OPERAS • Alcina, Radamisto • Händel • Dido and Aeneas • Purcell • Les sauvages • Rameau • La Calista • Cavalli • Il ritorno d’Ulisse in patria • Monteverdi

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Saturday, November 29, 2008 at 8pm
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Venus and Adonis by John Blow
Actéon by Marc-Antoine Charpentier

Paul O’Dette and Stephen Stubbs, Musical Directors
Gilbert Blin, Stage Director
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Appointments & Awards

José Verstappen, the executive director of Early Music Vancouver for more than 25 years, was recently awarded an Order of Canada for his “contributions to the promotion and vitality of early-period music in British Columbia” and his showcasing of Canada within the international early music community. The Order of Canada is Canada’s highest civilian honor for lifetime achievement.

American Bach Soloists has appointed John Thiessen as executive director. Well known as a Baroque trumpeter, Thiessen has appeared with Tafelmusik, Philharmonia Baroque Orchestra, Boston Early Music Festival, and Boston Baroque and has taught Baroque music seminars at Oberlin College and the Longy School of Music.

Apollo’s Fire, the Cleveland Baroque Orchestra, added the position of managing director and hired Jacqueline Taylor, the former executive director of the Chamber Music Society of Lincoln Center, to fill it. Taylor was also managing director of the 92nd Street Y’s Tisch Center for the Arts and remains active in the New York arts community. She will maintain a dual-city career in Cleveland and New York.

The Boston Early Music Festival has engaged Gilbert Blin as its first stage director in residence. Blin’s appointment comes following his successful direction of the 2007 BEMF opera, Lully’s *Psyche*, and his 2001 BEMF collaboration on Lully’s *Thésée*.

The Radcliffe Institute for Advanced Study at Harvard University selected Laury Gutiérrez as one of 52 fellows whose projects will be supported by the institute in 2008-09. Gutiérrez, founder and director of La Donna Musicale, will develop the repertory of music composed by Italian women into concert and educational programs for performance and professional recording.

The Renaissance & Baroque Society of Pittsburgh named Elizabeth Etter as its new executive director. Etter has a doctorate in harpsichord performance from the Cleveland Institute of Music and founded and directed the Summer Music Festival at Allegheny College. Rebel violinist Karen Marie Marmer recently received the Aaron Copland School of Music’s annual John Castellini Silver Jubilee award for distinguished alumna.

Laurent Planchon, a native of Strasbourg, France, and a design automation manager for a semiconductor company, is the new executive director of the San Diego Early Music Society. Planchon’s work with Kemer Thomson for the San Diego Harpsichord Society led former SDEMS artistic director Vera Kalmijn to recruit him for the position after her retirement.

Andrew Fouts (San Rafael, CA) and Johanna Novom (Cleveland Heights, OH) tied for first place while Marc Levine (Islip, NY) took third place in the American Bach Soloists & Henry I. Goldberg International Young Artists Competition for Baroque Violinists. Brandi Berry (Bloomington, IN), Diana Lee-Planès (Bayonne, France), and Aisslinn Nosky (Toronto, Canada) were also finalists in the competition, part of the Berkeley Festival (see photo on page 41).

Anthony Rowland-Jones has been elected as an honorary vice president of The Society of Recorder Players, based in Great Britain.

Clifford H. Rust is the new director of finance and administration for the Handel and Haydn Society. Rust has significant experience in accounting, management, and music and has been a member of Handel and Haydn chorus for 15 years.

The British Broadcasting Corporation named harpsichordist Mahan Esfahani as one of its New Generation Artists. This program offers opportunities for solo recitals at Wigmore Hall and across the U.K., appearances and recordings with BBC orchestras, special studio recordings for BBC Radio 3, appearances at the Proms at Royal Albert Hall, and collaborative ventures.
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Spanish viola da gambist, conductor, and composer Jordi Savall and his wife, soprano Montserrat Figueras, were named UNESCO (United Nations Educational, Scientific and Cultural Organization) Artists for Peace. Savall and Figueras were honored “for their outstanding musical commitment to intercultural dialogue and their contribution to furthering UNESCO’s ideals.”

