

Musica Dominica Concert Series presents ...

 THE
WIRELESS *Consort*
RECORDER QUARTET

*Chamber Music for Recorder Quartet
and Other Instruments*

Featuring:

Sara Funkhouser, recorders, Baroque oboe

Lee Lattimore, recorders, Baroque flute

Cornell Kinderknecht, recorders

Susan Richter, recorders

Guest Artist: **René Schmidt**, harpsichord



Sunday, March 28, 2004
4:00 p.m.
Christ Episcopal Church
534 West 10th Street (10th & Llewellyn)
Dallas, TX 75208

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WIRELESS *Consort*
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Chamber Music for Recorder Quartet and Other Instruments

PROGRAM

- Concerto after TWV 40:202 Georg Philipp Telemann (1681-1767)
Adagio
[Allegro]
Grave
Allegro
- Lord Willobie's Welcome Home William Byrd (1543-1623)
The Queenes Alman
The Carman's Whistle
- Fantasia Jan Pieterszoon Sweelinck (1562-1621)
- Concerto Op. 15/5 Joseph Bodin de Boismortier (1689-1755)
Allegro
Affettuoso
Allegro

INTERMISSION

- Trio Sonata for Flute, Oboe and Basso Continuo Baldassare Galuppi (1706-1785)
Allegro moderato
Andante
Allegro
- Fantasia Giles Farnaby (ca. 1563-1640)
- Sellenger's Round William Byrd
- Toccata IX Girolamo Frescobaldi (1583-1643)
Capriccio
- Wandsbecker Tänze Hans Poser (1917-1970)
Frisch bewegt
Ruhig
Allegretto grazioso
Lebhaft
Etwas bewegt
Sehr locker
Sehr rasch

BIOGRAPHY

The Wireless Consort was founded in 2000 as a celebration of the enchanting, mystical sounds of the flauto dolce and has become a worldwide ambassador representing the State of Texas. Performances by the ensemble have brought tears to many eyes for countless reasons. The name “The Wireless Consort” was modeled after then-present technological rage of wireless communications devices. Never too proud nor ashamed to follow a fad, the name was adopted.

Sara Funkhouser resides in Fort Worth, Texas where she tends to her domestic feline and bamboo crop. Now a performer with Fort Worth Early Music, Dallas Bach Society, and the Dayton Bach Society, Sara became well-known at the Kansas City Renaissance Festival. She performed there every year come rain or shine. Well, it rained there every year so we just presume the “shine” part.

Lee Lattimore lives in Dallas, Texas and teaches 4018 lessons per week to flute students from every single school in the district. Many of Lee’s students have moved on to become well-known artists in their fields. An accomplished flautist and vocalist, Lee became a founding member of The Wireless Consort in an effort to “raise the bar” for recorder players throughout the Trinity River flats.

Cornell Kinderknecht lives in Addison, Texas. Having never been able to focus, he plays a variety of unusual musical instruments, many of which no one has even heard of. Cornell made his public musical debut on the alto saxophone at the age of ten. Always striving to top that performance, Cornell joined the Wireless Consort in 2003.

Susan Richter hails from Austin, Texas and is the most recent inductee to The Wireless Consort. Her florid technique and impenetrable tone add a zesty flavor to the ensemble’s smorgasbord. A virtuoso clarinetist, vocalist and staff member of the Texas Toot, Susan spends her days tending over and culturing the Barton collection of krummhorns.

René Schmidt got roped into this performance somehow.

As you can see, the Wireless Consort members are not ones to take themselves too seriously. We invite you to meet us and learn our “real” biographies.

The recorder is a member of the ancient family of internal duct flutes. The earliest recorder found is dated from around 1400 A.D. During the Renaissance period, instrument makers produced choirs of recorders in many different sizes. By the late 17th century, the instrument had become highly refined, used as a solo and orchestral instrument. The 18th century brought a decline to the recorder, giving way to the more powerful transverse flute. The recorder experienced a revival in the early 20th century that has continued to the present day.

Names for the recorder in other languages: German – Blockflute, Italian – Flauto dolce (sweet flute), French – Flute à bec (beak flute), Spanish – Flauta de pico.

