



# The WINDWAY

May, 2011 – San Francisco Recorder Society – [arssanfrancisco.org](http://arssanfrancisco.org)

## Our Conductor for May



Please join us this month as we welcome back **Judith (Judy) Linsenberg** as our conductor. Judy's biography gives us a glimpse into her extensive credits as an extraordinarily accomplished recorder professional – one whom we are very fortunate to have living in our area. Take a moment to read her bio to get a picture of her considerable talents and how fortunate we are to have a couple of hours of her time:

**One of the leading exponents of the recorder** in the United States, Judith Linsenberg has been hailed for her "virtuosity" (*Washington Post*), "expressivity" (*Seattle Post-Intelligencer*), "fearless playing" (*SF Classical Voice*), and combination of "masterly control with risk-taking spontaneity" (*Early Music*). She has performed extensively throughout the US and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center; and has been featured with such leading American ensembles as the San Francisco Symphony, the San Francisco Opera Center, the Los Angeles Opera, the LA Chamber Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, the Portland, Seattle, and Los Angeles Baroque Orchestras, the Bach Festival of Philadelphia, the Oregon and Carmel Bach Festivals, Musica Sacra of New York, Musica Angelica of Los Angeles, and others. She is the winner of national performance awards, and has premiered several pieces for the recorder, including a new work commissioned by her and, in March 2002 in Los Angeles, the US premiere of Vivaldi's recorder concerto, RV 312R.

Ms. Linsenberg is the director of the Baroque ensemble, **Musica Pacifica**, ([www.musicapacifica.org](http://www.musicapacifica.org)) whose performances and seven recordings on the Virgin Classics and Dorian labels have received international acclaim--all have been chosen as CD of the Month by the German early music journal *Toccatà/Alte Musik Aktuell*, and two

of them have received other major awards: their Telemann CD, described by *Early Music America Magazine* as "superbly elegant . . . exemplifying the finest in historical performance today," won Chamber Music America and WQXR's 2003 Record Award honoring the best chamber music recordings of the year. Their Mancini recording was cited as a "Noteworthy Disc" in the 2000 International Vivaldi Awards for Italian Early Music in Venice. Ms. Linsenberg has also recorded for harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, and Hänssler Classics. A Fulbright scholar to Austria, Judith Linsenberg was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. Her teachers have included Frans Brüggen, Marion Verbruggen, Walter van Hauwe, and Hans Maria Kneih. She is a summa cum laude graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute in Bloomington. She has taught at Stanford, the San Francisco Conservatory, and at early music workshops throughout the United States.

### *About the Music*

The music for Judy's program was emailed to the membership earlier this week, so hopefully by now you have had an opportunity to print it out and look it over. Judy has selected some wonderful pieces that will entertain and enlighten us:

**O rosa bella/Hé, Robinet:** A combination of two well known Renaissance tunes by English composer Johannes Bedyngham (d. 1459 or 1460), which are found in the *Cancionero de el Escorial Vol. III*. According to Grove's music dictionary, there are a number of well known works from the time which, although ascribed to the "giants" Du Fay, Dunstaple and Frye, have come to light as originally by Bedyngham.

**La Tricotea sa Martin, and Rolet ara la tricoton/la tricotée/Maistre Piere** are Spanish and French and settings of *La Tricotée* – a name applied to different tunes and dances in vogue mostly in France in the 16<sup>th</sup> and 17<sup>th</sup> centuries. The word 'tricotet' derives from

*tricot* ('stick') and *faire tricoté quelqu'un* ('to make someone dance by beating him with a stick') – indicating the lively nature of the music.

**S'elle m'amera/Petite camusette**, by Johannes (or Jean de) Ockeghem (c. 1410-1497), who spent most of his active career in the service of the French royal court. Alongside Binchois, Du Fay, Busnoys and Josquin, with whom his name is linked in documents of the time, he is considered one of the greatest composers of the 15th century. This piece inspired Josquin, who, in his very well-known six-part *Petite camusette*, Josquin takes the melody voice from this famous chanson of Ockeghem.

