



NOVEMBER 2006

## Jewish Viol Players at the English Court

by Richard Boothby

For our November concert, SFEMS welcomes the eminent British viol consort Fretwork (Wendy Gillespie, Asako Morikawa, Richard Tunnicliffe, Richard Boothby, and Richard Campbell). The distinguished ensemble returns to our series for the first time in almost a decade, bringing an interesting program built around 16<sup>th</sup>-century Jewish viol music.

I always take special pleasure in early music concerts that offer glimpses of traditions outside the familiar pantheon of Western European composers and musical institutions. "Outside" can be defined in many ways, of course: geography, ethnicity, language, religion, and gender, at a minimum. But whether it is the rich corpus of baroque villancicos from Latin America, the fragmentary evidence of a stillborn *viola da gamba* tradition in Japan, the masses and motets of 17<sup>th</sup>-century Italian nuns, or Salamone Rossi's unique collection of sacred Hebrew song, bearing this music always enriches my understanding of the cultural

and social histories of those who created it and in a larger sense my understanding of music itself.

The uneasy existence of Europe's Jews during the past thousand years—under an overarching cloud of suspicion, with episodes of severe persecution and geographic displacement alternating with periods of stability and prosperity, and of cultural suppression with cultural fluorescence—makes it hard to define exactly in what ways Jewish music constitutes a separate tradition. I am not referring here either to Hebraic chant or to the large bodies of popular Sephardic and Ashkenazic song, much of which is indeed distinctive. But at least prior to the Romantic era, what we might call 'art music' by Jewish composers, whether sacred or secular, is practically indistinguishable from its European equivalents. Of course we must caution that a certain amount of Jewish music may be, if not lost, then still hidden from us, along with the Jewish identities of its composers. As

noted below, in the case of the secular, instrumental music that is the focus of Fretwork's concert, adopting the prevailing style may have helped ensure both wider acceptance of the music and relative anonymity of its composer, so that what has survived may be precisely that which is least distinctive.

This cannot be the whole story, though. Even the Songs of Solomon, Rossi's massive collection of Hebrew sacred vocal works, published openly and meant for use within the synagogue, is pure 17<sup>th</sup>-c. Italian *prima prattica* (that at least describes the few dozen pieces I have heard from the collection). And, in an ironic twist, Rossi's innovative work was rejected by conservative Rabbis, much as Verdi's requiem written in an operatic style would be by the Vatican some three centuries later.

A comprehensive, to say nothing of a definitive, history of early Jewish music probably lies well in the future. That Jews made significant and influential contributions to Western

art music as performers and as instrument builders, however, is undeniable. The Bassano family of Venice, for example, produced some of the finest cornetts, recorders, and other wind instruments anywhere in Europe. Some of their craftsmanship and innovations were praised by Praetorius in *Synagoga musica* II. It would not at all surprise me to learn someday that the cornett itself was a Jewish invention, so close is it in appearance to the *shofar*. The special role that Jewish performers and composers played in the invention and dissemination of the *viola da gamba* is detailed below.

We are fortunate to have the world's premier viol consort interpreting this music. If their program does not pretend to be a survey or even really a representative sampling of early Jewish music, it does provide a fascinating and insightful look into one important part of that history.

Fretwork's Richard Boothby offers the following notes on their SFEMS concert.

In 1492 Columbus sailed the ocean blue, but that was not all that happened that year in Spain. In fact 1492 was the turning point for the Spanish, as they finally succeeded in forcibly removing the Moors from the peninsula, and then, in a fit of religious intolerance or zeal (depending on how you view it) they also expelled the Jews. This last act was the most disastrous for

Spain, for, at a stroke, it removed the middle classes, who were the intellectual, financial, legal and commercial guts of the society.

However, what was bad for Spain was good for music: three Jewish musicians had developed a method of playing the *Vihuela* (a guitar-like instrument) not with the fingers—*vihuela da mano*—as was normal, but with a bow—

*vihuela d'arco*—as was not. These players were expelled along with the rest of the Jews and went, reasonably enough to Italy, part of which was governed by Spain. Thus was born the viol. The very term itself is an Italianisation of the Portuguese *vihuela* = *viola*. With the patronage of Isabella d'Este, the instrument quickly became popular and spread like wild fire across Europe.

In England, viol players arrived around 1520 from the Netherlands, in the form of the Van Wilder family and there were at least three in Henry VIII's court at this time; but in 1540 Henry felt the need for an improvement in his musical establishment and sent to Italy for some more musicians to re-invigorate the band. What he got were two families of musicians,

—continued on page 2

**Fretwork** —from page 1  
one predominantly a wind band and the other a string band. The first were the Bassanos and the second became known as the Lupos. We now know that both these families were Marranos, Jews who had publicly converted to Christianity in order to avoid the Inquisition, but who secretly remained of the Jewish faith.