Guest artist **René Schmidt** is Organist and Choirmaster at Christ Episcopal Church and Organist for the English Services at St. Edward Catholic Church. He studied organ with Robert Anderson and harpsichord with Larry Palmer during his degree work at Southern Methodist University and received his PhD in musicology from the University of North Texas. Dr. Schmidt teaches music at the Anglican School of Theology and Dealey Montessori Academy and also has taught at the University of North Texas. Recent performances include appearances with the Dallas Chamber Orchestra and the Orchestra of New Spain. He is currently Chairman of the Recital Series for the Dallas Chapter of the American Guild of Organists and is President of Dallas Music Educators Association.

Other places to hear the members of The Wireless Consort:

Sara Funkhouser performs on Baroque oboe and recorder with the Dallas Bach Society, Fort Worth Early Music, Texas Bach Choir (San Antonio), Dayton Bach Society (Ohio), Sarabande (Washington, D.C.), and Denton Bach Society.

Lee Lattimore performs on historical flutes with Fort Worth Early Music, Dallas Bach Society, Denton Bach Society, Arlington Choral Society, Orchestra of New Spain, Texas Bach Choir, and Texas Baroque Ensemble and on modern flute with St. Andrew's Trio and Musica Dominica.

Cornell Kinderknecht is a church organist, an active member of the Dallas Recorder Society and Heart of the Cedar Native American Flute Circle, and is a frequent guest performer with the contemporary folk group ClarySage.

Susan Richter performs on both recorder and voice with the Texas Early Music Project (Austin), enjoys choral and small ensemble singing, plays clarinet and saxophone in pit orchestras, and plays penny whistle duets with her husband, Win Bent.

Find information about our ensembles on-line:

The Wireless Consort – <http://www.texasearlymusic.com/wc>

Dallas Bach Society – <http://www.dallasbach.org>

Fort Worth Early Music – <http://www.fwearlymusic.org>

Texas Bach Choir – <http://www.texasbachchoir.org>

Denton Bach Society – <http://www.dentonbach.com>

Dallas Recorder Society – <http://www.texasearlymusic.com/drs>

ClarySage – <http://www.clarysagemusic.com>

Orchestra of New Spain – <http://www.orchestraofnewspain.org>

Texas Early Music Project – <http://www.early-music.org>

The Wireless Consort Recorder Quartet is a consort affiliated with the American Recorder Society – <http://www.americanrecorder.org>

PROGRAM NOTES

Georg Philipp Telemann (1681-1767) was considered the greatest German composer during his own time. He was incredibly prolific, writing about 40 operas, 46 Passions, five complete cycles of cantatas, and volumes of chamber music. Born at Magdeburg to an affluent middle-class family, Telemann went against family tradition, choosing to study music over service in the clergy. Pressed by his father to study law, Telemann went to the University of Leipzig in 1701 to study law. Even so, his destiny was in music. He founded the Collegium Musicum there, a society that gave public concerts that J. S. Bach later directed, and became a widely respected organist. Telemann left Leipzig in 1705 for positions in Sorau and Eisenach, but settled for nine years (1712-1721) into a position as Music Director of the city of Frankfurt. He moved to Hamburg in 1722 to become cantor and take charge of the music at the five principal churches in the city, and remained there until his death, after which he was succeeded by his godson, C.P.E. Bach.

Telemann published an enormous amount of chamber music for a wide range of musical combinations. The Concerto on today's program was originally composed for four violins, but its transcription for recorders is appropriate. This was a common practice in the 18th century.

William Byrd (1543-1623) is considered by many to be the leading English composer of his generation. Also his pre-eminent position at the beginning of music publication in England generated a substantial printed legacy at the inception of many important musical forms. His subsequent influence on the music of England, the Low Countries, and Germany was substantial.

Byrd was probably born in Lincoln where he took up the post of organist at an early age. Later he accepted a position in the Royal Chapel of Queen Elizabeth, and retired at the age of fifty to a home at Stondon Massey near the Essex estate of one of his richest patrons, Sir John Petre. Though Byrd was a Roman Catholic living in Protestant England, his loyalty to the Crown was solid. He enjoyed the favor of the Queen, and privilege as sole holder of the publishing monopoly which had been awarded jointly to Byrd and Thomas Tallis, who was his teacher.

