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## FRINGE FESTIVAL

SUNDAY, JUNE 5 

**Junior Recorder Society & Barbary Coast Recorder—**  
*Morning Song, Evening Hymn: Music To Awaken And Inspire*

12 PM, BAMPFA  
FREE Admission

Louise Carslake and Hanneke van Proosdij, *directors*  
(Junior Recorder Society)  
Frances Feldon and Greta Hryciw, *directors* (Barbary Coast Recorder Orchestra)

Bring your friends and family! The Junior Recorder Society and Barbary Coast Recorder Orchestra present a free concert on all sizes of recorders. The JRS, now in its 19th year, is directed by Louise Carslake and Hanneke van Proosdij. Children age 7–16 will play a variety of recorder ensemble music. The 35-member BCRO, now in its fifth year, will be conducted by BCRO directors Frances Feldon and Greta Hryciw. Music by Bach, Grieg, Isaac, Lully, Purcell, Senfl and more! JRS and BCRO are educational outreach programs of Voices of Music.

**Ashworth, Baum, Jones and Moss—**  
*Heinrich Schütz: Kleine geistliche Konzerte*

1 PM, ST. MARY MAGDALENE  
Admission by donation; suggested donation of \$20

Jennifer Ashworth and Ann Moss, *sopranos*; Kevin Baum and Ben Jones, *tenors*; Rich Savino, *theorbo*;  
William Skeen, *viola da gamba*; Andy Canepa, *organ*

The two volumes of *Kleine geistliche Konzerte* of Heinrich Schütz, written during the 1630s, offer a wealth of settings of sacred texts from settings for solo voice with continuo to almost every possible combination of voices. This program offers solos, duos, trios and quartets for the unusual voicing of two sopranos and two tenors. Also on the program will be Schütz's *Osterdialog* and the lovely but rarely heard *Klaglied* which Schütz is thought to have composed and sung for his own wife Magdalena's funeral in 1625.

**Liaison—***The Nature of Love*

1 PM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH  
Tickets available at the door. \$20 General, \$10 Student

Melinda Becker, *mezzo soprano*; Susie Fong, *harpsichord*;  
Hallie Pridham, *cello*; Danielle Sampson, *mezzo soprano*;  
Tatiana Senderowicz, *theorbo*

Liaison presents an Italian program on the nature of love with pieces by Monteverdi, Vivaldi, and more. For more information, visit their website at [www.liaisonensemble.com](http://www.liaisonensemble.com)

**Nuovo Barocco with Composer Sheli Nan—***An Oratorio for our Time: Last Stop Cafe*

2 PM, BERKELEY CITY CLUB, THE DRAWING ROOM  
Tickets available at the door. \$20 SFEMS, WEKA, EMA members, \$25; General, \$30 Preferred Seating

Nuovo Barocco: Conductor and Artistic Director Luçik Aprahämian; Jonathan Smucker, *tenor*; Gabrielle Traub, *soprano*; Sara Hagenbuch, *soprano*; Deborah Rosengaus, *soprano*; Kirk Eichelberger, *bass*; Jonathan Salzedo, *harpsichord*; Claire-Jeanne Martin, *violin*; Mosa Tsay, *cello*; Kai Echardt, *bass*; Rachel Condry, *clarinet*; Joanna Martin Berg, *flute*

Composer Sheli Nan and Rockit Opera Musical Productions, a company dedicated to social critique through a musical lens, are partnering with co-producer Suzanne Siskel, former editor of the Harvard Lampoon. Together they are pleased to present *Last Stop Cafe, an Oratorio for our Time*. This Oratorio is based on the 17th-c. Italian form from Venezia. The tenor sings our story with the chorus in corresponding roles. There is a petit sermonette between scenes 2 and 3. As the musicians sing in our three short tableaux we witness the dilemma we face as baby boomers when our juvenescence and our approaching obsolescence collide. *Last Stop Cafe* is witty, fun intense and provocative. Come join us at the Yogi's Retreat, the Gambling Den, and the Liminal Café as we explore our lives in our Nuovo Barocco adventure! The program also includes a sonata for harpsichord and violin and 4 suites for harpsichord and virginals.

**The Handel Opera Project & Berkeley Chamber Opera—**  
*Abduction from the Seraglio by W.A. Mozart*

7:30–10:15 PM, CHRISTIAN SCIENCE ORGANIZATION  
Tickets available at the door. \$30 General, \$10 Students.

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## MONDAY, JUNE 6 ☞

### Philip Manwell—*The Organ Mass, Part I*

11 AM, ST. MARK'S EPISCOPAL CHURCH

Tickets available at the door. \$10

Italian and French Renaissance and baroque composers often served as organist for Roman Catholic churches. In this role, they were expected to improvise at specific times during the Mass. The improvisations were played: 1. In place of portions of the Mass that would normally be sung; 2. In alternation with the choir during those portions; 3. During portions of the Mass that might be spoken by priests and/or congregants. Some composers/organists (or scribes) wrote these improvisations down; eventually, they gathered these short movements (most often, but not always, based on Gregorian Chant) in liturgical order thus creating a “new” formal structure—the Organ Mass. The composers who developed this “form” most fully are the Italian Girolamo Frescobaldi (three Masses grouped together in Fiori Musicali) and the French composer Francois Couperin (two Masses—Mass for the Parish and Mass for the Convent). Bach knew these works and even copied one of Frescobaldi's Masses “by hand”. Later—intrigued not only by the music itself but also by its function in the liturgy—he would compose two Catechism Masses (greater and lesser) based on Lutheran Chorales/Hymns intended to be played very much like their Roman counterparts. It is believed that he did, indeed, play both of these Masses during his time as cantor/organist at St. Thomas Church, Leipzig.

### Janine Johnson & Yuko Tanaka—*Bach Harpsichord Concertos*

11 AM, TRINITY CHAPEL

Tickets available at the door. \$20/\$15

Janine Johnson and Yuko Tanaka, *harpsichord*; Elizabeth Blumenstock and Kati Kyme, *violin*; David Bowes viola, David Morris, *cello*; Kristin Zoernig, *double bass*

Janine Johnson and Yuko Tanaka play three beloved J.S. Bach harpsichord concertos with an ensemble of superb baroque string players. Janine will play the D Minor Concerto, BWV 1052, Yuko will play the D Major concerto, BWV 1054, and the two together will play the C Minor double concerto, BWV 1060. It should be a huge amount of fun for everyone and a wonderful early start to the Festival.

