
SAN FRANCISCO BAY AREA
EARLY MUSIC NEWS



SEPTEMBER 2003

So remote in many ways are the Middle Ages from our consciousness, and so fragmentary the evidence of its culture, that any attempt to interpret the music of that period for modern listeners almost inevitably becomes a kind of personal Vision Quest. As such, the personal vision and experience of its performers are paramount—more so than with almost any other early music repertoire.

SFEMS is fortunate to have two of the world's great interpreters of medieval music for its concert season opener the weekend of September 19. Anne Azéma (voice) and Shira Kammen (strings) are leaders in the field of medieval singing and accompaniment. Both Anne and Shira are known and beloved by SFEMS audiences as well as attendees at the Society's Medieval/Renaissance summer workshops, where their classes tend to fill up quickly. Each has recorded prolifically and toured worldwide; together, they devote their enormous skill, insight, and fantasy to the magnificent repertoires of medieval France, Provence, and Spain. French-born Azéma brings authentic language skills, a crystalline voice, and a gift for theatre; Bay Area native Kammen brings virtuoso technique on medieval fiddle (vielle), rebec, and harp, as well as her famous flair, drive, and humor.

Their SFEMS concert, will include a mixture of sacred

and secular works, with the emphasis upon northern versions of Marian miracle stories, a repertory parallel to the more familiar Cantigas de Santa Maria. In the following essay, originally written for their recent recording on the Calliope label, Anne Azéma discusses this music and its cultural significance.

Tales, legends and miracles were as important to religious life in the Middle Ages as liturgy and theological treatises. Like stained-glass windows in churches and cathedrals, the recitation and singing of miracles stirred the religious fervor of the congregation. The songs and poems on this program bring the divine into everyday life and lend immediacy and a worldly context to medieval spirituality.

Miracles, "wrought by God outside of causes known to us," fascinated, terrified and astonished the medieval world. The miracles wrought by the Virgin Mary are all the more revered and beloved in that the Virgin incarnates the direct and human connection to God, and thus renders every divine manifestation at once more extraordinary and more immediate. The collections of Miracles of the Virgin Mary are many and varied throughout the Middle

Étoile du Nord

by Anne Azéma

Ages. They share an emotional power and a duality (good and evil) inherent in this repertoire. Such collections, though not part of the Church liturgy, are religious in subject matter, and because of the concrete quality of the stories they tell, they create precious links between different spiritual worlds.

The earliest such collections, such as the *Liber Miraculorum* of Gregory of Tours, describe the Marian legends and miracles of Eastern origin. It is only from the eleventh century on that miracles which occurred in the West begin to appear in these collections. Great pilgrimage sites begin to be built, including those of Rocamadour, Chartres, and Soissons; they attract great and small, kings and peasants, clerics and minstrels.

The thirteenth century witnesses the flourishing of the Marian cult, spread throughout Europe especially by the Franciscan and Dominican orders. This cult circulates the miracles wrought by the Virgin Mary, stories which are endlessly modified. It is in these very modifications and exchanges that the interest of this repertoire lies. Many of these collections contain only texts, without any musical notation. In others, on the other hand—especially the work of Gautier

de Coigny, prolix and exuberant indeed—musical compositions are interspersed. The great compilation directed by Alfonso el Sabio, King of Castille and Leon, is a treasure which seems to distill an entire world in existence for several centuries: it preserves music and texts as well as visual representations.

The court of Alfonso el Sabio was an extraordinary cultural crucible. Other parts of the Iberian world—in particular Navarre—had sustained exchanges with the north of France; Thibaut de Champagne was also King of Navarre.

Among the works assembled in the collection of the *Cantigas de Santa Maria* of Alfonso el Sabio, many musical and literary characteristics, including Northern French ones, mingled. This influence is felt on many levels. A number of the miracles included in

—continued page 9

Inside!

Improved Continuo Organ

—page 10

Dancing Around the Pomegranates

—page 3

BerkFest Blues

—page 2

Tapes and Proposals Still Needed

The SFEMS Concert Committee urgently needs concert proposals and audition recordings from Bay Area groups for our 2004–05 season. The deadline for submissions is September 30.

The concert committee stresses that we still encourage a broad range of proposals, including those that consider early music in new and creative contexts, such as interaction with other art forms, comparisons of Western and non-Western musical traditions, or new music for early instruments. However, current economic realities have limited our ability to support a large number of out-of-town guest artists. Please keep this in mind when crafting proposals.

A detailed set of instructions, along with the Society's guidelines and procedures for selection, appeared in last April's newsletter. They can be downloaded off our website or requested by phone.

BerkFest Blues

For those who have not heard, another casualty of the current economy has been the 2004 Berkeley Early Music Festival, at least in the form that we have known it since its inception in 1990. Anyone who has followed this year's budget drama in the California legislature knows that the state's colleges and universities were hit hard by funding cuts for the coming year, and these in turn have reverberated throughout the universities' programs. The victims included Cal Performances, founder and principal sponsor of the festival, which simply cannot afford to underwrite a festival next year. Another blow is construction around Hertz Hall, which will render one of the festival's most important venues unusable.

Several organizations have stepped in to see that

an early-music event of some sort will continue. Early Music America plans to hold a national early-music Conference and Exhibition in Berkeley, June 9–13, 2004. The UC Berkeley Music Department will plan scholarly symposia and possibly some concerts to take place concurrently, and it is likely that organizations such as American Recorder Society and Viola da Gamba Society of America will present their own offerings in conjunction with the Conference. For its part, SFEMS will organize a Fringe Festival of self-presented concerts. It is also possible that other major performing groups from this area, e.g., Philharmonia Baroque and American Bach Soloists, will offer some self-presented performances.

We will share further news as we learn it in the coming months. Planners are hopeful that the festival will return at full strength in 2006.

Coupons, CDs and Strategic Alliances

One new approach the Society is pursuing is a strategic alliance with Berkeley's unique Classical CD store, The Musical Offering.

As in past years, tickets to all SFEMS concerts will be available at the MO for no extra charge. What is new this season is that anyone who purchases \$100 in CDs at the store (retail list price, purchased at one time) now will automatically receive a free, general-admission ticket (\$25 value) to a SFEMS concert. Any customer

who purchases \$50 in CDs will receive a two-for-one coupon usable at any of our concerts. A "twofer" coupons entitle the holder to exchange a single ticket (i.e., a ticket already purchased or purchased later this season) for two tickets to the same concert. All such exchanges, of course, are subject to available seating at each performance.

