

The San Francisco Recorder Society wishes to thank

- 🌿 Pastors Steve Sabin, Tom McQueen, and the members of Christ Church Lutheran for the generous use of their church for our chapter needs.
- 🌿 Our guest performers for their time and generosity, and for adding variety and excitement to the program.
- 🌿 Our audience, for your support and patience. So many friends wanted to be a part of this concert . . . how could we refuse?
- 🌿 Lloyd Hryciw for recording the concert, and especially for his continued support and encouragement of the entire recorder community.
- 🌿 Florence Kress for her love of the recorder, and for her promotion of our chapter and all its interests.
- 🌿 Our chapter members, for their enthusiasm and continued support that keeps the chapter going.
- 🌿 Everyone who has contributed 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.

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



Members & Friends of the **San Francisco Recorder Society**
Present



Sunday, November 11, 2012
2:00 P.M.

Christ Church Lutheran
1090 Quintara Street, San Francisco

les oiseaux



Tunes from <i>The Bird Fancier's Delight</i> <i>The East India Nightingale - Canary Bird - The Linnet - The Woodlark</i> ☞ Beth Warren & Mark Schiffer	Richard Meares & John Walsh
<i>La Tortorella</i> <i>Canzone detto il Capriccio</i> <i>A bien grant tort</i> <i>Freu dich, du werde Christenheit</i> ☞ San Francisco Recorder Group	Johannes Obrecht (c. 1457-1505) Giovanni Paolo Cima (c. 1570-1622) Nicolas Gombert (c. 1445- c.1560) Heinrich Finck (c. 1445-1527)
<i>Engels Nachtegaeltje</i> ☞ Glen Shannon	Jr. Jacob van Eyck (c. 1590-1657)
<i>Trio Sonata in G minor</i> <i>Adagio - Allegro - Andante</i> ☞ Noe Valley NeuTrio	Johan Helmich Roman (1694-1758)
<i>Aquila altera/Creatura gentile/Uccel di dio</i> ☞ Ensemble Trecento	Jacopo da Bologna (fl. 1340- c.1386)
<i>Je ne suis mie certains/Biauté parée de valour/ Trop plus est bele</i> ☞ SD3	Guillaume de Machaut (c. 1300-1377)
<i>John Nugent</i> <i>Follow Me up to Carlow</i> <i>Drowsy Maggie</i> ☞ Sue Casey & Jennifer Scaff King	Turlough O'Carolan (1670-1738) Traditional Irish Traditional Irish
Ornithological Suite <i>Die Hühner - Der Kuckuck - Bach-Vögel - Ein seltsamer Vogel - Das Konzert</i> ☞ Beth, Glen, Jay & Mark	Ferdinand Bruckmann (b. 1930)
<i>The Swallow Song</i> ☞ SD3 & Harvey Ingham	Richard Fariña (1937-1966)
<i>The Crane Dance</i> ☞ SDQ, Harvey Ingham & Barbara Wampner	Ludovico Einaudi (b. 1955) arranged by Daniel Soussan

~ Intermission ~

<i>Stella Matutina</i> <i>Columba Matutina</i> <i>O Here the Morning Dove</i> ☞ SDQ & Friends	Adam Knight Gilbert (b. 1963)
<i>Bryd one Brere</i> ☞ Beth, Harvey & Greta	Anon. English c. 1300
More Tunes from <i>The Bird Fancier's Delight</i> <i>Bullfinch I - Parrot - Bullfinch II - Starling</i> ☞ Glen & Jay	Meares & Walsh
<i>Les Ramages (birdcalls)</i> ☞ 2 Turtle Doves	Michel Pignolet de Montéclair (1667-1737)
<i>The Chirping of the Lark / The Chirping of the Nightingale</i> <i>Wer ick eyn Falck (If I were a Falcon)</i>	John Playford (1623- c.1686) Heinrich Finck (c. 1445-1527)
<i>Bonny Sweet Robin</i> <i>Cuckolds All a-Row (1651)</i> <i>Quam gallum suum parit ovum</i> ☞ Willard North Winds	Anthony Holborne (c. 1545 -1602) Playford Jacob (Gallus) Carniolus (1550-1591)
<i>Little Bird (from The Man of Lamancha) 1972</i> ☞ SDQ & Harvey Ingham	Mitch Leigh (b. 1928) & Joe Darion (1917-2001)
<i>St. Thomas (1956 - after a trad. English tune)</i> ☞ May Yee with Lisa Garcia & Joe de Andreis	Theodore Walter (Sonny) Rollins (b. 1930)
<i>Skylark (1942)</i> ☞ SDQ	Johnny Mercer (1909-1976) & Hoagy Carmichael (189-1991) arranged by Greta Haug-Hryciw
<i>The Leaves be Green</i> ☞ SDQ	William Byrd (c. 1540-1623)

