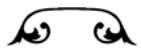


Foothill Presbyterian Church Music Series

Early Music  
presents



# Flauti Dolci & Amici



## Upcoming concerts:

March 30, 2008

Clea Galhano,  
Judith Linsenberg, *recorders*  
& Katherine Heater, *harpsichord*

The Foothill Presbyterian Church Music Series was created to promote varied music to the community. Proceeds from the Music Series Concerts will go to the Foothill Church Music Series Fund to provide more musical events like these. Thank you for your support.

([www.foothillpc.org](http://www.foothillpc.org))

Foothill Presbyterian Church  
5301 McKee Road  
San Jose, California

Ben Daniel	Pastor
Jay Jordana	Music Director
Kraig Williams	Early Music Program

## Special Thanks to:

Patty Potter, Darlene Ristim  
Ray Mignona, Peg Nickl, Marilyn Kromrey  
Maury Mitchell

& The Session of Foothill Presbyterian Church

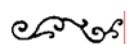


# Flauti Dolci & Amici

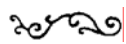


Quartetto Paradiso • Linsengermeister  
Belmont Consort • Consort Semibreve  
Divertimenti • Recorder Journey  
Peralta Consort

Foothill Presbyterian Church  
San Jose, California  
Sunday, February 17, 2008, 3:00 PM



## Program



### Divertimenti

Trio Sonata in c minor      Jean-Baptiste Locillet of London  
Op. I, No. 5      (1680-1730)

Trio Sonata in g minor      Johann Christoph Pepusch (1667-1752)

### Recorder Journey

Trio Sonata      Antonio Vivaldi (1678-1741)

Bye Bye, Blues      Willem Wander van Nieukirk (1955- )

### Consort Semibreve

Little French Suites in C      Glen Shannon (1966- )

### Linszenbergermeisters

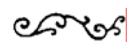
Fantasia of Five Parts      William Byrd (1543-1623)

La Spagna      Josquin des Prez (ca. 1455 - 1521)

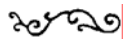
Galliard, Sic semper soleo      Antony Holborne (ca. 1545 - 1602)

Almaine, The Night Watch

Galliard, The Fairie-round



## Intermission



### Quartetto Paradiso

Sonata in F major for      Georg Friedrich Händel (1685-1759)  
2 recorders & basso continuo

### The Belmont Consort

O mater mundi      William Mundy (1529 - ca. 1591)  
Aechiopia      Samuel Scheid (1587-1654)

### The Peralta Consort

Sonata a tre in C Major for      Georg Philipp Telemann (1681-1767)  
2 recorders & basso continuo

# The Peralta Consort



**Bill Andersen** (keyboard) studied piano in his youth, left music, and returned to it as a brass musician in the Cal Marching Band. Bill rediscovered piano, immersing himself this time in Gershwin and the standards. His wish would have been to play in a piano lounge, but he became an engineer instead, continuing piano as a love and a therapy, at home and in church. Kraig Williams got Bill exposed and interested in baroque music, and Bill's been hooked ever since.

**Jan Osborne** (cello) is a Registered Nurse and the daughter of a professional oboist and a professional flautist. She began learning music (recorder) at a young age, and has been playing cello for 40 years. Growing up in the area, Jan has studied with several prominent local cellists. Ms. Osborne teaches cello, and plays in the **Mission Chamber Orchestra**, the **Winchester Orchestra**, the **Lyric Theatre Orchestra**, and with the **Mission City Opera**.

**Stevie White** (recorder) learned to play recorder about 30 years ago, but got serious about it only when she retired after a lifelong career as a physical therapist. She studies recorder under Judy Linszenberg, and is a very active member of the Bay Area recorder community, also playing in the **Mid Peninsula Recorder Orchestra**, **The Crones**, and **The Linszenbergermeisters**.