**Quodlibet – Variation 30 of the Goldberg Variations for Clavier** (BWV 988/30), arranged specifically for recorders by R.D. Tennent, is the last of J.S. Bach's Goldberg Variations. To read an article on this piece by Thomas Braatz, click on this link: <http://tiny.cc/5dlh7>. From a cursory internet search, it is evident that Tennent has produced quite a number of arrangements for recorders of mostly Baroque music. A quodlibet is a piece of music combining several different melodies, usually popular tunes, in counterpoint and often a light-hearted, humorous way. The term is Latin, meaning "whatever" or literally, "what pleases."

**Chacony** by Henry Purcell (1659-1695) – A *chacony* (in French: *chaconne*; Italian: *ciaccona*; Spanish: *chacona*) is a form of continuous variation, similar to the *passacaglia*, which became popular during the Baroque era. The form was less popular in England, though Purcell wrote some fine examples: one in G minor for string consort and another for two violins, bass viol, and continuo (no. 6 in the posthumous *Ten Sonatas in Four Parts*). Chaconnes also appear in his masques *Dioclesian* (1690) and *King Arthur* (1691).

**Chaconne des Africains** by Jean-Baptiste Lully (1632-1687) – for SiSATB, from Lully's *Cadmus et Hermione Tragédie en musique*, the libretto for which was written by Philippe Quinault after Ovid's *Metamorphoses*. Le Cerf de la Viéville claimed that Lully taught the singer Beaupui to act one of his roles in this opera 'gesture by gesture,' that he showed his dancers what he wanted by demonstrating the dances himself, and that he had the final word on the content of the librettos. According to Jean-Baptists Dubos, Lully composed his own steps and figures for the *chaconne* in *Cadmus et Hermione*, having rejected the choreography supplied by his ballet-master, Pierre Beauchamps.



## President's message...

**More on Communion at CCL** – Easter Sunday's service was a special treat for the four of us who participated (thank you, Kent, Jay and Nancy!) *Haec est dies* (This is the day) by Jacobus Gallus Handl (1550-1591) is a double choir piece based on Psalm 188:24 and is often used as the introit for the Easter Day Service. To get an idea of this work, here is a link to a Youtube video featuring the St. John's (Detroit) choir: <http://tiny.cc/p4dhe> – we recorders played the brass part. It was fun being the echo choir in the organ loft for the singers in the nave below, all directed by Pastor Tom McQueen from the piano. For May 29 (moved to the fifth Sunday due to the Marin Headlands workshop), three SFERS members will play both the prelude (*Sub tuam protectionem* by John Dunstaple) and the communion (a medieval *Sanctus*). **We still need volunteers to play the June 26 service.** Please let me know if you can play that day (10:00-11:00 service – just two to four minutes of music for communion, near the end of the service). The July 24, August 28 and September 25 dates are available, too, as are future fourth Sundays. We are also looking for chapter members to share the conducting for the summer meetings in June and August. Jay Kreuzer and I will conduct in July – and please **mark your calendars**: our July meeting will be on July 27 (the *fourth* Wednesday of the month) due to the TWO fabulous weeks of SFEMS recorder workshop this year (July 10-16 and 17-23).

A big **THANK YOU** to Dana Vinicoff for posting *The Windway* on our website as soon as I get it to her. Please go to that very informative page to find contact information for our officers as well as Bay Area professionals and our related organizations. <http://arssanfrancisco.org/>

Greta Haug-Hryciw  
*President, SFERS*



## Medieval & Renaissance Workshop

Have you considered coming to the SFEMS summer workshops? Now is the time to enroll! The MedRen Workshop (June 19-25) is a remarkably convivial and recorder-friendly environment, and we would love to have you join us. There are still a few scholarships available. Perhaps you didn't know that it is also possible to sign up for just one or two of the offered classes @ \$125 per week. Or drop in on any class for one day @ \$25 per class. All part-time participants are entitled to many full-time perks: "sherry hour" time between the last class of the day and dinner where we spend a relaxing hour socializing with faculty and fellow students as well as free entry to all of the concerts and lectures for the week. Go the SFEMS website for information on MedRen and all of the summer

workshops: <http://sfems.org/med11.shtml>. If you have any questions about the workshop, held on the lovely campus of Sonoma State University in Rohnert Park (near Santa Rosa), you can contact director Tom Zajac (617) 323-0617.

