

Boston Early Music Festival

2017 Fringe Concert & Colleague Event Schedule

Updated May 16, 2017

For listings stating “discounts may apply,” please contact the Fringe Artist, Ensemble, or Organization for further information.

Sunday, June 11

No Fringe Events Scheduled

Monday, June 12

9am **New Comma Baroque** (Phillip W. Serna, *viola da gamba*). *Somewhere in Time: Telemann's rediscovered fantasias for solo viola da gamba, 1735*. Cathedral Church of St. Paul. \$15 suggested donation. 847-722-2093; www.newcommabaroque.org.

10:30am **Bud Roach, tenor, virginal & Baroque guitar**. *Love's Torment: Swiping Left in the 17th century*. Hope, love, resignation, and deceit: the swinging '60s of 17th-century Italy and England are featured in a solo concert of music from the Playford books, and cantatas by Cazzati and Stradella. Canadian tenor Bud Roach presents this music as it would have been commonly heard, in a self-accompanied performance on the Italian virginal and strummed Spanish guitar. Beacon Hill Friends House. FREE. 905-517-3594; bud@budroach.com; www.budroach.com.

12 noon **Courante** (Jan Elliott, *recorder*; David Gable, *violin*; Molly Johnston, *viola da gamba*; Brittany Lord, *harpsichord*). *European Union: Baroque Masters from Italy, Germany, and France*. Courante, a new ensemble from Cape Cod, will present chamber music by Albinoni, Bernardi, Bach, Marais, and Vivaldi, with an emphasis on lively rhythms and danceable melodies. Hale Chapel, First Church in Boston. \$15 suggested donation. 508-221-3665; ellifordjan@aol.com.

1pm **Lee Ridgway and Michael Brazile, harpsichord**. *17th-century Harpsichord Music and Lute Music Performed on Harpsichord*. Harpsichordists Lee Ridgway and Michael Brazile come together to perform sublime harpsichord music of Louis Couperin and Froberger, and the poignant lute works of Ennemond, Denis Gaultier, Jacques Gallot, and Charles Mouton on the harpsichord. Featuring a 17th-century French harpsichord by Alan Gotto, after the Anonymous Parisian, 1667, now in the Museum of Fine Arts, Boston; it sports a range of GG/BB-c" with short and broken bass octave, a=392. A treat for connoisseurs! Gordon Chapel, Old South Church. \$20 (discounts may apply). 617-436-1193; ridgway@mit.edu.

2pm–4pm **C. P. E. Bach's Choral Music: An Introduction and Reading Session** (Edward Elwyn Jones, *conductor*; Thomas Sheehan, *organ*; Paul Corneilson, *moderator*). At this event, participants will briefly rehearse and sing through the miscellaneous motets and choruses of Carl Philipp Emanuel Bach. Choral scores, tee shirts, and refreshments will be provided free of charge. The Memorial Church, Harvard University. FREE. 617-496-3192; pcorneilson@packhum.org.

2pm **Entwined Early Music** (Dee Hansen, *traverso*; Neal Humphreys, *viola da gamba*; Eric Hansen, *lutes*). *L'Oreilles Françaises: Music from the French Baroque*. French music during the Baroque period was distinguished by nuanced and highly ornamented expression. Entwined Early Music captures the elegantly decadent voices of Blavet, Boismortier, Gaultier, Hotteterre, and Marais, through their arrangements for traverso, viola da gamba, and lutes. Come join them

for a concert of tasteful sonic treats! The College Club of Boston. \$20 suggested donation. 860-533-9332; libraryluteplayer@gmail.com; www.entwinedearlymusic.org.

2pm **The Oberlin Collective** (Christine Jay, *Anima & all pre-recorded voices*; Alana Barrington-Dye, *lights & stage management*; Margaret McCarthy and Daniel Markus, *sound designer*). *The One-Woman Ordo Virtutum*. Oberlin Conservatory fifth-year student Christine Jay performs Hildegard of Bingen's 12th-century liturgical drama, the *Ordo Virtutum*, as a one-woman show. This work explores the internal moral struggles of a soul, Anima, in deciding between sixteen Virtues of God or the Devil. What will Anima decide? Come see Jay and her twenty-one mannequins tell the tale. Lindsey Chapel, Emmanuel Church. FREE. 774-571-2008; cjay@oberlin.edu.

3pm **In Stile Moderno** (Agnes Coakley, *soprano*; Nathaniel Cox, *theorbo*). *Where Wit and Music Meet: the Songs of Henry Lawes*. The most prolific composer of vocal music in 17th-century England, Henry Lawes left close to 400 little-known songs. We explore his musical world of wit, wisdom, passion, and betrayal in today's program, which features his epic *Ariadne's Lament*. We will use the historical pronunciation of English to bring Lawes' music to life. Beacon Hill Friends House. \$20 suggested donation. 857-268-9131; instilemoderno@gmail.com; www.instilemoderno.com.

Tuesday, June 13

11am–3pm **Longy School of Music of Bard College, Early Music Department** (performers include current Longy students, faculty, and alumni; instrumentation includes voices, Baroque strings, flutes, violas da gamba, and harpsichords). *A Longy Musical Banquet: A feast of performances by Longy students, faculty, and alumni*. Join us for the music of Senfl, Renaissance dance, the “Concert Spirituel,” early 17th-century Italian music, Boccherini's *Fandango* for two harpsichords, excerpts from Vivaldi's *Juditha Triumphans*, flute ensembles, and more. Longy's Edward M. Pickman Concert Hall. FREE (donations accepted). 617-876-1791; agerlach@longy.edu; www.longy.edu/events.

