



MAY 2003

The SFEMS 2002–2003 concert season concludes the weekend of May 9 with “Light and Dark,” a Classical program performed by the Galatea Trio (Elizabeth Blumenstock, violin; Elisabeth Le Guin, violoncello; and Tom Beghin, fortepiano).

The light and dark of the program’s title refer to the contrasting musical personalities of two great Classical figures, Joseph Haydn and Luigi Boccherini, the former known for the charm and wit evinced in his works, the latter for his music’s sensuality and melancholy—no doubt acquired partly through the composer’s long residency in Spain.

Bay Area early music audiences need no introduction to the musical personalities Galatea members Elizabeth Blumenstock and Elisabeth Le Guin. They have been pillars of this community for the past twenty years, including long stints as the principals of their sections in Philharmonia Baroque Orchestra and solo performances and recordings too varied and numerous to list. More important for the upcoming concert, they have a long and productive history of collaboration in chamber ensembles, going back at least to the admirable Concerto Amabile during the mid-1980s. So connected have their musical spirits and projects been over the years that some folks hereabouts refer to them collectively as “Elizaboth.”

## Light and Dark

### Galatea Closes 2003 Season



Galatea is, needless to say, happy evidence that their collaboration continues in new forms, even following Le Guin’s relocation to Los Angeles, where she is on the faculty at UCLA. Her move south also brought her into contact with talented fortepianist Beghin, also resident at UCLA, who, along with his instrument, provides the anchor for these concerts.

Over the past generation, the ideology of historical performance has tempered somewhat its preoccupation (some would say obsession) with specific original instruments as the test of authenticity, in favor of broader concerns with less tangible qualities of the music itself. Sometimes, though, the choice of instrument has a profound, even determining effect on the ability to perform a particular piece of music effectively. And so it is with this month’s concert, the exact contents of which were left

undetermined until the Trio could negotiate which piano they would be able to use.

What they will be using is an original 1816 Broadwood (John Broadwood and Sons), from the collection of Robert Portillo, Los Angeles. This is almost identical to the instrument encountered by Haydn during his journeys to London and one that inspired him to novel effects and ideas.

It has inspired Beghin et al. to perform the complete set of Haydn’s “London Trios” (Hob. XV:27–29). Written during the composer’s second stay in London in 1794/95 for the celebrated pianist Mrs. Therese Bartolozzi (née Jansen), this set has been praised as the most brilliant, fantastic, and outwardly dramatic among all of Haydn’s keyboard trios.

The Boccherini portion of the program will include a sonata in g minor for keyboard and

violin, Op 5 #5, and a sonata in Eb Major for cello and basso. No doubt Elisabeth Le Guin, one of the sharpest and most original commentators on this or any music, will have fascinating insights to share with the audience.

Don’t miss this unique opportunity to hear these remarkable pieces on the types of instruments they were conceived on, in one concert setting, and performed by three of today’s most original and respected musicians.

*The Galatea Trio will perform “Light and Dark” at First Lutheran Church in Palo Alto, May 9 at 8:00 P.M., at St. John’s Presbyterian Church in Berkeley, May 10 at 8:00 P.M., and at St. Gregory Nyssen Episcopal Church in San Francisco, May 11 at 4:00 P.M. Tickets are available on the web at [www.sfems.org](http://www.sfems.org) or by calling the SFEMS box office at 510-528-1725.*

#### Inside!

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## News of the Society and Community

### Letters

This is one of a number of messages I have sent to schools, recorder professionals, and arts organizations.

As some of you are aware, a few years ago we produced a poster/family guide to spotlight three historical recorders (Renaissance tenor, Gahn ivory alto, and Boekhout soprano) in the collection of The Metropolitan Museum of Art. This summer our education offices will be moving due to construction, and I must deal with the remaining three cartons of posters.

Some of you have requested these in the past, and if you would like to request additional ones for your programs, now is the time to do it! This poster will not be reprinted; however, we are working on an interactive web feature on the recorder that should be up before the end of the year. If you would like some of these posters (or would like to see one first), please send me the amount you need, your name and mailing address. Overseas is no problem. If you know someone who might be interested in posters, have them contact me as well.

Thank you! I hate to throw these out!

Rebecca Arkenberg  
Associate Educator  
Metropolitan Museum of Art  
212-650-2292  
[www.metmuseum.org](http://www.metmuseum.org)

Dear SFEMS,

I am a SFEMS member of several years and have been thinking about what to say in this message all weekend. I'm devoted to early music in our community and am so proud of the accomplishments of your organization.

My husband and I attended the La Luna concert in Palo Alto on Friday night. We had seen La Luna perform before—in fact their last Boston Early Music Festival performance was one of the best we've seen.

But we did not enjoy their program Friday night. The individual musical selections weren't very interesting and the program didn't seem to hang together as a whole.

