonic setting in the Trent MS (compiled around the middle of the 15th century), and in stroke notation in the Digby MS, suggesting it might be a basse dance. * **The Instrumental Fugue** is one from a set of two- and three-part such fugues. A somewhat hypnotic piece, it is in very close canon: the voices are a mere single pulse away from each other. Born Blanckenmüller, Johann Walter was adopted out of poverty by a citizen of Kahla (Germany) and given an education through the Lutheran Church. He wrote chorales, motets and lieder, as well as some instrumental pieces. There is no apparent designation for which instruments are to be used, but we find it well suited to recorders.

♪ Telemann's **XIIX Canons mélodieux** (1738), TWV 40:118-123 are 18 strict canons for two equal instruments, forming six sonatas in three movements each. Telemann, a prolific composer of the Baroque period, often wrote specifically for recorder as well as *flauto traverso* and it is most likely that these canons were originally intended for recorders. They have lovely, memorable melodies, and ingeniously constructed parts which keep both players and listeners engaged.

♪ Known as "**SD3**", this configuration of ensemble SDQ presents two pieces in this set: * American composer Will Ayton, born in Kansu, China to missionary parents in 1948, received his primary and secondary schooling in Taiwan and the U.S. He was Professor of Music at Roger Williams University in Rhode Island from the late 70's until his retirement a few years ago, and continues to reside in Providence. He has composed a large number of pieces for both recorders and viols. **The Milking Song** was adapted from a traditional Irish air, still popularly played in *seisiúns* – informal playing sessions held in Irish pubs. * The tune for **Ales regrets** was made famous by Agricola's contemporary, Hayne van Ghizighem. It was very common in their time for composers to base their own works on well-known pieces, long before copyrights became possible. The two top voices have flowing lines that seem to intertwine, then, in contrast, the rhythm becomes very complex.

♪ Particularly fond of Scottish lore and culture, Beth thought this piece would fit appropriately into our theme. **Oidhe Mhath Leibh** is a Gaelic song which evokes a sort of parting at night's end. Merry meet, merry part and merry meet again. It is a reminder that after the Season (in our case, this performance) we must return to the normal run of life. We're delighted that Harvey could play with us today, adding a variation in texture to our musical soundscape.

♪ Steve Tapper is a multi-instrumentalist who composes well-crafted pieces and collaborates with other musicians on many projects. Half of the duo Tapper and Bridges, he also has worked with recorder virtuoso John Tyson. **Teresa** is a five-part piece written originally for high recorders, but it was recorded by Tyson on low instruments, and SDQ also performs it on tenor, two basses, great bass and contrabass. The phrasing is regular, giving the sense of deep, relaxed breathing. The harmonies are luscious and, although sometimes dissonant, are eminently satisfying. When asked for permission to play his piece, Mr. Tapper said he felt honored and is glad to have it performed.

♪ Today's closing piece by John Wilbye inspired the theme of this concert. **Draw on, sweet night** is one of this composer's most beloved madrigals among choral groups. It is somewhat unusual in that it is constructed in six parts rather than the typical five or four. The voices overlap and blend in ways unexpected for the period. You may hear some surprising dissonances, which appear when the text speaks of pain and discomfort (the text is printed on the last page of the program). This "word painting" was a popular device in Renaissance madrigals.



Large ensembles: * **The Thursday Group**: Florence Kress, Jay Kreuzer, Jim Kohn, Elaine Fischer Kohn, Lydia Fredkin, and Barbara Lee. * **SDQ**: Nancy C. Grant, Greta Haug-Hryciw, Jay Kreuzer, Mark Schiffer, Daniel Soussan, and Beth Warren. *