RECEPTION to FOLLOW in the PARISH HALL

~ Please join us ~



the performers

San Francisco Recorder Group: Mary Carrigan ❖ Lydia Fredkin ❖ Kent Hanson ❖ Florence Kress
❖ Jay Kreuzer ❖ Beth Warren ❖ May Yee

SDQ (& Friends): Nancy Grant ❖ Greta Haug-Hryciw ❖ Jay Kreuzer ❖ Daniel Soussan
Beth Warren ❖ Sue Casey ❖ Kent Hanson ❖ Mark Schiffer ❖ Glen Shannon ❖ Dana Vinicoff
Jennifer Scaff King, recorders, ukulele & percussion

Noe Valley NeuTrio: Dana Vinicoff ❖ Beth Warren ❖ Priscilla Winslow

Ensemble Trecento: Greta Haug-Hryciw ❖ Mark Schiffer ❖ Beth Warren

Willard North Winds: Mary Carrigan ❖ Michael Jordin ❖ Jack O'Neill ❖ Jennifer Skaff King

2 Turtle Doves: Jack O'Neill ❖ Jennifer Scaff King

Special Guest Artists: Lisa Garcia, clarinet ❖ Joe de Andreis, guitar
Harvey Ingham, guitar ❖ Barbara Wampner, violoncello



program notes

🐦 **The Bird Fancier's Delight** is a collection of tunes published in 1717 by Richard Meares and his rival John Walsh. Each tune is named after a particular bird and was written to be taught to the bird in question. The bullfinch has more tunes than any other, adding some credibility to the claim that these were tunes to be taught to birds - bullfinches are known to be particularly good students of human song. Most of the pieces were to be performed on the sopranino, a tiny recorder that pitches the tunes in a closer register to birdsong. The rest are performed on a treble recorder which is an octave lower (and little easier on the ears). There is a general consensus that these tunes were too long and complex to be taught to birds, although it would be fascinating play a tune on a sopranino to a bird several times a day, every day, and see if he could learn it. Early experiments with these tunes, by bird expert Bill Thorpe in the 1950s, presented birds with tape recorded versions of the songs. But it seems that songbirds may learn better from a live tutor who presents songs in a social context (Baptista and Petrinovich, 1984). We offer two sets of these charming tunes for your enjoyment today.

🐦 **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 Carlsake (a member of the Farallon Recorder Quartet). They have selected four of their recent favorite pieces for the program. When Duke Ercole d'Este I heard **Johannes Obrecht's** music, he said appreciated it above the music of all other contemporary composers, inviting him to Ferrara for six months in 1487. He later returned to Ferrara in 1504, but the Duke died at the beginning of the next year, so Obrecht became unemployed. Tragically, he died there in the outbreak of plague in 1505.

Giovanni Cima, a contemporary of Monteverdi and Frescobaldi, came from a family of musicians and was a leading musical figure in Milan. His church music is considered conservative, but his instrumental works quite innovative. He was the first composer to publish trio sonatas, using the combination of two treble instruments and basso continuo.

Nicolas Gombert was one of the most famous and influential composers of his time. His works best represent the fully developed, complex style of this period in music history. Employed by Charles V, in the 1530s Gombert became a cleric and a priest, holding a position in the Imperial chapel as *maitre des enfants*. At the height of his career, Gombert vanished from chapel records when he was accused and convicted of sexual contact with a boy in his care and was sentenced to years of hard labor in the galleys. It seems he was able to continue composing for at least part of that time and according to one story, Charles was so moved by Gombert's *Magnificat* settings that he let him go early. Gombert's career faded into relative obscurity after he was freed.

German composer **Heinrich Finck** was a musician in, and later probably conductor of, the court orchestras of successive kings of Poland at Warsaw. His works, mostly part songs and other vocal compositions, show great musical knowledge and are held in high regard among the early masters of the German school. A work by Finck is a wonderful addition to our *les oiseaux* program, as his name means "finch."