Additionally, in the middle of the concert, Emily Walhout made an impassioned anti-war statement about how angry and frustrated the group was about Iraq—perhaps an explanation of why their hearts weren't in their performance?

We were really looking forward to the concert and musical break from the incessant bombardment of pro-war vs. anti-war positioning in the world. It was disappointing for us to attend a musical performance and receive a political statement from the musicians.

You probably don't have any control over what performers say at SFEMS-sponsored events, but their political statements (as well as their performances) will affect support of your fine organization.

I hope fervently that future SFEMS concerts will not include pro- or anti-war statements, just fine music.

Name withheld  
*[For another view of the relations between early music and the current international situation, see Richard Geisler's article on page 9 of this issue. —ed.]*

### Readers React to the Newsletter On Line

*Many readers have written to comment on the on-line version of the newsletter. Following is a representative sample of opinion. We are very interested in hearing other voices and suggestions.*

Dear SFEMS,

Thank you for deciding to put this online! I would be perfectly happy to receive only an online version (SAVE THE PAPER!). Brilliant. Also, It's helpful due to my all-too-transient musical lifestyle—I don't have to worry about missing a copy when I'm out of town.

Gary Ruschman

Jonathan,

I'm just writing to give you positive feedback on the electronic newsletter. It looks great. I like being able to print just the parts I want to save. I also think that offering two resolutions will be nice for some folks. I would gladly receive the newsletter electronically rather than the paper version. Thanks very much.

John H. Harris  
*[Yes, there really are two of us. —ed.]*

I don't read things that require me to download and print them (just for starters, I have no printer at home, where I would be downloading your newsletter). I *might* skim a browser-readable version, but generally I'm not interested in reading articles on-screen and would probably not bother to open it at all.

I'll miss the newsletter if you quit printing it. I've already unsubscribed to one organization that changed to an electronic version of its member communications.

Kathleen Much

### 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.

PAGE SIZE	DIMENSIONS	PRICE
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3/4	5 7/32" W x 9 1/2" H	\$200
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*Insert Mailing* is available for \$125 per issue. You print your own 8 1/2 x 11 insert (1000 copies 20# paper), deliver to us, and we fold it in.

*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](mailto:jonathanharris@earthlink.net)

SFEMS: 510-528-1725  
[sfems@sfems.org](mailto:sfems@sfems.org)  
[www.sfems.org](http://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

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Thank you—downloading the “lite” version worked fine, and this would be ok for me instead of via US mail. One problem: I couldn’t get the “copy” function to work—maybe this is me and not your PDF file, but if it your file prevents copying, then it is a pain to print out or write down links and then enter them into my browser, rather than being able to click on or just copy-&-paste them.

Elinor Blake

I think it’s nice that the SFEMS newsletter is online, but I certainly would not like to get it only on line.

Just last night I was looking for some information and was able to go through a whole binder I’ve kept of my old newsletters until I found what I was looking for. Because of the slowness of looking for anything in the PDF format, it would have taken me about three hours to find it had I only had the computer version.

Secondly, I’m the only person in my household who uses the computer; therefore, anything my husband would like to look at requires dragging him to sit down at the computer or printing the whole thing out. The quality of things I print at home is much lower than the quality of the SFEMS printed newsletter. In fact, many things I have printed from PDF format are virtually unreadable. Even if they are acceptable, they aren’t two-sided, meaning that if I want to save them, which I do, they take up twice as much storage room as they currently do.

Alex Ives

Regarding the SFEMS *Early Music News* being on line, I do not like it nor want it. I want to read a printed newsletter in the comfort of my living room.

I want it complete with the pictures. I want to flip back and forth through the pages to re-read or look at whole pages. I want to look at the pictures, not some image that may or may not be reproduced on my computer screen. I DO NOT want to read the newsletter hunched over a computer or printed Lord knows how well or badly on whatever paper is in the laser printer at the moment.

The newsletter arrives early enough so I do not miss reading it before the concert. There is no problem with this.

Please do not denigrate the US Postal Service by implanting a fear of the newsletter being “lost in the mail.” This rarely happens. If the newsletter is not delivered in time or not at all, it is most likely caused by a bad or old address in your mailing list, not because the post office is inefficient. I should know. I’m in the mailing business and we mail thousands of newsletters a year for various organizations that have no trouble with delays or non-delivery.

If the cost of the newsletter is a serious issue, you have many other options rather than subjecting your members to computer slavery. Raise the membership dues sufficiently to cover the expense. Find one or more donors willing to subsidize publication. Reduce the number of pages. Reduce the number of issues. Print on less expensive paper. Make sure that the mailing house that you employ sends it as barcoded, automated mail and claims the appropriate SCF discounts available to you. And be sure to design it to get the automated rates or even be sent as a letter rather than as a non-letter as is the case now.

