



NOVEMBER 2003

*The weekend of November 14, SFEMS welcomes The Mozarteian Players (Stanley Ritchie, violin; Steven Lubin, fortepiano; and Myron Lutzke, cello) for a Hauskonzert of piano trios by Mozart and Haydn. By coincidence, our new House Manager and Business Director, John Glennon, did graduate work at Indiana University, where he was deeply influenced by these venerable figures of the historical performance movement. In the following article, John offers his perspective of the trio and explains why for him their upcoming Bay Area appearance will be the concert of the season.*

"The most exciting chamber music event in the Bay Area this season." "Do not miss this concert!" These are just two of the comments that the news of the Mozarteian Players' appearance on the SFEMS series have drawn from critics all over the West Coast.

The Mozarteian Players have always stood, and will always stand, at the forefront of the early music movement; they were the first ensemble to record the Schubert Piano Trios on period instruments. Each member of the trio is an accomplished performer, both on the modern and period incarnations of their instruments. And they are not only limited to the trio repertoire; they frequently expand in order to explore piano quartet literature

## **Mozarteian Players Recreate Classics of The Salon**

### **A Hauskonzert "Beyond Compare"**

*by John Glennon*

and, as The Mozarteian Players Orchestra, gave the first US performances and made the first recording of Mozart's Piano Concertos on period instruments.

Stanley Ritchie was concertmaster of the New York City Opera Orchestra, as well as a member of the Philadelphia Quartet, before taking up baroque violin. He is a founding member of the Aston Magna Academy, as well as a founding member of Indiana University's renowned Early Music Institute. One could very well make the case that without him, there would not be interest in baroque violin or places to study it in the US. Among only a few of his former students are Bay Area favorites Ingrid Matthews, Anthony Martin and Joanna Blendulf. He is a dedicated teacher, in addition to his work at Indiana, having given masterclasses throughout the world, including the Innsbruck Summer Course, the Yale Music School, the Juilliard School and Royal Copenhagen Conservatory. He has recorded for the London/Decca, Musical Heritage, Harmonia Mundi, Nonesuch and Smithsonian labels, and appears on many other recordings as well.

Steven Lubin almost single-handedly put the historic fortepiano on listeners' radar. He was the first fortepianist to record the Beethoven Piano Concertos, with the Academy of Ancient Music; this performance was hailed as "a recording of the year" by *Gramophone*, and "definitive" by *Fanfare*. It remains my favorite recording of these works by far. In addition, he has made numerous recordings for Harmonia Mundi and Arabesque. He teaches at the State University of New York's Purchase Conservatory of Music, and also maintains a very busy international solo and chamber music career, with appearances at San Francisco's Midsummer Mozart Festival, New York's Mostly Mozart, the Utrecht Festival, and the Sala dei Giganti in Italy.

Myron Lutzke is one of the world's foremost 18<sup>th</sup>-century cello players; he is a founding member of the Aulos Ensemble, in principal cellist of the St Luke's Chamber Ensemble and has appeared on PBS, as well as the Ravinia, Aston Magna and Boston Early Music Festivals. He is also a committed teacher, currently on the faculty of the Mannes College of Music in New York. He has also been heard as the

continuo cellist the numerous productions at the Metropolitan Opera.

The early music movement has expanded into later and later repertoire over the last 10 years or so; the Mozarteian Players can be credited for this in large part. It is the future of what we do. I myself am a member of a group that specializes in Classical and Romantic piano quartets and trios, and it was Stanley that inspired us to play together and gave us our first coachings. His approach to music in general, as well as that of Steven and Myron, came across in these sessions, and for me were the highlight of my time at Indiana. They include effortless ensemble, fidelity to the score and very thorough research into performance practice issues, no matter when the piece was written. And yet,

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## News of the Society and Community

### Back Issues of *Early Music*

Miles Karpilow, who volunteers for the Friends of the Berkeley Library, wrote to say they have a number of back issues of the British journal *Early Music* for sale at their bookstore. All are good condition or better and are offered at \$5.00 each (plus mailing).

The specific issues available are:  
1979 — July, Oct.  
1980 — Apr., Jul., Oct

1981 — Jan.  
1984 — Feb., May, Aug.,  
Nov.  
1985 — Feb., Aug., Nov.  
1986 — May, Aug., Nov.  
1987 — May, Nov.

The Friends of the Berkeley Library Bookstore is located at 2433 Channing Way in the arcade. Hours are 10:00 A.M. to 4:00 P.M., Tuesday through Saturday. Or you can phone them at 510-841-5604.

### Wild Boar Charges Forward

Wildboar, the early music record label founded a quarter century ago by the Musical Offering's Joseph Spencer, has released three new CDs. At the time of Joseph's death in 2001, many of us were concerned about the future of the label, but thanks to the efforts of the MO's Howard Kadis and Jean Spencer, the input of recording engineer Peter Nothnagle and others, and the contributions of performing artists and community members, several new projects are coming to fruition.

The first recording is, technically, not new; it is a CD transfer of Edward Parmentier's *Early Italian Harpsichord Music* (WLBR 8001), first issued on vinyl in 1980 and long out of production. The album features not only works of such familiar 17<sup>th</sup>-c. composers as Frescobaldi, Merula, and Michelangelo Rossi, but also representatives of earlier traditions, including intabulations of 16<sup>th</sup>-c. vocal frottole by one (appropriately named) Andrea Antico. The original LP achieved something approaching legendary status among harpsichordists. A local aficionado reported selling

his copy on eBay for over 20 times what he paid for it.

