
SAN FRANCISCO BAY AREA
EARLY MUSIC NEWS



APRIL 2003

A Golden Age in Two Lands

Hopkinson Smith Performs Spanish and English Music of the Renaissance

by Michael Peterson

Former SFEMS Concert Coordinator Marilyn Boenau called him an artist of enormous emotional depth; she recalled listening to him play once, tears streaming down her cheek. Critics worldwide have praised his flawless technique, his scholarship, and the maturity of his musical vision in interpreting works from the dawn of the Renaissance lute through the sunset of that instrument's descendants expounded in the works of J.S. Bach and Sylvius Leopold Weiss. How, you may ask, can one performer coax an instrument so quiet, so delicate, to speak with such passion and profundity? An answer scarcely seems necessary if the performer is lutenist Hopkinson Smith. The weekend of April 11, SFEMS welcomes one of our favorite international stars for a concert program he calls "El Siglo de Oro."

While this term (literally, "the golden century") by historical convention is usually applied to late Renaissance and early baroque Spain, when gold from the Americas fed a lavish, at times decadent court life and supported the flowering of all arts on the Iberian Peninsula, it makes an entirely apt title for Smith's concert,



since that period coincides with what must be considered the "high noon" of the lute and its relatives across Europe. For his program, Smith has chosen to focus on two quite different, though contemporaneous traditions: the solo lute music of Elizabethan England, as exemplified in the works of John Dowland and John Johnson; and literature for the Spanish vihuela de mano, as expressed in compositions of Luys Milan and other masters of this lesser-known cousin of the lute.

That there were different lute traditions in various parts of Renaissance Europe is not well known today, even among early music audiences, so

Hopkinson Smith's choice of music for the Spanish half of his program is especially interesting. Of all of the strange instruments that existed during the Renaissance, one of the most mysterious is the Spanish vihuela de mano. Exactly when this instrument made its appearance in Iberia is uncertain, but there exists a great repertory for this instrument in a uniquely Spanish style.

The first literary references to the word vihuela date from the 13th and 14th centuries, when it was distinguished as the *vihuela de mano*, a vihuela to be played by the hand (i.e., plucked), as opposed to the *vihuela de arco*, to be played

with a bow (in Spanish the latter term came to mean the viola da gamba). One hypothesis on the vihuela's origins is that during the Reconquista (the Spanish Christian reconquest of the Iberian Peninsula from its Muslim Arab occupiers), instruments that were "Moorish" in design, such as the lute (derived from the North African *oud*), fell out of favor, and the vihuela was developed to take its place. While similar in appearance to, and contemporaneous with, the small Renaissance guitar, the vihuela was considered to be of higher

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News of the Society and Community

Newsletter Now On Line

Beginning with our March issue, the SFEMS newsletter, including our complete calendar of upcoming early music events, is available to you on line.

You'll still receive your printed copy in the mail, as usual. But we would appreciate your trying on-line availability, because we would like to know your reaction to this option.

The advantage to you is obvious: you receive the SFEMS newsletter 7 to 10 days sooner than the usual postal copy, and there is no possibility of its being lost in the mail.

The advantage to SFEMS is also obvious: if a significant portion of our members are willing to receive the newsletter on line rather than by mail, it will save the Society a con-

siderable amount of printing and postage expense.

To try the on line *Early Music News*, go to <http://www.sfems.org/news0303.htm> (you will need to copy and paste this address into the appropriate space on your internet browser).

You have two choices: a high-resolution PDF that prints well on your home computer but that may require a few minutes to download (my 56k modem downloaded the high-resolution version in about 4.5 minutes), or a lower-resolution PDF that downloads much faster and prints adequately. Most readers will find that the low-resolution version is satisfactory for their needs.

Regarding "PDF" (Portable Document Format by Adobe):

most internet browsers—and therefore most home computer users—are already equipped to receive, read, and print PDF files. If you have any trouble receiving our newsletter, we suggest that you visit the Adobe download site (<http://www.adobe.com/support/downloads/main.html>) and obtain the latest FREE Acrobat Reader, which will enable you to access PDF files.

We hope that within the next year we will have an on-line version newsletter that takes full advantage of the web's capabilities.

Meanwhile, we would appreciate knowing your reactions to this new format. Please send all comments and questions to the editor at jonathanharris@earthlink.net.



What's New at Music Discovery?

The SFEMS Music Discovery Workshop for youth 7–15 is taking shape with some exciting new additions. Held at The Crowden School for a second time, the workshop runs from July 28–August 1.

Katherine Heater, director, who has traditionally taught the

harpichord, will be donning her magician's cape to teach sleight-of-hand tricks to the participants. Indeed, this year for the first time Music Discovery Workshop at the Crowden School is offering a magic class. Do you know a budding Harry Potter or Hermione Granger?

