

Compiled by Angela Fasick

Reasons to Celebrate

Baroque Band has been selected for a four-year SMART Growth award from the Chicago Community Trust. SMART Growth is a four-year capacity building program designed to help with the development of a strong organizational infrastructure and culture, securing the band's long-term sustainability. **Helen Vasey** is the new general manager of Chicago's **Baroque Band**. She brings six years experience gained at the Chicago Cultural Center as the program coordinator for classical concerts.

Folger Consort, the early music ensemble in residence at Folger Shakespeare Library, was honored for the third consecutive year as Best Classical Chamber Ensemble at the 25th Annual Washington Area Music Award. Winners were announced at a ceremony at The State Theatre in Falls Church, VA, in February.

Steven Rosenberg, professor of music and chair of the department of music at the College of Charleston,



Presented by the South Carolina Arts Commission Board, the Verner Governor's Award is the highest honor

has received the 2011 Elizabeth O'Neill Verner Governor's Award for the Arts.

the state presents in the arts. An administrator, performer, and educator, Rosenberg has helped to promote early music in the state and region. In 1986, he founded the **Piccolo Spoleto Early Music Series**.

Craig Zeichner, writer of *EMAg's* Profile department and developer of its Recordings Reviews department, has accepted the position as editorial director of Sony's Ariama website.

The **Boston Camerata** welcomes new manager **Tim Alexander**. An amateur violinist, Alexander brings a background that includes behind-the-scenes work with the New England Philharmonic and the Brookline Symphony.

Con Gioia early music ensemble celebrated its 30th anniversary in May with a gala concert that featured male soprano Michael Maniaci. Director Preethi de Silva led her forces in "The Food of Love," a March performance at a historic residence in San Marino, CA.

In February, **New Orleans Musica da Camera's** weekly *Continuum*, said to be the longest running early music radio program in the world, marked its 35th anniversary with a re-creation of its very first show. Milton Scheuermann and Thais St. Julien even used the original sign-on music when presenting "Medieval Masters: Guillaume de Machaut and Guillaume Dufay."

Tomás Luis de Victoria



Honoring Tomás Luis de Victoria

In commemoration of the 400th anniversary of the death of Tomás Luis de Victoria, **MusicSources** concluded its season in late May with two performances of his Vespers at venues in San Francisco and Berkeley, CA. The Renaissance wind band *Alta Sonora*, directed by Peggy Murray, along with special guests Greg Ingles (sackbut), Joyce Johnson-Hamilton (cornetto), and Dan Stillman (reeds), joined the *MusicSources Camerata* under the direction of Gilbert Martinez (organ).

TENET, the New York vocal

ensemble directed by Jolle Greenleaf, honored the Victoria anniversary by presenting his *Lamentations* for Maundy Thursday, complete with plainsong chant responses. The other half of the program, presented in March at the Church of St. Ignatius of Antioch in New York City, featured Spanish composers including Morales, Guerrero, Lobo, Vivanco, and a work from the *Libre Vermell de Montserrat*.

The **Choir of Saint Luke in the Fields**, under the

Larson Retires as Director Of National Music Museum



After guiding the National Music Museum for 39 years, **André P. Larson** retired as executive director of the internationally known instrument collection in Vermillion, SD, at the end of February. The senior curator of musical instruments, Margaret Downie Banks, has been named interim executive director.

"The National Music Museum exists as a result of Andre's passion for musical instruments, his commitment to fostering the arts in South Dakota, and his unique ability to transform and expand his father's nuclear collection of 2,500 instruments into an institution of global significance," stated Tom Lillibridge, chair of the National Music Museum board of trustees.

Among Larson's many notable accomplishments are the acquisition of the world class Witten-Rawlins collection of North Italian stringed instruments, five rare instruments made by Antonio Stradivari, the Joe and Joella Utley Brass Instrument Collection consisting of more than 500 notable high-brass instruments, Johnny Cash's "The Bon Aqua" guitar made by C. F. Martin & Co., and the guitar workshop of celebrated American makers John D'Angelico, James D'Aquisto, and Paul Gudel-sky. The National Music Museum's renowned collections of more than 15,000 American, European, and non-Western instruments are the most inclusive in the world.

Additionally, Larson established the Center for Study of the History of Musical Instruments at the University of South Dakota to offer the nation's only graduate degree in the history of musical instruments—one of only two such programs offered worldwide. Through his efforts, the National Music Museum achieved national accreditation from the American Association of Museums and attention from the world's most prestigious researchers and scholars.

THE UNIVERSITY OF NORTH TEXAS COLLEGE OF MUSIC

C. KEITH COLLINS
BAROQUE BASSOON

JENNIFER LANE
VOICE

RICHARD CROFT
VOICE

KATHRYN MONTOYA
RECORDER & BAROQUE OBOE

ADAM GORDON
BAROQUE TRUMPET

RICHARD SPARKS
COLLEGIUM SINGERS

CHRISTOPH HAMMER
EARLY KEYBOARDS

CYNTHIA ROBERTS
BAROQUE VIOLIN

LEE LATTIMORE
BAROQUE FLUTE

ALLEN WHEAR
BAROQUE CELLO



INTRODUCING THE NEW
DIRECTOR OF EARLY MUSIC
PAUL LEENHOUTS

UNT
UNIVERSITY OF NORTH TEXAS

SOUNDbytes

direction of David Shuler, celebrated with “Tomás Luis de Victoria: A 400th Anniversary Celebration,” also in NYC in March. Its program featured the *Missa Gaudeamus*.

In March, Boston’s **Blue Heron** traveled to New York, NY, to celebrate the Tomás Luis de Victoria anniversary with a program featuring the six-voice Requiem Mass at St. Ignatius of Antioch in Manhattan.

Giving

Gotham Early Music Scene’s April Salon/Sanctuary concert featuring baritone **Jesse Blumberg** and fortepianist **Audrey Axinn** raised over \$1,000 for the American Red Cross’s relief effort in Japan after the earthquake and tsunami.

Both audience members and artists made generous contributions.

On April 30, the **San Francisco Renaissance Voices** joined with other area groups to present a benefit concert at San Francisco’s Seventh

Avenue Presbyterian Church for the relief efforts in Japan. Proceeds went to the Presbyterian Disaster Assistance Fund.

Recording Awards

A number of early music artists were nominated for 2011 **Grammy Awards** (see Spring *EMAg*, page 5) and two took home the prize at the February ceremony.