There were good reasons why Marranos would want to come to England at this time, for, although Jews were still officially banned from the country, Henry's split with Rome meant that the Inquisition was not present there; and while Jews were not welcomed any better in Protestant lands, England was not yet quite Protestant either. It feels like Henry knew they were Jews and didn't mind, perhaps even protecting them.

In any case, the Bassanos and the Lupos (Lupo is Italian for wolf, and was probably a derogatory term for Jew, thus an ironical name for the family to chose) came, survived and prospered, becoming the backbone of the court musical establishment for over a century.

Leonora Duarte was a Jewess living in Antwerp in the 17<sup>th</sup>

century, whose family were diamond merchants with frequent dealings with the English crown. Indeed, the family harks back to the very beginnings of the viol, as it was of Portuguese decent, Jewish and probably Marrano, as some members of the family emigrated to the Dutch Republic, where they re-converted to Judaism. Seven 'Symphonies' survive of her work, and they are clearly in the English consort fantasy tradition. She was a viol player herself, and a remarkably competent amateur composer. She is to be treasured for, while there are few enough female composers, but she is the only Jewish one.

It is impossible to say that there is anything specifically 'Jewish' about these composers' music—in fact, there are very good reasons why they should have gone to considerable lengths to make sure that their Jewish origins were not discernable in the music they wrote.

In 2001, Fretwork commissioned Orlando Gough to write a piece for viols and two dancers for a Contemporary Music Network Tour that the group was doing. He wrote "Birds on Fire" based upon Aaron Appelfeld's novel *Badenheim 1939*,

which tells of the imaginary holiday resort of Badenheim in Austria where gradually the people are segregated into Jews and gentiles by the town's 'sanitation department.' No one seems aware of the impending tragedy, or no-one wants to admit it. The reluctant band of musicians start to take pride in their Jewishness and klezmer tunes start to invade the Viennese schmaltz they play; and two twin brothers recite poetry in the evening, their voices like "birds on fire." Eventually the trains come to take them east, and the ever optimistic Dr. Pappenheim, the impresario, says that "because the trains are so dirty, the journey can't be long."

*Please note that there will be no Friday evening performance of this concert. SFEMS will present Fretwork at 8:00 P.M., Saturday, November 11, in St. John's Presbyterian Church in Berkeley; 4:00 P.M., Sunday, November 12, in St. Gregory Nyssen Episcopal Church in San Francisco; and 8:00 P.M., Monday, November 13, in First Lutheran Church, Palo Alto. For tickets or information, phone 510-528-1725 or visit [www.sfems.org](http://www.sfems.org).*

### Alan Curtis Master Class and Recital

The Western Early Keyboard Association (WEKA) is pleased to announce that distinguished musicologist, conductor, and harpsichordist Alan Curtis will offer a masterclass to the San Francisco Bay Area community on Sunday, November 5, 2006, from 3:00 to 6:00 P.M. The workshop, co-hosted by WEKA and MusicSources, will be held at 1000 The Alameda, in Berkeley. A reception will follow. Two weeks later, on Sunday afternoon, November 19, Maestro Curtis will present a solo recital of Bach's 4<sup>th</sup> and 6<sup>th</sup> Partitas on the newly restored

John Philips/Taskin Harpsichord in Music Sources' series. Maestro Curtis is regarded as one of early music's most esteemed pioneers, whose interpretations are well documented on recordings, in particular the operas of Handel and Vivaldi.

Please call Elaine Thornburgh at 415-387-6890 to register for auditing the class. The audit fee is \$20 general/\$15 WEKA (Western Early Keyboard Association) and Music Sources members. For tickets or more information on the recital, phone MusicSources at 510-528-1685.

### Times and Venues for SFEMS Performances

Last month's newsletter and calendar incorrectly listed the times of our San Francisco concerts as 4:00 P.M. We apologize for the error. All San Francisco performances this season begin at 3:30 P.M., except for our December concert, which starts at 3:00 P.M. Please note, too, the venue for that performance is St. John the Evangelist Episcopal Church, 1661 15<sup>th</sup> Street (near Mission) and not St. Gregory Nyssen. As in past years, our December Berkeley performance will be held at First Congregational Church, Dana and Durant Sts.

### THE SAN FRANCISCO BAY AREA

#### EARLY MUSIC NEWS

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

Jonathan Harris, Managing Editor  
Kathy Clement, Production Editor

#### ADVERTISING RATES

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

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

Calendar entries are free.