🐦 Dutch nobleman and musician **Jonkheer Jacob van Eyck** was one of the best-known musicians in The Netherlands in the seventeenth century as a carillon player, expert in bell casting and tuning, organist, recorder, and composer. Born blind into a noble family he left home in 1625 and became carillon player of the Dom Tower of Utrecht. René Descartes and other scientists praised his knowledge of acoustics, bell casting and tuning. Van Eyck is best known among recorder players for *Der Fluyten Lust-hof* (*The Flute's Pleasure Garden*), an extensive collection of about 140 melodies, each with progressively complex variations for solo recorder, most of which are taken from familiar songs of his day. *Der Fluyten Lust-hof* remains the largest work for a solo wind instrument in European history; it is also the only work of this magnitude to have been dictated (apparently to his nephew) rather than written down by the composer. The tune of *Engels Nachtegaeltje* (The Nightingale) originated in England in the early 1630s and by the end of the century had been set - the tune remaining amazingly consistent - for keyboard, lute, mandore, cottern, violin, lyra viol and recorder, in sources from all over Europe. Van Eyck seems to have been the only one to take the "nightingale" idea to its logical conclusion and provide the bird with a series of songs of ever-increasing virtuosity, eminently suitable for the recorder.

🐦 **Johan Helmich Roman** was a Swedish composer who has been called "the father of Swedish music" and is fondly referred to as the "Swedish Händel." While in London, the young composer met George Frideric Händel, whose music made a lasting impression on him. He returned to Sweden in

1721 where he was appointed deputy master of the royal chapel, and six years later he became Chief Master of the Swedish Royal Orchestra. In 1730 Roman married, but his wife died just four years later. His career continued to blossom, and he married again in 1738. His second wife died in 1744, leaving him with five children. That same year, he composed one of his finest works, *Drottingholms Musique (Music for a Royal Wedding)* a suite of short pieces, a form reminiscent of Händel's *Water Music*. In 1745 Roman retired from his post as leader of the royal chapel due to deafness, which had been progressing rapidly for several years. **Noe Valley NeuTrio** will play three of the four movements of Roman's *Trio Sonata in G minor*, originally for two oboes (or violins) and continuo.

Italian composer **Jacopo da Bologna** was one of the first composers of the Trecento, the period sometimes known as the *Italian ars nova*. His works were mainly madrigals, including both canonic (caccia-madrigal) and non-canonic types. His unusual three-voice madrigal *Aquila altera/Creatura gentile/Uccel di Dio* was composed for the wedding of Giangaleazzo Visconti to Isabelle de Valois in 1360 using heraldic symbolism. The madrigal, which seems more like a motet, features three voices, each singing a different text. Each voice mentions a heraldic device associated with Giangaleazzo Visconti: the cantus sings of the eagle, the middle voice refers to the sun, and the tenor sings of the Bird of God (Uccel di Dio), which could refer to the dove, or again to the eagle.

Guillaume de Machaut, a medieval French poet and composer, was a part of the *ars nova* movement and helped develop the motet and other secular song forms - particularly the lai and the *forms fixes: rondeau, verelai and ballade*. Machaut's poetry was greatly admired and imitated by other poets, including Geoffrey Chaucer. *Biauté parée de valour* is actually the middle voice of Machaut's **motet No. 20** in rondeau form (ABaAabAB) that can be heard most easily in the third voice which Jay sings "Je ne suis mie certains, mais je suis louaus amis" (I am not at all certain of having a lady, but I am a loyal friend.) Nancy and Greta play the more decorated top voices on bass recorders.

Turlough O'Carolan (Toirdhealbhach Ó Cearbhalláin) was a celebrated blind Irish harper who made a living as a "wandering minstrel," composing delightful tunes for his many patrons, **John Nugent** among them. *Follow me up to Carlow* commemorates the last great Irish chieftan, Fiach MacHugh O'Byrne (fl 1500's) who fought bravely but unsuccessfully to keep the British Crown from taking over the Irish homeland. *Drowsy Maggie* is a reel and a well-known fiddle tune. Sue Casey attends the SFRS meetings nearly every month, traveling from her home in Palo Alto.

In **Ferdinand Bruckmann's Ornithological Suite** five movements we hear not only the voices of hens (Die Hühner) and the cuckoo (Der Kuckuck) but also several imaginary birds. The movement entitled "Bach-Vögel" (Birds at the Brook) derives its name from the use of the B - A - C - H motif in the 4th voice (played by Glen Shannon). The title is a pun with the notion "Bach" = "brook" and the German proper name. "Ein seltsamer Vogel," (A Queer Bird) is a parody of the beginning of the prelude to Tristan and expresses the composer's profound dislike of Richard Wagner and his music. The final movement, "Konzert," is a free interpretation of the word, the four parts being heard now with one another, now against one another, and now at sixes and sevens, until, finally, the themes of all four preceding movements - forming, as it were, a climax - are all heard together.