The second CD presents the UC Berkeley Chamber Chorus, directed by Marika Kuzma, performing Guillaume Dufay's *Missa Ave regina Caelorum*. This recording was made following the ensemble's performance of the work at the 1998 Berkeley Festival. That performance and the new CD, both dedicated to the late Thomas Binkley, were based on Binkley's own transcription from the Brussels manuscript. The program also follows Binkley's passionate advocacy of situating Dufay's masses in appropriate liturgical context and uses his own selections of plainsong to create a complete Marian mass. The new recording is the first issued on Wildboar-Sangler (SNGL 0301), a new Wildboar sub-label for special projects.

Finally, multi-instrumentalist and multi-cultural musician Tim Rayborn is featured on a new solo album, *Chordae: Medieval Improvisations for Harp and Psaltery* (WLBR 0302). The album, which is dedicated to the memory of Joseph Spencer, consists of four tracks, each an

extended improvisation on one of the medieval modes, performed in the style of a significant "school" or figure of that era. The improvisation in the Dorian mode, for instance, is based on melodic formulæ found in the repertoire of the troubadours and trouvères of 12<sup>th</sup>- and 13<sup>th</sup>-century France; the Lydian improvisation is in the Ars Nova/Trecento style of 14<sup>th</sup>-c. France and Italy; the improvisation in Phrygian mode was inspired by the work of Hildegard von Bingen (1098–1179), whose own composition often favored that mode; the Mixolydian improvisation is in the style of the 13<sup>th</sup>-c. *Cantigas de Santa Maria*.

The new recordings are available at the Musical Offering and should be at other retail stores soon.

Upcoming releases for Wildboar will include Edward Parmentier's new recording of J.S. Bach's *Well-tempered Clavier Book I*, due out in December (*WTC II* is expected to follow next year, along with Parmentier's recording of Bach's *Clavierübung II*). Still more projects are in the planning stages. As the gambist said to the lutenist, stay tuned!

### 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
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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. September 25 for the November issue).



SFEMS gratefully acknowledges the support of the California Arts Council



**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 Records

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

[www.musicaloffering.com](http://www.musicaloffering.com)

**MPs Light Up the Night**

SFEMS affiliate Musica Pacifica's new Vivaldi CD (*La Notte: Concerti per strumenti diversi*) was chosen as CD of the Month for the September issue of the early music journal *Toccata-Alte Musik Aktuell*, published in Regensburg, Germany. Performers on the new recording are Judy Linsenberg, recorder; Elizabeth Blumenstock, violin; Gonzalo Ruiz, oboe; David Morris, violoncello; Charles Sherman, harpsichord; Marilyn Boenau, bassoon; and Michael Eagan, lute.

In his review, editor Robert Strobl wrote, "For those who don't know them, Musica Pacifica . . . are the best of the West Coast early music scene in the US. Musica Pacifica has already before frequently created a splash with their CDs, and here they do it again. The best compliment I can give to these transparent, driving, and always exciting performances is that they sound so authentic, as though they were being played by a Venetian ensemble. In fact, a Venetian ensemble of Vivaldi's time! And the maestro really would have enjoyed these performances and their interpretation. If I had heard this CD blind-folded I would have placed Musica Pacifica somewhere in the area between Verona and Bologna, where the Milanese and Venetian scenes come together."

**Distant Oaks New CD & Web Site**

The Celtic and early music ensemble Distant Oaks has just released a new CD, *Gach Là agus Oidhche: Music of Carmina Gadelica*.

The *Carmina Gadelica*, a six-volume set of traditional Gaelic poetry (hymns, chants, incantations, work songs, blessings, etc.), was compiled by Alexander Carmichael between the mid-1800s and early 1900s. Carmichael lamented the fact that he was unable to transcribe the tunes and was only able to collect the poetry—although that in itself was a major accomplishment.

The new recording features 13 songs from Volumes I, II, and III of the collection, including various types of poems, which Distant Oaks set to original music composed in traditional styles, along with dance tunes (reels, jigs, slip jigs, strathspeys) and slow airs that include both historical and newly composed tunes (21 tracks of music in all).

Of particular interest to Gaelic learners, as well as musicians, is the 20-page

booklet, which includes lyrics in both Gaelic and English to all of the songs performed, along with historical and cultural notes concerning *Carmina Gadelica*, Alexander Carmichael, and the individual pieces on the recording.

The performers on this recording include Deborah L. White, vocals, guitar, citole, cittern, fretted dulcimer, and percussion; Jared White, recorders, whistles, Scottish smallpipes, Border pipes, uilleann pipes, psaltery, bodhrán, percussion, and backing vocals; Shayne White, Celtic harp, Medieval harp, virginal, and percussion; David Douglass, baroque violin; and Julie Jeffrey, viola da gamba.

Distant Oaks also has a new web site for Northern Wind Recordings (its indie label), where sound clips from the new album and from their other recordings are available. The URL is [www.northernwindrecordings.com](http://www.northernwindrecordings.com). You can also email the ensemble at: [gaidheal@distantoaks.com](mailto:gaidheal@distantoaks.com).