Winner of Best Small Ensemble Performance: *Dinastia Borjas*, performed by **Hespèrion XXI** and **La Capella Reial De Catalunya** on Alia Vox (with Pascal Bertin, Daniele Carnovich, Lior Elmalich, Montserrat Figueras, Driss El Maloumi, Marc Mauillon, Lluís Vilamaj; Jordi Savall, conductor).

Winner of Best Classical Vocal Performance: **Cecilia Bartoli’s** *Sacrificium* on Decca (with Giovanni Antonini and Il Giardino Armonico).

The **Juno Awards**, a Canadian version of the American Grammy Awards, recognized two early music albums in

SAN FRANCISCO RENAISSANCE VOICES

TODD JOLLY, MUSIC DIRECTOR



Cupid & DEATH

OUR OPERA EARLY & ANCIENT SERIES
RETURNS WITH MATTHEW LOCKE’S
DELIGHTFUL MASQUE “CUPID & DEATH.”

FEATURING THE LIBRETTO BY CHRISTOPHER GIBBONS,
CUPID & DEATH ACCIDENTALLY EXCHANGE ARROWS —
LOVERS ARE STRUCK DEAD & THOSE WHOSE TIME OF
PASSING HAS COME ARE STRUCK ARDENT —
PANDEMONIUM ENSUES UNTIL MOTHER NATURE &
THE GOD MERCURY STEP IN TO MAKE THINGS RIGHT.

AUGUST 13, 14, 20 & 21, 2011
PERFORMANCES IN SAN FRANCISCO, BERKELEY & PALO ALTO
VISIT OUR WEBSITE FOR DETAILS & TICKETS:

WWW.SFRV.ORG

“BEST CLASSICAL MUSIC 2010” - SFWEEKLY

Early Music Grants from the National Endowment for the Arts

Apollo’s Fire, Cleveland Heights, OH: \$30,000 to support Handel and Vivaldi Fireworks, a series of Baroque musical performances on tour in various U.S. cities. Music director Jeannette Sorrel and French countertenor Philippe Jaroussky will collaborate on these engagements, each complemented by master classes at major conservatories, pre-concert lectures, and outreach activities.

Early Music America, Inc., Seattle, WA: \$22,500 to support a national conference for the early music field and a Collegium Festival for college-age performers of early music. The three-day conference and festival in Boston will offer professional development sessions, coaching, and performance opportunities (see page 10).

Handel & Haydn Society, Boston, MA: \$17,500 to support performances of Handel’s oratorio *Israel in Egypt*, a radio broadcast, and related educational activities.

Boston Baroque, Belmont, MA: \$10,000 to support performances of *Les Indes Galantes* by Jean-Philippe Rameau. The production will feature orchestra, seven vocal soloists coached in the French Baroque style, modern dancer and choreographer Marjorie Folkman, and stage direction from Sam Helfrich.

2011. *Bonbons* by **Les Violons du Roy** under Bernard Labadie on Atma/Naxos was nominated in the “Classical Album of the Year: Large Ensemble or Soloists with Large Ensemble Accompaniment” category, while in “Classical Album of the Year: Vocal or Choral Performance,” a nomination went to *Salsa baroque* by **Ensemble Caprice** on Analekta.

Education

This season marks the 25th anniversary of **Handel and Haydn Society’s** Karen S. and George D. Levy Educational Outreach Program. This February artistic director Harry Christophers and the Society offered hands-on learning and performance opportunities for youth in Greater Boston by presenting collaborative youth concerts, a young men’s choral festival, and concerts at Boston’s Children’s Museum.

More than 165 students from YES Prep West Public School performed in May side by side with **Mercury Baroque** in Houston, TX. Featuring everything from Vivaldi to Coldplay, Handel’s *Hallelujah Chorus* to *Pirates of the Caribbean*, the performance showcased the wide variety of repertoire that Mercury Baroque musicians have helped YES Prep students learn during the course of the school year. In a move that allows both organizations to achieve long-standing goals, Mercury Baroque and YES Prep recently formed a new partnership that establishes a comprehensive music education program for YES Prep West students in grades six and seven. As part of this new arrangement, selected YES Prep students receive individualized instruction

C.P.E. Bach vs. Diderot on the Subject of Expression

Carl Philipp Emanuel Bach probably never met Denis Diderot. Bach was busy as composer and keyboardist at the Court of Frederick the Great of Prussia, and Diderot, playwright, philosopher, and *Encyclopédiste*, was busy in Paris with his own concerns.

Their geographical distance may explain their diametrical opposition when it comes to performance. They represent the polarity that we still argue about today, in all branches of the performing arts: where is expression? Does the performer put it in, or does the audience take it out? When we say a performance is expressive, do we mean that the performer was feeling exactly what we felt? Or is it equally likely that the performer had calculated the desired effects, but, instead of feeling deep emotion, he was worried about an

Is it equally likely that the performer had calculated the desired effects, but, instead of feeling deep emotion, he was worried about an upcoming page-turn?

upcoming page-turn? I think I’ve written about this before in these pages, but C. P. E. Bach and Diderot have not had their views heard. So here is an imaginary dialogue between Diderot and Bach; the words are their own, taken from Bach’s *Versuch über die wahre Art das Klavier zu Spielen (Essay on the True Art of Keyboard Playing, Part 1, 1753)*, and Diderot’s *Paradoxe sur le comédien (Paradox of the Actor, 1758)*. If they had ever met, they would have had a lot to say to each other. Let them speak for themselves:

Bach: A [performer] cannot move others unless he, too, is moved.

Diderot: The extravagant creature who loses his self-control has no hold on us; this is gained by the man who is self-controlled. Sensibility is by no means the distinguishing mark of a great genius. It is the head, not the heart, which works in and for him.

Bach: He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the [audience].

Diderot: [The ideal performer] has considered, combined, learnt and arranged the whole thing in his head.... His passion has a definite course.... The accents are the same, the positions are the same, the movements are the same; if there is any difference between two performances, the latter is generally the better. He will be invariable....

Bach: The [performer] must put himself into the appropriate mood. And so, constantly varying the passions, he will barely quiet one before he rouses another. ...He must make sure he assumes the emotion which the composer intended in writing it.

Diderot: At the very moment when he touches our heart his is listening to his own voice; his talent depends not, as you think, upon feeling, but upon rendering so exactly the outward signs of feeling, that you fall into the trap. He has rehearsed to himself every note of his passion. He has learnt before a mirror every particle of his despair. He knows



exactly when he must produce his handkerchief and shed tears; and you will see him weep at the word, at the syllable, he has chosen, not a second sooner or later.

Bach: A mere technician, however, can lay no claim to the rewards of those who sway... the heart rather than the ear, and lead it where they will.

