



NOVEMBER 2004

Rising Stars in the Company of Mars

unUsual Program Explores Music and Politics of the Trecento

Recently, in discussing this month's concert by Liber unUsualis with someone on SFEMS's board, the board member kept stressing one point over and again: "You've just got to let people know how good these people are."

"I have heard them twice," he continued, "once here in the summer and once in Boston, and they were knockouts."

Since forming in 1996, the young trio of rising stars (Melanie Germond, soprano; Carolann Buff, mezzo-soprano; and William Hudson, tenor) has indeed gained international recognition as "knockouts" for their interpretation and performance of medieval music, engaging audiences with inventive programming and technical mastery of the repertory. Well grounded in the minutia of historical scholarship, the members of Liber unUsualis all hold graduate degrees in historical performance from Longy School of Music, and this shared academic background allows the group to unify its programs with research into both original manuscripts and scholarly editions as well as a thorough attention to historical context.

At the same time, the ensemble remains strongly committed to reaching beyond the academic and technical aspects of interpreting medieval and early-Renaissance music, as they continually explore new ways of expressing its underlying

emotion; it is this continually evolving expressiveness in their singing that has earned them a reputation for their "warm and compelling" performances.

The repertory for their SFEMS concert, taking place the weekend of November 19, is as compelling as its performers themselves, and as fascinating as it is rare. The polyphony of the late Middle Ages—the *Ars Nova*, or in Italy the *Trecento*—has to be some of the most haunting and strangely beautiful music ever written. A highly refined and sophisticated art form, it is rich in harmonic surprises and achieves rhythmic complexities and an independence of line practically unique in Western music, at least before the 20th century. And it is probably fair to say that before the appearance of such groups as Ensemble PAN (Project Ars Nova) and Ensemble Organum a couple decades ago, few if any artists even understood how this music should sound. While the state of the art has advanced considerably during the past quarter century, really top-notch groups who specialize in this literature are still quite rare—compared with baroque chamber ensembles, for instance, or even Renaissance cappella vocal groups.

Equally fascinating for many cultural historians is the social and political context in which this music was created.

In the following notes, Liber's mezzo-soprano, Carolann Buff, discusses the works on their upcoming concert in relation to that social environment.

In the Company of Mars is a program designed by Liber unUsualis to explore the importance of patronage in Northern Italy in the late fourteenth century. There is an irrevocable link of patronage to music, and by focusing on the career of Johannes Ciconia (ca. 1370–1412) one can delve into not only glorious musical repertoire but also the political intrigues and blood-curdling betrayals of the ruling families of Milan, Padua, and Venice. Ciconia managed to please the powerful Visconti and Carrara families while at the same time earning a living as a musician, never suffering in his patrons' demises. He and his contemporaries, Antonello da Caserta (late 14th and early 15th centuries) and Bartolino da Padova (ca. 1365–1405), praised their patrons with the military might of Mars and the political prowess of Jupiter. The composers celebrated noble families and glorious cities, often mentioning both by name.

Johannes Ciconia was originally from the city of Liège, now in Belgium. Ciconia may have traveled to Rome as a young man as a part of the entourage of Cardinal Philippe d'Alençon sometime around 1391. Alençon had strong con-

nections to the Carrara family in Padua and was possibly Ciconia's link to the north of Italy later in his career. Musicologists propose that Ciconia was with Alençon in Rome by at least 1394 when he composed the motet *O virum omnimoda—O lux et decus—O beate Nicholæ*.

Ciconia is known as a purely Italian composer. The ballata *La fiamma del to amor* is a prime example of the Italian style and contains features of notation and of rhythm that are found only in Italy during the fourteenth century. Likewise, *Aler m'en veus* is striking in the very Italianate technique of imitation at the unison between two voices. *Aler m'en veus* remains a difficult piece to define because it combines a very Italian sound with a French text and a French song

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News of the Society and Community

New Publications from Sheli Nan

Fellow member Sheli Nan will have three new collections of original music published this month by PRB Productions. They are: *The Virtuous Virginals, Journey—A Song Cycle* for bass/baritone voice and early keyboards, and *Diptyque* for harpsichord.

Sheli thinks she may be the only one around composing for virginal these days! The individual pieces in her virginal collection are: "Fortune's fancie,"

"Femme dreame," "Tuner's conceit," and "Longing to Leave." The Song Cycle includes four pieces: "Longing to Leave," "The Canoe," "The River" and "The Path." *Diptyque* was commissioned by harpsichordist Arthur Haas and has two pieces: an unmeasured prelude entitled "Voyages d'art," and "Sicilienne." These collections bring the number of published works by Sheli Nan to 23. They are all available at www.prbpro.com.

Greenberg Lives

Robert Greenberg was a harpsichord maker and restorer, a beloved presence in our early music community, and a restorer of people through his charitable enterprise, "Insulin for Life." Soon after his death in 1995, a number of his instrument-building colleagues contributed money for a SFEMS summer workshop scholarship in his name, to be awarded each year to a promising harpsichord student. Over the years, donations have continued to come in for the scholarship, from harpsichord builders and also from others who want to support the SFEMS workshops and the harpsichordists who attend them. The scholarship is the only one offered that is based solely on merit as indicated in a resume and recording, which the applicant is required to submit. Since 1995, there have been one or two recipients every year, most of whom have attended the SFEMS Baroque workshop. This year the Greenberg scholar, David Podgorski, attended our Medieval/Renaissance workshop.

Here are excerpts from some of the letters we have received from Greenberg scholars:

From Nicholas Lockey, 2001: "The Baroque workshop was ev-

erything that I hoped it would be, and more. The information and training I received have already begun to transform many aspects of the way I approach music. Working with Arthur Haas and the entire workshop faculty has given me a whole new level of goals to work towards in terms of performance, scholarship and music education. I found the faculty to be very knowledgeable, experienced, inspiring performers, and incredibly down-to-earth and neighborly. . . . Working as an ambassador for many of my colleagues in the Seattle-Tacoma area, I have brought home a wealth of stimulating ideas to share."