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I know for myself that my familial community is a limited one: those nearest and dearest to me kindly listen to me babble on about my historical concerns, my instruments' peculiarities, or whatever is gripping me at the moment. I get either the slightly sympathetic look or the slightly exasperated look as I once again launch into my latest pedagogical concern, historical question, or compositional conundrum.

When I finish expostulating, my family will nod, look relieved, and go on with the more routine concerns of our early 21<sup>st</sup>-century life; I am left mulling over my thoughts with the need to either telephone a colleague or write out the concept that has just occurred to me or go practice some more.

Well, the GREATEST aspect of the gathering at Vermillion was that everyone understood what I was talking about, as I understood them! Were there so many people there that we really could engage in such stimulating conversations? YES—from rarified discussions to utterly foolishly fun jokes drawn from the same context. There were arguments ornamented with imagination and verve, epiphanies solemn and sudden, challenges to accepted theories with highly intelligent comments, glorious music, and even a Spanish dance class (the bolero) taught by Cristobal Salvador, a dancer who accompanied harpsichordist Louisa Morales, late on Sunday night, with me serving as translator. It was so enjoyable and humorous that after 3 very full days of music, information, and stimulation, new friends and food we rapidly removed the folding chairs and gave ourselves over

## **Four Centuries of Great Keyboard Instruments: What They Tell Us**

### **Report on a Keyboard Conference at the National Music Museum, University of South Dakota, Vermillion, May 16–19, 2003**

*by Sheli Nan*

to the spectacle of a good natured bolero, with much laughter, Cristobal leading the dance, me translating his instructions, and Louisa playing.

It is joyous to experience the meeting of minds, coupled with our common language—music: the language of music; the history of musicians, builders and instruments; the sounds of these glorious old instruments—and having it all take place in so pristine a setting. We were a swirl of activity that spilled out of the museum into Vermillion, a sleepy, leafy college town. The museum itself is beautiful, a stunning example of Federal architecture with large Greek columns dominating its exterior. The interior, with its polished, stained dark oak floors, provides elegant settings for the impressive collection of over 10,000 instruments from all over the world.

The instruments were so beautiful. Many of our Bay Area WEKA members gave memorable performances or lecture-demonstrations on the museum's Germain French double harpsichord.

Some concerts were held in a quasi-glassed-in room at the museum. The acoustics were decent. Seating was folding chairs in fairly long rows. The moveable stage was rectangular, easily accommodating two or three keyboard instruments.

Other concerts were held in "Old Main," the first building on campus and another fine example of Federal architecture. There was a gallery above the auditorium. The stage was wood, small, like a jewel, with elegant polished floors and excellent acoustics. The stationary wooden seats were upholstered in orange fabric with raised wooden carved back frames. You could imagine Abraham Lincoln attending an event there.

Andre Larson, Director of the Museum, along with John Koster, instrument expert extraordinaire, and Susanne Skyrm, went out of their way to make this an effortless international conference. Everything went beautifully, and Vicky Kuklenyts did a marvelous job of organizing the many national and international guests. Over 160 people attended the conference. There were colleagues from Austria, Canada, China, England, Finland, France, Germany, Mexico, The Netherlands, Scotland, Spain and Sweden, as well as many from across the US. After all, this was a combined national meeting of all the early keyboard societies.

Among the performers and builders, both international and local, who presented were Tilman Skowronek from Sweden, Elaine Thornburgh from San Francisco, Harvey Hinshaw

from Nebraska, Nancy Metzger from Sacramento, Michael Latcham from The Hague, Netherlands, Edward Kottick from Iowa City, Miklos Spanyi from Finland, Jillon Stoppels Dupree from Seattle, Darryl Martin from Scotland, Malcolm Rose from England, Larry Palmer from Dallas, Sheli Nan from Berkeley, Lisa Morales from Spain along with dancer Cristobal Salvador, and many more too numerous to mention.

Our own Laurette Goldberg made the closing remarks. Laurette's words, witty and heart-felt, provided the perfect acknowledgment of our unusual and talented community and offered a vision of the world as a better place for our commitment and enthusiasm for the work we do and the beauty we create.

This was an informed, stimulating and fun way for those of us who love what we do to share with others who love what they do and understand exactly what we all are talking about! If anyone would like further information about this event, please feel free to email me ([TheMuse23@aol.com](mailto:TheMuse23@aol.com)). I would be happy to go into more specifics about the concerts and other programs.

*Sheli Nan is a composer and harpsichordist residing in Berkeley. Her music is published by PRB Publications. She will be performing in concert with Kathy Macintosh on the MusicSources calendar January 11, 2004. For those who missed Vermillion, she will be performing a program of her recent compositions for harpsichord; most likely she will have a new piece to premiere.*

# CALENDAR OF EARLY MUSIC

## IN THE SAN FRANCISCO BAY AREA

### Saturday, November 1

**CAL PERFORMANCES PRESENTS THE ACADEMY OF ANCIENT MUSIC**, Richard Egarr director and harpsichord soloist, performing an all-Bach program, including Brandenburg Concerto No. 5, the harpsichord concerto in d minor, BWV 1052, and the harpsichord concerto in A Major, BWV 1055. First Congregational Church, Dana & Durant, Berkeley. 8PM \$42 510-642-9988 ☞

**EILEEN HADIDIAN, RECORDERS & FLUTES, AND MAUREEN BRENNAN, CELTIC HARP**, perform "Dolce Musica, A Contemplative Journey: Celtic, Traditional, Renaissance & Medieval Music to Soothe and Uplift the Spirit." East-West Bookshop, 324 Castro St. Mountain View. 8PM \$15 650-988-9800, [www.eastwest.com](http://www.eastwest.com) ☞

### 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)

*Tuesdays, 7-9:30PM. A Musical Offering*, Luciana Lombardi, host.

