



MAY 2007

SFEMS Announces 2007–2008 Concert Season

by Jonathan Harris

The late Joseph Spencer liked to say that one of our missions was to show the world the best of what early music could be, and each spring I am amazed at how well our board does in putting together a new concert season embodying that ideal. Unlike many presenters with paid Artistic Directors, SFEMS entrusts responsibility for its artistic vision to our entire board. Performers are selected and our season is assembled through an involved process, deliberate and deliberative (the arcana are laid out elsewhere in this issue).

What they accomplish is no mean feat. First, they must survey a ridiculously wide historical range of music, from the Middle Ages into the Classical era and sometimes beyond, as well as a diversity of genres, national styles, and instruments. They must be on the lookout for artists performing the latest discoveries as well as continuing to present the finest interpretations possible of recognized masterworks from the first thousand years of notated music.

Second, in choosing our artists and ensembles, the board is charged with both representing the best of the Bay Area's talented pool of early music performers and giving audiences the chance to hear major artists from afar. Since interest in early music continues to grow here and abroad, there is the added challenge of debuting young, rising stars as well as presenting seasoned performers and ensembles

whose musical craft and wisdom continue to mature.

Finally, they must do all of this in a season of 8 programs (24 performances) on a budget smaller than that for many single events by larger presenters such as Cal Performances or Philharmonia Baroque.

However they manage it, the SFEMS board always creates a series of extraordinary quality, balance and diversity. Readers should have their 2007–2008 season brochures by now. If you're thinking about what to attend, here's a little "thicker" description of each concert.

The season opens with a solo performance by the great Hopkinson Smith. The legendary lutenist has appeared on the SFEMS series many times over the past two decades and developed a fanatical (if soft-spoken) following among our community. To cite the technical perfection, historical insight, and depth of musical interpretation Smith brings to his music is simply inadequate to capture the charisma and authority of his performances on this most subtle of instruments. Every Smith recital I have heard is like a magical window opened onto a lost world. Even in checking the tuning of his instrument before launching into a piece, he seems to be channeling some 16th-c. virtuoso improvising a prelude or *ricercar*. The September recital will feature works by perennial favorite John Dowland as well as Francesco da Milano, including Mr. Smith's reconstructions

of dance improvisations on themes from Francesco's fantasias.

The following month, we fast forward a century or two to the time and work of Franz Josef Haydn. I say century *OR TWO* because the Patriarch of Classical Music died more than 200 years after the first performance of *L'Orfeo* but was born just 90 years after Monteverdi's death. The New Esterhazy Quartet (Kati Kyme and Lisa Weiss, violins; Anthony Martin, viola; and William Skeen, cello) will survey the string quartets Haydn composed over four decades, from the early 1760s to the first years of the 19th century. For some 20 years now, members of the New Esterhazy Quartet have been making the case for performing this "Era of Common Practice" repertory on historical instruments, in other groups, including the Streicher Trio, Artaria and Novello Quartets. There's a lot of musical wisdom here.

I know there are more than a few in the early music community who find Haydn a bit tame and predictable. To you, I would say only two things: First, the quartets are some of Haydn's very best music, the full measure of his genius pared down to its bare essentials. Second, to paraphrase a review I read years ago of an Ansel Adams exhibit, if you find clichés in his work, it's only because he invented them. In fact, Haydn seems to have invented a great deal, including the string quartet itself. Come hear how it all began.

November brings the debut of La Monica to our series, and I must say it's about time. La Monica is Phoebe Jevtovic, soprano; Tekla Cunningham and Susan Feldman, violins; Ondine Young, viola; William Skeen, viol & cello; Daniel Zuluaga, chitarra & guitar; and Avi Stein, harpsichord. I first heard this young ensemble in a fringe concert at the 2000 Berkeley Festival. It was the final day of the festival, the final afternoon, in fact, and they blew away everything else I had heard that week. The energy with which they dug into their music was more characteristic of a rock band than a chamber ensemble. And it was exactly right for the fiery, moody, emotionally expressive music of the early Italian baroque—the focus of that concert and of their SFEMS program.

