



MARCH 2005

The weekend of March 11–13, SFEMS presents a recital by one of the great lutenists of our generation. Nigel North's program focuses on 16th- and 17th-century English music and will include dance tunes, intabulations of popular songs, fantasias, and more abstract works, all typical of the great solo repertory of the Elizabethan age. The following article, by regional lute society president Michael Peterson, traces the history of the lute in England and puts into context the works on North's program.



photo: Hanya Chhala

According to Douglas Alton Smith's *A History of the Lute from Antiquity to the Renaissance*, lute music developed and flowered relatively late in England, primarily because of "the tardy arrival of the Renaissance," compared with music on the Continent.

The flowering of the Renaissance and humanism began well before the 16th century in Italy, France, and Germany. Developments in culture and music fostered the growth of many centers of lute building, particularly in Italy and southern Germany. In England, however, prior to 1500 the lute was simply one of many instruments played, enjoying no greater status than such other "perfect" instruments as the harp, dulcimer, or organ. In the 15th century, King Henry V and Queen Katherine are known to have taken harp lessons, but not lute. Even in the early Tu-

dor court, the young Henry VIII and his siblings studied the lute along with other instruments. Although there are anecdotal references to lutes being played during this early period, our understanding of the instrument's significance before about 1540, when the first English lute tablature appears, is limited, and little is known about early English composers of solo lute music.

The first great turning point came during the reign of Henry VIII, who brought foreigners and their culture, particularly music and musicians, from Italy and elsewhere on the Continent, enriching and stimulating the development of a distinctly English Renaissance culture. Henry was the first English monarch to give lutenists special places in the court, and his three royal lutenists, Maiser Giles, and Phillip and Peter van Wilder, were paid handsome salaries. Phillip van Wylder (1500–1553), who was from the Netherlands, was also one of

A Brief History of the English Lute Prelude to an English Legend

by Michael Peterson

earliest composers from whom some solo lute music survives. Van Wilder was one of the Privy Chamber members closest to the King and was given responsibilities to supervise the singing boys, purchase instruments and give lute lessons to at least two of the royal children. Only one fantasia and a few intabulations can be attributed to him with some confidence, as well as a few incomplete lute song arrangements of his chansons.

During the first half of the 16th century, the most common lute had six courses, or pairs of strings, with the fourth, fifth and sixth courses tuned in octaves and adjacent pairs of strings tuned a 4th apart, except for a spacing of a 3rd in the middle. The early 16th century also witnessed an important shift in the technique of playing from one using a plectrum (e.g., a quill) to one in which the strings were plucked with individual fingers. That change of technique greatly facilitated the performance of polyphonic music on the instrument. The second half of the century saw the rise of a seven-course lute (an additional lower fundamental and octave pair of strings), and by the beginning of the 17th century, the 8-course lute had become standard.

Under the influence of Queen Elizabeth I, the lute flourished, and its music proliferated into a multitude of genres, including madrigal and

consort settings, solo pieces, treble and ground duets, galliards pavans and other dance music, fantasias, and English ayres. During the early Elizabethan era, Alfonso Ferrabosco (1543–1588) was one of the most important lutenists and madrigalists in England. By 1562 Ferrabosco was serving in the Queen's court, and his example strongly influenced both subsequent lute composers and their music. Most notably, Ferrabosco provided a crucial link between Italian polyphonic music and the English lute style, which in the 1560s was still comparatively primitive. He is considered a pivotal early composer of Italian madrigals in England, and his compositional craft and imitative polyphony was studied and adopted by other English composers, including the great William Byrd.

The most highly regarded composer in England during the late 16th century, Byrd (1542–1623) was a master of vocal polyphony and keyboard music; yet he wrote nothing specifically for the lute. Nevertheless, he appreciated lute music and transcribed numerous lute solos for the virginals, including works by John Johnson and John Dowland. For their part, English lutenists avidly transcribed Byrd's keyboard and vocal works, and many of these transcriptions still exist in manuscript form.

—continued on page 7

John Dornenburg Conducts *Poppea* at CSUS

The Opera Theatre program at California State University Sacramento will present four fully-staged performances of Claudio Monteverdi's final opera, *L'incoronazione di Poppea*, on April 1, 3, 7, and 9. John Dornenburg will conduct a baroque-style orchestra of strings, recorders, trumpets, theorbo and harpsichords to accompany an all-student cast. Stage direction is by Dr. Lynn Stradley, head of the CSUS opera program. The opera will be sung in Italian, with English supertitles provided.