#### KXPR 90.9 FM (Sacramento)

**KXSR 91.7 FM (Groveland)**  
*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

**FLAUTI DIVERSI** (Frances Feldon, baroque flute/recorder; Hanneke van Proosdij, harpsichord/recorder; Roy Whelden, viola da gamba) and guests Lisa Grodin, violin; and David Morris, violoncello) presents "Follow the Lieder," a program of German music from 18th and 20th centuries, including works of Carl Friedrich Abel, C.P.E. Bach, J.S. Bach, and Karlheinz Stockhausen. St. Alban's Episcopal Church, 1501 Washington, Albany. 8PM \$20/18 510-527-9840 ☞

### Sunday, November 2

**MUSICSOURCES** presents Richard Troeger, Clavichord, performing works of Haydn, Mozart, and C.P.E. Bach. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

### Tuesday, November 4

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

### Wednesday, November 5

**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, November 7

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

**PHILHARMONIA BAROQUE ORCHESTRA**, Nicholas McGegan conductor, presents "Splendori Italiani." A program of early 18th-c. Italian works, including Vivaldi arias from *Catone in Utica* and *L'Atendaide* and the solo motet *In furore giustissimae irae* (Emma Kirkby, soprano); Tartini's concerto in e minor, D.56 (Elizabeth Blumenstock, violin); and concerti grossi by Durante, Corelli, and Manfredini. First United Methodist Church, Hamilton & Webster Streets, Palo Alto. 8PM Pre-concert lecture 45 minutes before each performance. \$29-\$60 415-392-4400 or [www.philharmonia.org](http://www.philharmonia.org) ☞

**SOUTH BAY RECORDER SOCIETY** monthly meeting, Roger Morris guest director. Willow Glen United Methodist Church (Woodhaven Hall), 1420 Newport Ave, San Jose, 7:30-10PM 408-266-3993 or [jwoodrow@aol.com](mailto:jwoodrow@aol.com) ☞

### Saturday, November 8

**VIOLA DA GAMBA SOCIETY/PACIFICA** monthly consort play-

ing with visiting coach Elisabeth Reed. Zion Lutheran, 5201 Park Blvd., Piedmont. 9:15AM-4PM. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471 ☞

**PHILHARMONIA BAROQUE** repeats program of November 7. First Congregational, Dana & Durant, Berkeley. 8PM ☞

### Sunday, November 9

**DISTANT OAKS** presents a Celtic & Early Music Concert with guest performer Julie Jeffrey, gamba. First Presbyterian Church, 2001 Santa Clara Ave., Alameda, CA. 4:30PM. \$10 suggestion donation 510-522-1477

**ELSPETH FRANKS, MEZZO-SOPRANO, WITH DANIEL LOCKERT, KEYBOARDS**, performs a recital of works by Monteverdi, Handel, Walton, Britten, et al. Second Sunday Series at Holy Innocents Episcopal Church, 455 Fair Oaks St, San Francisco. 5PM \$15 415-824-5142 ☞

**PHILHARMONIA BAROQUE** repeats program of November 7.

—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](mailto:jonathanharris@earthlink.net)). Please indicate whether your event is wheelchair accessible.*

*Eileen Hadidian maintains a comprehensive calendar of all early-music concerts, workshops and related events in the greater Bay Area. For assistance in scheduling your event so as to avoid unnecessary conflicts and maximize attendance, call her at 510-524-5661.*

# CALENDAR

of Early Music in the Bay Area

Lafayette-Orinda Presbyterian Church, 49 Knox Drive, Lafayette. 8PM ☞

**SFEMS REPEATS MOZARTEAN PLAYERS** program of November 14. St. John's Presbyterian Church, 2727 College at Garber., Berkeley. 8PM ☞

## Sunday, November 16

**MUSICSOURCES** presents a Baroque Dance Party. Carol Téten, creator of Dance Through Time, leads her popular Gavotte Class. All ages are welcome to learn this popular French dance. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

**OLD FIRST CONCERTS PRESENTS LA RICHE & COMPANY** (Gonzalo X. Ruiz, oboe; Katherine Kyme, violin; David Goldblatt, cello; and Katherine Shao, harpsichord) performing works of Handel, Bach, and Vivaldi. Old First Church, 1751 Sacramento (at Van Ness), San Francisco. 5PM \$12/\$9/\$6 415-474-1608 [www.oldfirstconcerts.org](http://www.oldfirstconcerts.org) ☞

**SFEMS REPEATS MOZARTEAN PLAYERS** program of November 14. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ☞

**THEATRVM MUSICVM** presents "Venice 1503: The songs of Petrucci in the hands of lutenists." Robin Snyder, mezzo soprano & lute; Dan Winheld, vihuela & lute; Sean Smith, lute. St. Martin's Episcopal Church, 640 Hawthorn Ln, Davis 8PM \$10/\$8 415-221-6303 [www.theaterofmusic.com](http://www.theaterofmusic.com) ☞