From David Podgorski, 2004: "I am glad to have honed my continuo skills as an accompanist for SFEMS classes and the Collegium Musicum. Accompanying is something of a neglected skill for me, and the experience that this workshop provided has made a positive contribution to my professional development. I am also grateful to Hanneke van Proosdij, who took time out of a busy week to give me a valuable lesson in the interpretation of Frescobaldi's keyboard music. . . . The Greenberg scholarship has let me study my instrument in a professional musical environment which exceeds

that of the Canadian music community in many ways."

From Julia Ageyeva, 2003: "I would like to sincerely thank you for the Greenberg Scholarship, which gave me a wonderful opportunity to come to the SFEMS Baroque Music and Dance Workshop. . . . It was a pleasure studying with Arthur Haas, to whom I look up both as a musician and as a person, and I also enjoyed other classes and hearing good concert performances during the workshop."

Not only have the Greenberg scholars benefited from their attendance, they have been a great asset to the workshops in return, bringing special talents to workshop performances. Some of them have returned to help us as staff—HoSun Moon and Jennifer Griesbach—and some to help out with accompanying—Gilbert Martinez and Jonathan Davis. All have gone on to excel in their studies and performances, including in addition to those mentioned above, Yonit Kosovske, Betsy Thorleifsen, Meg Cotner and Leta Huang.

We hope that our readers will be inspired to make donations to the scholarship, and to spread the word about it to teachers and accomplished students.

More Early Music on NoCal Radio

Cynthia Graebner, an early music programmer/host at radio station KHSU in Arcata California, reports that their station is now streaming real-time on the web. Her program, *Pastime With Good Company*, has been on the radio there for over 15 years. It airs at 7:00 P.M. on Sundays for one hour. The website is www.khsu.org. Just click listen live.

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.

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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).



Norbert Kunst at Dominican, an Appreciation

by Richard Geisler

The star attraction at this past summer's SFEMS Recorder Workshop was Norbert Kunst, conductor of the Dutch recorder orchestra, Prætorius, founded in 1964 by his father, Piet Kunst.

I had met Norbert when I joined RONY (Recorder Orchestra of New York), then directed by Ken Andresen, and journeyed to England in July, 2001, to participate in RONY's concert tour. Norbert came across the Channel to meet Ken, me, and leaders of English recorder orchestras.

I was researching "Recorder Orchestras of the World" at the time I went to England and had received CDs from several of these ensembles. There was no doubt that Norbert led the finest, most impressive of them all when I listened to the first CD by Prætorius under his leadership: *Die Vier Elementen*, recorded in 1999.

To celebrate the 40th anniversary of Prætorius, Norbert is organizing ICRO (International Congress of Recorder Orches-

tras) to be held in Utrecht, Oct. 15–17.

At Dominican, Norbert showed himself to be the ideal, the archetypal teacher/performer: a master at planning, organizing, orchestrating, teaching. He was inspiring—a "whiz" at everything he did.

Norbert is a youngish man in his late 30s, early 40s. He appeared dressed in black, casual clothing, barefoot, long hair tied back in a bun, broad swarthy Bruegel-like face. You just wouldn't suspect or expect the intensity and intellectual acumen that came out of him or his ability to move people beyond their own expectations of themselves.

At the end of the week, just before everyone went their separate ways, the faculty was brought before us to receive applause and thanks: Frances Feldon, Tom Bickley, David Barnett, Christy Dana, Kim Pineda, and Norbert. All were acknowledged enthusiastically.

But then, with feet stamping on floor, the crowd broke into a chant: "Norbert,

Norbert, Norbert, we want you back! We want you back!"

Indeed, Norbert wants to return, bringing his orchestra with him. He is planning a fall concert tour to California in 2005 for Prætorius, and he will surely amaze all who hear the orchestra in performance.

Something snapped, crackled, & popped in SFEMS when Norbert came to town!

I purchased several of two Prætorius CDs from Norbert: *From Bryd to Bading* (1994), recorded when his father led Prætorius, and *The Four Elements*. If interested in the recorded programs or purchasing one or both, your inquiries are welcome.

For more information about ICRO or Prætorius CDs, email me: richgeis@jps.net.

Richard Geisler is director of the American Recorder Orchestra of the West (AROW).

This month, the French-American International School of San Francisco will stage the Baroque marionette opera *Les Pygmées*. This production, spearheaded by David Williamson, head of the school's department of performing arts and music, will mark the culmination of years of planning, several trips to France, research into the papier maché techniques of the 17th century, a treasure-hunt for a lost score, and academic sleuthing over French librettos and scores.

Les Pygmées, the first French opera using puppets, was performed by La Troupe Royale des Pygmées in 1676. Jacques Perrin wrote a scandalous libretto about a king who was always at war and afraid of losing his kingdom. To secure the allegiance of his generals, he planned to marry off his daughters to his generals. The dramatic tension arises from the older daughter, who had

little sympathy for such a scheme that frustrates true love. The device of setting the opera in a distant land with characters smaller than life failed to mask the scathing criticism of the French regime. The production enraged both Louis XIV and the court composer, Jean-Baptiste Lully. Reportedly, Lully was instrumental in shutting down both the production and the production company. More ominously, Robert Cambert, the opera's composer, fled to London, where a year later he was poisoned. The play remained suppressed and largely forgotten.

The IHS production will be the first performance since 1676, and the production will be submitted for entry at the Paris Marionette Biennale and the Avignon Theatre Festival, both in the summer of 2005.

Satire for the Season

The production, employing mixed media, period puppets and video sets, is geared for audiences of all ages. It will be performed in French with English supertitles.

This marionette opera will be as much a visual spectacle as it is political satire. The project taps many of the school's strengths. The staging of the marionette opera requires the cooperation of art, theater, and music programs and the assistance of friends of IHS and its French language program throughout the US and France.

This spring, students traveled to France to accomplish two tasks. In Paris, the students traveled to the Bibliothèque Nationale. There, under the guidance of Brad Cooreman and David Williamson, they copied the libretto. In Sarceau,

to the west of Paris, they worked with François Fouquet, former IHS art teacher, who is an expert in 16th-century papier maché techniques. Under François's guidance, the students constructed marionettes at his 15th-century farmhouse/art studio.

The opera will be performed six times this month, on November 11 and 12 at 7:00 P.M., November 13 at 1:00 P.M., and November 18–20 at 7:00 P.M. [Unfortunately, this information reached us just as we were going to press, too late to make it into this month's calendar, and the school did not return calls requesting information about ticket prices, venue or wheelchair accessibility. You can try calling them at 415-558-2000 —ed.]