Although our insurance specifically forbids broomstick riding, we will learn misdirection, illusion and legerdemain. In the Renaissance traveling entertainers impressed crowds with coin, card and ball tricks as well as with instruments and song. Since magic requires dexterity and a fine sense of stage presence, it fits perfectly with the study of music.

We are pleased to welcome to our faculty Ron McKean, organist at First Presbyterian Church of Oakland, who will be teaching the harpichordists this year. Ron is currently involved with exceptional young musicians through his directorship of the Junior Bach Festival. A gifted improviser, Ron gives workshops on improvisation at the keyboard, and we look forward to his sharing these skills with the

participants of Music Discovery. As announced in the February SFEMS newsletter, other teachers include Alison Altstatt, voice, and Hanneke van Proosdij, recorder. Together they form an outstanding faculty of gifted performers and instructors.

For the first time this year Music Discovery Workshop is accepting applications from out-of-town students. Serious recorder players, harpichordists, or magicians who would like to work on their consort and technical skills may apply to stay with host families for the week of the workshop. If you know such a recorder player, or would like to find out more about the Music Discovery Workshop or receive a brochure, please contact Katherine Heater at kheater@california.com or 408-279-1694.

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:

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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 Anatomy of Posture, Movement, and Breathing Bodywork For Musicians, Part I

by Drina Brooke

An adult recorder student plays long tones, which are bumpy and wavering. I ask her to adjust the angle of her upper and lower back: The bumps are immediately gone. Her tone acquires a new core.

My interest in posture began when I was in my teens. As a young, semi-professional performer of the recorder, I loved the feeling of strength, solidity and peace I experienced from posture and breathing work, for the instrument's sake. Discovering the mind-body connection while modeling for a Hellerwork course was an eye opening, indeed a life changing experience: Posture and alignment work affected my entire experience of music and of my self. What a way to improve not only playing technique, but musicality!

I began to talk with chiropractors and body-workers. I consulted extensively with practitioners of many fields, including Rolfing, Hellerwork, Body Mapping and finally, Chiropractic Neurology. I attended courses. I began to study the *Anatomy Coloring Book*, which I still do.

If, in the words of baroque flutist Janet See, "The body is the instrument, and the instrument is an extension of that," then posture opens us up to a greater experience of Music itself. I have seen the principle at work with much more than just wind players: Once, while coaching a mixed ensemble, I asked the harpsichordist to open his chest, just as one would for breathing technique,

thinking of it as the receptive soundboard for music. To hear how his phrasing immediately rolled out in heart-felt depth was remarkable—all this from a simple change in posture, and the idea of resonating tone within his body, before any further musical instruction! "All music has to breathe," harpsichordist Laurette Goldberg suggests. I could not agree more. Slow, deep breathing has profound impact on my experience of the phrase, coming to me in greatly enhanced depth and flow. Thinking of the body as the resonating chamber for tone brings the player into intimate contact with each individual piece, regardless of the instrument.

To understand posture, I recommend first studying anatomy, since anatomy itself sheds light on the necessity for good posture. The detailed anatomy of posture and movement makes each instrumental and vocal technique clearer to us and dissolves the artificial barriers between them, since we all use bodies with the same anatomy. The detailed anatomy of posture and movement makes each instrumental and vocal technique clearer to us and dissolves the artificial barriers between them, since we all use bodies with the same anatomy. The detailed anatomy of posture and movement makes each instrumental and vocal technique clearer to us and dissolves the artificial barriers between them, since we all use bodies with the same anatomy. The results to musical interpretation are exciting to think about! In studying the body, technique becomes one universal musical language applicable to all. Light shed on individual needs makes technique a personal science instead of an external, absolute one. Flexibility becomes key.

The power of anatomical awareness can be shown in the

following example:

A singer inhales noisily. Instructed to think of the trachea as being in front of the esophagus—which means that the air does not go as far back into the throat as s/he thinks—the inhale suddenly becomes silent and effortless. Such detailed anatomical instruction is central to the approach of Barbara Conable (www.bodymapping.org). Alexander Technique Instructor and author of "What Every Musician Needs to Know about the Body" and "The Structures and Movement of Breathing," Conable co-founded the method called Body Mapping. "The body map is one's self-representation in one's own brain. If representation is accurate, movement is good. If the representation is faulty, movement suffers in proportion to the inaccuracy.... Changes in the student's body map are brought about by use of verbal coaching and extensive use of visual aids, and by extensive demonstration: That is, the teacher is modeling the desired movement.... A Body Mapping teacher relies on changes in the student's body map to achieve improved movement."

