

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 needs.
- ❖ Lloyd Hryciw, for recording the concert, and 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. 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.

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



The San Francisco Chapter of the American Recorder Society

presents

Away from the Roll of the Sea



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



Sunday, November 21, 2010, 2:00 p.m.
Christ Church Lutheran
1090 Quintara Street
San Francisco



Away from the Roll of the Sea

Ave Regina coelorum
Carmen
In te, domine, speravi
Pastime with good company

Guillaume Dufay (c. 1400-1474)
Heinrich Isaac (1445-1517)
Josquin des Prés (c.1440-1521)
Henry VIII (1491-1547)

La Mer

words by Charles Trenet (1913-2001)
music by Albert Larsy

Moon River

words by Johnny Mercer (1909-1976)
music by Henry Mancini (1924-1994)

Nefeli

Ludovico Einaudi (b. 1955)
adapted for recorders by Daniel Soussan

The leaves be greene (Browning)
Rune for Autumn's Wind

Elway Bevin (1554-1638)
Will Ayton (b. 1948)

Pippi Långstrump

Georg Riedel (b. 1934)
arranged for recorders by Greta Haug-Hryciw

Under the Sea
(from Disney's *The Little Mermaid*)

words by Howard Ashman (1950-1991)
music by Alan Menken (b. 1949)
arranged for recorders by Jennifer Scaff-King



Intermission

Ciaccona

Andrea Falconieri - (1585-1656)

Three settings of Ave Maris Stella
(in *festis Beatae Mariae Virginis*)

Guillaume Dufay
Anonymous (from the Apt Manuscript, 12th c.)
Tomàs Louis de Victoria (1548-1611)

L'amorosa Ero

Alfonso Ferrabosco The Elder (1543-1588)

Away from the Roll of the Sea

Allister MacGillivray (b. 1948)
arranged by Diane Loomer

This concert is dedicated in loving memory to
Jerry Walker (November 26, 1935 – February 22, 2010)
Friend, SFRS secretary and editor of *The Windway*

The Musicians and their Instruments

Mary Carrigan - *recorder, crumhorn*
Nancy C. Grant - *recorder, voice*
Greta Haug-Hryciw - *recorder, conch shell, bells, voice*
Florence Kress - *recorder*
Jay Kreuzer - *recorder, harmonica, voice*
Barbara Lee - *recorder*
David Miller - *recorder*
Gerry Miller - *recorder*
Jennifer Scaff-King - *recorder, ukulele, rain-stick, voice*
Daniel Soussan - *recorder, crumhorn*
Beth Warren - *recorder, crumhorn, voice*
May Yee - *recorders*

with Special Guests

Tim Eischens - *piano*
Bruce Perkins - *acoustic guitar, güiro*
Dwight Taylor - *recorder, shakers, voice*



Many thanks to Annette Bauer of [Cançonier](#) for the generous loan of her beautiful medieval brass bell tree. The bells, hand-crafted in Berlin in 2009, were made by master bell maker, Michael Metzler: www.glockenladen.de
Vielen Dank!

Sea shell, sea shell,
Sing a song for me;
Sing about the ocean,
Tell me about the sea.

Sea shell, sea shell,
When I hold you near
I can hear the ocean
Whispering in my ear.

Author Unknown



Under the Sea (first verse)

The seaweed is always greener In somebody else's lake You dream about going up there But that is a big mistake	Under the sea, under the sea Darlin' it's better Down where it's wetter, Take it from me
Just look at the world around you Right here on the ocean floor	Up on the shore they work all day Out in the sun they slave away
Such wonderful things surround you What more are you looking for?	While we devotin' Full time to floatin' Under the sea

Ave maris stella (the chant)

Ave maris stella, Dei Mater alma, atque semper Virgo, felix caeli porta	Hail, O Star of the ocean, God's own Mother blest, ever sinless Virgin, gate of heav'nly rest
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L'Amorosa Ero (translated from Italian)

Hero spoke thus,
For her Love was in the water and she was on fire:
"Clear, sparkling waters
Who sweetly kiss the snowy limbs and fair face
Of my beautiful Narcissus,
Go proudly to the Sea
For you carry in your breast
Such a rich treasure, such precious remains;
Because I would walk proudly too
If like you I was carrying my Idol."

Away from the Roll of the Sea

Small craft in a harbor that's still and serene
Give no indication what their ways have been
They rock at their moorings all nestled in dreams,
Away from the roll of the sea.

Their stern lines are groaning a lullaby air
A ghost in the cuddy, a gull on the spar,
But never they whisper of journeys afar,
Away from the roll of the sea.