Perhaps the most impressive examples of Byrd's compositional legacy are his keyboard pieces. Most of these were not published during his lifetime due to the technical demands of keyboard engraving, but Byrd compiled a collection of some of his best music to-date in 1591 titled *My Ladye Nevells Book*. Also some of Byrd's keyboard compositions were published, along with others by John Bull and Orlando Gibbons, in the first English printed publication of keyboard music titled *Parthenia* (1612/13). Most of this music was intended for performance by virginal/harpsichord and had a lively tradition of home performances. *My Ladye Nevells Book* is the best known example. His compositions include all the major genres of the time: the austere fantasia, the rhythmically advanced pavan & galliard pair, and the virtuosic variation set.

Jan Pieterszoon Sweelinck (1562-1621) was born in Deventer, Holland. In 1580 he was appointed organist of the Oude Kerk (Old Church) in Amsterdam, succeeding his father, Pieter. Members of his family had served as organists of the Oude Kerk in Amsterdam for nearly one hundred consecutive years. Though Sweelinck never traveled widely, his influence spread through the North German organ school via his students, who include Scheidt, Scheidemann, Praetorius, and Hasse.

Sweelinck's compositions were highly influential. He was the first to use independent pedal parts for the organ, including fugue subjects. He adopted many important forms from around Europe, including the Italian ricercar and the English virginal style, expanding and developing them. These compositions bridge the gap from the Renaissance to the Baroque periods.

Joseph Bodin de Boismortier (1691-1755) was a prolific composer and significant as an innovator. He was the first French composer to adopt the Italian name "concerto" as applied to chamber music and introduced many new instrumental combinations. Much of his music is for the flute, including works both specifically designated for this instrument, and works noted as being suitable for the flute as well as other instruments. Most of it was directed at small groups of amateur musicians, and many of his works are designated for flexible performing media; optional parts are often indicated. This

program's Concerto was originally composed for either five transverse flutes or four flutes with continuo.

Baldassare Galuppi (1706-1785) spent much of his musical career associated with St. Marks Chapel in Venice (1748-62), and was eventually appointed as its then maestro di cappella, Venice's highest musical post (1762-65). He also travelled extensively abroad to oversee the staging of his many operas in London (1741-43) and in Moscow and St. Petersburg (1765-68) as Catherine the Great's kapellemeister. Although Galuppi is best remembered for his role in the development of opera buffa, he also composed around 70 opera seria, as well as cantatas, 27 oratorios, and much church music. His instrumental works include over 100 harpsichord pieces, 3 flute concerti (2 of which are for 2 flutes), 2 harpsichord concerti, 7 concerti for strings (with 2 violins, viola and basso continuo) and the one trio sonata on this evening's program. An autograph manuscript in the Landesbibliothek Schwerin was the source used for this performance edition.

Giles Farnaby (c.1565-1640) was born into musical family. He graduated at Oxford in 1592 and probably lived in London for most of his adult life. He wrote psalm settings, motets and canzonets but is most notable for his virginal music. Fifty-two of his pieces are included in the *Fitzwilliam Virginal Book*. Among those are fantasias, dances, variations and other pieces with fanciful titles like *His Humour* and *Farnaby's Dreame*.

Girolamo Frescobaldi (1583-1643) is one of the most important composers in the history of keyboard music, and one of the most famous representatives of the early Italian Baroque. His output exhibits many deep contradictions, and his ability to unify these various poles is one measure of his compositional genius. Frescobaldi was born in Ferrara, possibly into an influential family, and took up the organist's post at St. Peter's in Rome in 1608, though this prestigious position generated only a small fraction of his income. He had many patrons among the highest circles of Roman society as well as other official positions in Ferrara, Mantua, and Florence.

Although known in his lifetime primarily as a performer, Frescobaldi's compositions continued to be closely studied in Italy for more than a hundred years after his death. The young J. S. Bach copied out his *Fiori Musicali* by hand. Frescobaldi's large and impressive output of keyboard music consistently shows his ability to inject older forms with newly complicated harmonic relationships. While his contemporaries adopted the new monody and basso continuo, Frescobaldi continued to compose severe counterpoint invested with his own particular brand of drama.

Hans Wolfgang Poser (1917-1970) was born in Tannenbergsthal, Germany and died in Hamburg. Though he lived well into the 20th century, he is considered to be a member of the so-called "lost generation" of German composers who wrote for recorder before World War II which also includes Jens Rohwer (1914-1994), Helmut Bornefeld, Kaspar Roeseling, Felicitas Kukuck, and Konrad Lechner. After the ravages of 12 fatal years of Nazi government their compositional style and thinking was not in vogue as the "young avant garde" of the Fifties and Sixties came to the fore.