## Wednesday, November 19

**MID-PENINSULA RECORDER ORCHESTRA** regular meeting, for players of recorder, early winds or early strings. Bring your instrument(s) and music stand. Music Room 2, J.L. Stanford Middle School, 480 E. Meadow,

Palo Alto. 8-10PM 650-591-3648 ☞

**SAN FRANCISCO CHAPTER, ARS**, monthly meeting. Players of all levels welcome. Bring music stand, and pencil. St. John's United Church of Christ, 501 Laguna Honda Blvd., at Woodside Dr., in San Francisco. 7:30-9:30PM \$10 per meeting. 415-731-9660 or [fkress@aol.com](mailto:fkress@aol.com)

## Friday, November 21

**STANFORD LIVELY ARTS** presents the Aulos Ensemble performing Georg Muffat's Sonata No. 5 in G from *Armonico tributo*, J.S. Bach's Brandenburg Concerto No. 5 and G.F. Handel's *Water Music* (complete). Dinkelspiel Auditorium, Stanford University, Palo Alto. 8PM \$36/\$32 650-725-2787 ☞

## Saturday, November 22

**BAROQUE CHORAL GUILD**, Sanford Dole director, performs J.S. Bach's Mass in b minor, with soloists Catherine Webster and Ruth Escher, sopranos; Wendy Hillhouse, mezzo-soprano; Kevin Gibbs, tenor; and Paul Thompson, bass. First United Methodist Church, 625 Hamilton at Webster, Palo Alto. 8PM Pre-concert lecture at 7:30PM \$25/\$20 650-424-1410, [www.bcg.org](http://www.bcg.org) ☞

**CAL PERFORMANCES PRESENTS MUSICA ANTIQUA KÖLN**, Reinhard Goebel director, with soprano Nancy Argentina and contralto Nathalie Stutzmann, performing Pergolesi's *Stabat Mater* and works of Vivaldi, Caldara, and Albinoni. First Congregational Church, Dana & Durant, Berkeley. 8PM \$46 510-642-9988 ☞

**THEATRVM MUSICVM** repeats program of November 16. St. Alban's Church (Parish Hall), 1501 Washington Ave., Albany. 8PM ☞

## Sunday, November 23

**BAROQUE CHORAL GUILD** repeats program of November 22.

First Congregational Church, Dana & Durant, Berkeley. 7:30PM Pre-concert lecture at 7PM ☞

**CHATTANOOGA CHAMBER MUSIC** presents "Keyboard Polyphony, from Elizabethan Times to Bach," a program tracing the evolution of polyphonic music for plucked keyboards over two centuries. 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

## Saturday, November 29

**HEALING MUSES** presents Eileen Hadidian, recorder, flute; Maureen Brennan, Celtic harp; Natalie Cox, Celtic & Renaissance harp; with guest Dan Reiter, cello, performing "Reflections: Early, Celtic & Traditional Music to Soothe and Uplift the Spirit," a CD release concert, with all proceeds to benefit hospital music program. Sanctuary of St. Alban's Episcopal Church, 1501 Washington Ave., Albany. 8PM \$18/\$15 510-524-5661 x3 ☞

**TEKLA CUNNINGHAM & ANTHONY MARTIN, VIOLINS, AND JONATHAN SHANE DAVIS, HARPSICHORD**, perform "A Musical Cornucopia for Thanksgiving," featuring music by Bremner (Scotland), Cooper (Scotland), Schmelzter (Austria), Rosenmueller (Germany), Lully (France), Bertali (Italy), Peterson (The Netherlands), and Purcell (England). Music Sources, 1000 The Alameda, Berkeley. 8PM Suggested donation: \$15/\$10 510-528-1685

## Sunday, November 30

**LIVE OAK CONCERTS** presents Cunningham, Martin and Davis in a repeat of their November 29 program. Berkeley Art Center, 1275 Walnut St, Berkeley. 7:30PM \$10/\$9/\$8 510-655-6893 ☞

First Congregational, Dana & Durant, Berkeley. 7:30PM ☞

## Monday, November 10

**SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE**, Anthony Martin, director, performs "Arias and Duets from Cantatas of J.S. Bach." Hellman Hall, 19th Ave., at Ortega, San Francisco. 8PM FREE ☞

## Wednesday, November 12

**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 ☞

## Friday, November 14

**PHILHARMONIA BAROQUE** repeats program of November 7. Herbst Theatre, Van Ness & McAllister, San Francisco. 8PM ☞

**SFEMS PRESENTS THE MOZARTEAN PLAYERS** (Steven Lubin, fortepiano; Stanley Ritchie, violin; and Myron Lutzke, cello) performing "Classics of the Salon," a concert of Haydn and Mozart chamber works. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$25/\$22 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

## Saturday, November 15

**PHILHARMONIA BAROQUE** repeats program of November 7.

**Tuesday, December 2**

**SACRAMENTO RECORDER SOCIETY** regular meeting for recorder players, Lee Ross, conductor. Newcomers and beginners welcome. Bring drums, recorders and stand. Music will be available. Friends Meeting House, 890 57th St., between H and J., Sacramento. 6:30-10PM 916-451-7614

**Wednesday, December 3**

**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, December 5**

**CALIFORNIA BACH SOCIETY**, Warren Stewart, director, presents a Christmas Vespers based on the psalms and motets of Spanish Renaissance composer Francisco Guerrero. St. John's Presbyterian Church, 2727 College Ave, Berkeley. 8PM \$25/\$18/\$12 415-262-0272 or [www.calbach.org](http://www.calbach.org) &

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

**MONTEREY BAY RECORDER SOCIETY** monthly meeting, Frances Blaker 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 &

**SOUTH BAY RECORDER SOCIETY** Holiday playing party. Will be held at private home. For details, contact SBRS President Joanna Woodrow, 408-266-3993 or [jwoodrow@aol.com](mailto:jwoodrow@aol.com).