Chorus: Oh, had they the tongues for to speak
What tales of adventure they'd weave,
But now they are anchored to sleep
And slumber alee.

Come fair winds to guide them tomorrow, we pray,
Come harvest a'plenty for them ev'ry day
'Til guided by harbor lights, they're home to stay,
Away from the roll of the sea.

Chorus

~ 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 have chosen four of their current favorite pieces for this program, featuring King Henry VIII's *Pastime with good company* played on Renaissance capped double reed instruments called crumhorns.

❖ Charles Trénet (1913- 2001) was a much recorded French singer and songwriter. He wrote the words to *La Mer* on the train in 1943 while returning to Paris from Narbonne along the French Mediterranean coast, although he didn't record the song until 1946. It's said that he wrote it in just ten minutes on toilet paper supplied by SNCF (the French railway). The English lyrics, which do not correspond to the French, were later written by Jack Lawrence, who called the song *Beyond the Sea*. This became a big hit for Bobby Darin in 1960, and the song has since been recorded by over 400 artists in several languages. This song was the inspiration for this year's program theme.

❖ *Moon River* won the 1961 Academy Award for Best Original Song for the movie *Breakfast at Tiffany's*, sung by Audrey Hepburn. It also won the 1963 Grammy Award for Record of the Year. During the production of the film there was an eruption of much behind-the-scenes consternation when a Paramount Pictures executive suggested deleting the song from the film immediately following a very successful San Francisco preview. Hepburn's reaction was described by Mancini and others in degrees varying from her saying "over my dead body" to her using somewhat more colorful language to make the same point. Now it's likely the most memorable part of the movie.

❖ 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. His music has been described as minimalist, classical, ambient, contemporary and deeply touching - the welcome sound of stillness in a hectic world. In an interview, Einaudi has said, "*Nefeli* is the Greek word for cloud. But for me, rather than clouds, it reminds of sunshine. It is the name of the daughter of a film director with whom I worked. When I went to visit the family, the little girl's cheerful energy filled their home, and this is the piece of music that I wrote for her."

❖ *The leaves be greene* is 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, the same tune that was popular in Renaissance England. There are numerous settings of this tune by as many composers, one of the most well known of whom is William Byrd. Whether "*Leaves*" or the Brownings came first is unclear. Listen for the recurring theme to which these words are set: "*The leaves be green, the nuts be browne/thaie hange so high, thaie will not come down.*"

❖ Although the Browning and *Rune for Autumn's Wind* are not "sea" oriented, they are certainly seasonally appropriate. The latter is part of a suite of programmatic compositions titled *Incanatations for the Solar Year*. 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 has been a Professor of Music at Roger Williams University in Rhode Island since the late 70's and currently lives in Providence. He has composed a number of pieces for both recorders and viols.

❖ Georg Riedel (born in Karlsbad, Czech Republic) is a Swedish double bass player and composer. He migrated to Sweden at the age of four and went to school in Stockholm. His fame as a composer comes mostly from writing music for films. *Pippi Långstrump* is the theme song for the movies based on Astrid Lindgren's children's books featuring that young (fictional) heroine. Pippi was the daughter of seafarer Ephraim Longstocking, captain of the sailing ship *Hoptoad*. Pippi loved the seafaring life and was a better sailor and helmsman than most of her father's crew. Her song seemed a perfect fit for our concert theme.

❖ *Under the Sea* won the Oscar for Best Song from Disney's 1989 animated film *The Little Mermaid*, performed in the film by Samuel E. Wright. The song is a plea by the crab Sebastian, imploring mermaid, Ariel to remain sea-bound, and resist her desire to become a human in order to spend her life with the prince with whom she has fallen in love. Sebastian warns of the struggles of human life while at the same time expounding the benefits of a care-free life underwater. Of course, the Disney version of this classic Hans Christian Andersen (1805-1875) tale has a happy end, whereas the original is poetically tragic.

❖ *Ciaccona*, is a joyous romp originally written for violins and lute. Although composed by an Italian lutenist, it has a distinctly Spanish flavor and thus seems well suited for guitar and recorders. Falconieri traveled in Spain and France from 1621-1628, which may account for the apparent Spanish influence in this piece. Falconieri, a relatively obscure 17th century composer, worked at the court of Parma from 1604 until 1614, then elsewhere in northern Italy: at Rome and, late in life, at Naples, where, from 1639-1647, he was the *maestro di cappella* at the royal chapel.