This is the first opera to be based upon real historic persons, and it relates the events surrounding the Roman emperor Nero's elevation of his mistress Poppea to the rank of empress. Dramatic events include the banishment of Nero's wife Ottavia, an attempted murder of Poppea by her hus-

band Ottone, the forced suicide of Nero's teacher and advisor Seneca, and the eventual coronation of Poppea. These serious developments are separated by comic interludes, provided by allegorical goddesses, bumbling soldiers, an irate valet, and the nurses Arnalta and Nutrice.

The performing edition was newly created by John Dornenburg after careful study of the surviving scores from Venice and Naples (no Monteverdi autograph survives) as well as modern editions by Alan Curtis and Clifford Bartlett. The reconstructed orchestral parts were created by Ray Nurse of the Vancouver Early Music Festival, where "Poppea" was staged in 2003.

An elaborate set has been built specially for this production that features a two-story

design with a spiral staircase. Costumes were designed and handmade by Theresa Van.

A costumed basso continuo group of theorbo, harpsichord, and cello will be located on stage with the vocalists for greater interaction and spontaneity. The ritornello/sinfonia instrumental ensemble will be in the orchestra pit with its own continuo group. The theorbo will be played by a CSUS alumnus, Michael Leopold, who has since made his home in Milano, Italy, and is now in demand as a lutenist in both the US and Europe.

Performances will be held at the University Theatre, Shasta Hall, on the California State University Campus in Sacramento. For more information, see this month's calendar, phone the CSUS Ticket Office (916-278-4323), or visit www.tickets.com.

SAN FRANCISCO CONSERVATORY OF MUSIC

A CELEBRATION OF GEORGE FRIDERIC HANDEL

The Conservatory Baroque Ensemble
Anthony Martin & Corey Jamason, directors

Serse

Saturday, March 5, 8:00 p.m.
Sunday, March 6, 8:00 p.m.

Arias and Duets from Handel's Cantatas and Operas

Wednesday, April 27, 8:00 p.m.

Handel and his Rivals

Thursday, April 28, 8:00 p.m.

Admission is free
Hellman Hall, 1201 Ortega Street, San Francisco
415-759-3475 • www.sfcm.edu

New CD Features Viol's Solo Repertoire

Centaur Records has just released a new CD recording by John Dornenburg called *Solo Viola da Gamba* (Centaur 2713). The disc features unaccompanied music for viola da gamba that spans about 180 years of the instrument's period of popularity, starting with Tobias Hume (published 1605) and extending to the last great virtuoso on the instrument, Carl Friedrich Abel (1723–1787). In between are pieces by Sainte-Colombe, Christopher Simpson, August Kühnel, and Marin Marais. The recording was made at the Mont La Salle Chapel in Napa, California, and the booklet notes are provided by Stanford professor emeritus George Houle.

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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Classified advertising rate is 50¢ per word/\$10 minimum. Submit ad exactly as you want it to read.

Calendar entries are free.

Send all submissions and advertising to:

SFEMS NEWSLETTER
c/o Jonathan Harris
1165 McDonald Drive,
Pinole, CA 94564
510-724-3212
jonathanharris@earthlink.net

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).



CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday, March 1

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players. Newcomers welcome. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45–10PM Overmighers welcome. 916-451-7614 ☞

Wednesday, March 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 number 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 or www.sfems.org/mpro ☞

Friday, March 4

AMERICAN BACH SOLOISTS, Jeffrey Thomas director, presents

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.

KXPR 90.9 FM (Sacramento)

KXSR 91.7 FM (Groveland)
Saturdays, 4–5PM 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

a program of J.S. Bach's double concertos, including works for two violins, two harpsichords, oboe and violin, and three violins. With soloists Elizabeth Blumenstock, Carla Moore, and Lisa Weiss, violins; John Abberger, oboe; Steven Bailey and Michael Sponseller, harpsichord. St. Stephen's Church, 3 Bayview Ave., Belvedere. 8PM \$18–\$50 415-621-7900, www.americanbach.org ☞

CALIFORNIA BACH SOCIETY, Warren Stewart director, presents Heinrich Schütz *Cantiones Sacrae*. St. Mark's Episcopal Church, 2300 Bancroft, Berkeley. 8PM \$25/\$18/\$10 415-262-0272, www.calbach.org ☞

EAST BAY CHAPTER, ARS, monthly meeting, Cindy Beitmen conductor. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:30–10PM 510-483-8675 or 415-472-6367 ☞

SOUTH BAY RECORDER SOCIETY monthly meeting, 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 5

AMERICAN BACH SOLOISTS repeats program of March 4. First Congregational Church, Dana & Durant, Berkeley. 8PM ☞

CALIFORNIA BACH SOCIETY repeats program of March 4. All Saints' Episcopal Church, 555 Waverley Street at Hamilton Avenue, Palo Alto. 8PM ☞

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.