Excerpted from an article by Timothy Sullivan written for the IHS parent newsletter, The JagWire.

Catherine Webster and Jennifer Ellis Featured in Magnificat's Monteverdi Program

by Warren Stewart

Magnificat's November program explores Monteverdi's remarkable transformation of the polyphonic madrigal into solos and duets that serve as vehicles for the dramatic expression of human emotion. It is also a showcase for two extraordinary singers. We are blessed with a remarkable assembly of talented, deeply committed musicians in the Bay Area, and as director of Magnificat, it has been my pleasure to work with many of them over the years. I am thrilled to have the chance to feature two of them, sopranos Catherine Webster and Jennifer Ellis, in three concerts on the weekend of November 12–14. Webster and Ellis will be joined in these concerts by violinists Rob Diggins and Cynthia Freivogel, and lutenist David Tayler, with Hanneke van Proosdij playing harpsichord and organ.

Given his importance as a composer of operas dominated by monody, it is somewhat surprising that Monteverdi left relatively few free-standing solo madrigals. During his own lifetime, Monteverdi's most famous composition was surely Arianna's lament, sadly the only part of his 1608 opera to survive, thanks to its independent publication and the composer's own re-workings of it. The lament appeared as a five-voice composition in his sixth book of madrigals in 1614 and later, with Latin text and transformed to a plaint of Mary at the Cross, as

the "Pianto della Madonna," the setting that Magnificat will perform. The immense popularity of Arianna's lament spawned many imitations including the "Lamento d'Olimpia," attributed to Monteverdi in a manuscript in Luigi Rossi's hand that is currently at British Museum in London. Though the attribution has been questioned, it is possible that Monteverdi wrote it for the famous singer Adriana Basile who lived in Mantua from 1610 to 1624. Whoever the composer, it is a compelling work which owes a great deal to its predecessor in text and organization. "Et è pur dunque vero" is a very different sort of piece, unique in Monteverdi's work in that it pairs a single voice with a single instrument. It appeared in the composer's *Scherzi musicali* of 1632 and consists of a set of variations over two alternating basses and features many delightful 'madrigalisms.' Magnificat will also perform the exuberant and virtuosic "Exulta, filia Sion" which appeared in a collection of the works of various composers in 1629.

If Monteverdi left very few works for solo voice, he more than compensated with numerous duets, a repertoire that includes some of his most beloved works. Magnificat's program will include "Pulchra es" from the 1610 collection of vespers music, "O come gentile" from the seventh book of madrigals, Mentre vaga Angioletta from book 8 and Armato il cor

and "Zefiro torna" from the *Scherzi musicali*. Heinrich Schütz adapted the last two in his motet "Es steh Gott auf," published after the composer's second visit to Venice. It a brilliant piece in its own right and a worthy homage to Monteverdi that dramatically demonstrates the integration of Italian style and the northern contrapuntal art. Also on the program will be several of Monteverdi's sacred works including his magnificent setting of the psalm "Confitebor" and the Marian antiphon "Salve Regina." Each of these works reflects the blurring of stylistic distinctions between sacred and secular during the first half of the century, particularly in the echo effects in the latter.

The program will also include instrumental works by Dario Castello and Biagio Marini, both active in Venice during Monteverdi's time there.

The concerts will take place Friday, November 12, 8:00 P.M., at the First Lutheran Church in Palo Alto; Saturday, November 13, 8:00 P.M., at St. Mark's Episcopal Church in Berkeley; and Sunday, November 14, 4:00 P.M., at St. Gregory Nyssen Episcopal Church in San Francisco. Pre-concert lectures begin 45 minutes before each performance. For tickets or more information please visit Magnificat's website www.magnifica.tbaroque.org or phone 415-979-4500.

CALENDAR OF EARLY MUSIC

IN THE SAN FRANCISCO BAY AREA

Tuesday, November 2

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Cindy Beitmen conductor. Newcomers welcome. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45–10PM Overnighters welcome. 916-451-7614 ☞

Wednesday, November 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 number 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8–10PM 650-591-3648 or www.sfems.org/mpro ☞

Friday, November 5

EAST BAY CHAPTER, ARS, monthly meeting. New mem-

bers and guests welcome. Zion Lutheran Church, 5201 Park Blvd. in Oakland. 7:30–10PM 510-483-8675 or 415-472-6367 ☞

NORTHERN CALIFORNIA CHAPTER OF THE LUTE SOCIETY OF AMERICA presents Ronn McFarlane, Renaissance and Baroque Lutes, performing works of the 16th–20th centuries. MusicSources, 1000 The Alameda, Berkeley. 7:30PM \$20 510-792-9146

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan conductor, presents “An Evening in Old Vienna.” Mozart, Flute Concerto No. 1 in G (Janet See, soloist); Michael Haydn, Incidental Music to Voltaire’s *Zaire*; Schubert, Overture in the Italian Style; and Wranitzky, Symphony in D, Op. 36. First United Methodist Church (Hamilton & Webster), Palo Alto. 8PM Pre-concert lecture 45 minutes before each performance. \$28–\$62 415-392-4400 or www.philharmonia.org. ☞

SCHOLA ADVENTUS, Paul M. Ellison director, performs Orlandus Lassus *Missa Susanne un jour* and motets by Byrd, Palestrina, Parsons and Victoria. Church of the Advent of Christ the King, 261 Fell Street (btw Franklin & Gough), San Francisco. 7:30PM \$20 415-431-5439, music@advent-sf.org ☞

SOUTH BAY RECORDER SOCIETY monthly meeting, Eileen Hadidian 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, November 6

BAROQUE ETCETERA presents an all-Bach program, featuring Cantatas BWV 58, 154 and 159, and Brandenburg Concerto No. 4. Zion Lutheran Church, 5201 Park Blvd., Oakland. 8PM \$10 suggested donation. 510-540-8222 www.baroqueetc.org ☞

FESTIVAL ANTIQUA presents Distant Oaks (Deborah, Shayne, & Jared White, and Julie Jeffrey) performing a concert of Gaelic, Medieval, & Renaissance Music, featuring songs in English and Gaelic, citole, cittern, recorders, whistles, bagpipes, Celtic & Medieval harps, viola da gamba, and stepdancing. 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