One of the beauties of the MedRen workshop is getting to play with other instruments. Many of the classes are all-inclusive, but there are also classes which are especially geared toward recorders. If you enjoy playing in chapter meetings, you will love these class settings. The all-workshop collegium is a thrilling experience.

Here is a list of the world-class faculty lineup for this year's MedRen workshop, showing their areas of specialty for this year's theme: "Music from the Edges of Europe":

**Annette Bauer** (recorder) - *Cyprus and Scandinavia*  
**Nina Stern** (recorder) - *Southern Slavic lands*  
**Rebekah Ahrendt** (viola da gamba) - *Denmark*  
**Karen Clark** (voice, Feldenkrais) - *Southern France*  
**Bruce Dickey** (cornetto) - *Venice, the Hanseatic League*  
**Greg Ingles** (sackbut) - *Poland, the Hanseatic League*  
**Daniel Johnson** (voice) - *Scotland and Sephardic music*  
**Tim Rayborn** (medieval strings, percussion) - *Celtic lands*  
**Mehmet Sanlikol** (ud, makam) - *Ottoman Turkey*  
**Mary Springfels** (viola da gamba) - *Naples and Medieval Spain*  
**Dan Stillman** (early reeds) - *Renaissance Spain*  
**Tom Zajac** (director, early winds) - *All-Workshop Collegium*



## Marin Headlands Recorder & Viol Workshop

For something a little closer to home, the very popular Marin Headlands Recorder and Viol Workshop will be held from **May 20-22**. Come for the entire weekend or drop in for just part of it. All information including, scheduling and music for downloading, are now available at the East Bay Recorder Society workshop page:

<http://www.symbolicsolutions.com/ebrs/headlands>. Sponsored by the East Bay Recorder Society (EBRS) this workshop is held in beautiful Marin County at the Point Bonita YMCA. Attending this workshop is like having a weekend retreat with all your best friends. It's a bit rustic, with shared living quarters (bring your own bedding) but a very convivial environment

Here are the scheduled conductors:

Friday Evening: Cindy Beitmen.

Saturday Morning: Louise Carslake, Frances Feldon and Farley Pearce; Afternoon: David Barnett, Judy Linsenber and Tim Rayborn; Evening: Tom Bickley and Fred Palmer.

Sunday Morning: Peter Maund (bring your frame drums!)



Faculty concert 2010 MedRen workshop: Jennifer Davis, David Douglass, Karen Clark, Eric Mentzel, Julie Jeffrey, Grant Herried, Tom Zajac, Margriet Tindemans, Bob Wiemken, Annette Bauer, Adam Gilbert.

## Your 2010 – 2011 SFRS Officers

President: Greta Haug-Hryciw [gr8asf@yahoo.com](mailto:gr8asf@yahoo.com)

Vice President Jay Kreuzer [jaykay@pacbell.net](mailto:jaykay@pacbell.net)

Secretary: Still none at present

Treasurer: Florence Kress [fkress@aol.com](mailto:fkress@aol.com)

Newsletter: Greta Haug-Hryciw [gr8asf@yahoo.com](mailto:gr8asf@yahoo.com)

Webmaster: Dana Vinicoff [vinicoff@hotmail.com](mailto:vinicoff@hotmail.com)

SFRS Website – with many recorder resources:  
<http://arssanfrancisco.org/>

American Recorder Society (ARS) (our parent organization) <http://americanrecorder.org/>

The San Francisco Early Music Society (SFEMS), of which we are an affiliate: <http://sfems.org>

## FPC - EARLY MUSIC SERIES

The final concert in the Foothill Presbyterian Church 2011 concert series will be performed **Saturday, June 11, 3:00 PM** by FPC's resident ensemble, the **Peralta Consort**. Directed by Kraig Williams, the core ensemble (Kraig Williams, Mike Megas and Stevie White, recorders; Carl Myers, cello and Bill Anderson, keyboard) has been expanded to include guests Carol Tillman, harp; Bruce Perkins, guitar, recorder; and Greta Haug-Hryciw, recorder, percussion. This will be Peralta's debut concert, considered long overdue. The program, titled "Kings, Canons and Fugues" will feature music from the Renaissance and Baroque, with a modern piece (*Peanut Butter*) by the very talented EBRS resident composer, Glen Shannon. Please come to San José to help promote early music in the South Bay!