Send all submissions and advertising to:

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c/o Jonathan Harris  
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[jonathanharris@earthlink.net](mailto:jonathanharris@earthlink.net)

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

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

California



Arts Council

# CALENDAR OF EARLY MUSIC

## IN THE SAN FRANCISCO BAY AREA

### Wednesday, November 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 number 060, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 or [www.sfems.org/mpro](http://www.sfems.org/mpro) &

### Thursday, November 2

**PHILHARMONIA BAROQUE ORCHESTRA**, Nicholas McGegan director, presents “Metamorphoses.” Jake Heggie, *To Hell and Back* (world premiere); Locatelli, Concerto Grosso Op. 7, No. 6 “Il pianto d’Arianna;” Geminiani, *The Enchanted Forest*. With soprano Isabel Bayrakdarian and vocalist Patti LuPone. Mountain View Center for the Performing Arts, 500 Castro St., Mountain View. 8PM Pre-concert lecture 45 minutes before each performance. \$28–\$62 415-392-4400 or [www.philharmonia.org](http://www.philharmonia.org) &

### Early Music Radio Programming in the Bay Area

#### KPFA 94.1 FM

Sundays, 5–9AM *A Musical Offering* (music of all kinds, featuring lots of Bach), Mary Berg, host.

#### KXPR 88.9 FM (Sacramento) KXSR 91.7 FM (Groveland) KXJS 88.7 FM (Sutter)

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

#### KRCB 91.1 FM (Rohnert Park)

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

#### KVPR 89.3 FM (Fresno)

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

### Friday, November 3

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

**PHILHARMONIA BAROQUE** repeats program of November 2. Herbst Theatre, 401 Van Ness & McAllister, San Francisco. 8PM &

**SKYFLOWER ENSEMBLE** (Feliccia McFall, baroque violin; Jonathan Salzedo, Harpsichord, Mary Elliott and Robin Easterbrook, bass violas da gamba; Sarge Gerbode, archlute) performs Music from Germany 1676–1720, including J.S. Bach (Cöthen) Violin Partita No. 2, J.I.F. von Biber, (Salzburg) Joyful Mystery No. 5, and Trio Sonatas of D. Buxtehude (Lübeck). Music Sources, 1000 The Alameda, Berkeley. 8PM Suggested donation \$10 510-528-1685

**SOUTH BAY RECORDER SOCIETY** monthly meeting, David Hogan Smith conductor. New members and guests welcomed. First Congregational Church of San Jose, 1900 Hamilton Avenue (at Leigh), San Jose. 7:30–10PM 408-358-0878 or [zilbrown@aol.com](mailto:zilbrown@aol.com) &

### Saturday, November 4

**PHILHARMONIA BAROQUE** repeats program of November 2. First Congregational Church, Dana & Durant Sts., Berkeley. 8PM &

*Eileen Hadidian maintains a comprehensive calendar of all early-music concerts, workshops and related events in the greater Bay Area. For assistance in scheduling your event so as to avoid unnecessary conflicts, please consult the master calendar website at [www.sacrecorders.org/EMCalendar.html](http://www.sacrecorders.org/EMCalendar.html), then contact Eileen at 510-524-5661 or [ehmuse@comcast.net](mailto:ehmuse@comcast.net) with possible dates.*

### Sunday, November 5

**PHILHARMONIA BAROQUE** repeats program of November 2. First Congregational, Dana & Durant, Berkeley. 7:30PM &

**MUSIC SOURCES AND WEKA** (Western Early Keyboard Association) present a masterclass with harpsichordist Alan Curtis. MusicSources, 1000 The Alameda, Berkeley. 3–6PM \$20/\$15 415-387-6890

**SKYFLOWER ENSEMBLE** repeats program of November 3. St. John’s Episcopal, corner of 5th and C, Petaluma. 4PM 707-762-8872

### Tuesday, November 7

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

### Wednesday, November 8

**CAL PERFORMANCES** presents Musica Antiqua Köln, Reinhard Goebel director, with contralto soloist Marijana Nijanovic, performing works of Heinrich Bach, J.C. Bach, J.S. Bach, Telemann, Heinichen, and Zelenka. First Congregational Church, Dana & Durant, Berkeley. 8PM Preconcert talk 7–7:30PM \$48 510-642-9988 &

**MID-PENINSULA RECORDER ORCHESTRA** regular meeting, for players of recorder, early winds or early strings. Bring your

instrument(s) and music stand. Music Room number 060, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 or [www.sfems.org/mpro](http://www.sfems.org/mpro) &

**SAN FRANCISCO CONSERVATORY** Baroque Ensemble presents a program of arias and duets by George Frideric Handel. San Francisco Conservatory of Music, 50 Oak Street, San Francisco. 415-864-7326, [www.sfc.edu](http://www.sfc.edu) &

### Friday, November 10

**HANNEKE VAN PROOSDIJ, RECORDERS, AND KATHERINE HEATER, HARPSICHORD**, present “Music from the Dutch Golden Age: songs from Rembrandt’s World.” Works by Van Eyck, Sweelinck, Padbrue, Steenwijk et al. St. Alban’s Episcopal Church, 1501 Washington, Albany. 8PM. \$15.