### Brodo Pearce Duo—*The Berlin School Sonatas for Viola(s) da Gamba and Continuo*

11:30 AM, BERKELEY PIANO CLUB

Tickets available at the door. \$12/\$10

Adam Young, *viola da gamba*; Andrew Canepa, *keyboard*; Amy Brodo, *gamba & cello*; Farley Pearce, *gamba & violone*.

Although throughout the centuries the city of Berlin has been a strong cultural center, the arts began to flourish anew with the accession to the throne of Frederick the Great in 1740. At the same time, the popularity of the viola da gamba, the king of instruments in France, was beginning to wane, and we have decided to present to you some of the last wonderful, virtuosic, colorful pieces of music composed by the excellent composers of the court of Frederick the Great. These members of the Kapelle, paved the way for the *Sturm und Drang* compositions of the 1770s and onward.

### Tactus—*New Beginnings*

12 PM, ST. JOSEPH OF ARIMATHEA CHAPEL

Tickets available at the door. \$20 General Admission, \$10 Student and Young Adults (under 30)

Alexandra Amati-Camperi, Barb Westree, Ben Rudiak-Gould, Mark Hemhauser, Maura Church, Rita Freimanis, Bobby Gould, Samuel Halpert, Sylvia Braselmann, Tanmoy Laskar.

### Flauti Diversi—*My Funny Valentine*

4 PM, TRINITY CHAPEL

Tickets available at the door. \$15

Karen Clark, *contralto*; Frances Feldon, *recorder and flute*; Peter Maund, *percussion*; Sarah Michael, *qanun*; Susanna Porte, *cello*

A program of crossover music about Love: Medieval, Sephardic, Arabic, klezmer, Renaissance.

### Vocatrix—*Ordo Virtutum by Hildegard von Bingen*

4 PM & 6 PM PERFORMANCES, BERKELEY CITY CLUB

Tickets available at the door or at <https://ordovirtutum.eventbrite.com>. \$20 General Admission, \$10 Student.

Vocatrix summons the heavenly sounds of 12th-century nun and mystic Hildegard von Bingen in a rare memorialized and fully staged production of her morality play, *Ordo Virtutum*. The all-female ensemble, based in Los Angeles, has crafted a new, candlelight vision of the 900-year-old manuscript, tailored specifically to the Berkeley City Club Ballroom. They will be accompanied by a handful of California's best period instrumentalists in a production that is “graceful, haunting...unforgettable.” Hildegard von Bingen was a composer of outstanding originality and beauty, and nowhere is her magic more brilliantly displayed than

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in her allegorical proto-opera, the *Ordo Virtutum*—the first work of its kind ever written. The work depicts the struggle of the human soul, Anima, torn between Vice and Virtue, and reverberates with themes that are surprisingly timeless: feminine strength and sisterhood, the power of nature, and humanity's place in the universe.

**Berkeley Baroque Strings—*A Potpourri of Baroque Favorites***  
**6 PM, SANCTUARY, ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door. \$20 donation. No one turned away for lack of funds.

A concert of baroque favorites including J.S. Bach's Third Brandenburg Concerto, a Handel Overture, and a Purcell Suite. Under the direction of the Bay Area's own Kati Kyme, Berkeley Baroque Strings is a period string orchestra of dedicated amateur players. With thirty members, the orchestra includes instruments from both the violin and viol families, as well as harpsichord.

**Ensemble Theatrum Musicum—*L'amour et le Mort:***  
*16th-century Love Songs with Lute and Virginal*

**6:30 PM, ST. JOSEPH OF ARIMATHEA CHAPEL**

Tickets available at the door. \$20 regular (suggested)/\$10 students.

Sean Smith, *lute*; Chad Goerzen, *virginal*; Hadar Aviram, *voice*

The lute and keyboard were arguably the most popular instruments for solo performance and accompaniment in the 1500s. Editions of music written in tablature for both lute and keyboard are prevalent, and often contain ornamented versions of popular songs of the time. In this period the virginal, or spinetta, is frequently depicted in paintings of musical ensembles, although not as frequently as the lute. In this concert we will perform solo and consort versions of four popular love songs: *Ancor che col partire, Je prens en gre, Frais et gaillard*, and *D'où vient cela*. Ensemble Theatrum Musicum will interpret these verses in song, both through the human voice and through the voices of the instruments.

**San Francisco Renaissance Voices & San Francisco Renaissance Dancers—*The Boar's Head Festival***

**7:15 PM, ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door \$20

San Francisco Renaissance Voices, Katherine McKee, director; and San Francisco Renaissance Dancers, Jennifer Meller, director.

You've heard of Christmas in July... how about Twelfth Night in June? Join San Francisco Renaissance for this 650-year-old tradition celebrating Twelfth Night. Our Boar's Head Festival delights young and old alike. This fun-filled, costumed evening of music and dramatic surprises takes

place at the court of Her Royal Highness Queen Elizabeth I played by audience favorite soprano Susan Gundunas from *Phantom of the Opera*. Her Majesty's favorite troupe, the stellar choristers of San Francisco Renaissance Voices will be joined by their dance troupe, San Francisco Renaissance Dancers, recorders, Celtic harp and percussion, as well as Master William Shakespeare, for music by Morley, Tallis, Byrd and others. The evening will also include plenty of opportunities for our audience members to sing along with us in this joyous performance. You may wear anything you like for this performance in Her Majesty's court however those in period costume will be most welcome! Who says Christmas comes but once a year?!

**TUESDAY, JUNE 7** 🍷

**San Francisco Bach Choir—*Berkeley Festival Sing-In With the SF Bach Choir***

**11 AM, ST. MARK'S EPISCOPAL CHURCH**

FREE Admission. Register in advance at <http://www.brown-papertickets.com/event/2548613>

Be a participant in the Berkeley Festival! "That music looks like so much fun, I wish I could sing it." "I wonder what it's like to sing in a choir like the SF Bach Choir." Join Artistic Director Magen Solomon and singers from the SF Bach Choir and explore gems of the Early Music repertoire in this FREE, informal singing workshop. Open to singers (or would-be singers) of all levels. Music will be provided. Come sing and learn with us, and experience the joy of making music!

