

The San Francisco Recorder Society wishes to thank

- ❖ Pastors Steve Sabin and Tom McQueen and the members of Christ Church Lutheran for the generous use of their beautiful church for our chapter needs.
- ❖ Our audience, for being here and cheering us on. Your presence inspires us!
- ❖ Lloyd Hryciw for recording the concert, and especially for his continued support and encouragement of the entire recorder and Early Music 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 participation, which keeps the chapter happy and healthy.



**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.

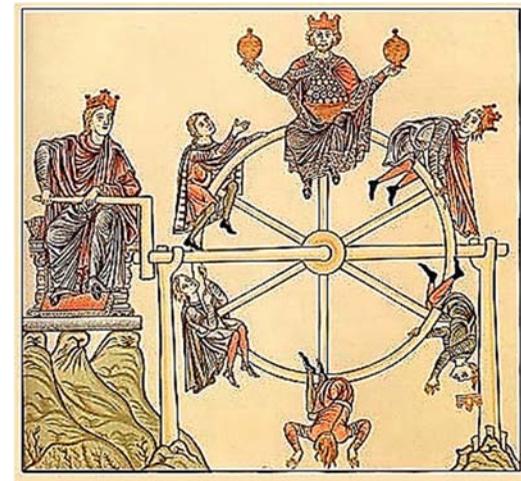
The San Francisco Chapter of the ARS meets year-round every third Wednesday at 7:30 p.m. here at Christ Church Lutheran. For information on how to become a member, please contact Florence Kress, [fkress@aol.com](mailto:fkress@aol.com) or (415) 731-9709.



SFRS is an affiliate of the **San Francisco Early Music Society**. [www.sfems.org](http://www.sfems.org)

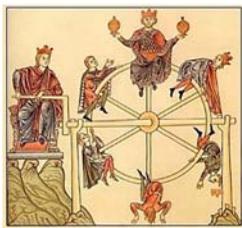
**Members & Friends of the San Francisco Recorder Society**  
*present*

# FRIENDS & FORTUNES



Sunday, November 25, 2018  
2:00 P.M.

**Christ Church Lutheran**  
1090 Quintara Street, San Francisco



## FRIENDS & FORTUNES

*Shinkashuto (Four Seasons medley)* 2014 Trad. Japanese (folk and school tunes)  
arr. for recorders by Kenji Kaneko

*Cherry Blossoms (andante)* – *Night with a Hazy Moon (moderato)*  
*I am a Child of the Sea (allegretto)* – *The Village Festival (allegretto)*  
*Winter Scenery (moderato)* – *Spring has Come (allegro)*

❖ Saint Francis Recorder Group

*Deuxième Suite en Sol majeur Opus XX* Joseph Bodin de Boismortier (1689-1755)

*Prélude – Bourrée – Gigue*

❖ Elaine Fischer Kohn, *flauto traverso*

*Mia benigna fortuna e'l viver lieto*

Giaches de Wert (1535-1596)

*Compel the hawk to sit*

William Byrd (c. 1540-1623)

*Vuur (Fire)* 2013

Pieter Campo

❖ SDQ

*La Tristesse* (2016)

Glen Shannon

❖ Amber Baldwin and Lydia Fredkin

*Come Honest Friends*

Simon Ives (1600-1662)

*Quarto Tono (from Cancionera de Uppsala)*

Anon.

*Retrove (from the Robertsbridge Codex, 1360)*

Anon. 14<sup>th</sup> c.

❖ Nancy C. Grant and Daniel Soussan

*Triosonate en Sol majeur pour 2 flûtes à bec*

Boismortier

*Preludio (grave)* – *Allemanda (allegro)* – *Affetuoso – Giga (allegro)*

❖ Topaz

*S'aucunne fois Fortune*

Anon. French Cypriot

*Mon chier amy*

Guillaume Dufay (1397-1474)

