



MARCH 2003

The weekend of March 28, SFEMS is pleased to present *La Luna*—Ingrid Matthews and Scott Metcalfe, violins, Emily Walhout, cello, and Eric Milnes, harpsichord and organ. Bay Area early music fans may know *La Luna* from its Dorian and Wild Boar recordings of 17th-century instrumental works. The talents of these wonderful musicians also will be familiar from their performances with other leading American ensembles, such as *Seattle Baroque* and *The New York Collegium*. Their upcoming SFEMS program, “*Sprezzatura—alla polacca*,” continues the group’s exploration of the dynamic and often quirky music of the early baroque. What distinguishes this concert is its juxtaposition of works by influential composers from Italy with the distinctive voices of others much less well known, from Bohemia, and Poland. In the following essay, *La Luna* violinist Scott Metcalfe discusses the composers and their music.

A casual glance across two millennia of European history beginning with the Roman Empire might lead one to conclude that Italy gave birth to most of dominant western culture, from politics to architecture to cuisine, and among the arts music is no exception. As Lorenzo Bianconi observes (*Music in the Seventeenth Century*, Cambridge, 1987, p. vii), the seventeenth century is the last period in the history of European mu-

Sprezzatura—alla polacca

by Scott Metcalfe

sic for which the dominance of Italy is an unquestionable reality. The decades around 1600 witnessed the birth of opera, the development of basso continuo, and the rise of a new, freely expressive compositional style which came to be known as the *seconda prattica* (to distinguish it from the strict counterpoint of the *prima prattica* or “Palestrina style”). These three related phenomena in turn provoked an outpouring of new forms of instrumental music, as instrumental composers sought to emulate the daring virtuosity and emotional intensity of the new vocal styles.

During the fifteenth and sixteenth centuries, singer-composers from northern Europe, followed by musicians from the Spanish peninsula, had poured into Italy in search of work. The genius of Franco-Flemish composers such as Josquin, Isaac, Willaert, and Lassus, nurtured in Italian churches and courts, set the standard for music all across Europe, while no native Italian before the generation of Palestrina achieved significant renown. This trend reversed itself dramatically in the latter years of the sixteenth century, and soon Italy was exporting musicians in search of fame and fortune in foreign lands. Musicians from other parts of Europe still yearned to travel south of

the Alps, no longer to settle there, but to study in Italy’s heady atmosphere of ferment and innovation with a view to bringing the fruits of their labor back to their native countries. Exceptionally talented northerners were fortunate enough to be sent at the expense of a nobleman eager to bring his musical establishment up to date. In this way the modern Italian style, its flamboyance and untrammelled expressiveness, its virtuosity and *sprezzatura*—a term used by the courtier Castiglione in 1528 for the noble nonchalance of a virtuoso performer, adopted by the musician Giulio Caccini in 1600 to describe his method of introducing dissonances seemingly casually, in violation of the strict rules of counterpoint, in order to intensify emotional effect—spread outward across Europe to England, France, Germany, Austria, Bohemia, and Poland. Each of these cultures responded to the irresistible energy of the new Italian music in ways which reflected native traditions and preoccupations. *La Luna*’s upcoming concert program offers a sample of the instrumental *stil moderno* as practiced by some of its most successful Italian exponents and sets their works next to music by three Polish composers who brought their own distinctive

sensibilities to bear on the new Italian styles. In offering this juxtaposition we will likely be introducing the work of some unfamiliar composers, but we also hope that hearing the general contrasts between Italian and Polish music will help open our ears to what is specific and individual about each composer: for while Zielenski and Castello clearly speak in different tongues, so too is Marini quite distinct from Castello, and both of these from Turini and Uccellini, despite some common vocabulary.

The musical culture of most lands north of the Alps
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Nan to Perform Original Works at Music Shrine

As part of the Keyboard Meeting to be held at the Shrine to Music Museum in Vermillion, South Dakota, this May, Berkeley composer and harpsichordist Sheli Nan will perform a program of her original music. The concert will take place on Sunday, May 18.

Nan's original works, composed for the most part within the last 6 months, are a tribute to early forms coupled with modern harmonies. She will perform *Suite des mis Amis*, a French suite in four movements: "Prelude La Moronais," "Allemande Gilmartin," "Jean en Rondeau," "Gigue Laurette." She also will perform her *Fandango Al Diablo* and *Bach Boogie Blues*. Nan's published scores will be available at the concert.

Musica Pacifica CD Wins Chamber Music Award

SFEMS Affiliate Musica Pacifica's recent CD of Telemann Cantatas won an award for being one of the six best chamber music recordings of the year. The award, conveyed by Chamber Music America and New York Radio Station WQXR, was presented at the 25th Anniversary Marathon Concert at Symphony Space, New York City, on Saturday, January 18, 2003.

Telemann Chamber Cantatas and Trio Sonatas (DOR-93239) is a selection of works composed during Telemann's first fifteen years in the employ of the city of Hamburg, an appointment he held from 1721 until his death in 1767. The recording illustrates the scope and power of Telemann's creative output as a composer of sacred music.

Artists on this recording were Judith Linsenberg, recorder; Elizabeth Blumenstock, violin; Chris Brandes, soprano; Jennifer Lane, mezzo-soprano; David Morris, cello; Michael Eagan, archlute; and Byron Schenkman, harpsichord.

Music's Re-creation Releases 7th CD




Music's Re-creation (Louise Carslake, flute; Carla Moore, violin; John Dornenburg, gamba; and Lorna Peters harpsichord) are happy to announce the release of their newest compact disc on the Centaur label: *C.P.E. BACH—Chamber Sonatas* (Centaur CRC 2556). The disc features Trio Sonatas in A Major and A Minor, as well as the Sonata in C Major for viola da gamba and basso continuo, Sonata in G Major for baroque flute and harpsichord, and the Sonata in B Minor for violin and harpsichord. SFEMS audiences may recall some these works from the ensemble's concert on our series last season.

This is Music's Re-creation's fourth release on the Centaur label, their seventh CD in total (the first three were recorded in England for the Meridian label). The C.P.E. Bach was recorded in the beautiful acoustic of St. Patrick's Seminary in Menlo Park; Kevin Fryer provided the harpsichord, and Stanford Professor Emeritus George Houle wrote the booklet notes. The disc should be available through the usual classical disc vendors now, or you can contact Music's Re-creation directly (jdnrnbg@concen.tric.net) to acquire a copy.

AMERICAN
BACH
SOLOISTS

Jeffrey Thomas
music director

2002/03 SEASON

"A flawless ensemble."
THE WALL STREET JOURNAL

Bach: CANTATAS & CONCERTOS

ABS reveals some of Bach's glorious solo cantatas with a program featuring soprano **Ann Monoyios** performing *Weichet nur* and the unusual soprano setting of *Ich habe genug*. Flutist **Amy Guitry** and oboist **Debra Nagy**, winners of ABS' Third International Young Artists Competition, are also featured, as well as an ensemble of "period-style all stars."