Think this thing through. There are a lot better answers than the Internet.

Regards,  
George Kovatch

Nice idea, comrades, but I will not download anything as long as any other option is available. Load it as an e-mail text, or present it as a webpage, so that I needn’t crowd my hard-drive with more versions of Adobe etc., nor with download files that are a pain to delete.

Yours supportively,  
Robert Dawson

I could read the lower-resolution PDF just fine. Congratulations. However, it would be very helpful if the file name was something more clearly associated with SFEMS than <NEWS nnnn>. My browser didn’t give me a chance to rename or redirect where the file went, and it’s a nuisance to have to remember to rename or move it so I know what it is.

It would also be great if you could put the current month’s complete Calendar of Events directly on the web site as a webpage, in addition to the summary of key upcoming SFEMS events.

If past experience with other newsletters proves the same here, I will probably want to keep receiving hardcopy in the mail, especially if there is no online archive of old newsletters and if I can’t look at or print the newsletters without storing them “permanently” on my computer. The cleanup is too much of a

## News of the Society and Community

pain, PDFs are bulky, and I don’t want to use up the space to keep them. I think there may be a way to define the web page link so the download is ‘temporary’ if desired. Or have you done that already but my browser needs tweaking? I know I will probably not bother to print each newsletter when it comes in, and then I’d have to scramble when I suddenly need it.

It’s a good start, and thanks for requesting feedback.

Joanna Woodrow, San Jose

I’d love to receive the newsletter by e-mail. But it has to be a simple letter in plain text; encoded stuff arrives as garbage here. I’ve a friend in Canada who sends out a calendar as plain mail; it can’t be too difficult. Listserv systems (and Majordomo, and some others) manage it just fine.

Anything which requires me to download an encoded file, then load Windoze, then a reader, then pick thru a formatted page, is worse than useless.

Thanks for thinking of this; ‘tis a great plan.

David Calhoun, Seattle

- private Baroque/modern flute instruction
- chamber ensemble coaching
- digital audio editing

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

## News of the Society and Community

### New House Manager Needed

SFEMS needs a new House Manager for its concert series next season, owing to the retirement of Rachel Streeter, who has done the job admirably for many years.

The House Manager's job is multifaceted, involving both physical and mental work and totals about 18–20 hours per concert weekend.

Duties include: ticket sales at each concert venue; setting up the performance space before each concert and returning it to its original arrangement afterwards; assistance with instrument (e.g. harpsichord) deliveries; coordination of arrival times of musicians, recording engineer, church site managers, and instrument deliveries; pick up and distribution of concert programs and other publicity fliers; picking up and setting up refreshments for the Berkeley concert (Saturday only); supervising ushers; and attending to the needs of performers and the individual venues. Pay is negotiable but low. SFEMS pays for refreshments and reimburses the House Manager for all driving expenses.

If you are interested or want more information, please contact us at [sfems@sfems.org](mailto:sfems@sfems.org) or 510-528-1725.

### SFEMS Harpsichord Seeks Lodging

We will be looking for a new renter for the SFEMS harpsichord (a two-manual, "French style" instrument) following this summer's Baroque workshop. We will be asking for a rental fee of \$150 per month. If you know anyone who might be interested, please ask them to contact Louise Carslake at [jdrnrbg@concentric.net](mailto:jdrnrbg@concentric.net) or 510-530-3202.

### May, June Classes in Medieval Music

Alison Altstatt is offering two month-long classes on sacred medieval music in Berkeley this May and June.

The first, "Songs of Mary: Devotional Songs to the Blessed Virgin from the Middle Ages and Beyond," will introduce participants to Marian devotional songs from a wide range of medieval repertoires. Music will include Gregorian chant, the chant of Hildegard Von Bingen, and the Cantigas de Santa Maria. It will also explore examples from folk repertoires of Eastern and Western Europe and Latin America. The course will emphasize group singing and will conclude in an informal presentation for family and friends.

This class will be held each Thursday evening in May from 7:00 to 9:00 P.M. at St. Joseph of Arimathea Chapel, Bowditch and Durant Streets in Berkeley.

The second class, a four-week Gregorian Chant Workshop, will combine intensive immersion in chanting with a practical introduction to the notation, interpretation, texts, and sources of Gregorian Chant. The course will further seek to contextualize and reflect on Gregorian Chant as a

liturgical art and spiritual practice. This course will provide a solid foundation in Gregorian Chant for singers, choir directors, and anyone with an interest in medieval or music or Latin liturgy. Previous vocal or other musical background is recommended, but not required to participate.

This class will be held the first four Monday evenings in June, from 7:00 to 9:00 P.M., also at St. Joseph of Arimathea Chapel.