Diderot: What confirms me in this view is the unequal acting of players who play from the heart. From them you must expect no unity. Their playing is alternately strong and feeble, fiery and cold, dull and sublime. Tomorrow they will miss the point they have excelled in today; and to make up for it will excel in some passage where last time they failed.

Bach: More often than not, one meets technicians... who astound us with their prowess without ever touching our sensibilities. They overwhelm our hearing without satisfying it and stun the mind without moving it.

Diderot: It is we who feel; it is they who watch, study, and give us the result. 🐛

Thomas Forrest Kelly is a professor of music at Harvard University and a board member and past president of Early Music America.



HISTORICAL PERFORMANCE PRACTICE FACULTY

- Julie Andrijeski**
Baroque Violin, Baroque Dance
- Peter Bennett**
French Baroque Music,
Organ & Harpsichord
- Francesca Brittan**
19th-century Music, Fortepiano
- Ross W. Duffin**
Early Music Performance Practices
- Debra Nagy**
Historical Double Reeds & Collegium
- David Rothenberg**
Medieval & Renaissance Music
- 2010-2011 Kulas Visiting Artists**
Ellen Hargis, Nina Hinson, Janet Youngdahl,
René Schiffer, Marc Destrubé, and Shira Kammen

think beyond the score



DEGREES

BA, MA, DMA, and PhD
in Historical Performance Practice

CONTACT

216.368.2400
info@music.case.edu
music.case.edu



CASE WESTERN RESERVE
UNIVERSITY EST. 1826

think beyond the possible



To celebrate the arrival of its new triple-strung Baroque harp, **Catacoustic Consort** and the Cincinnati Art Museum presented the North American premiere of the film *Voluptas Dolendi: I Gesti del Caravaggio* (*Pleasing Pain: The Gestures of Caravaggio*). Sponsored by the Marco Fodella Foundation in Milan, the movie features Baroque harpist Mara Galassi playing 17th-century Italian music along with Deda Cristina Colonna as an actor/dancer, re-creating the paintings of Caravaggio.

SOUNDbytes

from Mercury Baroque musicians through chamber music classes, private lessons, and afterschool orchestra practices.

Spring Concerts

In honor of St. Patrick's Day, **Polyhymnia** (John Bradley, director) offered "A Mass for Patrick of Ireland" at the Church of Saint Ignatius of Antioch in NYC. Using the proper chants and processional antiphons, combined with John Taverner's *Missa Gloria tibi Trinitas*, the ensemble presented a liturgical reconstruction of the musical elements of a festal mass as they may have been heard in Dublin in the years leading up to the Reformation.

In March, Bay-area gambist **Lynn Tetenbaum** performed

three concerts with world-renowned Belgian gambist Wieland Kuijken as part of the San Francisco Early Music Society series. They performed virtuoso duos by Matthew Locke, Christopher Simpson, Le Sieur de Sainte-Colombe, and Christoph Schaffrath. They were joined by harpsichordist Katherine Heater for works of Marin Marais and Antoine Forqueray. The concerts were held in Palo Alto, Berkeley, and San Francisco.

For the final concert of its 40th season, the **California Bach Society** presented "Johannes Brahms and the German Legacy," an exploration of the influence of northern European Baroque masters, and of regional



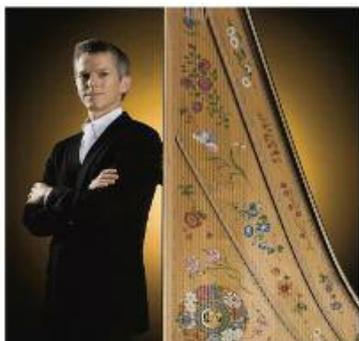
*Continued
on page 11*

MATTHEW
DIRT
ARTISTIC
DIRECTOR

ars lyrica

MUSIC OF THE BAROQUE

"exemplary skill and taste" "impassioned performance"
Gramophone



2011 - 2012
SUBSCRIPTION SEASON

PARADISE FOUND
SEPTEMBER 23

MUSICAL ALCHEMY
NOVEMBER 12

BACH AND TIME
DECEMBER 31

LA RESURREZIONE
MARCH 9

HEAVEN AND HELL
JUNE 8 AND 10

RECENT CD RELEASES:

Grammy-nominated, world premiere recording of Hasse's *Marc Antonio e Cleopatra* (on Sono Luminus)
Harpsichordist Matthew Dirst plays music by François and Armand-Louis Couperin (on Centaur)

NOW AVAILABLE ONLINE AT WWW.ARSLYRICAHOUSTON.ORG

Charlie Ogle's

Boulder Early Music Shop

Secure Online Ordering: www.bems.com

email: info@bems.com

tollfree: 1 800 499-1301

fax: 541 683-4492

Music, Methods,

Facsimilies, Books ...

viola da gamba
violin, viola, cello
lute, early guitar
recorder
voice
early flute
keyboard
percussion
krummhorn

Accessories ...

rosin, peg dope,
cork grease, thumbrests,
music stands
instrument stands
instrument cases
tuners, metronomes
CD recordings
gifts

Instruments ...

violas da gamba
bows
gut strings
recorders
gently used instruments

We ship worldwide!

Medieval, Renaissance, Baroque

Vancouver Early Music Programme & Festival 2011

— An annual event, jointly sponsored by Early Music Vancouver & the School of Music, University of British Columbia —

Mediaeval Programme “Cantigas de Santa Maria”

July 31 through August 12

*With the generous support of the
Elaine Adair Mediaeval Programme Scholarship Fund*

Benjamin Bagby course director, with members of **Sequentia** ensemble for mediaeval music:

Benjamin Bagby voice & mediaeval harp, history, vocal polyphony;

Wolodymyr Smishkewych voice & organistrum, Galician language;

Norbert Rodenkirchen mediaeval instruments (flute & harp), modes, improvisation.

Baroque Vocal Programme “The Compleat Singer”

July 24 through August 5

Ellen Hargis voice; **Steven Adby** gesture, dance & stage movement; **Ray Nurse** course director, vocal coachings, lute, performance practice; **Christopher Bagan & Michael Jarvis** coach-accompanists.

Baroque Instrumental Programme “The Legacy of the Baroque”

August 7 through August 19

Marc Destrubé course co-director & violin; **Jacques Ogg** course co-director, harpsichord & fortepiano;

Wilbert Hazelzet flute; **Jaap ter Linden** cello & viola da gamba; **Julie Andrijeski** dance & violin;

Ton Amir harpsichord builder, technician & lecturer.