Fri, MARCH 28, 8pm
St. Stephen's Church, Belvedere

Sat, MARCH 29, 8pm
First Congregational Church, Berkeley

Sunday, MARCH 30, 4pm
Calvary Presbyterian Church, SF

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americanbach.org

THE SAN FRANCISCO
BAY AREA
EARLY MUSIC NEWS

Newsletter of the San Francisco Early
Music Society, published monthly
except July and August.

Jonathan Harris, Managing Editor
Kathy Clement, Production Editor

ADVERTISING RATES

Ads should be sent camera-ready at the proper size, or call the Production Editor at 415-752-6287 for digital specifications. Typesetting and design services are available at extra cost. Prices are for one issue; multiple issues available at reduced cost. Display ads running only in the September and/or February issues will be assessed a 50% surcharge on the rates listed below.

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510-724-3212
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SFEMS: 510-528-1725
sfems@sfems.org
www.sfems.org

Deadline for all submissions and advertising for the *Early Music News* is **FIVE WEEKS** before the month of publication (e.g. September 25 for the November issue).



SFEMS gratefully acknowledges the support of the California Arts Council

The sound of baroque instruments has truly become one of the authentic sounds of our own time. More and more composers are pouring their talents into works for period instruments and in so doing are building bridges and reaching new audiences.

This is not news to American Baroque. The Bay Area ensemble has been on the cutting edge of this trend and won many awards for its performances of new music, including the ASCAP Award 2000, and their latest CD of new music, *The Shock of the Old*, was chosen "Record of the Year 2002" by Chamber Music America and WQXR, New York. On March 16 at 5:00 P.M., American Baroque will play a concert and live webcast of cutting edge new music composed for them by some of the Bay Area's top composers, as well choice miniatures by J.S. Bach.

The program is entitled "Loose Canons," in reference to the Bach's "Goldberg Canons" as well as to the group's commitment to expand the repertoire, or canon, of their instruments. The last work in the *Neue Bach Ausgabe* is *Verschiedene Canones* (NBA 1085). These were not the last works of Bach, but the last discovered. In the late 1970s the musicologist Christoph Wolff found these 14 (2+1+3+8 = B+A+C+H = 14) canons written on the last page of Bach's personal copy of the Goldberg Variations. They are at once fluid, joyful and learned. For example, the last canon, a quartet, features four different levels of augmentation and diminution

American Baroque Presents "Loose Canons"

Bach and Bay Area Composers
with Live Webcast

of the Goldberg ground (common to all of the canons in the set) with two of the four parts as inversions of the other two.

Viola da gambist Roy Whelden, who arranged the set writes: "Has anyone ever heard any or all of these canons in public performance? I doubt it. The trouble is that none of the canons lasts longer than fourteen seconds. The task of the arranger, as I saw it, was to present the canons in larger pieces which could be heard as something other than mere studies. (Wolff conjectures that the canons were written as preparation for the Musical Offering.) Thus, in our version the 14 canons find themselves injected into a texture unimagined by Bach, into a texture perhaps unique to American Baroque's instrumentation and sensibilities. In essence, each canon is heard at least once in the precise form imagined by the master before it is transmogrified into something completely different...." As a foil to these contrapuntal gems, the group will also perform a set of some of Bach's most beloved sinfonias in new arrangements. This is Bach at his tuneful best.

The program will include two world premieres. "Hai Ky," by Carl Stone, was composed in 2002/2003,

commissioned by American Baroque with funds from Meet the Composer, Inc. Stone writes: "One of the hallmarks of my musical approach is the use of found or appropriated music as a starting point in my own compositions, just as Bach, Brahms, Berg, Britten, Berio, and others have done from time to time. Typically, an entire piece is drawn from just a short fragment of pre-existing music. In most of my work I have used electronics and digital technology as the mechanism for variation and transformation. 'Hai Ky' is, however, obviously a work for acoustic instruments, but it also implements my sampling theories, expressed in the domains of pitch and rhythm. The source materials that 'Hai Ky' uses, both as derivation and inspiration, come from the 17th-century baroque."

The second premiere is by none other than the ensemble's violinist Elizabeth Blumenstock, one of the most popular musicians in town. Unbeknownst to most of her fans, Elizabeth is also a world-class pinball wizard, and her new piece, "Levitating Woman," was inspired by one of her current favorite games. The jerky rhythms of the game propel the players to a spontaneous "levitation." Don't miss it!

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American Baroque

—from page 3

In 2000, American Baroque commissioned Stanford composer Jonathan Berger to write a work incorporating the baroque instruments in a high tech context. The result, which will be reprised in this concert, was “Of Hammered Gold” for baroque ensemble and digital bird organ. This enigmatically

named instrument is actually a computer interface that reacts to the musicians and learns from them in the course of the performance, also introducing a variety of haunting bird calls. The result is surreal and timeless.

Also on this program will be “Solace” by Belinda Reynolds. This is the second work she has written for the group, and like the first, was a hit with audiences at its premiere. This affecting work has driving rhythms, clean harmonies and a satisfying form.

American Baroque is Stephen Schultz, baroque flute, Gonzalo X. Ruiz, baroque oboe, Elizabeth Blumenstock, baroque violin, Roy Whelden, viola da gamba, and Katherine Shao, harpsichord.

The concert will take place at iMusicast, 5429 Telegraph Ave in Oakland at the corner of 55th St. Admission is free! If you can't make it to the concert, you can tune in to the live worldwide webcast on www.imusicast.com. For information and advance reservations please call 510-653-8420.

Isaac Mass Focus of April Singers' Retreat

Join us if you can for another glorious weekend as we sight-sing the music of Heinrich Isaac (ca.1450–1517) under the inspired direction of Professor Bill Mahrt, who teaches performance practice of medieval and Renaissance music at Stanford University. With his Early Music Singers Dr. Mahrt has completed a two-year cycle of the complete masses of Josquin Des Prez and has embarked on a cycle of historical Vesper services. He also conducts the St. Ann Choir in Palo Alto, which sings Gregorian chant and Renaissance polyphony in liturgical performance. He leads singing tours to English cathedrals and teaches chant courses in various locations.

Isaac's *Missa Carminum* belongs in a special genre, Mass of Songs, or Quodlibet Mass. This Mass is based not upon a single chant or polyphonic source, but draws on at least a dozen different, well-known German Renaissance songs, including “Innsbruck ich muss dich lassen,” “Die Bruenlein die da fliessen,” and others. There is even one chant melody that is itself based upon a popular song. Moreover, the songs occur simply during the course of the piece as an extra surprise, rather than being systematically used as the organization of the piece, as is the case in most Renaissance masses.

