

# The WINDWAY

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

## Our Conductor for April

We are delighted to welcome back **David Hogan Smith** as conductor this month, exactly one year (less one day) since his previous appearance before us, when our tenancy at CCL was very new. To re-introduce you to him, David is the founder and director of The King's Trumpetts and Shalmes, a four-member ensemble which performs music of the Renaissance for shawm band. Its repertoire extends from the late 14<sup>th</sup> century to the mid-17<sup>th</sup> century, utilizing early wind instruments such as shawms, sackbuts, recorders and crumhorns. David's ensemble performs regularly throughout the San Francisco Bay Area. He has compiled, arranged and published an extensive collection of printed music for shawms, brass, crumhorns, recorders, oboes and mixed instruments under The King's Trumpetts and Shalmes Music Editions. He is an accomplished musician and reed maker, who has also published two scholarly works: *Reed Design for Early Woodwinds*, which has been hailed as an exhaustive and well-researched reed handbook for Renaissance wind instruments; and *Trombone Technique in the Renaissance*: a discussion of the acoustic design and usage of the trombone during the 16<sup>th</sup> and 17<sup>th</sup> centuries. He is also a member of and has recorded with the Festival Consort, which released *Renaissance Glory: Christmas with the Festival Consort* in 2006. He lives in San Francisco.



## About the Music

The music for our April meeting welcomes "buzzies" (crumhorns, ranketts, dulcians and the like) David presents for our enjoyment the following truly brilliant pieces, set in his own superbly readable editions:

**Jubilate Deo** - Giovanni Gabrieli (c. 1555-1612) (à8 for SSAATTBB) Here is an uplifting recording of this piece sung by the Dresden Kreuz Choir conducted by Martin Flämig: <http://tiny.cc/b24sk>. This gorgeous work will keep us on our toes as we get in some very good practice switching from 4/2 to 3/2 and back again several times. David brings two more glorious antiphonal works from the genius of Gabrieli:

**Canzon II** (à 8 for SATB, SATB) and **Jam non dicam vos servos** (à8 for SATB, SATB). Although Gabrieli composed in many of the forms of his time, he preferred sacred vocal and instrumental music. All of his secular vocal music is relatively early; he never wrote lighter forms, such as dances. Gabrieli was the most famous for the use of specifically notated instrumentation and multiple, spatially separated groups. He used the unusual layout of Venice's San Marco church, with its two choir lofts facing each other, to create striking spatial effects. Most of his pieces are written so that a choir or instrumental group will first be heard on one side, followed by a response from the musicians on the other side; often there was a third group situated on a stage near the main altar in the center of the church. Gabrieli pioneered the use of carefully specified groups of instruments and singers, with precise directions for instrumentation, and in more than two groups. The acoustics in San Marco are such that instruments, correctly positioned, can be heard with perfect clarity at distant points. Thus instrumentation which looks strange on paper can be made to sound in perfect balance.

**Nun freut euch** – for SATB in two settings: one by Hans Leo Haßler (1564-1612), the other by Benedictus Ducus (c. 1490-1544) This text was set by several other composers, most notably by Johann Nicolaus Bach, Johann Pachelbel, Ferruccio Busoni and Johann Sebastian Bach.

**Je suis amie du fourrier** for SATB – a chanson by Loyset Compère (c. 1445 –1518), French composer of the Renaissance. He was of the same generation as Josquin des Prez and considered one of the most significant composers of motets and chansons of that era. He was one of the first musicians to bring the light Italianate Renaissance style to France.

**Als al de weerelt in vrucheden leeft** – Jacob Obrecht (1450-1505) for SATB. In 1480, the Neapolitan theorist Johannes Tinctoris listed Jacob Obrecht among the contemporary composers who had elevated the practice of music virtually to artistic perfection. When he was only thirty, and before he had even set foot in Italy, two of Obrecht's masses were in the repertoire of the Pope's Sistine Chapel choir. Owing to the composer's compositional prowess, the Duke of Ferrara gave him lucrative employment in Italy, in 1504; unfortunately, Obrecht contracted the plague there and died of it less than a year later.

## President's message...

Hello, dear members and friends! This newsletter comes to you as a welcome to spring and with a sigh of relief that tax day is now behind us for 2011. >Whew!< on both counts. Walking about the neighborhoods in the East Bay and in San Francisco, it is clear that the gardens are beginning to know it's finally OK to burst forth with color. The wisteria is dripping and the iris blossoms are plentiful in their beds. The birds have returned to sing their cheerful tunes and spur us to get out there and be active.

The SFEMS summer workshops and the EBRs Marin Headlands weekend are all open for enrollment. The first of May seems to be when registrations should be in to assure you of a place in these fabulously fun events – or to take advantage or any discounts.

