

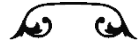
Foothill Presbyterian Church Music Series

Early Music

presents



Flauti Dolci & Amici I



Upcoming early music concerts:

Sat, March 23 3PM Flauti Dolci & Amici II

Sat, April 13 7PM the Monteverdi Brass Quintet

Sat, May 4 3PM Valley of Heart's Delight

Sat, May 11 3PM Musici della Doria

Sat, June 8 3PM the Peralta Consort

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



Foothill Presbyterian Church
5301 McKee Road
San Jose, California

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

Special Thanks to:
Dag Nickl,

& The Session of Foothill Presbyterian Church



Flauti Dolci & Amici I



Ensemble Sonoma • Concordia

Quartetto Paradiso • Ensemble Trecento

The Peralta Consort



Foothill Presbyterian Church
San Jose, California
Saturday, March 9, 2013, 3:00 PM



Flauti Dolci & Amici I



March 9, 2013

Program



Ensemble Sonoma

Trio Sonata in C Major
Affettuoso

Johann Joachim Quantz
(1697-1773)

Trio Sonata in F Major
Allegro
Largo
Allegro

Johann Sebastian Bach
(1685 - 1750)

Concordia

Concerto in g minor, RV 103
Allegro ma cantabile
Largo
Allegro non molto

Antonio Vivaldi
(1675 - 1741)

Quartetto Paradiso

Trio Sonata in F Major, BWV 1028
(Sonata Nr. 2 in D major for viola da gamba & cembalo)
Adagio
Allegro
Andante
Allegro

J.S. Bach



Intermission



Ensemble Trecento

Quant Edipus de la fores
Cypriot French (late 14th century)

anonymous

Morir desio

Bartolomeo da Bologna
(fl. 1405 - 1427)

Amour m'a le cure mis
(late 14th century)

Anthonello da Caserta

O Padua sidus praeclarum

Johannes Ciconia
(ca. 1370 - 1412)

the Peralta Consort

Sonata in a minor
For 2 recorders, oboe & basso continuo
(Op. 22, Nr. 6)

Johann C. Schickhardt
(ca. 1680/5 - 1762)

Adagio
Allemande Vivace
Allegro
Giga Allegro
Allegro

Canzon Terza

Giovanni Gabrieli
(ca. 1554/7 - 1612)

Sonata in F Major
For 2 recorders, 2 oboes & basso continuo
Andante/Allegro/Adagio/Allegro

Godfrey Finger
(ca. 1660 - 1730)



Quartetto Paradiso

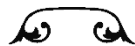


Irene Beardsley (*harpsichord*) studied piano from first grade through high school, then went back to it periodically after graduate degrees. She also played cello and guitar, and is currently studying viola da gamba with John Dornenburg. Currently, Irene accompanies the Mid Peninsula Recorder Orchestra. Now retired from a career as a physicist at IBM Research, she enjoys time for art, Spanish, music, and neat trips.

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 recorders and double reeds in a Renaissance band at Bezerkley-in-the-60s, and dabbled at physics. Dan and Irene built a harpsichord under the tutelage of Kevin Fryer in San Francisco during a year of Saturdays. He once tried to play recorder at 12,000 feet in the Sierras, but the result was not entirely satisfying. When not playing music with Quartetto Paradiso (etc), he can be found in Mountain View, helping Google digitize all the printed material in the world, to make it universally accessible and useful.

Pat Marion (*recorder*) played trumpet through high school, particularly enjoying playing in brass ensembles. In graduate school, she began playing recorder. After attending a recorder class led by Jeremy Yudkin, she formed a consort, *Amaranta*, which has continued for 30 years. She has taken lessons with Judy Linsenberg, and plays with *Quartetto Paradiso*. Trained as a molecular biologist, she has retired from doing research in Infectious Diseases at Stanford University.

Deborah Soule (*viola da gamba*) has loved early music since attending an early music house concert as a child in Berkeley, and discovered the viola da gamba while playing recorder in the University Collegium in Boulder, Colorado. As a former viola player who had always wished to play the cello, it seemed like a wonderful instrument to learn. Deb has studied with John Dornenburg and Enid Sutherland, and currently teaches piano to children in her home studio.