The Mass itself is in a high Franco-Flemish style, but it is

also in a major mode, which allowed Isaac to incorporate a particular melodiousness that makes the occasional occurrence of popular songs seem altogether natural. These pieces will be complemented by some of Isaac's settings of proper Gregorian chants from the *Choralis Constantinus*, and other German Renaissance songs.

The Retreat takes place the weekend of April 5–6 at San Francisco Theological Seminary in San Anselmo. If you would like to receive a registration form, please call Ralph Prince at 510-231-2407, or Lee McRae 510-848-5591, or send an email to Lee at LMcR@aol.com. Deadline for registration is March 28. The Singers' Retreat has a scholarship fund for students interested to sing Renaissance polyphony. Call Lee McRae for more information.

Classified Advertising

HARPSICHORD CLEARING HOUSE/GLENN GIUTTARI. Builders and national brokers of Early Keyboard instruments: harpsichords, clavichords, fortepianos, and continuo organs. Gallery and full technical staff. 800-252-4304. WWW.HARPSICHORD.COM

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ATTENTION NORTH BAY SINGERS looking for a great choral opportunity. “Cantiamo”, directed by Carol Menke, is auditioning singers (especially tenors). We number 12–16 and perform a variety of sacred and secular works. Rehearsals Tuesday evenings in Santa Rosa. Good sight-singing skills essential. Contact cmenke@sonic.net or 707-542-0452.

NEW HARPSICHORDISTS: Your “Guide to Expressivity” is on line at www.rcip.com/musicadulce. Also recordings and “7 Wonders of Baroque Music.”

FOR SALE: Zukerman 5' harpsichord. Cherry. 57 keys. New strings, action, gilded rosette. \$1500 925-825-8259

CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Saturday, March 1

BAY AREA RECORDER SERIES presents composer and recorder virtuoso Matthias Maute in a lecture-demonstration and coached playing session on his works for recorder. For intermediate to advanced recorder players. MusicSources, 1000 The Alameda, Berkeley. 1–5PM \$25 participants, \$10 auditors. Advanced ticket purchase required, class size limited. 510-559-4670 or barecorderseries@mindspring.com ☺

CHANTICLEER, Joseph Jennings musical director, performs “Our American Journey,” a concert of early and contemporary music, including motets of 17th-century Mexico and American shape note hymns, as well as newly composed works on American themes. Calvary Presbyterian Church, Fillmore and Jackson, San Francisco. 8PM \$22–\$37 800-407-1400 ☺

Early Music Radio Programming in the Bay Area

KPFA 94.1 FM

Sundays, 5–9AM A Musical Offering (music of all kinds, featuring lots of Bach), Mary Berg, host.

KUSF 90.3 FM

Wednesdays, 10PM–Midnight. The Early Music Program, Chris Salak, host.

KUSP 88.9 FM (Santa Cruz)

Wednesdays, 9AM–Noon. A Musical Offering. Luciana Lombardi, host.

KXPR 90.9 FM (Sacramento)

KXSR 91.7 FM (Groveland)
Sundays, 7–8AM Harmonia, Angela Mariani, host

KRCB 91.1 FM (Rohnert Park)

Sundays, 8–9PM Harmonia, Angela Mariani, host

KVPR 89.3 FM (Fresno)

Sundays, Noon–1PM In The Mode, Kristina Herrick, host
Repeated Thursdays, 8PM

MUSICAL TRADITIONS, INC. presents The Moscow Academy of Ancient Music, Tatiana Grindenko director, performing baroque and early Classical works by Corelli, Biber, Telemann, J.S. Bach, E. Fomin, D. Bortniansky, and J.C. Khandoshkin. ODC Theater, 3153 17th St. (at Shotwell), San Francisco. 2PM \$20/\$15/\$10 415-863-9834 or www.odc.theater.org

SAN FRANCISCO CONSERVATORY OF MUSIC presents George Frideric Handel's *Semele*, performed by the Conservatory Baroque Ensemble, Anthony Martin, director. Hellman Hall, 1201 Ortega St. at 19th Avenue, San Francisco. 8PM FREE 415-759-3475 or www.sfc.edu ☺

Sunday, March 2

BAY AREA RECORDER SERIES presents “Il Flauto Solo,” a concert by Matthias Maute featuring works of Bach, Machaut, Piazzola and others. Sanctuary, St. Alban's Episcopal Church, 1501 Washington St., Albany. 7:30PM \$18/\$16 510-559-4670 or barecorderseries@mindspring.com ☺

CHANTICLEER repeats program of March 1. St. Vincent's Church, 35 Liberty Street, Petaluma. 3PM ☺

CONCERTS AT GRACE CATHEDRAL presents Davitt Moroney, virginal, performing works of William Byrd. Grace Cathedral Chapel, 1100 California St., San Francisco. 3PM 415-749-6355 or www.gracecathedral.org ☺

ENSEMBLE FLÛTES À BEC DE LYON (Mme. Mirocourt director), a French youth recorder

orchestra on tour in Northern California, performs; a joint concert with AROW, Richard Geisler, dir. St. Paul's Episcopal Church, 1430 J St., Sacramento 7PM Donation 530-477-2293 or richgeis@jps.net ☺

MOSCOW ACADEMY OF ANCIENT MUSIC repeats program of March 1

SAN FRANCISCO CONSERVATORY OF MUSIC repeats program of March 1.

Tuesday, March 4

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Judith Linsenberg, conductor. Newcomers and beginners welcome. Bring instruments and stand. Music available to purchase. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:30–10PM 916-451-7614 ☺

Wednesday, March 5

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room 2, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 ☺

Friday, March 7

CHANTICLEER repeats program of March 1. Cathedral Basilica of St. Joseph, 80 S. Market Street, San Jose. 8PM ☺

EAST BAY CHAPTER, ARS, monthly meeting, Hanneke von Proosdj conducting. New members and guests welcome. Choral Room, St. John's Presbyterian Church, 2727 College Ave., Berkeley. 7:15–10PM 510-837-6926. ☺

SOLI DEO GLORIA AND ORCHESTRA GLORIA, Allen H Simon director, presents “Darkness & Light: Lux et Tenebrae” a concert of choral music by baroque, Romantic, and modern composers including works of Bach, Handel, Brahms, and Ives. First Congregational Church, Dana & Durant, Berkeley. 7:30PM \$20/\$15, K–12 students FREE. www.sdgloria.org ☺

SOUTH BAY RECORDER SOCIETY Members' Night. Willow Glen United Methodist Church (Woodhaven Hall), 1420 Newport Ave, San Jose, 7:30–10PM 408-266-3993 or jwoodrow@aol.com ☺

Saturday, March 8

CHANTICLEER repeats program of March 1. First United Methodist Church, 2100 J Street, Sacramento. 8PM ☺

PIEDMONT CHILDREN'S CHOIRS, Robert Geary and Martín Benvenuto conductors, perform a Baroque Concert, featuring works of Blow, Handel, Michael Haydn, Monteverdi, Mozart, Vivaldi, Lobo de Mesqita, and Francisco Rueda.

