

## The Barbary Coast Recorder Orchestra and Voices of Music present “Let There Be Light: Contrasts of Shadow and Light,” on Sunday, March 3

The 34-member Barbary Coast Recorder Orchestra (BCRO) with recorders from soprano to subcontra bass, presents its annual concert, “Let There Be Light: Contrasts of Shadow and Light,” on Sunday March 3 at 4:00 p.m. at Arlington Community Church, 52 Arlington Avenue in Kensington.

Directors Frances Feldon and Greta Haug-Hryciw will be joined by guest conductor Glen Shannon in a program of works by Foote, Monteverdi, Ockeghem, Sweelinck, Tallis, and new music for recorder orchestra by Adam Knight Gilbert, Erik Pearson, Glen Shannon, and Benjamin Thorn.

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To whet your appetite, each conductor has provided a tasty description of the pieces they will conduct:

The first notes of *Creeping Dawn: Mountain and Shadow* by Oakland composer Erik Pearson evoke the colors of early morning – then the sun breaks over the mountains in a burst of intense light. As the sun rises fully it reveals the landscape in all its hues. *Madainn Th'air Eirigh (Morning has Broken)*, arranged for recorder orchestra by Richard Geisler, is taken from a traditional Scottish Gaelic melody that became an English carol in the 18<sup>th</sup> century. It was made famous as a chart-topping popular song in the U.S. by Yusuf Islam (aka Cat Stevens) in 1972. Arthur Foote’s *Air* from his *Serenade for String Orchestra*, is a rich and moving adagio arranged for recorder orchestra by Charles Coldwell of Seattle. Foote was one of the “Boston Six” (2<sup>nd</sup> New England School), and is considered to be one of the most important composers of his time. Adam Knight Gilbert blends three settings of the motet *Je suy d'alemagne*. The text is the lament of a young woman, a foreigner, who has lost her entire family. The arrangement builds from the anonymous three-part setting to a four- and finally a five-part setting, both by 15<sup>th</sup> century Flemish composer Johannes Ockeghem.

– **Greta Haug-Hryciw**

Jan Pietersoon Sweelinck’s set of two keyboard variations on the motet *O lux beata trinitas* is newly-arranged for recorder orchestra, and beautifully displays its sound, which is like that of a soft organ. Thomas Tallis’ setting of the motet *O nata lux* is notable for its dance-like galliard rhythm.

Adam Knight Gilbert has made a contemporary setting of *Battaglia* in 16<sup>th</sup> century style; it is one of the most famous battle tunes of the Renaissance. Benjamin Thorn’s *Dawn Chorus* (1991) is a compelling late-20<sup>th</sup> century composition that imitates bird calls; its bird call-like motives are notated, although their execution may be somewhat improvisational. Claudio Monteverdi’s madrigal *O rossignuol* (from his Third Book of Madrigals) is a sprightly song painting a nightingale’s call with running eighth notes and rhythmically repeated pitches.

– **Frances Feldon**

*Stolen Glimpses* is a monumental piece by composer Glen Shannon celebrating the amazing life of Lia Starer Levin, the founder of the Los Angeles Recorder Orchestra. *Stolen Glimpses* is a garland of musical vignettes depicting the places around the world where she lived - including a nail-biting flight from the Nazis. Spoken words announce each new chapter, from her childhood in Austria to a harrowing boat ride to what was then still called Palestine, to Mexico City, and finally to Los Angeles where she still lives today at age 96.

*Friendship Canzona* is a fun pop song by Shannon, commissioned by the Downers Grove School District 99 outside Chicago, celebrating their 30+ years of friendship and cultural exchange with the students of the Musikschule im Schloss in Bietigheim-Bissingen, near Stuttgart in Germany. The original piece was designed to be playable together or separately, in any combination, by the recorder orchestra, the string ensemble, the jazz combo, the guitar ensemble, and concert band.

– **Glen Shannon**