**Saturday, December 6**

**CALIFORNIA BACH SOCIETY** repeats program of December 5. All Saints' Episcopal Church, 555 Waverley Street at Hamilton Avenue, Palo Alto. 8PM &

**SAN FRANCISCO BACH CHOIR**, David Babbitt director, presents a candlelight Christmas concert, featuring Renaissance works from Germany, Spain, and Italy. St Ignatius Catholic Church, Fulton & Parker, San Francisco. 8PM \$30/\$18 415 441-4942 or [www.sfbach.org](http://www.sfbach.org) &

**Sunday, December 7**

**CALIFORNIA BACH SOCIETY** repeats program of December 5. St. Gregory Nyssen Episcopal Church, 500 De Haro at Mariposa, San Francisco. 4PM &

**CHATTANOOGA CHAMBER MUSIC** presents Ensemble Mirable (Joanna Blendulf, cello; and JungHae Kim, harpsichord) performing works of Triemer, Bononcini, J.S. Bach, and Muffat. 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. St. Matthew's Lutheran Church, 3281 16th Street, San Francisco. 3PM \$15/\$10 415-528-1685

**MUSIC SOURCES** presents "Menus and Music," a talk by author and musician Sharon O'Connor on the relations between food and music. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

**SAN FRANCISCO BACH CHOIR** repeats program of December 6. 8PM Preconcert lecture, this performance only, 7PM &

**Tuesday, December 9**

**SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE**, Anthony

Martin, director, performs "Chamber Music of the Bach Family." Hellman Hall, 19th Ave. @ Ortega, San Francisco. 8PM FREE &

**Wednesday, December 10**

**AMERICAN BACH SOLOISTS**, Jeffrey Thomas director, presents George Frideric Handel's *Messiah*, with soprano Mary Wilson, mezzo-soprano Marietta Simpson, tenor Wesley Rogers, bass Aaron Engebret, and the ABS Choir and Orchestra. Grace Cathedral, 1100 California Street (at Taylor), San Francisco. 7:30PM \$18-\$40 415-621-7900, [www.americanbach.org](http://www.americanbach.org) &

**CAL PERFORMANCES PRESENTS THE TALLIS SCHOLARS** performing works of de Monte, Allegri, and Palestrina. First Congregational Church, Dana & Durant, Ber-

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# CALENDAR

of Early Music in the Bay Area

**CALIFORNIA REVELS** presents The Christmas Revels, a musical and theatrical celebration of the Winter Solstice, this year featuring Elizabethan and English Renaissance music. Oakland's Scottish Rite Theater, 1547 Lakeside Drive. 8PM \$17-\$35 510-893-9853 or [www.calrevels.org](http://www.calrevels.org) ☞

**SFEMS PRESENTS THE CONCORD ENSEMBLE** (Pablo Cora, tenor & hautcontre; Daniel Carberg, tenor; Paul Flight, countertenor; Paul Cummings, baritone; N. Lincoln Hanks, tenor; and Jinyoung Jang, bass), performing "This Endris Night," a program of seasonal music including Gregorian chant, medieval carols, motets and noëls by Byrd, Josquin, La Rue, and more. All Saints' Episcopal Church, 555 Waverley Street at Hamilton Avenue, Palo Alto. 8PM \$25/\$22 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

Palo Alto. 8PM \$44 650-725-2787 (tickets for December 10 & 11 performances only) ☞

**SONOMA COUNTY RECORDER SOCIETY** monthly meeting, Daniel Celidore, musical director. Food for Thought Sonoma County AIDS Food Bank, 6550 Railroad Ave., Forestville. 7PM 707-887-0369 or 707-865-0728 ☞

## Thursday, December 11

**AMERICAN BACH SOLOISTS** repeats program of December 11. Grace Cathedral, SF San Francisco. 7:30PM ☞

**CHANTICLEER** repeats program of December 10. Same time and venue. ☞

## Friday, December 12

**AMERICAN BACH SOLOISTS** repeats program of December 11. Mondavi Center for the Performing Arts, UC Davis. 8PM Presented by the Mondavi Center. \$39/\$34/\$29 530-754-2787 ☞

## Saturday, December 13

**A CHANTICLEER CHRISTMAS.** Repeat of December 10 program. St. Ignatius Church, Fulton & Parker, San Francisco. 8PM \$22-\$37 415-392-4400 or [www.chanticleer.org](http://www.chanticleer.org) (ticket prices and contact numbers for this and all remaining concerts in this series) ☞