*Ma tre dol Rosignol*

Borlet (Trébol?) 14<sup>th</sup> c. French

❖ Ensemble Trecento

❖ This has been a season of change: change in the landscape for California, as well as very big, even shocking changes for some of us personally. Medieval Europeans described Fate (also called Fortune) a flaky, insane, and blind force that pays no heed to worthiness, unworthiness, good family or bad family, kindness or evil. Fortune is pictured as a goddess standing on a rolling rock. Whichever way the rock rolled, that's the way she fell. And as Fortune falls, so do the fates of humans and nations. The traditional literary symbol for this became the *Rota Fortunae* ("Fortune's Wheel") over which no mortal had power. This theme for our concert this year presented itself in the random pieces that each ensemble selected. *Vuur* ("Fire"), *La Tristesse* (Sadness), and *S'aucunne fois Fortune* ("Once again, Fortune uses efforts against me"), and *Mia benigna fortuna* ("My kindly Fate") all seemed quite topical. Friends are also here, represented in *Come Honest Friends* and *Mon chier amy* ("My dear friend"), to help us through these difficult times. The seasons still progress in *Shinkashuto* and the birds still fly and sing in *Compel the Hawk to Sit* and *Ma tre dol Rosignol*. With our music today, we wish you peace of heart and mind, and that Dame Fortune will smile favorably upon you and those you love.

## THE ENSEMBLES

**Saint Francis Recorder Group:** Patricia Arack ❖ Amber Baldwin  
Mary Carrigan ❖ Lydia Fredkin ❖ Regan Harrington ❖ James Kohn  
Florence Kress ❖ Jay Kreuzer ❖ Debra Moore ❖ May Yee

Amber Baldwin ❖ Lydia Fredkin

Nancy C. Grant ❖ Daniel Soussan

**SDQ:** Nancy C. Grant ❖ Greta Haug-Hryciw ❖ Jay Kreuzer  
Daniel Soussan ❖ Beth Warren

**Topaz:** Elaine Fischer Kohn ❖ James Kohn

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



❖ FIN ❖

## PROGRAM NOTES

❖ **The Saint Francis Recorder Group** has been meeting on Thursday evenings at the home of Florence Kress since 1993. This group (of which Florence and May are founding members) makes up the core of the San Francisco Recorder Society, our local ARS chapter. They play for the love of it, and are now coached by Greta Haug-Hryciw. In today's program, they are presenting a medley of charming Japanese tunes about seasons, nature, and culture arranged for recorder quartet by video game music composer **Kenji Kaneko**. Any person who attended school as a child in Japan will know these songs by heart. These are a sampling of the dozens of songs composed since the Meiji era (1868-1912) in a governmental attempt for quick westernization of Japan. You are not mistaken if these tunes sound western to your ears: they were written mostly in traditional tonal German, Italian, French, American, styles. The introductory melody of **Cherry Blossoms** is familiar to Americans an iconic Japanese melody. The four seasons are all represented, and we will listen in on **The Village Festival** where you will hear the unmistakable, crisp rhythm of drums and the call to celebrate. The ensemble is grateful to Roger Fung for contributing this and other wonderful Japanese pieces for recorder to their repertoire.

❖ French baroque composer of instrumental music, cantatas, opéra-ballets, and vocal music, **Joseph Bodin de Boismortier** was one of the first composers to have no patrons. Having obtained a royal license for engraving music in 1724, he made enormous sums of money by publishing his music for sale to the public. His music, particularly for voice, was extremely popular and made him wealthy without the aid of rich patrons. **Elaine Fischer Kohn** will play three movements from his Second Suite in G Major on unaccompanied *flauto traverso*. This lovely specimen of the baroque flute is made from European boxwood by Boaz Berney of Montréal, Québec.

❖ Local recorder ensemble SDQ was officially formed in 2004 after four of them played in the band for a run of *Twelfth Night* at Half Moon Bay's Coastal Repertory Theatre. They often incorporate use of instruments other than recorders in their performances, as well as the company of guest performers. ❖ **Giaches De Wert's Mia benigna fortuna** is an intricate 5-part madrigal set to text by Petrarch. Also set by de Rore, di Lasso, Arcadelt, and Marenzio, here the Flemish composer de Wert puts all of the action in the prima pars. The secunda pars is a deliberately broad and slower section with rich harmonies. De Wert, who spent his career in Italy, is considered one of the most influential of late 16<sup>th</sup>-century madrigal composers, particularly on Claudio Monteverdi.

❖ **William Byrd**, English composer and pupil of **Thomas Tallis**, composed hundreds of secular part songs. **Compel the Hawk to sit** is Nr. 28 in his "Songs of Sundrie Natures" collection published in 1588. The song is set to text by British author and poet Thomas Churchyard (1520-1604). ❖ Members of SDQ discovered **Vuur** when friends played it in concert last year. Belgian composer **Pieter Campo** (b. 1980) has created quite a stir among recorder players with his exciting style and challenging material. Among his fans are the members of **Flanders Recorder Quartet** who have performed several of Campo's works.