One of **Richard Fariña's** most beautiful songs on his "Reflections in a Crystal Wind" LP with wife **Mimi** was *Swallow Song* (1966), their rendition of the haunting Sephardic melody *La rosa enflorése* (also known as *Los bilbilicos - the nightingales*). It seemed a natural choice for the theme of this year's SFRS concert. Both Richard and Mimi died prematurely - he in a motorcycle crash at the age of 29; she from cancer at the age of 56. Mimi was the founder of **Bread and Roses**, bringing free music and entertainment to people in jails, hospitals, juvenile facilities, nursing homes, and prisons. She was also a sister of folk music legend Joan Baez. The first verse of the song is: *Come wander quietly and listen to the wind/come near and listen to the sky/come walking high above the rolling of the sea/and watch the swallows as they fly...*

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. *Crane Dance* is the third of Einaudi's pieces that Daniel Soussan has arranged for recorder ensemble. As you listen, picture cranes in their movements. Large, long-legged and long-necked, they are unlike the similar-looking but unrelated herons, in part because they fly with necks outstretched - graceful and elegant in flight.

Adam Knight Gilbert is currently the director of the early music program at USC's Thornton School of Music in Los Angeles where he is professor of musicology, recorder and historical double reeds. Stella Matutina (Morning Star) traditionally refers to the Virgin Mary, but here composer Gilbert has written two distinctly different settings of it. The first, *Columba Matutina*, is written in old English church style, which will be played on low recorders, whereas the second part, *O Here the Morning Dove* is presented in an American shape note style. The play on words (here vs. hear; morning vs. mourning) is intentional. Imbedded into the second part, in addition to the original theme, are musical quotes from two very different American tunes: the ballad *O, my name was Captain Kidd* and the traditional Sacred Harp hymn, *O When Shall I See Jesus? (Morning Trumpet)*. Gilbert's composition is originally for four SATB instruments, but is here presented as a high- and low- choir version with gemshorn introduction, arranged by Rotem Gilbert for the 2012 SFEMS Recorder Workshop Orchestra.

As to the origin of *Bryd one Brere*, one source suggests that a bored English cleric flipped over a papal bull which was already a hundred years old and began to write down a song that today is recognized as being the oldest extant English love song. It is an honest confession of undying love (from the poet to a bird in a tree), devotion, and praise of a lady. It eloquently conveys the very heart of *amor courtoise*. On the face of it, it is a song begging for a sympathetic ear for a man hopelessly in love. On another level, "bryd" has the double meaning of "burde," as in a young woman - in hopes that when she heard it sung in the hall at court, she might recognize herself in the song and take pity on her suitor. "Brid," on another level still, is St. Bride, or St. Brigid, the fair one, whom the poet may be petitioning. Verse one is translated from Middle English as: *Bird on a briar, mankind is come of love, love thus craves. Blissful bird, have pity on me, or dig thou for me my grave.*

Michel Pignolet de Montéclair was not greatly productive as a composer, but was an innovator in orchestration and had a significant influence on the development of the art form. His specialty was using certain instruments to enhance the stage scene, for example letting horns play softly behind the stage to simulate a faraway hunt. **Les Ramages** is from #5 of Six *Concerts à Deux Flutes*. "Ramage"

translates as warbling, chirping, twittering or “the song of small birds in the trees.” In the piece, the first birds to appear are nightingales, followed by a lively conversation among canaries, blackbirds, chickens, parrots, a cuckoo, and turkeys. **2 Turtle Doves** (Jack O’Neill and Jennifer Scaff King) have played together off and on for over 10 years. They are both founding members of the SFRS chapter.

🐦 **Willard North Winds** used to be a trio and with the return of Jack O’Neill to the Bay Area, is happy to now be a quartet. The name commemorates their meeting place and also the corner where the Jefferson Airplane’s mansion was on Fulton St. in the 1960s (not the Grateful Dead’s as rumored previously). For their contribution to *les oiseaux*, they have chosen several short bird-y pieces. *The Chirping of the Lark* and *The Chirping of the Nightingale* are traditional English pieces first published in “The Dancing Master” by John Playford in 1651, which contains both the music and instructions for English country dances.