Lute Workshop “Lute Workshop West” of the Lute Society of America

July 31 through August 5

Robert Barto, **Sylvain Bergeron**, **Pat O'Brien**, **Stephen Stubbs** & **Grant Tomlinson**.

Vancouver Early Music Festival

July 31 through August 14

— a superb series of concerts featuring faculty & guest artists & ensembles; the centrepiece production in 2011 will be Purcell's “King Arthur”.

Vancouver Early Music Programme & Festival ↻ 1254 West 7th Avenue, Vancouver BC, Canada V6H 1B6 ↻ 604 732-1610

www.earlymusic.bc.ca | workshops@earlymusic.bc.ca

Early Music America Events at BEMF, June 13-18

EMA's Young Performers Festival

The EMA Young Performers Festival at the Boston Early Music Festival will have two major components: a select student Festival Ensemble and a week-long series of one-hour concerts by university-based early music ensembles. Most concerts will take place at First Church in Boston (66 Marlborough St.). Concerts on Friday, June 17, will be held at First Lutheran Church of Boston (299 Berkeley St.) and the Cathedral Church of St. Paul (138 Tremont St.).

MONDAY JUNE 13: FIRST CHURCH SANCTUARY

10am **University of Georgia Collegium Musicum**, directed by Mitoš Andaya. Of Courts and Convents: Early vocal and instrumental music by women composers (Cozzolani, Strozzi).

12:30pm **Stony Brook Baroque Players**, directed by Arthur Haas. Northern Comfort: Vocal and Instrumental Music from Northern European Capitals (Purcell, Handel, Telemann).

3:30pm **Harvard University Early Music Society**, directed by Edward Jones. Mondonville, "Bacchus et Erigone," from *Les Fêtes de Paphos*.

TUESDAY JUNE 14: FIRST CHURCH SANCTUARY

10am **CWRU/Cleveland Institute of Music Baroque Orchestra**, directed by Julie Andrijeski. The Power of Love: Sacred and Profane Works from the 18th Century (Handel, Bach, including the cantata *Ich habe genug*).

12:30pm **McGill University Baroque Orchestra**, directed by Hank Knox. Baroque Suites and Concertos (including Vivaldi C minor recorder concerto and Brandenburg 4).

3:30pm **University of North Texas Baroque Orchestra and Collegium Singers**, directed by Paul Leenhouts and Richard Sparks. Music at the Bavarian Court at the time of Agostino Steffani (Steffani, Mayr, Kerll, Pez).

WEDNESDAY JUNE 15: FIRST CHURCH CHAPEL

10am **Brandeis Early Music Ensemble**, directed by Sarah Mead. Italian Wedding Soup (Vecchi, Arcadelt, Wert).

12:30pm **Longy School of Music Collegium Musicum**, directed by Laurie Monahan. Madrigals of England and Airs of Rome (Dowland, Rossi).

3:30pm **Peabody Conservatory ensembles**, coached by Mark Cudek and Gwyn Roberts. La Chanson de la Rose (duo performing 17th-century lute songs) and Charm City Baroque (quartet performing Couperin, Les Nations, and works by Handel).

THURSDAY JUNE 16: FIRST CHURCH CHAPEL

12:30pm **Case Western Reserve University Violin Band and Collegium Musicum**, directed by Julie Andrijeski and Debra Nagy. Sundrie Musical Diversions (17th-century English music for strings and voices by Byrd and Dowland).

3:30pm **Boston University chamber ensemble**, coached by Martin Pearlman. Anna Griffis, violin, Cora Swenson, cello, and Dylan Sauerwald, harpsichord, play Telemann, Couperin, and others.

FRIDAY JUNE 17

12:30pm **Oberlin Baroque Ensemble**, directed by Kathryn Montoya and Webb Wiggins. Bach and Telemann Cantatas (including Bach Cantata #106). First Lutheran Church.

2:00pm **iSacabuche!** from Indiana University, directed by Linda Pearse. Matteo Ricci: His Map and Music (multimedia performance of music in 17th-century China). Cathedral Church of St. Paul.

3:30pm **University of Southern California Collegium Musicum and Thornton Baroque Sinfonia**, directed by Adam Gilbert. From Pastourelle to Pastorale (featuring Adam de la Halle's *Play of Robin and Marion*, plus later works). First Lutheran Church.

SATURDAY JUNE 18: FIRST CHURCH SANCTUARY

12:00pm **EMA Festival Ensemble**, directed by Scott Metcalfe. Gabrieli, Praetorius, and the Blossoming Baroque circa 1600. The Festival Ensemble will be comprised of 34 students from university/conservatory ensembles.

The students, who hail from all over the U.S. and Canada, will rehearse and perform together under the direction of Scott Metcalfe, director of the acclaimed vocal ensemble Blue Heron. The music will be drawn largely from Gabrieli's 1615 *Symphoniae sacrae* and Praetorius's brilliant collection of 1619, *Polyhymnia caduceatrix et panegyrica*. The concert will also include an EMA-commissioned fanfare by Adam Knight Gilbert, director of early music at USC's Thornton School of Music.

EMA's Young Performers Festival is being planned in conjunction with the Boston Early Music Festival. For more information, see www.bemf.org.

EMA Conference at BEMF: Focus on the Future of Early Music

The EMA Conference will consist of three morning sessions in the Whittier Room on the 4th Floor of the Park Plaza Hotel (50 Park Plaza at Arlington St.). FREE to all EMA members and participants in the Young Performers Festival; \$20 daily charge for non-members.

Wednesday, June 15, 9am-12pm. Workshop "Marketing is Everything (And Everything is Marketing)" by David Cutler, author of *The Savvy Musician*. This presentation shows how powerhouse strategies such as guerrilla, permission, free, viral, and buzz marketing lead to new audiences, exciting opportunities, and unprecedented success.

Thursday, June 16, 10am-11am. Panel discussion on "The Future of Early Music in Higher Education," moderated by Angela Mariani (Texas Tech early music director and host of the radio show *Harmonia*). Panelists will include Paul Leenhouts and Richard Sparks (University of North Texas); Adam Gilbert (USC); Wendy Gillespie (Indiana University); Martin Pearlman (Boston University); and Ben Soslund (Juilliard School).

11am-12pm. Networking and small group discussions for early music directors, students, and others interested in the future of early music in higher education. Topics to be developed and announced at 11am.

Friday, June 17, 10am-12pm. Panel discussions on "The Future of Early Music" moderated by EMA board member Gene Murrow (executive director of Gotham Early Music Scene, NYC).

10am-11am. The critics and media speak: panelists include Allan Kozinn (*New York Times*); Heidi Waleson (*Wall Street Journal*); Robert Aubry Davis (*Millennium of Music*); Angela Mariani (*Harmonia*).