In series of essays published here and elsewhere, Berkeley harpsichordist and

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SFEMS 2007–2008

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composer Sheli Nan has pleaded eloquently that early music cannot survive as a living art if we fail to recruit more youth to our audiences. I can think of few more compelling arguments for the sheer excitement of early music than La Monica. Bring a young friend to hear them.

For our December holiday concert we welcome Schola Cantorum San Francisco, a distinguished 14-voice chamber choir directed by John Renke, who will perform sacred works from the Renaissance. Choral music has always seemed to me the essential Christmas repertoire of almost any era, and there is no era whose music better expresses the aesthetics of wonder and mystery than the Renaissance. Mystery, indeed, is the theme of the Schola concert, whose centerpiece will be Tomás Luis de Victoria's *Misa O magnum mysterium*. This is one of the great parody masses of the 16th century, based on the composer's own famous setting of the Christmas responsory. The program will be rounded out by works of Thomas Tallis, William Byrd, Jean Mouton, and Orlando di Lasso.

Fireworks return in February through the agency of La Riche & Co. (Monica Huggett, violin; Gonzalo X. Ruiz, oboe; Joanna Blendulf, cello; and Katherine Shao, harpsichord). This time the fireworks will emanate from Handel's London of the 1730s and '40s. As in La Riche's last appearance on our series, their program features works written by and for the first generation of true virtuoso oboists, the performers who revolutionized our understanding of the instrument's potential. In the baroque oboe's modern revival, Gonzalo has done as much as anyone to show me its virtues. Not only does he have chops to burn—no small consideration when playing this most difficult instrument; he manages to coax

an astonishing palette of sonic color from it. On top of which, he continues to expand the repertoire through his efforts to unearth, and in some cases reconstruct, baroque sonatas and concertos, many of which are early versions of works later assigned to other instruments. A special feature of this concert, incidentally, will be an alternate, chamber version of The Royal Fireworks Music published months after the original, 1749 performance. According to Gonzalo, the lighter version allows the dance-like qualities of the music to emerge and shows us a new eloquence in Handel's famous work.

Another beloved ensemble returns to our series later that month. Fortune's Wheel (Lydia Heather Knutson and Aaron Sheehan, voice; Shira Kammen and Robert Mealy, voice, vielle, & harp) will take us to the 15th-century Burgundian court. This was another pivotal time and place in the history of Western music, the watershed between late medieval styles and the early Franco-Flemish Renaissance. Fortune's program will include enchanting rondeaux and ballades by the major musical figures of that transition, Dufay, Binchois, de Lantins and Grenon, as well as rarely-heard gems by Busnoys, a major figure from the following generation.

The afternoon of their Berkeley performance, Fortune's Wheel also will appear in a special concert for children and families. This performance, sponsored by SFEMS, will be held at the regular church venue and is free to the public.

The next program on our series also explores the genesis of new musical styles during a time of cultural transition. Making their West Coast debut will be Harmonie Universelle (Florian Deuter, violin & musical direction; Mónica Waisman, violin; David Glidden, violin & viola; Balázs Máté, cello; and Philippe Grisvard, harpsichord). This acclaimed ensemble from Cologne will

survey music from the dawn of the German baroque. Seventeenth-century masters such as Johann Rosenmüller, Samuel Scheidt, Johann Philipp Krieger, Johann Pachelbel, Andreas Uswaldt, and Johann Grabbe took the groundwork of baroque musical ideas from Italy and infused their compositions with a distinctly German sensibility in terms of prosody and phrasing as well as a complex harmonic language, to create a richly sensual and expressive music.

Sensuality of sound is a hallmark of the French baroque. It seems built into its very instruments—French harpsichords, whose notes seem to linger deliciously in the air, decaying more slowly than their Italian or German equivalents; French oboes, flutes, and recorders, whose large bores favor the rich tones of the lower register; and quintessentially in France's stubborn loyalty to the viola da gamba as it was being displaced elsewhere on the Continent by the cello.