Announcements

REBEL has been chosen as one of a small group of classical performers/organizations that will partner with American Public Media, the nation’s leading classical music broadcaster, to revise the editorial model of its syndicated programs Performance Today and SymphonyCast.

In July, Philharmonia Baroque Orchestra ratified its first-ever five-year contract for the services of its professional musicians affiliated with the American Federation of Musicians. The agreement is the result of a year’s worth of negotiations in partnership with a five-member representative committee from the orchestra; it provides pay raises of 18.5% over five years, including pension benefits and hiring guarantees for the orchestra’s 32 core member positions.

The Orchestra of St. Luke’s has announced the creation of a new music resource center for New York City. Located at 450 West 37th Street, the DiMenna Center for Classical Music is named after St. Luke’s board member Joseph DiMenna and his wife, Diana, who made a $5 million leadership gift towards the project. In addition to providing a home for OSL, the center will offer rehearsal and recording facilities for other New York ensembles.

Piffaro, the Renaissance Band, is running its second recorder competition for players between the ages of 12-19 in grades 9-12. Finalists will compete live in Philadelphia in January 2009, with the winner performing at the Piffaro concert at the American Recorder Society Festival, to take place in late July/early August in St. Louis, MO.

The Boston Early Music Festival has announced its 2009 operatic centerpiece: Antiochus und Stratonica, with music by Christoph Graupner (1683–1760) and libretto by Barthold Feind (1678–1721). Paul O’Dette and Stephen Stubbs will continue as musical directors with Gilbert Blin as stage director and set designer, Lucy Graham as choreographer, Anna Watkins as costume designer, and Lenore Doxsee as lighting designer. Holger Falk will play the role of Antiochus and Gillian Keith will headline as Stratonica. Performances will take place in June in Boston and Great Barrington, MA.

Steinway Musical Instruments has acquired ArkivMusic, the online retailer of classical music recordings. ArkivMusic sells over 90,000 titles, including thousands of previously out-of-print recordings produced “on-demand.”

New endeavors

Daniel Abraham and his Bach Sinfonia presented the modern premiere of Heinrich Biber’s Stabat mater in Silver
The Latin text describing Mary’s sorrows during Jesus’s Crucifixion had previously not been performed for about 300 years.

On June 7 at the Halle Handel Festival, Martin Haselböck, music director of Musica Angelica in Los Angeles and Vienna’s Orchester Wiener Akademie, performed the modern-day premiere of Johann Sebastian Bach’s Fantasia sopra il Corale “Wo Gott der Herr nicht bei uns haelt,” (designated BWV 1128) an organ work recently discovered by German scholars.

With the publication of Sonata BWV 1033, Barthold Kuijken’s new edition of Bach’s flute sonatas for Breitkopf & Härtel is finally complete. As with BWV 1020 and 1031, Kuijken questions Bach’s authorship and even suspects that each movement of the short sonata might have been written by a different composer. Kuijken will soon be applying his expertise to the trio sonatas BWV 1038 and 1039.

Argippo, a lost opera by Antonio Vivaldi, was performed in Prague for the first time in 278 years after Czech harpsichordist Ondrej Macek discovered the score in Germany. According to the BBC, Argippo, set in an Indian maharaja’s court, is a tale of “passion, love, and trickery.” Macek used arias from other Vivaldi works to fill in the missing third of the work.

The Berkeley (CA) Baroque and Beyond Festival, held in June, offered the world premieres of new works for violin, harpsichord, Baroque guitar, and voice. Performers included Andrew Fouts, Jonathan Davis, Zachary Gordin, Sheli Nan, Richard Savino, Meghan Dibble, and Ayelet Cohen.