The instructor, Alison Altstatt, MA, specializes in Gregorian chant and other early sacred music. She directs several liturgical choirs including the Schola Sancta Maria of Walnut Creek and the Compline Choir of St. Joseph of Arimathea Chapel, and gives frequent workshops in the East Bay area. She has studied Gregorian Chant and Medieval vocal performance with Dr. William Mahrt, Dr. Richard Crocker, Rev. Columba Kelley, and members of the Ensemble *Sequentia*.

Fee for instruction and materials is \$60 (Please inquire for sliding scale). Space is limited. For information and registration, please call 510-848-6215 or email: [altstatt@soc.rates.berkeley.edu](mailto:altstatt@soc.rates.berkeley.edu).

### Not-so-distant Oaks

Shayne White, harper and stepdancer with the Celtic/Early Music ensemble Distant Oaks, is about to release his solo album of original music performed primarily on synthesizers (with a bit of acoustic harp and recorder thrown in). The style of the music lies somewhere between Enya and Tangerine Dream!

Distant Oaks's upcoming album *Gach Latha agus Oidhche* (Each Day and Night) is nearing completion. More details to follow.



### 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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# CALENDAR OF EARLY MUSIC

## IN THE SAN FRANCISCO BAY AREA

### Thursday, May 1

**SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE**, Anthony Martin, director, performs Vocal and instrumental music from Henry Purcell's *The Indian Queen* (1694) as well as concerti and chamber music by Bach, Vivaldi and Telemann. Hellman Hall, 1201 Ortega Street at 19th Avenue, San Francisco. 8PM FREE ☺

### Friday, May 2

**CALIFORNIA BACH SOCIETY**, Warren Stewart, director, presents Mozart's Requiem and his motet Ave verum corpus, within the context of a complete requiem liturgy. With soloists Ruth Escher, Suzanne Elder Wallace, Mark Mueller, and Hugh Davies. St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. 8PM Pre-con-

cert lecture 45 minutes before each performance \$25/\$18/\$12 415-262-0272 or [www.calbach.org](http://www.calbach.org) ☺

**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](mailto:jwoodrow@aol.com) ☺

### Saturday, May 3

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

**CALIFORNIA BACH SOCIETY** repeats program of May 2. All Saints' Episcopal Church, 555 Waverley Street at Hamilton Avenue, Palo Alto. 8PM ☺

**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](http://www.redwoodarts.org) ☺

### Sunday, May 4

**CALIFORNIA BACH SOCIETY** repeats program of May 2. St. Gregory Nyssen Episcopal

Church, 500 De Haro at Mariposa, San Francisco. 4PM ☺

**TAMARA LORING, HARPSICHORD**, performs a solo recital. Santa Sabina Center, 25 Magnolia, San Rafael (Dominican University Campus), 2:30PM \$15 [tloring@svn.net](mailto:tloring@svn.net) or 415-663-8398.

### Tuesday, May 6

**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, 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](http://www.sfems.org) ☺

### Friday-Sunday, May 9-11

**EAST BAY CHAPTER, ARS** presents annual Marin Headlands Workshop for Recorders and Viols, featuring 12 conductors: David Barnett, Letitia Berlin, Frances Blaker, Louise Carlslake, Robert Dawson, Frances Feldon, Eileen Hadidian, Shira Kammen, Judy Linsenberg, 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. [www.sfems.org/ebrs](http://www.sfems.org/ebrs)

### Saturday, May 10

**CANTEMOS** presents a concert of madrigals and lute songs. Hope Lutheran Church, 600 W 42nd Ave., San Mateo. 7PM Suggested donation \$5.

**TAMARA LORING** presents a masterclass on François Couperin's *l'Art de Toucher le Clavecin*. Keyboard players —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](mailto:jonathanharris@earthlink.net)). Please indicate whether your event is wheelchair accessible.*

# CALENDAR

of Early Music in the Bay Area

only. We will study Préludes 1, 3, 5, & 7. This is the last of these classes; sign up soon; they're popular. Location in Sausalito, TBA. 12PM [floring@svn.net](mailto:floring@svn.net) or 415-663-8398.