### Saturday, November 11

**LIVE AT MISSION BLUE** presents Hopkinson Smith, lute & vihuela, performing “For Pope and King.” Music of Francesco da Milano and John Dowland. Mission Blue Cultural Center, 475 Mission Blue Dr., Brisbane —continued on page 4

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

# CALENDAR

of Early Music in the Bay Area

bane. 8PM Preconcert talk at 7:30 \$16/\$12 Advance Reservations Recommended. Free Parking. [www.LiveAtMissionBlue.com](http://www.LiveAtMissionBlue.com) ♣

**SAN FRANCISCO CHORAL SOCIETY**, Robert Geary director, performs W.A. Mozart's Mass in c minor, with soloists Shawnette Sulker, soprano; Shauna Fallihee, alto; Brian Thorsett, tenor; and Boyd Jarrell, bass; plus the Salzburg Symphony, KV 135. Calvary Presbyterian Church, Fillmore and Jackson, San Francisco. 8PM \$27-\$19 415-392-4400 ♣

**SFEMS PRESENTS FRETWORK** (Wendy Gillespie, Asako Morikawa, Richard Campbell, Richard Tunnicliffe, and Richard Boothby, viols) performing "L'Dor Va Dor," Jewish Composers in the English Court, including works by members of the Lupo and Bassano families and others. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. 8PM \$25/\$22 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♣

**ST. CECILIA'S CHORAL CONCERT**, featuring works of Lou Harrison, Britten, Purcell, and Handel, performed by the Festival Choirs of St. David's and St. Jerome's and Friends; with the Arlington Arts Historical Instrument Ensemble, directed by Rita Lilly, Richard Mix, and Ondine Young. St. David's Church, 5641 Esmond Ave., Richmond. 7:30PM FREE (suggested dona-

tion \$10/5). [ondinetyoung@aol.com](mailto:ondinetyoung@aol.com), 510-233-9403

## Sunday, November 12

**CHATTANOOGA CHAMBER MUSIC** presents Duo Mirable (JungHae Kim, harpsichord, and Joanna Blendulf, viola da gamba), performing music of Couperin, d'Anglebert, and Marais. Home of Kathy Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM \$15. Space limited; please reserve in advance. 415-641-0940

**LIVE AT MISSION BLUE** repeats Hopkinson Smith recital of November 11. 3PM Preconcert talk at 2:30 ♣

**MUSIC SOURCES** presents Mahan Esfahani, harpsichord, performing sonatas of Domenico Scarlatti plus the Fandango for two harpsichords and castanets by Luigi Boccherini. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

**SAN FRANCISCO CHORAL SOCIETY** repeats program of November 11. Same venue. 4PM ♣

**SFEMS REPEATS FRETWORK** concert of November 11. St. Gregory Nyssen, 500 De Hero at Mariposa, San Francisco. 3:30PM ♣

**ST. CECILIA'S CHORAL CONCERT.** Repeats program of November 11. St. Jerome's Church, 308 Carmel Ave, El Cerrito. 7:30PM

**HANNEKE VAN PROOSDIJ AND KATHERINE HEATER** repeat program of November 10. Foothill Presbyterian Church, 5301 McKee Rd, San Jose. 4PM. Suggested donation \$15. ♣

## Monday, November 13

**SFEMS REPEATS FRETWORK** concert of November 11. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM ♣

## Wednesday, November 15

**SAN FRANCISCO CHAPTER OF THE AMERICAN RECORDER SOCIETY** regular monthly meeting for recorder players, Hanneke Van Proosdij guest conductor. All levels welcome; music will be provided. Bring music

stand. Newcomers welcome. St. John's United Church of Christ, 501 Laguna Honda Blvd. (at Woodside near hospital), San Francisco. 7:30-9:30PM RSVP and Info: 415-731-9709 or [fkress@aol.com](mailto:fkress@aol.com) ♣

## Friday, November 17

**ALICE'S RENAISSANCE STRING BAND** presents Henry Purcell's 1692 semi-opera *The Fairy Queen*, edited and restructured by into three masques. With soloists Merlyn Sacks, Jennifer Torresen, Christina Schaffer, Joyce Todd-McBride, Jim Denton, and John Corey. Plus Baroque Dancers, Fairies, Beasts, Gods and Goddesses, Birds, Clowns, high and low camp. David Morris, musical director; Lyle York, narrator and dramaturge. Parish Hall, St. Alban's Church, 1501 Washington, Albany. 8PM Reception to follow the performance. FREE. Donations accepted. [lyleyork@earthlink.net](http://lyleyork@earthlink.net)

## Saturday, November 18

**ALICE'S RENAISSANCE STRING BAND** repeats program of November 17. Same venue and time.

**FLAUTI DIVERSI** presents "Classical Rhapsody," a program of quartets by C.P.E. Bach and Mozart for 8-key flute, strings and fortepiano. Artists are Frances Feldon, flute; David Wilson, violin; Anthony Martin, viola; David Morris, violoncello; and Katherine Heater, fortepiano. MusicSources, 1000 The Alameda, Berkeley. 8PM \$18/\$15 510-527-9840 ♣

