

The San Francisco Recorder Society wishes to thank

- ❖ Rev. Janet Katari, Rev. 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 online, 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.
- ❖ 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 once a month on select Sunday afternoons at 2:00PM, August through June right here at Christ Church Lutheran. For information on how to become a member, please send an email to us at SFRRecorders@gmail.com or call (415) 377-4444.



SFRS is an affiliate of the **San Francisco Early Music Society**. www.sfems.org



Today we go back in time, musically. Representing our journey here is Rod Taylor in the MGM classic film **The Time Machine** (1960)

The San Francisco Recorder Society
Members and Friends Present



Sands of Time...

music through the ages

Saturday, December 9, 2023

2:00 P.M



Christ Church Lutheran
1090 Quintara Street, San Francisco

Sands of Time...

Gloria ad modum Tubae
Par droit je puis bien complaindre et gemir

Guillaume DuFay (1397-1474)
DuFay

SDQ: Nancy C. Grant, Greta Haug-Hryciw, Daniel Soussan,
and Beth Warren, renaissance recorders

A l'entrante d'este
Ja Nus Hons Pris

Blondel de Nesle (1155-1202)
Richard I, "Lionheart" (1157-1199)
Beth Warren, gemshorn

Lucente Stella
Aria del Gran Duca

Anon. from the Rossi Codex (14th c.) (arr. Annette Bauer)
Giuseppi Giamberti (1600-c.1663)
Dan Bloomberg and Greta Haug-Hryciw, renaissance recorders

Tale of Lord Gregory: The Lass of Lachroyan

Anon. Scottish (publ. 1793)
Moonstone: Lydia Fredkin, recitation & recorder; Regan Harrington, Debra Moore,
and Shannon Wells, baroque recorders; Greta Haug-Hryciw, percussion

Iratto a sdegno
Donne che di saper
Gloria et in terra pax

Heliseo Ghibeli (1520-1581)
Ghibeli
Johannes Ciconia (1370-1412)
Quodlibet: Nancy C. Grant, Cindy Keune, and Mary Ellen Reed, renaissance recorders

Bourrée and Gavotte

George Frideric Handel (1685-1759)
Regan Harrington and Johann Ripfel, baroque recorders

Voluntary in C
Sarabande
Prelude

Thomaso Albinoni (1671-1751)
Johann Joachim Quantz (1697-1773)
Carlo Ambrosio Lonati (c.1645-1715)
Lydia Fredkin, solo baroque recorder

Allegro (from *Sonata 2 for unaccompanied violin*, BWV 1003)

J.S. Bach (1685-1750)
Some of Bach: Dan Bloomberg, solo baroque recorder

In seculum breve and
In seculum [d'Amiens breve]
Interstellar

Anon. Bamberg Codex (c.1260-1290)
Hans Zimmer (b. 1957) adapted for recorders by Daniel Soussan
SD3: Daniel Soussan, renaissance recorder & krumhorn; Nancy C. Grant and
Beth Warren, renaissance recorders; Greta Haug-Hryciw, tingsha



As the known archeological record shows, playing musical instruments has been an integral part of the lives of Man as early as the Paleolithic period (at least 10,000 years ago), as attested by the discovery of several types of instruments: flutes, whistles, bull-roarers and scrapers. Evidence of very early recorders has been found in the form of instruments with fipples and tone holes made from animal bones. This has led some scholars to claim that the recorder could be the very foundation of Western music. Of course, the writing down of music has taken many centuries to develop, from early Greek neumes (symbols indicating successive pitches) to modern notation. It is astonishing that we can have access to some of the earliest music notation and be able to interpret and play that music in our time. Today's program will take us back to the Middle Ages (a mere 900 or so years ago) to our current generation, where we look beyond our terrestrial world out to the stars.

the ensembles (in order of appearance)

SDQ & SD3: is a Bay Area based recorder ensemble. Formed in 2004, the core members meet regularly to develop repertoire, or just play for fun, and like to attend workshops together to increase our resources and expand our skills. Members play with other local ARS chapters and ensembles. We like to adapt and arrange favorite music, with permission from composers or their representatives whenever possible. SDQ often incorporates the use of other instruments, as well as the company of auxiliary members to play larger ensemble pieces. The group's size is flexible, from SD2 on up. Ask us if you want to know the origin of our name! At this concert we want to mark the passing of two important SDQ alumni, Jay Kreuzer (1941-2021) and Mark Schiffer (1949-2021). They are greatly missed.

Moonstone: Moonstone is an offshoot of the Thursday group that used to meet at the home of SFRS founder Florence Kress. After the pandemic the ensemble was born out of a yearning to make live music again with friends. We chose our name because of the rich and varied symbolism of the moonstone gem. Through the ages and across cultures the moonstone represents new beginnings, feminine energy, intuition, inner harmony, love, passion, creativity, and inspiration. All that we desire.

Quodlibet: We have played together for three or four years now. We enjoy playing early and contemporary music and pieces with complex rhythms, polyphony and beautiful or unusual harmonies. Our members live in El Cerrito, San Leandro, and Castro Valley. Nancy maintains her long-time SFRS membership from the East Bay.

Lydia Fredkin: Sixteen years ago in San Diego, while cleaning out the house of a hoarder friend, Lydia came across a soprano recorder. She immediately proceeded to annoy her neighbors by teaching herself how to play it. It wasn't long before she moved on to the alto, tenor, and bass recorders so that she could be part of an ensemble. Her first real teacher was Inga Funck, who introduced her to a huge repertoire of Baroque music. After moving to San Francisco, Lydia studied with Tish Berlin. She enjoys playing all sorts of music with SFRS, the Barbary Coast Recorder Orchestra, and with **Moonstone** ensemble. She especially enjoys participating in the SFEMS summer workshops.

Some of Bach (Dan Bloomberg) started playing recorder in 12th grade, at the behest of classmate Mary Springfels [now a world-class early strings professional ~ed.]. He played in a Renaissance Band at Berkeley in the 60s, and since then has become increasingly impressed with the variety, expressiveness and special qualities of the "lowly" recorder.