**The Albany Consort—*Handel's Alcina Highlights***

**11 AM, CHRISTIAN SCIENCE ORGANIZATION**

Tickets available at the door. \$20

Handel was at the height of his success in London when he created the opera *Alcina*. As well as magic (contrived by two sisters), the ingredients include love (generally for the wrong person), betrayal (fickle women and men lacking self-control) and disguise (a woman cross-dressing as her brother trying to put things right). As always with Handel, all the necessary stuff for a great show. And the music is magnificent—the mature Handel was quite the master of his art in 1735. Come see highlights of this incredibly beautiful opera during the festival!

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TUESDAY, JUNE 7—CONTINUED

**The Barefoot All-Stars**—*Cries and In Nomines: an Elizabethan Soundscape*

12 PM, PARISH HALL, ST. MARK'S EPISCOPAL CHURCH

Tickets available at the door \$25

Tonia d'Amelio, *soprano*; Fred Goff, *bass*; Peter Hallifax, *viol*; Julie Jeffrey, *viol*; Shira Kammen, *violin and alto*; Allison Zelles Lloyd, *soprano*; David Morris, *viol and tenor*; Lynn Tetenbaum, *viol*

For this special event on the Berkeley Festival Fringe, Barefoot Chamber Concerts presents the legendary Barefoot All-Stars in a reprise of their wildly acclaimed program of Elizabethan street and chamber music for voices and viols. The concert is framed by two famous pieces: Orlando Gibbons' *Cries of London* and Richard Dering's *Country Cries*. The former is a lively tapestry of London street cries woven into the texture of a classic viol fantasy based on the *In nomine cantus firmus*; in the latter, the singers imitate the country sounds of agriculture and hunting, similarly woven into the complex instrumental setting. The resulting narratives in both cases are hilarious, moving and richly evocative of Elizabethan life. The perfect accompaniment to these boisterous and theatrical pieces are the serene and gorgeous *In nomines* and other fantasies of the period, by Gibbons, Taverner, Bevin and others. These sophisticated pieces are simply treats for the ear and mind. The entire program truly captures the full, amazing range of Elizabethan music.

**Agave Baroque**—*Fire and Ice: Music from the North*

12 PM, DRAWING ROOM, BERKELEY CITY CLUB

Tickets available at the door. \$15 general, \$12 students, seniors, and EMA/SFEMS members

Aaron Westman, *violin*; Anna Washburn, *violin*; William Skeen, *violoncello* and *viola da gamba*; Henry Lebedinsky, *harpsichord*; Kevin Cooper, *theorbo* and *baroque guitar*.

Agave Baroque, a "brilliantly virtuosic...energized, free-spirited group" (*Early Music America*) performs its new program, "Fire and Ice: from the North to the Baltic Sea." Hear the quirky, experimental, and sublime notes that wafted around and over these northern waters. Englishman William Brade brought dance music from the British Isles to Copenhagen, where he worked with, and may have taught the younger Johann Schop. Schop later settled in Hamburg, where he was succeeded by the talented but ill-tempered composer, Dietrich Becker. David Petersen, who spent his career in Sweden and Amsterdam, and Johann Paul von Westhoff, a virtuoso from Dresden, employed many of the same experimental and virtuosic techniques in their violin sonatas, and were hugely influential to the following generation of violin-

ists (including J.S. Bach). Some decades later, Italians Domenico Dall'Oglio and Luigi Madonis moved to St. Petersburg for employment, and adapted Russian and Ukrainian themes into their music. The program also includes works by Nathanael Diesel (Sweden), James Oswald (Scotland), and Dmitry Bortniansky (Ukraine). Hear Dall'Oglio's "Cossack Symphony," Westhoff's "Imitation of the Lute," and Schop's "Lachrymae Pavaen," plus wild violin sonatas by Petersen and Madonis, and a charming trio-sonata by Englishman John Blow, as we track the melding of styles from sea to sea.

**MUSA**—*Art inspiring Art III: La Gamme*

3 PM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH

Tickets available at the door. \$15 general admission/\$5 students with valid ID

Laura Rubinstein-Salzedo, *violin*; Gretchen Claassen and Laura Gaynon, *cello*; Derek Tam, *harpsichord*

MUSA presents the third installment of its critically-acclaimed "Art Inspiring Art" series, in which we commission new works, based on baroque masterpieces, from emerging composers across the country. This year, we present the world premiere of a work by Boston-based composer Benjamin Pesetsky inspired by Marin Marais' *La Gamme*, which uses a simple ascending scale to create a instrumental "opera" of mammoth proportions. In addition to playing the Pesetsky and Marais, MUSA will present other gems of the French baroque.

WEDNESDAY, JUNE 8 ☞

**Heartland Baroque**—*At the Monarch's Pleasure*

10 AM, TRINITY CHAPEL

Tickets available at the door. \$15 Adult/\$10 SFEMS members, seniors and students.

Martha Perry, *violin* and *director*; David Wilson, *violin*; Keith Collins, *dulcian*; Barbara Blaker Krumdieck, *cello*; William Simms, *theorbo* and *baroque guitar*

In this concert, Heartland Baroque celebrates not only the imperial throne, but commemorates the dynasty of musicians for whom Ferdinand himself also had much respect. Works of Venetian composers at the Hapsburg court by Antonio Bertali, Giovanni Battista Buonamente, and Mas-similiano Neri will be featured, as well as works from their colleague Johann Heinrich Schmelzer, including Schmelzer's stunning *Lamento sopra la morte di Ferdinando III*. Bound by a passion for playing this instrumental music of the 17th century, Heartland Baroque is an ensemble made up of early music specialists from all over the United States. Its members hail from North Carolina, Maryland, Indiana, and California, and often perform together in other well-known historically-informed period instrument ensembles

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around the country. Heartland Baroque endeavors to dive into this musical world with vigor, showing off the immediacy and technical brilliance, the vivacity and profundity, the lilt, complexity, and spontaneity of these composers.