In the one-day course I attended with Barbara Conable, we placed a model skull on top of the neck vertebræ, fitting together the atlanto-occipital joint. Assembling the skeleton in this way should be part of every musician's education: The need for freedom in the body's joints becomes clear and

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Bodywork

—from page 3

is reinforced in great detail. Centers of movement are pinpointed exactly, and what may seem like small changes can have surprisingly significant impacts on movement efficiency. Thinking of moving one's head from in between the ears, instead of the back of the neck, sounds like a finicky thing to mention. Yet if the reader tries lifting the head from that center between the ears, the results in freedom of finger movement, released breathing, and improved tone will become clear.

When we include the combined weight of the cerebrospinal fluid in which the brain floats, the brain itself, the teeth, and skull, an adult human head weighs between seven and nine pounds. That is a lot of weight to be bearing down on the nerves connecting to the arms and diaphragm, which are located at the back of the neck, branching out between the vertebrae. Understanding these simple facts helps us recognize that the function of weight-bearing is a critical matter in playing or singing technique, from a neurological standpoint

alone. Just as a crimped garden hose can obstruct water flow, so the weight of our heads and our bodies bearing down on nerves and organ systems can impede the efficient flow of nerve impulses. The results of such constriction can include tendonitis, decreased facility, blocked breathing, and less than efficient technique.

Suppose, for instance, a player has a persistently achy pinky finger after playing. One might assume the problem is caused by the stretch necessary for the pinky to reach the fingerhole, fret, or key. Further anatomical information, however, may suggest an entirely new solution to the problem. The ulnar nerve, which connects to the pinky finger, is not heavily padded by muscles at the elbow. If the obvious crimping of the nerve at the elbow cannot be helped, since the arm has to bend to hold that instrument, what one can do is to relieve the weight of the head on the neck vertebra, where the nerve has its root. If the shoulders are rotated forward, the same nerve is bound to be pinched, too: Tucking underneath the collarbone, as the five inter-woven nerves affecting the arms do, the hunched shoulders

are bound to cause some cramping of those nerves. So the player pulls the shoulders slightly back and. . . aha! the pain gradually eases up. Knowing anatomy, tendonitis and technique become much more than a matter of localized tension: Instead, problems are solved by correct balancing of the weight off the exact vertebrae corresponding to the nerve's root. Musicians should know which vertebra houses which nerve, and what pathways that nerve travels. Musculature and diaphragm location should be known in the same detail. Knowing these facts, we have improved technical control, becoming better performers and instructors. For further information, see Gray's *Anatomy* at www.bartleby.com, or Frank Netter's excellent *Atlas of Human Anatomy*.

The interrelationship of the upper and lower body is important information for all musicians. A change in lower back alignment affects neck and head alignment, which puts or relieves pressure on the nerves connecting to the diaphragm and arms. Further, weight bearing on the diaphragm is affected, as is positioning of the arms. For more discussion, see "Bodywise" by Joseph Heller (www.Hellerwork.com).

Drina Brooke is a professional performer and instructor of the recorder. She studied with Helga Tutschek, member of Concentus Musicus of Vienna, thereafter participating in masterclasses of Marion Verbruggen, Bruce Haynes and Eva Legène. She studied at Indiana University by invitation of Eva Legène and performs with the Bay Area's best specialists in Early Music.



OLD BACH still has a few surprises in store!

One of the greatest things about having an interest in old music is the thrill of discovery—whether it's a new piece or an insight into the provenance of an old favorite. No matter how long we dig, how hard we practice, how intently we listen, there are always discoveries. At The Musical Offering, we understand and share that passion for music. That's why we set out to create The Musical Offering as a community center and a resource for music lovers in Berkeley. Come share a cup of coffee, some good conversation, and perhaps a meal at this unique Berkeley institution.

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I was a flute student of Barthold Kuijken at the Royal Conservatory in the Hague as a recipient of the Hertz Fellowship from U.C. Berkeley, and have performed and recorded extensively with groups such as Les Arts Florissants, La Chapelle Royale and La Petite Bande. I have taught for many years privately and in summer workshops in Europe, and would be pleased to put my experience to work for you or your group.