❖ **Lydia** and **Amber** have teamed up to play **La Tristesse**, from a set of duos for tenor and bass recorder by El Cerrito composer and excellent recorder player (and baton twirling champion) **Glen Shannon** (b. 1966). This piece is a slow dialogue, in a moody setting reminiscent of a Baroque-style ground bass. As the players search for meaning in tragedy, they console each other with the comforting resonance of their low notes.

(continued on reverse)

❖ Our chapter concert provides a perfect opportunity for us to hear what our fellow members have been working on, but maybe more to the point, it creates a reason for us to form musical partnerships just for the occasion. **Nancy** and **Daniel** selected three very unusual pieces spanning 300 years. **Come Honest Friends** is a 3-part round (played by two) and has the cheery text "Come honest friends and jovial boys, follow me! And sing this catch, merrily." A **catch** is a type of round or canon at the unison: it is a song in which two or more voices (usually at least three) repeatedly sing the same melody, beginning at different times. In the 18<sup>th</sup> c. catches would often be constructed so that the lines of lyrics would interact with a word or phrase (often ribald) being produced from one part in the rests of another. ❖ The **Cancionera de Upsala**, (original Swedish spelling) from which **Quarto Tono** comes, is a volume of 48 mostly anonymous Spanish villancicos – later known simply as Christmas carols – that were printed in Venice in 1556. It is named for the location of the only surviving original, surprisingly housed at the Uppsala University Library in Sweden. The duo has admittedly taken some liberties with tempo. ❖ Diving even further back in time, **Retrove** provides a fabulous example of music in parallel fifths and of hockets ("hiccups"), the latter being a spasmodic, or interrupted effect in medieval and contemporary music. This effect is heard when short notes in one part coincide with short rests in the other. Listen for open and closed endings in this 14<sup>th</sup> century **estampie** form: the open ending sounds unfinished, almost like a question, which is answered on the repeat by the closed ending. This piece is found in the **Robertsbridge Codex**, named for its provenance in England, and is the earliest surviving music written specifically for keyboard.

❖ **Topaz** is husband and wife team of Elaine Fisher and James Kohn, who have been playing music together for about five years, and keep upping their game with music skills. Jim has learned to play not only recorder (SATB) but now the bassoon. Elaine, whose musical pursuits began with modern flute, then alto recorder, now also plays baroque traverso as well as challenging herself with the tenor recorder and harpsichord. They have chosen to play **Boismortier's** trio sonata in G major (sans basso continuo).

❖ **Ensemble Trecento** derives its name from the period of the late 1300s in Italy. The trio is very fond of music written during that time, when a wonderful explosion of creativity fueled the evolution of late medieval music into that of the early Renaissance. Using modern copies of period recorders to play a variety of musical styles of the *Trecento*, the ensemble especially enjoys performing the music of composers who wrote in the complex and sophisticated *ars subtilior* style, as well as works from earlier medieval repertoire, and from the avant-garde late 1400s. ❖ For three centuries, beginning in the late 12<sup>th</sup> century, the island of Cyprus was an outpost of European culture. A large number of Europeans, mostly French emigrated there and lived beside the local people. **S'acunne fois Fortunne** (from MS Torino) is a French Cypriot song written a century into the colonization of the island. As is characteristic of the genre, the rhythms of the lines are virtually independent of one another until the cadences. ❖ **Guillaume Dufay**, was undoubtedly the most celebrated musician of his time, and was dubbed "the greatest ornament of our age" by Piero de Cosimo de' Medici, who ruled Florence at the time. The wide distribution of Dufay's music during his lifetime is all the more impressive considering that he died decades before the advent of printing. ❖ Very little is known about life of 14<sup>th</sup>- and 15<sup>th</sup>-century composer **Borlet**. It is thought that his name is an anagram of **Trébol**, a French composer who served Martin V of Aragon in 1409 at the same time other composers collected in the **Codex Chantilly**. **Hé tres doulz roussignol** belongs to the extremely popular genre of the bird imitation compositions of the time. Listen for the bird-like motifs in the two upper lines over the ground bass, which introduces the piece.