LIVE AT MISSION BLUE presents Kathy Perl, harpsichord, and Hank Dutt, viola, performing “Then and Now,” music from the 18th, 20th, and 21st centuries, including a newly commissioned work by composer and gambist Roy Whelden. Mission Blue Cultural Center, 475 Mission Blue Dr, Brisbane. 8PM Preconcert talk at 7:30 \$10–\$17 Free Parking 415-508-2110, www.KeinFryer.net ☞

PHILHARMONIA BAROQUE repeats program of November 5. First Congregational, Dana & Durant, Berkeley. 8PM ☞

SARABANDE PRESENTS THE VENETIAN CONSORT (Sarah Gillies, baroque violin; Gilbert Martinez, Italian spinet; and

Scott Shubeck, archlute and baroque guitar) performing “Il Viaggio di Roma per Venetia” 17th-c. Italian Sonatas, Balli, and Capriccii by Frescobaldi, Castello, Pandolfi, et al. Chapel of the 1st Unitarian Universalist Society, 1187 Franklin Street, San Francisco. 8PM \$15/\$12/\$10 415-454-5669, www.Sarabande.US ☞

SCHOLA ADVENTUS repeats program of November 5. 7:30PM ☞

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

Sunday, November 7

BAROQUE ETCETERA repeats program of November 6. The Episcopal Church of the Good Shepherd, 1823 Hearst Street, at 9th St, Berkeley. 4PM ☞

ELDERHOSTEL, INC. presents a week-long workshop for singing—*continued next page*

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)

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

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 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

ers and players of recorder and early strings. Faculty are Letitia Berlin, Frances Blaker, María Díez-Canedo, recorders; Shira Kammen, early strings, singing. Hidden Valley Music Seminar, Carmel Valley, CA. Continues through November 13. Call 831-659-3115 or email hvms@aol.com for more information. Register through elderhostel.org (click on Northern California, go to performance category). More information is also available at the host's website: www.hiddenvalleymusic.org &

KHARABAJA BAROQUE ENSEMBLE (Rebekah Ahrendt, viola da gamba; Xavier Arreola, harpsichord; Annette Bauer, recorders; Alex Jenne, theorbo) presents a program of instrumental chamber music by German and French baroque composers, featuring works by Handel, Telemann, Philidor et al. St. Ann's Chapel, 541 Melville St, Palo Alto. 4PM Donations accepted. 510-847-7023 &

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

ST. MARY'S CHOIR, Michael Secour conductor, performs W.A. Mozart's Requiem, with organ, strings, trombone, and timpani, and featuring Margaret Secour, soprano; Katherine McKee, alto; Colby Roberts, tenor; Mitch Ashley, bass; and Christopher Putnam, organ. Episcopal Church of St. Mary the Virgin, 2325 Union at Steiner, San Francisco. 4PM Donation 415-921-3665 ext. 310, www.smvsf.org

SCHOLA ADVENTUS repeats program of November 5. 3PM &

STANFORD LIVELY ARTS presents the English Concert, Andrew Manze director & violin, in a baroque program featuring 2 Vivaldi violin concertos. Memorial Auditorium, Stanford University, Palo Alto. 8PM \$44/\$38 650-725-2787 &

Monday, November 8

ST. DOMINIC'S SOLEMN MASS CHOIR AND THE FESTIVAL ORCHESTRA, Simon Berry, director, perform W.A. Mozart's Requiem in the context of Solemn Mass. St. Dominic's Catholic Church, 2390 Bush Street, San Francisco. 7:30PM NO CHARGE, FREE PARKING 415-567-7824 www.stdominics.org &

Tuesday, November 9

PHILHARMONIA BAROQUE repeats program of November 5. Lafayette-Orinda Presbyterian Church, 49 Knox Drive, Lafayette. 8PM &

SAN FRANCISCO CONSERVATORY Baroque Ensemble, Corey Jamason director, performs arias and duets from Handel's cantatas and operas. San Francisco Conservatory, Hellman Hall, 1201 Ortega at 19th Ave, San Francisco 8PM FREE 415-759-3475, www.sfc.edu &

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 12

ELIZABETH BLUMENSTOCK, VIOLIN; BYRON RAKITZIS, FLUTE; LYNN TETENBAUM, VIOLA DA GAMBA; AND KATHERINE HEATER, HARPSICHORD, present a concert of "mostly Bach," including G.P. Telemann's first Paris Quartet, and several of J.S. Bach's chamber masterpieces, including the partita for unaccompanied flute, a sonata for viola da gamba, and a selection from the *Well Tempered Clavier*. St. Alban's Episcopal Church 1501 Washington St., Albany. 8PM

\$15/\$12 510-271-8041, byron@rakitzis.com &

CAL PERFORMANCES LE CONCERT SPIRITUEL HAS BEEN CANCELED. Ticket holders may receive a full refund, exchange their tickets for another concert, or donate their tickets to Cal Performances. 510-642-9988 or tickets@calperfs.berkeley.edu

MAGNIFICAT, Warren Stewart, director, presents "A Due Voci Pari," duets and monodies by Claudio Monteverdi, featuring sopranos Catherine Webster and Jennifer Ellis. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM Preconcert lecture 45 minutes before performance \$25/\$18/\$12 415-979-4500 or www.magnificatbaroque.org &

Saturday, November 13

BLUMENSTOCK, RAKITZIS, TETENBAUM, AND HEATER repeat program of November 12. St. Gregory's Episcopal Church 500 De Haro at Mariposa, San Francisco. 8PM &

MAGNIFICAT repeats program of November 12. St. Mark's Episcopal Church, Ellsworth & Bancroft, Berkeley. 8PM &

PHILHARMONIA BAROQUE repeats program of November 5. Herbst Theater, Van Ness & McAllister, San Francisco. 8PM &

SAN FRANCISCO CHORAL SOCIETY, Robert Geary director, performs W.A. Mozart's Requiem. With soloists Beverly Jane Peatross, soprano; Janet Campbell, alto; Brian Thorsett, tenor; and Boyd Jarrell, bass. Also works of Franz Josef and Michael Haydn. Calvary Presbyterian Church, Fillmore & Jackson, San Francisco. 8PM \$18-\$26. 415-392-4400, www.sfchoral.org &