FARALLON RECORDER QUARTET

(Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij), presents music of Ockeghem, Frescobaldi, Bach, Maute, et al. Foothill Presbyterian Church, 5301 McKee Rd., San Jose. 8PM \$18/\$15/\$5 children under 12 free. 510-559-4670, farallonrecorderquartet@mindspring.com ☞

SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE, Anthony Martin & Corey Jamason directors, performs "Arias and Duets from Handel's Cantatas and Operas." San Francisco Conservatory, Hellman Hall, 1201 Ortega at 19th Ave, San Francisco 8PM FREE 415-759-3475, www.sfcm.edu ☞

Sunday, March 6

AMERICAN BACH SOLOISTS repeats program of March 4. First Unitarian Universalist Church, 1187 Franklin St. at Geary, San Francisco. 7PM ☞

CHATTANOOGA CHAMBER MUSIC presents Katherine Roberts Perl, harpsichord with guest artist, Roy Whelden, viola da gamba, performing "Bach to Bach," music of J.S. Bach, J.C. Bach, C.F. Abel and Roy Whelden. 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 (Deborah, Jared, & Shane White) perform a concert of Scottish, Irish, and Welsh Music in celebration of

St. David's Day. Saint David of Wales Catholic Church, 5641 Esmond Avenue, Richmond. 3PM \$10/\$7/\$4 510-237-1531

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

MILLS COLLEGE MUSIC DEPARTMENT presents The Concord Ensemble performing "Something Old, Something New," a concert of music from the distant past as well as works by today's most acclaimed composers. Featured music will include works of Pérotin, Morales, and the stunning "Cathedral in the Thrashing Rain" by Stephen Hartke. Concert Hall, Mills College, 5000 MacArthur Blvd., Oakland. 4PM \$12/\$6 510-430-2296 ☞

NEW MILLENNIUM STRINGS, Laurien Jones conductor, perform Vivaldi, Concerto for Diverse Instruments; Handel, Organ Concerto, Op. 4 No. 4; and other works. St. Mary's Cathedral, 1111 Gough St., San Francisco —continued next page

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.

cisco. 7:30PM \$20/\$10 510-528-4633, www.newmillenniumstrings.org &

SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE repeats program of March 5. Same time & venue. &

Monday, March 7

AMERICAN BACH SOLOISTS repeats program of March 4. Davis Community Church, 412 C St. at 4th, Davis. 8PM &

Wednesday, March 9

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room number 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 or www.sfems.org/mpro &

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 11

MUSICSOURCES presents "An Evening with Bach in Zimmermann's Coffee House." A recreation of Bach's favorite Friday night activity in Leipzig, featuring his *Peasant Cantata* and a two-harpsichord concerto (works originally written for Zimmermann's). Fundraising event for MusicSources. Venue TBA 7PM 510-528-1685

SFEMS PRESENTS NIGEL NORTH, LUTE, performing "Music for Elizabeth the Queen." Pavans, galliards, and ballad settings by Dowland, Byrd, and contemporaries. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$25/\$22 510-528-1725 or www.sfems.org &

SEVENTH AVENUE PERFORMANCES presents The Polyphony Project with San Francisco Re-

naissance Voices performing Tomás Luís de Victoria's Tenebrae Responsories. Seventh Avenue Performances, 1329 Seventh Avenue, San Francisco. 8PM \$15/\$5 415-664-2543, www.SAPerforms.org &

SOLI DEO GLORIA AND CAMERATA GLORIA, Allen Simon artistic director, performs "Across the Pond," a historical perspective on music from Reformation England and the Catholic legacy, featuring Catholic works of Byrd, Tallis, Philips, and Morley and Anglican works by Gibbons, Dowland, Byrd, and Weelkes; plus works of Britten and Vaughan Williams. St. Mark's Episcopal, 600 Colorado, Palo Alto. 7:30PM \$25/\$20 Grades K-8 FREE 415-982-7341, www.sdgloria.org &