11am **Three Notch'd Road**: The Charlottesville Baroque Ensemble (Fiona Hughes, *violin*; Peter Walker, *bass*; Wesley Hall, *organ*). *Soli Deo Gloria: Bach and Biber*. Bass Peter Walker, violinist Fiona Hughes, and organist Wesley Hall perform sacred works by J. S. Bach and Heinrich Ignaz Franz von Biber. Lindsey Chapel, Emmanuel Church. FREE. 434-409-3424; info@tnrbaroque.org; www.tnrbaroque.org.

12 noon **Abigail Chapman, soprano and Peter Schimpf, lute, theorbo & Baroque guitar**. *1600: Songs from the First Decade of the Seventeenth Century*. The program explores published ayres, madrigals, and *airs de cour* for voice, lute, theorbo, and Baroque guitar, from across Europe during the first decade of the 17th century, including works by Dowland, Danyel, d'India, Caccini, Peri, and Kapsberger, as well as songs from the Bataille collections. Beacon Hill Friends House. \$10. 303-819-5931; schimpf.pj@gmail.com.

12 noon **Mary Findley, Baroque violin.** *A Bouquet of Dances: Bach, Baltzar, Biber, and Vilsmaÿr.* Joyous dances in the French style for solo violin by German and Austrian composers from 1660 to 1720. Hale Chapel, First Church in Boston. \$15 suggested donation. 202-285-3816; mfindley@gwu.edu.

12 noon **The Marion Consort and Three Little Birds** (Amy Bearden, *artistic director & alto*; Allison Cook and Molly Pufall Brown, *mezzo-soprano*; Melissa Curtis, *soprano*; Michael Barrett and Dan Schenk, *tenor*; Adam Simon, *baritone*). *Not Your Father's Norton Anthology.* Join us for this collaboration concert as East meets Midwest. Three Little Birds from Boston and the Marion Consort from Chicago will present a chronology that goes beyond the Norton Anthology. We will explore music from the Montpellier Codex, Codex las Huelgas, Perotin, all the way through Dufay and Brumel, then on to Tallis, Victoria, and Gabrieli. Old West Church. \$10 suggested donation. 847-525-3267; marionconsort@gmail.com; www.marionconsort.org.

1pm **Ensemble Bizarria** (Lindsey Strand-Polyak, *violin*; Alexa Haynes-Pilon, *violoncello*). *Spurious!* Music that may—or may not—be by Handel, Corelli, Bach, and more. Does it have to be by Bach to be brilliant? What if it turned out that favorite sonata you loved was actually written by his son, or even worse—*his student*? The Los Angeles-based Ensemble Bizarria asks that very question with their light-hearted program entitled “Spurious!” Featuring both well-known and less well-known works that may or may not be composed by Handel, Bach, Corelli, Biber, and Couperin, we invite the audience to try to spot an imposter. Gordon Chapel, Old South Church. \$20 (discounts may apply). 310-709-2025; LAbizarria@gmail.com; www.ensemblebizarria.org.

2pm **Kim-Basney Duo** (Lauren Basney, *violin*; David Hyun-su Kim, *fortepiano*). *Robert and Clara.* David Hyun-su Kim and Lauren Basney perform Clara Schumann's *Romances* and Robert Schumann's *Kreisleriana* on early 19th-century instruments. Goethe-Institut Boston. \$10 suggested donation. 315-395-2956; lebdma@gmail.com; www.laurenbasney.com.

2pm **Bud Roach, tenor, virginal & Baroque guitar.** *Love's Torment: Swiping Left in the 17th century.* Hope, love, resignation, and deceit: the swinging '60s of 17th-century Italy and England are featured in a solo concert of music from the Playford books, and cantatas by Cazzati and Stradella. Canadian tenor Bud Roach presents this music as it would have been commonly heard, in a self-accompanied performance on the Italian virginal and strummed Spanish guitar. Beacon Hill Friends House. FREE. 905-517-3594; bud@budroach.com; www.budroach.com.

2pm **James Ruff, tenor & wire harp.** *The Guiding Star of Bridget: Celtic Saints and Heroes in Song.* James leads you with harp and voice on a journey through rare medieval inspirational repertoire evoking both the early saints of Ireland and Scotland and the great Gaelic heroes of legend. Excerpts from medieval Latin Offices to St. Bridget, St. Patrick, and St. Columba bring to life some of the few remaining examples of Celtic medieval chant. No less inspiring are the traditional Scottish Gaelic heroic lays—once popular across the Gaelic-speaking world—recounting in their original language the fantastic exploits of Fionn MacCumhaill and the Fianna, Oisín, Oscar, Diarmaid, Caoilte, and Fraoch, as well as Sea Monsters, Vikings, and more—all woven together with the hypnotic sound of the wire harp. Lindsey Chapel, Emmanuel Church. \$20. 212-767-9099; info@jamesrufftenorharper.com; www.jamesrufftenorharper.com.