**Foothill Presbyterian Church** is located at 5301 McKee Road in San José. Suggested donation for all concerts is \$10. Wheelchair accessible. For further information: [FoothillPC@gmail.com](mailto:FoothillPC@gmail.com) or call 408-258-8133.

## SFEMS 2011 Summer Workshops

You've already read about the MedRen workshop (above), but there are other SFEMS workshops lined up! Online registration is now open for all four of these truly wonderful experiences. Sign up soon to guarantee a spot in these thrilling weeks of study. Each workshop has a stellar faculty lineup. Don't miss the chance to study with some of the world's finest early music specialists at these highly acclaimed workshop weeks. Students from several countries travel to participate in these workshops. Develop your skills, expand your repertoire and connect with friends from far away. Some scholarships are still available. Please see the [flier](#) at the end of this newsletter or go to: <http://sfems.org/>.

### Medieval & Renaissance (Sonoma State University)

\* **June 19-25:** "Music from the Edges of Europe"

Director: multi-instrumentalist Tom Zajac

### Baroque Music (Sonoma State University)

Directors: Frances Blaker and Kathleen Kraft

\* **June 26-July 2:** "The Italian Connection"

### Recorder (TWO weeks!) (St. Albert's Priory, Oakland)

Directors: Rotem Gilbert and Hanneke van Proosdij

\* **Week 1: July 10-16:** "Harmony of the Spheres"

\* **Week 2: July 17-23:** "Gods and Monsters"

### Music Discovery - for children 7-15 (Crowden Center for Music in the Community, Berkeley)

Director: Letitia Berlin

\* **July 25-August 5:** "Explorations of 15<sup>th</sup> c. Italy with Leonardo da Vinci, THE Renaissance Man"



## Our Upcoming Conductors

Please attend as often as you can to support the chapter and our wonderful professionals!



**May 18:** Judy Linsenberg

**June 15:** Chapter members – t.b.d.

**July 27:** \* Jay Kreuzer & Greta Haug-Hryciw

**August 17:** Chapter members – t.b.d.

\* **NOTE:** This date has been changed to accommodate member participation in the SFEMS recorder workshop weeks.

To submit items for publication in our newsletter (and please DO!), send them to Greta Haug-Hryciw at least two weeks before the next scheduled chapter meeting. All articles (including reviews), poetry and art pertaining to the recorder-playing world will be considered. Thank you!

The San Francisco Chapter of the ARS (SFRS) meets year-round on the third Wednesday of each month at 7:30 p.m. at Christ Church Lutheran (1090 Quintara Street at 20<sup>th</sup> Avenue, San Francisco). September – June meetings are each conducted by a different professional. For more information, email Florence Kress, [fkress@aol.com](mailto:fkress@aol.com) or call 415-731-9709.

SFRS is an affiliate of the San Francisco Early Music Society



## • Poet's Corner •

### The Owl and the Pussy Cat *Edward Lear (1812-1888)*

The Owl and the Pussy Cat went to sea  
In a beautiful pea-green boat,  
They took some honey, and plenty of money  
Wrapped up in a five-pound note.  
The Owl looked up to the stars above,  
And sang to a small guitar,  
"O lovely Pussy, O Pussy, my love,  
What a beautiful Pussy you are,  
You are,  
You are!  
What a beautiful Pussy you are!"

Pussy said to the Owl, "You elegant fowl!  
How charmingly sweet you sing!  
O let us be married! too long we have tarried:  
But what shall we do for a ring?"  
They sailed away, for a year and a day,  
To the land where the Bong-tree grows  
And there in a wood a Piggy-wig stood  
With a ring at the end of his nose,  
His nose,  
His nose,  
With a ring at the end of his nose.

"Dear Pig, are you willing to sell for one shilling  
Your ring?" Said the Piggy, "I will."  
So they took it away, and were married next day  
By the Turkey who lives on the hill.  
They dined on mince, and slices of quince,  
Which they ate with a runcible spoon;  
And hand in hand, on the edge of the sand,  
They danced by the light of the moon,  
The moon,  
The moon,  
They danced by the light of the moon.