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Eileen Hadidian maintains a comprehensive calendar of all early-music concerts, workshops and related events in the greater Bay Area. For assistance in scheduling your event so as to avoid unnecessary conflicts and maximize attendance, call her at 510-524-5661.

Calendar deadline is FIVE WEEKS before the month of publication (e.g., September 25 for the November issue). Please note that bulk mail delivery can be unreliable. If your event falls during the first two weeks of the month, consider submitting your listing in time for inclusion in the previous month's calendar. Send listings to Jonathan Harris, 1165 McDonald Drive, Pinole, CA 94564 (email jonathanharris@earthlink.net). Please indicate whether your event is wheelchair accessible.

CALENDAR

of Early Music in the Bay Area

With the accompaniment of Jubilate Orchestra. Lafayette-Orinda Presbyterian Church 49 Knox Drive, Lafayette. 8PM \$15/\$12 510-547-4441 or www.piedmontchoirs.org

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan conductor, presents "Parisian Drama." Rameau, *Les Fêtes d'Hébé*, Leclair, *Scylla et Glaucus*, and Saint-Georges, Violin Concerto in A (Carla Moore, soloist). First United Methodist, Hamilton & Webster, Palo Alto. 8PM \$33-\$48 415-392-4400 ☞

SOLI DEO GLORIA AND ORCHESTRA GLORIA repeat program of March 7. St. Mark's Episcopal Church, 600 Colorado, Palo Alto. 7:30PM ☞

TOR HOUSE FOUNDATION presents Distant Oaks in Concert. Carpenter Hall, Sunset Center, Mission Street, South of 8th, Carmel, CA. 7:30PM \$10 831-624-1813

VIOLA DA GAMBA SOCIETY/PACIFICA monthly consort playing with coach David Morris. Zion Lutheran, 5201 Park Blvd., Piedmont. 9:30-4:00. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471 ☞

Sunday, March 9

CHANTICLEER repeats program of March 1. Calvary Presbyterian Church, Fillmore and Jackson, San Francisco. 7PM ☞

MUSIC AT ST. PAUL'S presents "In Imitation of Birds—an afternoon of English Baroque

Music" performed by the Camellia Camerata (Gerry Greer, recorders; Billie Hamilton, recorders & viola da gamba; Dorothy Orolin, viola da gamba; Alex Ives, harpsichord). Music of Williams, Purcell, John Loeillet of London, Farinell, Corelli, & Barsanti. St. Paul's Episcopal Church, 1430 J Street (J at 15th), Sacramento. 4PM 916-632-2572. Donation \$15/\$10. Reception follows

PHILHARMONIA BAROQUE repeats program of March 8. First Congregational, Dana & Durant, Berkeley. 7:30PM ☞

SAN FRANCISCO CHORAL ARTISTS, Magen Solomon director, presents "Sing a New Song," Psalms from 1000 years of psalmody. Music by Byrd, Lassus, Rossi, Schütz, Vivanco, et al. St. Mark's Episcopal Church, 600 Colorado Ave (at Middlefield), Palo Alto. 4PM \$17/\$14/\$12. 415-979-5779 or www.sfca.org

SOLI DEO GLORIA AND ORCHESTRA GLORIA repeat program of March 7. Gregory of Nyssa, 500 De Haro, San Francisco. 3:30PM ☞

Tuesday, March 11

PHILHARMONIA BAROQUE repeats program of March 8. Dean Leshner Regional Center for the Arts, Walnut Creek. 8PM \$50/\$44 925-943-7469 (Walnut Creek tickets only) ☞

Wednesday, March 12

SONOMA COUNTY RECORDER SOCIETY monthly meeting, Daniel Celidore, musical director. Food for Thought Sonoma County AIDS Food Bank, 6550 Railroad Ave., Forestville. 7PM 707-887-0369 or 707-865-0728 ☞

Friday, March 14

BAROQUE CHORAL GUILD, Sanford Dole director, presents "There is Sweet Music: The English Choral Tradition Then and Now." Works of Byrd, Gibbons, Morley, and Purcell, plus 20th-c. composers. St. Gregory Nyssen Episcopal Church, 500 De Haro (at Mariposa), San Francisco. 8PM (preconcert lecture 30 minutes before performance) \$22/\$17 650-969-4095 or info@bcg.org ☞

CALIFORNIA BACH SOCIETY, Warren Stewart, director, presents Orlando di Lasso's brilliant double choir mass *Osculetur me* composed for the Imperial court in Munich. The mass will be performed, along with chant and polyphonic motets, within the context of the liturgy for the Feast of Annunciation. St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. 8PM Pre-concert lecture 45 minutes before each performance \$25/\$18/\$12 415-262-0272 or www.calbach.org ☞

PHILHARMONIA BAROQUE repeats program of March 8. Herbst Theatre, Van Ness & McAllister, San Francisco. 8PM ☞

Saturday, March 15

BAROQUE CHORAL GUILD repeats program of March 14. First United Methodist Church, Hamilton and Webster, Palo Alto. 8PM ☞

CALIFORNIA BACH SOCIETY repeats program of March 14. All Saints' Episcopal Church, 555 Waverley Street at Hamilton Avenue, Palo Alto. 8PM ☞

EAST BAY RECORDER SOCIETY presents "Recorders in Love & War: L'Homme Armé & Other Delights," a workshop with Early Music America President Valerie Horst conducting. Skyline Community Church, 12540 Skyline Blvd, Oakland. 9AM-4PM \$35 Registration required, enrollment limited. 510-525-1249 or www.sfems.org/ebrs ☞

PHILHARMONIA BAROQUE repeats program of March 8. First Congregational, Dana & Durant, Berkeley. 8PM ☞

SACRAMENTO MASTERSINGERS AND DISTANT OAKS perform a joint concert, "Celtic Connections." First United Methodist Church, 21st and J Streets, Sacramento. 8PM 916-338-0300, or www.mastersingers.org

SAN FRANCISCO BACH CHOIR, David P. Babbitt, director, perform J.S. Bach's Magnificat and cantata choruses. With soloists Ruth Rainero, Paul Flight, Daniel Hutchings, and Tim Kroll; and natural trumpets John Thiessen, William Will-

iams, and Keith Johnson. Calvary Presbyterian Church, Fillmore and Jackson Sts., San Francisco. 8PM \$30/\$18 415-441-4942 ☞

SAN FRANCISCO CHORAL ARTISTS repeats program of March 9. St. Gregory's Episcopal Church, 500 De Haro St (at Mariposa), San Francisco. 8PM ☞

UC BERKELEY CHAMBER CHORUS, Marika Kuzma, conductor, performs Heinrich Schütz, *Musikalische Exequien*, and selections by Britten and Bortniansky. Hertz Hall, UC Berkeley Campus. 8PM \$8/\$6/\$2 510-642-9988 ☞

Sunday, March 16

AMERICAN BAROQUE (Stephen Schultz, baroque flute, Gonzalo X. Ruiz, baroque oboe, Elizabeth Blumenstock, baroque violin, Roy Whelden, viola da gamba, and Katherine Shao, harpsichord) presents "Loose Canons," a concert of works by Bach and top Bay Area composers. iMusicast, 5429 Telegraph Ave, Oakland (at 55th St.). 5PM FREE 510-653-8420. Worldwide webcast on www.imusicast.com.