## Sunday, November 19

**MUSIC THAT COOKS** presents the Galax Quartet (David Wilson and Cynthia Miller, baroque violins; Roy Whelden, viola da gamba; David Morris, baroque violoncello) performing J. S. Bach, *Die Kunst der Fuge*; in alternation with Marc Mellits, Second String Quartet (2004); Dan Becker's Points, *Lines and Planes* (1988); and Belinda Reynolds, *Static Motion* (2006). College Avenue Presbyterian Church, 5951 College Avenue at Claremont, Oakland. 7:30PM

**CALIFORNIA BACH SOCIETY**  
**2006-2007 season**  
 Paul Flight, artistic director

**IN DULCI JUBILO**  
**Charpentier & Buxtehude**

**Friday, December 1, 2006, 8 pm**  
 St. Gregory of Nyssa Episcopal Church, San Francisco

**Saturday, December 2, 2006, 8 pm**  
 All Saints' Episcopal Church, Palo Alto

**Sunday, December 3, 2006, 4 pm**  
 St. Mark's Episcopal Church, Berkeley

**Tickets \$25/\$18/\$10**

**Special holiday offer for SFEMS: \$3 off**  
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Half of concert proceeds go to the church's "food for the homeless" program. ☺

**MUSIC SOURCES** presents Alan Curtis, harpsichord, performing the 4th and 6th Partitas of J.S. Bach. St. Alban's Episcopal Church, 1501 Washington, Albany. 5:30PM \$18/\$15

**Friday, December 1**

**CAL PERFORMANCES** presents The Tallis Scholars performing works of Tallis, Tye, de Monte, Palestrina, and Taverner. First Congregational Church, Dana & Durant, Berkeley. 8PM Pre-concert talk 7-7:30PM \$46 510-642-9988 ☺

**CALIFORNIA BACH SOCIETY**, Paul Flight Artistic Director, presents "In Dulci Jubilo." English carols, German Weihnachtslieder, and Marc-Antoine Charpentier's *Messe de Minuit pour Noël*. St. Gregory of Nyssa Episcopal Church, 500 De Haro St. (at Mariposa), San Francisco. 8PM \$25/\$18/\$10 415-262-0272, [info@calbach.org](mailto:info@calbach.org) ☺

**EAST BAY CHAPTER, ARS**, monthly meeting, Tish Berlin and Frances Blaker, guest conductors. New members and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:30-10PM 510-483-8675 or 415-472-6367 ☺

**MAGNIFICAT**, Warren Stewart, director, performs Dietrich Buxtehude, cantatas for Advent and Christmas, with soloists Catherine Webster, Jennifer Ellis, and Peter Becker; and two of the composer's trio sonatas. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM Preconcert lecture 45 minutes before performance \$25/\$18/\$12 510-867-6509 or [www.magnificatbaroque.org](http://www.magnificatbaroque.org) ☺

**PHILHARMONIA BAROQUE ORCHESTRA**, Nicholas McGegan director, performs J.S. Bach, "Christmas Oratorio." With Susanne Rydén, soprano; Elizabeth Turnbull, mezzo-soprano; Michael Colvin and Thomas Cooley, tenors; Nathaniel Watson, baritone; and the Philharmonia Chorale, Bruce Lamott,

director. First United Methodist Church, Hamilton & Webster Streets, Palo Alto. 8PM Pre-concert lecture 45 minutes before each performance. \$28-\$62 415-392-4400 or [www.philharmonia.org](http://www.philharmonia.org) ☺

**Saturday, December 2**

**CALIFORNIA BACH SOCIETY** repeats program of December 1. All Saints Episcopal Church, 555 Waverley St. (at Hamilton), Palo Alto. 8PM ☺

**MAGNIFICAT** repeats program of Friday, December 1. St. Mark's Episcopal Church, Ellsworth & Bancroft, Berkeley. 8PM ☺

**PHILHARMONIA BAROQUE** repeats program of December 1. First Congregational Church, Dana & Durant Sts., Berkeley. 8PM ☺

**Sunday, December 3**

**CALIFORNIA BACH SOCIETY** repeats program of December 1. St. Mark's Episcopal Church, 2300 Bancroft Way (at Ellsworth), Berkeley. 4PM ☺

**CHATTANOOGA CHAMBER MUSIC** presents Elisabeth Le Guin, baroque 'cello; and Charles Sherman, harpsichord, performing music of Boccherini, D. Scarlatti, and Handel. Home of Kathy Perl, 152 Chattanooga St. (btw Dolores & Church), San Francisco. 3PM \$15. Space limited; please reserve in advance. 415-641-0940