Period composer Grant Colburn recently completed his fourth book of all new Baroque harpsichord music. The book, Suits or Sets of Lessons for the Harpsichord or Spin-

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**Cultural Rhythms**

Just the other day I had some overnight guests, friends and their friends. One of the group, it turned out, is a scholar who is working on the early music movement, especially as it relates to the 1960s in America. She was surprised, I think, to find out that I had actually been alive then and had quite a lot to tell her about Boston in those days: the Camerata, the beginnings of BEMF, the Cambridge Society for Early Music with its big concerts and the Bodky award, the Castle Hill Festival, the activities of Aston Magna, the pioneering instrument-makers. She was also interested in the many other ways I had been involved with early music, through Wellesley College, the Five College Early Music Program, the Oberlin Historical Performance program, EMA, and so on. So she asked if she could interview me officially, and we sat down to talk.

One of the things that came up as we discussed early music is the extent to which it is a sort of branch of ethnomusicology. As a scholar of Medieval chant, I am pretty much used to the idea that in Medieval music we are studying a culture not our own, a music that was transmitted orally, and that we need to take it seriously on its own terms, often using the methods of ethnomusicology, to be able to see and understand what lies before us.

A big difference, however, is that whereas the ethnomusicologist visits the culture and gathers information from people who participate in it, we can’t. For the Medievalists, what we have is manuscripts—a big irony, isn’t it, that we have to study oral transmission exclusively through written documents.

In a way, early music in general is a form of ethnography, but with the same limitations. We have to work from a combination of documents and evidence; we have surviving scores, we have a few surviving instruments, and we have a few people who wrote about music. And we have to piece it all together.

You might define early music as music whose performing tradition is by definition lost; it is music of another culture. There are teachers in conservatories who claim they studied violin with so-and-so, who studied with so-and-so, all the way back to, I dunno, Vivaldi or Corelli. And maybe so, but there is not much evidence of a continuous stylistic tradition; more likely what happens is that the hypothetical teacher will think that all music should be played in the same way.

Our early music view is that each piece of music gets played its way. What that means is that we have to discover for ourselves (or we did in the 1960s anyway) what that way might be. So there’s a general sense of the other, of the study of the art of another culture, and that’s what engages the attention of serious early music people.

We have to take the music seriously, we have to listen very carefully, and we have to be careful not to impose our own esthetic on music from another culture until we can really make it our own as participants. That’s not to say that we aren’t allowed to like some pieces better than others (there’s one place where we do set ourselves apart from pure ethnomusicologists), but we must be very careful not to judge as outsiders what we don’t fully understand.

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

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not, takes its inspiration from English keyboard music of around 1720.

In September, Quire Cleveland, a professional a cappella group with a repertoire taken from the late Medieval, Renaissance, and Baroque eras, will make its debut in a free concert in Cleveland, OH. Music director Peter Bennett (of Case Western Reserve University) will conduct the ensemble of 18, whose name is the 16th-century spelling of choir.

Sinfonia New York, a new orchestra formed in 2007, performed Mozart’s Divertimento for Strings in D (K. 136) and Serenade for Winds in C Minor (K. 388) as well as Haydn’s Symphony No. 83 in G Minor (“La poule”) at the Society for Ethical Culture (NYC) in May. In keeping with its mission to make concerts free to as many as possible while also earning income from ticket sales, the orchestra tried an innovative ticketing plan, asking patrons who were able to contribute financially to cultural organizations to pay a fixed sum in advance that would guarantee a good seat, those on limited incomes to pay a smaller sum, also in advance, that would guarantee a mezzanine seat, and offering free tickets on the day of the event on a first come, first served basis.

Cool concerts

The final concert of Philadelphia Baroque orchestra Tempesta di Mare’s 2007-08 season celebrated Johann Friedrich Fasch’s 250th anniversary with modern premieres of three concerti and an orchestral suite by the composer. Barbara Reul, president-elect of the International Fasch Society, spoke to audiences before the performances.

The University of Arkansas department of music presented “Women Composers of the 17th and 18th Centuries,” a studio recital featuring works published by UA professor emerita Barbara Jackson in Clar-Nan Editions. The April concert was performed by students (freshman through graduate) of Janice Yoes.