3:30pm **University of North Texas Early Music Ensemble**, directed by Paul Leenhouts (Julianna Emanski and Kimberly Watson, *soprano*; Lindsay Pope, *alto*; Barrett Radziun, *tenor*; Ryan Sullivan, *bass*; Jacob Cortez, Usman W. Peguero, and Michael Cervantes, *violin*; Isaiah Chapman and Ethan Rouse, *viola*; Sydney ZumMallen, *violoncello*; Leonardo Henrique Marques Ferreira Lima, *double bass*, Hentus van Rooyen, *organ*, Paul Leenhouts, *recorder*). *Abendmusiken.* Vocal and instrumental music from Northern Germany. Works by Brade, Buxtehude, Tunder, and Weckmann. Church of the Covenant. FREE (donations appreciated). 512-653-5839; paultomleenhouts@gmail.com.

Wednesday, June 14

11am **Frederic Chrislip, tenor & lute.** *English Lute Songs: Dowland, Campion, and Allison.* Frederic Chrislip sings and accompanies himself on songs of John Dowland, Thomas Campion, and Richard Allison. The College Club of Boston. \$10. 607-434-5463; frederic.chrislip@gmail.com; www.FredericChrislip.com.

11am **Kleine Kammermusik** (Geoffrey Burgess and Meg Owens, *oboes & recorders*; Stephanie Corwin, *bassoon*; Rebecca Humphrey, *violoncello*; Leon Shelhase, *harpsichord*). *Fanfare and Filigree.* A CD release event of our début album, *Fanfare and Filigree.* Featuring music by François Couperin, Handel, and Zelenka. Goethe-Institut Boston. \$20 suggested donation. 857-488-2849; schelhase@gmail.com.

11am **Bud Roach, tenor, virginal & Baroque guitar.** *Love's Torment: Swiping Left in the 17th century.* Hope, love, resignation, and deceit: the swinging '60s of 17th-century Italy and England are featured in a solo concert of music from the Playford books, and cantatas by Cazzati and Stradella. Canadian tenor Bud Roach presents this music as it would have been commonly heard, in a self-accompanied performance on the Italian virginal and strummed Spanish guitar. Beacon Hill Friends House. FREE. 905-517-3594; bud@budroach.com; www.budroach.com.

11am **Venere Lute Quartet** (Gail Gillispie, *alto & treble lutes*; Douglas Freundlich and Christopher Morrongiello, *tenor lute*; Phil Rukavina, *bass lute*). *Ornythology, William Byrd, and Friends.* Ornythology is a program of music from the courts of Elizabeth I and James I featuring well-known music arranged for a lute quartet. These familiar pieces are heard here with the intricate interplay of four instruments, giving a new appreciation of the beautiful complexity in the tunes and polyphony that characterize the English Renaissance. Serving as the focal point, William Byrd, as the preeminent figure, provides contrast to and comparison with the other four featured composers. Old South Church. \$10; 218-391-3410; support@gamutmusic.com; www.gamutmusic.com.

12 noon **Incendium Novum** (Heidi Freimanis-Cordts, *soprano*; Yi-Li Chang, *violin*; Zarina Irkaeva, *viola da gamba*; Thomas Bowers, *harpsichord*). *Saints & Sinners: Women Composers of the Baroque.* Cantatas, sonatas, and solo works by Barbara Strozzi, Isabella Leonarda, and Élisabeth Jacquet de La Guerre. Church of the Covenant. \$10 suggested donation. 608-213-2214; IncendiumNovum@gmail.com; www.IncendiumNovum.com.

12 noon **Seven Times Salt** (Michael Barrett, *tenor*; Karen Burciaga, *violin*; Nathaniel Cox, *bandora*; Daniel Meyers, *flute, recorders & percussion*; Mark Rimple, *cittern & countertenor*; Josh Schreiber Shalem, *bass viol*; Matthew Wright, *lute*). *Courtiers and Costermongers.* Take a tour of 17th-century London's taverns, markets, and well-appointed homes with music for the consort-of-six. Virtuosoic works by Morley, Allison, and Dowland; boisterous country dance tunes; and broadside ballads about epic battles, musicians making trouble, and of course...beer. Hunnewell Chapel, Arlington Street Church. \$10 suggested donation. 508-878-7028; inquiries@seventimesalt.com; www.seventimesalt.com.

1pm **Adlai E. Stevenson High School Baroque Ensemble & Viol Consort**, Enrique Vilaseco and Dr. Phillip Serna, *co-directors* (Evanna Gu, Albert Lua, Sam Mateles, Bhavana Muppavarapu, and Katherine Yao, *viol*; Annabelle Cheng, Ivan Franco, Andrew Lee, Samantha Schlecht, Daniel Wang, and Ruidi Xu, *Baroque violin*; Albert Lua, Shreya Sriram, and Erin Yuan, *Baroque viola*; Rowena Bakke, Kendra Lin, Radha Patel, Achuth Raghunath, and Delbert Su, *Baroque violoncello*; Mollie Zweiban, *d-violone*; Andreas Bugler and Ivan Lanski, *theorbo*; Albert Lua and Erin Yuan, *harpsichord*). *Patriots On the Road: Brandenburg & Beyond.* 16th- through 18th-century instrumental music for viols, theorbos, historical keyboards, and strings. Works by Bach, Corelli, Vivaldi, et al. Cathedral Church of St. Paul. \$10 suggested donation. 847-415-4771; evilaseco@d125.org.

1pm **Harpichord Clearing House, *Works in Progress Series V. "The New Heroes"*** (Eunji Lee, *harpichord*, with the Vātēs Consort). Solo harpichord works by Le Roux, instrumental works by J. S. Bach, Barrière, and Rameau. Please join us for a fantastic program. Light refreshments follow the performance. FREE. Courtyard Marriott Boston Downtown, Library, 5th Floor. 774-210-0476; 508-493-5944.

