



JUNE/SUMMER 2009

SFEMS 2009–2010 Season

Audiences have come to expect a lot from the annual SFEMS concert series: a rich variety of early music and performances of the highest order by the best of our vigorous and constantly evolving local community and by major exponents of the art from around the country and abroad. Beyond that, we expect concerts that are both enlightening and entertaining, thought-provoking as well as aesthetically satisfying. We anticipate not only the excitement of newly discovered or revived works, and the occasional ‘new’ old instrument, but also the wonder that comes from new perspectives gained on music we already love.

With such a large swath of Western musical history to cover, and such a deep pool of talent, any representation within eight concert programs is bound to be selective, and it is little short of miraculous that our board and concert committee do as well as they do, time after time, in crafting a balanced series. It also is no surprise that every year may have a somewhat different tilt, and while there is never a specific “thematic” focus to a season, it is fun and often revealing to look for what is distinctive in the annual mix of programs and artists and to reflect on how, each year, they represent the state of early music in general and Bay Area’s scene in particular.

Two things about our next season stand out—one having to do with personnel, the other with repertory. In terms of the former, it is striking how much new talent will be appearing on the 2009–10 series. Fully half of next season’s ensembles will make their series debuts, and about two thirds are, from our increasingly skewed perspective, younger artists, people who have moved to this area within the past 10 years or so and still have noticeably few gray hairs. And what a great statement that is! If the Bay Area can attract so many artists of this caliber, prospects for our early music scene are very bright. The pool of new talent has begun to filter into our more venerable returning acts, such as the Streicher Trio, where cellist Joanna Blendulf has joined pianist Charlene Brendler and violinist Katherine Kyme. The same is true of The New Esterházy Quartet, where cellist William Skeen joins veteran string players Kyme, Lisa Weiss, and Anthony Martin.

The mix of repertory in the coming season also is revealing and shows how our interests have evolved as our knowledge has grown in recent years. First, and most obviously, the new season reflects the explosion of interest in the 17th century that has taken place during the past generation. When Warren Stewart

founded Magnificat some 20 years ago, it was almost the only ensemble hereabouts to have that explicit focus. In the 2009–10 concert series, practically half our programs will be devoted in whole or in large part to that complex, revolutionary, and often tortured period of European history. And most of these will be by these same younger artists and or ensembles who are making their series debuts.

The concert season opens the weekend of September 25 with the debut of *Les grâces*, a young ensemble consisting of soprano Jennifer Paulino, recorder player Annette Bauer, gambist Rebekah Arendt, and harpsichordist Jonathan Rhodes Lee. Their program surveys the development of French baroque chamber style from the graceful *airs de cour* of the early 17th century through the dramatic and comic cantatas written a century later by Montéclair and Bernier, with works by such greats as Marais and Couperin along the way. A special treat in this concert will be Nicolas Bernier’s *Le Café*, a second “coffee cantata” to file along with the more famous one by J.S. Bach, in praise of the intoxicating liquid flooding the consciousness of fashionable European society during the early 18th century.

Three other programs will explore more fully different periods or cultural aspects

of 17th-century music. A pair of concerts in October and November will showcase the evolution of German composition, focusing respectively on the earlier and later years of the century. Taken together, they show the ground out of which the giants of the late baroque, such as Bach and Handel, arose. The weekend of November 19, two new groups appear on our series for the first time. The Bay Area’s Passamezzo Moderno (Jonathan Davis, harpsichord and organ; David Granger, cortal; and Edwin Huizinga, violin) and Seattle’s Duo Solace (soprano Linda Tsatsunis and lutenist John Lenti) will collaborate in a program tracing the revolutionary movement of the new, Italian style north across the Alps and its adaptation by the first generation of German baroque composers, Schütz, Schein, and Scheidt.

Three weeks earlier, the weekend of October 31–November 2, La Monica (Phoebe Jevtovic, soprano; Susan Feldman & Tekla Cunningham, violin; Ondine Young, viola; William Skeen, viola da gamba & violoncello; Avi Stein, organ & harpsichord) examines the “second creation” of a German

—continued on page 2

**Next Issue
September 2009**

SFEMS Season

—from page 1

style, following the ravages of the Thirty Years War. La Monica is one of the hottest new groups to grace our stage in recent years, and this will be their second appearance on our series in 2 years. They are making up for lost time, one supposes, or perhaps our concert committee is. Given the differences of national style, it is perhaps unlikely that they will burn through the German literature as they did through the Italian, but we can expect performances of comparable power and emotional intensity.

