

Foothill Presbyterian Church Music Series

Early Music
presents



Flauti Dolci & Amici I



Upcoming early music concerts:

Sat, April 18

AROW - Viva Italia!
recorder orchestra

Sat, May 9

Flauti Dolci & Amici II

Sun, June 7

Mid Peninsula
Recorder Orchestra

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:

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

& The Session of Foothill Presbyterian Church



Flauti Dolci & Amici I

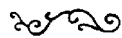


Ministriles • Camerata California
Quartetto Paradiso • Concerto Celestini
Tetratoot

Foothill Presbyterian Church
San Jose, California
Sunday, March 1, 2009, 3:00 PM



Program



Ministriles

- “O dulce y gran contento” Francisco Guerrero (1528-1599)
- “Adios mi amor”
- “Subiendo amor”
- “Todos aman”
- “Amor deh dimmi come” Giovanni Maria Nanino (1543-1607)
- Cancion a 5 Phelipe Roher (1561-1596)

Camerata California

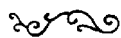
- “No desmayes, corazón” Alonso de Mondéjar (fl. 1502-1516)
- “Mi libertad en sosiego” Juan del Encina (1468 - ca. 1530)
- “Ich armes Käuzlein kleine” Stephan Mahu (ca. 1485 - ca. 1541)
- “Adieu mes amours” Joasuin des Prez (ca. 1455-1521)
- “Dimmi un poco che vuol dire” Michele Desenti (ca. 1470-1528)
- “Now hath Flora robb'd her bowers” Thomas Campion (1567-1620)

Quartetto Paradiso

- Trio Sonata No. 1 in D minor Glen Shannon (1966-)
- Adagio*
- Allegro*
- Andante*
- Allegro*



Intermission

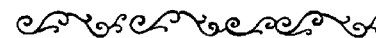


Concerto Celestini

- Trio Sonata in A minor Georg Philipp Telemann (1681-1767)
- Largo*
- Allegro*
- Cantabile*
- Allegro*

Tetratoot

- “Code Bloomberg” Glen Shannon (1966-)
- Aria*
- Recitative*
- Fugue*



Glen Shannon

living Baroque composer



Glen Shannon is a[n American] composer living near Berkeley, California. His love of straightforward, approachable music for the recorder has garnered him several prizes in composition contests since 1997. With clear influences of Bach, Telemann, Vivaldi, and other masters of the Baroque and Classical periods, Shannon's music is largely contrapuntal, with fugues featuring prominently in his collection. He publishes his music under his own name at www.glenshannonmusic.com, and has also had works published by Moeck Verlag, PRB Productions, and the American Recorder Society. Most recently, In 2007 he was a prize winner in two composition contests — one sponsored by the Chicago Recorder Society, and the other jointly sponsored by the Amsterdam Loeki Stardust Quartet and the American Recorder Society. Performances of some of his works can be found on YouTube at www.youtube.com/glenshannon.

Glen is active in the American Recorder Society, as editor of the semiannual Members' Library Editions, a series introducing new recorder music to the worldwide membership.

In addition to musical pursuits, Glen is a freelance graphic designer for members of the musical community, including the San Francisco Early Music Society's Summer Workshops and the choral group Soli Deo Gloria. By day Glen works in a small graphic design boutique in San Francisco, as one of the few non-Japanese staff in a multilingual office that specializes in East Asian print and web design and production. He also enjoys cooking spicy food, foreign languages, and is a student of non-competitive baton twirling for entertainment (yes, on fire too).



Ministriles



Ministriles is an East Bay ensemble formed to explore five-part Renaissance music on instruments copied from Renaissance models.

Kathy Cochran (recorder)

Greta Hrciw (recorder)

Jay Kreutzer (recorder)

Susan Richardson (recorder)

Glen Shannon (recorder)



Concerto Celestini



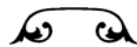
Concerto Celestini is an East Bay ensemble that focuses on the trio sonata repertoire of the Baroque period. The members have participated in such early music workshops as the Oberlin Baroque Performance Institute, the Amherst Baroque Academy and Early Music Festival, the Albuquerque Baroque Festival, and the San Francisco Early Music Society Baroque Workshops

Kathy Cochran (recorder)

Ellen Farwell (viola da gamba)

Jonathan Hall (Baroque oboe)

Mary Ellen Reed (keyboard)



Tetratoot



Dan Bloomberg (keyboard) (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) Pat Marion's enjoyment of ensemble playing began as a member of a brass sextet. Since a switch to recorders, she has played and performed with *Amaranta*, *Recorder Journey*, *Rondeau*, and *Quartetto Paradiso*. She has studied recorder with Judith Linsenber.