Subscribers to this year's concert series have received or will receive two similar "twofer" coupons with each

John Glennon New House Manager

SFEMS has hired John Glennon as the new house manager/stage manager for our concert series. He succeeds Rachel Streeeter, who did the job with efficiency, grace, and humor for the past eight years.

John comes to us from the University of Indiana's Early Music Institute, where he worked principally with Elisabeth Wright, Paul Hillier, Wendy Gillespie and Stanley Ritchie. His main instrument was harpsichord, and his musicological specialty was French and German literature of the 17th and 18th centuries. He also played fortepiano and performed the Schumann piano quartet on an historical instrument while at IU.

John spent part of his childhood in the Bay Area and attended the San Francisco Conservatory, where he studied with Laurette Goldberg, before leaving for Indiana to do graduate work.

Besides his new duties at concert venues, John will be working with the SFEMS board and staff on developing marketing strategies for the Society's concert series and other programs.

subscription. These coupons provide an easy opportunity to introduce new listeners to our remarkable music. The Society needs to expand its audience and, especially, to introduce a new generation to the magic of Early Music. We hope that you will use these coupons generously and creatively.

Twofer coupons can be exchanged for tickets at The Musical Offering, 2430 Bancroft Way, Berkeley, or, at the door at any of our concerts, or, by mail addressed to SFEMS Box Office, 2154 Ward Street, Berkeley, CA 94705, or, by telephone 510-528-1725.

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
Full	7" W x 9 1/2" H	\$250
3/4	5 7/32" W x 9 1/2" H	\$200
1/2 tall	3 7/16" W x 9 1/2" H	\$140
1/2 wide	7" W x 4 11/16" H	\$140
3/8	5 7/32" W x 4 11/16" H	\$110
1/4 tall	1 21/32" W x 9 1/2" H	\$75
1/4 sq	3 7/16" W x 4 11/16" H	\$75
3/16	5 7/32" W x 2 9/32" H	\$60
1/8 tall	1 21/32" W x 4 11/16" H	\$40
1/8 wide	3 7/16" W x 2 9/32" H	\$40

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

SFEMS: 510-528-1725
sfems@sfems.org
www.sfems.org

Deadline for all submissions
and advertising for the *Early Music
News* is **FIVE WEEKS** before the
month of publication (e.g. Sep-
tember 25 for the November issue).



SFEMS gratefully
acknowledges the support of the
California Arts Council

Musical Instruments Display at St. Mary's 1000 Years, 6 Continents

The Hearst Art Gallery of
Saint Mary's College, Moraga,
is pleased to present "The Art
of Music," on view from
September 6 through October
19. The exhibition has been
organized to give visitors a
look at the remarkable range
of musical instruments
created by human beings
over a thousand-year period.

More than seventy-five
rare and unique instruments
from six continents will be
organized in categories
according to the way in
which they produce sound,
giving witness not only to
their craftsmanship, but to the
ingenuity of the people who
created them. The collection,
which will include both
historical originals and
modern replicas, features
ethnic instruments from
Africa, North and South
America, Australia, Asia and
Europe, as well as a large
variety early European
instruments from the medi-
eval Renaissance and
baroque periods, and some
newer, experimental instru-
ments, such as synthesizers,
electric harps, and a two-
person saxophone.

Martin Rokeach, com-
poser, musician, and profes-
sor of music at Saint Mary's
College and Carrie Brewster,
director of the Hearst Art
Gallery, are co-curators. A
public opening reception will
be held Sunday, September 7,
from 2:00 to 4:00 P.M., with
musical performances and
demonstrations. Regular
museum hours are Wednes-
days through Sundays, 11:00
A.M. to 4:30 P.M. Parking is
free. On docent days, visitors
will be allowed to touch and
even play some of the
instruments. Check the
gallery website, [http://
gallery.stmarys-ca.edu](http://gallery.stmarys-ca.edu), after
September 1 for dates, or call
925-631-4379.

News of the Society and Community

Zarzuela to Replace Missing Pomegranates

SFEMS regrets to an-
nounce that European en-
semble Mala Punica has can-
celed its concert on this year's
series. "Gothic Italy: Masters of
the Late Trecento" had been
scheduled for the weekend of
April 30-May 2, 2004.

In its place we are pleased
to present Richard Savino's
ensemble El Mundo in a per-
formance of Sebastian Durón's
1696 zarzuela Salir El Amor del
Mundo (Cupid's Final Folly).

It is a worthy substitution.
The program is some three hun-
dred years later than the Ars
Nova, of course, and of quite a
different character, but the mu-
sic brims with similar high en-
ergy and rhythmic intricacies, as
anyone who heard El Mundo's
"Villancicos" concert in Decem-
ber, 2001 can attest.

El Mundo will bring to life
one of the earliest pieces of
Spanish dramatic music,
Durón's re-telling of the
Apollo/Diana myth. They will
perform this colorful piece of
musical theatre from a new
edition specially prepared by
director Richard Savino. Fea-
tured artists will be Jennifer
Lane, mezzo-soprano; Jennifer

Ellis, soprano; Mary Quinn,
mezzo-soprano; Zachary
Carretin, violin; Adam LaMotte,
violin; William Skeen, cello/
viola da gamba; Corey
Jameson, harpsichord; and Ri-
chard Savino, director, baroque
guitar and theorbo.

Also on the April/May pro-
gram will be excerpts from
Domenico Zipoli's sacred op-
era San Ignacio. Zipoli (1688-
1726) is a fascinating figure,
whose music is just now being
rediscovered. An Italian com-
poser and organist working
during the early 18th century,
he became a Jesuit in 1716 and
the following year moved to
the La Plata region of South
America, eventually settling in
Córdoba. About 30 years ago,
a large collection of his com-
positions were discovered at an
old mission church in Chiq-
uitos, a small town and Indian
community in eastern Bolivia.

For tickets to this and
other SFEMS concerts, or more
information, phone the box
office at 510-528-1725, or visit
our website at www.sfems.org.
Tickets can also be purchased
at The Musical Offering, 2430
Bancroft Way, Berkeley.

Junior Recorder Society

The Junior Recorder Society will start its new season on Sunday,
September 7. We will meet from 3:00-5:00 P.M. in the Parish Hall of St.
Alban's Episcopal Church, 1501 Washington Ave, Albany.