Robert Claire (510) 420-0578 rclaire@sinewave.com

CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday April 1

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. 6:30–10 PM 916-451-7614 ☞

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 ☞

STANFORD MUSIC DEPARTMENT presents Jennifer Lane, mezzo-soprano, with Capriccio Stravagante and Skip Sempé,

performing 17th-c. French, Italian, and English works for voice and baroque orchestra. Memorial Church, Stanford University, Palo Alto. 8PM \$10/\$5 650-723-2720 or <http://music.stanford.edu> ☞

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 Ludwig van Beethoven, *Christ on the Mount of Olives*. With Suzanne Ramo, 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. ☞

MAGNICAT, 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.magnicatsf.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 barecorder.series@mindspring.com ☞

MAGNICAT 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 ☞

CHATANOOGA CHAMBER MUSIC presents Katie Kyme, violin; —continued next page

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

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

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 S 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 ☞

MUSICSOURCES 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*. 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, performing works of Haydn, Mozart, and Clementi. 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. ☞

SAN FRANCISCO CONSERVATORY OF MUSIC presents Claudio Monteverdi's *The Coronation of Poppea*, performed by the Conservatory Opera Theatre. Hellman Hall, San Francisco Conservatory, 1201 Ortega (at 19th Avenue), San Francisco, 8PM \$20/\$15 415-759-3475, www.sfcm.edu ☞

Friday, April 11
LUTE SOCIETY OF AMERICA Northern California Chapter presents a Renaissance lute seminar with Edward Martin. St. James Episcopal Church, 37051 Cabrillo Terrace, Fremont. 510-792-9146 for information. Seminar continues through April 13

LUTE SOCIETY OF AMERICA Northern California Chapter presents a concert of 16th-century French and Spanish music for lute and vihuela, performed by Edward Martin, Renaissance lute and vihuela, assisted by Daniel Winheld, vihuela. Lute works of Attaignant, Morlaye, de Rippe, and Le Roy, and vihuela works of Milan, Narváez, Valderrabano, and Mudarra. MusicSources, 1000 The Alameda, Berkeley. 8PM \$15 510-792-9146

SAN FRANCISCO CONSERVATORY OF MUSIC Conservatory Opera Theatre repeats program of April 10 8PM ☞

SFEMS PRESENTS HOPKINSON SMITH, LUTE AND VIHUELA, performing "El Siglo de Oro," a recital of 16th-century works by Dowland, Fuenllana, Johnson, Milan, Mudarra, and Narváez. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$22/\$19 510-528-1725 or www.sfems.org ☞

Saturday, April 12
SAN FRANCISCO CONSERVATORY OF MUSIC Conservatory Opera Theatre repeats program of April 10 8PM ☞

SFEMS REPEATS HOPKINSON SMITH program of April 11. St. John's Presbyterian Church, 2727 College Ave., Berkeley. 8PM ☞



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

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First Congregational Church, Berkeley

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Sunday, April 13

CAL PERFORMANCES presents Hesperion XXI, Jordi Savall, director and viola da gamba, performing a program of folias and pasacalles by Ortiz, Marín, Sanz, de Ribayaz, and Hidalgo. First Congregational Church, Dana & Durant, Berkeley. 7PM \$42 510-642-9988 ♫

LUTE SOCIETY OF AMERICA repeats program of April 11. St. James Episcopal Church, 37051 Cabrillo Terrace, Fremont. 7:30PM

SFEMS REPEATS HOPKINSON SMITH program of April 11. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ♫

SAN FRANCISCO CONSERVATORY OF MUSIC Conservatory Opera Theatre repeats program of April 10 2PM ♫

SAN JOSE CHAMBER MUSIC SOCIETY presents "A Baroque Fantasy." Red Priest (Piers Adams, recorders; Julia Bishop, violin; Angela East, cello; and Howard Beach, harpsichord) perform works of Vivaldi, Bach, Cima, Purcell, Castello, Leclair, Van Eyck, Biber, and Corelli. Le Petit Trianon Theatre, 72 N. 5th St., San Jose. 7PM. Pre-concert chat at 6:15PM \$17-\$30 408-286-5111 or www.sjchambermusic.org

VOCI DEL TESORO repeats program of April 12. Church of Santa Maria, 40 Santa Maria Way, Orinda. 4PM ♫

Wednesday, April 16

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., in San Francisco. 7:30-9:30PM \$10 per meeting. 415-731-9660 or fkress@aol.com

Friday, April 18

SANTA CRUZ BAROQUE FESTIVAL presents "A Bach Celebration." Monica Huggett, baroque violin; Linda Burman-Hall, harpsichord; and Amy Brodo, viol, perform works for solo and accompanied violin. Music Recital Hall, UC Santa Cruz campus. 8PM. Pre-concert talk at 7:30PM. 831-457-9693 or www.scbaroque.org ♫

Saturday, April 19

SACRAMENTO RECORDER SOCIETY presents "No Fear: Improvisation, the Performer's Contribution," a workshop with John Tyson. Prince of Peace Church, 7501 Franklin Blvd., Sacramento. 9AM-4PM. \$35, with \$5 discount for those who also sign up for Valerie Horst's March 16 workshop. 916-451-7614 or billieham@macnex.us.org