Mark McMahan (recorder) was inspired by musical parents and has been playing recorder since age 12. A musical adventurer and former French horn teacher, he has played recorder not only in early music ensembles but has also explored improvisation with folk, rock and jazz musicians. He has arranged a wide variety of duets for recorder and viola, to play with his wife, and is currently a physical therapist practicing in Los Altos. Mark is a true Southern boy from Atlanta and will gladly deep-fry anything.

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.



Camerata California



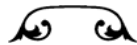
Camerata California is a vocal and instrumental ensemble dedicated to performing sacred and secular music from the medieval through the early Baroque eras. The ensemble was inspired by Dr. Vernon Read, who taught and led Early Music at San Jose State University for many years. The members all have varied, long-standing musical experience. Visit the Camerata California web site for concert information and musical excerpts from previous performances: <http://www.cameratacalifornia.org>.

Ted Lorraine (baritone, percussion) has been a chorister for 60 years - from age 10 in men/boys choir in Schenectady, NY; in Ithaca, NY while Soc.& Anthro. major at Cornell, in Eugene, OR during Masters in Urban Planning, and in Albany, NY while planner/analyst for NY State 1970-85. Since moving to San Jose in 1985, Ted was lead Bass for Saint Luke's Church-Los Gatos and is now lead Tenor for Christ Church-Los Altos. Retired from City of San Jose as a city planner in 1997, Mr. Lorraine became artistic director for San Jose Chamber Music Society, and for Sunset Concerts at Saint Luke's.

Mike Megas (recorders, harpsichord) steadfastly declined all music instruction during childhood until age 13 when he was required to take music by the San Francisco public schools and discovered he liked it. Mike studied flute and piano through high school, then in college someone handed him a recorder. He played flute and piccolo in an Air Force band for four years then continued to dabble with duets and chamber music while finishing degrees in math and engineering. Mr. Megas has since enjoyed a 32-year career in software development while still playing music on the side.

Jennifer Randolph (soprano, guitar) began piano lessons at age 9 and actually knows how to play the accordion. She played recorder in college and caught the early music bug performing with the SJSU Collegium Musicum. Music turned out to be much more attractive than engineering so she ended up with degrees in piano instead of EE. She attended SFEMS early music workshops, ran an early music series for several years, and performed with groups in Santa Cruz and San Jose. By day she is a web project manager, and nights and weekends performs with *Camerata California* and various choral groups.

Sally Terris (mezzo-soprano, recorders) has been on the faculty of the Community School of Music and Arts in Mountain View (CSMA) since 1990. She was Music Theory Coordinator for ten years and also developed the popular summer class series, Musicianship for Singers. As a faculty member of CSMA's Music in Action program, Ms. Terris teaches 4th grade music (including recorder) and is also the co-author of *Music of the US* and *Understanding Cultures through Their Music*. Ms. Terris teaches recorder students ranging from three years to adults at CSMA and in her home studio using traditional and Suzuki approaches. She directed the CSMA Suzuki Institute for Recorder from 2005-07. In 2006, she was the recipient of CSMA's first annual ArtSalute Outstanding Music Teacher award. Sally is also a member of *Recorder Journey*.



Quartetto Paradiso



Irene Beardsley (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) Pat Marion's enjoyment of ensemble playing began as a member of a brass sextet. Since a switch to recorders, she has played and performed with *Amaranta*, *Recorder Journey*, *Rondeau*, and *Quartetto Paradiso*. She has studied recorder with Judith Linsenberg.

Deborah Soule (viola da gamba) has been enamored with 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.



Camerata California text & translations



No desmayes, corazón

No desmayes, corazón,
Que tus amores aquí son.
No des mayes del dolor.
Que'l más triste amador
A doblado de pasión.
Sigue el vado dell amor.