Saturday, March 12

AMERICAN RECORDER ORCHESTRA OF THE WEST (AROW), Richard Geisler director, performs "Music of the British Isles," a program of Renaissance, baroque, and modern music. All Souls Church, 2220 Cedar Street, Berkeley. 7:30PM FREE (donations appreciated). 530-477-2293, richgeis@jps.net, www.schweter.com/arow.html &

BAROQUE ETCETERA presents "Italian Pleasures," including Pergolesi's *Stabat Mater*, and works by Uccellini, Scarlatti, et al. Zion Lutheran Church, 5201 Park Blvd., Oakland. 8PM \$10 suggested donation. 510-540-8222 baroquetc@yahoo.com &

A DUE CANTI (Adam and Rotem Gilbert, recorders; with Mahan Esfahani, harpsichord and organ), play 17th- and 18th-century virtuoso Italian repertoire. Memorial Church, Stanford University, Palo Alto. 8PM \$10/\$5 650-723-2787 or <http://music.stanford.edu> &

SAN FRANCISCO BACH CHOIR, David P. Babbitt Director presents J.S. Bach, Mass in B Minor, with soloists Sarah Pelletier, soprano; Elspeth Franks, alto; Daliel Hutchings, tenor; Tim Krol, bass; and the SFBC Baroque Orchestra. Calvary Presbyterian Church, Fillmore & Jackson Sts., San Francisco. 8PM

\$30-\$18 415-441-4942 or www.sfbach.org &

SFEMS presents "An Afternoon with J.S. Bach." Matthew Dirst performs Bach's Goldberg Variations on a new harpsichord built by John Phillips after an instrument by Johann Heinrich Grabner. 933 Grayson St., Berkeley. 3PM \$50 admission includes recital, light refreshments, and free admission to a SFEMS concert on our regular season. A fundraiser for SFEMS. Space limited. 510-528-1725 &

SFEMS REPEATS NIGEL NORTH program of March 11. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. 8PM &

SOLI DEO GLORIA AND CAMERATA GLORIA repeat program of March 11. St. Gregory of Nyssa, 500 De Haro at Mariposa, San Francisco 7:30PM &

VIOLA DA GAMBA SOCIETY/PACIFICA monthly consort playing with visiting coach Shira Kammen. Zion Lutheran, 5201 Park Blvd., Piedmont. 9:15AM-4PM. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471, mark_bach8@hotmail.com &

Sunday, March 13

AROW repeats program of March 12. Los Gatos United Methodist Church, 111 Church St., Los Gatos. 3PM &

BAROQUE ETCETERA repeats program of March 12. Episcopal Church of the Good Shepherd, 1823 Hearst St, at Ninth, Berkeley. 4PM

JUNIOR RECORDER SOCIETY meeting. St. Alban's Episcopal Church, 1501 Washington, Albany. 3-5PM 510-559-4670 tishfeb@mindspring.com

SAN FRANCISCO BACH CHOIR repeats program of March 12. 4PM (Free lecture at 3) &

SFEMS REPEATS NIGEL NORTH program of March 11. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM &

San Francisco Bach Choir



J. S. BACH *Mass in b minor*

David P. Babbitt, conductor

Sarah Pelletier, Elspeth Franks,
Daniel Hutchings, Tim Krol
and the SFBC Baroque Orchestra

Saturday, March 12, 8PM
Sunday, March 13, 4PM

Calvary Presbyterian Church,
Fillmore and Jackson, San Francisco
(Free lecture Sunday, 3PM)

JACOB HANDL *Opus Musicum III*
The Resurrection and Ascension Cycle
with the SFBC Period Consort & Sackbut Choir

May 14, 8PM/May 15, 4PM
Trinity Episcopal Church, SF

SAN FRANCISCO
BACH CHOIR



DAVID P. BABBITT, DIRECTOR

General \$30/\$22
Student \$18/\$15

www.sfbach.org
415-441-4942

SOLI DEO GLORIA AND CAMERATA GLORIA repeat program of March 11. Zion Lutheran Church, 5201 Park Blvd., Piedmont. 3:30PM ☞

Wednesday, March 16

SAN FRANCISCO CHAPTER OF THE AMERICAN RECORDER SOCIETY regular monthly meeting for recorder players, Letitia Berlin conductor. All levels welcome; music will be provided. Bring music stand. Newcomers welcome. St. John's United Church of Christ, 501 Laguna Honda Blvd. (at Woodside near hospital), San Francisco. 7:30-9:30PM RSPV and Info: 415-731-9709 or fkress@aol.com ☞