11am-12pm. The artists speak: panelists include Anne Azéma (Medieval/Renaissance voice, Boston Camerata); Joan Kimball (Renaissance winds, Piffaro); Rachel Barton Pine (violin, both Baroque and modern, Chicago); Matthew White (Baroque opera/voice, Seattle and Canada).

EMA Annual Membership Meeting, Awards Ceremony, and Reception

Saturday, June 18. All EMA members and guests are invited to attend.

4:30-5:30pm. Meeting and Awards Ceremony in the Exeter Room, 6th Floor of the Radisson Hotel (200 Stuart St.). EMA presents its annual awards: the Howard Mayer Brown Award for lifetime achievement in early music; the Thomas Binkley Award for outstanding achievement by a college or university early music director; and the Laurette Goldberg Award for lifetime achievement in outreach by an artist or ensemble. We also announce the names of our Outreach grant and Scholarship winners and introduce new EMA board members.

5:30-6:30pm. Reception in the Theater Café on the Mezzanine of the Radisson honoring our award recipients, donors to EMA's 25th anniversary, Young Performers Festival participants, and all EMA members.

SOUNDbytes

folk songs and poetry upon the music of Johannes Brahms. Brahms was a serious student of the past, of the musical forms and structures of the North German Baroque in particular, and he built an extensive collection of manuscripts and books on music during his lifetime. This program, performed April 29-May 1 in San Francisco, Palo Alto, and Berkeley, CA, showcased the beautiful motets and part songs of Johannes Brahms and of some of the forbearers that he especially admired: Heinrich Schütz, Johann Herman Schein, and Hans Leo Hassler.

The newly founded **Early Music Alberta** held its first annual Early Music Festival over three days, May 6-8, filled with four concerts, three workshops, and two master classes featuring leading early music specialists such as countertenor Brian Asawa

from Los Angeles, harpsichordist Gilbert Martinez from San Francisco, Dutch-Canadian Baroque cellist Josephine van Lier, Edmonton's own soprano Jolaine Kerley, and conductor John Brough.

The 26th spring season of concerts sponsored by the **Frederick Collection of Grand Pianos** in the Ashburnham Community Church, Ashburnham, MA, featured five pianos from the collection. An 1893 Erard was played by Simon Tedeschi on April 17 to accompany violinist Mariia Gorkun. On May 1, Shuann Chai played a piano by Caspar Katholnig (Vienna, c.1805-10) with cellist Steuart Pincombe in Beethoven's works for cello and piano, while on May 8, Yuan Sheng played a piano by Pleyel (Paris, 1845) in nocturnes, impromptus, and the four

Continued on page 15

In May, the **Bach Sinfonia** presented an innovative program featuring Antonio Vivaldi's *The Four Seasons in Silver Spring, MD*. Visual artists Yan Da and Yana Sakellion were commissioned to create new works of digital visual art based on the original sonnets as notated throughout the score, and the works were displayed on large screens behind the performers. The artworks were self-contained, motion-triggered, and formed from bits that react to sound, creating a direct relationship between the movement, color, and size of the elements on the screen and the sound itself. Ingrid Matthews led the *Bach Sinfonia* as solo violinist.



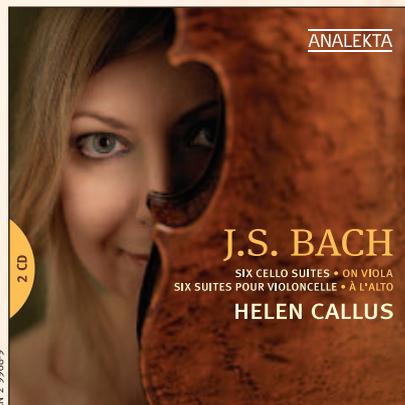
CLASSICS
ON THE GO
ANALEKTA.COM

REDISCOVER A GIANT.
FOUR ALBUMS.
FOUR NEW APPROACHES.

BACH

Canada

SODEC
Québec



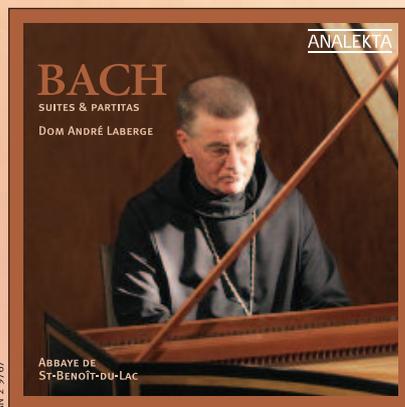
AN 2 9968-9



AN 2 9970



AN 2 9945



AN 2 9767

American Handel Festival in March Stirs Seattle with Outstanding Performances

With 30 performances over 17 days, the American Handel Festival made a big impression in Seattle. From March 11 to 27, numerous musical groups from the Seattle area and the Pacific Northwest (plus one out-of-town production from the Boston Early Music Festival) collaborated in creating a truly magnificent festival.

All credit goes to Marty Ronish, an independent producer of radio programs and current producer of the Chicago Symphony Orchestra broadcasts, who moved to Seattle in 2007. She organized the festival offerings and persuaded all the groups to participate, landed an NEA grant to support the festival, prepared and mailed a handsome brochure promoting all the events, created a web site and ticketing structure, and wooed the media to provide excellent coverage, both in print and on the radio. Marty has a Ph.D. in musicology from the University of Maryland, where she was a student of Howard Serwer, one of the founders of the American Handel Society and the Maryland Handel Festival.

Since Serwer's death in 2000, the scholarly conference and festival have migrated to

various U.S. cities, but this was their first time (and hopefully not their last) in Seattle.

Festival highpoints

High points of the festival for me were the performances of two great sacred works by the two giants of the Baroque, one by Bach (*St. John Passion*, performed on the Early Music Guild's series by the Portland Baroque Orchestra) and one by Handel (his early oratorio *Esther*, performed by Pacific Musicworks at St. James Cathedral).

The *St. John Passion* was simply the best rendition of the work I've ever heard. The Portland Baroque Orchestra was led by Monica Huggett in a beautifully paced performance, with Charles Daniels as the extraordinary Evangelist, excellent soloists from Montreal-based Les Voix Baroques, and additional choral voices from Cappella Romana. The ensemble had recorded the work just before the Seattle performance (they also performed it in Portland and Vancouver), and I eagerly look forward to the CD.