2pm **Les Bostonades** (Héloïse Degrugillier, *recorder & traverso*; Abigail Carr, Julia McKenzie, Emily Dahl-Irons, and Anna Griffiths, *violin*; Sarah Darling and Zoe Kemmerling, *viola*; Colleen McGary-Smith, *violoncello*; Anne Trout, *double bass*; Akiko Sato, *harpichord*). *BERLIN: belle et bizarre*. This program features music of Frederick the Great, as well as that of his court musicians—recognized as the first members of the “Berlin School”—including Johann Gottlieb Graun and Carl Philipp Emanuel Bach. The works on this program paint a vivid portrait of the Berlin School’s unique style, full of surprising harmonic shifts, *subito* dynamics, dramatic pauses, and more. Gordon Chapel, Old South Church. \$20. 617-304-8843; bostonades@hotmail.com; www.bostonades.com.

2pm **Trio Amaranti** (Maria Gabriela Alvarado and Adam Buttyan, *traverso*; Kyle Collins, *harpichord*). *Carnaval de Venise: "Behind the Scenes"*. Works by Campra, de Bury, Quantz, Vivaldi, Baldassare, Gluck, and Couperin. Beacon Hill Friends House. \$10 (discounts may apply). 857-919-8963; trioamaranti@gmail.com.

2pm **The Vivaldi Project** (Elizabeth Field, *violin*; Allison Edberg-Nyquist, *violin & viola*; Stephanie Vial, *violoncello*). *Discovering the Classical String Trio*. Only a few Classical string trios survive as celebrated works to modern audiences, notably the grand Divertimento in E-flat by Mozart, and the three String Trios, Op. 9 by Beethoven. But there is a trove of these magical compositions by important composers, including J. C. Bach, Campioni, Gossec, and the famed Joseph Haydn. Largely ignored by musicians and audiences for over 200 years, these wonderful works serve as a link between the Baroque trio sonata and the famed Classical string quartet. The Vivaldi Project brings to life the delightful textures and sonorities of these mostly unknown works. Goethe-Institut Boston. \$20/\$10 suggested donation. 703-980-8840; info@thevivaldiproject.org; www.thevivaldiproject.org.

3pm **Judith Conrad, *clavichord*** (double-fretted clavichord after a 1776 instrument in Lisbon, built by Pedro Ferreira). *Clavichord Music from the Golden Ages of Portugal*. Keyboard Music by Antonio Carreira and Manuel Rodrigues Coelho, from the 16th century, and by Carlos Seixas from the 18th century—Portugal’s two periods of great wealth and cultural flowering. The Paulist Center Library. \$20 suggested donation. 508-674-6128; judithconrad@mindspring.com.

Thursday, June 15

10am **Oberlin Baroque** (Christine Jay and Juliana Zara, *soprano*; Natalie Talbot and Moisés López Ruiz, *flute*; Jeffrey Girton and Matthew Millkey, *violin*; Nicholas Gallitano, *viola*; Alex Baker, *viola da gamba*; Charles Reed, *violoncello & viola da gamba*; Christopher Labman, *violone & viola da gamba*; Abraham Ross, *harpichord & organ*; Mitchell Miller, *harpichord*; Mark Edwards, *harpichord & direction*). *One of a Kind: Musical Innovators in Germany and France*. This program brings together a variety of works that were, in their own time, remarkably new and innovative, and includes Bach’s *Brandenburg Concerto No. 5* and the dramatic cantata *Orphée* by Clérambault, who had “found out melodies and means of expression which are his alone.” First Church in Boston. \$10 suggested donation. 412-642-2778; info@earlymusicamerica.org; www.earlymusicamerica.org.

12 noon **The New York Continuo Collective** (directed by Grant Herreid and Charles Weaver; staging by Paul Shipper). *The Zarzuela Project*. A staged production of scenes from Spanish Renaissance and Baroque musical theater, including Sebastian Durón’s zarzuela *Apolo y Dafne* (ca. 1705). Gordon Chapel, Old South Church. Donations accepted. 646-239-3522; ContinuoNY@aol.com; www.ContinuoNY.org.

12 noon **Pfunkhaus** (Marisa De Silva and Paulina Francisco, *soprano*; Nathan Dougherty, *tenor*; Alice Culin-Ellison and Allison Monroe, *violin*; Malachai Komanoff Bandy, Alexa Haynes-Pilon, Eva Lymenstull, and Annabeth Shirley, *viol*; Jason Yoshida, *theorbo*). *LAUDATE PUERI: 17th-century German Devotional Music for Voices, Viols, and Viols*. Featuring exquisite vocal works by Augustin Pfleger, Johann Vierdanck, and Dieterich Buxtehude (including “Ad Cor” from the *Membra Jesu Nostri* passion cantatas), paired with little-known instrumental gems by Johannes Schenck and Johann Michael Nicolai. Marsh Chapel, Boston University. FREE (donations accepted). 818-516-7378; mbandy@usc.edu.