Wer ick eyn falck uses a basic tune carried at different times by different voices, while the other voices soar and intertwine over it. Sometimes it’s hard to tell who is playing the bird and who are the winds that hold it aloft. It’s worth mentioning that the falcon is the fastest animal on earth, diving at speeds over 200 mph.

Anthony Holborne was a composer of English consort music during the reign of Queen Elizabeth I. He was held in the highest regard as a composer by contemporaries. John Dowland dedicated *I saw my lady weepe*, the first song in his Second “Booke of Songes or Ayres” to Holborne. WNW would like to dedicate this setting of *Bonny Sweet Robin* to the memory of Robin King, a lover of recorder music and recorder players. The song is also known as *Robin is to the Greenwood Gone*.

In “The Dancing Master,” **Playford** tells us his tune is called “*Cuckolds All Awry*.” A ballad of that title was registered in 1637 and although it no longer survives, there is at least one song, published in the 1660s with the refrain “Cuckolds all a-row” which obviously relates to it. The tune seems to have been a favorite with Charles II. At a New Year’s Eve ball in 1662, the king called for “Cuckolds All Awry” as the first of the country dances that evening.

A man of many names, **Jacobus Gallus Carniolus** (a.k.a. Jacob(us) Handl, Jacob(us) Händl, Jacob(us) Gallus; Jakob Petelin Kranjski) was a Slovenian composer from Carniola, which at the time was one of the Hapsburg lands in the Holy Roman Empire. He may have been named Jakob Petelin at birth. Petelin means “rooster;” Handl and Gallus have the same meaning in German and Latin, respectively. *Quam gallina suum parit ovum* (*When a chicken lays an egg*) was written to poke fun at himself, comparing the art of musical composition to a chicken laying an egg - a lot of fuss and effort in both cases.

🐦 From *Man of La Mancha*, the 1965 musical based on Don Quixote, or more precisely, the man behind Don Quixote, author Miguel de Cervantes, *Little Bird, Little Bird* is a somewhat deceptively charming ditty. In the play it is first performed in the courtyard of an inn by the muleteers, as they flirt with the heroine, Aldonza (Dulcinea).

🐦 **Sonny Rollins** did not compose *St. Thomas*. Its origin is traditional English and known as the song, *The Lincolnshire Poacher*, associated with the county of that name. It is considered to be Lincolnshire County’s unofficial anthem. The song evolved into a nursery song in the Virgin Islands, the birth place of Rollins’ mother. *St. Thomas* was released on Rollins’ 1956 album, Saxophone Colossus. It was previously recorded by Randy Weston in 1955 under the title *Fire Down There*, on his “Get Happy” album.

🐦 SFRS concert themes are often centered on a new arrangement for recorders of a familiar tune. For *les oiseaux*, the inspiration was *Skylark* - an American jazz standard which has been recorded by a multitude of famous musicians: Bobby Darin, Aretha Franklin, Ella Fitzgerald and Linda Ronstadt to name just a few. Lyricist **Johnny Mercer** said that he struggled for a year after he got the music from **Hoagy Carmichael** before he could get the lyrics right. The yearning expressed in the lyrics is Mercer’s longing for Judy Garland, with whom he had an affair. The song is said to have inspired the name of the long-running Buick model that was produced from 1953 until 1998.

🐦 A concert involving birds would be incomplete without at least one piece by the famous English composer **William Byrd**. Byrd was a pupil of Thomas Tallis and a member of the Chapel Royal at the courts of Queen Mary and Queen Elizabeth. His career was remarkably long and prolific, during which he composed hymns and antiphons, masses and songs of all sorts; keyboard music and consort music. One of his many (still) popular pieces of consort music is his famous “browning,” A browning any piece which includes this tune to which these words are set: *The leaves be green, the nuts be browne/thaie hange so high, thaie will not come down. The Leaves be Greene*. There are numerous settings of this instrumental tune by several different composers, but Byrd’s is certainly the most well known. The tune is passed between by each of the five voices several times, changing a little bit here and there, but always recognizable.

Skylark
Have you anything to say to me?
Won't you tell me where my love can be?
Is there a meadow in the mist
Where someone's waiting to be kissed?

Oh skylark
Have you seen a valley green with spring?
Where my heart can go a journeying
Over the shadows and the rain
To a blossom covered lane

And in your lonely flight
Haven't you heard the music in the night?
Wonderful music
Faint as a will o' the wisp
Crazy as a loon
Sad as a gypsy serenading the moon

Oh skylark
I don't know if you can find these things
But my heart is riding on your wings
So if you see them anywhere
Won't you lead me there?