**THE CHRISTMAS REVELS.** See December 12. 1PM & 5PM ☞

**SFEMS REPEATS CONCORD ENSEMBLE** program of December 12. First Congregational Church, Dana & Durant, Berkeley. 8PM ☞

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

## Sunday, December 14

**THE CHRISTMAS REVELS.** See December 12. 1PM & 5PM ☞

**THE NOVELLO QUARTET** (Tekla Cunningham & Cynthia Freivogel, violins, Anthony Martin, viola, Elisabeth Reed, cello) plays W.A. Mozart's Quartet K.589, Haydn's Op. 50, no. 6, "The Frog," and music by Purcell. St. Joseph's Basilica, 1109 Chestnut St. at Encinal, Alameda. 3PM Suggested donation: \$20/\$12 415-794-1100 ☞

## SFEMS REPEATS CONCORD

**ENSEMBLE** program of December 12. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ☞

**VERSO** (Zoe Vandermeer, soprano and triple harp; Howard Kadis, lute; Jonathan Harris, recorders; and Karen Ande, viola da gamba) performs "Silver Sound," a concert of Elizabethan music having nothing whatsoever to do with the deep mid-winter. Sanctuary of St. Alban's Episcopal Church, 1501 Washington, Albany. 7PM \$15/\$12 suggested donation 510-724-3212 ☞

## Monday, December 15

**A CHANTICLEER CHRISTMAS.** Repeat of December 10 program. St. Vincent's Church, 35 Liberty Street, Petaluma. 6PM & 8:30PM performances ☞

## 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](http://WWW.HARPSICHORD.COM)

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**HARPSICHORD FOR SALE:** 53 keys. Flemish I from Zuckermann. C/E. includes bench. asking \$2,400. Phone 510-653-8367.

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

Robert Claire (510) 420-0578 [rc Claire@sinewave.com](mailto:rc Claire@sinewave.com)

THE SAN FRANCISCO EARLY MUSIC SOCIETY PRESENTS

# *The Mozartean Players*



“... in a class by themselves!” —Stereo Review

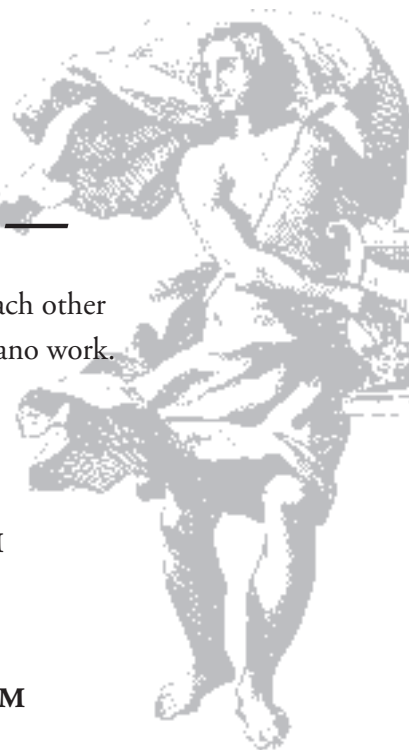
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STANLEY RITCHIE, *violin*;

MYRON LUTZKE, *cello*

## — *Classics of the Salon* —

What Mozart, Haydn and their friends played for each other  
— enjoy a Hauskonzert of trios and a Mozart fortepiano work.



**FRIDAY, NOVEMBER 14 - 8:00PM**

First Lutheran Church  
600 Homer Avenue, Palo Alto

**SATURDAY, NOVEMBER 15 - 8:00PM**

St. John's Presbyterian Church  
2727 College Avenue, Berkeley

**SUNDAY, NOVEMBER 16 - 4:00PM**

St. Gregory's Episcopal Church  
500 De Haro Street, San Francisco

Tickets: \$25 General; \$22 Members & Seniors; \$10 Students

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**[www.sfems.org](http://www.sfems.org) | 510-528-1725**

**THE MUSICAL OFFERING 2430 BANCROFT WAY, BERKELEY**

## Mozartean Players

—from page 1

despite this intensive objective work (or perhaps even because of it!) the music making keeps its spontaneity. In a very short time, we learned how much there is to learn about the period performance of this repertoire, and how different the Classical (and Romantic!) sound world is from our modern experience. And there is a lot to learn!

Indeed, the current standard performing traditions of Mozart, Beethoven, Haydn and even Schubert and Schumann are very removed from what these composers would have actually done or expected (and the discovery, reconstruction and exploration of these traditions is the root of the early music movement!). The improvisatory tradition, straight tone

string playing, articulation, rubato and other hallmarks of baroque and earlier eras were still used then and continued to be used well into the 19<sup>th</sup> century. The sounding result is not your usual performance of Romantic or Classical music!

The fortepiano, for example, is an ideal chamber music instrument; it has a projecting but not overpowering tone, and its clarity allows for the kind of precise articulation that makes any harpsichordist proud. This is also the case with violin, cello, flutes and all manner of classical instruments. In fact, as one moves forward through the repertoire, one finds how closely akin this music and their instruments are to their baroque (and earlier) counterparts that we all know and love so much.

One of the comments that Stanley left my group with was

that with music making, it isn't about being a baroque, Renaissance or medieval musician. It's about being true to the music, giving to every piece "its own wants and needs." The Mozartean Players represent this approach in the utmost, and their work is stunning. This is a rare chance to hear the best of what we do and love. Don't miss this concert!