Do not be dismayed, sweetheart,
that your lovers are here.
Do not despair in sorrow.
What is sadder
than succumbing to passion.
Love's remedy will follow.

Mi libertad en sosiego

Mi libertad en sosiego,
Mi corazón descuidado,
Sus muros i fortaleza,
Amores me l'an çercado.
Rraisón y seso y cordura,
Que tenía a mi mandado,
Hisieron trato con ellos;
¡Malamente m'an burlado!

My liberty is at peace
My heart is without a care
Against its walls and fortresses
Love has besieged and surrounded me
Reason and mind and sanity
I once had.
Love has cruelly
mocked me!

Ich armes Käuzlein kleine

Ich armes Käuzlein kleine
Wo soll ich fliegen aus,
Bei der Nacht so gar alleine
Bringt mir gar manchen Graus.

Poor little owl,
Where shall I fly?
I'm completely alone in the night,
And it makes me so afraid.

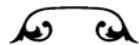
Der Ast ist mir entwichen,
Darauf ich ruhen soll,
Die Läublein sein all verblichen,
Mein Herz ist Trauerns voll.
Muss ich von dir mich scheiden,
Herzlieb ganz traurig hin,
Es geschah mir nie so Leide.
Ade, ich fahr dahin.

The branch has weakened,
Where I should have rested.
The little leaves are faded,
And my heart is sorrowful.
I must depart from you,
Sweetheart, with great sadness.
Nothing so sad has ever happened to me.
Farewell, I go away.

Adieu mes amours

Adieu mes amours,
A Dieu vous commend.
Adieu je vous dy jusquez printemps.
Je suis en souci de quoi je vivrai.
La raison pourquoi je le vous dirai
Je n'ai point d'argent.
Vivrai je du vent
Si l'argent du Roi ne vient
plus souvent

Farewell, my sweethearts,
I commend you to God's care.
I take my leave until springtime.
I wonder what I will live on?
The reason I mention it is
That I have no money at all.
I must live on air,
Unless the king's money comes
more often!



Dimmi un poco che vuol dire

Dimmi un poco che vuol dire
S'io ti miro, ti nascondi
S'io ti parlo non rispondi
S'io ti seguo, vuoi fuggire
Io ti miro per mostrarti nel mio volto
il gran dolore ch'io patisco per amarti
con gran fe, con gran dolore
son tuo servitore, per te voglio morire
Nel mi martire
i tuoi sguardi sono ad altra
parte intenti
Nel parlarti a ben ch'io
tardi la mia voce
Per non senti or se
i cieli sono contenti ch'io
ti deggi ognor seguire
Dimmi un poco che vuol dire

Tell me what it means
If I look at you, you hide
If I speak to you, you do not answer
If I follow you, you want to escape
I try to catch your glance to show you my face
That is full of the pains that I suffer in order to
love you with great faith and with great pain
Because I am your servant and wish to die for you
In my martyrdom,
your piercing glances have
the opposite effect
In speaking to you,
my voice halting
and do you not feel
that the heavens smile if I
were to follow you always
Tell me what it means

Now hath Flora robb'd her bowers

(From *Description of a Maske in honour of Lord Hayes*)

Now hath Flora robbed her bowers
To befriend this place with flowers:
Strew about, strew about,
The sky rained never kindlier showers.
Flowers with bridals well agree,
Fresh as brides, and bridegrooms be:
Strew about, strew about,
And mix them with fit melody.
Earth hath no princelier flowers
Than roses white, and roses red,
But they must still be mingled:
And as a rose new plucked from Venus' thorn,
So doth a bride her bridegroom's bed adorn.

Diverse, diverse flowers affect
For some private dear respect;
Strew about, strew about,
Let every one his own protect;
But he's none of Flora's friend
That will not the rose commend.
Strew about, strew about,
Let princes princely flowers defend:
Roses, the garden's pride,
Rre flowers for love and flowers for kings,
In courts desired and weddings:
And as a rose in Venus' bosom worn,
So doth a bridegroom his bride's bed adorn.