The performance of *Esther*, directed by Seattle's own Stephen Stubbs, was the first live performance I'd ever heard of the whole oratorio. Harpist

Maxine Eilander was brilliant in her arias, and the outstanding soprano soloist, Shannon Mercer, as Esther, particularly stood out. The excellent voices of The Tudor Choir and a fine "pick up" Baroque orchestra combined for an inspiring and uplifting performance of an underperformed masterwork.

Acis and BEMF

There were many other wonderful concerts. The big "imported" event (presented by Pacific Musicworks) was the musically-outstanding BEMF touring production of *Acis and Galatea*, the secular counterpart to *Esther*; both works were composed in 1718 while Handel was at Cannons under the patronage of James Brydges, soon to be Duke of Chandos (see "Handel at Cannons," Fall 2010, page 24). The BEMF production featured one excellent singer after another: the fine tenor Aaron Sheehan as Acis, the pure-voiced Teresa Wakim as Galatea, and the dramatic bass Douglas Williams as Polyphemus. BEMF's always-high standards for instrumental music were well met, also, by such outstanding performers as lutenists Paul O'Dette and Stephen Stubbs, violinist Robert Mealy, oboists Gonzalo Ruiz and Kathryn Montoya (who doubled on recorder), among others. The staging (and here it must be noted that, as far as we know, Handel never intended *Acis and Galatea* to be staged) by Gilbert Blin was an

imaginary rehearsal of the work, in the picture room at Cannons, where paintings evoked the ancient classical vision of Arcadia, and guests (including Handel himself, the poets John Gay and Alexander Pope, an Italian teacher, plus Lord and Lady Chandos) acted the roles of Ovid's story from *Metamorphoses*.

The Gallery Concerts series offered a particularly beautiful concert featuring the great artist Julianne Baird in "Handel's Divas." Baird sang arias from both operas and oratorios, in Italian and English. Her encore of "Lascia ch'io pianga" was so superbly ornamented that I will never hear the piece again in the same way. She was very well supported in performance by Jillon Dupree, harpsichord, Margriet Tindemans, viola da gamba, and Tekla Cunningham, violin.

The Seattle Baroque Orchestra presented an upbeat and festive concert of Handel's Grand Concertos, with harpsichord virtuoso Byron Schenkman featured in both a solo concerto and one of the concerti grossi. Ingrid Matthews, music director and violinist, offered some wonderful solo playing, as did solo cellist Nathan Whittaker.

Cleopatra in music

Some non-period instrument performances were part of the festival also, most notably a performance by the Seattle Symphony Orchestra conducted by Nicholas McGegan, with solo

Julianne Baird



Janet See



Anna Mansbridge





**Seattle Baroque Orchestra
music director Ingrid
Matthews and artistic
director and soloist
Byron Schenkman.**

soprano Isabel Bayrakdarian. The program included Songs of Cleopatra by Handel, Hasse, Graun, and Mattheson, plus Handel's Suite in F major from Water Music and the first of the Op. 6 concerti. Bayrakdarian is an exceptionally virtuosic soloist with a big, operatic voice, but her most effective singing was in the touching "death scene" from Mattheson's *Cleopatra*.

The scholarly conference of the American Handel Society, around which the festival was organized, featured 18 papers, many of them on the early works of Handel at Cannons. About 40-50 out-of-town scholars came for the three-day weekend conference. The Western Early Keyboard Association also met during the festival, offering a public lecture/ demo on "Handel's Continuo" and a

harpsichord master class with Byron Schenkman; a "Baroque Winds" master class was presented by Cornish College of the Arts.

A few weekday festival events were interspersed among the three very full weekends of concerts. An informative and elegant Baroque dance demonstration by Anna Mansbridge and Seattle Early Dance and a lovely noon-time recital by Janet See, Baroque flute, were among the best offerings. Also, during the first week of the festival, a newly composed (by Ben Bernstein) one-act comic opera "The Man in the Mirror," premiered. The outstanding tenor Ross Hauck starred in this one-man show about the backstage preparations of a tenor soloist getting ready to sing *Messiah*.
—*Maria Coldwell*



Maxine Eilander



11.12
Toronto
Concert Season

Tafelmusik
Baroque Orchestra and Chamber Choir
Jeanne Lamon, Music Director
Ivars Taurins, Director, Chamber Choir

Season highlights include:

Beethoven Eroica Symphony
Handel Hercules

Choral Anniversary with the Tafelmusik Chamber Choir
Handel Messiah and Tafelmusik's
lively Sing-Along Messiah

and **Fabulous Guest Artists** including Rachel Podger, violin,
Marion Verbruggen, recorder and Alfredo Bernardini, oboe

Tafelmusik in New York - Carnegie Hall, Nov 18, 2011

Season Presenting Sponsor

More info at tafelmusik.org



CARNEGIE HALL

Weill Music Institute

**C Professional
Training Workshop**

**Coaching sessions and master classes
with world-renowned musicians for young
artists ages 18-35—all tuition-free!**

March 17-18, 2012

**L'Arpeggiata: Baroque Master Classes
For Baroque Ensembles, Vocalists, and
Instrumentalists***

Christina Pluhar and members of Carnegie Hall *Perspectives* ensemble L'Arpeggiata lead master classes in ensemble playing, improvisation, and accompanying vocalists with basso continuo. The sessions also include private coachings.

Application Deadline: October 14, 2011*

*US applicants only

Professional Training Workshops are made possible, in part, by Mr. and Mrs. Nicola Bulgari and The Gladys Kriebel Delmas Foundation.

Visit **carnegiehall.org/workshops** or call
212-903-9733 to apply or for more information.

Artists, programs, dates, and ticket prices subject to change. © 2011 CHC.

EARLY Music 25 America

Early Music America
presents these events at the
2011 Boston Early Music Festival

Early Music America Conference

June 15-17, 9am-12pm

EMA presents "Focus on the Future of Early Music," a series of morning discussions.

Whittier Room, Park Plaza Hotel.

Free to EMA members.

EMA Annual Membership Meeting, Awards Ceremony & Reception

June 18, 4:30pm-6:30pm

A special event honoring our award winners and celebrating our 25th Anniversary for all EMA members and donors.

Theater Café, Radisson Hotel.

For more info, visit
www.earlymusic.org or stop by our
booth during the Exhibition



Young Performers Festival

Monday June 13: First Church Sanctuary (66 Marlborough St.)