*SFEMS presents The Mozartean Players performing "Classics of the Salon" Friday, November 14, at 8:00 P.M., in Palo Alto's First Lutheran Church; Saturday, November 15, at 8:00 P.M., in Berkeley's St. John's Presbyterian Church; and Sunday, November 16, 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](http://www.sfems.org).*

# BAROQUE CHORAL GUILD

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2003-2004

## Bach - Mass in B minor

The Guild Chorus opens its 25<sup>th</sup> anniversary season with the monumental Baroque masterpiece, Johann Sebastian Bach's Mass in B minor. Bach displays his genius in the supreme legacy of his craft, an embodiment of the very essence of Baroque music. A stellar cast of soloists and the Jubilate Baroque Orchestra of authentic period instruments join the chorus in a glorious program.

**Saturday, November 22 8:00**

First United Methodist, 625 Hamilton, Palo Alto

**Sunday, November 23 7:30**

First Congregational, 2345 Channing Way, Berkeley

Lecture 30 minutes prior to performances, delivered by Peter Susskind

### Soloists

Soprano I	Catherine Webster
Soprano II	Ruth Escher
Mezzo-soprano	Wendy Hillhouse
Tenor	Kevin Gibbs
Bass	Paul Thompson

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Rachmaninoff Vespers  
March 12, 13 & 14

Beethoven-Symphony No. 9  
and world premiere  
(in collaboration with California  
Symphony)  
May 16, 17 & 18

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Healing Muses is a non-profit organization founded and directed by Eileen Hadidian to bring soothing music to hospitals, hospices, convalescent homes and homebound individuals. Using a combination of medieval, Renaissance and Celtic music, as well as “crossover” repertoire from other world traditions, much of which they have arranged themselves, the musicians of Healing Muses create a peaceful sound environment, which promotes relaxation and reduces anxiety during stressful hospital stays and procedures.

This year Healing Muses is presenting a series of fund-raising concerts at St. Alban’s Episcopal Church in Albany to benefit its hospital program.

## Healing Muses Series Opens with Reflections

The season opens Saturday, November 29, at 8:00 P.M., with Healing Muses’ CD release concert, “Reflections, Early, Celtic & Traditional Music to Soothe and Uplift the Spirit.” The program features a sampling of repertoire from Healing Muses’ new CD, with arrangements of chants by Hildegard von Bingen, tunes from Playford’s *Dancing Master*, pieces by the Irish harper Turlough O’Carolan as well as traditional Jewish and Armenian melodies. Performers are Healing Muses’ members Eileen Hadidian (recorder,

flute), Maureen Brennan (Celtic harp), Natalie Cox (Celtic & Renaissance harp), and guest artist Dan Reiter, cello.

The concert takes place in the sanctuary of St. Alban’s Episcopal Church, 1501 Washington Ave., in Albany, and is wheelchair accessible. Individual tickets are \$18 and \$15. Sample and full series subscriptions are also available at the door at discounted prices. Reservations are recommended. For more information or to make reservations please call 510-524-5661 x3, or go to [www.healingmuses.org](http://www.healingmuses.org).

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## La Riche & Co. Goes for the Masters

The ensemble La Riche & Co., which made its acclaimed debut on the SFEMS series last season, returns to San Francisco with a program of works from high baroque masters. Whereas last year’s offering emphasized sonatas by lesser known champions of the oboe, the group now turns its attention to the heights of Bach, Handel and Vivaldi at its concert in Old First Church. Oboist Gonzalo X. Ruiz and harpsichordist Katherine Shao will be joined by violinist Katherine Kyme, well known to SFEMS audiences from her work with Philharmonia, Artaria Quartet and ABS. Less familiar to readers of these pages is cellist David Goldblatt, longtime member of the San Francisco Sym-

phony. Shao met Goldblatt while playing with SFS and immediately knew she wanted to invite him to play with La Riche & Co. “He played Bach beautifully and stylishly,” says Shao. “Even on the modern cello he sounded like a true baroque cellist for years, and while his demanding symphony schedule had so far kept him from pursuing public concerts, we were lucky to talk him into playing this concert with us.”

The program features the justly famous c minor oboe sonata by Vivaldi. La Riche & Co. will be recording the Dresden oboe sonatas of Vivaldi later this season, and Ruiz himself has given the

modern premieres of several of these. This concert will offer a sneak preview of the fiery and expressive piece that Ruiz calls the “Damnation” sonata. The moniker refers to a sort of vision that the legendary Jim Caldwell, oboe professor at Oberlin Conservatory, once had about the piece. According to this program, the sonata depicts a soul in peril, being tempted in the first movement and openly trespassing in the second before praying for forgiveness in the third, with its crucifix shaped theme, and descending to Hell in the last. Vivaldi, who was after all a priest, might not have disowned such a reading.

Also to be performed on the program will be a trio and a violin sonata in g

minor by Handel and the trio in C Major by J.S. Bach or perhaps by Goldberg (of “Goldberg Variations” fame) with a lot of help from his immortal teacher. The jury’s still out on this one. Rounding off the program are Bach’s oboe sonata in C Major (also known as the flute sonata in E BWV1035 or the recorder sonata in F) and Prelude, Fugue and Allegro in Eb, a wonderful piece also claimed by both harpsichordists and lutenists.

The concert takes place at 5:00 P.M., Sunday, November 16, at Old First Church, Van Ness and Sacramento, in San Francisco. Tickets are \$12, \$9 for students and seniors. For tickets and information call 415-474-1608 or visit [www.oldfirstconcerts.org](http://www.oldfirstconcerts.org).

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## 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.

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