**MAGNIFICAT** repeats program of Friday, December 1. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM ☺

**PHILHARMONIA BAROQUE** repeats program of December 1. First Congregational, Dana & Durant, Berkeley. 7:30PM ☺

**Tuesday, December 5**

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

**Friday, December 8**

**PHILHARMONIA BAROQUE** repeats program of December 1st. Herbst Theatre, 401 Van Ness at McAlister, San Francisco 8PM ☺

**Saturday, December 9**

**PHILHARMONIA BAROQUE** repeats program of December 1. Lafayette-Orinda Presbyterian Church, 49 Knox Drive, Lafayette. 8PM ☺

**SAN FRANCISCO BACH CHOIR**, Thomas Folan guest conductor, presents "*Singet jubilet! A Candlelight Christmas*,"

featuring music from the late Renaissance and early baroque, plus carols from across the ages. With the SFBC Baroque Consort. Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. 8PM \$35/\$30/\$20 415-441-4942 or [www.sfbach.org](http://www.sfbach.org) ☺

**Sunday, December 10**

**SAN FRANCISCO BACH CHOIR** repeats program of December 9. Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. 4PM ☺

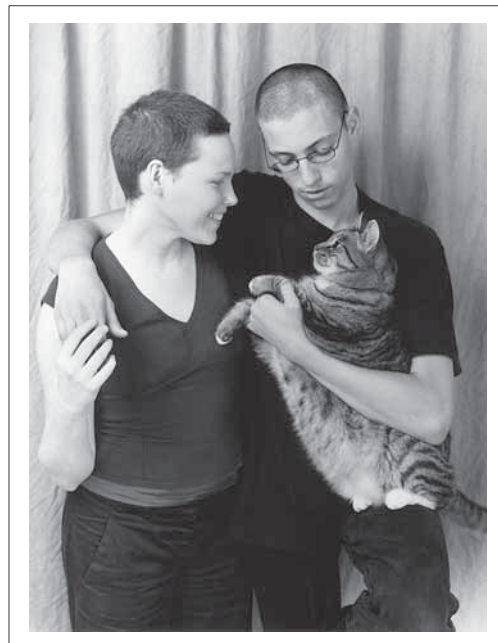
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**Baroque and Beyond:  
Rhapsodic Music of the 14<sup>th</sup>–21<sup>st</sup> Centuries  
Flauti Diversi Announces 2006–07 Season**

Flauti Diversi opens its 2006–07 concert season at Music Sources, 1000 The Alameda in Berkeley, on Saturday, November 18, 2006 at 8:00 P.M., with “Classical Rhapsody,” a program of quartets by Mozart and C.P.E. Bach for 8-key flute, strings and fortepiano. Artists are Frances Feldon, flute; David Wilson, violin; Anthony Martin, viola; David Morris, violoncello; and Katherine Heater, fortepiano.

The season continues on Saturday, January 20, 2007 at 8:00 P.M., with “Bach to Bach,” a program of cantatas, sonatas and suites by J.S. Bach at St Alban’s Episcopal Church, 1501 Washington Av in Albany. The program will be repeated on Sunday, January 21, 2007 at 4:00 P.M., at Davis Community Church, 412 “C” St. Artists are Karen Clark, mezzo-contralto; Frances Feldon, baroque flute/recorder; Yuko Tanaka, harpsi-

chord; and Roy Whelden, viola da gamba.

The third and final concert of the season, “Bella Rosas,” features recorder players Annette Bauer, Vicki Boeckman, and Frances Feldon in a program of medieval and contemporary music for recorder trio on Saturday, April 28, 2007 at 8:00 P.M., also at St Alban’s Church. The program will be repeated on Sunday, April 29, 2007 at 4:00 P.M., at St Martin’s Episcopal Church, 640 Hawthorne Lane in Davis.

Discounts are available for the full series of three concerts (a General Series price of \$50 or a Discount Series price of \$40 for students, seniors, and SFEMS members). Individual concert tickets are also available for \$18 General or \$15 Discount. For ticket reservations and information telephone 510-527-9840 or email [franfel@aol.com](mailto:franfel@aol.com).

**Jr. Bach Audition Schedule**

The Junior Bach Festival is now in its 54<sup>th</sup> season, second only to the Carmel Bach Festival and the San Francisco Bach Choir as (both founded in the 1930s) as a surviving Bay Area institution dedicated to promoting early music. The importance of these institutions in laying the foundations for the groundswell of interest in early music that developed here during the 1970s and ‘80s cannot be overstated. Many of our most distinguished musicians, in fact, are Festival Alumni. Junior Bach is still going strong, and its founder, Tirzah Maillkoff, celebrated her 100<sup>th</sup> birthday earlier this year.

Applications to audition for the 2007 Festival are due before December 1, and auditions themselves will be held on January 27 and 28, 2007. The Festival concerts will take place the week of March 16–25. For more information, email [ju\\_niorbach@earthlink.net](mailto:ju_niorbach@earthlink.net), or write Junior Bach Festival, P.O. Box 590, Berkeley, CA 94701.