Thursday, April 24

STANFORD MUSIC DEPARTMENT presents Robert Huw Morgan, University Organist, performing the annual all-Bach recital. Memorial Church, Stanford University, Palo Alto. 8PM \$10/\$5 650-723-2720 or <http://music.stanford.edu> ♫

Friday, April 25

AMERICAN BACH SOLOISTS, Jeffrey Thomas director, performs J.S. Bach's Mass in B Minor, with soloists Mary Ellen Callahan, soprano; Rosemarie van de Hooff, mezzo-soprano; Jennifer Lane, alto; David Vanderwal, tenor, and Aaron Engbreth, bass. St. Stephen's Church, 3 Bay View Ave., Belvedere. 8PM \$20-\$50 415-621-7900, www.americanbach.org ♫

bach.org ♫

MONTEREY BAY RECORDER SOCIETY members' night. Scandinavian Club, 240 Plymouth St. at Button, Santa Cruz. 7PM 831-475-1533 or 831-423-8309 ♫

TRINITY CHAMBER CONCERTS presents UC Berkeley Collegium Musicum, Kate Van Orden and Anthony Martin, directors, performing "Divertissements," music by Jean-Baptiste Lully and his enemies. Trinity Chapel, 2320 Dana, Berkeley. 8PM \$12/\$8 suggested donation 510-549-3864 ♫

Saturday April 26

AMERICAN BACH SOLOISTS repeats program of April 25. First Congregational Church, Dana and Durant, Berkeley. 8PM ♫

SOUTH BAY RECORDER SOCIETY presents "Musical Conversations," a workshop with John Tyson on playing Renaissance and contemporary chamber music more freely and expressively on the recorder. Los Gatos United Methodist Church, 19 High School Court,

CALENDAR

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Los Gatos, CA 9AM-4PM 408-257-6506 or email anneng@aol.com ♫

Sunday, April 27

AMERICAN BACH SOLOISTS repeats program of April 25. Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. 4PM ♫

Wednesday, April 30

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds
—continued next page



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Friday, May 2

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

SOUTH BAY RECORDER SOCIETY monthly meeting, Mary Ann Franson, 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, May 3

CAL PERFORMANCES presents Il Giardino Armonico. First Congregational Church, Dana & Durant, Berkeley. 7PM \$42 510-642-9988 &

REDWOOD ARTS COUNCIL presents Tanya Tomkins, cello, and Eric Zivian, piano, performing a program of Beethoven sonatas. Occidental Community Church, Occidental. 8:15PM \$18/\$10 707-874-1124 or www.redwoodarts.org

Tuesday, May 6

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Judith Linsenber, conductor. Newcomers and beginners welcome. Bring instruments and stand. Music available to purchase. Friends Meeting House, 890

57th St., between H and J, Sacramento. 6:30–10 PM 916-451-7614 &

Wednesday, May 7

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, May 9

SFEMS PRESENTS THE GALATEA TRIO (Elizabeth Blumentstock, violin; Elisabeth Le Guin, cello; and Tom Beghin, fortepiano) performing "Light and Dark," a program of works by Haydn and Boccherini. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$22/\$19 510-528-1725 or www.sfems.org &

Friday–Sunday, May 9–11

EAST BAY CHAPTER, ARS presents annual Marin Headlands Workshop for Recorders and Viols, featuring 11 conductors: David Barnett, Letitia Berlin, Frances Blaker, Louise Carslake, Robert Dawson, Frances Feldon, Eileen Hadidian, Shira Kammen, Judy Linsenber, Peter Maund, Frederic Palmer, and Joanna Bramel-Young. Marin Headlands Institute, Golden Gate Nat'l Recreation Area. Workshop runs Friday evening through Sunday morning. Entire Weekend (\$185) or partial attendance (\$75–\$155) possible. Discount for registration before April 10 www.sfems.org/ebrs

Saturday, May 10

SFEMS REPEATS GALATEA TRIO program of May 9. St. John's Presbyterian Church, 2727 College Ave., Berkeley. 8PM &

SAN FRANCISCO BACH CHOIR, David P. Babbitt, director, performs "Italian Canticles, Concerti, and Canzoni—the

Gabrielis," with featured soloist Doron Sherwin, cornett, and the SFBC Period Consort. Calvary Presbyterian Church, Fillmore & Jackson Sts., San Francisco. 8PM \$30/\$18 415-441-4942 S

SANTA CRUZ BAROQUE FESTIVAL presents "The Romantic Bach." Anthony Newman performs a solo recital of J.S. Bach's works on a treasured 1840s pipe organ. Holy Cross Church, Santa Cruz. 8PM. Pre-concert talk at 7:30PM; Meet the artist reception follows. 831-457-9693 or www.scrbaroque.org &