*Written in 1867 for the children of Lear's patron,  
Edward Stanley, the 13th Earl of Derby*



# San Francisco Early Music Society

## SUMMER WORKSHOPS 2011

### MEDIEVAL & RENAISSANCE Workshop · June 19–25

*Music from the Edges of Europe*

Ensemble classes for voices, recorders, cornetto, early reeds and winds, viols, medieval and Renaissance strings and percussion. Ensemble coaching, Renaissance choir, faculty and student concerts, lectures and more.

**Director:** Tom Zajac. **Faculty:** Rebekah Ahrendt, viola da gamba; Annette Bauer, recorder; Karen Clark, voice, movement for musicians; Bruce Dickey, cornetto, music of Venice; Greg Ingles, sackbut; Daniel Johnson, voice; Tim Rayborn, medieval strings, percussion; Mehmet Sanlikol, oud, Ottoman court music; Mary Springfels, viola da gamba, medieval strings; Nina Stern, recorder; Dan Stillman, early reeds; Tom Zajac, early winds, all-workshop collegium.

**Info:** Tom Zajac 617-323-0617; [medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org)

### BAROQUE MUSIC Workshop · June 26–July 2

*The Italian Connection*

Master classes for instrumentalists and singers, coached ensembles, Baroque orchestra and chorus, vocal and wind ensembles, lectures, faculty and student concerts.

**Directors:** Frances Blaker and Kathleen Kraft. **Faculty:** Frances Blaker, recorder; Sand Dalton, Baroque oboe; Kathleen Kraft, Baroque flute; Katherine Kyme, Baroque violin and orchestra; Rita Lilly, voice; Anna Marsh, bassoon; David Newman, voice; William Skeen, Baroque cello; Mary Springfels, viola da gamba; Peter Sykes, harpsichord; Marion Verbruggen, recorder.

**Info:** Kathleen Kraft 707-799-2018; [baroqueworkshop@sfems.org](mailto:baroqueworkshop@sfems.org)

### RECORDER Workshops · July 10–16 and July 17–23

*Week 1: Harmony of the Spheres*

*Week 2: Gods and Monsters*

Classes for intermediate and advanced players, amateurs and professionals, ensemble players and soloists, conductors and music teachers. Recorder ensemble, technique class, Renaissance consort, recorder orchestra, master class, concerts, lectures and more. Explore medieval, Renaissance, Baroque, contemporary and world music in small classes with world-class teachers. Pick your week or come to both. Quiet campus one block from Rockridge BART, adjacent to Oakland's Rockridge restaurants and boutiques.

**Directors:** Rotem Gilbert and Hanneke van Proosdij. **Faculty:** Annette Bauer (week 1), Frances Feldon, Inga Funck, Rotem Gilbert, Shira Kammen (week 2), Tricia van Oers and Hanneke van Proosdij, recorder; Katherine Heater, harpsichord; Shirley Hunt, viola da Gamba; Stacey Palinka, Feldenkrais movement.

**Info:** Rotem Gilbert 626-441-0635; [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org)

### MUSIC DISCOVERY Workshop · July 31–August 5

Multicultural day camp for children and youth ages 7 to 15. Early music and Renaissance social history.

Instruction includes violin, recorder, harpsichord, viola da gamba and cello, chamber music, musicianship classes, Renaissance dance, crafts, costume making, outdoor games and more.

The Music Discovery campers will explore life and music in 15th century Italy with our guide Leonardo da Vinci, THE Renaissance man! Beginners to advanced students welcome. Music Discovery class for adults: John Prescott morning lecture series on the music of Johann Sebastian Bach.

**Director:** Letitia Berlin. **Faculty:** Letitia Berlin, dance; Louise Carslake, recorder; Ron McKean, harpsichord; Carla Moore, violin; Farley Pearce, cello, viola da gamba; Allison Rolls, theater project director.

**Info:** Letitia Berlin 510-559-4670; [discoveryworkshop@sfems.org](mailto:discoveryworkshop@sfems.org)

*For more information, visit our web site: [www.sfems.org](http://www.sfems.org)*