**Kraig Williams** (recorder), was self-taught on the recorder at an early age, focused later on trumpet, left music altogether in college, and returned to (re)learn recorder seriously after his two daughters had learned recorder in music school in Munich. Starting with family trios, Kraig gradually created the early music component of the Foothill Presbyterian Church music program, forming a number of recorder and mixed ensembles there, first favoring Renaissance, then Baroque musical styles. Mr. Williams also teaches recorder, and has organized the fledgling Early Music Series of concerts at Foothill. Kraig studies recorder under Letitia Berlin, and works as a business operations manager in San Jose.



# The Belmont Consort



**\*Frederick Palmer** (Director/Coach) (M.A. Stanford in Early Music), has directed recorder workshops throughout the U.S., and is currently on the staff of the Music Department at California State University, East Bay. Fred performs both early and contemporary music, is a published editor, arranger, composer, and long-time director of the Mid-Peninsula Recorder Orchestra.

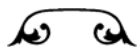
**Mary Carrigan** (recorder), one of two original members of the ensemble, began playing recorder as an adjunct to teaching Orff-Schulwerk in 1989. She has played in the **Mid-Peninsula Recorder Orchestra** for many years.

**Susan Casey** (recorder), the other original member of the ensemble, has been studying and playing the recorder for 16 years, performing in recorder consorts and mixed groups for about 12 years. She has also studied piano and violin, and performed in choral ensembles. Susan also plays with **Linsenbergermeisters**.

**Dan Chernikoff** (recorder) studied oboe in high school and at the University of Maryland. He picked up recorder on the side while in high school, and began playing more seriously again in 1998. Dan plays in MPRO, and other societies and ensembles. Dan also plays with **Linsenbergermeisters**.

**Greta Hryciw** (recorder) comes from a family of symphony musicians. She became interested in playing the recorder while in high school, joining the San Francisco branch of the New York Recorder Workshop in the early 1970's. She plays in several small early music ensembles and co-directs the **American Recorder Orchestra of the West** (AROW).

**Jack O'Neill** (recorder) is playing today as the capable understudy for regular member Chris Flake. Jack studies recorder, and plays with a number of ensembles coached by David Barnett. Playing recorder is a focal point for Jack while he earns his keep as a freelance carpenter.



# Divertimenti



[www.Divertimenti.us](http://www.Divertimenti.us)

**Leonora Gillard** (recorder) has enjoyed a dual career as a music educator and a musician. She joined the Oakland Symphony at age 16 where she remained for 32 years playing modern oboe and English horn. She has taught and conducted youth orchestras in local schools, and at Holy Names University. Her new career is now as a proud Grandmother!

**Moira Little** (Baroque oboe) is an active modern oboe and English horn player in Bay Area chamber and symphonic groups. She studies Baroque oboe under Marianne Pfau, and recorder under Eileen Hadidian, Baroque performance practice under Peter Hurd. She teaches oboe and piano at Holy Names University in Oakland and at her home studio in El Cerrito.

**Alan Paul** (Baroque oboe) has played baroque oboe, recorder, and traverso in a number of groups here in the Bay Area and in southern Oregon. He also plays shawm, crumhorn, and renaissance recorder with the King's Trumpetts and Shalmes, of which he is one of the founding members. Mr. Paul is reputed to be the best (only) bass crumhorn player on the West Coast. Alan is also playing today with **Consort Semibreve**.

**Suzanne Siebert** (recorder) studies recorder with Eileen Hadidian. She is coached from time to time on Baroque oboe and Baroque oboe d'amore by Marianne Pfau and Debra Nagy, and has been attending double reed workshops led by Sand Dalton and Washington McClain. She edits the East Bay Recorder Society (EBRS) newsletter, is Webmaster for the Toutes Suites ensemble, and board member of the San Francisco Early Music Society (SFEMS) board.

**Arthur Ungar** (Baroque bassoon) has played the "modern" bassoon since 1973. He took up the Baroque bassoon a couple of years ago to celebrate his 70th birthday. His teacher is David Granger. Art has been a long time participant in the Chamber Musicians of Northern California, the Amphion music club, and the Contra Costa Performing Arts Society. He recently helped found the Bay Area Baroque Workshops (BABW), a San Francisco Early Music Society (SFEMS) Affiliate. He was Workshop Director for the first workshop last September, and will be again for the next one April 26, 2008.