GAIL ARCHER, organist and baroque expert (Barnard College, Columbia University) lectures and performs a concert on German baroque organs. First United Methodist Church, 1675 Winchester Blvd, Campbell. 7PM Slide show/Lecture on German Baroque Organs; 7:30PM Organ Concert; music of Bach, Mendelssohn, Franck, and Messiaen. \$10/ \$8 408-378-3472

BAROQUE CHORAL GUILD repeats program of March 14. First Congregational Church, Dana and Durant, Berkeley. 7:30PM ☞

DRINA BROOKE, RECORDERS, YUKO TANAKA, HARPSICHORD, AND MICHELLE McCULLOUGH, CELLO, perform works of Hotteterre, Dornel, Quantz, Telemann, Handl, and a few quirky and beautiful Scots pieces set to Basso Continuo by Barsanti (in honor of St. Patrick's Day). Santa Sabina Retreat Center, Dominican University. 2PM

Admission by donation 415-892-6452 Space is very limited.

CALIFORNIA BACH SOCIETY repeats program of March 14. St. Gregory Nyssen Episcopal Church, 500 De Haro at Mariposa, San Francisco. 4PM &

CHATTANOOGA CHAMBER MUSIC presents Phoebe Carrai, baroque cello performing the solo cello suites of J.S. Bach. Home of Kathy and Mark Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM. \$15 Space limited, please reserve in advance. 415-641-0940

DISTANT OAKS in Concert. Sebastiani Theatre, 476 First Street East, Sonoma. 2PM 707-996-9756

SACRAMENTO RECORDER SOCIETY sponsors a repeat of Valerie Horst's March 15 workshop. Hart Senior Center, 915 27th St, Sacramento. 9AM-4PM. \$35, with \$5 discount for those who also sign up for John Tyson's April 19 improvisation workshop. 9AM-4PM 916-451-7614 or billieham@macnexus.org &

SAN FRANCISCO BACH CHOIR repeats program of March 15. 4PM &

SAN FRANCISCO CHORAL ARTISTS repeats program of March 9. Piedmont Community Church, 400 Highland Ave (at Vista), Piedmont 4PM

UC BERKELEY CHAMBER CHORUS repeats program of March 15. Grace Cathedral, 1100 California Street, San Francisco. 3PM \$10 415-749-6355 or www.gracecathedral.org &

Wednesday, March 19

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room 2, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 &

SAN FRANCISCO CHAPTER, ARS, monthly meeting. Players of all levels welcome. Bring music stand, and pencil. St. John's United Church of Christ, 501 Laguna Honda Blvd., at Woodside Dr., San Francisco. 7:30-9:30PM \$10 per meeting. 415-731-9660 or fkress@aol.com

Saturday, March 22

CHANTICLEER, Joseph Jennings musical director; with Capriccio Stravagante, Skip Sempé director, perform "My Beloved Spake, Music of Purcell and Lawes." Mission Dolores, 3321 16th St. (at Dolores), San Francisco. 8PM \$22-\$37 800-407-1400 8PM &

DISTANT OAKS presents "Performing and Recording Techniques for Musicians," a workshop with Deborah White. Santa Rosa Junior College. 10AM-3PM 707-527-4371 or deborah@distantoaks.com

SANTA CRUZ BAROQUE FESTIVAL presents "Eternal Baroque." The Bach Delegates, Jonathan Dimmock director and organ, perform J.S. Bach *Actus Tragicus* BWV 106, Buxtehude's cantata on the death of his father, and English choral works with viol accompaniment. Holy Cross Church, Santa Cruz. 8PM. Pre-concert talk at 7:30PM. 831-457-9693 or www.sbaroque.org &

SWEET SPRING (Rachel Streeter, baroque flute, and Janine Johnson, harpsichord) perform works of J.S. Bach, J.C.F. Bach, C.P.E. Bach, Boismortier, and James Oswald's Spring Suite. St. Alban's Episcopal Church, 1501 Washington, Albany. 8PM \$18/\$15 510-433-7454 &

Sunday, March 23

CHANTICLEER AND CAPRICCIO STRAVAGANTE repeat program of March 22. First Congregational Church, Dana & Durant, Berkeley. 7PM &

MUSICSOURCES presents Eric Zivian, fortepiano, with Tanya Tomkins, violoncello, performing works of Haydn, Mozart, and Clementi. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

Friday, March 28

AMERICAN BACH SOLOISTS, Jeffrey Thomas director, presents an all-Bach program of concertos and cantatas, featuring Ann Monoyios, soprano; Amy Guity, baroque flute; and Debra Nagy, baroque oboe. St. Stephen's Church, 3 Bay View

Ave., Belvedere. 8PM \$20-\$50 415-621-7900, www.americanbach.org &

CHANTICLEER AND CAPRICCIO STRAVAGANTE repeat program of March 22. Mission Santa Clara, Santa Clara University, 500 El Camino Real, Santa Clara. 8PM &

MONTEREY BAY RECORDER SOCIETY monthly meeting, Frances Blaker conducting. For all interested early music players and singers, including beginners. Scandinavian Club, 240 Plymouth St. at Button, Santa Cruz. 7PM 831-475-1533 or 831-423-8309 &

SFEMS PRESENTS LA LUNA

(Ingrid Matthews & Scott Metcalfe, violins; Emily Walhout, cello; and Eric Milnes, harpsichord & organ) performing "Sprezzatura—alla polacca" Music from 17th-century Italy, Bohemia, and Poland. Works of Bassano, Castello, Jarzelski, Marini, Merula, Mielczewski, Turini, and Zielenski. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$22/\$19 510-528-1725 or www.sfems.org &

Saturday, March 29

AMERICAN BACH SOLOISTS repeats program of March 28. First Congregational Church, Dana and Durant, Berkeley. 8PM &

CHANTICLEER AND CAPRICCIO STRAVAGANTE repeat program of March 22. First United Methodist Church, 2100 J St, Sacramento. 8PM &

SFEMS REPEATS LA LUNA

program of March 28. St. John's Presbyterian Church, 2727 College Ave., Berkeley. 8PM &

VOCI DEL TESORO, Diana Dallman Silva director, with Guest Artist Shira Kammen, medieval fiddle and harp, presents medieval and Renaissance music for Lent. Gregorian Chant and Music of Alfonso el Sabio, Hildegard of Bingen, Obrecht, Lassus, Palestrina, Sheppard and songs from the *Libre Vermeil*. St. Charles