The last great master of the viol in France was Antoine de Forqueray, a mysterious and by reputation somewhat diabolical character. Forqueray's suites are reckoned by many as the pinnacle of the instrument's repertoire, and Bay Area gambists Peter Hallifax and Julie Jeffrey will perform two of his greatest as the centerpiece of our final concert next season. They will be joined in this concert by lutenist Jakob Lindberg, who will play music for theorbo by contemporary Robert de Visée and will join the two gambists in music for two viols and continuo by Marin Marais—the angelic counterpart to Forqueray's devil.

Season subscribers get preferred seating at all our venues and will receive two complimentary "Two for one" coupons good for two tickets for the price of one for any concert this season. To subscribe, or for more information, phone the SFEMS box office at 510-528-1725 or visit www.sfems.org.

THE SAN FRANCISCO BAY AREA

EARLY MUSIC NEWS

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

Jonathan Harris, Managing Editor
Kathy Clement, Production Editor

ADVERTISING RATES

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

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

California



Arts Council

CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday, May 1

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players with guest director Greta Hyrciw. Newcomers welcome. Bring recorders and stand. Music available. Refreshments. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45–9:15PM Overnight accommodations offered. 916-451-7614 ☎

Wednesday, May 2

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room number 060, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 or www.sfems.org/mpro ☎

Friday, May 4

AVE (ARTISTS' VOCAL ENSEMBLE), Jonathan Dimmock director, with guest dancer

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.

KXPR 88.9 FM (Sacramento)

KXSR 91.7 FM (Groveland)

KXJS 88.7 FM (Sutter)

Saturdays, 4–5PM *Harmonia*, Angela Mariani, host.

KRCB 91.1 FM (Rohnert Park)

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

KVPR 89.3 FM (Fresno)

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

Noelle Morris, presents “Life and Death: A Requiem for the Victims of Darfur,” featuring music of Lobo, Sheppard, Howells, and Villette. St. Ignatius Church, Fulton at Parker, San Francisco. 7:30PM \$25/\$10—plus an opportunity to give to any number of charities supporting the victims of Darfur. www.ave-music.org ☎

CAL PERFORMANCES presents Jordi Savall, viola da gamba, with Pierre Hantai, harpsichord, and Xavier Diaz, theorbo & guitar, performing works of Marias, Visée, Couperin and Forqueray. First Congregational Church, Dana & Durant, Berkeley. 8PM Preconcert talk 7–7:30PM \$48 510-642-9988 ☎

EAST BAY RECORDER SOCIETY monthly meeting, Cindy Beitmen conductor. Collegium-style event; singers and instrumentalists are invited. Bring music stand, pencil, and \$5 for copying costs. RSVP to Glen Shannon, 510-525-1249 or glen.shannon@comcast.net. Zion Lutheran Church, 5201 Park Blvd, Oakland. 7:30–10PM ☎

MUSICSOURCES presents *The Sylvan and Oceanic Delights of Posilipo*. A recreation of the lavish court entertainment performed in Naples in 1620, to honor King Phillip III of Spain. This staged production includes Knights, Cavaliers, Sea Deities and Sirens that rise up from the ocean and Sylvan creatures and

Gods of the forest. A troupe of singers and dancers will be complemented by a large Renaissance band. Northbrae Community Church, 941 The Alameda, Berkeley. 7:30PM \$75 includes complimentary wine and refreshments. A benefit for MusicSources 510-528-1685 ☎

SOUTH BAY RECORDER SOCIETY monthly meeting, Frances Feldon conductor. New members and guests welcomed. First Congregational Church of San Jose, 1900 Hamilton Avenue (at Leigh), San Jose. 7:30–10PM 408-358-0878 or zilbrown@aol.com ☎

Saturday May 5

AVE repeats program of May 4. St. Mark's Church, Bancroft at Ellsworth, Berkeley. 7:30PM ☎