12 noon **Quadri940** (Maria Gabriela Alvarado, *traverso*; Michael Cervantes, *Baroque violin*; Sydney ZumMallen, *Baroque violoncello*; Kyle Collins, *harpichord*). *Parisian Encounters*. *Carnaval de Venise Sinfonia* (Campra); *Suite a Tre Voci* (Buonamente); *Paris Quartet Premiere Suite in E minor, TWV 43:E1* (Telemann); *Harpichord Quartet in D major* (Bauer); and *Sonata "La Magnifique"* (Clérambault). Beacon Hill Friends House. \$10 suggested admission/\$5 students/FREE seniors. 210-551-2821; michael.a.cervantes@gmail.com.

12:30pm **Jessica Park, *violin* and Ji Young Kim, *fortepiano***. *Young Schubert, Late Mozart*. An exploration of the Viennese sound world shared by two composers at the cusp of romanticism. The program features Schubert’s *Violin Sonata in A minor, D. 385*, and Mozart’s *Violin Sonata in A major, K. 526*, as well as Schubert’s “Sei mir gegrüßt” and “Nacht und Träume” transcribed for violin and fortepiano. The College Club of Boston. FREE. 917-282-9332; jk2265@cornell.edu.

12:30pm **Westminster Kantorei**, directed by Dr. Amanda Quist (chorus plus continuo). *Prayer’s Passion*. Westminster Kantorei will perform works by Byrd, Purcell, Schütz, Bach, and others. This program is dedicated to the relationship between hope, transformation, and the sacred found through prayer. First Church in Boston. \$10 suggested donation. 412-642-2778; info@earlymusicamerica.org; www.earlymusicamerica.org.

1pm and 1:45pm **Harpichord Clearing House, *Works in Progress Series V. "The New Heroes."*** 1pm – Concert #1: Patrick Merrill, *harpichord*. Program includes solo harpichord works by Frescobaldi, D’Anglebert, and J. S. Bach. 1:45pm – Concert #2: Kyle Collins, *harpichord*, with Trio Amaranti. *Carnival – Dances Across Time* includes solo harpichord works by Byrd, J. S. Bach, Hirabayashi, and Angle, with instrumental works by Antonio Vivaldi. Light refreshments follow the Collins performance. FREE. Courtyard Marriott Boston Downtown, Library, 5th Floor. 774-210-0476; 508-493-5944.

1:40pm **Kateri Chambers, *flutes*** (Renaissance, Baroque, 8-key, and modern flutes). *The Alchemy of Decay*. Has musical ornamentation transmogrified or decayed over time? From French Baroque petites graces to the suggestive impressionist, from Italian Renaissance diminutions to the sensitive German galant, music from the 16th through the 20th centuries transforms and reintegrates. Beacon Hill Friends House. \$10 suggested donation. 857-302-0711; kateri.c@gmail.com; www.katerichambers.com.

2pm **Celebrate the Pardessus de Viole: Concert** (Mryna Herzog, Simone Eckert, Tina Chancey, Catharina Meints, Annalisa Pappano, and Joanna Blendulf, *pardessus & quinton*; John Mark Rozendaal, *viol*; Webb Wiggins, *harpichord*). A concert of 18th-century French and Italian chamber music featuring multiple pardessus by Rebel, Vivaldi (“Spring” from the *Four Seasons*), Forqueray, Boismortier, and others. Lindsey Chapel, Emmanuel Church. \$10 suggested donation. 703-407-0642; tinachancey@cs.com; www.tinachancey.com/aristocratic-women-amateurs.

3pm **Jean Maillard Singers**, directed by Raymond H. Rosenstock. *Choral Works of Jean Maillard (fl. 1538–1572)*. Sacred and Secular works, featuring Maillard’s *Missa Je suis déshéritée*. Beacon Hill Friends House. \$10. 617-208-3969; rprosenstock@gmail.com.

3pm **RUMBARROCO** (Daniela Tošić, *mezzo-soprano*; Yi-Li Chang, *violin & viola da gamba*; Juan Carlos Ruiz, *tenor & guitars*; Kirsten Lamb, *double bass & viola da gamba*; Zayra Ocasio, *percussion*; Laury Gutiérrez, *viola da gamba & guitars*). *Carnival, Fandango & Fiesta*. Carnival, with its roots in Roman Catholic traditions and exported to Latin America by the Spanish colonists, has represented a fusion of different cultures and music in celebration. Fandangos and Fiestas are also celebratory gatherings. Join us in this Latin-Baroque Fusion celebration! Music by Anonymous, Sor Juana Inés de la Cruz, Santiago de Murcia, Diana Arismendi, Antonio Soler, and from the Latin-American Folklore. Gordon Chapel, Old South Church. \$20/\$5. 617-461-6973; ladonna@ladm.org; www.rumbarroco.org.

3:30pm **The McGill University Early Music Ensemble** (Juliana Urban, *soprano*; Jérémie de Pierre, *recorder*; Joel Verkaik, *Baroque oboe*, Marie Nadeau-Tremblay and Elise Paradis, *Baroque violin*, Tatiana Friesen, *Baroque viola*, Ryan Gallagher, *Baroque violoncello*, Justin Luchinski, *harpsichord & organ*). *Affects and Emotions*. This program displays a wide variety of emotions and affects, typical for the Baroque era. Virtuosity and pride in the sonata by Castello, deep emotionality in the cantata by Strozzi, the very programmatic music in Telemann's suite about Don Quixote which takes the audience through a number of different affects, and finally the deeply heartfelt trust in God in the cantata by Bach. First Church in Boston. \$10 suggested donation. 412-642-2778; info@earlymusicamerica.org; www.earlymusicamerica.org.