**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 ☞

**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.sbaroque.org](http://www.sbaroque.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 Whelden, 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](mailto: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 ☞

## Sunday, May 18

**THE FOUR SPICES** (Amy Brodo, Paul Rhodes, William Skeen, Elizabeth Struble) with guest Jonathan Salzedo, harpsichord, perform music for four cellists who also play gamba, including works of Corrette, Marais, Piazzola, Mozart, et al. National Shrine of St. Francis of Assisi, 610 Vallejo Street (at Columbus), SF. 4PM 415-983-0405

## Wednesday, May 21

**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](mailto:fkress@aol.com)

**STANFORD MUSIC DEPARTMENT** presents Gail Archer, organ, performing works by Scheidt, Scheidemann, and Sweelinck. Memorial Church, Stanford University, Palo Alto. 8PM \$10/\$5 650-723-2720 or <http://music.stanford.edu> ☞

## Thursday, May 22

**STANFORD MUSIC DEPARTMENT** presents Elaine Thornburgh, harpsichord, performing "Three Centuries of Harpsichord Music." Works by Sweelinck, Couperin, Froberger, and Bach. Memorial Church, Stanford University, Palo Alto. 8PM \$10/\$5 650-723-2720 or <http://music.stanford.edu> ☞

## Friday, May 23

**MONTEREY BAY RECORDER SOCIETY** monthly meeting, Frances Feldon 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 ☞

**STANFORD MUSIC DEPARTMENT** presents Stanford Early Music Singers, Professor William Mahrt, Director, performing The German Renaissance: works by Isaac, Lasso, Prætorius, and Schütz. Memorial Church, Stanford University,

Palo Alto. 8PM FREE 650-723-2720 or <http://music.stanford.edu> ☞

## Saturday, May 24

**STANFORD MUSIC DEPARTMENT** presents Kaneez Munjee, soprano, performing "Torments and Kisses." Renaissance and Baroque pieces for soprano, with Leta Huang, harpsichord. Memorial Church, Stanford University, Palo Alto. 8PM FREE 650-723-2720 or <http://music.stanford.edu> ☞

## Sunday, May 25

**LIVE OAK CONCERTS** presents The Four Spices in a repeat performance of their May 18 event. Longer program. Berkeley Arts Center, 1275 Walnut St, Berkeley. 7:30PM 510-482-3470 ☞

## Saturday, May 31

**MID-PENINSULA RECORDER ORCHESTRA**, Frederic Palmer director, performs "Sounds of Spring." Works of Lassus, Machaut, Reicha and Bonelli as well as a selection from the suite "Quick Rain," by Stan McDaniel. With Marion Rubinstein, organ, and the early brass ensemble, Gabrieli West, Joyce Johnson, director and cornett soloist. Portola Valley Town Center Multi-Use Room, 765 Portola Road, Portola Valley. 2PM Free 650-591-3648 ☞

**SOLI DEO GLORIA AND ORCHESTRA GLORIA** present "Bach's Legacy: Sons of Bach" with Allen H Simon, conductor, Jonathan Salzedo, harpsichord, and vocal soloists Chad Runyon, bass and Kevin Gibbs, tenor in choral and instrumental works by J.C. Bach, C.P.E. Bach, J.C.F. Bach, W.F.E. Bach, and P.D.Q. Bach, featuring a "medium-rare" performance of his *Missa Hilarious*. First Congregational, Dana & Durant Sts, Berkeley. 7:30PM 415-447-9823 or [www.sdgloria.org](http://www.sdgloria.org) ☞

**WOMEN'S ANTIQUE VOCAL ENSEMBLE (WAVE)** presents "Equal

Writes," a concert of music written by women from the medieval period to the present. Works of Hildegard von Bingen, Anne Boleyn, Giulia Caccini, Barbara Strozzi, Chiara Margarita Cozzolani, Fanny Mendelssohn, Lili Boulanger, and Bay Area composers Ann Callaway and Shira Kammen. With harpsichordist Phebe Craig, pianist Kristen Pankonin and other Bay Area instrumentalists. St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. 8PM \$/ \$5 [wavewomen@netzero.net](mailto:wavewomen@netzero.net) ☞

### Sunday June 1

**AMERICAN RECORDER ORCHESTRA OF THE WEST (AROW)**, Richard Geisler director, presents "The Spirit of the French," featuring works by Arbeau, Corrette, Charpentier, Mouret, Costeley, Arcadelt, Satie, Poulenc, Debussy, Bizet, Offenbach and Saint-Saens. Davis Community Church, 412 C Street, Davis. 4PM FREE [richgeis@jps.net](mailto:richgeis@jps.net) ☞

**SOLI DEO GLORIA** repeats program of May 31. St. Mark's Episcopal, 600 Colorado, Palo Alto. 3:30PM ☞

### Tuesday, June 3

**SACRAMENTO RECORDER SOCIETY** presents Members' Play Night, potluck. Music included. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:30-10 PM 916-451-7614 ☞

### Wednesday, June 4

**STANFORD MUSIC DEPARTMENT** presents Simon Reiff, piano, performing J.S. Bach's Goldberg Variations. Memorial Church, Stanford University, Palo Alto. 8PM FREE 650-723-2720 or <http://music.stanford.edu> ☞

### Friday, June 6

**EAST BAY CHAPTER, ARS**, monthly meeting, Peter Maund conducting. New members and

guests welcome. Choral Room, St. John's Presbyterian Church, 2727 College Ave., Berkeley. 7:15-10PM 510-837-6926. ☞