The last group to channel the 17th century will bring in many ways the most distinctive program. Cappella Artemisia debuts on the SFEMS series the weekend of February 19–21, 2010. Artemisia is an all-women's vocal ensemble based in Bologna, Italy. Founded by Candace Smith in 1991, the group focuses on music from the Italian convents of the late Renaissance and early baroque eras. We have known for some time that convents, despite their outward control by the Roman patriarchy, in fact offered women refuge from the male-dominated world, providing them space and structure for creative expression. The great music of Hildegard from the 12th century is the first notable example, but it was in Italy during the 17th century that perhaps the greatest flowering of musical creativity occurred. Smith herself has done extensive work researching and publishing scores of this music through Artemisia Editions, the publishing com-

pany she founded along with her husband, cornettist Bruce Dickey. Cappella Artemisia's program next year will focus on a single Biblical source, the *Canticum canticorum* ("Song of Songs"), which was widely set during the 17th century and must have held special significance to the nuns, "brides of Christ."

Jumping across most of the 18th century, one may be surprised to find TWO concerts next season devoted to Classical and early Romantic masters, in this case Boccherini and Beethoven.

The Streicher Trio is one of our longest-running chamber ensembles and one of the first in this area to use historical instruments for the performance of late Classical and Romantic music. Personnel has changed over the years, but the core remains founding member Charlene Brendler, who plays fortepiano, pianoforte, and sometimes harpsichord. The Trio has appeared many times on our series, alone and in collaborations with other artists. Their programs have ranged from new takes on Mozart clarinet quartets to semi-improvised performances of Spanish dance music. The group also has plumbed the archives of the Frank de Bellis collection at San Francisco State University for new repertory and has recorded works by important 19th-century women composers, Clara Schumann and Louise Farrenc. For their SFEMS concerts, upcoming the weekend of October 23, the Trio will dive into Beethoven at his most lyrical, performing the composer's famous "Ghost Trio," as well as his equally haunting Trio No. 6 in E-flat.

Two other veteran, and venerable, Bay Area musicians who have dedicated them-

—continued on page 7

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.

PAGE SIZE	DIMENSIONS	PRICE
Full	7"W x 9 1/2"H	\$250
3/4	5 7/32"W x 9 1/2"H	\$200
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Classified advertising rate is 50¢ per word/\$10 minimum. Submit ad exactly as you want it to read.

Calendar entries are free.

Send all submissions and advertising to:

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

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

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CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday June 2

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, with members providing the music, the direction, and potluck dishes. Newcomers welcome. Bring recorders, stand, and other early instruments. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45–9:15PM 916-489-2771 or shermsj@sbcglobal.net ♿

Friday, June 5

EAST BAY CHAPTER, ARS, monthly playing session, Shira Kammen, guest conductor. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd., Oakland. 7:30–10PM 510-483-8675 or 415-472-6367 ♿

Sunday, June 7

CHATTANOOGA CHAMBER MUSIC presents “Thriving Under the Influence... of Italian Style” Katherine Roberts Perl, harpsichord, performs music of Scarlatti, Bach, and Handel. Home of Kathy Perl, 152 Chattanooga

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

St. (btw Dolores & Church), San Francisco. 3PM \$15. Space limited; please reserve in advance. 415-641-0940

CHANTICLEER (Joseph Jennings Director), performs “The Divine Orlando,” a program devoted to the music Orlando di Lasso and featuring his *Missa tous les regrets* and two of his *Penitential Psalms of David*. Mission Dolores, 3321 16th St., San Francisco. 8PM \$22–\$44 415-392-4400 or www.chanticleer.org ♿

MID-PENINSULA RECORDER ORCHESTRA Spring Concert. Foothill Presbyterian Church, 5301 McKee Road, San Jose. 3PM FREE 650-591-3648, www.sfems.org/mpro ♿