**Bertamo Trio And Friends—Telemann, Bach and Lully**  
12 PM, TRINITY CHAPEL

Tickets available at the door. \$15

Bertamo Trio: Letitia Berlin, *recorder*; David Morris, *viola da gamba*; Yuko Tanaka, *harpsichord* Friends: Louise Carlslake, *traverso*; Martie Perry, *violin*; Leah Peroutka, *violin*; Joseph O'Donnell, *viola*; Barbara Blaker Krumdieck, *cello*

The Bertamo Trio will be joined by Louise Carlslake, *traverso*, and members of the North Carolina Baroque Orchestra in a performance of Georg Philipp Telemann's Concerto for Flute and Recorder in E minor, as well as the *Chaconne des Africains* from Lully's *Cadmus et Hermione*. The trio will also play works by Johann Sebastian Bach and Telemann.

**Nash Baroque—Music of Arcadia: Pastoral and Courtly**  
*Diversions of 18th-c. France*

12:30 PM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH

Tickets available at the door. \$15 general admission, \$5 students with valid ID

Danielle Sampson, *mezzo-soprano*; Vicki Melin, *traverso*; Hallie Pridham, *viola da gamba*; Adam Cockerham, *theorbo*; Susie Fong, *harpsichord*.

With a program of poignant *Airs de Cours*, the cantata *Ariane et Bacchus* by Michel Pignolet Monteclair, virtuosic solos and instrumental dance suites pastorally inspired, Nash Baroque returns to Berkeley Fringe, presenting a varied program of 18th century, "Music of Arcadia." Mezzo Soprano Danielle Sampson will be joined by Vicki Melin, *traverso*; Hallie Pridham, *viola da gamba*; Adam Cockerham, *theorbo*; and Susie Fong, *harpsichord*, for this diverting lunchtime concert. Nash Baroque is a period chamber ensemble whose instrumental and vocal repertoire ranges from the early baroque to Classical, with a focus on music of the French baroque. Nash Baroque draws on a number of talented musicians from both the East and West Coasts, forming versatile ensembles for the chosen repertoire. It is composed- of soloists, chamber musicians and guest artists, all recognized specialists in the performance of 17th- and 18th-century music. More information at [nashbaroque.org](http://nashbaroque.org).

**Les Distracts—Paris 1730**

1:30 PM, ST. MARK'S EPISCOPAL CHURCH PARISH HALL  
Tickets available at the door. \$15

Stephen Schultz, *baroque flute*; Elizabeth Blumenstock, *baroque violin*; Roy Whelden, *viola da gamba*; David Morris, *baroque cello*; Katherine Heater, *harpsichord*

G.P. Telemann, selections from the "Paris" Quartets of 1730 and 1737; Joseph Boismortier, selections from *Sonatas for Flute and Violin*, Op. 51; F. Couperin, *Le Rossignol*; J. Rameau, *Les Cyclopes*. Our concert is organized around the "almost French" Quartets of Georg Philipp Telemann, written specifically for the leading French performers of the era. These sturdy masterpieces for flute, violin, viola da gamba, and continuo, performed by some of the leading instrumentalists of the world of early music, are joined in concert with some rarely heard exotics by the astonishingly prolific Joseph Boismortier, as well as the *ne plus ultra* French creators Jean Philippe Rameau and François Couperin.

**North Carolina Baroque Orchestra—North Carolina**  
*Baroque Orchestra Goes to Berkeley*

3 PM, TRINITY CHAPEL

Tickets available at the door. Price: \$15 general, \$10 students & seniors, kids under 12 free.

North Carolina Baroque Orchestra: Frances Blaker, *Conductor and Co-Founder*. Barbara Blaker Krumdieck, *Personnel Director and Co-Founder*. 25-piece baroque orchestra including strings, oboes, flutes, horns, bassoon, theorbo, keyboard and percussion.

The North Carolina Baroque Orchestra, a period instrument baroque orchestra based in Davidson, NC and led by conductor and world renowned recorder virtuoso Frances Blaker, will perform selections from Handel's *Water Music*, Bach's Brandenburg Concerto No. 1, and Rebel's *Les Elements*. This concert will feature early horns, in addition to strings, flutes, bassoon, oboe, theorbo, percussion and harpsichord. Come hear the NCBO in its West Coast debut!

**DACO-De Anza College Period Chamber Ensemble—**  
*The Proof is in the Pudding: Telemann Don Quixote*

3 PM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH  
Tickets available at the door. \$10 general admission, \$5 students with valid ID.

Jason Chang, Joon Kim, Asuka Yamane, Lynette Son, *violins*; Lisa Nguyen, Loren Tayerle, *violins*; Joseph Villarreal, Kurt Feinberg, *cellos*; Xiashu Thomsen, *bass*; Leah Liu, *harpsichord*

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WEDNESDAY, JUNE 8—CONTINUED

Jennifer Paulino, Soprano & Elaine Thornburgh,  
Fortepiano—*Hadyn's Arianna* a Naxos and  
*English Love Songs*

6:30 PM, TRINITY CHAPEL

Tickets available at the door. \$20 General Admission, \$15  
Students/Seniors

THURSDAY, JUNE 9

Sylvestris Quartet—*Papa And The Young Virtuoso: String  
Quartets from the Dawn of a New Century*

10:30 AM, BERKELEY CITY CLUB, MEMBER'S LOUNGE

Tickets available at the door. \$15, \$12 seniors, students,  
SFEMS and EMA members.

Anna Washburn, *violin*, Tyler Lewis, *violin*,  
Aaron Westman, *viola*, Gretchen Claassen, *cello*

Program includes Joseph Haydn, Op. 77, no. 2 “Lobkowitz” (1799) Louis Spohr, String Quartet no. 5, Op. 15, no. 2 (1809). The newly established and historically informed Sylvestris Quartet plays Joseph Haydn’s last complete string quartet, Opus 77, no. 2, written at age sixty-seven in the year 1799, and a rarely heard, lively, and inventive work by the twenty-four year old virtuoso violinist Louis Spohr, his Opus 15, no. 2 from 1809. This “scene” reveals two works, written in different centuries, but within the span of 10 years, and shows the father of the string quartet witnessing the dawning of a new era, alongside a daring, young composer, whose personal style owes as much to contemporary influence as it does to Haydn’s refined model.