Ensemble Trecento



Ensemble Trecento derives its name from the period of the late 1300s in Italy. They especially enjoy performing music written during that time, when an explosion of creativity fueled the evolution of late medieval music into that of the early Renaissance. Formed by Mark Schiffer, the ensemble uses period instruments to play the music of the Trecento from a variety of countries, but especially the music of the great composers who wrote in the style that developed around Florence at that time: Landini, Caserta, Ciconia, and their contemporaries. The ensemble also relishes the opportunity to perform works from the earlier medieval repertoire, as well as those from the avant-garde mid 1400s.

Mark Schiffer (*recorders*) has performed on recorders and other early instruments with the American Recorder Orchestra of the West, the New Queen's Ha'Penny Consort, Baroque and Beyond, Simply Renaissance, and Basically Baroque. He is also interested in modern music written for early instruments, and performs with the contemporary group, Uncorked. In a previous life he was a high school biology teacher, and finds the fields of molecular biology and early music to be both complementary and metaphorically similar to each other.

Beth Warren (*recorders*) has been affiliated with SFEMS and with the San Francisco Community Music Center for a number of years. She is an avid opera and ballet attendee, and a bookworm of medieval history. She has a keen enjoyment of playing the music of that era as well as music from other periods. Her day job consists of being an actuarial support analyst for a large insurance company.

Greta Haug-Hryciw (*recorders*) teaches recorder to students of all ages around the greater Bay Area and is co-director of the Barbary Coast Recorder Orchestra. She produces concerts, creates flyers and arranges music for her ensemble SDQ and plays with the Peralta Consort. She also enjoys singing, playing percussion and occasional didgeridoo accompaniment. Greta and her husband, Lloyd recently moved their photography studio of forty years from San Francisco to their home in Montara, on the San Mateo Coast.



Concordia

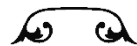


Kathy Cochran (*baroque bassoon*) is a founding member of both *Ministriles* and the recorder quartet *Bona Speranza*. She also performs chamber music for recorder and other instruments with *Concerto Celestini*, Baroque bassoon with *Baroque Etcetera* and *BABO (Bay Area Baroque Orchestra)*, and dulcian (renaissance bassoon) with *Conjunto Nuevo Mundo y Coro Hispano de San Francisco* and *Ninja Curtals*. Kathy has studied recorder with Judith Linsenberg and Kodály music education at Holy Names University.

Susan Casey (*recorder*), is an original member of **Belmont Consort** and plays often in recorder consorts and mixed groups. She has studied recorder with Judith Linsenberg and has studied piano, violin, and performed in choral ensembles.

Mary Ellen Reed (*harpsichord*) is a founding member of the recorder quartet *Bona Speranza*. She also plays early double reeds (shawm and dulcian) with the Renaissance wind band *Alta Sonora*. Mary Ellen has performed with *WAVE* (Women's Antique Vocal Ensemble), and for events such as Humanities West and the ABS Summerfest Twilight Concert.

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.



Ensemble Sonoma



Isabel Wundsam (recorder) teaches music, art and German at a high school in Santa Rosa. She is a native of Germany, and a lifelong pianist, but currently focuses on recorder, and studies with Frances Blaker. She is a member of the Bay Area Baroque Orchestra and lives in Sebastopol.

Judy Walker (harpsichord) retired and moved to Sonoma County 8 years ago after working for 35 years in the computer business in Silicon Valley. Retirement offered her the chance to revive her piano playing, previously enjoyed throughout her childhood in her native Great Britain. Subsequent opportunities to play in several Baroque ensemble led her to pursue harpsichord playing in addition to her piano pursuits. Judy has attended several Baroque workshops and has studied harpsichord with Peter Sykes and Phebe Craig.

Robin Easterbrook (baroque violin) has been playing the treble and bass gamba for 14 years, following a long career as a violinist and violin teacher in Berkeley. She is on the Board of the Pacifica Chapter of the Viola da Gamba Society of America. Robin teaches violin to children in Sonoma, plays violin in the Bay Area Baroque Orchestra and is a gamba student of John Dornenburg.

Joan Lounsbery (bass viola da gamba) has lived in Sonoma County for 14 years. She was Executive Director of the Santa Rosa Symphony, until retirement offered her the opportunity to practice scales daily. Joan studies viola da gamba with Josh Lee, and attends as many workshops as possible, including SFEMS Med/Ren and Baroque workshops at Sonoma State University. She is a member of the Bay Area Baroque Orchestra.



The Recorder



The recorder has been known by its modern name at least since the 14th century. Grove's Dictionary reports the earliest use of the word 'recorder' was in the household of the Earl of Derby (later to become King Henry IV) in 1388: *fistula nomine Recordour*. The name originates from the use of the word *ricordare speciale*, which means "remember" in Italian.