**Communion at CCL update:** Florence Kress' Thursday Evening Group played the fourth-Sunday service on March 27. This month, our turn to play in April falls on Easter Sunday, and four of us (Kent Hanson, Nancy Grant, Jay Kreuzer and me) will be playing SATB recorders on a double-choir piece by Slovenian Renaissance composer Jacobus Gallus (Handl), *Haec est dies* ("This is the day"). Pastor Tom McQueen is planning to have the recorders to play from the organ loft and the choir to sing from the floor of the nave, so the antiphonal effect should be quite stunning. We need volunteers to play the May service. Please let me know if you can participate in playing for this or any future service. There is no set number of players nor strict guidelines for repertoire. Please don't be shy! We can always find someone who will be happy to play with you, unless you prefer to play solo (!).

You'll notice in the conductor lineup (which is already shrinking dramatically for the year!) that the date for our July chapter meeting has officially been changed from the 3<sup>rd</sup> Wednesday to the 4<sup>th</sup> Wednesday (July 27) for that month only – to accommodate the TWO-WEEK Recorder Workshop in Oakland. Jay and I will direct that one, but that leaves June and August to be claimed by chapter members. If you would like to experience the meeting from the other side of the fence, give it a try! The member-directed meetings are usually shared by two, so there's no need to come up with more than a couple of pieces each. Please contact Florence Kress to let her know that you'd like to direct on either June 15 or August 17. And thank you!

Greta Haug-Hryciw  
*President, SFRS*

Looking for someone to play music with? New SFRS member, Vivian Walz would love to connect with a small group of recorder enthusiasts (one or more) to play just for fun. She is available most Fridays and Saturdays. You can contact Vivian via email at [dunlapwalz@sbcglobal.net](mailto:dunlapwalz@sbcglobal.net).

## Medieval & Renaissance Collegium

Held on Saturday, March 26 at the Hillside Swedenborgian Church in El Cerrito, more than 50 instrumentalists and singers gathered in the spacious and remarkably comfortable main room to play "Music from the Fringes of Europe." Tom Zajac once again traveled from Boston to direct this truly wonderful day of music, from far flung corners of Renaissance Europe. Viols, cornetti and recorders, as well as a couple of uds and some percussion rounded out the richness of a multitude of singers. It was a grand preview of unusual and eclectic fare planned for the June SFEMS Medieval and Renaissance workshop.

We played and sang some music that was very different to our Western ears. Tom gave us tips on how to easily achieve some quarter tones (with easy fingerings) to help us play some of the more exotic music in its original mode. One such piece was *Gül Yüzlülerin Şevkine Gel*, a Turkish piece by Tab'i Mustafa Efendi (1728-86) in *Beyati makam* (melodic mode) and *Yürük semai usûl* (meter/rhythmic mode).

At the lunch break, we enjoyed the feast provided by generous participants who brought enough food for a royal court. Then the main room once again came alive with amazing sound until 4:00. Clean up was managed very easily, thanks to the many participants who pitched right in to help put away chairs, clean up the kitchen and sweep the floor. Many, many thanks to all who shared the day with us. Tom and I hope to see many of you for our week-long excursion into this fabulous repertoire from June 19-25 at Sonoma State University. Please visit the SFEMS website for information and registration: <http://sfems.org/> or contact Tom Zajac, 617-323-0617; [medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org).

## Recorders Ruled the Day!

Four ensembles came together on April 2 at Foothill Presbyterian Church in San José as a part of the FPC Early Music Series (see below for more information about the series). Billed as *Flauti Dolci e Amici II* (FDA I was held in February), the only requirement for each ensemble's participation was that there must be at least *one* recorder in the group. And so there were.

**Ensemble AROW**, comprised of members of The American Recorder Orchestra of the West, treated us – without a conductor – to three selections from their upcoming concert series: Starting with cleverly arranged bird calls and chirps to introduce *Sumer is icumen in*, they were elegant and poised with their impressive array of instruments, including the giant recorders (a Küng Contrabass and a Paetzold sub-Great Bass) and the sonorous viola da gamba of Linda Skory. Soprano Ellen

Fisher treated us to the vocal line of Richard Geisler's beautiful arrangement of *Starry, Starry Night* by Don McLean. They concluded with two Bach Chorales, for which they seamlessly segued from one to the next.

**Camerata California**, comprised of very polished musicians, played two sets of Renaissance music on all manner of instruments, from the requisite recorders, to crumhorns, rankets, percussion and voices. Their selections of a total of eleven fairly short pieces were luscious and their performance was flawless.