- 10am University of Georgia Collegium Musicum, directed by Mitos Andaya
- 12:30pm Stony Brook Baroque Players, directed by Arthur Haas
- 3:30pm Harvard University Early Music Society, directed by Edward Jones

Tuesday June 14: First Church Sanctuary

- 10am CWRU/Cleveland Inst of Music Baroque Orchestra, directed by Julie Andrijeski
- 12:30pm McGill University Baroque Orchestra, directed by Hank Knox
- 3:30pm University of North Texas Baroque Orchestra and Collegium Singers, directed by Paul Leenhouts and Richard Sparks

Wednesday June 15: First Church Chapel

- 10am Brandeis Early Music Ensemble, directed by Sarah Mead
- 12:30pm Longy School of Music Collegium Musicum, directed by Laurie Monahan
- 3:30pm Peabody Conservatory ensembles, coached by Mark Cudek.

Thursday June 16: First Church Chapel

- 12:30pm CWRU Violin Band and Collegium Musicum, directed by Julie Andrijeski and Debra Nagy
- 3:30pm Boston University chamber ensemble, coached by Martin Pearlman

Friday June 17: First Lutheran Church Sanctuary (299 Berkeley St.)

- 12:30pm Oberlin Baroque Ensemble, directed by David Breitman and Webb Wiggins.
- 2:00pm ¡Sacabuche! from Indiana University directed by Linda Pearce. This concert will take place at the Cathedral Church of St. Paul, 138 Tremont St.
- 3:30pm University of Southern California Collegium Musicum and Thornton Baroque Sinfonia, directed by Adam Gilbert

Saturday June 18: First Church Sanctuary

- 12:00pm EMA Festival Ensemble, directed by Scott Metcalfe
Gabrieli, Praetorius, and the Blossoming Baroque, ca. 1600

A true mezzo soprano *The New York Times*

Hildegard of Bingen is reborn as mezzo Linn Maxwell
The Times of London

Hildegard of Bingen and the Living Light

One-woman play with music
Written and Performed by

Linn Maxwell

Directed and Designed by
Erv Raible

In this one-woman play,

international mezzo soprano Linn Maxwell embodies the extraordinary life of 12th century German prophetess, healer, and composer, Hildegard of Bingen. Way ahead of her time and in a male-dominated world, Hildegard challenged the established authority of the Church, both philosophically and musically. Accompanying herself on authentic medieval instruments including psaltery, organistrum and harp, Linn performs seven of Hildegard's original songs, and through the mystic's actual letters and writings transports us to the turbulent times of the Crusades in Western Europe. Hildegard's timeless universal message of spiritual truth, holistic healing and caring for the earth is more urgent today than ever.

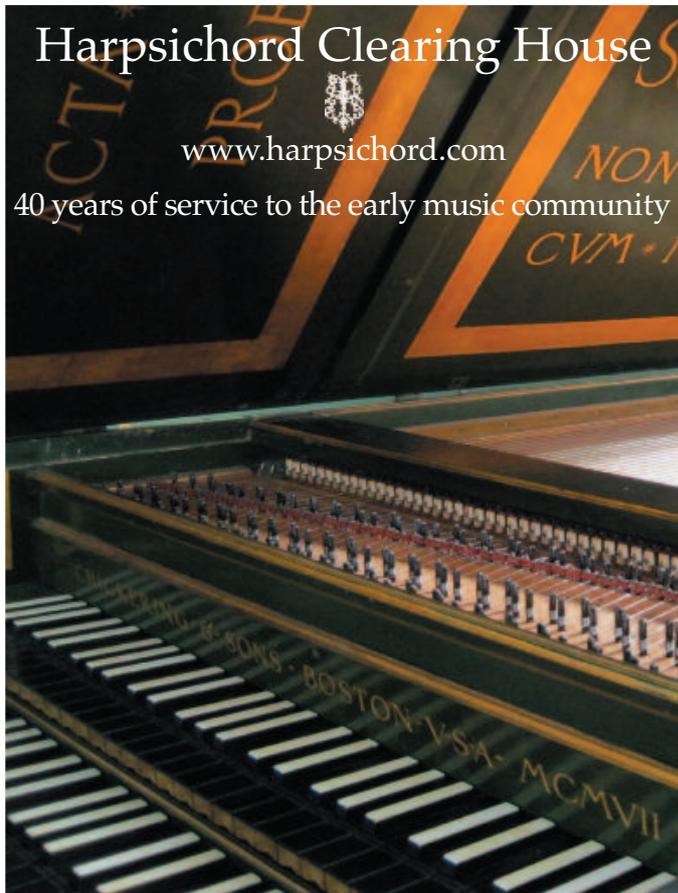


For bookings, please visit
www.hildegardofbingen.net
Enter discount code: EMA

Harpsichord Clearing House

www.harpsichord.com

40 years of service to the early music community



SOUNDbytes

ballades of Chopin. Using a piano by Streicher (Vienna, 1871), Sharon Joshua presented a reconstruction of Clara Schumann's London recital on May 15, and on June 5, Krista River, mezzo-soprano, and Stephen Porter, playing a piano by Blüthner (Leipzig, 1877), combined in a program of songs and solos by Grieg, Berlioz, and Debussy.

In March, **Baroque Band** welcomed Harry Bicket, artistic director of the English Concert, and soprano Lucy Crowe as guest performers for the Band's third concert on its "Angels and Demons" series. Crowe and Bicket were both in Chicago performing in the Lyric Opera production of Handel's *Hercules* but between opera nights they wowed and delighted Baroque Band audiences with dazzling displays in music from Handel's *Giulio Cesare* and *Ariodante*.

On March 20, **Stony Brook University's** Second Annual Early Music Day (directed by Bethany Cencer) featured the following events for visitors of all ages: a Renaissance dance workshop led by New York Historical

Dance Company's Dorothy Olsson, an a cappella Medieval choir, a jam session for amateur musicians, a harpsichord concert with Arthur Haas and his graduate students, and instrument demos/performances on voice, harpsichord, fortepiano, organ, clavichord, virginal, violin, viola, harp, timpani, cello, guitar, oboe, and flute (all period instruments).

On the Road

In March, as part of Hellenic Culture Week 2011, **Capella Romana**, based in Portland, OR, returned to San Francisco, its city of origin, to celebrate its 20th anniversary with a concert of Greek Orthodox chant and choral works, presented at the Greek Orthodox Cathedral of the Annunciation.

Les Délices (based in Cleveland, OH) completed its first East Coast tour with performances at Museum Concerts in Newport, RI, and at the Frick Collection in New York, NY. "In the Apartments of the King," the ensemble's program, examined chamber music of the French Baroque.

Renaissance and Baroque brought "An Evening of Bach," performed by **Voices of Music** (David Tayler and Hanneke van Proosdij, directors), and "Salsa Baroque," performed by Juno-nominee **Ensemble Caprice** (Matthias Maute and Sophie Larivière, directors) to Pittsburgh in February and March of this year.