Armonia Nova performed “A World Lit by Fire: the Visionary Music of Hildegard von Bingen,” as part of the fourth season of the Washington Early Music Festival in June 2008. Constance White, director and co-founder of the festival, created a program highlighting Hildegard’s extraordinary musical, poetic, and visual legacy. In a pre-concert lecture, Anonymous 4 member Jacqueline Horner Kwiatek provided performance insight supported by illuminations projected on the church venue’s vaulted ceilings.

Ars Lyrica Houston (Matthew Dirst, artistic director) closed its 2007-08 season at the Hobby Center for the Performing Arts with “Duelling Divas,” featuring soprano Melissa Givens, countertenor Gerrod Pagenkopf, tenors Randolph Lacy and Zachary Wilder, and baritones Brian Shirkcliffe and Timothy Jones. The high-spirited program of Baroque singing contests featured Handel’s Delirio amoroso and Bach’s Phoebus and Pan, both dramatized for the event, as well as Bach’s Brandenburg
Concerto No. 2 in its first local performance on period instruments.

The Bach Collegium San Diego concluded its fifth season with two performances of Bach’s *B Minor Mass* led by music director Ruben Valenzuela in collaboration with violinist Pierre Joubert. This marked the first performance of the mass in San Diego using period instruments and a chamber chorus.

The Lyra Baroque Orchestra closed its 23rd season in April with two performances (in Rochester and St. Paul, MN) of Telemann’s cantata *Ino* and his Ouverture in D Major. Soprano Maria Jette was featured soloist with the orchestra, which is directed by Jacques Ogg.

In March, Dutch recorderist Reine-Marie Verhagen joined recorderist Rachel Beggley, harpsichordist Tami Morse, and Baroque violinist Marc Levine at All Souls Chapel of St. Mark’s Episcopal Church in Islip, Long Island for a program of 17th- and 18th-century instrumental music by Handel, Telemann, and masters of the French Baroque.

Audiences in Boston and Newton, MA, were treated to Cappella Clausura’s rendition of Chiara Margarita Cozzolani’s *Vespers of 1650*. Cappella Clausura was joined by theorist Catherine Liddell and Amphion’s Lyre.

In July, Parthenia’s concert at the Viola da Gamba Society of America’s 46th Annual Conclave featured selections from *A Reliquary for William Blake* (music by Will Ayton). Soprano Ellen Hargis joined the consort for the July performance in Peterborough, NH. In April, Parthenia and Ex Umbris presented “The Queen’s Courtiers” in New York City. The concert featured music from the age of Queen Elizabeth I for viols, voices, violin, sackbut, recorders, percussion, and lute and included songs, ballads, and dances.

Cappella Romana presented “Cyprus: Between Greek East & Latin West” in Portland and Seattle in May. Alexander Lingas directed the performances, which offered 16th- and 17th-century Cypriot repertoire, including *Ars subtilior* music found in a manuscript housed at the
University of Turin. In July, Cappella Romana released its recording of the Divine Liturgy of St. John Chrysostom, sung in English to Byzantine chant, and marked the occasion with a formal launch at the Greek Orthodox Archdiocese of America’s Clergy-Laity Congress in Washington, DC.


The Orchestra of New Spain (Dallas, TX) joined the Meadows Museum in offering a concert inspired by an altarpiece originally located in Ciudad Rodrigo, Spain, and created by Fernando Gallego and his workshop. The Renaissance evening took place in July and featured music from the time of Queen Isabel and King Fernando sung by a sextet of the orchestra’s vocal soloists.

In March and April, REBEL performed a program called “Irregular Pearls” for the San Diego Early Music Society, St. Martin’s Abbey in Lacey, WA, Syracuse Friends of Music, the Hyde Museum in Glens Falls, NY, and the Joyful Noise series in Stamford, CT. REBEL’s new disk, Corellisante, was the subject of a popular video on YouTube that was awarded “Video of the Week” on Classic FM TV in the UK. REBEL’s co-director, violinist Jörg-Michael Schwarz, gave two lecture/demonstrations at the Metropolitan Museum of Art in New York this past spring, performing on three Strads and an Amati from the museum’s historical instrument collection.