SFRS' own **SDQ** enjoyed playing two sets as well – the first featured a reprise of three pieces from our chapter concert in November, including *Away from the Roll of the Sea*, *Pippi Langstrump* and *Under the Sea*, each arranged by a member of the ensemble. With voices, piano, harmonica and crumhorn, the set was a hit with the audience. SDQ's second set featured a near-perfect performance of J.S. Bach's *Contrapunctus XI* from *Die Kunst der Fuge* and a rousing rendition of Brahms' *Hungarian Dance No. 5* arranged by and played brilliantly on the chromatic harmonica by Jay Kreuzer. The audience went wild! Jay really got to show his wonderful musicianship and we all enjoyed basking in the glow of his success.

The concert concluded with a performance the *Sonata in G Major* by Johann Friedrich Fasch (1688-1758) by FPC's resident ensemble, the **Peralta Consort**. Featuring Kraig Williams and Stevie White on recorders and accompanied by Carl Myers (cello) and Bill Anderson (harp), flutist Mike Megas played brilliantly. The caliber of performances belied the "amateur" status of each of these groups. Please make a point to come to next year's Flauti Dolci e Amici concerts.

## CONCERTS

### FPC - EARLY MUSIC SERIES

Now in its fourth season, the early music concert series, the Foothill Early Music Series brings the beauty of music written before 1800 to Silicon Valley. The series operates as a sub-set the Foothill Presbyterian's larger and longer running music series program, organized by FPC music director, Jay Jordana. Spread the word!

**Sunday, May 1, 3:00 PM: Doris Williams** – Performing Love Songs of the Renaissance, vocalist and lutenist Doris Williams will feature works by Dowland, Morley, Hofhaimer, Johnson, Guedron, and Attaignant. <http://www.doriswilliams.com/>

**Friday, May 27, 8:00 PM: Monteverdi Brass Quintet** – Trumpet players Richard Roper and Robert Wilkins, trombonists Don Benham, Frank Bunger, and Mike Cushing share their passion for chamber and Renaissance music. The glorious sound of this ensemble is further enriched by the great acoustic space at FPC.

**Saturday, June 11, 3:00 PM: The Peralta Consort** in its debut concert. Kraig Williams, Mike Megas and Stevie White, recorders; Greta Haug-Hryciw, recorders and percussion; Carl Myers, cello, Bruce Perkins, guitar and recorder; Bill Stewart, keyboard; Carol Tillman, harp.

**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.

## A Very Special Event! Flanders Recorder Quartet in Concert



**Friday, May 6, 2011 – 8:00PM** – The Ambassadors of the Recorder come to Los Gatos from Belgium. Tom Beets, Joris Van Goethern, Paul Van Loey (pictured here), and

Bart Spanhove will be playing a delectable seven-course "Banchetto Musicale" program, including works old and new: Dornel - *Conate en Quatuor*; Tarquinio Merula; Bach - *Concerto in A minor BWV 596*; Vaughn Williams - *Suite for Pipes*; Van der Roost - three movements from *I Continenti*; Geysen - *On the bottle*; and the Flanders' arrangement of three pieces from circa 1400.

**Saint Luke's Episcopal Church**, 20 University Avenue in Los Gatos presents Flanders as a part of their 13<sup>th</sup> Sunset Concert Season. Purchase tickets through St. Luke's site: <http://stlukeslq.org> or by phone: 408-354-2195.

Don't miss this rare opportunity to hear some of the finest recorder ensemble playing in the world. Check the FRQ website to learn more about this exciting group: <http://tiny.cc/y9n8r>

## WORKSHOPS

### Marin Headlands Recorder & Viol Workshop

The *very* popular Marin Headlands Recorder and Viol Workshop, **May 20-22**, is now accepting registrations. All information, scheduling, and registration forms are now available at the East Bay Recorder Society workshop page: <http://www.symbolicsolutions.com/ebrs/headlands>. Click on the registration forms link. Application by May 1 is encouraged as space may become limited. 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 Linsenberg and Tim Rayborn; **Evening:** Tom Bickley and Fred Palmer.

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



## SFEMS 2011 Summer Workshops

Online registration is now open! 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 world-class 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"

**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, 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!



**April 20:** David Hogan Smith

**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.

## 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>

*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.

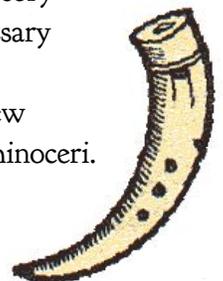
SFRS is an affiliate of the San Francisco Early Music Society



## • Poet's Corner •

Here is a slightly recycled limerick about the gemshorn. For any of you who may not know, the gemshorn is an instrument of the ocarina family that was historically made from the horn of a chamois, goat, or other "suitable" animal. The name is German chamois horn:

A student from Borris-in-Ossory  
After reading a musical glossary  
Met his end at the Zoo  
Through the mistaken view  
That gemshorns are got from rhinoceri.





# 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)*