The goal of the Junior Recorder Society is to give young recorder
players the opportunity to discover the joys and satisfaction of creating
beautiful music with and for friends. We play pieces from the Renais-
sance to the 20th century and explore music through improvisation and
composition, listening and movement games. All children from 3rd grade
and older who know some notes on the recorder (low d to high g with
an f#) and have basic knowledge of reading music are welcome. Please
phone Letitia Berlin (510-559-4670) for more information.

Tall Mountains and Deep Seas

Festival Antiqua, produced by Tim Rayborn and Shira Kammen, returns with four very special concerts during September and October. This year's series will explore the richness of repertoire beyond the western European tradition of early music, delving into medieval Czech music, songs of the Balkan Sephardic Jews, music of Ottoman Turkey and Eastern Europe, and 15th-century music from the time of Vlad Dracula. Participating musicians include Anne Azéma,

Shira Kammen, Tim Rayborn, Kit Higginson, Bon Singer, Gari Hegedus, Sonja Drakulich, Beth Bahia Cohen, and Susu Pampanin, performing both individually and in the ensembles Kismet and Caladius.

The series opens on Friday, September 26, with "*Otep myrrhy*, Music from Medieval Bohemia." Anne Azéma, Shira Kammen, Kit Higginson, and Tim Rayborn perform little-known music from Medieval Czech sources and the city of Prague, including sacred and

secular works, as well as related medieval German repertoire. On Saturday, October 4, Bon Singer, Shira Kammen, Tim Rayborn, Gari Hegedus perform *The Ladder of Gold*, Songs of the Balkan Sephardic Jews. The concert will feature music from the rich and varied repertoire of the Sephardim, who emigrated to North Africa, the Balkans, and Ottoman Turkey following their expulsion from Spain in 1492.

Friday, October 10, brings a program of "Classical, Folk, and Devotional music of Tur—*continued page 9*

Healing Muses Presents a New Season of Fund-raising Concerts

This season, SFEMS affiliate Healing Muses partners with Hausmusik to present a series of fund-raising concerts at St. Alban's Episcopal Church.

Healing Muses, founded and directed by Eileen Hadidian, was formed to bring soothing music to hospitals, clinics, convalescent homes, retreat centers and homebound individuals. It began as a pilot project in 1999 at Kaiser Permanente Hospital in Oakland, when Eileen, a flute and recorder player, joined with harpist Natalie Cox to play on the surgery, medical and intensive care floors, and in the hospital lobby. Celtic harpist Maureen Brennan has since joined the team.

Using a combination of medieval, Renaissance and Celtic music, as well as "crossover" repertoire from other cultural traditions, the musicians of Healing Muses create a peaceful sound environment, which promotes relaxation and reduces anxiety during stressful hospital stays and procedures. Patients and staff experience the power of music to calm and soothe them in the noisy, high-anxiety environment. The program has been praised by doctors, hospital staff and patients at the facilities where it has performed, as

well as by members of the early music community.

Healing Muses began as a project of Hausmusik, the SFEMS affiliate concert series founded by Eileen sixteen years ago. This year the two projects decided to join forces, to continue bringing quality early music concerts to the Bay Area community, as well as raising public awareness about the beneficial effects of healing music. The concerts will also generate funds for the hospital program, in order to expand it to additional sites which have little or no resources to provide quality of life for their patients.

The season opens on Saturday, November 29, at 8:00 P.M., with Healing Muses' CD release concert, "Reflections: Renaissance, Baroque and Traditional Music to Soothe and Uplift the Spirit." In addition to proving live music at various sites, the musicians of Healing Muses make recordings of soothing music for the organizations and individuals they serve. Some are sold to raise money to fund Healing Muses' activities, some are donated to spread healing music beyond hospitals to individuals in need. "Reflections" will feature some of the repertoire recorded on their new CD, to be released this Fall.

Performers are Healing Muses' members Eileen Hadidian (recorder, flute), Maureen Brennan (Celtic harp), Natalie Cox (lever harp), and guest artist Dan Reiter (cello).

The Healing Muses season continues on Saturday, January 10, and Sunday, January 11, with the annual holiday/winter concert, which has been a favorite sell-out in past years. In a program entitled "Mirth & Good Cheer," soprano Susan Rode Morris, Eileen Hadidian (recorder, flute), Shira Kammen (vielle, violin), Maureen Brennan (Celtic harp), and Julie Jeffrey (viola da gamba) will delight you with a potpourri of medieval, Renaissance and Celtic music for midwinter and the changing of the seasons. Their new recording of last year's midwinter program, "Music for a Winter's Eve," will be available at these concerts.

On Saturday, March 20, and Sunday, March 21, "La Foolia" will release your stress through laughter in a raucous spectacle of early music comedy and hysterically informed performances. If your endorphins need a boost, come and experience side-splitting musical fare brought to you by "The Bad Girls of Early Music," Shira Kammen, Susan Rode Morris, Katherine Westine, Phebe Craig and their many aliases.

The season concludes on Saturday, April 24, with a baroque quartet in a program of fantasy, humor and elegance from the European courts, with works by Telemann, C.P.E. Bach, Boccherini and others. The concert features Elizabeth Blumenstock, baroque violin; Rachel Streeter, baroque flute; Joanna Blendulf, baroque cello; and Janine Johnson, harpsichord.

The 2003–2004 season offers four eclectic programs of medieval, Renaissance, baroque, traditional and new chamber music in a lovely, intimate setting. Nearby parking is plentiful and the venue is close to both Solano Avenue buses and the El Cerrito BART station. Concerts sell out early, and advance ticket orders are recommended. All concerts except for "La Foolia" take place in the sanctuary, which is wheelchair accessible. Individual tickets are \$18 and \$15. Sample and full series subscriptions are available at discounted prices. If you are not already on the mailing list and would like further information, please contact Healing Muses, 1185 Solano Ave., PMB #153, Albany, CA 94706 (telephone: 510-524-5661 *3; email: healingmuses@aol.com; website: www.healingmuses.org).

CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday, September 2

SACRAMENTO RECORDER SOCIETY 21st birthday celebration! Regular playing meeting. Newcomers welcome. Bring instruments and stand. Music available. Refreshments. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45–10 PM 916-451-7614 ♿

Thursday, September 4

CAL PERFORMANCES PRESENTS MARK MORRIS DANCE GROUP performing *L'Allegro, il Penseroso ed il Moderato*, music by George Frideric Handel, performed by Philharmonia Baroque Orchestra Zellerbach Hall, UC Berkeley. 8PM \$64/\$48/\$38 510-642-9988 ♿

Friday, September 5

EAST BAY CHAPTER, ARS, monthly meeting, Hanneke von

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

Proosdij conducting. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:15–10PM 510-483-8675 or 415-472-6367 ♿

MARK MORRIS DANCE GROUP repeats program of September 4. 8PM ♿

SOUTH BAY RECORDER SOCIETY monthly meeting, Judy Linsenberger guest director. Willow Glen United Methodist Church (Woodhaven Hall), 1420 Newport Ave, San Jose, 7:30–10PM 408-266-3993 or jwoodrow@aol.com ♿

Saturday, September 6

MARK MORRIS DANCE GROUP repeats program of September 4. 8PM ♿

VIOLA DA GAMBA SOCIETY/PACIFICA monthly consort playing with visiting coach Gail Ann Schroeder (former teaching assistant to Wieland Kuijken). Zion Lutheran, 5201 Park Blvd., Piedmont. 9:15AM–4PM. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471 ♿

Sunday, September 7

CHATTANOOGA CHAMBER MUSIC presents “Duo des Cadences.” Gail Ann Schoeder and Lynn Tetenbaum, violas da gamba, perform music of St. Colombe, Marais, Schenck, et al. Home of Kathy and Mark Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM. \$15 Space limited, please reserve in advance. 415-641-0940

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.

JUNIOR RECORDER SOCIETY first meeting. All children 3rd grade and older who know some notes on the recorder (low d to high g with an f#) and have basic knowledge of reading music are welcome. Parish Hall, St. Alban's Episcopal Church, 1501 Washington Ave, Albany. 3–5PM 510-559-4670

MARK MORRIS DANCE GROUP repeats program of September 4. 3PM ♿

Wednesday, September 10

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 ♿

Saturday, September 13

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan, director, presents George Friderich Handel's *Jephtba*. With Christine Brandes, Greta Feeney, & Sandra DeAthos, sopranos; Wilke te Brummelstroete, mezzo-soprano; Daniel Taylor, countertenor; John Mark Ainsley, tenor; John Ames, bass; and the Philharmonia Chorale, Bruce Lamott, director. First Congregational Church, Dana & Durant Streets. 8PM. Pre-concert lecture 45 minutes before each performance. \$29–\$60 415-392-4400 or www.philharmonia.org ♿

Sunday, September 14

PHILHARMONIA BAROQUE repeats program of September 13. First Congregational, Dana & Durant, Berkeley. 7:30PM ♿

Friday, September 19

PHILHARMONIA BAROQUE repeats program of September 13. Herbst Theatre, Van Ness & McAllister, San Francisco. 8PM ♿

SFEMS PRESENTS ANNE AZÉMA, SOPRANO; SHIRA KAMMEN, VIELLES & HARP, performing “Etoile du Nord.” Miracles of the Virgin Mary by 13th-c. northern French trouvères Rogeret de Cambrai, Gauthier de Coincy, and Thibault de Champagne, jongleur dances, and surprising northern adaptations of the Cantigas of Alfonso El Sabio. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$25/\$22 510-528-1725 or www.sfems.org ♿

—continued next page

Calendar deadline is FIVE WEEKS before the month of publication (e.g., September 25 for the November issue). Please note that bulk mail delivery can be unreliable. If your event falls during the first two weeks of the month, consider submitting your listing in time for inclusion in the previous month's calendar. Send listings to Jonathan Harris, 1165 McDonald Drive, Pinole, CA 94564 (email jonathanharris@earthlink.net). Please indicate whether your event is wheelchair accessible.

CALENDAR

of Early Music in the Bay Area

Saturday, September 20

PHILHARMONIA BAROQUE repeats program of September 13. First United Methodist Church, Hamilton & Webster Streets, Palo Alto. 8PM ♿

SFEMS REPEATS AZÉMA/KAMMEN program of September 19. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. 8PM ♿

Sunday, September 21

CHATTANOOGA CHAMBER MUSIC presents "Italian Chamber Music of the High Baroque." Marianne Pfau, oboe and recorder; John Lutterman, cello; and Jonathan Salzedo, harpsichord, perform music of Vivaldi, Geminiani, Corelli, et al. Home of Kathy and Mark Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM. \$15 Space limited, please reserve in advance. 415-641-0940

DISTANT OAKS presents a Celtic & Early Music Concert with guest performer Julie Jeffrey, gamba. Davis Community Church, 412 C Street Davis 4PM Freewill offering. 530-753-2894 ♿

SFEMS REPEATS AZÉMA/KAMMEN program of September 19. St. Gregory Nyssen, 500 DeHaro at Mariposa, San Francisco. 4PM ♿

Wednesday, September 24

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, September 26

FESTIVAL ANTIQUA, Tim Rayborn & Shira Kammen producers, present the second Festival Antiqua, "Tall Mountains and Deep Seas: Medieval and Early Renaissance Music from Central and Eastern Europe." Series opens "Otep myrrhy, Music from Medieval Bohemia." Performed by Anne Azéma, Shira Kammen, Kit Higginson, and Tim Rayborn. Parish Hall, St. Alban's Episcopal Church, 1501 Washington Ave, Albany. 8PM \$15/\$12. Four-concert series \$50/\$45 510-486-2803, 510-524-7952, or www.timrayborn.com/Festival.html

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

Saturday, September 27

SINGERS' RETREAT convenes at the S.F. Theological Seminary in San Anselmo. Weekend

workshop begins 9:30AM, continues through Sunday, 5:30PM. \$90 (accommodations & dinner optional) 510-848-5591, LMCR@aol.com, 510-231-2470 or reprince@hotmail.com. Reservation deadline September 19 ♿

Sunday, September 28

SINGERS' RETREAT performs motets from the 13th-16th centuries, including works of Josquin, Isaac, Morales, Byrd, Lasso, Gesualdo, Gallus, and Victoria. Montgomery Chapel, S.F. Theological Seminary, San Anselmo. 4PM. Freewill donation to benefit the Dapper Hat Fund. 510-848-5591, LMCR@aol.com, 510-231-2470 or reprince@hotmail.com. ♿

Wednesday, October 1

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, October 3

EAST BAY CHAPTER, ARS, monthly meeting. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:15-10PM 510-483-8675 or 415-472-6367 ♿