Sunday, November 14

BLUMENSTOCK, RAKITZIS, TETENBAUM, AND HEATER repeat program of November 12. First Lutheran Church 600 Homer, Palo Alto. 4PM &

EAST BAY CHAPTER, ARS, Autumn Salon recital at Skyline Community Church, 12540 Skyline Blvd, Oakland. 3PM Pot-

luck meal to follow. 510-483-8675 or 415-472-6367 &

CHATTANOOGA CHAMBER MUSIC presents Paul Boehnke, harpsichord, performing "Seventeenth Century Gems." Music of L. Couperin and J.J. Froberger. 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

MAGNIFICAT repeats program of November 12. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM &

MUSIC SOURCES presents Margaret Irwin-Brandon, clavi-chord and organ, performing works of Cabezón, Coelho, Narváez, Pasquini, and Alessandro Scarlatti. Music Sources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

SAN FRANCISCO CHORAL SOCIETY repeats program of November 13. 4PM &

Wednesday, November 17

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 050, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. 8-10PM 650-591-3648 or www.sfms.org/mpro &

SAN FRANCISCO CHAPTER OF THE AMERICAN RECORDER SOCIETY regular monthly meeting for recorder players. Judy Linsenber, 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 RSPV and Info: 415-731-9709 or fkress@aol.com &

SARABANDE PRESENTS THE VENETIAN CONSORT (Sarah Gillies, baroque violin; Gilbert Martinez, Italian spinet; and Scott Shubeck, archlute and baroque guitar), in a "concert/exhibit" based on their program of November 6. City College, San

Francisco. 11AM FREE 415-454-5669, www.Sarabande.US &

Friday, November 19

FESTIVAL ANTIQUA presents Shira Kammen and guests performing a concert of Breton and related medieval music. 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

SFEMS PRESENTS LIBER UNUSUALIS (Melanie Germond, soprano; Carolann Buff, mezzo-soprano; and William Hudson, tenor) performing "In the Company of Mars." Music of Johannes Ciconia. First Lutheran Church, 600 Homer at Webster, Palo Alto. 8PM \$25/\$22 510-528-1725 or www.sfems.org &

VOX POPULI presents "Chant Transformed: Heinrich Isaac and the Mass at the Imperial Chapel," a reconstruction of a Mass for the Feast of Saints Peter and Paul as it might have been performed at the Imperial Chapel of Maximilian I. Based on music from Isaac's *Missa de apostolis* and the monumental *Choralis Constatinus*, this program explores Gregorian chant and its roles as both the foundation and inspiration for music in the Western Church. St. Mary Magdalene Church, 2005 Berryman (at Henry), Berkeley. 8PM Donations gladly accepted. www.vox-pop.org &

Saturday, November 20

SFEMS REPEATS LIBER UNUSUALIS program of November 19. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. 8PM &

VOX POPULI repeats program of November 19. St. Ann's Chapel, 541 Melville Ave. (at Tasso), Palo Alto. 8PM &

Sunday, November 21

LIVE OAK CONCERTS presents "Sacro Seicento: Sacred Cantatas of Rome and Venice." Jes-

sica Gould, soprano, and Jonathan Davis, harpsichord perform works of Strozzi and Carissimi. Berkeley Art Center, 1275 Walnut Street (in Live Oak Park), Berkeley. 7:30PM \$10/\$9/\$8, children under 12 free. 510-644-6893, info@berkeleyartcenter.org &

MUSIC SOURCES presents Wildcat Viols (Joanna Blendulf, Julie Jeffrey, and Elisabeth Reed, violas da gamba) performing music of Wilbye, Dowland, Purcell, Marenzio, et al. MusicSources, 1000 The Alameda at Marin, Berkeley. 5PM \$18/\$15 510-528-1685

SFEMS REPEATS LIBER UNUSUALIS program of November 19. St. Gregory Nyssen, 500 De Haro at Mariposa, San Francisco. 4PM &

SARABANDE PRESENTS THE VENETIAN CONSORT performing "An Evening in 1634," an expanded version of their November 6 program. Moraga Valley Presbyterian Church, Moraga. 5PM \$20 415-454-5669, www.Sarabande.US &

Saturday, November 27

HEALING MUSES (Eileen Hadidian, recorder & flute; Maureen Brennan, Celtic harp; Natalie Cox, Celtic harp; Dan Reiter, cello) presents "Celtic Spirit—Baroque and Traditional Music from the British Isles and Beyond." Benefit for Healing Muses' hospital music program. Sanctuary of St. Alban's Episcopal Church, 1501 Washington at Curtis, Albany. 8PM \$18-\$15 510-524-5661 *3, www.healingmuses.org &

Friday, December 3

CAL PERFORMANCES PRESENTS THE TALLIS SCHOLARS performing "O Magnum Mysterium: Music for Christmas," featuring works of Lassus, Isaac, de Rore, Appenzeller, Zielenski, and Palestrina. First Congregational Church, Dana & Durant, Berkeley. 8PM Preconcert talk at 7PM \$42 510-642-9988 &

CALIFORNIA BACH SOCIETY, Warren Stewart director,

present "Michael Praetorius and the German Carol Tradition," featuring The Whole Noyse Renaissance wind band. St. Mark's Episcopal Church, 2300 Bancroft Way, Berkeley. 8PM. Pre-concert lecture 45 minutes before each performance. \$25/\$18/\$10 415-262-0272, www.calbach.org &

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

THE FESTIVAL CONSORT presents "Ancient Glory," their traditional Renaissance Christmas concert, with voices, recorders, shawms, organ, crumhorns, herald trumpets and gittern. Guest soprano Carol Menke and organist Charles Ward join Lyn Elder, Joanna Bramel Young, David Hogan Smith and Douglas Mandell for an evening of yuletide works by both professional composers and anonymous writers of carols and folksongs. Church of the Incarnation, 550 Mendocino Ave. Santa Rosa. 8PM. \$18/15 707-528-6370 or jobramel@earthlink.net &

PHILHARMONIA BAROQUE ORCHESTRA, Trevor Pinnock conductor, presents "Fathers and Son." Concert includes J.S. Bach, Brandenburg Concerto No. 5 in D Major (Trevor Pinnock, harpsichord; Lisa Weiss, violin; and Stephen Schultz, flute), C.P.E. Bach, Symphony, Wq 183, and G.P. Telemann, *Ino* Cantata. First United Methodist Church (Hamilton & Webster), Palo Alto. 8PM Pre-concert lecture 45 minutes before each performance. \$28-\$62 415-392-4400 or www.philharmonia.org &

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

Saturday, December 4

CALIFORNIA BACH SOCIETY repeats program of December 3.