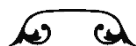
Up to the 18th century, the instrument was called *flauto* in Italian, the language used in writing music, whereas the instrument we today call the flute was called *traverso*. This has led to some pieces of music occasionally being mistakenly performed on the *flauto traverso* (transverse flute) rather than on the recorder. Today, the recorder is known as *flauto dolce* in Italian (sweet flute), with equivalents in other languages, such as *flauta doce* in Portuguese and *flauta dulce* in Spanish, *flûte à bec* (literally, "flute with a beak") in French, *Blockflöte* (from the "Block", or fipple plug) in German, and *blokfluit* in Dutch.

The antiquity of the instrument is hard to determine because its playing position is so like that of similar instrument (other whistle types), that contemporary illustrations are of little help. But it has been estimated as being in existence in the 12th century, although the word 'recorder' first appeared in a document in 1388.

Known as the flute during the Renaissance, the recorder was made out of a piece of wood, in which seven finger holes and one thumb hole were drilled. The diameter and shape of the finger holes determined the tuning and the size of the instrument determined the pitch. Recorders are made in a variety of sizes and each has its own register. They are most often tuned in C or F, meaning their lowest note possible is a C or an F. However, instruments in D, B-flat, G, and E-flat were not uncommon historically and are still found today, especially the treble (alto) recorder in G, commonly used in Renaissance ensembles, and the tenor recorder in D, which is called a "voice-flute".

Several changes in the construction of recorders took place in the seventeenth century, resulting in the type of instrument generally referred to as *Baroque* recorders, as opposed to the earlier *Renaissance* recorders. These innovations allowed baroque recorders to possess a tone which was regarded as "sweeter" than that of the earlier instruments, at the expense of a reduction in volume, particularly in the lowest notes, and a slightly reduced range.

The recorder is a very social instrument. Many amateurs enjoy playing in large groups or in one-to-a-part chamber groups, and there is a wide variety of music for such groupings including many modern works. Four part arrangements with a soprano, alto, tenor and bass part played on the corresponding recorders are common, although more complex arrangements with multiple parts for each instrument and parts for lower and higher instruments may also be regularly encountered.



musician bios

The Peralta Consort



Julia Airapetyan (*keyboard*) studied composition in Bologna (under a UC Davis scholarship), and earned her BA in music from the University of Washington. Julia returned to Italy, teaching English at the British Council in Milan. Returning to the U.S. A., she earned an MA in music from University of Nevada Reno, and a teaching credential at Sonoma State. With a background in voice as well as a wide range of instruments, Julia taught choral music in Visalia and band in St. Helena before the family moved to San José. Julia now teaches Spanish in San Carlos.

Susan Casey (*recorder*), see Susan's bio under **Concordia**.

Deb Fenzel-Alexander (*cello*) has played cello almost always, 85% of her life, most of it with the cello from her great-aunt's attic. She loves to play chamber music and plays regularly in quartets, trios, and piano quintets. Her Blackberry Quartet has played for many live events in the South Bay, before Blackberry had a hi-tech rep. Deb is an active community musician, playing currently with Mission Chamber Orchestra and in various opera and musical show orchestras. Deb has worked in photoresist research and as a semiconductor process engineer.

Michèle Kelly (*recorder*) earned a B.A. in Foreign Languages from the University of Alaska, Fairbanks, and has a background in violin as well as recorders. Michèle also plays with the White House Trio.

Mike Megas (*recorder*) refused music instruction until age 13 when he was required to take music in school and discovered he liked it. He played flute and piccolo in an Air Force band and then continued to dabble with chamber music while finishing degrees in math and engineering, and pursuing a 32-year career in software development.

Kraig Williams (Director, *recorder*), was a brass musician, exploring the recorder while growing up in San Jose. He went on to earn degrees in biology, and business from Stanford, and Santa Clara Universities, respectively. Mr. Williams studied recorder under Letitia Berlin, and is now a student of Hanneke van Proosdij. Kraig has formed a number of early music ensembles at Foothill Presbyterian Church, founding ***the Peralta Consort*** in 2006. Kraig manages the series of early music concerts at Foothill Presbyterian Church, acting as artistic director, marketing manager, audio/video recording engineer, and DVD/CD producer. To support his hobbies Kraig works as a business operations manager for a San Jose networking company.