Friday, June 16

9am–12 noon **Celebrate the Pardessus de Viole: Lecture-Demonstrations** (Susanne Braumann, Robert Green, Myrna Herzog, Alice Renken, Tina Chancey, and Gerald Trimble). Six interactive presentations about the pardessus, answering questions such as: How is a quinton different from a pardessus? How does Forqueray sound on pardessus? How do you hold that tiny thing? Beacon Hill Friends House. FREE. 703-407-0642; tinachancey@cs.com; www.tinachancey.com/aristocratic-women-amateurs.

9am–12 noon **Viola da Gamba Society of America** (variety of professional and amateur viol players and their ensembles). *Gamba Gamut*. Beautiful and diverse music for the viol performed in short programs by a variety of soloists and ensembles. Gordon Chapel, Old South Church. \$10 suggested donation. 832-491-8787; adaihascello@gmail.com; www.vdgsa.org.

10am–2pm **American Recorder Society** (artists to include Eric Haas and Olav Chris Henriksen, among others). *Recorder Relay Concert*. The American Recorder Society presents a free series of vignette recitals showcasing outstanding recorder talent. Performances will include solo work, young performers, consorts, established virtuosos, classical works, and contemporary pieces. Chipman Hall, 6th floor. FREE. 781-862-2894; bonniekellyars@ars.org; www.americanrecorder.org.

10am **USC Collegium Workshop** (Paulina Francisco, Marisa De Silva, Maria Hernandez, Rachele Romero, and Lenore Ettinger, *voice*; Alexa Haynes-Pilon and Marilyn Winkle, *vielle*; Malachai Komanoff Bandy, *shawm*; Adam Bregman, *sackbut*; Rotem Gilbert, Adam Gilbert, and Jason Yoshida, *faculty*). *The Songbook of Anna of Cologne*. The *Liederbuch of Anna von Köln* is a noteworthy collection of hymns from the Modern Devotion in Germany. The manuscript was transcribed between 1500 and 1524, but many of its songs have older roots. It contains 82 songs in Latin and the vernacular—several dialects somewhere between German and Dutch—of diverse genre including songs for Christmas, Pentecost, private meditation, and even religious drinking songs. Roughly a third of the songs include their melody. First Church in Boston. \$10 suggested donation. 412-642-2778; info@earlymusicamerica.org; www.earlymusicamerica.org.

10:30am **Canzonare** (Sarah Bellott, *soprano*; Kateri Chambers, *traverso*; Dylan Sauerwald, *harpsichord*). *Musique pour le Dauphin*. The title given to the heir apparent changed hands quickly in the first fifteen years of the 18th century. The royal court of Versailles was filled

with public and private music making before the regency saw the court move to Paris temporarily in 1715. Instrumental music by Couperin, de la Barre, and Dornel, as well as aquatic selections by Campra and Clérambault. First Lutheran Church of Boston. \$15 suggested donation. 857-302-0711; canzonare@gmail.com; www.canzonare.com.

12 noon **Collectio Musicorum**, directed by Jeff Dailey (Elizabeth Bates, Patrick Fennig, and Martin Coyle, *voice*; Christopher Morrongiello, *lute*; Christopher Thompson, *harp*). *Wagner's Early Music*. Early Music associated with the operas of Richard Wagner, including works by Hans Sachs, Walter von der Vogelweide, Tannhäuser, Wolfram von Eschenbach, and others. Goethe-Institut Boston. FREE. 917-796-6112; DrJSDailey@aol.com; www.collectio-musicorum.blogspot.com.

12 noon **Harpsichord Clearing House, Works in Progress Series V. "The New Heroes"**. Mylène Bélanger, solo harpsichord performance. Acclaimed by the New York Times as "displaying a fluent, agile technique...rich and vital performances...that genuinely astound." "Carnival – Vertigo" includes solo harpsichord works by Royer, Rameau, J. S. Bach, and Soler. Dazzling and not to be missed. Buffett Luncheon to follow the performance. FREE. Courtyard Marriott Boston Downtown, Library, 5th Floor. 774-210-0476 or 508-493-5944.

12:15pm **Trio Speranza** (Anna Griffis, *violin*; Cora Swenson Lee, *violoncello*; Jason J. Moy, *harpsichord*). *Viva Italia! A Taste of the Italian Baroque*. Some of the most important instruments in Western classical music—the violin, harpsichord, and theorbo, just to name a few—trace their origins to Renaissance and early Baroque Italy. Italy also gave us the sonata, opera, and many other musical forms and genres we commonly associate with classical music today. This program traces the evolution of Italian music from its origins in the virtuosic sonatas of Castello, Legrenzi, Stradella, and Vivaldi and the vocally inspired writing of Frescobaldi, to the ultimate marriage of Italian opera and sonata forms in Mascitti's vivid and imaginative tableaux on the story of Cupid and Psyche from ancient Greek mythology. Trinity Church, Copley Square. \$15 suggested donation. 847-977-0146; trio.speranza@gmail.com; www.triosperanza.com.

1pm **Reed College Collegium Musicum and Friends**, directed by John K. Cox (Douglas Dodson, *countertenor*; Sarah Moyer and Jess Petrus, *soprano*; Maureen Murchie, *violin*). *Diva in a Cassock: The Sacred Music of Alessandro Melani (1639–1703)*. Alessandro was one of three musical brothers active in Rome during the second half of the 17th century. Much of his sacred music contains solo writing so virtuosic that it would only have been performed by the most talented professional singers of the day. This concert will feature several recently edited examples of this impressive style. First Lutheran Church of Boston. \$20 suggested donation. 920-319-6333; jcox@reed.edu.