Bassoonist **Michael McCraw** and harpsichordist **Elisabeth Wright** traveled to Uruguay and Argentina to

Send Us Your News! Sound Bytes Fall 2011 Deadline: June 27

Sound Bytes tries to cover early music news and newsmakers as completely as possible, but we cannot publish every news item. All materials must include a name, date, and contact number. Send news to Sound Bytes, EMAG, 2366 Eastlake Ave. East, #429, Seattle, WA 98102; e-mail: emag@earlymusic.org (include "Sound Bytes" in subject line). Digital photos may be sent by e-mail as 300 dpi TIFF or JPEG images in color or b&w.

the art of sound



·K·U·N·g
Die Flötenmanufaktur

*A sweet yet powerful sound.
The new SUPERIO soprano –
developed by Yukiko*

www.kueng-blockfloeten.ch

ANFARE CONSORT
Specialists in Early Music Performance
Thom Freas, Artistic Director

What's Olde Is New!
always performing on
HISTORICALLY ACCURATE INSTRUMENTS
so you hear the music as
the composers did in their day

Exciting Performances
Dynamic Residencies
School Programs
MasterClasses

"The *Intimate Sonata* is recommended without reservation."
International Trumpet Guild

"... a mellow, lyrical, refined approach to his distinctive repertoire."
Fantasia Magazine

"Thom Freas combines a dark and full baroque trumpet sound that brings to mind Armando Ghisella."
Historic Brass Society

www.AnfareConsort.com



perform and record music of early 17th-century Italy with Argentinean musicians Manfred Kraemer (violin) and Dolores Costoyas (theorbo). They were presented and sponsored in Montevideo by the Foundation Zonamerica and the Catholic University of Uruguay, and by the Goethe Institute in Argentina. A recording of their program took place in March in the Capilla San Jose del Manga in the region of Montevideo known as “Jacksonville.” In Cordoba, Argentina, they presented master classes in the Conservatory and performed at Aula Magna of the National University of Cordoba.

Audiences of **Early Music**

Now in Milwaukee, WI, were encouraged to transcend borders when period orchestra **Sinfonia New York** presented “The Art & Ecstasy of the Chaconne” in March. Two Baroque dancers were part of this program featuring music “From the streets of Spain to the mind of Bach.”

Online & Media

The Library of Congress has launched a new **Music Consortium Treasures** website that gives online access to some of the world’s most valued music manuscript and print materials from six esteemed institutions: The Library of Congress, The Juilliard School’s Lila Acheson Wallace Library, the British Library, the Eda Kuhn

Loeb Music Library at Harvard University, the Morgan Library and Museum, and the New York Public Library. Items digitized include manuscript scores and first and early editions of a work, some in the original handwriting. Access is available at www.loc.gov/musictreasures.

Project director Alexander Silbiger of Duke University has announced the online publication of the newly completed **Frescobaldi Thematic Catalogue Online** (FTCO), an annotated thematic catalogue of the works of Girolamo Frescobaldi (1583-1643). The catalog includes excerpts of over 800 compositions and citations of all known 17th-century and 18th-century sources, modern



editions, and literature, and has extensive search capabilities. Access is free at <http://frescobaldi.music.duke.edu>.

In Memoriam

After a three-year battle with cancer, viol maker **Dominik Zuchowicz** died February 8 in Ottawa, Ontario, at the age of 61. Together with his wife



EARLY MUSIC

Comprehensive undergraduate, graduate and diploma programs in North America’s most vibrant Early Music city – Montréal.

Stellar faculty and abundant performance opportunities.



McGill



Schulich School of Music
École de musique Schulich

music.mcgill.ca

Chair of Early Music: hank.knox@mcgill.ca • Recruitment Officer: michelle.hugill@mcgill.ca

Barbara, Zuchowicz built an international reputation over a 40-year career for making period strings of the highest quality. A concert in his memory will be given at the Boston Early Music Festival on June 18. Among the participants will be James Brown, Tina Chancey, Sarah Freiberg, Grant Herreid, Sarah Mead, Reinmar Seidler, and mezzo-soprano Laurie Monohan, as well as a number of ensembles, including the Brewster Village Consort (Rosalind Brooks-Stowe, Janet

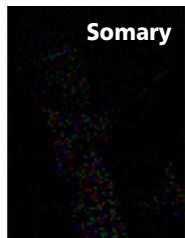


Zuchowicz

Haas, Sarah Mead, Mai-Lan Broekman), the Five College Consort of Viols (Meg Pash, Laurie Rabut, Robert Eisenstein, and Alice Robbins), and the Juilliard School Violone Trio (Rob Nairn, Andrew Arceci, and Doug Balliett).

American conductor, organist, educator, and composer **Johannes Somary** died

February 1 in New York City at the age of 75. Born in Switzerland, Somary studied at Yale University. He was known for his work in 17th- and 18th-century repertoire, and was among the first conductors in New York City to use period instruments and



Somary

historical performance practice. Somary founded the chamber chorus

Amor Artis, now in its 50th-anniversary season, as well as the Amor Artis Baroque Orchestra.

Philharmonia Baroque Orchestra has issued a previously unreleased recording featuring the artistry of **Lorraine Hunt Lieberson** in *Les Nuits d'été* of Hector Berlioz and a selection of Handel arias. The revered mezzo, who died in 2006, is accompanied by the PBO under the direction of Nicholas McGegan. 🕯

La Donna Musicale celebrated EMA's 25th anniversary with two Boston-area performances of "Sophonisba: Heroic Queen," featuring excerpts from Maria Teresa Agnesi's c.1748 opera *Sophonisba*. Contralto Renee Rapier was joined by male soprano Robert Crowe, tenor Pablo Bustos, and mezzo-soprano Mary Gerbi in this modern premiere. Leading the ensemble was Laury Gutierrez, whose research at Harvard as a 2009 Radcliffe Fellow contributed to this revival.



La Donna Musicale

BAROQUEBAND

*Refreshingly
Period*

www.baroqueband.org

Chicago's period-instrument orchestra

Western Baroque Music Festival

formerly Albuquerque Festival relocates to:
Seattle, WA August 7-13, 2011



Faculty:

Janet See, flute

Washington McClain, oboe

Michael McCraw, bassoon

Robert Mealy, violin

Arthur Haas, harpsichord

Martha McGaughey, ensemble coach

Anna Marsh, bassoon & ensemble coach

faculty concert, master classes, ensemble playing

more information at:

www.baroquebands.com

hone your skills and enjoy visiting magnificent Seattle