The Rose Ensemble’s April program “Peace Among the Nations,” explored Abraham’s role in Judaism, Christianity, and Islam through Latin and Hebrew Biblical chant; Arabic chant from the Maronite tradition; Jewish para-liturgical music from Morocco, Turkey, and Libya; nomadic dances from the Bedouin community of Southern Sinai; Flemish Renaissance motets; and Hebrew chant from the Florentine Sephardic community. On hand for the St. Paul (MN) performances were Rabbi Shoshana Dworsky of Carleton College, Father Michael O’Connell of the Basilica of Saint Mary, and Imam Makram N. El-Amin of Masjid An-Nur. Tom Crann of NPR’s All Things Considered served as moderator.

In May, the Early Music Guild (Seattle, WA) presented the Seattle Trumpet Consort’s CD release concert for After Baroque: Music for the Natural Trumpet.

Opera & Oratorio
In May, the American Opera Theater, with its resident period instrument orchestra Ignoti Dei and an international cast of young singers, presented the first professionally staged production of Charpentier’s David et Jonathas in the New World, doing so at Georgetown University and the Brooklyn Academy of Music. The production was co-produced by the Institute for Living Judaism of Brooklyn and...
made possible by a grant from the Geoffrey C. Hughes Foundation. Timothy Nelson and Adam Pearl shared music director duties, Nelson acted as stage director, the Virginia Tech Chamber Singers supplemented the orchestra, and the cast included Brian Cumnings as David, Rebecca Duren as Jonathas, Jason Buckwalter as Saul, Craig Lemming as Joabel, and Ferris Allen as Achis.

In two June performances in NYC and Madison, NJ, Robert W. Butts and the Baroque Orchestra of New Jersey performed the modern premiere of the full original version of Alessandro Scarlatti’s oratorio La Giuditta. The 1693 manuscript of the work was discovered by Dr. Jude Pfister, chief of cultural resources at the National Park Services (Morristown, NJ) in the Lloyd Smith Manuscript Collection housed in the Washington Headquarters Museum. Butts edited the work and conducted the performances; the roles were sung by Marjorie Berg, John Lamb, Daniel Foran, Teresa Giardina, and Mark Hewitt, and the orchestra was joined by Harmonium Choral Society.

In May at St. Luke’s Lutheran Church (NYC) the New York Continuo Collective performed John Blow’s Venus and Adonis. Created by director Grant Herreid, the production also featured music from Henry Purcell’s King Arthur. The cast was composed of 14 singers and three dancers, and stage director Paul Shipper choreographed several dances. The band featured lutes, Baroque guitars, theorboes, harpsichord, gamba, dulcian, recorders, and a violin band of six players under the direction of Leah Nelson. Pat O’Brien and Charles Weaver provided instrumental coaching.

Handel’s opera Orlando had a successful run at the

Continued on page 56

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International Handel Festival
Gottingen in Germany. Nicholas McGegan conducted the festival orchestra, Catherine Turacy provided stage direction, and soloists included William Towers as Orlando, Dominique Labelle as Angelica, Susanne Rydén as Dorinda, Diana Moore as Medoro, and Wolf Matthias Friederich as Zoroastro.

Mercury Baroque and the Dominic Walsh Dance Theater presented a May performance of Henry Purcell’s Dido & Aeneas in Houston. Conducted by Antoine Plante and choreographed by Walsh, the opera starred Krista River as Dido, Kade Smith as Aeneas, Ana Treviño-Godfrey as Belinda, and Sonja Bruzauskas as the sorceress. Tara Faircloth served as stage director.

Opera Lafayette performed “Treasures from the Paris Opéra-Comique” in May at the National Gallery of Art in Washington, DC. On the program: music from Pierre-Alexandre Monsigny’s Le Déserteur and Félicien David’s Lalla-Roukh. The company will present the modern American premiere of Le Déserteur (in its entirety) in Washington, DC, and New York City in January and February 2009.