1pm–3pm **Voices of Music. Bach Cello Suites: Final Round of the Voices of Music Young Artists Competition**. Selections from the Bach Cello Suites performed by the finalists of the Young Artist Competition. Winner will be invited to video and audio record the Second Cello Suite by J. S. Bach, as part of our project to record all six suites. Beacon Hill Friends House. \$20. 415-260-4687; cembalo@sbcglobal.net; www.voicesofmusic.org.

3pm **les soûls d'amour** (Madeline Healey, *soprano*; Andrew Padgett, *baritone & hurdy-gurdy*; Alana Youssefian, *Baroque violin*; David Ellis, *viola da gamba*; Jake Street, *harpsichord & artistic direction*). *Love and War*. Back at BEMF after their rousing début on the Festival Fringe Series in 2015, *les soûls d'amour* return for more of their "raucous" and "refined" take on the Baroque—a unique concert experience that left the *Boston Musical Intelligencer* believing that "antique composers and their modern day advocates could meet in the barroom and share great jokes." This year, the *soûls* offer stirring songs of romance and battle, alongside a new assortment of lively drinking songs. You'll laugh; you'll cry; you may even sing along. Trinity Church, Copley Square. \$10 suggested donation. 978-406-1399; lessoulsdamour@gmail.com; www.soundcloud.com/lessoulsdamour.

Saturday, June 17

9am–11am **Harpsichord Clearing House, *Works in Progress Series V. Masterclass***. Harpsichord Masterclass with Edward Parmentier, Professor Emeritus, harpsichord, early music, and early music ensembles, University of Michigan, Ann Arbor, Michigan. This class is open to the public, all BEMF attendees, and all levels of proficiency. FREE. Courtyard Marriott Boston Downtown, Library, 5th Floor. 774-210-0476; 508-493-5944.

10:30am **Grand Harmonie** (Emily Dahl-Irons, *violin*; Anna Griffis, *viola*; Josh Packard, *violoncello*; Sarah Paysnick, *flute*; Thomas Carroll, *clarinet*; Christopher Belluscio and Paul Perfetti, *trumpet*). *The Pleasure Garden: Chamber Music of the 18th and 19th Century*. Program includes Mozart's Flute Quartet in D major, K. 285; Hummel's Clarinet Quartet in E-flat major, S. 78; and Duets for the English Slide Trumpet by Thomas Harper and John Norton. Marsh Chapel, Boston University. \$10. 413-654-8462; info@grandharmonie.org; www.grandharmonie.org.

11:15am **The Berry Collective** (Sylvia Berry, *fortepiano*; Leon Schelhase, *harpsichord*; The Berry Collective Chamber Orchestra). *Rare Gems: Keyboard Duos by Sons of Bach*. A program of works for two keyboards by J. C. Bach, W. F. Bach, and C. P. E. Bach, culminating in C. P. E.'s stunning concerto for fortepiano and harpsichord in E-flat. Works include Sonata in G major, Op. 15, by J. C. Bach; Concerto in F major, F. 10, by W. F.; and Vier kleine Duetten, Wq. 115, by C. P. E. Benjamin Franklin Institute of Technology. \$15. 857-352-8775; Sylvia@sylviaberry.org; www.sylviaberry.org.

12 noon **Convivium Musicum. *Reformation: Musical Traditions in Protestant Europe***. The religious doctrines of the Protestant Reformation gave rise to the diverse landscape of devotional music in 16th-century Europe. Convivium will perform sacred works from several Protestant traditions: Lutheran German, Dutch Reformed, Calvinist, and Anglican, featuring music by Byrd, Tallis, Sweelinck, Goudimel, and Praetorius. Old West Church. \$15 suggested donation. 617-320-7445; info@convivium.org; www.convivium.org.

1pm **Carmina and Illuminare**, directed by Vera Kochanowsky. *Magnificat, Madrigals, and Madness*. The Washington D.C.–based vocal ensembles Carmina and Illuminare, directed by Vera Kochanowsky, will join forces for this engaging program, which will offer a wide palette of styles and moods. Enjoy the sweet subtlety of a Du Fay *Magnificat*, the energy of Landini *ballate*, the hair-raising harmonies expressively conceived by Roman composer Domenico Mazzocchi, the entertaining everything-in-one jumble of *La Bomba* (The Pump), an *ensalada* by Mateo Flecha, and more! Gordon Chapel, Old South Church. \$10 suggested donation. 703-532-9356; illuminaervera@gmail.com; www.carmina.com.

4:30pm **KHORIKOS**, directed by Alec Galambos. *Musica Reservata: 500 Years of Chamber Singing*. Musica Reservata is a term that can be used to describe florid, emotive singing, or it can be a term which describes music performed in an intimate setting. This program seeks to present the best of chamber choral works from the 12th to the 17th centuries. First Lutheran Church of Boston. \$20 suggested donation. 516-468-4313; carahnaseem@dorianartists.com.