Varja Voices—*O Eterne Deus: Music of Hildegard von Bingen*,  
CD Release Concert!

11 AM, ST. CLEMENTS EPISCOPAL CHURCH

Tickets available at the door. Suggested donation \$20

Varja Voices, directed by Karen R. Clark, with  
Shira Kammen, *vielle & harp*

Program highlights are effusive and contemplative vocal and instrumental selections from the debut CD with readings from Hildegard’s books that expound on the spiritual delights of music. The concert is followed by a reception where CDs will be available for purchase. The women’s vocal ensemble Varja Voices sings medieval to modern music in a style inspired by Hildegard von Bingen that is “clear, sweet, and strong.” Theologian and author Matthew Fox says, “One cannot help but be deeply moved by the exquisite rendition of Hildegard’s music by Varja Voices. Their singing brings Hildegard into the room with all her passion and power and the Spirit arrives too along with angels eager to wake us up.” Released on May 13 on the Music & Arts

label, *O Eterne Deus: Music of Hildegard von Bingen* is distributed worldwide by Naxos and is available on Amazon.com. More information at [www.vajravoces.com](http://www.vajravoces.com)

The Albany Consort—*Oboist Sand Dalton with  
The Albany Consort*

11 AM, CHRISTIAN SCIENCE ORGANIZATION

Tickets available at the door. \$20

Leading oboe player/maker Sand Dalton joins us in a rare Bay Area appearance, accompanied by an elite ensemble comprising Jonathan Salzedo (harpsichord), Marion Rubinstein (recorder), Laura Rubinstein-Salzedo (violin), Georgeanne Banker (bassoon), Frédéric Rosselet (cello). Concertos in miniature by Bach, Vivaldi and Fasch make up an exciting program. Sandwich lunch after concert included in ticket price.

Ruth Cunningham & Maria Caswell—*Then and Now:  
Two Friends in Concert*

11 AM, BERKELEY PIANO CLUB

Tickets available at the door. \$15

Ruth Cunningham, *voice, harp, and recorder*;  
Maria Walsh Caswell, *baroque violin and vielle*;  
Phebe Craig, *harpsichord*

In 1975 a freshman violinist (and amateur recorder player) met a transferring sophomore recorder and baroque flute player at the New England Conservatory in Boston, Massachusetts. Upon discovering their mutual interest in Renaissance and baroque music, it was not long before the two were fast friends. Ruth Cunningham inspired in Maria Walsh a passion for early music. By the time of graduation, Maria was a committed baroque violinist. Ruth and Maria kept in touch through the years on different sides of the continent, but only recently have started performing together again. “Then and Now” will be their first chamber recital together. The concert highlights the music that Ruth and Maria explored together in college, and have explored since on their own. The repertoire of “Then and Now” spans the medieval, through the baroque, to the historically inspired contemporary, and reflects in many ways the artists’ friendship Then and Now. Composers include Anonymous, Balshar, Telemann, Handel and Holst, and Ruth’s improvisational pieces will be featured.

Ensemble Vermillion—*Music of 17th-century Germany*

12 PM, BERKELEY CITY CLUB DRAWING ROOM

Tickets available at the door. \$15 Adult/\$10 SFEMS members, seniors and students.

Frances Blaker, *recorders*; David Wilson, *violin*; Barbara Blaker Krumdieck, *cello*; William Simms, *theorbo* and *baroque guitar*, with guest performers Margaret Carpenter Haigh, *soprano*; Nicolas Haigh, *harpsichord*

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Ensemble Vermillian has been performing and recording since 2003. Sisters Frances Blaker (recorder) and Barbara Blaker Krumdieck (baroque cello) form the core of the ensemble, expanding it to include other instruments depending on repertoire. The group explores less familiar repertoire from the 17th and 18th centuries and makes it their own through transcription for their particular instruments. In this concert Ensemble Vermillian presents sacred and secular music from both well-known and lesser-known German composers of the 17th century: Christoph Bernhard's motet *Aus der Tieffen*, Johann Heinrich Schmelzer's Ciaccona for recorder and continuo, *Laudate Dominum* for soprano, violin, and continuo from Rupert Ignaz Mayr's *Sacri Concertus*, Op. 3, and Buxtehude's Sonata in G, BuxWV 271, for recorder, violin, and continuo.

**Jarring Sounds**—*English Epitaphs: The elegies of Purcell and the composers who inspired them*

12 PM, **LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH**  
Tickets available at the door. \$15 Adult/\$5 Students.

Danielle Sampson, *mezzo-soprano*; Adam Cockerham, *theorbo*

In this program, Jarring Sounds perform elegies written by Henry Purcell for composers who helped shape the English song style. The elegies, written for Thomas Farmer, John Playford, and Matthew Locke, will be accompanied by characteristic songs from these influential composers, possibly the ones that compelled Purcell to write his tributes to these 17th-century songwriters. In homage to Purcell himself, Jarring Sounds will premiere a new work by Kyle Hovatter, whose elegy to Purcell will be based on the words engraved on the English master's tombstone. More information at [jarringsounds.com](http://jarringsounds.com)

**Hallifax & Jeffrey with Adaiha Macadam-Somer and Andrew Canepa**—*Seasons, Monthes, Fancies and Dances*

12 PM, **PARISH HALL OF ST. MARK'S EPISCOPAL CHURCH**  
Tickets available at the door. \$15

Adaiha MacAdam-Somer, *treble viol*; Peter Hallifax, *bass viol*; Julie Jeffrey, *bass viol*; Andrew Canepa, *organ*

Christopher Simpson and Matthew Locke represent the best of English music during the time of the Commonwealth, when there was no public music either in church (the Puritans broke all the organs and forbade all but the most austere chant) or at court (there was, of course, no court, at least technically and, in fact, musically). They were both Catholics, and were supported in private houses of wealthy Catholic families until the Restoration. In this setting, chamber music did actually flourish, as this program shows. The music includes selections from "Summer," one of Simpson's legendary suites based on the four seasons, and several of his "Monthes"—all for 2 division viols, treble viol and continuo—and selected fancies and dances from Locke's extraordinary "Flatt Consort" for three viols.