On Tour
The international ensemble Lucidarium embarked on its fourth North American tour in April, performing its program “La Istoria de Purim: Music and Poetry of the Jews of Renaissance Italy” in Seattle (presented by the Early Music Guild), San Diego (as part of the ninth annual San Diego Jewish Music Festival), Tucson (in cooperation with the Arizona Center for Judaic Studies and the Tucson JCC), and Houston (Houston Early Music). In 2004, this program won an award from the European Association of Jewish Culture; recently Lucidarium won a second award from the EAJC, as well as a grant from the Rothschild Foundation, for the creation and recording of “Ain neues Lid,” a project dedicated to the music of German-speaking Jews in the 16th century.

During the summer, The Rose Ensemble presented 25 concerts in Italy and France as part of four international choral festivals, performing...
Medieval French polyphony, Polish Renaissance motets, Sephardic songs, and traditional Hawaiian music. Stops on the tour included La Fabbrica del Canto International Choral Festival (Legnano, Italy), Festival Musique en Morvan (Burgundy, France), Festival des Choeurs Lauréats in Vaison (Provence), and Festival d’Ille de France (Paris).

**Boston Baroque** will make its debut at the international Casals Festival in Puerto Rico in March 2009 performing two programs, the first primarily orchestral and featuring Bach’s third orchestral suite and E major violin concerto, with soloist Christina Day Martinson, and the *Wedding Cantata*, BWV 202, with soprano Amanda Forsythe. The second performance will offer choral masterworks including Vivaldi’s *Gloria* and Bach’s *Magnificat*.

The British have taken to New York City’s *Clarion Music Society*. The period orchestra was featured in *BBC Music Magazine* and performed three concerts in the inaugural season of London’s Kings Place. In the coming year, the group will present an all-Bach program at the Miller Theater at Columbia University and make its debut recording, under the direction of Steven Fox, for release in the fall of 2009.

As the capstone of its 30th anniversary season, Chanticléer presented “El Camino Real: Chanticleer Travels the Mission Road,” a program of repertory from the Mexican Baroque and New Spain presented in nine historic California Missions, concluding at San Francisco’s Mission Dolores, the site of the very first Chanticleer concert in 1978.

### Season Highlights: 2008-09

**Ars Lyrica** (Houston, TX): concerts centered on themes of love, gender, and period (Rococo) are accompanied by a New Year’s Eve Bachaliana and a performance of Handel’s first oratorio, *Il trionfo del Tempo e del Disinganno*.

**Baroque Chamber Orchestra of Colorado** (Denver): fourth season begins with a focus on the concerto grosso. Anchored with the timeless *La Follia*, this rich repertoire will be the basis for their first recording, with selections by Muffat, Corelli, Handel, Avison, and Geminiani. Purcell’s *Dido and Aeneas* will be performed in February.

**Boston Baroque** (MA): 35th anniversary season offers five programs, including Handel’s *Xerxes* (with male soprano Michael Maniaci in the title role), Rameau’s opera-ballet *Pygmalion*, a French Baroque program with the group’s commission of new modern dance choreography from Marjone Folkman, and Haydn’s *Requiem*.

**Boston Early Music Festival** (MA): will present Collegium Vocale Gent with Kristian Bezuidenhout, Jordi Savall and Hespèrion XXI, the first performance in BEMP’s new chamber opera series (a double bill of John Blow’s *Venus and Adonis* and Marc-Antoine Charpentier’s *Actéon*, directed by Paul O’Dette and Stephen Stubbs), the Venice Baroque Orchestra with Giuliano Carmignola and Viktoria Mullova, Sarasa Ensemble with Dominique Labelle and Michael Chance, Concerto Palatino with James David Christie, Petra Müllejans and Kristian Bezuidenhout, and The Tallis Scholars (in its 20th annual performance with BEMP).

**Bourbon Baroque** (Louisville, KY): will begin its season with “Thunder and Dance” and will work with local artists as well as guests from further afield. Among other performances, the group will offer Telemann’s *Don Quichotte auf der Hochzeit des Comachos* with the Kentucky Opera.