CALENDAR

of Early Music in the Bay Area

Borromeo Church, 1315 Lomitas Ave, Livermore. 8PM Admission Free, Donation Requested. 707-746-8624 or www.vocideltesor.org &

Sunday, March 30

AMERICAN BACH SOLOISTS repeats program of March 28. Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. 4PM &

CHANTICLEER AND CAPRICCIO STRAVAGANTE repeat program of March 22. Mission Dolores, 3321 16th St. (at Dolores), San Francisco. 8PM \$22-\$37 800-407-1400 7PM &

EAST BAY CHAPTER, ARS, annual members' recital. Skyline Community Church, 12540 Skyline Blvd., Oakland. 2-5PM 510-837-6926 &

SFEMS REPEATS LA LUNA program of March 28. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM &

VOCI DEL TESORO repeats program of March 29. Holy Rosary Church, 503 California Street, Woodland. 4PM &

Tuesday April 1

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Judith Linsenberger, conductor. Newcomers and beginners welcome. Bring instruments and stand. Music available to purchase. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:30-10PM 916-451-7614 &

—continued next page

CALENDAR

of Early Music in the Bay Area

Wednesday, April 2

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room 2, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 ☎

Thursday, April 3

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan, director, presents "Very Viennese." Franz Schubert, Symphony No. 8 in b minor, "Unfinished," "Gesang der Geister über den Wassern," and "Nachtgesang im Walde," and Ludwig van Beethoven, *Christ on the Mount of Olives*. With Jessica Jones, soprano; Robert Breault, tenor; Thomas Meglioranza, baritone; the Philharmonia Chorale, Bruce Lamott, director; and San Francisco Choral Artists, Magen Solomon, director. Herbst Theatre, Van Ness & McAllister, San Francisco. 8PM \$33–\$48 415-392-4400 ☎

Friday, April 4

EAST BAY CHAPTER, ARS, monthly meeting, David Barnett conducting. New members and guests welcome. Choral Room, St. John's Presbyterian Church, 2727 College Ave., Berkeley. 7:15–10PM 510-837-6926. ☎

MAGNIFICAT, Warren Stewart, director, presents *Membra Iesu nostri*, Dietrich Buxtehude's cantata cycle based on the

medieval mystical poetry of St. Bernard of Clairvaux. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM Preconcert lecture 45 minutes before performance \$12–\$25 415-979-4500 or www.magnificatsf.com ☎

PHILHARMONIA BAROQUE repeats program of April 3. First United Methodist, Hamilton & Webster, Palo Alto. 8PM

SOUTH BAY RECORDER SOCIETY monthly meeting, Dave Simi, guest director. Willow Glen United Methodist Church (Woodhaven Hall), 1420 Newport Ave, San Jose, 7:30–10PM 408-266-3993 or jwoodrow@aol.com ☎

Saturday April 5

BAY AREA RECORDER SERIES presents a masterclass for baroque chamber ensembles and soloists, with Ensemble Vermillian. Frances Blaker (recorder), Barbara Blaker-Krumdieck (cello), and Katherine Heater (harpsichord). MusicSources, 1000 The Alameda, Berkeley. 1–5PM \$25 participants, \$10 auditors. Advanced ticket purchase required, class size limited.

BAY AREA RECORDER SERIES presents a concert by Ensemble Vermillian, featuring works of Buxtehude, Meali, Schmelzer, Veracini et al. St. Alban's Episcopal Church, 1501 Washington St., Albany. 8PM \$18/\$16 510-559-4670 or barecorderseries@mindspring.com ☎

MAGNIFICAT repeats program of April 4. St. Mark's Episcopal Church, Ellsworth & Bancroft, Berkeley. 8PM ☎

PHILHARMONIA BAROQUE repeats program of April 3. First Congregational, Dana & Durant, Berkeley. 8PM ☎

SINGERS' RETREAT convenes at the S.F. Theological Seminary in San Anselmo. Check-in begins 9AM. Workshop continues through Sunday. \$86.50 (accommodations & dinner optional) Deadline for registration is March 28. 510-848-5591, LMcR@aol.com, or 510-231-2470 ☎

PHILIPPA WAITE, noted British baroque dancing master,

teaches a weekend workshop. Mills College, Oakland 10AM–5PM; continues Sunday, 10AM–4PM, with a costumed lecture/demonstration of baroque dance types from 5–6:30PM; Beginners and non-dancers welcome. Advance registration appreciated but not required. \$75 650-878-8785, JKen790606@aol.com

Sunday, April 6

CAL PERFORMANCES presents the Bach Collegium Japan, Masaaki Suzuki, conductor, performing J.S. Bach's St. Matthew Passion. Zellerbach Hall, UC Berkeley. 3PM \$48/\$36/\$24 510-642-9988 ☎

CHATTANOOGA CHAMBER MUSIC presents Katherine Kyme, violin; Lisa Grodin, violin & viola; David Daniel Bowes, viola; Joanna Blendulf, cello; Diane Heffner, Clarinet; and Paul Avril, natural horn, performing Mozart wind quintets and more. Home of Kathy and Mark Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM. \$15 Space limited, please reserve in advance. 415-641-0940

MAGNIFICAT repeats program of April 4. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ☎

MORRISON ARTISTS' SERIES at San Francisco State University presents Marion Verbruggen, Lucy Van Dael, Jaap ter Linden and Arthur Haas performing 17th- and 18th-century Italian and German repertoire. Works by Castello, Guerrieri, Storace, Uccellini, Vivaldi, Telemann and Bach. McKenna Theatre, SF State University. 3PM FREE ☎

MUSIC SOURCES presents John Schneiderman, baroque lute, 7-string 19th-c. guitar, and 5-string banjo, performing Bach, Weiss, Coste, and traditional Appalachian dance tunes. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

PHILHARMONIA BAROQUE repeats program of April 3. First Congregational, Dana & Durant, Berkeley. 7:30PM ☎

SINGERS' RETREAT performs

Heinrich Isaac's *Missa Carminum* and his settings of proper Gregorian chants from the *Choralis Constantinus*, and other German Renaissance songs. Montgomery Chapel, S.F. Theological Seminary, San Anselmo. 4PM. Freewill donation. 510-848-5591, LMcR@aol.com, or 510-231-2470 ☎

STANFORD LIVELY ARTS presents the Academy of Ancient Music, Andrew Manze, director and violin, performing works of Vivaldi, Handel, Biber, and Geminiani. Dinkelspiel Auditorium, Stanford University, Palo Alto. 8PM \$40/\$36 650-725-2787 ☎

Wednesday, April 9

CONCERTS AT GRACE CATHEDRAL presents Tanya Tomkins, cello, and Eric Zivian, fortepiano, in a repeat of their March 23 program. Great Choir of Grace Cathedral, 1100 California St., San Francisco. 7:30PM 415-749-6355 or www.gracecathedral.org ☎