**VOX POPULI** presents "How Fair Thou Art: Renaissance Songs of Love and Desire," featuring select madrigals from the Italian Renaissance, including masterpieces by Arcadelt, Rore, and Monteverdi. These expressive paeans to earthly desire are complemented by settings of the sensual biblical Song of Songs by Isaac, Gombert, Clemens, and Palestrina. St. John the Evangelist Episcopal Church, 1661 15th St (at Julian), SF 8PM 415-861-1436

### Saturday, June 7

**MARIE CARBONE, HARPSICHORD**, performs works of F. Couperin, Froberger, and J.S. Bach. Fireside Room, St. John's Episcopal Church 14 Lagunitas Rd., Ross. 3PM \$10 415-339-0497 RESERVATIONS REQUIRED

**MULTI-INSTRUMENTALIST TIM RAYBORN** presents "Ajäl: A Journey from Medieval Spain to Classical India." Tim Rayborn ('ud, psaltery, dvoyanka, saz, darbukka, kaval, Persian târ, robâb, sitar) and John Waller (doubek, tar, davul, darbukka, riqq, zarb, Indian tabla) perform a program of music spanning several centuries and thousands of miles, with a strong emphasis on improvisation. Parish Hall, St. Alban's Church 1501 Washington St. Albany. 8PM \$12/\$10 510-486-2803 or [www.timrayborn.com](http://www.timrayborn.com)

**VOX POPULI** repeats program of June 6. St. Mary's College Chapel, 1928 Saint Mary's Road, Moraga 8PM

### Sunday, June 8

**AMERICAN RECORDER ORCHESTRA OF THE WEST (AROW)**, repeats program of June 1 Zion Lutheran Church, Oakland, 5201 Park Ave. 4PM ☞

**VOX POPULI** repeats program of June 6. Berkeley Art Mu-

seum, 2626 Bancroft Way, Berkeley. 4PM ☞

### Saturday, June 14

**ELIZABETH BLUMENSTOCK, VIOLIN**, Byron Rakitzis, flute, Lynn Tetenbaum, viola da gamba, and Katherine Heater, harpsichord, present "A Musical Offering," with works by J.S. Bach, Telemann, Marais and Leclair. St. Alban's Episcopal Church (Sanctuary), 1501 Washington St, Albany. 8PM \$15/\$12. 510-271-8041 ☞

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

### Sunday, June 15

**ELIZABETH BLUMENSTOCK ET AL.** repeat program of June 14. 4PM St. Gregory's Episcopal Church, 500 De Haro, San Francisco. ☞

# CALENDAR

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## AROW Spring Concerts Celebrate the Spirit of the French

by Richard Geisler

AROW (American Recorder Orchestra of the West) is in rehearsal to develop an all-French program, "The Spirit of the French." The development of this program was begun last fall when AROW was coordinating with Ensemble Flûtes à Bec de Lyon to develop a mutual concert that would join both orchestras together on the final evening of EFBL's California tour. At the time there was no thought about the American/French political relationship or war with Iraq.

During the nine days that EFBL toured and performed in northern California, all of us in AROW developed a keen admiration of EFBL and warm friendships with the young players in this French youth recorder orchestra and their leader, Mmme. Mirocourt.

Recently I wrote to Madeleine Mirocourt:

"Since you have arrived back in Lyon, the political differences between the U.S. and France (and other countries in Europe and elsewhere) came to a climax and my country has begun a war with Iraq. Just at this time AROW is beginning to rehearse repertoire for its spring concerts in early June. Our repertoire is an all-French program.

Who knows what will be happening in Iraq by the time AROW is ready to perform this concert? It is ironic!

AROW will present its all-French concert, and I will give a title to the concert program: 'The Spirit of the French.' When I think of the 'musical meaning' of such a title, I think of the variety of musical genre

and the genius and ingenuity of French composers who have written wonderful works of musical art. We will forge ahead, and we will present a concert that reveals the spirit of the French in music."

As I reflect on this, I realize that AROW's goal in continuing to pursue the genius of French music now has more significance than ever before. Now I take more to heart the two French words that Madeleine Mirocourt joined together in 1969 to create the organization that has enabled her to take her young players on more than sixty trips to other countries, just the latest being their trip to California. That name is *Musique & Amitié*, music and friendship, and that is now more important than ever.

AROW will feature the French genius in works by Arbeau, Corrette, Charpentier, Mouret, Costeley, Arcadelt, Satie, Poulenc, Debussy, Bizet, Offenbach and Saint-Saens. By presenting such a program we will seek to soften and ameliorate through melody the abrasive tone of politics and prejudices that obscure and twist friendships, and we will do this with the conscious intention of making good music!