CALENDAR

of Early Music in the Bay Area

St. Patrick's Seminary 320 Middlefield Road Menlo Park. 8PM &

LIVE AT MISSION BLUE presents the Balkan women's choir Kitka performing "Winter Songs," a holiday concert of music drawing from Eastern Europe folk traditions. Mission Blue Cultural Center, 475 Mission Blue Dr, Brisbane. 8PM Preconcert talk at 7:30 \$10-\$17 Free Parking 415-508-2110, www.KevinFryer.net. &

MID-PENINSULA RECORDER ORCHESTRA, Frederic Palmer director, performs a concert featuring an intrada by Melchior Frank, a minuet by Mozart, a sarabande by Handel and a Hodie for three of voices and instruments by the 17th-century Polish composer, Andrzej Hak-enberger. With the Praetorius Singers, Doris Williams director. Hope Lutheran Church, 600 W. 42nd Ave., San Mateo. 2PM FREE 650-591-3648, www.sfems.org/mpro &

PHILHARMONIA BAROQUE repeats program of December 3. First Congregational, Dana & Durant, Berkeley. 8PM &

SAN FRANCISCO BACH CHOIR, David P. Babbitt Director presents "Psallite! A Candlelight Christmas Concert." Seasonal works from the late Renaissance and early baroque, with SFBC Period Consort. St. Ignatius Catholic Church, Parker & Fulton, San Francisco. 8PM \$30-\$18 415-441-4942 or www.sfbach.org &

VIOLA DA GAMBA SOCIETY/PACIFICA monthly consort playing. Zion Lutheran, 5201 Park
—continued next page

CALENDAR

of Early Music in the Bay Area

Blvd., Piedmont. 9:15AM-4PM. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471, mark_bach8@hotmail.com &

Sunday, December 5

CALIFORNIA BACH SOCIETY repeats program of December 3. St. Luke's Episcopal Church, Clay & Van Ness, San Francisco. 4PM &

CHATTANOOGA CHAMBER MUSIC presents "Floating and Flying: Music to sweep you off your feet!" Music of Pleyel, Rolla, Brustad and others. Janine Johnson, harpsichord, performs music of J.S. Bach, F. Couperin, Rameau and Johnson. 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

PHILHARMONIA BAROQUE repeats program of December 3. First Congregational, Dana & Durant, Berkeley. 7:30PM &

Monday, December 6

SAN FRANCISCO CONSERVATORY "Sing-It-Yourself Messiah," featuring Conservatory vocal students and orchestra, and conducted by Bruce Lamott. Davies Symphony Hall, 201 Van Ness at Grove, San Francisco 8PM \$20-\$49, 415-864-6000, www.sfcm.edu &

Tuesday, December 7

PHILHARMONIA BAROQUE repeats program of December 3. Lafayette-Orinda Presbyterian

Church, 49 Knox Drive, Lafayette. 8PM &

SACRAMENTO RECORDER SOCIETY regular meeting for recorder players, Drina Brooke, conductor. Newcomers welcome. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:45-10PM Overnighters welcome. 916-451-7614 &

SAN FRANCISCO CONSERVATORY BAROQUE ENSEMBLE, Anthony Martin director, performs "Handel in London," concerti and chamber music from Handel's mature period. San Francisco Conservatory, Hellman Hall, 1201 Ortega at 19th Ave, San Francisco 8PM FREE 415-759-3475, www.sfcm.edu &

Friday, December 10

CANTABILE CHORAL GUILD, Sanford Dole Artistic Director, presents "Seasons of Christmas," a program of Renaissance and 20th-c. works, featuring music by Handl, Josquin, Victoria, Hassler, Guerrero, Howells, Kverno, et al. St. Gregory of Nyssa, 500 De Haro at Mariposa, San Francisco. 8PM \$25/\$20/\$6 650-424-1410, www.cantabile.org &

PHILHARMONIA BAROQUE repeats program of December 3. Herbst Theatre, Van Ness & McAllister, San Francisco. 8PM &

December 10-19

CALIFORNIA REVELS presents The 19th annual Christmas Revels, a musical and theatrical celebration of the Winter Solstice, this year featuring songs and stories from the glorious Scottish Tradition. Performers include soprano Susan Rode Morris, storyteller and musician Kevin Carr, early musician Chris Caswell, and Scottish fiddlers from throughout the Bay Area. Ten performances, December 10-19. Scottish Rite Theater, 1547 Lakeside Drive, Oakland 8PM \$15-\$42 415-773-1181 or www.calrevels.org &

Saturday, December 11

CANTABILE CHORAL GUILD repeats program of December 10.

First United Methodist Church, 625 Hamilton at Webster, Palo Alto. 8PM &

A CHANTICLEER CHRISTMAS. The 12-member a cappella vocal ensemble, directed by Joseph Jennings, performs Medieval and Renaissance sacred works, traditional carols and spirituals. St. Ignatius Church, Fulton & Parker, San Francisco. 8PM \$22-\$42 415-392-4400 or www.chanticleer.org &

Sunday, December 12

CANTABILE CHORAL GUILD repeats program of December 10. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. 7:30PM &

A CHANTICLEER CHRISTMAS. Repeat of December 11 program. First Congregational Church, Dana & Durant, Berkeley. 7PM &

Monday, December 13

A CHANTICLEER CHRISTMAS. Repeat of December 11 program. St. Vincent's Church, 35 Liberty Street, Petaluma. 6PM & 8:30PM performances &