4:30pm **Vermont Bach Ensemble**, with soloists Hai-Ting Chinn, *mezzo-soprano* and Lubbert Gnodde, *organ* (Marika Holmqvist, *concertmaster & violin*; Jude Ziliak, *violin*; Daniel Elyar, *violin & viola*; Julie Brye, *oboe*; Sarah Davol, *oboe*; Caroline Giassi, *oboe*; Katie Rietman, *violoncello*; Lisa Willems, *harpsichord*). *Bach & Vivaldi: Sacred Cantatas for Alto*. Program includes the *Concerto for Three Oboes, Three Violins, and Continuo*, TWV 44:43, by Georg Philipp Telemann; *Nisi Dominus* (Psalm 126), RV 608, by Antonio Vivaldi, for alto, strings, and continuo; and Cantata No. 35 for Alto, BWV 35, *Geist und Seele wird verwirret* (Spirit and Soul Become Confused), by J. S. Bach. Christ Church Cambridge. \$20 suggested donation. 802-299-5148; lisamwillems@gmail.com.

5pm **Trobár** (Karin Weston and Elena Mullins, *voice*; Allison Monroe, *vielle & rebec*). *My Lady: Marian Devotion and Courtly Love*. Many parallels can be drawn between medieval courtly love poetry and songs to the Virgin Mary: both genres praise the lady's beauty, sweetness and goodness, and both entreat her for help or mercy. In this program, we explore how these two medieval genres informed one another through selections from across the Western medieval world, from the music of Hildegard von Bingen to early English polyphony. Marsh Chapel, Boston University. \$10 suggested donation. 203-980-5552; karinweston@gmail.com.

5:30pm **Aberfoyle Baroque with Jory Vinikour, harpsichord** (Charles Humphries, *countertenor*; Patrick Kilbride, *tenor*; Andrew Potter, *bass*; Gary O'Connor, *supernumerary*). *Aberfoyle Baroque with Jory Vinikour, harpsichord*. Appreciate the beauty and versatility of the harpsichord with this diverse program featuring renowned artist Jory Vinikour. Mr. Vinikour will perform J. S. Bach's Partita No. 6 in E minor, BWV 830, from his most recent recording; selected works of Jean-Philippe Rameau, from his Grammy-nominated album; and direct a short Bach-centric opera, titled *The Art of Fugue: The Opera*, from the harpsichord. Lindsey Chapel, Emmanuel Church. \$10 suggested donation. 202-285-0323; AberfoyleBaroque@gmail.com; www.AberfoyleBaroque.org.

5:30pm **Vox Lucens**, directed by Jay Lane. *The Rarest of Gems: Discovering the Music of Jean Lhéritier*. From his intimate *Nigra sum* to his thunderous *Locutus est Dominus*, Lhéritier created beautifully personal and expressive motets with vocal lines that flow like water. Sometimes reminiscent of Josquin, and at other times looking to the future, these sacred works are gems of great beauty. Goethe-Institut Boston. \$20 (discounts may apply). 508-215-9469; jaydlane@comcast.net.

6:30pm **The Oriana Consort**, directed by Walter Chapin (a cappella chorale). *Endings and Beginnings: Choral music from the Renaissance*. Two endings of a life: Thomas Tomkins' *When David heard* and Claudio Monteverdi's *Lagrime d'amante al sepolcro dell' amata*; and the beginning of springtime: Clément Janequin's *Le chant des oiseaux*. First Lutheran Church of Boston. Freewill offering. 339-203-5876; info@orianaconsort.org; www.orianaconsort.org.

Sunday, June 18

11am **Cappella Nova Mundi**, directed by William Kempster. *Sancta Cruce: the Music of Pierre de la Rue*. This program presents the *Missa de Sancta Cruce* of Franco-Flemish master Pierre de la Rue, along with the famous motet *Absalon, fili mi*, which some authorities believe is also by la Rue. A particular section toward the end of the *Gloria* of the Mass bears a striking resemblance to the famous passage in the motet that depicts David lying down to weep, mourning the death of his son. La Rue's motets *O salutaris hostia* and *Ave Regina caelorum* round out the program. Seully Hall, Boston Conservatory at Berklee. \$15/\$10/\$5 adults/seniors/students. 617-539-6743; cappellanm@gmail.com; www.cappellanovamundi.weebly.com.

Venue Locations

All venues are in Boston unless otherwise indicated.

Arlington Street Church and Hunnewell Chapel, 351 Boylston Street

Beacon Hill Friends House, 6 Chestnut Street

Benjamin Franklin Institute of Technology, 41 Berkeley Street

Boston Conservatory at Berklee, Seully Hall, 8 Fenway

Cathedral Church of St. Paul, 138 Tremont Street

Chipman Hall (located inside Tremont Temple), 88 Tremont Street

Christ Church Cambridge, Zero Garden Street, Cambridge

Church of the Covenant, 67 Newbury Street

The College Club of Boston, 44 Commonwealth Avenue

Courtyard Marriott Boston Downtown, 275 Tremont Street

Emmanuel Church and Lindsey Chapel, 15 Newbury Street

First Church in Boston and Hale Chapel, 66 Marlborough Street

The First Lutheran Church of Boston, 299 Berkeley Street

Goethe-Institut Boston, 170 Beacon Street

Longy School of Music of Bard College, Edward M. Pickman Concert Hall, 27 Garden Street, Cambridge

Marsh Chapel, Boston University, 735 Commonwealth Avenue

The Memorial Church, Harvard University, One Harvard Yard, Cambridge

Old South Church and Gordon Chapel, 645 Boylston Street

Old West Church, 131 Cambridge Street

The Paulist Center Library, 5 Park Street

Trinity Church at Copley Square, 206 Clarendon Street