Sunday, May 11

SFEMS REPEATS GALATEA TRIO program of May 9. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM &

SAN FRANCISCO BACH CHOIR repeats program of May. 4PM &

Wednesday, May 14

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 &

Saturday, May 17

HAUSMUSIK presents Danza (Susan Rode Morris, soprano; Frances Feldon, winds, tenor viol; Shira Kammen, violin, voice, harp; Herb Myers, violin, winds; and Roy Weldon, bass viol) performing "Carnival of Florence," music of the Florentine nobility from the time of Lorenzo the Magnificent. Sanctuary, St. Alban's Episcopal, 1501 Washington, Albany. 8PM \$18/\$15 510-527-9029 or franfel@aol.com & Refreshments in church parish hall, NOT accessible

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

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Hopkinson Smith

—from page 1

rank—an instrument indeed for the highest court musicians. Its tuning moreover was closer to that of the 6- and 7-course lute than to the guitar. Both lute and vihuela had doubled courses of gut strings, multiple adjustable frets—also of gut and tied on the neck of the instrument. Iconography and references in manuscripts suggest that vihuelas, like Renaissance lutes, came in a variety of sizes for different purposes, and there exist duets for vihuelas pitched a whole tone apart, others set a third apart, yet others a fourth and a fifth apart. Both lute and vihuela were played in Spain and Italy, and their tablature is interchangeable. Shortly after the end of the 16th century, all references to vihuelas and their music ceased.

Vihuela music included everything from intabulations of sacred and secular polyphony to more abstract and purely instrumental fantasias, to popular songs and dances—all musical forms shared with Continental lute repertory. Smith's concert will focus on certain idioms that are unique to or especially characteristic of Spanish vihuela music. *Duos* are contrapuntal compositions in two linear voices, sometimes based on more complex existing works by other composers, and intabulated for vihuela. *Tientos* are abstract works closely related to the prelude form; usually they are paired with fantasias. *Sonetos* were popular musical compositions used by vihuelists to create musical settings for poetry, or "sonnets." *Villancicos* and ro-

mances were the most common and popular 16th-century Spanish song forms, usually love songs of several stanzas linked by a refrain. All major composers for the vihuela composed *diferencias* for these songs, which must figure



among the earliest examples of variations on a popular musical theme. Such embellishment no doubt was demanded when a vihuelist had to maintain musical interest during the numerous stanzas of a romance or villancico.

Luys Milan's *El Maestro* is significant not only as the first collection published for the vihuela, but for the particularly idiomatic character of its music. Milan was not a professional musician, but a nobleman attached for many years to the court of the Duke of Calabria and Germana the Foix. Milan probably was born about the beginning of the century and spent his whole life in Valencia, where he pursued wide-ranging cultural interests and published many other books beside his music. *El Maestro* includes fantasias, tientos and pavanas for the solo

vihuela as well as villancicos, sonetos and romances for voice and vihuela. Of its 72 compositions 40 are fantasias. Milan's fantasias combine polyphonic writing with a feeling of improvisation, and combinations of *consonancias* (chords) with

the jewels of 16th-century instrumental music.

Miguel de Fuenllana, the blind vihuelist, published his *Orphenica Lyra* in 1554. The largest single collection of vihuela music, it includes intabulations of motets, mass movements, secular songs, fantasias, tientos and contrapuntal exercises. Fuenllana's compositions are considered to be the culmination of the stylistic development of the vihuela. They are especially noteworthy for their skill in polyphonic writing and imitation. The duos demonstrate his ability to use the two-voice form to create elaborate and highly original works, capable of testing the skills of any musician. His two villancicos on the SFEMS program are both based on popular romantic songs.

redoubles (fast passages for the right hand), which impose seemingly incompatible demands for choice of tempo. Anticipating this problem, Milan assures his readers that "to give this music its natural beauty, one should not respect the measure too much!"

Luys de Narváez was among the most renowned of the vihuelists. His six-volume *Delphin de Música* was published in 1538, two years after Milan's collection. Narváez was the first great master of the art of variation, and several of his compositions found their way into other collections throughout Europe. Little is known about his life, other than his association with the Royal Chapel of King Phillip II. His "Diferencias sobre *Guardame las vacas*," a set of variations on the popular "Romanesca" ground bass, is considered one

Alonso Mudarra's *Tres Libros de Música en cifras para Vihuela* shows the composer to be equally gifted in creating purely instrumental and accompanied vocal works. Mudarra in fact is considered the greatest vihuelist songwriter of the Spanish Renaissance. His three volumes are arranged in sections for less advanced players and for virtuosos, as well as a selection of songs. One of his most famous and distinctive instrumental pieces is the "Fantasía que contrahaze la harpa en la manera de Ludovico," in which Mudarra imitates the style of Ludovico el del Arpa, a legendary harpist and musician of King Ferdinand, especially admired for his chromatic playing on a diatonic harp. Mudarra cautions that "there are several wrong notes from here practically up to the end, but when played

—continued next page

Hopkinson Smith

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right, the piece does not sound bad at all!”