Performances will take place at 4:00 P.M., Sunday, June 1, at the Davis Community Church, 412 C Street in Davis, and 4:00 P.M., Sunday, June 8, at Zion Lutheran Church, 5201 Park Avenue in Oakland. For more information about AROW and its spring concerts, write Richard Geisler, Director, at [richgeis@jps.net](mailto:richgeis@jps.net).

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Ladies and Gentlemen, the bar has risen. It has been raised not just a notch but a mile. Ensemble Flûtes à Bec de Lyon (EFBL) under the direction of Madeleine Mirocourt is a recorder orchestra many of whose members are virtuosi. And, except for a few adults who are alumni of EFBL, all are children and young adults. At the invitation of Richard Geisler and the American Recorder Orchestra of the West (AROW), EFBL visited northern California from February 23 to March 3 for a week of concerts and sightseeing. They also visited several schools, performing and playing together with the students.

According to Mme. Mirocourt, *Musique Amitié* means the accord between music and friendship. Since its beginning in 1969, EFBL has given almost 500 concerts, many of which have been abroad. They have also ap-

peared on TV and they have produced several audio cassettes and CDs. Their repertoire includes music spanning the entire history of the recorder from medieval, Renaissance and baroque music to contemporary compositions written especially for them.

The orchestra is as versatile as any there is and their musicianship is of the highest order. They take the recorder to heights many of us would not believe possible having never heard them. As a conductor, Mme. Mirocourt is especially able to communicate her understanding of music to the orchestra, even to those who do not understand French. Indeed, in conversation with or without a translator, her enthusiasm, her warmth and her hu-

manity shines through. She is at once a charming, effusive, direct, powerful woman who makes a remarkable impact on all who meet her.

The members of EFBL are very closely knit. Friendship and camaraderie are their hallmark. To say they have a sense of teamwork is an understatement. During rehearsals, the older musicians teach the children and the children in turn, when performing, are as serious as any professional musician needs to be. This sense of unity, of purpose and friendship, enables the orchestra to achieve results to make them the envy of all.

I understood their level of musicianship as soon as I heard them play. They don't just play the notes on the printed page,

they play the music. And they play many pieces which would challenge any professional musician, for example, full-scale pieces by Handel, Vivaldi, Marais and others. As I listened to EFBL, I became aware of a change in my perception at first subtle, then profound. I realized I was listening to the music, not the recorders. Indeed, the recorders were incidental to my enjoyment of the music.

The American tour of Ensemble Flûtes à Bec de Lyon ended all too quickly. I spent only a few days with them, but I will remember it for a long time. "Musique Amitié" is exactly the right way to describe what Mme. Mirocourt has created: The accord between music and friendship.

© 2003 Phil Robbins. This is an abridged version of a longer article. Those interested may read the entire piece at [www.acheerfullnoyse.com](http://www.acheerfullnoyse.com).

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## Musique Amitié

### Ensemble Flûtes à Bec de Lyon

by Phil Robbins

## The Anatomy of Posture, Movement, and Breathing Bodywork For Musicians, Part II

by Drina Brooke

[The second part of this article continues last month's discussion of the anatomical bases of posture and introduces several different schools of bodywork. The practitioners mentioned in each of these fields are individuals the author knows and whose work she has found particularly useful or relevant to musicians. Their names and contact information are listed on page 11. The Early Music News does not necessarily endorse any of these schools or practitioners. —ed.]

There is a musical correlation to every physical movement. Playing from the core of the body fetches the phrasing from a very deep place within. Tone improves enormously, facility is enhanced and is executed with increased grace.

Tighten the body, and there is an edge to the sound, with phrasing cut off from the heart. Open the posture, and music has space to resonate. It is as if the Physical becomes a vehicle for Music and the registering of all emotions. Bodywork taps into that mind-body connection, which increases much more than technical facility alone. Musicality is enhanced, and as physical tension lets go, the corresponding placid feelings make daily stresses seem less disturbing. The whole mind is affected by bodywork, posture and movement education, with results to technique and phrasing alike.

The term "posture" needs to be carefully defined. Conjuring up images of soldier-like stiffness, some people attempt to flatten their back against the wall, to eliminate the back's natural curve. Just as an arch strengthens a bridge, so the curves of the spine distribute the weight of the body through its "core," a term used to describe the intrinsic deep muscles. These deep "core" muscles along the spine are responsible for holding us up. Posture is less concerned with soldier-like erectness of the body than it is with efficient weight placement. Balance is one critical factor in such lift and carriage, as affected by alignment. When students align properly, they describe a feeling of springiness which is the result of good posture. If a straight pole was inserted into the center of the body, proper alignment would be the linear relationship of the major joints: head, shoulders, hips, knees, and ankles.