**Ruth Ungar** (harpsichord) studies with Phebe Craig, and coaches with Tamara Loring and Arthur Haas. She has participated in San Francisco Early Music Society (SFEMS) Baroque workshops, and performed the Bach Brandenburg Concerto #1 with the Castro Valley Chamber Orchestra in 2006. She currently performs with the High Street Quartet as well as giving solo recitals.



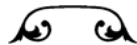
# Recorder Journey



**Pat Marion** (recorder) played trumpet through high school. What she really enjoyed was the brass ensembles. In graduate school, a friend gave her a slightly used alto recorder and some music, and she learned the basics. After moving to Palo Alto, she attended the adult school recorder class then led by Jeremy Yudkin. After a few months, she invited three other players to play in a consort. She has played weekly with this group for over 30 years, and they learned from each other. She has taken lessons from Judy Linsenberg, and enjoys playing with other ensembles as well as the original one.

**Lee Tavrow** (recorder) played trumpet from elementary school through college. After a short stint at the oboe, he then played flute for 3 years. While playing flute he used to play duets with his sister in Boston, who played the recorder. Years after giving up the flute and after moving to the Bay Area, he visited his sister again and got interested in the recorder. He first played in the MPRO and took lessons from Judy Linsenberg and later played in various groups. With two children ages 5 and 3 years old, practicing regularly has become a "challenge".

**Sally Terris** (recorder) has been on the faculty of the Community School of Music and Arts in Mountain View (CSMA) since 1990. She was Music Theory Coordinator there for ten years where Sally developed the popular summer class series, Musicianship for Singers. Ms. Terris co-authored *Music of the US*, and *Understanding Cultures through Their Music*, and teaches recorder using both traditional and Suzuki approaches. Sally directed the CSMA Suzuki Institute for Recorder from 2005-07, and was the recipient of CSMA's first annual ArtSalute Outstanding Music Teacher award in 2006. A member of Camerata California, Ms. Terris studies recorder with Judy Linsenberg.



# Quartetto Paradiso



**Irene Beardsly** (harpsichord) studied piano from first grade through high school, then went back to it periodically after graduate degrees. She also fiddled around with cello and guitar as an adult. She joined Quartetto Paradiso on harpsichord in order not to be left out of so many recorder evenings.

**Dan Bloomberg** (recorder) got his flutophone at age 6, and picked up recorder in high school at the urging of classmate Mary Springfels. He then took up oboe, played in a Renaissance band at Bezerkley-in-the-60s, and dabbled at physics. He and his wife Irene built a harpsichord under the tutelage of Kevin Fryer in SF during a year of Saturdays.

**Pat Marion** (recorder) played trumpet through high school. What she really enjoyed was the brass ensembles. In graduate school, a friend gave her a slightly used alto recorder and some music, and she learned the basics. After moving to Palo Alto, she attended the adult school recorder class then led by Jeremy Yudkin. After a few months, she invited three other players to play in a consort. She has played weekly with this group for over 30 years, and they learned from each other. She has taken lessons from Judy Linsenberg, and enjoys playing with other ensembles as well as this – the original one.

**Deborah Soule** (viola da gamba) has loved early music since going to an early music house concert as a child in Berkeley, and has loved the viola da gamba since being shown one in her university collegium in Boulder, Colorado. For a former viola player who always secretly wished to play the cello, it was the next best thing. Deb has studied with John Dornenberg and Enid Sutherland, and currently teaches piano to children in her home studio.



# Consort Semibreve



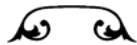
**Dawn Kooyumjian's** (harpsichord) continuo playing has served as the foundation for many a Bay Area Baroque soloist and ensemble. Her tambourine playing has also earned her accolades from coast to coast. She holds a Master's degree in landscape design from UC Berkeley and is on staff at the university's Blake Gardens.