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

Saturday, October 4

ZACHARY CARRETIN, VIOLIN, GILBERT MARTINEZ, HARPSICHORD & VIRGINALS, AND SCOTT SCHUBECK, BAROQUE GUITAR & ARCLUTE, perform "La Serenissima Republica di Venetia." Virtuoso Music from the Serene Republic of Venice, c.1540-

San Francisco Bach Choir

2003-2004 SEASON



October 11/12, 2003

J. S. BACH CANTATAS 4 AND 106
SFBC Chamber Ensemble *Concentus* & Period Consort with Tim Krol, *bass*

December 6/7, 2003

A CANDLELIGHT CHRISTMAS
Renaissance works from Germany, Spain & Italy

March 13/14, 2004

J. S. BACH: St. Matthew Passion
Alan Bennett, *Evangelist*
with SFBC Baroque Orchestra, the San Francisco Boys Chorus & soloists

May 8/9, 2004

THOMAS TALLIS — THE MANY VOICES OF AN ENGLISH GENIUS
works for multiple choirs with SFBC Period Consort & Trombone Choir

Call for a brochure
415-441-4942
www.sfbach.org



1640. Extravagant music of Castello, Fontana, Marini, Merulo, Picchi, Padovano, and Gabrieli. Small Chapell of the 1st Unitarian Universalist Society, 1187 Franklin Street, San Francisco. 8PM Suggested donation \$12/\$10/\$8 415-260-1106 or Lessauvages@hotmail.com Ample parking. ☼

FESTIVAL ANTIQUA presents Bon Singer, Gari Hegedus, Shira Kammen, and Tim Rayborn performing "The Ladder of Gold, Songs of the Balkan Sephardic Jews." Parish Hall, St. Alban's Episcopal Church, 1501 Washington Ave, Albany. 8PM \$15/\$12. 510-486-2803, 510-524-7952, or www.timrayborn.com/Festival.html

Sunday, October 5

MUSIC SOURCES presents "The Vocal Virtuosity of the Castrati during their Twilight; late 18th and early 19th centuries." Angelo Manzotti, sopranoist, and David Rogers, classical guitar, perform works of Giuseppe Millico, Girolamo Crescentini, et al. MusicSources, 1000 The Alameda at Marin, Berkeley. 4PM \$18/\$15 510-528-1685

Tuesday, October 7

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players welcomes Hanneke van Proosdij as conductor. Newcomers welcome. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:30-10 PM 916-451-7614 ☼

Wednesday, October 8

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 ☼

STANFORD LIVELY ARTS presents the Emerson String Quartet, performing J.S. Bach's *The Art of Fugue* (complete).

Dinkelspiel Auditorium, Stanford University, Palo Alto. 8PM \$44/\$38 650-725-2787 ☼

Friday, October 10

FESTIVAL ANTIQUA presents classical, folk, and devotional music of Turkey and Eastern Europe, performed by Kismet (Gari Hegedus, Sonja Drakulich, and Beth Bahia Cohen). Parish Hall, St. Alban's Episcopal Church, 1501 Washington Ave, Albany. 8PM \$15/\$12. 510-486-2803, 510-524-7952, or www.timrayborn.com/Festival.html

Saturday, October 11

SAN FRANCISCO BACH CHOIR, David P. Babbitt director, performs J.S. Bach Cantata 106, *Gottes Zeit ist die allerbeste Zeit*; Cantata No. 4, *Christ lag in Todes Banden*, and work of Andreas Hammerschmidt, featuring the SFBC chamber ensemble, Concentus, period consort and Tim Krol, bass. St. Paul's Episcopal Church, Bay Place & Montecito (across from Lake Merritt, off Grand Avenue), Oakland. 8PM \$30/\$18 415-441-4942 ☼

VIOLA DA GAMBA SOCIETY/PACIFICA monthly consort playing. Zion Lutheran, 5201 Park Blvd., Piedmont. 9:15AM-4PM. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471 ☼

Sunday, October 12

SAN FRANCISCO BACH CHOIR repeats program of October 11. First Unitarian Church, Franklin & Geary, San Francisco 4PM ☼

Wednesday, October 15

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 ☼

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas Kraemer, conductor, presents "Classical Encounter." Telemann: Darmstadt Overture in C major, TWV 55:C6, Mozart: Piano Concerto No. 15 in B-flat major KV 450 (Seth Carlin, fortepiano), C.P.E. Bach: Sinfonia in b minor, Wq 182, No. 5, Haydn: Symphony No. 80 in d minor. Lafayette-Orinda Presbyterian Church, 49 Knox Drive, Lafayette. 8PM. Pre-concert lecture 45 minutes before each performance. \$29-\$60 415-392-4400 or www.philharmonia.org ☼

SAN FRANCISCO CHAPTER, ARS, monthly meeting. Players of all levels welcome. Bring music stand, and pencil. Macondray (choir) room at First Unitarian Universalist Center, Franklin at Geary, San Francisco. 7:30-9:30PM \$10 per meeting. 415-731-9660 or fkress@aol.com ☼

CALENDAR

of Early Music in the Bay Area

Classified Advertising

HARPSICHORD CLEARING HOUSE/GLENN GIUTTARI. Builders and national brokers of Early Keyboard instruments: harpsichords, clavichords, fortepianos, and continuo organs. Gallery and full technical staff. 800-252-4304. WWW.HARPSICHORD.COM

VIOLAB & KORG Tuners now available from Harpsichord Clearing House 800-252-4304. WWW.HARPSICHORD.COM

WWW.HARPSICHORD.COM Our complete gallery and national listing is now available on line. Also up-coming events and workshops for early keyboard. Glenn Giuttari, Historical Keyboard Instruments.

A CHEERFULL NOYSE. Instruments, sheet music and accessories for early music. A full line music store where customer service is our middle name. www.acheerfullnoyse.com. info@acheerfullnoyse.com.

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

(including CD pre-mastering, transfer from cassette to CD, etc.)

I was a flute student of Reinhold Krieger at the Royal Conservatory in the Hague as a recipient of the Herz 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

rcclaire@sinewave.com

The Only Place To Be

03/04
Season

Cal Performances



Mark Morris Dance Group *L'Allegro il Penseroso ed il Moderato*

Philharmonia Baroque Orchestra
Nicholas McGegan, *conductor*
UC Chamber Chorus
Marika Kuzma, *director*

Thu-Sat, Sept 4-6, 8 pm
and Sun, Sept 7, 3 pm
Zellerbach Hall \$38, \$48, \$64

This "gloriously inventive ode to life on earth" (*NY Times*) is considered by many to be one of the 20th century's finest achievements in dance. By turns ravishingly beautiful and deeply moving, Mark Morris' tour-de-force work is a joyful marriage of music and movement.