❖ *Ave Maris Stella* is a hymn of unknown origin dating back at least twelve hundred years. Although it is frequently attributed to St. Bernard of Clairvaux (1090-1153) and sometimes to King Robert (1031), both are too late to have authored it. It has also been attributed to Venantius Fortunatus (d. 609) and Paul the Deacon (d. 787). It is found in ancient codices of the Divine Office for Vespers on Marian feasts, the Apt Manuscript and Ivrea Codex (Avignon). Today it is still in use in the Divine Office and in the Little Office of the Blessed Virgin. Surprisingly, it is also recognizable in the Irish plainsong *Gabhaim Molta Bríde*, written in praise of St. Bridget, and is the anthem of the Acadians, a francophone community in the Canadian Maritimes district of Quebec. Among the noted composers who have written masses on this chant are Claudio Monteverdi, John Dunstable, Guillaume Dufay, Josquin des Prés, William Bird and Tomàs Louis de Victoria.

❖ *L'amorosa Ero* tells of the mythological love affair of Hero and Leander. Hero was a beautiful priestess who resided in Sestus, while her love Leander lived in Abydus on the other side of the Hellespont (now the Dardanelles straight) which separates Asia from Europe. Since Hero was forbidden to marry foreigners, their affair was conducted in secret, though with the knowledge of her maid (naturally). Each night Leander swam to the opposite coast guided by a lamp that Hero lit in view of the sea, and returned home just before daybreak. When winter arrived, Leander continued to swim the Hellespont, but one night when the weather was particularly fierce, Hero's light was blown out and Leander lost his way and perished. His body was carried to the European shore where Hero, on discovering that her lover was dead, killed herself by leaping from her tower into the sea. The story was told by early poets including Masaeus Grammaticus (from Greece) and Publicus Ovidius Naso (from Italy). Over the ensuing centuries other figures honored the lovers in verse and art. In the early nineteenth century, English poet Lord Byron was so inspired by the myth that he was moved to swim from Sestus to Abydus. This piece is part of a 1588 anthology of madrigals, all composed to the same poetic text.

❖ (John) Allister MacGillivray. Canadian songwriter, guitarist, folklorist, author and record producer, was born in Glace Bay, Nova Scotia. Besides holding a B.A. degree from St Francis Xavier (1969), he has the honorary degree of D.Litt. from University College of Cape Breton (1997). Diane Loomer member/director of the acclaimed Vancouver, B.C. women's choir, Elektra, created this arrangement of MacGillivray's lyrical *Away from the Roll of the Sea*. After much excitement in today's program about the sea and the tale of poor Hero and Leander, this song offers peace and calm at the end of our ocean journey. Safely back in the harbor, we are anchored, and we slumber in shelter. Thank you for sharing this day with us.

Texts or Translations

La Mer

The sea
Which one sees dancing along the clear gulfs
To sparkles of silver.
The sea
Of changing sparkles
Under the rain.

The sea
Confuses the summer sky's sheep
With angels so pure.
The sea
Shepherdess of blue infinity.

Look!
Next to the ponds
Those tall wet reeds.
Look!
Those white birds
And those rusty houses

The Sea
Has cradled them
Along the clear gulfs
The Sea
Has cradled my heart for life.

Pippi Longstocking (dubbed English version - original in Swedish)

Freckles on her nose, diddle diddle dee, a girl came riding
Into town one day, diddle diddle, she was quite a sight

It's Pippi Longstocking, say ho ho he ha ha ha,
it's Pippi Longstocking, there's no one like her.

Happy as can be, diddle diddle, Pippi tells you stories
You just wait and see, tra la la la la, she's quite a girl.

She's got a house, an old and funny house,
A monkey and a horse, a suitcase full of golden coins
And you will ne-ver ever ever find another girl so strong
And always generous and kind.

Pippi's world is fun, diddle diddle dee, she makes kids happy
Her make-believe may stun, diddle diddle, grownups here in town

Pippi's quite unique, diddle diddle, with her smile disarming
She is such an imp, tra la la la la, you'll love her too.

Refrain

The image shows two staves of musical notation for the refrain. The first staff is in G major (one sharp) and 4/4 time, with a treble clef. The melody consists of quarter and eighth notes. Below the staff is the Swedish lyrics: "Här kommer Pippi Lång - strump tjola - hopp tjo - la - hej tjola - hopp - san - sa,". The second staff is in G minor (two flats) and 4/4 time, with a treble clef. The melody is similar to the first but with a lowered third degree. Below the staff is the English lyrics: "Har kommer Pippi Lång - stromp_ ja, här kom - mer fak - tiskt jag."