



Saturday, December 14, 2:00 p.m.
Trinity Presbyterian Church
1106 Alameda de las Pulgas, San Carlos
Free Admission

Wheelchair accessible

For further information please call
Frederic Palmer at 650-591-3648
or visit the MPRO website at
www.mpro-online.org

MPRO is an affiliate of the
San Francisco Early Music Society

PROGRAM

- Suite No. 15
Padouana Gagliarda Courente
Allemande Tripla
Jim Kohn, bassoon
Michelle Futornick, keyboard
Johann Hermann Schein
(1586-1630)
- Planctus quem Virgo Maria fecit*
Anonymous
(c.1430)
- Allegro K. 219
Vinayak Vikram, soloist
Wolfgang Amadeus Mozart
(1756-1791)
- Hymn to the Sun*
Christopher Flake, guitar
Rachel Bergeron, keyboard
Mesomedes
(c.150)
- Mille regretz*
Josquin des Près
(1450-1521)
- Pavane Bittre Reue from *Danserye*
Chantal Moser, bassoon
Michelle Futornick, keyboard
Tielman Susato
(1500-1561)
- Worthy is the Lamb* from *Messiah*
Jim Kohn, bassoon
Rachel Bergeron, keyboard
George Frideric Handel
(1685-1759)
- Christmas carol sing-along
God Rest Ye Merry Gentlemen; Good King Wenceslas; O Come, All Ye Faithful

Members of the audience are kindly requested to silence cell phones during the performance.

Please visit the information table at the entrance to the sanctuary if you would like further information about the Mid-Peninsula Recorder Orchestra or would like to receive announcements of future concerts and activities. If you would like to help support the Mid-Peninsula Recorder Orchestra's programs that bring fine music to the community, please consider making a donation to the orchestra. A basket on the information table is available for this purpose. Donations are tax deductible and checks should be made payable to SFEMS. Your contribution is greatly appreciated.

Members of the Mid-Peninsula Recorder Orchestra
performing this afternoon

Rachael Antonini	Eben Kermit
Rachel Bergeron	Jim Kohn
Claudia Brand	Chantal Moser
Sarah Brickles	Leslie Pont
Dan Chernikoff	Francie Souza
Christopher Flake	Lou Thompson
Michelle Futornick	Nicholas Vigil
Fidele Galey	Vinayak Vikram
Thomas Granvold	Ray White

PROGRAM NOTES

by

Frederic Palmer

By the second decade of the 17th century, collections featuring individual sets of dances began to appear in Germany. The three leading composers of these collections were Paul Peuerl, Samuel Scheidt and Johann Hermann Schien, whose music the orchestra is playing this afternoon. By the second half of the 17th century sets of dances, like those of Schein, came to be called *Suite de danses*, eventually evolving into today's modern suite which can feature dances as well as movements that include a wide range of musical genres, from national and folk material to music that is programmatic or has other extra-musical associations, such as Rimsky-Korsakov's *Scheherazade*. This afternoon's suite by Schein opens with a stately processional dance called the *padouana* followed by a dance that involves kicks and leaps called the *gagliarda*. Then comes a *courente*, or running dance, calling for hops and jumps and finally an *allemande*, or German dance, in which the dancers balance on one foot after taking several walking steps.

The changes that led the way to what we call "renaissance music" began in England and the Low Countries around 1400 and quickly spread throughout Europe, including the countries of Eastern Europe, such as Poland. The sacred motet, *Planctus quem virgo Maria fecit* is found in a Polish source dating from the early 15th century. While this Polish motet shares common structural characteristics with Western European sacred music of the same period, its style does not feature the intricate counterpoint, rhythmic complexity and refined elegance found in its Western counterparts. Rather, this motet is chordal, with very little rhythmic variety and creates the impression of a patriotic anthem with hints of folk elements and bagpipe effects. As a result, the music is straight forward, Slavic in nature and displays an almost nationalistic pride and resolve, which is characteristic of Polish music through the 19th century.

Mozart's Violin Concerto No. 5, K. 219, often called "The Turkish Concerto", derives its nickname from the middle section of its last movement which contains elements associated by those of Mozart's day with Turkish music, particularly the music of the Janissary bands, which were known in 18th-century Austria. Characteristics of this "Turkish" style found in the works of Classical composers include a lively tempo and march-like quality. Other features are strong accents, rhythms that are enhanced by grace notes along with repeated ornaments and the use of note repetition. All of these devices can be heard in the middle section of the last movement of this violin concerto which has been arranged for recorder orchestra by Vinayak Vikram, who also appears as soloist.