SIGHTLINES: SEPT 4 & 6, 7 PM, PRE-PERFORMANCE TALKS

Academy of Ancient Music

Richard Egarr, *director & harpsichord*

Sat, Nov 1, 8 pm
First Congregational Church \$42

Harpsichord virtuoso Richard Egarr leads the ensemble in an all-Bach Program of concertos and orchestral works, including the Brandenburg Concerto No. 5.

SIGHTLINES: 7 PM, PRE-CONCERT TALK



Musica Antiqua Köln

with Nancy Argenta, *soprano*
& Nathalie Stutzmann, *contralto*
Pergolesi, *Stabat Mater*

Sat, Nov 22, 8 pm
First Congregational Church \$46

This award-winning ensemble has for 30 years been at the forefront of the early-music movement. The ensemble and guest stars perform Pergolesi's *Stabat Mater*, one of the world's most popular Baroque compositions, plus works by Vivaldi, Caldara, and Albinoni.



Tallis Scholars

Wed, Dec 10, 8 pm
First Congregational Church \$42

The ethereal harmonies and precise polyphony for which this British consort is known have made them acknowledged superstars of Renaissance sacred vocal music.

They perform a program of works by de Monte, Allegri, and Palestrina.

SIGHTLINES: 7 PM, PRE-CONCERT TALK

Orchestre Révolutionnaire et Romantique & The Monteverdi Choir

John Eliot Gardiner, *conductor*

Wed, Jan 14, 8 pm
Zellerbach Hall \$36, \$56, \$72

One of the most lauded conductors and recording artists of our time, pre-eminent conductor Sir John Eliot Gardiner brings his highly acclaimed ensembles for a program of works by Handel, Mozart, and Haydn.



Netherlands Bach Society

with Marion Verbruggen,
recorder
*Bach and His Musical
Inheritance*

Sat, Mar 13, 8 pm
First Congregational Church \$38

These vocal and instrumental specialists of the repertoire of Bach and his circle are joined for their first North American tour by recorder virtuoso Marion Verbruggen in a program featuring works by Schelle, Kuhnau, Buxtehude, and J.S. Bach, including the Brandenburg Concerto No. 4.

SIGHTLINES: 7 PM, PRE-CONCERT TALK

ORDER NOW FOR THE BEST SEATS!

Choose all
6 events and
save 10%

Order Online
www.calperfs.berkeley.edu

Cal Performances

members of the University of California

Charge by Phone
510.642.9988
11 am – 5:30 pm, Mon-Fri
1 pm – 5 pm, Sat; Closed Sun
Voicemail after hours

Season Sponsors:

Ticket Office
Zellerbach Hall
UC Berkeley Campus
11 am – 5:30 pm, Mon-Fri
1 pm – 5 pm, Sat; Closed Sun

South Francisco Community

Groups of 10 or
more save 15%

All programs and
artists are subject
to change.

First Congregational Church



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.

The **Musical Offering**
Café & Classical Record

2430 Bancroft Way,
Berkeley, CA 94704
Tel: 510-849-0211
888-BWV-1079
Fax: 510-849-9214

www.musicaloffering.com

North Star

—from page 1

this collection occurred in the North (in Soissons and Chartres, in Flanders, France, Brittany, etc.). Certain narratives of these miracles are reprised almost verbatim (“Un brief miracle,” “Gran dereit”). And finally, at least one cantiga melody is clearly reprised from the repertoire of the trouvères (the melody of “Novel amor” of Rogeret de Cambrai); it turns up, its elements exchanged and inverted, in the cantiga “Maravillosos et piadosos.”

In this context of the proliferation of Marian music, itself a mirror of the practice of secular love poetry (“Dou tres douz non”), we will travel from the country of Gauthier de Coimcy to the Spanish court of Alfonso el Sabio, taking the roads followed by innumerable pilgrims and passing through the capitals of marvels and miracles. This program aims to juxtapose the miracles of the north of France—especially those of Gautier de Coincy—and their Iberian cousins. We will encounter the story of the minstrel of Rocamadour who, thanks to his art, will be granted the Virgin's favor not once but several times, despite the machinations of an evil monk (“Ma viele”/“A Virgen”); we will also find the tale of a devout monk who, after a life of holy song, dies in a state of blessedness with five roses in his mouth (“Un brief miracle”/“Gran dereit”)—this last one is used for the Gallician version of the same miracle).

This concert also explores other facets of the paraliturgical and Marian music of northern France; among the works of Gautier de Coincy we decided to include “Ja pour hyver, pour noif ne pour gelee.” In its very essence, this love song to the Virgin Mary also establishes a kinship among several different repertoires: aristocratic and courtly on the one hand, and

popularizing and light on the other. The stanzas of this piece are of a musical and poetic style directly linked to the typical trouvère register, whereas its refrains come from a shorter form, copied from pre-existing dances (carols or dance songs).

Such a blend of poetic and musical styles within the same piece is rare in this repertoire, but as with the miracles, it is quite characteristic of the connection between different dimensions of the medieval world which is Marian literature.

Like all good jongleurs, we have based our instrumental music on pre-existing vocal sources while using medieval teaching methods: memorization, improvisation, and knowledge of rhetoric. Most of the pieces we perform here survive with their melodies, and for those which survive with no melody, or a defective one (“De l'estoile,” “Rose cui”), we follow the lead of medieval musicians by using familiar models, while respecting versification and prosody. And, with Gautier, we will say: “The clear voice, pleasing and fair, the sound of the harp and vielle, the psalter, organ and rebec: God does not value them at all if [the musician] has no devotion in his heart. God listens to the intention, not to the voice or the instrument.”

©Anne Azéma 2002. Translated from the French by F. R. Psaki.

Anne Azéma and Shira Kammen perform *Étoile du Nord* Friday, September 19, at 8:00 P.M., in Palo Alto's First Lutheran Church; Saturday, September 20, at 8:00 P.M., in Berkeley's St. John's Presbyterian Church; and Sunday, September 21, at 4:00 P.M., in San Francisco's St. Gregory Nyssen Episcopal Church. For tickets or information phone 510-528-1725, or visit www.sfems.org.