Tuesday, December 14

AMERICAN BACH SOLOISTS, Jeffrey Thomas director, presents George Frideric Handel's *Messiah*, with soprano Arianna Zukerman, countertenor Daniel Bubeck, tenor Steven Tharp, baritone William Sharp, and the ABS Choir and Orchestra. Grace Cathedral, 1100 California Street (at Taylor), San Francisco. 7:30PM \$18-\$50 415-621-7900, www.americanbach.org &

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 &

Wednesday, December 15

AMERICAN BACH SOLOISTS repeats program of December 14. &

SAN FRANCISCO CHAPTER OF THE AMERICAN RECORDER SOCIETY regular monthly meeting for recorder players. 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 RSPV and Info: 415-731-9709 or fkress@aol.com &

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THE SAN FRANCISCO EARLY MUSIC SOCIETY PRESENTS

In the Company of Mars

Combining flawless technique and deep historical understanding with voices described by critics as “ardent,” “stunning,” “effortless,” “hypnotic,” “dewy-fresh,” and “deeply moving,” three rising stars of medieval performance bring to life the impassioned, intricate and haunting polyphony of the great Trecento master Johannes Ciconia.

Liber UnUsualis

MELANIE GERMOND, *soprano*; CAROLANN BUFF, *mezzo-soprano*;
WILLIAM HUDSON, *tenor*



FRIDAY, NOVEMBER 19 — 8:00PM
First Lutheran Church, 600 Homer Avenue, Palo Alto

SATURDAY, NOVEMBER 20 — 8:00PM
St. John's Presbyterian Church, 2727 College Avenue, Berkeley

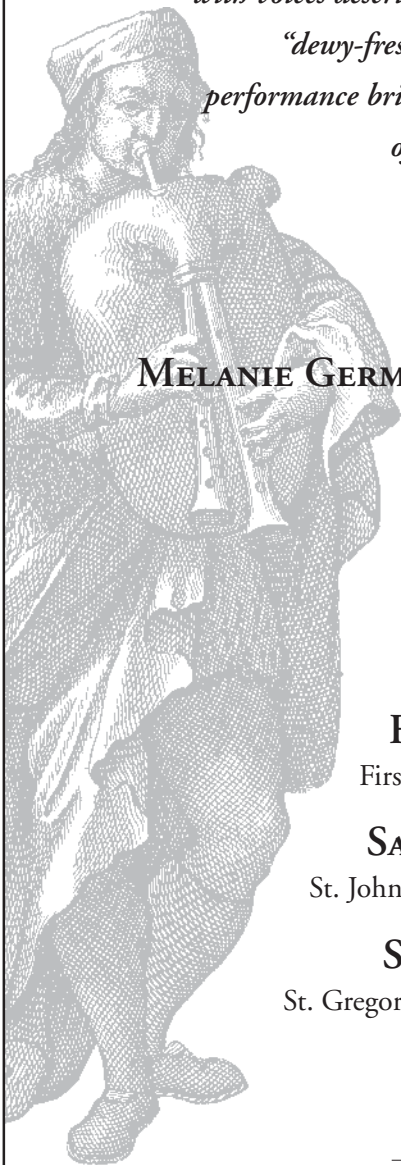
SUNDAY, NOVEMBER 21 — 4:00PM
St. Gregory's Episcopal Church, 500 De Haro Street, San Francisco

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

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THE MUSICAL OFFERING 2430 BANCROFT WAY, BERKELEY



In the Company of Mars

—from page 1

form, the *virelai*. As the text is one of bitter remembrance, perhaps Ciconia intended this to be a song in honor of the home he left behind.

After a period of time in Rome, Ciconia most likely went into service for the Visconti family in Milan and Pavia. The ruler of Milan during Ciconia's time was Giangaleazzo Visconti, a very powerful and cruel man. Giangaleazzo was not afraid to use whatever means possible to retain control of and expand the region that he ruled, including imprisonment, torture, and murder of his ri-

vals. Giangaleazzo was also a shrewd politician. He arranged a number of important marriages between the Visconti and the royal family of France, including his own. During Ciconia's time in Milan he composed the complex canon *Le ray au soleyl* and the magnificent madrigal *Una panthera*.

Antonello da Caserta was another composer associated with the ruling family of Milan. He might have originally hailed from the Naples region, but he has associations only with the Visconti family in the north. In 1395, Antonello composed a complex and ornate madrigal in honor of Giangaleazzo's coronation as Duke of Milan, *Del glorioso titolo*, and the ballata *Più chiar che'l sol* in honor of the 1399 wedding of Giangaleazzo's niece and ward, Lucia.

At some point between 1399 and 1401, Ciconia left the service of Giangaleazzo and went to work in Padua. The Visconti and the Carrarese were often at war with each other, and Ciconia's reasons for departing to a rival city are unknown. It may be that Alençon at this time introduced Ciconia to the Paduan family. Perhaps Ciconia also met Francesco Zabarella, the archpriest of Padua Cathedral and advisor to the Carrarese. Zabarella obviously thought highly of Ciconia and granted him financial support through the Cathedral of Padua.

The first musical evidence of Ciconia's new home is the madrigal *Per quella strada lactea*. *Per quella strada lactea* is a text full of heraldic symbolism and emblems of the Carrarese. Sometime during Ciconia's association with the Carrara, he also wrote a motet honoring the city of Padua, *O Padua, sidus preclarum*. Although there is no definitive

date for the composition of the ballata *Gli atti col dançar*, the name Francesca, the feminine version of his patron's, might indicate that this was composed during Ciconia's employment with the Carrara.

Bartolino da Padova worked for his entire career in the service of the Carrara family. Like Ciconia's *Per quella strada lactea*, Bartolino's madrigal *La doulse cere* incorporates a number of heraldic emblems of the Carrara family. Most likely this song was composed sometime during Francesco II *il Novello* Carrara's rule of Padua, between 1390 and his capture and execution by the Venetians. When Venice, under Doge Michele Steno, conquered the Padua in 1405 and arrested Francesco Novello on grounds of treason, Ciconia simply composed another motet, *Venecie, mundi splendor – Michael, qui Stena domus*, praising the noble city of Venice, the doge, and all Italy. Meanwhile, Ciconia composed *Con lagreme bagnandome* with a text attributed to the Venetian poet Leonardo Giustiniani (ca. 1383–1446), in private honor of the death of Francesco Novello. Another piece from Ciconia's association with Giustiniani is *O rosa bella*.