SONOMA COUNTY RECORDER SOCIETY monthly meeting, Daniel Celidore, musical director. Food for Thought Sonoma County AIDS Food Bank, 6550 Railroad Ave., Forestville 7PM 707-887-0369 or 707-865-0728 ☎

Thursday, April 10

LA FOOLIA Benefit concert for the SFEMS education programs. Shira Kammen, Susan Rode Morris, Katherine Westine, Phebe Craig and their many accomplices will entertain you with a brand new La Foolia show. Co-sponsored by the Oakland Museum of California. Join us for food, wine and foolish fare to bring the grand jeté back in your step and the Flight of the Bumble Bee back to your cell phone. James Moore Theatre of the Oakland Museum of California, at Oak & 10th Streets in Oakland. Free parking in the museum garage. One block from Lake Merritt BART. 7PM hors d'oeuvres & wine; 8PM concert. \$30 510-388-9270. ☎



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For the past three installments of the Berkeley Early Music Festival and Exhibition, ABS has sponsored a Young Artists Bach Competition. From the first year when the designated instrument was harpsichord, we have been the fortunate beneficiaries of the talents of Michael Sponseller and Corey Jamason. And the second year (violin) brought us the talents of Simos Papanas and Zachary Carretin. The summer of 2002 was no less fruitful for the ranks of ABS. In fact it was doubly so. We had a tie for first place, shared by two brilliant young musicians who specialize in performing Baroque music. Both of them will be featured in our March concerts. The all-Bach program will showcase their phenomenal skills in solo concertos as well as two cantatas for soprano and flute or oboe. Ann Monoyios will be the guest soprano for those works.

Amy Guitry (flute) graduated from the Oberlin Conservatory of Music at Oberlin College in 1998 with degrees in both historical performance and modern flute performance. While at Oberlin she was a student of Michael Lynn, Michel Debost, and Kathleen Chastain. She has performed in master classes at the Boston Early Music Festival, The International Baroque Institute at Longy, the Oberlin Baroque Performance Institute, and at the Handel House Museum in London, England. She has performed with Apollo's Fire, the Cleveland Baroque orchestra in their 1997 production of Rameau's *Les Indes Galantes*, among other concerts. Under the auspices of the University

Young Competition Winners To Perform in March

by Jeffrey Thomas

of Pittsburgh, she played in the modern-day world premiere of the St. Matthew Passion of C.P.E. Bach in spring 2002. She was selected to become a participant in the Jerwood/OAE experience, an apprenticeship program with the Orchestra of the Age of Enlightenment. Ms. Guitry is a recipient of a Fulbright Graduate Student Award to the United Kingdom. She is currently living in London while studying as a post-graduate student in the Early Music program at the Guildhall School of Music & Drama as a student of Stephen Preston.

Debra Nagy (oboe) recently completed a Master's degree in baroque oboe at the Oberlin Conservatory in Oberlin, Ohio. Debra has performed with Portland's Trinity Consort, the Portland Baroque Orchestra, Washington Bach Consort, Dayton Bach Society, Ensemble Rebel, and the Columbus Bach Ensemble. In addition to playing period oboes, Debra performs on recorders and shawms with members of the Renaissance wind band, Piffaro. She began her baroque oboe studies at Oberlin's Baroque Performance Institute with Gonzalo Ruiz, and has since performed at the International Baroque Institute at Longy School of Music in Boston, the Amherst Early Music Festival, Scotia Music Festival in Halifax, Nova Scotia, Boston

Early Music Festival, Bloomington Early Music Festival, Berkeley Early Music Festival, and several festivals in Europe, including the Dartington Summer School in England, Casa de Mateus Early Music Course in Vila Real, Portugal, and the European Union Baroque Orchestra Course. She has been the recipient of several awards both for her playing and pursuits including a Master's Scholarship presented by the Ohio Federation of Music Clubs, and the Artistry in Oboe Performance Award from Oberlin. She was also the winner of several competitions in the New York area, which resulted in concerto appearances with the Yonkers Philharmonic and the Sarah Lawrence Chamber Orchestra. Debra is currently studying in Brussels and at the Conservatory of Amsterdam as a recipient of a Belgian American Educational Foundation Grant.

This program of Bach Cantatas will be given three performances throughout the Bay Area: Friday, March 28 at 8:00 P.M. at St. Stephen's Church in Belvedere; Saturday, March 29 at 8:00 P.M. at First Congregational Church in Berkeley; and Sunday, March 30 at 4:00 P.M. at Calvary Presbyterian Church in San Francisco. To purchase tickets, call 415-621-7900 or order online at www.americcanbach.org.

Sprezzatura

—from page 1

was saturated with Italian music and Italian musicians at the beginning of the seventeenth century. Some idea of the extent of the dominance of Italian style and taste may be given by a very partial list of Italian musicians working in the north. These included the influential composer and theorist Marco Scacchi, a Roman who was maestro di capella in Warsaw from the 1620s until 1649, remaining nearby in retirement until his death in 1687, and a host of others: Antonio Bertali, Biagio Marini, Francesco Turini, Giovanni Valentini, G.B. Buonamente, Carlo Farina, Tarquinio Merula, and Antonio Cesti, to name just a few. Marini's career represents the peripatetic extreme among the composers on this program. Born in Brescia, he worked as a violinist at San Marco in Venice from 1615 to 1620, just the first stop in an itinerary of employment which took him to Neuburg an die Donau, Brussels, and Düsseldorf, as well as the Italian cities of Padua, Milan, Ferrara, and Vicenza, returning to both Brescia and Venice on several occasions. Turini, born in Prague around 1589 to an Italian family and appointed court organist at the age of 12, was sent by the Emperor Rudolf to Venice and Rome to study music; he returned to Prague afterwards but in 1612 moved to Italy for good. Very little is known of the lives of the three Polish composers on our program

(the Second World War did much to destroy and disrupt archival material from this period in Poland), but in the case of Adam Jarzebski it is known that he worked for some years as a violinist in the chapel of the Elector of Brandenburg in Berlin, where he would have encountered Italian singers as well as English, German, Czech, and Polish instrumentalists. In 1615 he traveled to Italy for a year of study.

What all composers sought and found in the new styles was expressive freedom. Emancipated from the requirements of strict polyphonic writing, the new music was brilliantly virtuosic, overflowing with passionate affect and theatrical effect, freely dissonant, full of contrast and variety. It was a style vocal in origin—the newly word-oriented, rhetorical style of monodic song and opera. At the same time, vocal music in the sixteenth century had borrowed a whole vocabulary of ornamentation from instrumental methods of diminution (that is, decorating a slow-moving melodic line by filling in intervals with rapid figuration). A beautiful example of such ornamentation on the upcoming program is Giovanni Bassano's setting of Cipriano da Rore's famous madrigal "Ancor che col partire." The keyboard plays an intabulation of the four voice parts, while the bass singer (in this case a bass instrument) performs an elaborately decorated version of the

bass line, once borrowing a phrase from the tenor.