**Alphabet Baroque Clubversion 5**—*From The Ground Up!*

1:30 PM, **BERKELEY PIANO CLUB**  
Tickets available at the door. \$15

Judiyaba, *pardessus de viole*; Maria Caswell, *violin*;  
Gwyneth Davis, *viola da gamba*; Phebe Craig, *harpsichord*;  
Eileen Morris, *soprano and thespian*.

This year the Alphabet Baroque Club takes a break from merely eating plants and animals in order to sing their praises! Soprano and thespian Eileen Morris joins the ABC for a program of music with grounds, and music that invokes flora and fauna. The evocation of nature in music is a charming and often powerful compositional technique. Our program celebrates nature from the ground up, with pieces showcasing animals and plants from the watery frog to the heavenly angels. Of course, there are not a lot of composers who wrote about dirt, so we programmed many pieces written on a "ground", or repeated bass line, to root us in the subject. Nightingales and cuckoos abound in our program. You will also hear an owl, a dove, a quail, a hen and a rooster, and a swan. Other animal references include a butterfly, a dog, a couple of cats, and a frog. In addition, there are lilies and roses, bee bag and nard, breezes and streams, and a few cupids and angels bringing news and singing triumphantly. Our featured composers include Handel, Buxtehude, Purcell, and Biber, and many more!

**Zinkbut**—*1600 Fore and Aft*

2:30 PM, **FIRST CONGREGATIONAL CHURCH COURTYARD**  
Free

Ron Cohen, Robert Dawson, Marcia Grumme, Frank Eric Jensen, Jeff Mertens, Linda Nakell, *Renaissance winds*

Renaissance and early baroque music performed on sackbuts, cornetti, dulcian and German shawm. Composers include Banchieri, Guerrero, Schein, Senfl, Orlando di Lasso and his son Ferdinand, and the most prolific and long-lived of them all, Anonymous.

**The Jewel Tones**—*Pergolesi's Stabat Mater*

3 PM, **PARISH HALL OF ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door. \$15 Adult/\$10 SFEMS members, seniors and students.

Margaret "Marra Mamba Tiger's Eye" Carpenter Haigh, *soprano*; Kathy "Amethyst" McKee, *alto*; David "Topaz" Wilson, *violin*; Martie "Emerald" Perry, *violin*; Joey "The Diamond" O'Donnell, *viola*; Barbara "Sapphire" Blaker Krumdieck, *cello*; Mark Elliot "Thunderegg" Bergman, *bass*; Nicolas "Sardonyx" Haigh, *harpsichord*

Giovanni Battista Pergolesi's *Stabat Mater*, P. 77, for soprano, alto, strings and continuo, is rightfully one of the best-known and most beloved works of chamber music with

voices from the first half of the eighteenth century. Based on a Latin hymn thought to originate in the 13th century, *Stabat Mater* is a meditation on the Virgin Mary's emotional reaction to the crucifixion of Jesus. Pergolesi's setting, composed in 1736 at the very end of his life, is at times sublimely sorrowful and at times sublimely ecstatic.

**Coro Ciconia**—*Love Writ Large: Medieval Manners of Reverence, a secular context for Machaut's great Mass*

**4 PM, MEMBER'S LOUNGE, BERKELEY CITY CLUB**

Tickets available at the door. Suggested donation: \$20 general, \$15 senior, \$10 student.

Peter Fisher, Cheryl Koehler, Jane Jewell, Dorothy Manly, Jean McAneny, Stephen Pitcher, Ralph Prince, Scott Robinson, Helen Wolfe-Visnick, Donald Ziff, *voices*. Asher Davison, *Director*

Together we delve hungrily into disparate aspects of admiration. The sacred dance *O Virgo splendens* embodies trance-like veneration; in Ciconia's exuberant *O Padua*, the shining star is a fervently admired city. Several songs from Machaut's *Remède de Fortune* depict shameless giddiness, dutiful devotion, and fervent gratitude, while his wretchedly beautiful rondeau *Puis qu'en oubli* broaches the misery of rejection. We find profound compassion for the besmirched in the *Fortuna desperata* of Busnois and its intricate homage by Agricola; our shared grief at the loss of Machaut, declared in the *Armes, amours of Andrieu*, is comfortless but resigned. Why not the *Messe de Notre Dame* as centerpiece? Machaut's remarkable and inimitable work, by far the earliest known setting of the complete Ordinary, offers in its adoration of the divine an expressive range perhaps never exceeded.

## FRIDAY, JUNE 10 ☞

**Laudami Ensemble**—*Bach's Coffee Cantata*

**11 AM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH**

Tickets available at the door. \$15 General/\$10 SFEMS members.

Laura Rubinstein-Salzedo, *violin*; David Ross, *flute*; Rita Lilly, *soprano*; Ben Kazez, *baritone*; Michael Peterson, *harpsichord*

Come and enjoy Bach's Coffee cantata while drinking a strong cup of coffee!

**Eugene Petrushansky (Featuring Owen Daly), Harpsichord**—*17th-century Solo Harpsichord Music (and Italian Pieces for Two Organs)*

**11 AM, ST. JOSEPH OF ARIMATHEA CHAPEL**

Tickets available at the door. \$10

Eugene Petrushansky plays Froberger, Peter Philips, John Bull, Frescobaldi, and others on two unique southern European harpsichords. Owen Daly assists on three early-17th-century Italian pieces for two antiphonal organs.