The period from 1540–1620 was the Golden Age of the Renaissance lute in England. Although the lute was played and valued in England both before and after this time, it is remarkable that almost all of the known manuscripts of English lute music come from this single 80-year period. These compositions range in style from the polyphony of the late Renaissance through the early language of the baroque, with musical influences from Italy and elsewhere on the European Continent.

Many of the most popular English lute composers flourished during this period, and it is their music which is most familiar to us today. Two of the most famous, representing succeeding generations of lute composers during the reign of Queen Elizabeth I, are John Johnson and John Dowland. Johnson (c.1540–1594) represents the early formative period of English lute composition and was in fact England’s first major lutenist-composer. Little concrete information is known about his life, except for his appointment to Queen Elizabeth’s court in 1579. Fortunately, a substantial amount of Johnson’s music has survived in manuscript sources, including solo compositions, duets, and works for bandora. These compositions surely were known during and after his lifetime and undoubtedly influ-

enced his successors. Johnson’s skill at developing attractive tunes and cleverness at writing variations is perhaps best exhibited in the tune “Carmen’s Whistle.”

John Dowland (1562–1626) is undisputedly and deservedly the best-known English lute composer of all time. His works were widely circulated not only in Britain but across the Continent, finding their way into many European sources well beyond his lifetime. The quality Dowland’s music—both its variety, including lute solos and duets, lute and consort songs and instrumental consort works with viols, and its complexity—far surpasses that of his contemporaries. Much of Dowland’s solo music, represented on the upcoming program, is based on dance forms.

Dowland frequently named his pieces after patrons or financial supporters, or sometimes, more whimsically, named them after friends or acquaintances. However, the “Pavin by Mauritius, Landgrave of Hessen” is really by the landgrave himself. Dowland and his son published it in the *Varietie*.

Hopkinson Smith will perform “El Siglo de Oro” at First Lutheran Church in Palo Alto, April 11 at 8:00 P.M., at St. John’s Presbyterian Church in Berkeley, April 12 at 8:00 P.M., and at St. Gregory Nyssen Episcopal Church in San Francisco, April 13 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.

Call for Proposals and Tapes 2004–2005 Concert Season

The San Francisco Early Music Society issues a call for performance proposals from Bay Area ensembles for its 2004–2005 concert season. In keeping with the mission statement of the Society, the Concert Committee would like to reaffirm its dedication to providing ample performance opportunities for Bay Area musicians. Local groups are asked to submit a high-quality, unedited concert or rehearsal recording of the personnel and repertory proposed, a description of the group and its history, and one or more possible programs.

The concert committee welcomes programs of music from the medieval, Renaissance, baroque and Classical periods.

In recognition of the artistic benefits of collaboration, the Committee encourages local ensembles to collaborate among themselves on larger programs and to expand their ensembles to include guest artists from both within and without the Bay Area.

In order to encourage the broadest range of submissions, the Committee also invites programs that: (1) consider music in the context of its interaction with other arts such as theater, storytelling, dance, gesture, puppet theater, and poetry reading, (2) include historical musics from all parts of the globe in the context of programs comparing Western and non-Western traditions, or (3) take advantage of living ethnic traditions that musicians find influential in the conception and performance of European early music, including inviting musicians specializing in non-Western repertory or tech-

niques to perform on their program.

We welcome programs that include new music for early instruments when the new works illuminate the aesthetic concept structuring the program.

We also issue a special invitation for proposals appropriate for the December 2004 holiday-season concert. All proposals should be sent to the Concert Committee, SFEMS, P.O. Box 10151, Berkeley, CA 94709, by September 30, 2003, at the latest.

The focus of this stage of the concert selection process is Bay Area groups. Compensation for local groups consists of a per-person fee and appropriate compensation for the expenses of out-of-town artists.

Out-of-town ensembles, which normally comprise no more than one-half of the series, will be considered at a later stage of the selection process and should submit their proposals as soon as possible to the SFEMS Concert Committee.

Ensembles must verify that all personnel included in their proposals have agreed to be so represented, and each ensemble must designate one member as contact person responsible for all arrangements with SFEMS.

The Concert Committee will meet during October 2003, and applicants will be notified of the results by November 30. Questions regarding application procedures and deadlines should be directed to the Concert Committee at 510-528-1725 or at sfems@sfems.org. A detailed summary of SFEMS guidelines and procedures for concert selection follows.