Tuesday, June 9

CHANTICLEER (Joseph Jennings Director), performs “Wondrous Free,” a program exploring the history of song in the Americas, from the first composers of the British Colonies and early American Republic (Francis Hopkinson and William Billings) and Spanish colonial Mexico (Juan de Lianas and Juan Gutiérrez de Padilla) to 20th-c. works by Samuel Barber and a newly commissioned piece by David Conte. St. Vincent de Paul Church, 35 Liberty St., Petaluma. 8PM \$22–\$44 415-392-4400 or www.chanticleer.org ♿

Thursday, June 11

CHANTICLEER repeats program of June 7. First Congregational Church, 2345 Channing Way, Berkeley. 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, please consult the master calendar website at www.sacrecorders.org/EMCalendar.html, then contact Eileen at 510-524-5661 or ehmuse@comcast.net with possible dates.

Friday, June 12

CHANTICLEER repeats program of June 7. St. Joseph’s Cathedral Basilica. 80 S. Market St., San Jose. 8PM ♿

Saturday, June 13

CHANTICLEER repeats program of June 7. Mission Dolores, 3321 16th St., San Francisco. 8PM ♿

SAN FRANCISCO RENAISSANCE VOICES (Katherine McKee, Assistant Director, conducting) with guest artists Steven Lehning, viola da gamba and Jonathan Rhodes Lee, harpsichord, presents “The Darkness and the Dawn,” a continuation of the ensemble’s performances of rare music from the Italian Renaissance with the Requiem of the Veronese priest Giovanni Matteo Asola (c1532–1609) for men’s voices with music for women’s voices by the Milanese Benedictine nun, Sister Chiara Margarita Cozzolani (1602–1677). Seventh Avenue Performances, 1329 Seventh Avenue, San Francisco. 7:30PM \$20/\$15 www.SFRV.org ♿

Sunday, June 14

CHANTICLEER repeats program of June 7. St. Francis Church, 1066 26th St., Sacramento. 5PM ♿

SFEMS BAROQUE WORKSHOP

presents a faculty concert. Chris Brandes, soprano; Frances Blaker and Clea Galhano, recorders; Kathleen Kraft, flute; Michael Sand, violin; Tanya Tomkins, cello; Mary Springfels, viola da gamba; Peter Sykes and

Phebe Craig, harpsichord, perform works by Corelli, Vivaldi, Frescobaldi, Stradella, Locatelli, Mancini, and Merula. Warren Auditorium in Ives Hall, Sonoma State University, 1801 E. Cotati Ave., Rohnert Park. 3:30PM \$15/\$10 510-528-1725 www.sfems.org (tickets for workshop events available only at the door) ♿

SAN FRANCISCO RENAISSANCE VOICES repeats program of June 13. All Saints’ Episcopal, 555 Waverley Street, Palo Alto. 4PM ♿

Monday, June 15

SFEMS BAROQUE WORKSHOP presents an evening of baroque dance. Lecture demonstration by performer Tangkao Tan, followed by dancing for all. Room 119, Ives Hall, Sonoma State University, 1801 E. Cotati Ave., Rohnert Park. 7:30PM \$10 510-528-1725 www.sfems.org (tickets for workshop events available only at the door) ♿

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

Tuesday, June 16

SFEMS BAROQUE WORKSHOP faculty concert. Chris Brandes, soprano; Frances Blaker and Clea Galhano, recorders; Kathleen Kraft, flute; Sand Dalton, oboe; Michael Sand, violin; Tanya Tomkins, 'cello; Mary Sprinfels, viola da gamba; Peter Sykes and Phebe Craig, harpsichord, perform works by A. Scarlatti, Handel, Vivaldi, and Bassani. Warren Auditorium, Ives Hall, Sonoma State University. 8PM \$15/\$10 ☺

Friday, June 19

SFEMS BAROQUE WORKSHOP student concert. "Handel in Rome" will feature cantatas, arias and ensemble music from Handel's Roman period, as well as instrumental music by Handel's contemporaries, including Corelli and Domenico Scarlatti. Room 119, Ives Hall, Sonoma State University. 8PM FREE ☺

Sunday, June 21

SAN FRANCISCO RENAISSANCE VOICES repeats program of June 13. St. John's Presbyterian, 2727 College Avenue, Berkeley. 4PM ☺

Sunday–Friday, June 21–26

SFEMS MUSIC DISCOVERY WORKSHOP, an early music day camp for children ages 7-15. This year's program brings alive the pageantry and excitement of an English Country Fair, with singing, dancing, games, puppets, colorful characters, costumes, and edible entertainments. The Crowden School, Sacramento and Rose Sts., Berkeley. 510-559-4670 or tishberlin@sbcglobal.net ☺

Monday, June 22

SFEMS PRESENTS "A ROYAL TOUR THROUGH ENGLAND'S MUSICAL PAST." English music scholar John Prescott leads 5 classes for interested adults on English music from medieval through baroque eras.