CAL PERFORMANCES presents Jordi Savall, viola da gamba, with Pierre Hantai, harpsichord, and Xavier Diaz, theorbo & guitar, performing works of Ortiz, Bach, Hume, Visée, Sainte-Colombe and Scarlatti. First Congregational Church, Dana & Durant, Berkeley. 8PM Preconcert talk 7–7:30PM \$48 510-642-9988 ☎

Sunday, May 6

AVE repeats program of May 4. Lafayette-Orinda Presbyterian Church, 49 Knox Dr., Lafayette. 7:30PM ☎

Friday, May 11

AMERICAN BACH SOLOISTS, Jeffrey Thomas director, pres-

ents a program of J.S. Bach's instrumental works. ABS pairs Brandenburg Concerto No. 1 with a selection of Bach's own transcriptions, including the Sinfonia from Cantata 174 (after Brandenburg No. 3), and the Harpsichord Concerto in F (after Brandenburg No. 4), Michael Sponseller soloist. St. Stephen's Church, 3 Bay View Avenue, Belvedere. 8PM \$16–\$42 415-621-7900, www.americanbach.org ☎

Saturday, May 12

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

AMERICAN BACH SOLOISTS repeats program of May 11. First Congregational Church, Dana & Durant Sts., Berkeley. 8PM ☎

SAN FRANCISCO BACH CHOIR, Paul Flight guest conductor, —continued on page 4

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 jonathanbaris@earthlink.net). Please indicate whether your event is wheelchair accessible.

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, please consult the master calendar website at www.sacreorders.org/EMCalendar.html, then contact Eileen at 510-524-5661 or ehmuse@comcast.net with possible dates.

presents "The English Choral Tradition," a concert in the round featuring works for multiple choirs by Tallis, Byrd and others. With the SFBC Period Consort. Trinity Episcopal Church, 1668 Bush Street at Gough, San Francisco. 8PM \$35/\$30/\$20 415-441-4942 or www.sfbach.org ♿

Sunday, May 13

AMERICAN BACH SOLOISTS repeats program of May 11. St. Mark's Lutheran Church, 1111 O'Farrell Street at Franklin, San Francisco. 7PM ♿

SAN FRANCISCO BACH CHOIR repeats program of May 12. Same venue. 4PM, pre-concert lecture at 3PM ♿

SANTA CRUZ BAROQUE FESTIVAL presents "Wind World: The Four Winds." Kathryn James Adduci, baroque trumpet; Annette Bauer, recorder; Lars Johannesson, flute; Gonzalo Ruiz, oboe; Amy Brodo, viols & cello; and Linda Burman-Hall, harpsichord, perform virtuosic music from chapel, court, and countryside. UC Santa Cruz Recital Hall, UCSC Campus, Santa

Cruz. 7:30PM \$23/\$18/\$15 (\$2 parking charge) 831-457-9693 or www.scaroque.org ♿

Monday, May 14

AMERICAN BACH SOLOISTS repeats program of May 11. Davis Community Church, 412 C Street at 4th, Davis. 8PM ♿

Wednesday, May 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 number 060, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 or www.sfems.org/mpro ♿

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

Friday, May 18

OLD FIRST CONCERTS presents Collegium Cantorum, the chamber choir of Sweden's Uppsala Cathedral, Olle Johansson, director, performing works by Desprez, Palestrina, Schütz, Hillborg, Lindberg, Couperin, Bruckner, Grieg, and Bach. Old First Church, 1751 Sacramento (at Van Ness), San Francisco. 8PM \$15/\$12 415-474-1608 www.oldfirstconcerts.org ♿

WOMEN'S ANTIQUE VOCAL ENSEMBLE (WAVE) performs "Transitions: Spanish Influence in the New World," a program of Hispanic Renaissance music, including works by Spanish composers Victoria, Lobo, Morales, and Guerrero, and Latin American composers Hernando Franco, Juan García de Zéspedes, Juan Gutiérrez de Padilla, and Juan Arañés. WAVE will be joined by the Renaissance instrumental ensemble Alta Sonora and other Bay Area musicians to perform this music with voices, recorders, shawms,

dulcians, sackbut, cornetto and viola da gamba. Lake Merritt United Methodist Church, 1330 Lakeshore Avenue, Oakland. 8PM \$15/\$5 www.wavewomen.org or wavewomen@netzzero.net ♿