**In the Footsteps of Bach**

SFEMS member Colleen Derr is a Bach enthusiast who long had wanted to take some sort of “Bach Pilgrimage Trip,” i.e., to visit the places that were central in the great composer’s life. After searching in vain for several years, she decided (in the DIY spirit that is so characteristic of the early music scene here) to create her own trip, consulting with the Eisenach Tourist Bureau to help set up the itinerary. “In the Footsteps of Bach” will take place next spring from May 19–28 and will include visits to Bach’s birthplace and principal places of employment. For more information, call Ms Derr at 510-525-8892. The tour is limited to 20–25 persons, so early notice is recommended.



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**The California Bach Society Rejoices**

The California Bach Society rings in the holidays with “In Dulci Jubilo,” a program of English carols, French noëls, and German Weihnachtslieder on December 1–3. Featuring a performance of Marc-Antoine Charpentier’s charming *Messe de Minuit pour Noël*, CBS will herald the season with glorious settings of traditional melodies such as “Josef, leiber Josef mein;” “Es ist ein Ros’ Entsprungen;” and Buxtehude’s lovely setting of “In Dulci Jubilo,” featuring obbligato violin. The program also includes lesser-known works such as “Ein Kindlein so Loeblich” by Prætorius; “Quem vidistis Pastores by Hans Leo Hassler;” and “Puer natus in Bethlehem” by Samuel Scheidt. A baroque trio will accompany the choir and will also play one of the beau-

tiful trio sonatas of Arcangelo Corelli.

To celebrate the holiday season, CBS invites you to a festive reception following each performance—raise your glass to welcome new artistic director, Paul Flight. We are pleased to announce a special, \$3 discount to SFEMS members for tickets purchased by November 27. Call 415-262-0272 or order online, [www.calbach.org/buy-sfems.html](http://www.calbach.org/buy-sfems.html). Performances are Friday, 8:00 P.M., December 1, at St. Gregory of Nyssa Episcopal Church, San Francisco; 8:00 P.M., Saturday, December 2, at All Saints’ Episcopal Church, Palo Alto; and 4:00 P.M., Sunday, December 3, at St. Mark’s Episcopal Church, Berkeley. For more information, visit our website, [www.calbach.org](http://www.calbach.org).

## Galax Quartet Performs Music that Cooks

The Galax Quartet and the College Avenue Presbyterian Church have initiated a new concert series. More exactly, the Galax Quartet (David Wilson and Cynthia Miller, violins; Roy Whelden, viola da gamba; David Morris, violoncello) has begun a new sub-series within the almost unique "Music that Cooks" series started two years ago at the church. The uniqueness of the series stems from the fact that a significant portion of the income from ticket sales goes to support the food-for-the-homeless program at the College Avenue Presbyterian Church. The church itself, a beautiful structure designed by Julia Morgan in 1914, is located at 5951 College Avenue at Claremont near the Oakland-Berkeley border.

The Galax Quartet is itself singular. It's configuration reflects the history of the early string quartet—specifically, the influence of the composer and gambist Carl Friedrich Abel on this characteristically classical ensemble. Modern performers on the viola da gamba, of course, know Abel as the last virtuoso on that instrument in the 18<sup>th</sup> century and as the composer of many imaginative pieces for solo viola da gamba. Less well known are Abel's string quartets. As a member of Queen Charlotte's Royal Band in London from the 1860s through the 1880s, Abel would often perform the viola parts of his own pieces (as well as, most probably, of others) on the gamba. Recently and excitingly, two string quartets by Abel written for violin, viola, gamba and cello were discovered in Austria.

The concert series of the Galax Quartet at the College Avenue Presbyterian Church will spotlight not only these early Classical (and even late baroque) works, but recent and newly-commissioned string quartets by living composers. For example, our 29 April 2007 concert will feature the premiere of a commissioned quartet (as yet unnamed) by Belinda Reynolds, an oft and widely performed composer living in San Francisco.

The inaugural concert this month on November 19, 2006 at 7:30 P.M. will feature three of the *contrapuncti* from J. S. Bach's *Die Kunst der Fuge* in alternation with several exciting quartets, all of which have been recently reworked for the Galax Quartet by their composers: Marc Mellits' Second String Quartet (2004), Dan Becker's *Points, Lines and Planes* (1988) and Ms. Reynolds recently premiered *Static Motion* (2006).

For more information on the inaugural concert, see this month's calendar.

### Play-and-Sing-in

#### to Benefit Baroque Workshop Scholarship

"Happy, Happy, Happy, We!" Come enjoy a post-holiday pick-me-up event at MusicSources to raise money for scholarships to the 2007 Summer Baroque Workshop. And what better composer to brighten your New Year than George Frideric Handel? This is your opportunity to make music with old friends and meet new ones, as we play and sing through some of the best highlights from Handel's *Water Music* and great choruses from *Susanna* and *Acis and Galatea*. (We'll give *Messiah* a rest for

January.) All instruments and voice types are welcome.