Crowden Center for Music in the Community, 1475 Rose Street (at Sacramento), Berkeley. 9:15AM–11:15AM Daily classes June 22–26. \$55 full course; \$15 per day. Day 1: "Cathedral and monastery: English Medieval vocal music." www.sfems.org, brittascher@comcast.net, or 925-283-7134 ☺

Tuesday, June 23

SFEMS "A ROYAL TOUR THROUGH ENGLAND'S MUSICAL PAST" continues (see June 22). Day 2: "Music at the court of Elizabeth I: flowering of the English Renaissance." ☺

Wednesday, June 24

SFEMS "A ROYAL TOUR THROUGH ENGLAND'S MUSICAL PAST" continues (see June 22). Day 3: "From viol consort to street song: Instrumental secular music of the Elizabethans and beyond." ☺

Thursday, June 25

SFEMS "A ROYAL TOUR THROUGH ENGLAND'S MUSICAL PAST" continues (see June 22). Day 4: "Henry Purcell and friends: the birth of English music drama." ☺

Friday, June 26

SFEMS "A ROYAL TOUR THROUGH ENGLAND'S MUSICAL PAST" continues (see June 22). Day 5: "G.F. Handel: England's greatest musical foreigner." ☺

Saturday, June 27

TRINITY CHAMBER CONCERTS presents Passamezzo Moderno (David Granger, dulcian; Andrew Fouts & Edwin Huizinga, violin; Jonathan Davis, harpsichord & organ) performing Ostinato, 17th-c. compositions based on popular tunes and bass lines of the time (chaconne, passacaglia, passamezzo), including works by Merula, Schmelzer, Frescobaldi, Marini, Rossi, et al. Trinity Chapel, 2320 Dana St, Berkeley (at Bancroft). 8PM \$15/\$12/\$10 <http://trinitychamberconcerts.com/> ☺

Sunday, June 28

SFEMS MEDIEVAL RENAISSANCE WORKSHOP presents "The Love Show: secular songs of love spanning the ages from medieval Europe to traditional Celtic," performed by Michelle Levy and Abby Green (medieval and modern strings and vocals). Room 119, Ives Hall, Sonoma State University, 1801 E. Cotati Ave., Rohnert Park. 9PM FREE medrenmail@gmail.com ☺

Monday, June 29

SFEMS MEDIEVAL RENAISSANCE WORKSHOP presents a lecture by Professor Lawrence Rosenwald on Oswald von Wolkenstein. Warren Theater, Ives Hall, Sonoma State University. 8PM FREE ☺

Monday–Friday, June 29–July 3

SUZUKI RECORDER METHOD RECORDER WORKSHOP, led by faculty Hui Chuan Huang (Taiwan), Kathy White (CA), and Alan Thomas (FL). We will be celebrating the publication of the complete set of Suzuki materials, including the CDs recorded by Marion Verbruggen, Mary Springfels, and Arthur Haas, featuring works of Castello, J.S. Bach, Sammartini, Van Eyck, Bassano, Ortiz, et al. Open to all ages and all levels. Ladera Community Church, 3300 Alpine Rd., Portola Valley. Registration, \$50. Students in Book 1–2, \$240; Book 3–7, \$265; Volunteers FREE. Harpsichord Viol, Cello players welcome Non-Suzuki students, volunteers, and observers welcome also. 707-876-4627, watertrees3@gmail.com

SFEMS MEDIEVAL RENAISSANCE WORKSHOP presents "Flame of Love: the Legend of Tristan and Isolde," a performance by master storyteller Patrick Ball and Theater of Legend (Shira Kammen and Tim Rayborn medieval strings, percussion and voice). Warren Theater, Ives Hall, Sonoma State Uni-

MERYL SACKS ORANGE HOUSE EDITING

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versity. 8PM \$15/\$10 students and seniors &