The end of Ciconia's career is marked by a close association with Zabarella who may have been responsible for employing Ciconia to honor events related to the Council of Pisa in 1409. This conclave was arranged by the Roman Church in an attempt to reunify the church divided by schism since 1378. During the council, assembled cardinals chose Pietro Filargo as a new prelate to replace two rival popes, one in Rome and one in Avignon. Unfortunately, all negotiations failed, and the new Pope



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Sarabande Presents. . .The Venetian Consort

by Scott Shubeck

Alexander V was simply the third rival claimant to the papacy. It is possible that Ciconia composed *O Petre, Christi discipule* in honor of Filargo's election, but it is even more likely that the motet was composed for Alexander V's appointment of Pietro Emiliani as Bishop of Vicenza one month after the council. Either of the two Pietros would be honored by the references to St. Peter as shepherd, first prince of the church, and a rock of faith.

The latest datable song on our program is a motet in honor of Zabarella, *Doctorum principem super ethera – Melodia suavissima cantemus – Vir mitis*. The future Cardinal of Florence was long aware of Ciconia while in Padua and was responsible for granting Ciconia a number of benefices as well as his appointment as a musician at the cathedral. Zabarella and Ciconia were in an unusual relationship as they shared a mutual respect for the other despite their relative differences in status. The text of *Doctorum principem super ethera – Melodia suavissima cantemus – Vir mitis* indicates that this motet was in recognition of Zabarella's rhetorical triumphs during the Council of Pisa. Ciconia extends his skills as a composer for this motet, equally enhancing the fame of Zabarella and his own for years to come.

Liber unusualis will perform "In the Company of Mars" Friday, November 19, at 8:00 P.M., in Palo Alto's First Lutheran Church; Saturday, November 20 at 8:00 P.M., in Berkeley's St. John's Presbyterian Church; and Sunday, November 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.

A new series—presenting some of the most daring and refreshing concerts to hit the Bay Area early music scene in some time—continues this month. On Saturday, November 6, the Venetian Consort will perform a vibrant program of early 17th-century Italian music rarely heard in the Bay Area today. The program features an extraordinary body of instrumental works capturing the youthful essence of the Italian Baroque, and the performance will adhere closely to the style and original intentions of its composers. "Il Viaggio di Roma per Venetia" brings to life an intimate evening of music to refresh the palate of the concert goer, who will share in an experience of rejuvenation.

The concert in fact offers a kind of musical road map for a journey beginning in Rome and the Papal States and ultimately arriving in the opulence of Venice, coveted center of the musical revolution. Our voyage embarks with Girolamo Frescobaldi (1583–1643) in Rome, illustrious capital of his *Fiori Musicali*, and continues to the mysterious Venetian virtuoso Dario Castello (15??–16??). Among the more notable works presented will be the Sonata Duodecima for violin and continuo by Isabella Leonarda (1620–1704). Not well known today, Isabella is nonetheless a monumental figure in early music—the first woman to publish sonatas (Bologna 1693). Other featured works include inspired and energetic improvisations upon balleti for continuo instruments by Negri and Zanetti, juxtaposed against the magnificence of G.B. Fontana's violin sonatas.

This musical escape will feature a splendid array of plucked continuo instruments, including the theorbo, archlute,

and baroque guitar—undoubtedly among the most intimidating of instruments, yet possessing both dynamic flexibility and sounds of such sweet repose that they provide a unique foundation for much of this music. The baroque violin, undisputed zenith of the baroque musical hierarchy, will prevail, complemented by the spinet and harpsichord. The combined timbre of these instruments is both distinctive and stunning in its own right and evocative of the music's true spirit.

Please join the Venetian Consort for an innovative performance of baroque music set to move the passions and stimulate the status quo.

An affordable evening!

To be enjoyed by all: the

young, the old, the student yearning to learn, and the cognoscenti with music in their hearts.

The series continues on November 17, with a performance and exhibition of this music at City College in San Francisco. November 21 will bring an expanded program to the Moraga Valley Presbyterian Church in Moraga, featuring both new repertory and additional instrumentalists as well as singers, to create a consummate, blissful early music experience. All performances are original in conception and not to be missed!

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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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**The Northern California Chapter of the Lute Society of America presents
A Renaissance and Baroque Lute Concert
Friday November 5, at 7:30 pm
MusicSources, 1000 The Alameda, Berkeley
Ronn McFarlane, Renaissance and Baroque Lute**



The program will feature Mr. McFarlane playing solo Renaissance and Baroque lute music of the 16th through the 20th century.

The concert program will be on Friday, November 5, at 7:30 pm, at the MusicSources, 1000 The Alameda, Berkeley, CA 94707. Admission will be \$20.00 at the door.

One of the most outstanding lutenists performing today, Ronn McFarlane is largely responsible for bringing the transcendent charm and timeless quality of the lute into the musical mainstream and making it accessible to a larger audience.

Mr. McFarlane graduated with honors from Shenandoah Conservatory and continued studies at Peabody Conservatory before turning his full attention and energy to the lute in 1978. The following year, Mr. McFarlane performed his first solo recitals on the lute and became a member of the Baltimore Consort. Since that time, he has toured extensively throughout the United States, Canada and Europe with the Baltimore Consort and as a soloist.

Mr. McFarlane was a faculty member of the Peabody Conservatory from 1984 to 1995, teaching lute and lute-related subjects. In 1996, Mr. McFarlane was awarded an honorary Doctorate of Music from Shenandoah Conservatory for his achievements in bringing the lute and its music to the world. He has numerous recordings on the Dorian label including six solo recordings, four lute song recordings with Julianne Baird, soprano and Frederick Urrey, tenor, ten CDs with the Baltimore Consort and three ballad recordings with Custer LaRue and members of the Baltimore Consort.

Recently, Ronn McFarlane has been engaged in composing new music for the lute, building on the tradition of the lutenist/composers of the sixteenth, seventeenth and eighteenth centuries. This new music will be the focus of his next solo CD.

The Northern California Chapter of the Lute Society of America is also sponsoring a Renaissance lute seminar during the weekend of November 5-7. For further information on the concert or the seminar, please contact Mike Peterson at (510) 792-9146