General Guidelines

A. SFEMS emphasizes Bay Area artists and ensembles in its annual concert series. Several non-local presentations are normally included in the series in the interest of diversity and audience appeal, and Bay Area artists may include local and non-local guest artists in their proposals.

B. SFEMS seeks to present a broad diversity of material in its concert series and to balance the many elements of early music, including, but not limited to, era and instrumentation.

C. The primary criterion for selection to appear on a SFEMS concert series is artistic merit, within the context of historically-informed performance.

D. Subject to the primary criterion of quality, an effort is made to distribute performance opportunities and to avoid excessive frequency of appearance.

E. Proposals must be accompanied by an audition recording that substantially represents the personnel who are proposed to appear on the series. Recorded material may be submitted in the following formats: analog tape, CD, video tape, DVD. For queries concerning submissions in other formats, please contact the Concert Committee (see above).

Candidates are requested to select two excerpts of no more than three minutes each and place them at the beginning of the recording they submit. These excerpts should be selections that best

represent the proposal. They will be the material screened first by the audition panel. In the case of new collaborations, separate recordings of the chief collaborators (ensembles or individuals) should be submitted.

An anonymous abstract of 250 words may be submitted in support of projects, such as collaborations, that require explanation of the nature of the collaboration, or programs with themes that would not be immediately apparent from the repertory proposed.

F. Selection is impartial. Submissions are evaluated in a blind audition without identification of the performers.

G. Audition panelists serve anonymously and are encouraged to maintain the confidentiality of their participation. No panelist may serve more than two years consecutively.

H. Audition panelists are experts in the field. They are chosen from a list of individuals nominated for their awareness of the field, diversity of expertise, impartiality, and absence of potential conflicts of interest.

I. Curatorship of SFEMS concert presentations is the responsibility of the entire Board of Directors.

J. The SFEMS Board Concert Committee may delegate tasks to non-Committee members, SFEMS staff, or other individuals, except where specifically excluded in the following procedures.

K. All questions regarding concert selection decisions are referred to the chair of the Concert Committee, who may, at her/his discretion, provide the inquirer with decision rationale.

L. The following procedures apply to all major concert series presented by SFEMS, including the annual concert series and the Berkeley Festival series.

Procedures

1. The concert selection process begins with the SFEMS Concert Committee's publication of a request for local proposals in the *Early Music News* and other appropriate media.

2. The Concert Committee presents for approval by the SFEMS Board of Directors a proposed list of at least twenty nominees for the Audition Panel.

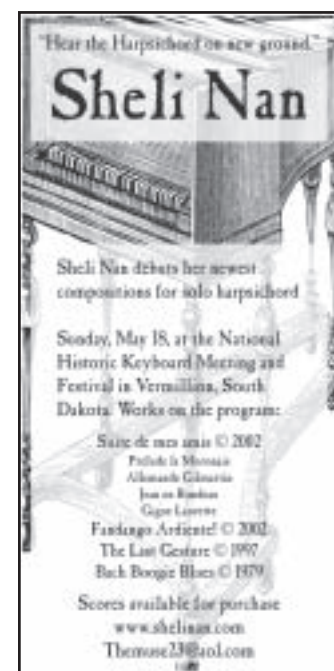
3. The Concert Committee chair selects five individuals from the approved list of Audition Panel nominees, confirms their availability, and arranges for them to meet under her/his chairmanship to review the materials submitted. The Audition Panel then ranks the tapes from highest to lowest and also evaluates them on a qualitative scale (excellent, good, etc.). The chair does not have a vote in the ranking. This entire step is strictly confidential and may not be delegated.

4. The Concert Committee convenes in executive session, reviews the Audition Panel assessments as well as availability of non-local presenta-

tions, and assembles the proposed concert series. In the selection of local groups the assessments of the Audition Panel will dominate, but the Concert Committee is empowered to override the assessments in order to ensure, among other things, diversity of era and repertory; variety of artists, performance style, and instrumentation; audience appeal; and financial viability. The minutes of the executive session are strictly confidential. This step may not be delegated.

5. The Concert Committee presents the proposed series to the Board of Directors for approval.

6. If necessary, the Concert Committee meets again in executive session to make changes in the series if for scheduling or other reasons the series as originally planned is not practical. Any such changes are subject to Board review.



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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.

Benefits of membership in SFEMS include discounts at concerts and workshops as well as at local stores and services; a monthly newsletter with the only comprehensive calendar of early music events in Northern California; a 100-page Directory of local performers, teachers, instrument makers, publishers, stores, concert series, workshops, and other early music resources; and the knowledge that as a member of SFEMS, you are also supporting 33 other affiliate early music organizations in the Bay Area.

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