**Julie Morrisett** (viola da gamba) performs regularly with **Baroque Etcetera** and **Theatrum Musicum** and is a highly sought-after player in the "serious amateur" circuit. She is a web designer and serves as newsletter editor for the local chapter of the Viola da Gamba Society of America.

**Alan Paul** (oboe d'amore) has played baroque oboe, recorder, and traverso in a number of groups here in the Bay Area and in southern Oregon. He also plays shawm, crumhorn, and renaissance recorder with the **King's Trumpetts** and **Shalmes**, of which he is one of the founding members. Mr. Paul is reputed to be the best (only) bass crumhorn player on the West Coast. Alan is also playing today with **Divertimenti**.

**Glen Shannon** (recorder) plays recorder and traverso with **Baroque Etcetera**, and is an active composer of music in historical styles for recorder ensembles and mixed consorts. Glen publishes his music under **Glen Shannon Music** (formerly **Screaming Mary Music**). His day job is as a graphic designer and production artist at a studio in San Francisco, which specializes in multilingual print and web work. Glen would also enjoy competition-level baton twirling if there were enough time for everything.

**Paula White** (violin) has been dabbling in Baroque and Classical music since 1984. She performs regularly with **Baroque Etcetera** and indulges in playing with impromptu musical ensembles whenever time permits, and the opportunity arises. She is pursuing a Master's degree in Geography at San Francisco State University, and enjoys playing soccer and other outdoor activities.



## **Concert Notes: "Little French Sweets in G" by Glenn Shannon**

The original recorder-quartet version of this piece was first-prize winner in the 2007 biennial composition contest sponsored by the Chicago Chapter of the American Recorder Society. Mr. Shannon's recorder compositions have been winners in previous years of the contest as well, in 1997, 2001, and 2003.

# Linsenbergermeisters



**\*Judith Linsenberg** (director/coach) [www.linsenberg.com](http://www.linsenberg.com) Dr. Linsenberg (Early Music degrees: BA Princeton, PhD Stanford ) is an internationally recognized early music expert, one of the most accomplished recorderists in North America, and director of the Musica Pacifica baroque ensemble (Dorian Records). Judy teaches and coaches many of the musicians and ensembles heard in this concert.

**Susan Casey** (recorder) has been studying and playing the recorder for sixteen years, performing in recorder consorts and mixed groups for about twelve years. She has also studied piano and violin, and performed in choral ensembles. Susan also plays with the **Belmont Consort**.

**Dan Chernikoff** (recorder) studied oboe in high school and at the University of Maryland. He picked up recorder on the side while in high school, and began playing more seriously again in 1998. Dan plays in **MPRO**, and other societies and ensembles. Dan also plays with the **Belmont Consort**.

**Julieta Faraco** (recorder) ), a Bay Area native, developed a love of recorder playing and renaissance music early in life. While at Cal she took musicology courses to distract her from molecular biology. In graduate school Julieta played in the Stanford Renaissance wind band and baroque chamber orchestra, and studied viol to distract her from her genetics studies. Currently Ms. Faraco is a senior scientist at Stanford studying the genetic basis of several sleep disorders - when not otherwise distracted by renaissance music, or her children

**Owen Saxton** (recorder) first learned to play recorder while in elementary school in his native Australia, but soon put it aside in favor of piano lessons. In the early seventies he took up recorder more seriously after discovering how much fun it was to play with other people. At the end of that decade he attended the Palo Alto Adult Education recorder class, and joined the group now known informally as the Amaranta ensemble. He has been a member of the Linsenbergermeisters since 2004.

**Stevie White** (recorder) learned to play recorder about 30 years ago, but got serious about it only when she retired after a lifelong career as a physical therapist. She studies recorder under Judy Linsenberg, and is very active member of the Bay Area recorder community, also playing in the **Mid Peninsula Recorder Orchestra (MPRO)**, **The Crones**, and **The Peralta Consort**..