Thursday, March 17

PHILHARMONIA BAROQUE ORCHESTRA, Janet Glover conductor, presents "Mozart's Quartet." Mozart Violin Concerto No. 5 in A; Wanhall, Symphony in G; Dittersdorf, Sinfonia Concertante for Double Bass and Viola; and Haydn, Symphony No. 76 in Eb. With soloists Elizabeth Blumenstock, violin; George Thomson, viola; and Michelle Burr, bass. Herbst Theatre, Van Ness & McAllister, San Francisco. 7:30PM \$28-\$62 415-392-4400 or www.philharmonia.org ☞

Friday, March 18

MAGNIFICAT, Warren Stewart, director, presents "Passion and Resurrection," Heinrich Schütz's setting of the Gospel account of the Resurrection and Schütz's setting of the last words of Christ. With Martin Hummel as the Evangelist and the Sex-Chordæ Consort of Viols. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM Preconcert lecture 45 minutes before performance \$25/\$18/\$12 415-979-4500 or www.magnificatbaroque.org ☞

PHILHARMONIA BAROQUE repeats program of March 17. First United Methodist Church, Hamilton & Webster, Palo Alto. 7:30PM ☞

Saturday, March 19

DISTANT OAKS perform a concert of Irish music. California

Academy of Sciences Traditional Arts, 875 Howard Street, San Francisco. 1PM Free after general admission to the museum 415-321-8385, <http://www.calacademy.org/research/anthropology/tap/Folkart.htm> ☞

HEALING MUSES presents "Healing with Music," a workshop led by Eileen Hadidian (recorder & flute) and Maureen Brennan (Celtic harp). Skyline Community Church, 12540 Skyline Blvd., Oakland 9AM-4PM \$45/\$40 510-524-5661, ehmuse@comcast.net; 925-283-7134, brittascher@comcast.net ☞

MAGNIFICAT repeats program of March 18. St. Mark's Episcopal Church, Ellsworth & Bancroft, Berkeley. 8PM ☞

NEW MILLENNIUM STRINGS repeat program of March 6, plus Britten, *Simple Symphony*. Lake Park Methodist Church, 281 Santa Clara, Oakland. 3PM ☞

PHILHARMONIA BAROQUE repeats program of March 17. First Congregational Church, Dana & Durant, Berkeley. 8PM ☞

Sunday, March 20

MAGNIFICAT repeats program of March 18. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ☞

MUSIC SOURCES presents harpsichordist Tamara Loring performing works of Frescobaldi, Bach and Richter. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

ORGAN MUSIC AT ST. JOHN'S series presents Esther Criscuola de Laix performing "Music for the Coronation of Charles V." 16th- and 17th-c. works from France, Spain, and Germany, including François Couperin's *Messe pour les convents* (1690); tintos and diferencias by Antonio de Cabezón and Francisco Correa de Arauxo; and Arnolt Schlick's *Ascendo ad Patrem meum*, composed for the coronation of Spanish Emperor Charles V in 1520. St. John's Presbyterian Church, 2727 College, Berkeley. 4PM; reception with the artist follows. \$15/\$5 suggested donation. 510-845-6830, www.stjohns.presbychurch.net ☞

PHILHARMONIA BAROQUE repeats program of March 17. First Congregational Church, Dana and Durant, Berkeley. 7:30PM ☞

SAN JOSE CHAMBER MUSIC SOCIETY presents London's ensemble Red Priest (recorder, violin, cello, harpsichord), featuring Piers Adams, recorders, performing "Carnival of the Seasons," a program built around their arrangement of Vivaldi's *Four Seasons* concerti, with related seasonal music, including Purcell's *A Midsummer Night's Dream* Suite, Corelli's Christmas Concerto, Biber's Easter Sonata "The Crucifixion," plus works of Bach, Le Strange and Johnson. Le Petit Trianon concert hall, 72 N. Fifth St, San Jose. 7PM, preconcert talk at 6:15. \$20-\$30 408-286-5111, www.sjchambermusic.org ☞

Wednesday, March 23

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your

instrument(s) and music stand. Music Room number 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 or www.sfems.org/mpro ☞

Friday, March 25

MONTEREY BAY RECORDER SOCIETY monthly meeting. For all interested early music players and singers, including beginners. Scandinavian Club, 240 Plymouth St. at Button, Santa Cruz. 7-10PM 831-475-1533 or 831-462-0286 ☞