Camerata California text & translations



No desmayes, corazón

No desmayes, corazón,
Que tus amores aquí son.
No des mayes del dolor.
Que'l más triste amador
A doblado de pasión.
Sigue el vado dell amor.

Do not be dismayed, sweetheart,
that your lovers are here.
Do not despair in sorrow.
What is sadder
than succumbing to passion.
Love's remedy will follow.

Mi libertad en sosiego

Mi libertad en sosiego,
Mi corazón descuidado,
Sus muros i fortaleza,
Amores me l'an çercado.
Rraisón y seso y cordura,
Que tenía a mi mandado,
Hisieron trato con ellos;
¡Malamente m'an burlado!

My liberty is at peace
My heart is without a care
Against its walls and fortresses
Love has besieged and surrounded me
Reason and mind and sanity
I once had.
Love has cruelly
mocked me!

Ich armes Käuzlein kleine

Ich armes Käuzlein kleine
Wo soll ich fliegen aus,
Bei der Nacht so gar alleine
Bringt mir gar manchen Graus.

Poor little owl,
Where shall I fly?
I'm completely alone in the night,
And it makes me so afraid.

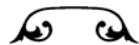
Der Ast ist mir entwichen,
Darauf ich ruhen soll,
Die Läublein sein all verblichen,
Mein Herz ist Trauerns voll.
Muss ich von dir mich scheiden,
Herzlieb ganz traurig hin,
Es geschah mir nie so Leide.
Ade, ich fahr dahin.

The branch has weakened,
Where I should have rested.
The little leaves are faded,
And my heart is sorrowful.
I must depart from you,
Sweetheart, with great sadness.
Nothing so sad has ever happened to me.
Farewell, I go away.

Adieu mes amours

Adieu mes amours,
A Dieu vous commend.
Adieu je vous dy jusquez printemps.
Je suis en souci de quoi je vivrai.
La raison pourquoi je le vous dirai
Je n'ai point d'argent.
Vivrai je du vent
Si l'argent du Roi ne vient
plus souvent

Farewell, my sweethearts,
I commend you to God's care.
I take my leave until springtime.
I wonder what I will live on?
The reason I mention it is
That I have no money at all.
I must live on air,
Unless the king's money comes
more often!



Dimmi un poco che vuol dire

Dimmi un poco che vuol dire
S'io ti miro, ti nascondi
S'io ti parlo non rispondi
S'io ti seguo, vuoi fuggire
Io ti miro per mostrarti nel mio volto
il gran dolore ch'io patisco per amarti
con gran fe, con gran dolore
son tuo servitore, per te voglio morire
Nel mi martire
i tuoi sguardi sono ad altra
parte intenti
Nel parlarti a ben ch'io
tardi la mia voce
Per non senti or se
i cieli sono contenti ch'io
ti deggi ognor seguire
Dimmi un poco che vuol dire

Tell me what it means
If I look at you, you hide
If I speak to you, you do not answer
If I follow you, you want to escape
I try to catch your glance to show you my face
That is full of the pains that I suffer in order to
love you with great faith and with great pain
Because I am your servant and wish to die for you
In my martyrdom,
your piercing glances have
the opposite effect
In speaking to you,
my voice halting
and do you not feel
that the heavens smile if I
were to follow you always
Tell me what it means

Now hath Flora robb'd her bowers

(From *Description of a Maske in honour of Lord Hayes*)

Now hath Flora robbed her bowers
To befriend this place with flowers:
Strew about, strew about,
The sky rained never kindlier showers.
Flowers with bridals well agree,
Fresh as brides, and bridegrooms be:
Strew about, strew about,
And mix them with fit melody.
Earth hath no princelier flowers
Than roses white, and roses red,
But they must still be mingled:
And as a rose new plucked from Venus' thorn,
So doth a bride her bridegroom's bed adorn.

Diverse, diverse flowers affect
For some private dear respect;
Strew about, strew about,
Let every one his own protect;
But he's none of Flora's friend
That will not the rose commend.
Strew about, strew about,
Let princes princely flowers defend:
Roses, the garden's pride,
Rre flowers for love and flowers for kings,
In courts desired and weddings:
And as a rose in Venus' bosom worn,
So doth a bridegroom his bride's bed adorn.