As the music on this concert shows, writing for instruments alone allowed composers to combine various elements from the musical palette, choosing from the freedom and expressive élan of vocal monody, the traditional polyphonic methods of fantasia and canzona, and the vigor of dance music. Plenty of music for violins in this period is plain dance music, Turini's *gagliarda* with its jazzy hemiolas, for example, or Marini's *brandos* and *correntes*, or the anonymous dances from a Polish manuscript collection. Dance movements occur frequently in more abstract, sectional pieces, whether described as sonatas (like Castello's), canzonas (like Jarzebski's), or even "Garwoliia" (the meaning is unclear). A sonata could be made by writing a set of variations on a tune, like Uccellini's "Sonata sopra la Prosperina." A set of variations might also be called an "aria," like Uccellini's "Aria sopra il Bigaran." The most modern, multisectional works, like Castello's sonatas or Turini's "Sonata a tre," weave contrapuntal movements, free adagios, and dance-inspired music into a variegated whole.

The set of short pieces by Marini on the program reveals a genuinely quirky composer, by turns sweet, melancholy, vigorous, witty, and downright puzzling. All are drawn from his opus 1, *Affetti Musicali* of 1617, published during his early sojourn as a violinist at San Marco. The "affetti" of the title is a word of multiple, layered meanings embracing the psychological state or passions of the listener, the emotive content of the music, the interpre-

tative capability of the performer, the expressive intent of the composer and its manifestation in harmony and melody, the imitation of the voice, and the various devices and ornaments used in performance to intensify expression. The titles of the pieces themselves, on the other hand, derive from the names of noble families and individuals in and around Venice and point to a dense web of patronage and homage cultivated by Marini. "Il Zontino," which opens *Affetti Musicali*, honors the dedicatees of the volume, the brothers Giovanni Maria and Thomaso Giunta (Zonta in Venetian dialect), heirs to a prestigious publishing house and dealers in precious merchandise. The balletto dedicated to them is an odd thing indeed, with its unnerving back-and-forth between major and minor chords, while the "imitation di viole grosse" seems to refer to no more than a brief passage with imitations an octave below. (Or is Marini implying that players of "viole grosse" have trouble deciding correctly when to play a sharp or a natural?) "La Vetrestrain" may be named for a Swiss mercenary in the employ of the Republic, Johann Rudolf Wettstein, or perhaps for Sebastian Weitershein, a German merchant resident in Venice. "La Soranza" honors the Venetian patrician family of Soranzo; the rhythmic figure played fivefold in the third section bears the written refrain "Viva viva Cà Soranzo!"

Turini's "Sonata a tre" ("secondo tuono," he adds: in the second mode) is an extended, serious work featuring a fugue on a chromatic theme, brief solos for the two violinists, a long rhapsodic passage

where time seems to stand still, and a triple-time dance filled with cross-rhythms which leads to a coda with fireworks for the violins.

Jarzebski's canzona "La Spandesa" (referring not to spandex but to Spandau) comes from a manuscript from 1627, lost in the Second World War, which contained 27 "Canzoni è Concerti." It is a cheerful, bright work with a middle "battaglia" section, probably indistinguishable from an Italian canzona of slightly earlier vintage. Marcin Mielczewski's Canzon III sounds somewhat less entirely Italianized, perhaps: its two sections in triple meter, especially, seem to convey a more Polish flavor in their harmonies, rhythms, and melodic gestures. In the two fantasias by Mikolaj Zielenski we encounter a truly distinctive northern voice, more reflective, saturated with melancholy, still steeped in Renaissance-style polyphony (as befits the early date of these works, published in Venice in 1611). In the Fantasia III we hear, twice, a tune which must surely be a popular melody of some kind.

The anonymous works on the program are all drawn from a manuscript of circa 1633-50 which was rediscovered in 1962 and now resides at the Jagiellonian Library in Krakow (Jag. Lib. MS 127/56). The manuscript contains over 200 dances, songs, keyboard intabulations and compositions, and ensemble music. Our small sample, chosen from a modern transcription of the manuscript, includes two dances labeled simply "Taniec" (dance), plus the initials "M.M.," which may refer to the composer; the mysterious


"Garwoliia;" and an untitled work for two treble parts and continuo, which required some editorial correction as well as reconstruction on our part of music obscured by damage to the manuscript. Although we present this last piece as a "Canzon" for two violins, I strongly suspect that what we have here is an untexted transcription of an Italian duet for two sopranos.

It is a close call in a musical culture peopled by a host of innovators, the best of whom of whom developed vibrant and distinctive personal styles, but perhaps the most peculiarly individual composer of sonatas in the first half of the seventeenth century was Dario Castello. The two sonatas performed here offer a taste of Castello's unmistakable, energetic, and flamboyant style: contrapuntal movements of great drive and intensity alternate with rapturous, operatic adagios, echoes and other instrumental effects; languid movements seem content to enjoy shifting colors and harmonies, going nowhere soon. I hope it does not too much undermine the surprises Castello has in store for the listener to point to his unerring instinct for the astonishing. The preface to his *Libro primo* contains a few words of advice, as practical now as then, to those who would essay any of this music in stil moderno:

"Gentle readers: In order to satisfy those who are pleased to play my sonatas, I have thought to advise them: that although they may appear difficult at first glance, nevertheless, do not lose heart before playing them more than once, by which you will become practiced and soon will per-

form them with the greatest ease: for nothing is difficult for him who delights in it. Indeed, I could not have made them easier, and still employed the modern style, which nowadays is used by all."

La Luna will perform "Sprezzatura—alla polacca" at First Lutheran Church in Palo Alto, March 28 at 8:00 P.M., at St. John's Presbyterian Church in Berkeley, March 29 at 8:00 P.M., and at St. Gregory Nyssen Episcopal Church in San Francisco, March 30 at 4:00 P.M. Tickets are available on the web at www.sfems.org or by calling the SFEMS box office at 510-528-1725.



J. S. BACH

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The San Francisco Early Music Society is a community-based organization dedicated to supporting the study and performance of medieval, Renaissance and baroque music by both amateurs and professionals in Northern California. For the past 25 years SFEMS has worked to increase public awareness of the richness and variety of classical music before 1750, to create opportunities for its performance, and to educate musicians of all backgrounds, ages, and abilities in the techniques appropriate to early music.

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Name _____

Address _____

City/State/Zip _____

Telephone/email _____

- Please do not make my name and address available to other organizations
- Please do not list my address and phone number in the next SFEMS directory

I can help with the following volunteer activities:

- Ushering Telephoning
- Mailing Computer/clerical
- Distribution of flyers and brochures
- Transportation and housing of performers
- Other _____

I play or study the following musical instrument(s):

Mail to: SFEMS P.O. Box 10151, Berkeley, CA 94709