Festival Antiqua

—from page 4

key and Eastern Europe,” performed by the ensemble Kismet (Gari Hegedus, Sonja Drakulich, and Beth Bahia Cohen). The trio will perform music from the culture of the Ottoman Empire, including classical Turkish music, folk music, Sufi songs, and Balkan songs and dances.

The series concludes on Friday, October 24, with Caladrius performing “*The Black Dragon*,” Music from the Time of Vlad Dracula.” Caladrius (Tim Rayborn, Shira Kammen, Sonja Drakulich, Gari Hegedus, Susu Pampanin) perform music from the age of the infamous 15th-c. Prince Vlad, who resisted a Turkish invasion and brought terror to his own country. Pieces from Germany, Hungary, Romania, the Ottoman Empire, and the Timurid dynasty of Central Asia will be on the program.

All concerts take place at 8:00 P.M. in the Parish Hall of St. Alban's Church, 1501 Washington St., Albany. Prices for each individual concert are listed under the program descriptions in the calendar listings, and you may also purchase tickets for the entire series at \$50 general, and \$45 students, seniors, and SFEMS/ARS Members. For tickets or more information, phone Tim Rayborn at 510-486-2803 or Shira Kammen at 510-524-7952, or visit www.timrayborn.com/Festival.html.

Continuo Organs: A New One for the Bay Area

by Jonathan Dimmock

Sing the Motet's History

The fall Singers' Retreat will take place the weekend of September 27–28 at the San Francisco Theological Seminary in San Anselmo. Director Bill Mahrt, Professor of Music at Stanford University, has chosen an unusual topic for the workshop: The History of the Motet. In contrast to past sessions, which have tended to emphasize the Mass Ordinary, this fall's Retreat will prepare a program of medieval and Renaissance motets illustrating the history of that musical form.

The first motets, dating from the 13th century, were so called (from the French *mot*, "word") because they were word pieces, often with a different text in each part. They were relatively small-scale works, some serious, others humorous. By the 14th century, motets were often ceremonial pieces, pieces to be performed at an important public festivity. Many during this period were composed in a formal, isorhythmic style. The ceremonial function and association of the motet persisted, even into the 16th century, and we have many works by Ciconia, Dufay, Isaac, Josquin, Rore, Lasso, and many others, explicitly written for well-known civic occasions.

In the 15th century, the motet absorbed the influence

another musical tradition, the cantilena, a song-like, affective style, simpler and more expressive than the intricate isorhythmic works of the late Middle Ages. By the 16th century, motets were occasional pieces employing a variety of styles for many different purposes, from formal to expressive, and whose texts could well have been chosen for their expressive value. These included increasingly elaborate works for multiple voices, including some even in double- and triple-choir settings.

The Singers' Retreat will survey and sample the entire history of the idiom, from 13th-century miniatures through the Renaissance masterworks of Josquin, Isaac, Morales, Byrd, Lasso, Gesualdo, Gallus, and Victoria.

The registration fee for the weekend is \$90, which includes two lunches and Sunday breakfast, plus a continuous snack bar and sherry hour. Dinner and accommodations are optional. Hours for Saturday are 9:30 A.M. to 5:00 P.M. and 7:30 to 9:30 P.M. and Sunday 9:00 A.M. to 5:45 P.M.

For further information, or to receive a postal or email registration form, contact workshop coordinators Lee McRae at 510-848-5591 ([email LMcR@aol.com](mailto:LMcR@aol.com)) or Ralph Prince, 510-231-2470 ([re prince@hotmail.com](mailto:prince@hotmail.com)). Registration deadline is Friday, September 19.

Ever since the revival of period instruments and awareness of stylistic playing began in the 1960s, the use of continuo organs has been problematic. The reasons are simple: continuo organs, as we understand them and use them today (a 3x4x4-foot box with self-contained bellows, blower, and pipes), did not exist in the baroque period. Yes, there were small organs that could be found in castles, courts, performance halls, and small churches—almost never in people's homes—but these fell under the category of Chamber Organs, the kind for which Handel composed his concerti. While small, these instruments were definitely not intended to be moved from one location to another. Cantatas and other sacred works, which seem to call for the use of organ continuo, were mostly performed in churches, using the same organ that also led the congregation in singing of hymns. As we now know, it was not unusual to find larger churches with an organ and one or more harpsichords. But the notion of a little baby organ that could be moved around the church, or taken to another performance hall, was anathema.

With the current revival of early music and historical performance practice, we have been anxious to recreate the intimacy of an organ loft setting, where instrumentalists and singers alike would have created much of the music that we so love. But to do this on the concert hall stage, or even in the front of most churches (organs were nearly always placed in rear galleries, more or less "goosing" the singing congregation from behind), presents us with a problem of finding the

right organ sound.

The problem with many continuo organs today is that their portable size necessitates a certain pipe scaling which does not allow for the tonal character typical of pipes in a larger instrument (a regular church organ). Frequently the pipes of modern continuo organs are either too soft to be effective with more than a small group of players or singers, or have too strong a fundamental, making subtlety difficult for the continuo player and frustrating the string and wind players trying to work with that sound.

Robert Byrd, an organ technician in Boston, has built a continuo organ (1991) which I believe has solved both of these problems. He did so by building an instrument approximately half-again as large as most continuo organs. So successful was his design and workmanship that Gustav Leonhardt once remarked that this particular organ was the only continuo organ he ever liked!

For ten years, Byrd's organ remained in Massachusetts, serving groups such as the Handel and Haydn Society, where it blended beautifully into the orchestral sound. Last fall, I was able to purchase this distinctive instrument and bring it to the Bay Area. It is made of solid oak, with hand-carved pipe shades, keys with bone naturals and ebony sharps. It transposes into four pitches (A=392, 415, 440, and 462). Its size requires the performer to play while standing, making it ideal for the ensemble leader.

Jonathan Dimmock is Director of Music at St. Ignatius Church in, San Francisco.

I first became aware of the concept of the recorder orchestra a number of years ago when my friend Gene Reichenthal brought me an original composition for recorder orchestra that he had played at a workshop in England. It was in nine parts, incorporating soprano through contrabass. I was immediately captured by the concept, and—being in a position, as a publisher, to share this piece with others—I set to work making it available to recorder players in the United States.

As an orchestral trombonist, I had long known what it is like to be a small cog in a large and diversified machine. But I was also aware that most recorder players have probably not had that experience. Playing quartets and quintets in large groups or playing one on a part in small groups is just not the same thing. The tonal contrasts of soprano, great bass and contrabass can make a real difference when exploited by the pen (or com-

puter, these days) of a talented composer or arranger. One of the exciting aspects of the recorder orchestra is that it has explored the full range of musical periods and styles. Because of the diversity of sound possible in the recorder orchestra, styles heretofore unworkable for recorder become grist for the mill.