The event will take place on Saturday, January 20, 2007, from 4:00–6:00 P.M., at MusicSources, 1000 The Alameda, Berkeley. A donation of \$45 is suggested. A potluck party to follow. Parts and scores, as well as musical direction by members of the Baroque Workshop faculty will be provided. For more information and to make reservations, please contact Katherine Heater, [kheater@california.com](mailto:kheater@california.com) or 510-985-1405.



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our next Artistic Director

## SINGET JUBILIERET! A Candlelight Christmas

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Joyous polychoral Christmas music from 16th- and 17th-century Germany by Praetorius, Schütz, Hamerschmidt and others.

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SUNDAY, DECEMBER 10, 4 PM

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## Healing Muses Offers February Cornucopia Fundraiser for Hospital Program

by Eileen Hadidian

SFEMS affiliate Healing Muses was formed to bring soothing music to hospitals, clinics, convalescent homes and retreat centers. This season, Healing Muses is offering a series of fund-raising events, in February and April, 2007. The main focus will be a full weekend of events on February 9–11. “A Cornucopia of Music and Dance” will offer an exciting and eclectic series of concerts featuring Renaissance, baroque, traditional and new music, as well as a series of mini-workshops intended to introduce people to new experiences of playing, singing and dancing.

The weekend will include three concerts: **THREE HARPS AND TWO FIDDLES FEATURING TRILLIUM AUGMENTED** brings together a quintet of fine string players for a program of rich and sonorous music. Trillium members Maureen Brennan, Patrice Haan and Diana Rowan gather their eclectic background in classical, folk, jazz and world music into a mesmerizing trio of three Celtic harps plus vocals. Joined by fiddlers Sue Draheim and Kerry Parker, Trillium Augmented presents lush, innova-

tive arrangements for a relaxing and enchanting experience.

**LA VIE EN ROSE** is an adventurous crossover concert by Hanneke Van Proosdij and Andrew Levy, recorders; Julie Jeffrey, viola da gamba; and Katherine Heater, harpsichord. Their program explores the fire, beauty and virtuosity of German high baroque and contemporary music, through works of J.S. Bach, Telemann, Ellington, Piaf, van Nieuwkerk, Piazzolla and others.

**SWEET PERSUASIONS TO ENJOY** presents a tasty bunch of amorous (and naughty) morsels, with songs by Nicholas Lanier, William and Henry Lawes, Henry Purcell and others, as interpreted by Susan Rode Morris, soprano, and Phebe Craig, harpsichord.

The weekend also will offer four workshops: **CIRCLE DANCE** with Catherine Sutton gives participants the chance to enjoy simple circle and line dances traditionally danced by whole communities in the Balkans and beyond. Discover their relevance to our world, where an experience of connection with our environment is becoming increasingly im-

portant. Catherine welcomes beginners as well as confirmed dance lovers.

**INTRODUCTION TO CELTIC HARP** with Natalie Cox is for anyone who ever wanted to try out a Celtic harp. You can learn to play your favorite song on the harp in one easy lesson! This workshop is for beginners and will teach the basics of harp technique: plucking with a relaxed hand and producing a beautiful tone. Small harps are provided for this class.

**COLLEGIUM MUSICUM** with Cindy Beitmen has been an all-time favorite with our early music community. We invite singers, wind instruments, and players of bowed and plucked string instruments. Experience with singing and playing in an early music ensemble is recommended for this workshop.

**ROUNDS & HARMONY SINGING** with Kay Esterhazi teaches beautiful songs of love, work, play, spirit and freedom. Nourish yourself with the sweet and safe energy of group singing, as Kay teaches songs from the Elizabethan, Celtic, Spanish and Balkan traditions. No musical experience necessary. Fun, supportive, informal atmosphere.

A second fund-raising concert will be held on April 29, this one featuring the Octangle Wind Octet performing works by Mozart, Beethoven and others.

Please join us for our 2007 events, as we offer you exciting and eclectic programs of medieval, Renaissance, baroque, traditional and new chamber music in a lovely intimate setting, with plentiful nearby parking and close to Solano Avenue buses and the El Cerrito BART station. All concerts take place in the sanctuary of St. Alban's Episcopal Church, 1501 Washington, Albany. The workshops will be held in the church's upstairs parish hall. The sanctuary is wheelchair accessible; the parish hall is not. Tickets for individual events (both workshops and concerts) are \$20 (General) and \$15 (Students, Seniors, SFEMS & ARS). Concerts sell out early, and advance ticket orders are recommended. If you are not already on the mailing list and would like to receive our brochure, please contact Eileen Hadidian ([healingmuses@comcast.net](mailto:healingmuses@comcast.net); phone: 510-524-5661; website: [www.healingmuses.org](http://www.healingmuses.org)).

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