Friday-Sunday, May 18-20

EAST BAY CHAPTER, ARS presents annual Marin Headlands Workshop for Recorders and Viols. Playing sessions with guest coaches David Barnett, Annette Bauer, Letitia Berlin, Tom Bickley, Frances Blaker, Louise Carslake, Frances Feldon, Eileen Hadidian, Peter Maund, and Fred Palmer. Point Bonita YMCA at Marin Headlands, Golden Gate Nat'l Recreation Area. Workshop runs Friday evening through Sunday morning. Entire Weekend or partial attendance possible. 510-526-7861, susanvrichardson@yahoo.com

Saturday, May 19

CORO CICONIA, Peter Fisher, director, presents a spring concert of late medieval and early Renaissance choral music featuring works of the Tudor master Robert Fayrfax, and including music by Guillaume Dufay, John Dunstable, Guillaume de Machaut and, of course, Johannes Ciconia. Proceeds will benefit St. Alban's Episcopal Church. Parish Hall, St. Alban's, 1501 Washington St., Albany. 8PM \$10/\$5 510-843-0450

PROFESSOR WILLIAM MAHRT, Department of Music, Stanford University, presents a seminar on "Music, Liturgy, and Architecture in Medieval England." MusicSources, 1000 The Alameda, Berkeley 9:30AM-Noon; 1:30-4:30PM \$15 in advance. Send to Medieval Seminar, 2130 Carleton St., Berkeley, CA 94704 Information: Lee McRae, 510-848-5591

Sunday, May 20

JESSE ANTIN, ALTO AND KEVIN BAUM, TENOR, perform 13th-c. Italian Laudes, English Medieval and Early Tudor duos, plus works of Monteverdi, Lawes and Purcell. With Matt Walsh, organ; Roy Whelden, gamba; and Alex Jenne, theorbo. Church of the Advent at 261

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CHATTANOOGA CHAMBER MUSIC presents "Rossignol Amoureux." Sang Joon Park, baroque flute, and Meg Cotner, harpsichord, perform music of Philidor, Scarlatti, Luch, et al. Home of Kathy Perl, 152 Chattanooga St. (btw. Dolores & Church), San Francisco. 3PM \$15. Space limited; please reserve in advance. 415-641-0940

THE NOVELLO QUARTET (Tekla Cunningham & Cynthia Miller Freivogel, violins; Anthony Martin, viola; and Elisabeth Reed, cello) perform Franz Josef Haydn's Op. 54 string quartets. First Presbyterian Church of Oakland, 2619 Broadway, Oakland. 3PM \$20/\$17, www.novelloquartet.org &

Saturday, May 26

TRINITY CHAMBER CONCERTS presents The Sitka Trio (Frances Blaker, recorders; Letitia Berlin, recorders, ukulele and voice; and Shira Kammen, vielle, violin, viola d'amore and voice) performing a program of medieval and contemporary music, including works of Jacopo da Bologna, Solage, Perotin, Dufay, Blaker, Kammen, et al. Trinity Chamber Concerts, 2320 Dana Street (Trinity Chapel), Berkeley. 8PM \$12/\$8 www.sfrv.org &

Friday, June 1

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

Saturday, June 2

CREATIVE VOICES, Eduardo Mendelievich artistic director, presents "Renaissance Echoes," featuring music of Carlo Gesualdo and Claude Le Jeune. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 8PM \$18/\$15 <http://www.creativevoices.org/concerts.html> &

MID-PENINSULA RECORDER ORCHESTRA, Frederic Palmer director, performs works of Corelli, Mozart, Dufay, Vejva-

novsky and Josquin des Prez. Unitarian Universalist Church of Palo Alto, 505 E. Charleston Rd., Palo Alto. 2PM FREE 650-591-3648, www.sfems.org/mpro &