Thursday, July 2

SFEMS MEDIEVAL RENAISSANCE WORKSHOP presents a faculty concert. Room 119, Ives Hall, Sonoma State University. 8PM \$15/\$10 &

Friday, July 3

SFEMS MEDIEVAL RENAISSANCE WORKSHOP Theater Project presents "Wolkenstein!" directed by Lawrence Rosenwald and Drew Minter. Warren Theater, Ives Hall, Sonoma State University. 8PM FREE &

Thursday, July 9

FARALLON RECORDER QUARTET (Annette Bauer, Letitia Berlin, Frances Blaker, Louise Carslake) performs a varied slate of works covering the gamut from *ut* to *la*—from anonymous back in the mists of the 14th century through Purcell and Bach and on up to present-day composers Maute and Blaker. St. Alban's Episcopal Church, 1501 Washington Ave., Albany. 8PM \$20/\$15 &

Monday, July 20

SFEMS RECORDER WORKSHOP presents a Lecture-demonstration by Eileen Hadidian. Aula, St. Albert's, 5890 Birch Court, Oakland. 7:30PM \$10 510-528-1725 www.sfems.org (tickets for workshop events available only at the door) &

Tuesday, July 21

SFEMS RECORDER WORKSHOP Faculty Concert, featuring, Louise Carslake, Frances Feldon, Rotem Gilbert, Patrick O'Malley, Hanneke van Proosdij, recorder; Norbert Kunst, baroque bassoon; Katherine Heater, harpsichord; and Amy Brodo, baroque 'cello. St. Albert's Priory (Main Chapel), 6172 Chabot Rd, Oakland. 7:30PM &

Wednesday, July 22

SFEMS RECORDER WORKSHOP presents a Mini-work-

shop, led by Peter Maund. Aula, St Albert Priory. 2PM-5PM \$30 &

Friday, July 24

SFEMS RECORDER WORKSHOP presents Faculty Recorder Consort and Recorder Orchestra Performances, featuring Louise Carslake, Frances Feldon, Rotem Gilbert, Norbert Kunst, Patrick O'Malley, Hanneke van Proosdij, recorder; Katherine Heater, harpsichord, and the SFEMS Recorder Workshop Recorder Orchestra, Norbert Kunst, conductor. St. Albert's Priory, Main Chapel, 7:30PM \$15/\$10 &

Saturday, August 8

SAN FRANCISCO RENAISSANCE VOICES (Todd Jolly, Director) presents "The Bawdy and the Chaste." Giovanni Pierluigi da Palestrina's *Missa Sicut lilium inter spinas* with Adriano Banchieri's comic *Festino* madrigals performed as a semi-staged masque. Seventh Avenue Performances, 1329 Seventh Avenue, San Francisco. 7:30PM \$20/\$15 www.SFRV.org &

Sunday, August 9

SAN FRANCISCO RENAISSANCE VOICES repeats program of August 8. Alameda Presbyterian Church, 2001 Santa Clara, Alameda. 7:30PM &

Saturday, August 15

CALIFORNIA BACH SOCIETY presents its 4th annual early music choral workshop. Join members of the California Bach Society under the direction of Artistic Director Paul Flight in singing and exploring music by the great masters of the early German baroque, including excerpts from the *Missa Octo Vocum* by Hans Leo Hassler, along with motets by Jacob and Michael Praetorius, Johann Hermann Schein, and Samuel Scheidt. Learn more about the composers who brought the Venetian polychoral style across the Alps. Palo Alto, 10:30AM-4:30PM. \$45 fee includes music and lunch. Register at www.calbach.org or 415-262-0272 (address available upon registration)



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San Francisco Early Music Society

Invitation For Concert Proposals 2010–11 SFEMS Season

The San Francisco Early Music Society (SFEMS) has issued a request for proposals from individuals and ensembles interested in appearing on the 2010-11 annual SFEMS concert series. **A call for proposals for the 2010 Berkeley Festival will be forthcoming and will be available on the SFEMS Web site.**

SFEMS will present eight concert events (each repeated in three venues) during its next concert series, from September 2010 through May 2011. At least half of the presentations 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. It primarily presents music from the Middle Ages through 1800, performed on period instruments.