**Cappella Romana** (Portland, OR): The Heaven’s Declare, the ensemble’s 17th annual series, will feature music from Ukraine, Byzantine chant, a nautty concert, and a collaboration with The Concord Ensemble.

**Chicago Early Music Consort** (IL): will perform works from the 14th to the 17th centuries from France, Italy, and England over the course of its season, which will conclude in May with a live two-hour concert/interview on Chicago’s 98.7 WFMF.

**Clarion Music Society** (New York City): a December program featuring Bach’s *Christmas Oratorio* and a concert in May exploring the musical riches at the court of Catherine the Great will be led by music director Steven Fox.

**Early Music New York** (New York City): will make a musical tour of colonial New England and the Austrian imperial court before concluding with “Concerts Spirituels: The First Public Concerts,” a program of music that might have been heard at the first concerts for the French bourgeoisie in 1725.

**Exsultemus** (Boston, MA): The period vocal ensemble will present three programs (“Polyphonic Puzzles,” “Thomas Tallis and the Transformation of the English Liturgy,” and “The Elvas Songbook: Portuguese Secular Music in the 16th Century”) and inaugurate a new Baroque series.

**Handel and Haydn Society** (Boston, MA): *Celebration 2009* will commemorate the 250th and 200th anniversaries of the deaths of Handel and Haydn with an all-Handel program conducted by Harry Christophers; the society’s 155th annual performance of Handel’s *Messiah*, led by Paul Daniel; and two Haydn programs conducted by Sir Roger Norrington, including a concert performance of Haydn’s opera *Cinfa del filosofo*. The season to conclude with a performance of Haydn’s *The Creation* conducted by Grant Llewellyn and performed on Boston’s Esplanade.

**Music Before 1800** (New York, NY): will present Pomerium, Diabolus in Musica, Trio Medieval, Bradley Brookshire, Resc., Concerto Palatino, and Choir of Corpus Christi Church during its 34th season.

**Musicians of the Old Post Road** (Waltham, MA): kicks off its 20th-anniversary season with “Feast of Detectable Discoveries,” an encore performance of rediscovered works by Pla, Bodinus, Lotti, and Buffardin that will also include the addition of one or two new surprise works.

**Newberry Consort** (Chicago, IL): presents *Musical Treasures of the Newberry Library*, beginning in October with “Handel in Miniature” and continuing with Renaissance music celebrating Fat Tuesday, the arrival of spring in Medieval Florence, and the English fantasy of Arcadia.

**Opera Atelier** (Toronto, ON): extended-run performances of Mozart’s *The Abduction from the Seraglio* and Monteverdi’s *Coronation of Poppea*, both with the Tafelmusik Baroque Orchestra.

**Parthenia** (NY, NY): world premiere of composer/soprano Kristin Norderval’s “Nothing Proved,” a song cycle setting of the poetry of Queen Elizabeth I.

**Philharmonia Baroque Orchestra** (San Francisco, CA): 28th concert season, *Music Inspired by the Muse*, to include 32 Bay Area concerts, tour performances at Carnegie Hall, participation in the St. Paul Chamber Orchestra’s inaugural International Chamber Orchestra Festival, and a collaboration with the Mark Morris Dance Group on Handel’s *L’Allegro, il Penseroso ed il Moderato*.

**Tafelmusik Baroque Orchestra and Chamber Choir** (Toronto, ON): marks its 30th anniversary with its Carnegie Hall debut, the launch of a Master’s degree program at the University of Toronto, and the new program “The Galileo Project: Music of the Spheres.” In addition, Tafelmusik has special programming planned to commemorate the Haydn bicentennial in 2009.

**Vox Ama Deus** (Philadelphia area, PA): will present a number of concerts with Baroque instruments, including Handel’s *Messiah* and *Judas Maccabaeus* and Vivaldi’s *Four Seasons*.

**Washington Bach Consort** (DC): 31st season features works of Bach and Handel and a Christmas program incorporating seasonal works from around the world.