**Musica Pacifica**—*Dolci di Napoli: Concertos and Sonatas from Baroque Naples*

**12 PM, ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door. \$20/\$15

Judith Linsenberg, *recorder*; Elizabeth Blumenstock, *violin*; Kati Kyme, *violin*; William Skeen, *cello*; Ignacio Prego, *harpsichord*

In this program of music from baroque Naples, you'll hear rarely performed chamber concertos for recorder, two violins, and continuo by Nicola Fiorenza, Alessandro Scarlatti, Francesco Mancini, and Emamuele Barbella, some of which can be heard on Musica Pacifica's award-winning CDs of this music. But this concert will include different and even more rarely heard ones! Musica Pacifica will be joined by the amazing harpsichordist, Ignacio Prego, who will also perform a virtuosic sonata by Domenico Scarlatti, as well as by Bay Area favorites Kati Kyme, violin, and William Skeen, cello.

**La Marina**—*Music of Two Peninsulæ: Italy and Spain in the Age of Discovery*

**12:30 PM, LOPER CHAPEL, FIRST CONGREGATIONAL CHURCH**

Tickets available at the door. \$15 Adult/\$10 SFEMS members, seniors and students.

Carlo Benedetti, *cornetto*; John Harris and Brian Taylor, *Sackbuts*; Robin Houston and Peggy Murray, *dulcians*

Renaissance Winds present the music of Italy and Spain from the time when they were at the height of their prominence in the wider world. The program includes motets of Morales, Palestrina, Marenzio and others, and instrumental canzone from the turn of the 16th century into the 17th.

**Kathleen Kraft, Barbara Blaker Krumdieck, Phebe Craig**—*Bach & Sons & Neighbors*

**2:30 PM, ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door. \$15

Kathleen Kraft, *traverso*; Barbara Blaker Krumdieck, *baroque cello*; Phebe Craig, *harpsichord*

A selection of flute sonatas: J.S. Bach, Sonata in E Minor; C.P.E. Bach, "Hamburger" Sonata in G; Platti, Sonata in G; and Quantz (Blockwitz?) Solo Suite in E Minor.

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**Gesine Lohr, Harpsichord**—*Music from 1551 to the mid-1600s*

3 PM, **St. JOSEPH OF ARIMATHEA CHAPEL**

Free admission (any donations will be happily accepted, but are utterly not required)

Works by Sweelinck, Dowland, Cabezón, Bull, Schildt, Frescobaldi, and several anonymous Italian dances published by Gardane in *Intabolutura Nova Di Balli* (Venice, 1551).

**Jennifer Paulino, Celeste Winant and Friends**—*Handel! Scarlatti! Vivaldi! AMORE!*

3 PM, **TRINITY CHAPEL**

Tickets available at the door. \$20 General/\$15 SFEMS & EMA members, seniors, students, disabled.

Jennifer Paulino, *soprano*; Celeste Winant, *mezzo-soprano*; David Morris, *baroque cello*; Yuko Tanaka, *harpsichord*

A grand tour through Italian high baroque chamber music exploring the many facets of love. Their hour-long program features selections from G.F. Handel's Arcadian duets, Alessandro Scarlatti's secular duet cantatas, and arias and sonatas by Antonio Vivaldi and contemporaries.

## SATURDAY, JUNE 11 ☞

**American Recorder Society Performers**—

*The American Recorder Society's Recorder Relay Breakfast Concert at the Fringe*

9 AM **TRINITY CHAPEL 2320 DANA STREET, BERKELEY**

Suggested Donations: \$12 with breakfast, \$10 concert only

Rebecca Molinari, *recorder*; Andrew Levy, *recorder*; Glen Shannon and Hotte Ayre, *recorders of all sizes!*

Come and enjoy a continental breakfast and morning concert to start your busy festival day. This event is presented by the American Recorder Society—the heart of the recorder community in the US and beyond. Arrive at 8:30 for coffee and a light breakfast. The concert begins at 9:00. Suggested donations: \$12 for breakfast and concert/\$10 for concert only. (Above mentioned breakfast available to concertgoers only.) After the concert, stop by the ARS table at the Exhibition for loads of information about this noble instrument and our internationally recognized organization.

**Franklin Lei, Lutenist/Guitarist**—*An Obscure History of the Guitar or, A History of Obscure Guitars*

10:30 AM **TRINITY CHAPEL, UNITED METHODIST CHURCH**

Tickets available at the door. \$15/\$10 Senior, Disabled, Student, UC Berkeley Library Staff.

How and when did the guitar become a world phenomenon? It started in the 16th century, when its ancestor the vihuela went to all corners of the world, carried by Portuguese and Spanish seafarers. Initially double-strung in courses, the guitar took its modern form in the 1780s. History's first guitar hero was one *Mauro Giuseppe Sergio Pantaleo Giuliani*. He was the toast of Vienna, and his friend Beethoven called his 6-string guitar a miniature orchestra. At the same time, a luthier in Budapest named Teufelsdorfer was building history's first Jazz guitar—"in the form of a viola d'amore"—for which he obtained a *privilegium* (patent) on 13 July 1829. A century later, Lloyd Loar was to turn this design into the iconic Gibson L5. Still later, in the 1960s, Joe Pass began his solo Jazz excursions, "chord-melody" style. This program is a survey of that particular musical journey, a road less traveled but without question one of immense historical and artistic significance. (Sponsored by Trinity Chamber Concerts.)

**The Albany Consort with Charles Humphries, Countertenor**—*The English Connection: Purcell, Handel, Croft*

11 AM, **CHRISTIAN SCIENCE ORGANIZATION**

Tickets available at the door. \$20

Charles Humphries and Clifton Massey, *countertenors*; Marion Rubinstein, *recorder*; Laura Rubinstein-Salzedo, *violin*; Jonathan Salzedo, *harpsichord*

Many will remember British countertenor and Purcell specialist Charles Humphries from his 2014 festival appearances. Charles returns this year for some beautiful Purcell and Handel solos and duets, along with Kelsey Linnett (soprano), Marion Rubinstein and Herb Myers (recorders), Laura Rubinstein-Salzedo and Alice Culin-Ellison (violins), Jonathan Salzedo and Roy Whelden (continuo). Sandwich lunch after concert included in ticket price.

**First Light Ensemble**—*Strozzi Cantatas, Arias, and Duets*

12:30 PM, **TRINITY CHAPEL**

Tickets available at the door. \$15 general admission; \$10 students, seniors.