Sunday, June 3

CREATIVE VOICES repeats program of June 2. St Mark's Episcopal Church, 2300 Bancroft Wy, Berkeley. 4PM &

Tuesday, June 5

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

Saturday, June 9

TRINITY CHAMBER CONCERTS presents "Dawn of the German Baroque." Passamezzo Moderno (David Granger, dulcian; Andrew Fouts, violin; and Jonathan Davis, organ) with guest violinist Edwin Huizinga perform virtuoso instrumental works from the turn of the 17th century, including works of Schein, Scheidt, Bertali, Nicolai, Schmelzer, Böödecker, et al. Trinity Chamber Concerts, 2320 Dana Street (Trinity Chapel), Berkeley. 8PM \$12/\$8 www.sfrv.org &

Sunday, June 10

CREATIVE VOICES repeats program of June 2. The Dance Palace, 5th & B St, Point Reyes Station. 4PM &

OLD FIRST CONCERTS presents Passamezzo Moderno in a repeat of their June 9 program Old First Church, 1751 Sacramento (at Van Ness), San Francisco. 4PM \$15/\$12 415-474-1608 www.oldfirstconcerts.org &

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- Belvedere** Friday, May 11, 8 pm
St. Stephen's Church
- Berkeley** Saturday, May 12, 8 pm
First Congregational Church
- San Francisco** Sunday, May 13, 7 pm
St. Mark's Lutheran Church
- Davis** Monday, May 14, 8 pm
Davis Community Church

TICKETS: \$42/\$30/\$16 [SV/Sr: \$38/\$27/\$10]

415-621-7900 americanbach.org

Baroque at the Crossroads (of Europe)! Workshop Update

Preparations are proceeding for this summer's Baroque Workshop. With our theme, Crossroads of the Baroque: Dresden, Prague & Vienna, we have a great wealth of music literature and activities for all instruments, singers and dancers to investigate: orchestra, oboe band, special projects for recorders ("try the baroque

bass"), and finally a dance floor for the dancers!

Singers take note! At this printing we are putting the final touches on our opera project, which will feature arias and scenes in a concert version with baroque gesture and orchestra. There will be arias and duets for all voices. Karen Clark and Chris Fritzsche, our vocal instructors

this year, will lead a coached audition event for prospective singers on Sunday, May 20, from 2:00 to 6:00 P.M. in Ives Hall at Sonoma State University. (To cover our costs, there will be a \$25 charge for this session.) For those who live out of the area and cannot attend, we will be accepting tapes or CD auditions by May 18. We will be putting sample arias

on the website shortly that can be downloaded for the audition. Send all CDs or tapes to Phebe Craig, 1448 Josephine St., No. 2, Berkeley, CA 94703.

Please join us at our new location, on the campus of Sonoma State University, June 17–23. For more information visit www.sfems.org or call Phebe at 510-684-5177.

Invitation for Concert Proposals 2008–09 Season and 2008 Berkeley Festival

The San Francisco Early Music Society (SFEMS) has issued a request for proposals from individuals and ensembles interested in appearing at a SFEMS-presented event at the 2008 Berkeley Festival or as part of the 2008–09 annual SFEMS concert series.

SFEMS will present at least four concert events at of the next Berkeley Festival, during the week of June 2–8, 2008. SFEMS will also present eight concert events (each repeated in three venues) during its next concert series, from September 2008 through May 2009. At least half of the presentations in each case will be by local ensembles. (It is SFEMS policy that the term local includes ensembles based within 180 miles of San Francisco. Acknowledging that early music organizations are often comprised of national and international personalities, such an organization may be considered local if it consists of major membership and activity within the Bay Area. That is, an organization can be considered local even if only one member is based in the Bay Area, so long as that member is central to the organization.)

SFEMS welcomes all proposals that could interest its audiences, although it primarily presents music from the Middle

Ages through 1800 performed on period instruments.

Ensembles should specify whether they have a preference for appearance at the Berkeley Festival or on the annual concert series.