Saturday, March 26

LIVE AT MISSION BLUE presents "Scordatura." Ensemble Mirable (JungHae Kim, harpsichord, and Joanna Blendulf, cello) with Elizabeth Blumenstock, violin, perform virtuosic music from the 17th century. Mission Blue Cultural Center, 475 Mission Blue Dr, Brisbane. 8PM Preconcert talk at 7:30 \$10-\$17 Free Parking. 415-508-2110, www.KevinFryer.net ☞

—continued next page

AMERICAN
BACH
SOLOISTS

Jeffrey Thomas
Music Director

2004/05

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Jeffrey Thomas and the period-instrument American Bach Soloists Orchestra are joined by an ensemble of renowned singers for two of Bach's most joyous vocal works. Countertenor Patrick van Goethem - *a rising star in Europe's Early Music circles* - and young Taiwanese soprano Teresa Tam make their exciting US debuts!

Mary Ellen Callahan, Teresa Tam *sopranos*
Patrick van Goethem *countertenor*
Wesley Rogers *tenor*
James Weaver *bass*

Fri, APR 22, 8 pm
St. Stephen's Church, Belvedere
Sat, APR 23, 8 pm
St. Mark's Episcopal Church, Berkeley
Sun, APR 24, 7 pm
First Unitarian Universalist Church, SF

CALENDAR

of Early Music in the Bay Area

Friday, April 1

CALIFORNIA STATE UNIVERSITY SACRAMENTO OPERA THEATRE Claudio Monteverdi's *L'incoronazione di Poppea*, John Dornenburg conductor, Lynn Stradley stage director. All-student cast. Fully staged, in Italian, with English supertitles. University Theatre, Shasta Hall, CSUS Campus, Sacramento. 8PM \$15/\$10 916-278-4323, www.tickets.com &

EAST BAY CHAPTER, ARS, monthly meeting, Francis Blaker conductor. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:30-10PM 510-483-8675 or 415-472-6367 &

SOUTH BAY RECORDER SOCIETY monthly meeting, Roger Morris conductor. Willow Glen United Methodist Church (Woodhaven Hall), 1420 Newport Ave, San Jose, 7:30-10PM 408-266-3993 or jwoodrow@aol.com &

Saturday, April 2

SANTA CRUZ BAROQUE FESTIVAL presents "Italian Sonatas in the Age of Bach." Annette Bauer, recorder, joins Lux Musica (David Wilson, baroque violin; Amy Brodo, gamba and baroque cello; and Linda Burman-Hall, organ and harpsichord), in a program of solos and trios by Vivaldi and Bach. UC Santa Cruz Recital Hall, UCSC Campus, Santa Cruz. 8PM. Pre-concert talk at 7:30PM. \$23/\$18/\$15 (\$2 parking charge) 831-457-9693 or www.scbaroque.org &

TRINITY CHAMBER CONCERTS presents Duo Terra Antiqua (Zoë Vandermeer, soprano and baroque triple harp; Howard Kadis, lute and theorbo) performing "Ponti Musicali," featuring works of Dowland, Luzzaschi, Ferrabosco, Monteverdi, Caccini, Kapsberger and Frescobaldi. Trinity Chapel, 2320 Dana St, Berkeley. 8PM \$12/\$8 510-549-3864 <http://trinitychamberconcerts.com> &

Sunday, April 3

CALIFORNIA STATE UNIVERSITY SACRAMENTO OPERA THEATRE repeats program of April 1. 2:30PM &

DUO TERRA ANTIQUA repeats program of April 2. Chapel of the First Unitarian Church of San Francisco, Franklin & Geary, San Francisco. 2PM &

MUSICSOURCES presents the San Francisco Conservatory Collegium performing works of Handel, featuring chamber music and selections from his opera *Xerxes*, under the direction of Corey Jamason and Anthony Martin. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

Tuesday, April 5

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Judith Linsenberg conductor. Newcomers welcome. Bring recorders and stand. Music available. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45-10PM Overnighters welcome. 916-451-7614 &

Wednesday, April 6

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room number 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 or www.sfems.org/mpro &

Thursday, April 7

CALIFORNIA STATE UNIVERSITY SACRAMENTO OPERA THEATRE repeats program of April 1. 8PM &