Alexander Technique builds upon this model to stress further that direction of movement is a critical factor. Weight compressed inward at the joints is counter-productive. Instead,

the movement of joints should be outward. Space between the joints frees their movement. Alexander students show greatly improved tone, and playing facility is improved with Alexander Technique. (See [www.amylikar.com](http://www.amylikar.com) for more information. Amy Likar is an Oakland resident, Alexander Practitioner, Body Mapping instructor, assistant to Barbara Conable, and silver flutist.)

In the work of Joseph Heller ([www.Hellerwork.com](http://www.Hellerwork.com)), techniques used to release the fascia, or the soft tissue surrounding muscles, are based in the teachings of Ida Rolf and further augmented by Heller's addition of movement education. Attitude changes, according to Heller, affect the body and its movement. Memories are found to emerge while working on areas of the body: Kyla Brooke, MFT, and Somatic Therapist with 14 years experience, furthered her Hellerwork studies with Effort Shape Movement Analysis. "Holding an instrument and maintaining that posture for extended periods of time is not a normal position. In working with clients, I do special work to release the fascia at points which consider the client's individual needs in the playing of that instrument," says Brooke. The soft tissues which encase the muscles support muscular alignment, which in turn supports the alignment of the skeleton. The fascia thicken in response to environmental and postural stress, resulting in limited range of motion and compromised playing facility. All the voluntary posture work in the world cannot thin out the fascia: A Hellerworker's intervention can effect release of stiff points in sometimes only a few sessions. As with most movement systems, the theme of moving from the core has

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powerful musical effects. Practitioners offer posture and movement instruction tailored to the individual performer. Required to dissect a cadaver as part of their training, Hellerworkers have an impressive knowledge of the body. A full-body approach is stressed in the movement system, in which parts become an inter-connected whole. Tone improves enormously and facility is greatly freed, given movement education alone. With fascial release, the effects on technique are remarkable. Visit the Hellerwork website to reference practitioners in your area.

Mezzo-Contralto Karen Clark, Feldenkrais® practitioner and member of the SFEMS community, deserves a special mention. "Feldenkrais works with posture and alignment, stressing sensory awareness more than absolutes. Instead of goal-oriented, it is process oriented, which affects the inner dialogue. The inner judge takes us out of the body: Moshe Feldenkrais was as much interested in the effects that movement has on mind patterns as he was in the actual body work. The whole point is to merge with the experience." Skeletal alignment is studied in its relationship to muscular systems. Karen Clark speaks of a reciprocity between breathing and posture: Posture can affect breathing, but breath work can also affect posture.

"Posture is an involuntary function controlled by the cerebellum of the brain. It is the cerebellum which controls muscle tone," says Sergio Azzolino, Chiropractic Neurologist and Vice President of the Board of Chiropractic Neurology Association of America. Completing their training similar to physicians in medical school, Chiropractic Neurologists do three years of post-doctoral studies before becoming licensed neurologists. Dr. Azzolino speaks of the brain as

a receptor organ, responsive to environmental stimuli, one of which is movement. This significant statement could convince educators of the influence musical performance has on brain function! Given publicity, grant-making decisions and budget cut-backs could be influenced....Since babies are encouraged to crawl for the sake of brain development, that movement affects brain function should come as no surprise. Because movement is freed by adjusting the body's joints, and joints contain receptor cites which communicate with the brain, Chiropractic Neurologists are able to work with specific brain centers as they make bodily adjustments. Exercises are prescribed, like Brain Gym (see the website under that name), to work on specific brain regions. These may have influence on such matters as tendonitis, fibromyalgia, or just plain range of motion and freedom of movement.

Another chiropractor, Tom Hendrickson, DC, has written a book with wonderfully clear illustrations of the musculature (*Massage for Orthopedic Conditions*, published by Lippincott, Williams and Wilkins, ISBN 078-172-287-X). Of special interest to musicians, this book discusses which muscles compensate for weakened ones by contracting and tensing up as well as how to mitigate these problems through orthopedic massage and exercises. Written for orthopedic masseuses, it includes some technical jargon, but much of the discussion is very clear to laypeople. Dr. Hendrickson, a

sharp diagnostician with 25 years of clinical experience, heads the Hendrickson Clinic where he sees his clients and trains massage therapists.

I assert that knowledge of anatomy is so influential in technique, musicality, and tendonitis prevention, that ALL music curricula should require at least one semester of it. Music students should stack skeletons, run hoses through them representing nerves, slather on the "muscles" with clay or putty, and study parts of the *Anatomy Coloring Book* of special interest to musicians.

As the Bard muses: "If music be the food of love, play on, sing on!"

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

## Bodywork Practitioners

**Sergio Azzolino** 415-563-3800 (Chiropractic Neurology)

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**Joseph Heller** ([www.Hellerwork.com](http://www.Hellerwork.com))

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