Proposals should be sent to the Concert Committee, SFEMS, P.O. Box 10151, Berkeley, CA 94709, by September 30, 2007. The Concert Committee has stressed that the submission deadline of September 30 will be strictly observed in order to facilitate early season planning. Questions about procedures and deadlines should be directed to the Concert Committee at 510-528-1725 or at concertproposals@sfems.org.

Selection decisions for both the Berkeley Festival and the annual concert series will be made during October, 2007, and ensembles chosen will be notified at that time.

Local Ensembles

Local ensembles will be selected though the procedures described in detail below. Unlike most concert presenters around the world, SFEMS goes to great lengths to give all local ensembles a fair and equal opportunity to play. An anonymous and impartial Audition Panel recommends local groups to the Concert Committee based solely on the quality

of the performances submitted. The Committee selects local groups from those recommended by the Audition Panel.

Local ensembles may submit proposals that include out-of-town or foreign guest artists. (Please be advised that SFEMS cannot help non-U.S. citizens obtain visas to perform in the U.S.) SFEMS also issues a special invitation for proposals appropriate for the December 2008 holiday-season concert.

Proposals must include a CD of unedited music and a written description of the programs and performers proposed. The CD should include not fewer than 15 and no more than 30 minutes of material. Only one CD may be submitted by each ensemble no matter how many different programs are proposed. The audio tracks on the CD should fairly represent the proposed performers. The CD should be labeled with the name of the ensemble, and the music contained and performers included on the disc should be listed on the CD liner/case. The best material should be placed at the beginning of the CD. In the case of long works, excerpts may be included. Commercially produced recordings will not be considered. Edited performances may not be considered.

You may also (but need not) include publicity materials in a separate sealed envelope. Such materials will not be considered by the Audition Panel but will be considered by the Concert Committee if the ensemble is chosen by the Audition Panel. They will not be returned. CDs will be returned only if expressly requested and a suitable self-addressed, postage pre-paid mailing envelope is provided or arrangements are made for pick up in person.

Each ensemble must represent that all performers named in its proposals have agreed to participate and must give one person authority to conclude arrangements with SFEMS. Compensation for local groups consists of a per-person fee and appropriate compensation for the expenses of out-of-town artists.

Non-Local Ensembles

Proposals by non-local ensembles will be considered separately from the above process by the Concert Committee. Such ensembles should submit their proposals to SFEMS as soon as possible, and no later than August 31, 2007. There is no required format for submissions by non-local ensembles. Please be advised that SFEMS cannot help non-U.S. citizens obtain visas to perform in the U.S.

A Requiem for the Victims of Darfur

San Francisco— AVE, the Bay area's acclaimed Renaissance ensemble dedicated to the presentation of sacred polyphony, both old and new, presents a single program set for its third concert season with a program that is somewhat unusual: the concert is intended to raise awareness of the plight of individuals in Darfur through

the universally human medium of music and dance. AVE, under the direction of Jonathan Dimmock, is in its third season; but this is the first occasion of its combining a concert with such a significant social issue of global concern.

Featuring Duarte Lobo's lush setting of the requiem text (scored in eight-parts),

the concert is not intended as a funeral for a nation, but as a catalyst for empathy and alignment with human tragedy and suffering. Lobo (1565–1646) is considered the greatest of the Portuguese polyphonists. He served as *mestre de capela* in Lisbon and is noted for his impassioned style of writing—a perfect complement to

tragedy looming in the Sudan today.

John Sheppard (1512–1558) was one of the two finest Tudor composers (the other being Thomas Tallis). His motet *Media vita* ("In the midst of life, we are in death") is also scored in eight-part writing, and is especially appropriate for this occasion.

Herbert Howells's "Take him, earth, for cherishing" was commissioned in 1963 to be sung at the memorial service for President John F. Kennedy. An extremely effective piece of music and literature (from a fourth-century poem by Aurelius Prudentius), this piece will be danced by modern dancer, Noelle Morris.