Proposals should be sent to the Concert Committee, SFEMS, P.O. Box 10151, Berkeley, CA 94709, by September 30, 2009. **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 will be made during October 2009, and ensembles chosen will be notified at that time.

Local Ensembles

Local ensembles will be selected through 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 2010 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. The proposal must also include a detailed list of instruments to be used, including date of manufacture, style, original instrument after which modeled, and name of maker.

You may also (but need not) include publicity materi-

als 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 September 30, 2009. 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.

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 concert series that reflects the broad diversity of early music, including vocal and instrumental repertoire from all eras of western music before 1800, played, as appropriate, on period instruments.

- 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.

SFEMS Season

—from page 2

selves in large part to later composers ("later" from our perspective, anyway) are Anthony Martin and Elisabeth Le Guin. Violinist/violist Martin has been making the case for performing this music with historical instruments for at least two decades, from the Artaria Quartet in the 1980s through his current work with the New Esterázy Quartet, performing all of Haydn's string quartets on historical instruments—for the first time in America. Cellist Le Guin, now a professor of music history at UCLA, has done major scholarly work on the music of Luigi Boccherini, and her ground-breaking book, *Boccherini's Body*, uses her analysis of Boccherini's music as a means of developing a new and important perspective on the music of the Enlightenment. Boccherini, whom Le Guin considers undeservedly neglected, will be the subject of New Esterházy's SFEMS concert, taking place the weekend of January 8–10, which will feature selections from the composer's prolific output of string quintets using two cellos (there are over a hundred of these).

The Middle Ages and Renaissance will be represented in two programs next season—one sacred, the other secular—each dealing in different ways with the relation of music to poetic form and content.

Schola Cantorum San Francisco, under the direction of Paul Flight, returns next December to perform our annual

holiday concert, which will be devoted entirely to Spanish music of the 15th–17th centuries. This too seems to be something of a trend in early music circles. Fifty years ago, almost the only early Spanish "Christmas" music anyone in this country knew were Victoria's motet *O magnum mysterium* and, thanks in part to the New York Pro Music's Noah Greenberg, the carols *Riu riu chiu* and *Elà, don, don* (the later actually is Catalán). Today, Hispanic music is justly recognized as a great and rich corpus, comparable to the more familiar seasonal musics of northern Europe. While the motets and *canciones espirituales* of composers such as Guerrero, Lobo, Morales, and of course Victoria evince a distinctive mixture of ethereal serenity and passion, at times charged with an almost mystical intensity, it is the sacred villancico that most defines the tradition. The villancico derives from a popular poetic form, ultimately from the medieval Arabic *zajel*, in which a refrain alternates with a series of verses. The music composers such as Encina, Guerrero, and others used to set these poems, often makes use of popular dance forms—the chacona, the jácara, and in Spain's new world colonies occasionally native American and African rhythms as well, creating a music that is exuberant, often earthy, but always faithful to the principles of good polyphonic composition.

Finally, LIBER: Ensemble for Early Music closes out the

concert year the last weekend in March, in what is scheduled to be their third appearance on the SFEMS series. Melanie Germond, soprano, and William Hudson, tenor, with guest artist tenor Jordan Sramek, will perform a program of 14th-century music from the Italian *Trecento*. The *trecento* was the Italian version of the French *Ars nova*, whose intricacy, independence of line, and sometimes harmonic weirdness its music shares. It also was one of those periods when the greatest composers—the likes of Jacopo da Bologna and Francesco Landini—turned to secular texts for inspiration, including the poetry of such giants as Petrarch and Boccaccio, the fathers of Renaissance humanism. Much of this music is notoriously difficult to perform, and it has only been within the past two decades, after the appearance of groups like PAN and Ensemble Organum, that really convincing interpretations have been heard. The members of LIBER seem to have thoroughly absorbed and integrated these earlier artistic insights, since they perform the repertory with a combination of precision and finesse, as well as impeccable tuning and blend.

Subscription tickets for the concert series are now on sale. Season subscribers enjoy a number of benefits, including priority seating by row and exchanges, as available, plus two "two-for-one" coupons, good for two tickets for the price of one for any concert this season, so you can introduce a friend or two to the world of early music. For tickets or more information visit www.sfems.org, or order by phone at 510-528-1725.

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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; an on-line 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 40 other affiliate early music organizations in the Bay Area.

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