What do I consider a recorder orchestra and/or orchestra composition to be? The music must employ at least six different sizes of recorder and fully explore the unique tonal qualities of each, not just doubling other parts. This might seem a somewhat arbitrary distinction, but it is my jumping off point. It seems to fit the orchestras of Europe, which have been in existence for over thirty years and which have been my model.

The major impediment to the widespread implementation of recorder orchestra music was, of course, that there were few great bass and even fewer contrabass recorders

The Recorder Orchestra Experience

by Ken Andresen

available. As a consequence, there would not be too many opportunities where large groups of recorders could be organized to perform such a piece. As a practical matter, since there was no market for such a piece, distribution would be a problem—it would simply not get into the hands of potential players.

These problems did not stop the process. Madeline Hunter of Magnamusic agreed to give this piece, and others which I discovered, a marketing chance. Sales were slow at first, but have increased over the years, as more and more recorder players have discovered the pleasure of large group recorder orchestra performance. There have also been a growing number of arrangers willing to take the time and publishers and distributors willing to take the risk of recorder orchestra music. As a re-

sult, there is a nicely growing body of music available for recorder orchestra, and I see it as a growing force for the future.

On Saturday, October 18, Ken Andresen will present a workshop in San Mateo featuring music from the 16th century to the present day arranged for recorder orchestra. Ken Andresen is the founder and former director of The Recorder Orchestra of New York and has served as music director of the Recorder Society of Long Island and Director of Education for the American Recorder Society. He has taught at workshops throughout the United States, has performed at Tanglewood and Carnegie Hall and is the creator and publisher of Polyphonic Publications. For further information about this workshop please phone Mary Carrigan at 415-664-9050.

AROW Goes Medieval

The American Recorder Orchestra of the West (AROW) held its first rehearsal for the fall semester on August 30. The orchestra, under Richard Geisler's direction, is embarking on a six-month "Medieval Pilgrimage" that will take its members back to the 12th century and immerse them in the beginnings of Western music. This in-depth program for the AROW musicians begins with the plainsong of Hildegard von Bingen, then proceeds to the beginnings of polyphony in *organum* as first developed by Léonin and Pérotin at Chartres Cathedral. Along the way, AROW will meet up with the wandering trouvères Jehan Erars and Adam de la Hale as well as Minnesinger Walther von der Vogelweide.

The ultimate destination of the pilgrimage will be Spain, but

not before coming to the sophisticated polyphonic songs of Machaut, the complex works of Des Pres and Dufay, whose lament over the fall of Constantinople in 1453 was a marking point in European and Catholic history.

AROW members will meet the English kings who not only did battle but also composed: Richard I "the Lionhearted," Henry (IV) Lancaster (Roi Henri), and Henry VIII. And there will be other major figures along the way: Landini, Okeghem, and Dunstable, as well as several anonymous Italian, French and English composers of songs and dances.

Before crossing the Pyrenees, AROW will stop at the Benedictine abbey of Benediktbeuern, in the Bavarian region, to sample a medley of tunes from the *Carmina*

Burana ("Songs of Beuern") manuscript found there.

Then, finally to Spain to reach the court of King Alfonso X, "el Sabio" (the Wise), compiler of the monumental collection of *Cantigas of Santa Maria!* AROW will play several specially arranged songs from this 13th-century collection. The grand tour will conclude in the 16th century with a selection of sacred and secular works by Francisco Guerrero.

Emerging from its experience with the beginnings of Western music, AROW will present concerts of its "Medieval Pilgrimage" in March, 2004. They will be unique!

There is a practical reason for spending half a year in learning history and this very early music. The study of medieval music affords AROW a wonderful opportunity to divide the large recorder orchestra into small ensembles of 2-5 mem-

bers, apportioning the vast and varied repertoire among these ensembles. Doing so will allow members not just to learn particular pieces but to build ensemble skills, improve intonation, and gain confidence through one-on-a-part practice and performance.

AROW would welcome new members into this experience. Director Richard Geisler is calling not just for qualified recorder players but for recorder players who also play plucked and bowed strings. A good oboe and dulcian/bassoon player also would add depth and color to the medieval repertoire. Interested players are invited to contact director Geisler at richgeis@jps.net or 530-477-2293.

AROW's next rehearsals are set for October 4 and November 1, 10:00 A.M.—4:00 P.M. Zion Lutheran Church, 5201 Park Ave., Oakland.

SF EARLY MUSIC SOCIETY
P.O. Box 10151
Berkeley, CA 94709

ADDRESS SERVICES REQUESTED

Non-Profit Org.
U.S. Postage PAID
Oakland, CA
Permit No. 408

Become a member of SFEMS or renew your membership!

Check your mailing label to verify your membership status and to see if your expiration date is coming up.

The San Francisco Early Music Society is a community-based organization dedicated to supporting the study and performance of medieval, Renaissance and baroque music by both amateurs and professionals in Northern California. For the past 25 years SFEMS has worked to increase public awareness of the richness and variety of classical music before 1750, to create opportunities for its performance, and to educate musicians of all backgrounds, ages, and abilities in the techniques appropriate to early music.

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

- \$45 Individual membership \$ _____
- \$55 Household membership \$ _____
- \$30 Student/Senior \$ _____
- \$30 Associate member \$ _____
(150 miles distant)
- \$75 Contributing Member \$ _____
- \$125+ Supporting member \$ _____
- \$250+ Sustaining member \$ _____
- \$500+ Patron \$ _____
- \$1,000+ Benefactor \$ _____
- TOTAL ENCLOSED:** \$ _____

Method of Payment:

Check enclosed, made payable to SFEMS

Visa or Mastercard:

Number _____

Expiration _____

Name on card (print) _____

Signature _____

Name _____

Address _____

City/State/Zip _____

Telephone/email _____

- Please do not make my name and address available to other organizations
- Please do not list my address and phone number in the next SFEMS directory
- I can help with the following volunteer activities:**
- Ushering Telephoning
- Mailing Computer/clerical
- Distribution of flyers and brochures
- Transportation and housing of performers
- Other _____

I play or study the following musical instrument(s):

Mail to: SFEMS P.O. Box 10151, Berkeley, CA 94709