The concert will have a speaker who is a refugee from Darfur. Opportunity for contributions to humanitarian efforts to relieve some of the suffering there will be presented. It is the belief of the musicians that music has a special way of touching the heart, creating a sense of our common humanity. The Arts are not isolated from our social context, but very much affected by it. This is our way of stating our love and understanding for these people.

Over 3.9 million people are adversely effected by the violence within Sudan's borders, and rely on humanitarian aid just for survival. Recent information has indicated that the genesis of the problem lies in global warming, which, in turn, reduced the amount of arable land, ultimately creating a fight between the herders and the farmers. This being the case, the Western world shares some responsibility for causing and treating the destitute.

The concert will take place the first weekend in May, with performances in San Francisco, Berkeley, and Lafayette. For details, see this month's calendar.

General Guidelines (SFEMS Policy)

- 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 quality, 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.
- 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 (SFEMS Policy)

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 hear all submissions. The chair does not have a vote in the evaluation of submissions. 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 presentations, 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, repertoire, 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.

New SFEMS Affiliate Group Builds on Chanticleer Experience

by Jesse Antin, founder of Clerestory

Most musicians, in their hearts, dream of making it big. What happens when a singer has already made it big and now just wants to make it small?

The nine of us comprising the new vocal ensemble Clerestory are, with one exception, all former members of the Grammy-winning, world-traveling group Chanticleer. For a variety of reasons, we all have moved on to the next phase of our lives. Clerestory is a gamble that we have made with ourselves: since singing will always be a large part of our lives, can we find the same magic in a new, part-time group together that we once did?

As we reflect on our debut season at its midpoint, we can say with pride that we have won our bet. Our first two sets of concerts, in October, 2006 and January, 2007, exceeded our rosiest expectations. Together we chose programs of our favorite early music, met for rehearsals, and took the stage with our heads held high. Audiences of friends, fellow

musicians, and early music fans turned out in gratifying numbers. And, as far as we can tell, they went home happy. Glowing reviews in the *San Francisco Classical Voice* online newsletter confirmed our feeling that, when it came to ensemble singing at the highest level, we were back.

Building a group of singers, it turns out, can be relatively easy. If you already have a common history and common interests, musicians will gladly trust each other and try something new. Building an audience, as we discovered, is the hard part. On any given weekend in the Bay Area, you can hear countless world-class concerts. How do you make a name for yourself when no one knows your name?

Getting the word out about Clerestory has been one way in which being a SFEMS affiliate group has been a great help. With their help and using their mailing list, we have been able to reach out to the supportive early-music community that the Bay Area enjoys. (Getting space in the monthly newslet-

ter doesn't hurt either!) We are transitioning to electronic publicity, with fewer postal mailings to clog your mailbox, and with more e-mails—provided you sign up—that are free and easy to opt in and out of.

We can't help feeling that a new group and new audience growing together is a two-way street. I can be sure that the San Francisco Symphony will play on even if I skip their concert, toss out their brochure, and ignore the link to their website. But for a new group like ours, every listener counts and every dollar is valuable. The costs to put on a season of music are prohibitive. Each of us in Clerestory is essentially, at this early stage, performing for free. You can believe that that wasn't the case in Chanticleer, nor is it with the other, well-established groups we still perform with. To what extent are concert-goers responsible for ensuring the continued health and growth of the music community that we are all proud of?

We're an idealistic group—as most groups of musicians are. We build our own beliefs

into the experience of attending a Clerestory concert, including making concerts truly affordable, making the venues easy to get to, providing the audience with original program notes that explore the story behind the notes, and greeting our audience after performances to let them know how much they mean to us. We believe that in this 21st century, we can provide our fans with a great website that offers all the information and news they could want, a way to join our e-mail list to keep in touch, and most of all free recordings to download of all our live concerts.

We're also ambitious. We've known life as world-renowned performers, and we think we can bring those same talents to our neighbors and colleagues in the Bay Area to just as much acclaim. Our upcoming concerts on June 8 in Berkeley and June 10 in San Francisco will be a proud way to crown an inaugural season that sets the stage for greater things to come. We look forward to seeing you there!