Friday, April 8

NEW MILLENNIUM STRINGS repeat program of March 19, plus Mozart Divertimento I in D Major, K136 and Vivaldi, Concerto for Two Trumpets. Arlington Community Church, 52 Arlington Ave., Kensington. 8PM

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan conductor, presents "Cathedral of Toledo" featuring works of 18th-c. chapelmaster Jaime de Casellas, including his "Stabat Mater," *Missa Pange Lingua*, "Jornaleros de la Viña," and "¡Alarma, Alarma, Sentidos!" plus José de San Juan's "Salve a 8." With guest vocal ensemble, Chanticleer, Joseph Jennings Director. Herbst Theater, Van Ness & McAllister, San Francisco. 8PM Pre-concert lecture 45 minutes before each performance. \$28-\$62 415-392-4400 or www.philharmonia.org &

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English Lute

—from page 1

The lute's stature grew during the 1570s when the Queen's lutenist, Anthony de Countie, died, and she appointed three new lutenists to replace him. But the real Golden Age of Elizabethan lute music can be said to begin with the appointment of John Johnson as one of the "Musicians for the three lutes" in 1579. Johnson (1540–1594) was the first major English lutenist/composer to be native born. Little is known of his life before he came to the royal court, but over 50 of his solo pieces survive, as well as duets, consorts and works with other instruments. One of his best-known pieces was the "Delight Pavan," written in a style representative of the composer's earlier works. Although its texture is spare and the bass line static and supportive, rather than melodic in an independent sense, Johnson's great skill is revealed in his ornaments, divisions and melodic variations. "Delight" also demonstrates some of the hallmarks of Johnson's style, particularly variations in parallel 6^{ths} and 3^{rds}; there is usually at least one such passage, sometimes synopated, in his solo works.

John Dowland (1563–1626) is undoubtedly the best-known English Renaissance lute composer of the Golden Age and the standard by which other English lute composers are measured. The subject of numerous scholarly biographies and treatises, Dowland is still lauded for the versatility of his compositions and publications, the caliber of his works, and his musical fame. His compositions found their way into both British and Continental manuscripts more than those of almost any other composer of his generation. Dowland's prodigious output included com-

positions in the genre of the mixed consort, lute solos and duets, lute songs, and polyphonic ayres, as well as music for viol consort. His travels and ten years of living in Europe brought him into contact with the most influential lutenists on the Continent, and later in his life he was able to include some representative compositions of these well-known lutenists in his 1610 book, *Varietie of Lute-Lessons*, published jointly with his son, Robert Dowland. This work is considered the last and most important of the English printed books for the lute in its old tuning. It is a musical collection of the very highest order and includes several pieces featured on Nigel North's program, including works by Dowland, Maurice Landgrave of Hesse, and Gregorio Huwet.

Gregorio Huwet, or Gregorio Howet, was the personal lutenist of Henry Julius, Duke of Brunswick, whose court was in Wolfenbittel. Probably a native of the Netherlands, Huwet was appointed to the service of the Duke in 1591, remaining there for many years. Dowland visited Huwet during his decade on the Continent, and the two of them together visited Kassel in 1594, where the Landgrave of Hesse heard them both play. Afterwards, the Landgrave wrote in a letter that "as far as madrigals are concerned, ... [Huwet's] art is unsurpassed." It is thought that it was during this visit that Dowland acquired the copy of Huwet's *Fantasie*, which Nigel North will perform at his SFEMS concert.

Maurice Landgrave of Hesse was a well-known German prince with literary and musical ambitions; his reputation for musical ability extended well beyond the borders of his own country. He was also a generous patron to many musicians, including Heinrich Schütz, who was brought up as a chorister in the chapel at Kassel. It was

Maurice, by the way, who was so impressed with the young Schütz's talent that he sent him to Venice to study with Giovanni Gabrieli (the rest, as they say, is history). Dowland and the Landgrave must have gotten along very well, since the great lutenist's visits were lengthy, and the Landgrave showered him with gifts and offers of employment.

The twilight of Dowland's career also marked the end of Jacobean lute music, and there has never been an adequate explanation why other English lutenists active at the beginning of the 17th century wrote so little solo lute music after that time. Indeed, lute music was flourishing at the turn of the century, and English lutenists such as Francis Cutting, Daniel Bachelier, Anthony Holbourne, Thomas Robinson, Phillip Rosseter, Francis Pilkington, Robert Johnson, and John Danyel were enjoying unrivalled popularity and composing great quantities of solo lute music, vocal ayres, consort music for masques, and secular music.