Amy Goymerac, *soprano*; Alyssa Burdick, *mezzo-soprano*; and Tatiana Senderowicz, *theorbo*

Barbara Strozzi was one of the most prolific composers of the 17th century and published more cantatas than any other composer of her time. Also a lutenist and virtuoso singer, Strozzi often performed her own compositions for small, private audiences, accompanying herself on the lute. This recital invites listeners to experience Strozzi's music in a similar manner: in an intimate setting with a single continuo instrument. The program features solos and duets for female voices encompassing a wide variety of vocal expression, from vocal fireworks to exquisite simplicity, and expressing texts that range from heart-wrenching to tongue-in-cheek.

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**SATURDAY, JUNE 11—CONTINUED**

**Favolare Ensemble—*Monody and Madrigals: Same Text Marriages***

**2:30 PM TRINITY CHAPEL**

Tickets available at the door. \$10 Requested donation.

Jennifer Ashworth, *soprano*; Julia Neilsen, *soprano*; Stacey Helley, *alto*; Kevin Baum, *tenor*; James Monios, *bass*

Popular pagan-themed texts were all the rage in counter-reformation Rome circa 1600. The same texts made famous by Monteverdi were also set by lesser-known composers and with marked success. This program features the monody and polyphony of Antonio Cifra (1584–1629), Antonio Brunelli (1577–1630) and Ippolito Machiavelli (1568–1619). The beautiful texts are by Petrarch, Guarini, Tasso, and Marino. The many shades of unrequited love, and the ache of longing are the text subjects set in the “new style” of solo song, which also appear in playful, often dramatic, polyphonic arrangements. Favolare is a revolving ensemble of vocalists and musicians that specialize in lesser-known, under-performed, and rare works of neglected composers before 1700.

**Howard Kadis, Renaissance Lute—*Ayres and Fancies: John Dowland's Songs and Fantasies for Solo Lute***

**4 PM TRINITY CHAPEL**

Tickets available at the door. \$15, \$10 SFEMS/Seniors & Students.

Though Dowland was probably the pre-eminent lute-song composer of his era, much of his reputation rests with his compositions for solo lute, among which are arrangements of popular tunes of the day and settings of some of his own best-known songs. The genius of his original solo compositions are exemplified by his fantasies for lute, several of which are included in this program.

**Philip Manwell—*The Organ Mass, Part II***

**6 PM, ST. MARK'S EPISCOPAL CHURCH**

Tickets available at the door. \$10

Italian and French Renaissance and baroque composers often served as organist for Roman Catholic churches. In this role, they were expected to improvise at specific times during the Mass. The improvisations were played: 1. In place of portions of the Mass that would normally be sung; 2. In alternation with the choir during those portions; 3. During

portions of the Mass that might be spoken by priests and/or congregants. Some composers/organists (or scribes) wrote these improvisations down; eventually, they gathered these short movements (most often, but not always, based on Gregorian Chant) in liturgical order thus creating a “new” formal structure—the Organ Mass. The composers who developed this “form” most fully are the Italian Girolamo Frescobaldi (three Masses grouped together in Fiori Musicali) and the French composer Francois Couperin (two Masses—Mass for the Parish and Mass for the Convent). Bach knew these works and even copied one of Frescobaldi's Masses “by hand.” Later—intrigued not only by the music itself but also by its function in the liturgy—he would compose two Catechism Masses (greater and lesser) based on Lutheran Chorales/Hymns intended to be played very much like their Roman counterparts. It is believed that he did, indeed, play both of these Masses during his time as cantor/organist at St. Thomas Church, Leipzig.

**SUNDAY, JUNE 12 ☞**

**MUSA Orchestral Ensemble—*Flights of Fancy: Music of Georg Philipp Telemann***

**11 AM, SANCTUARY, FIRST CONGREGATIONAL CHURCH**

FREE ADMISSION, donations accepted.

In its largest incarnation yet, MUSA ([www.musasfbaroque.com](http://www.musasfbaroque.com)) presents two sumptuous orchestral suites by Georg Philipp Telemann: a delightful suite in D major (TWV 55: D23) as well as “La Bourse,” (TWV 55:B11) which depicts the travails of speculating about the stock market. This concert showcases young professionals from across the country who are participating throughout the Berkeley Festival & Exhibition. The ensemble will also provide music for the morning service at 10:00 a.m. at First Congregational Church of Berkeley ([www.fccb.org](http://www.fccb.org)), which is a sponsor of this event. Derek Tam, *conductor*.

**Montserrat Troubadours—*A Tribute to Montserrat Figueras***

**2:30 PM, ST. ALBAN'S EPISCOPAL CHURCH**

Tickets available at the door. \$20 Adult/\$15 SFEMS members, seniors and students.

Doris Williams, *vocals, lute*; Sean Smith, *lute, Renaissance guitar, vilhuella*; Steve Stein, *baroque guitar, vilhuella*; Kit Robberson, *vielle, viola da gamba*; Amy Warren, *viola da gamba*.

**Singers of Bingen—*Plainchant and spoken word: Hildegard of Bingen and her spiritual descendants***

**4 PM, UNIVERSITY LUTHERAN CHAPEL**

Tickets available at the door. \$15 suggested donation.

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✧ FRINGE VENUES ✧

All Fringe venues are located in Berkeley, unless otherwise noted.

**Berkeley Arts Festival Gallery**

2133 University Avenue (between Shattuck and Oxford)

**Berkeley City Club**

2315 Durant Avenue (between Ellsworth and Dana)

**Berkeley Piano Club**

2724 Haste Street (between College and Piedmont)

**Christian Science Organization**

2601 Durant Avenue

**Loper Chapel, First Congregational Church**

2345 Channing Way (entrance at Dana and Durant)

**St. Albert's Priory Chapel**

6172 Chabot Road, Oakland

**St. Clement's Episcopal Church**

2837 Claremont Boulevard

**St. Joseph of Arimathea Chapel**

2316 Bowditch Street (between Bancroft and Durant)

**St. Mark's Episcopal Church**

2300 Bancroft Way

**St. Mary Magdalen Church**

2005 Berryman Street

**Trinity Chapel**

2320 Dana Street (between Bancroft and Durant)

**University Lutheran Chapel**

2425 College Avenue (at Haste)