Vinayak Vikram began playing recorder in first grade and started taking private lessons on that instrument a year later. In 2023, at the age of 12, he appeared as soloist in the Recorder Concerto in C minor by Antonio Vivaldi. In 2024 he won first place in the American Virtuoso International Music Competition and as a result performed in New York's Carnegie Hall this September. He is currently studying composition at the San Francisco Conservatory of Music, where he is scheduled to appear as soloist in a concert by the Youth Baroque Ensemble. In addition to recorder he also plays violin and has

served as concert master of the Intermezzi Strings ensemble of the California Youth Symphony. He is currently a member of the Mid-Peninsula Recorder Orchestra.

Hymn to the Sun is certainly the oldest piece of music that the orchestra has ever played. It dates from the early 2nd century and has amazingly survived almost two millennia. Equally amazing is that we know that the name of the composer was Mesomedes and that he was a freed slave in the employ of the Roman emperor, Hadrian, who reigned from 117 to 138. *Hymn to the Sun* is, therefore, an actual example of ancient Roman music. The text of the hymn is in Greek, which was the language of the educated classes in ancient Rome, and the persistent, complex rhythm of the melody is reminiscent of Greek folk dance music today and creates a somewhat hypnotic effect. Ancient Roman musical instruments included recorder-like woodwinds, a water organ called the hydraulus and various plucked string instruments. In arranging what was originally Mesomedes' single melody line for voice, I have chosen modern equivalents of the types of musical instruments found in ancient Roman, giving the vocal line to various sizes of recorders and adding parts for an electronic organ sound and guitar. Both the organ and guitar parts are derived from the melody creating a texture known as heterophony, a practice found in musical cultures throughout the world and one that was likely used by the ancient Romans as well. However, these added parts do not produce any real harmony, and are only used to enhance and expand upon the melody.

Josquin de Près was the most famous and celebrated composer of his time. Martin Luther said of Josquin, "He is the master of the notes. They must do as he wills; as for the other composers, they have to do as the notes will." Josquin's chanson, *Mille regretz*, heard this afternoon, was extremely popular during the composer's lifetime as well as after his death, and it served as the basis for reworkings by several 16th-century composers. One of these was Tielman Susato, a Dutch composer, arranger and publisher who was active during the middle of the 16th century. In his collection of dances entitled, *Danserye*, published in 1551, Susato transforms the original chanson into a stately yet energetic dance called the *pavane*.

Written over a span of twenty-four days in 1741, *Messiah* by Handel has become his best known and most frequently performed composition. Although a sacred work, its structure follows that of a three-act opera, and like an opera calls for chorus, orchestra and vocal soloists. Because of the religious nature of the libretto, works such as *Messiah*, called "oratorios," allowed the public in England to enjoy the pleasures of opera during the season of lent when secular theatrical musical performances were banned. At this afternoon's concert, the orchestra will play the magnificent chorus that ends *Messiah* and demonstrates Handel's consummate skill at dramatic writing as well as his mastery of counterpoint.

God Rest Ye Merry, Gentlemen

God rest ye merry, gentlemen
Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

From God our Heavenly Father
A blessed Angel came;
And unto certain Shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Good King Wenceslas

Good King Wenceslas looked out
On the feast of Stephen
When the snow lay round about
Deep and crisp and even
Brightly shone the moon that night
Though the frost was cruel
When a poor man came in sight
Gath'ring winter fuel

"Hither, page, and stand by me
If thou know'st it, telling
Yonder peasant, who is he?
Where and what his dwelling?"

"Sire, he lives a good league hence
Underneath the mountain
Right against the forest fence
By Saint Agnes' fountain."

"Bring me flesh and bring me wine
Bring me pine logs hither
Thou and I will see him dine
When we bear him thither."
Page and monarch forth they went
Forth they went together
Through the rude wind's wild lament
And the bitter weather

O Come, All Ye Faithful

O come, all ye faithful, joyful and
triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him, born the King
of angels:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the
Lord.

Sing, choirs of angels, sing in
exultation,
O sing, all ye citizens of heaven above;
Glory to God, in the highest:
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the
Lord