John Danyel (1564–1626) was one of the finest composers of the English ayres after Dowland. He was unusually well educated as a musician, having been awarded the degree of Bachelor of Music by Christ Church, Oxford, in 1603. Regrettably, he published only one book, *Songs to the Lute, Viol and Voice* (1606). This work contained twenty ayres and one lute solo, "Mrs. Anne Grene, Her Leaves be Green." This beautiful piece is a set of 14 variations on the famous ballad, "the leaves be green." As a pun on his pupil's name (Anne Greene), Danyel uses a unique scordatura for this piece, using many open "A" and "G" strings.

The development of new, alternate tunings, imported from the Continent along with French corantos and voltes, as well as the popularity of the new masque tunes, had a pro-

found effect on English music, displacing older styles of composition. Even the last third of Dowland's *Varietie* was taken up with the new corantos and voltes, harbingers of the styles to come. Some of these are attributed to the new Continental composers Saman, Ballard, and Perrichon, others are anonymous. One must wonder who composed the anonymous works in this style, whether it was an English or French composer or composers, or whether it was perhaps the father or son Dowland themselves?

The decline of lute solo composition in England seems to have begun with the ascendancy of King James I to the throne, and it is conjectured that in accordance to the preferences of the King and his Queen, Anne, the lute was used more for musical accompaniment of songs and masques, with less royal interest in lute solo works. The sunset of the English lute also marked the beginning of the great era of the English viol. Queen Anne was herself an avid viol player, and she had her two sons, Henry and Charles, tutored on the instrument. There were no major English lute manuscripts published again in the 17th century until that of Thomas Mace's *Musik's Monument* in 1676, and at that point, the lute style Mace championed was considered hopelessly old-fashioned. The Golden Age of the English lute had ended and the baroque era had begun.

Nigel North performs "Music for Elizabeth the Queen" at 8:00 P.M. Friday, March 11, in First Lutheran Church, Palo Alto; 8:00 P.M. Saturday, March 12, in St. John's Presbyterian Church in Berkeley; and 4:00 P.M. Sunday, March 13, in St. Gregory Nyssen Episcopal Church in San Francisco. For tickets or information, phone 510-528-1725 or visit www.sfems.org.

Healing With Music

On Saturday, March 19, Healing Muses presents "Healing with Music," a workshop led by Eileen Hadidian (recorder & flute) and Maureen Brennan (Celtic harp).

This day-long workshop is open to a variety of instruments (low recorders, flute, harp, viol, guitar, dulcimer) and is a wonderful opportunity to learn new repertoire, meet players of other instruments, and establish ensembles for playing healing music. Using a combination of medieval, Renaissance, Celtic and traditional repertoires, the workshop will explore the ways in which various types of music may be used for healing. Participants will be able to use

the resource materials, music packet, and new connections to play music for healing in new ways and in new venues, enriching their lives and bringing comfort to others.

For centuries people have written about music's power to aid in healing the body and soul. More recently, studies have compiled impressive data showing the effects of music in various medical situations. In 2002 Eileen Hadidian created Healing Muses, a non-profit organization which brings soothing music to hospitals, clinics, convalescent homes and homebound individuals in the San Francisco Bay Area. Drawing on various world traditions, the musicians of Healing Muses create a peaceful sound environment, which im-

proves the quality of life for patients and their families by promoting relaxation and reducing stress during hospital stays and procedures. The program has been praised by doctors and hospital staff and patients at the facilities where it is offered.

The workshop will explore how music is used in a healing capacity, discussing basic concepts of music for relaxation and the musician's role, as well as offering both descriptions and demonstrations of the concepts of "entrainment" and "healing music." Playing sessions will further explore the characteristics of healing music, musical modes, and offer guidance for simple improvisation and accompaniment, as well as repertoire de-

velopment. A final session will focus on practical problems of hospital protocol and locating resources, including books, CDs and websites.

The workshop will be held at Skyline Community Church, 12540 Skyline Blvd., Oakland, from 9:00 A.M. to 4:00 P.M. A fee of \$45 (general), \$40 (members of local American Recorder Society chapters, Viola da Gamba Society, Bay Area Folk Harp Society and SFEMS) includes music packets, resource materials (bibliography, community contacts) and refreshments. Participants should bring instruments, a music stand, pencil and sack lunch. For more information and to receive a flyer, contact Eileen Hadidian, 510-524-5661 or ehmuse@comcast.net.