



“Such is Mr. Dunford’s professional pedigree as a world-class exemplar of lute playing, capable of playing anything in any style, in demand everywhere, and at 26 years of age with seeming endless possibilities.”

—Calgary Herald

Iestyn Davies

“...remarkable interpretative skills... his ability to spin a line, negotiate the trickiest of turns and deliver each and every run cleanly and accurately was breathtaking... a sublime voice, a faultless technique and superb artistry, all of which Davies has in spades.”

—Keith McDonnell, MusicOMH

Cut Circle

“Fabulous... Each note floated through the air like a globe of silver... a weightless push-and-pull, an alchemist’s balancing act... The performance massaged and startled the soul, like the Dalai Lama applying a mild and beneficial form of electroshock... Like light coming through a break in the clouds in a Renaissance painting.”

—San Jose Mercury

SFEMS is your link to the Early Music Community—presenting, educating, and supporting historical performance for over four decades. SFEMS showcases the finest interpreters of early music on our annual concert series and the internationally acclaimed Berkeley Festival; we educate aspiring professionals, amateurs, and audience in our workshops, collegiums, and lectures; we support performing artists and community groups through our Affiliates program; and we keep the community informed of news and events in our weekly calendar and newsletter. Join us today!

2018 2019

THE SAN FRANCISCO  
EARLY MUSIC SOCIETY

P. O. Box 10151  
Berkeley, CA 94709



Non-Profit Organization  
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**PAID**  
Oakland, CA  
Permit No. 408

2018 2019

“[Iestyn Davies] The purity of line he produces and the beauty of his tone are ravishing... here is a singer at his peak and well worth following to future engagements.”

—Howard Sheperdson, Limelight

SFEMS gratefully acknowledges the following for their support.



THE ANN & GORDON GIBBY  
FOUNDATION



Iestyn Davies,  
“England’s Orpheus”

42nd Season

## THE SAN FRANCISCO EARLY MUSIC SOCIETY

—Voices Shaping Time—

- OCT 12–14 2018 El Mundo
- NOV 30–DEC 2 2018 Cappella SF
- JAN 11–13 2019 Ars Lyrica Houston
- FEB 8–10 2019 Cut Circle
- APR 12–14 2019 Ensemble Caprice
- MAY 10–12 2019 Antic Faces

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- MAR 16 2019 Valley of the Moon
- APR 8 2019 Choir New College Oxford
- MAY 19 2019 Iysten Davies & Thomas Dunford

Palo Alto · Berkeley · San Francisco

SFEMS

### SFEMS’ 42ND SEASON

*Love, longing, joy, anger, memory, melancholy, hope...*

These are life’s gifts that make up the human experience. Throughout history, music has given voice to our passions and desires, our work and celebration, our hopes and fears, interpreting and enriching our worlds and shaping time. The human voice is our first and most perfect, personal, and expressive instrument, the one all others strive to imitate. Through music, our voices have spread the words of history, expressed our deepest passions and devotions, sung the world, and sung our souls to the world. There is no more powerful way to enter another age and know our forebears’ lives, minds and hearts than through their song, hearing how they shaped time with their voices.



“a national treasure... crystal-clear of voice”

—The Observer, London

# Stems

*"Playing rarely heard repertory. El Mundo astutely mixed entertainment with outstanding musicianship."*  
—South Florida Classical Review



## El Mundo

Richard Savino, Director  
Jennifer Kampani and Nell Snaidas *sopranos*; Paul Shipper, *bass, guitar & percussion*; Adam LaMotte and Lisa Grodin; *violins*; William Skeen, *cello*; Corey Jamason, *harpsichord*; Richard Savino, *guitar & theorbo*

### KINGDOMS OF CASTILE

El Mundo embarks on a musical journey from Castilian courts and cathedrals to Spanish-influenced Italian cities like Naples to the vice-royalties of Peru, Mexico, and Guatemala, where classical tradition blended with indigenous dances to create a unique Hispanic style that still exists today. "Kingdoms of Castile" will featuring works from El Mundo's GRAMMY-nominated disc of the same name as well as from their new recording of Music from Guatemala City.

OCTOBER 12–14, 2018



## Cappella SF

Ragnar Bohlin, Director

### NEITHER FROM HEAVEN NOR FROM EARTH

Cappella SF has taken the choral world by storm in just four years, acclaimed both at home and abroad. "Neither from Heaven nor from Earth" sweeps the listener *post tenebras lux*, from darkness before Advent, embodied by Josquin's *Miserere*, through Allegri and Couperin, to the light of Christmas with Schütz's great *Exequien* and *Magnificat*. Bohlin's roots in the San Francisco Symphony Chorus and in Swedish choral culture, including guest conducting with the Swedish Radio Choir, imbue the Cappella SF sound with amber luster, clarity and magical artistry.

NOVEMBER 30–  
DECEMBER 2, 2018

*"I frankly was so captivated by the performances—above all, the beautiful sound and clear articulation of the parts—that I barely noticed the change from one composer to another."*  
—San Francisco Classical Voice



## Ars Lyrica Houston Chamber Players

Matthew Dirst, Director  
Elizabeth Blumenstock, *baroque violin*;  
Mary Springfels, *viola da gamba*; Matthew Dirst, *harpsichord*

### SEMPER PHANTASTICUS!

Explore the "fantastical style," popular among German composers of the 17th and early 18th centuries, through extravagant works for violin, gamba, and harpsichord, solo and in combination. The program features sonatas by Buxtehude and Biber, alongside free works by Kerzinger, Erlebach, Walther, and J.S. Bach.

JANUARY 11–13, 2019

*"...impassioned performance of strongly characterized and eloquent music...played with exemplary skill and taste"*

—John Vickers, Gramophone



## Cut Circle

Jesse Rodin, Director  
Jonas Budris, Carolann Buff, Bradford Gleim, Lawrence Jones, Clare McNamara, Steven Soph, Sumner Thompson, Paul Max Tipton

### TO LOVE ANOTHER

Love can be earthly and sensual; it can also be spiritual and divine, as when a Biblical figure is cast as the object of desire. This program of sacred and secular music from the 15th and 16th centuries will feature works of both romantic and spiritual intensity by Du Fay, Ockeghem, Josquin, and their contemporaries.

FEBRUARY 8–10, 2019  
(Please note venue exceptions)

*Rodin...interprets these pieces perfectly. The tempos and shaping are spot on and bring life to this great music, which is often performed with a lack of vitality."*

—Early Music America



## Ensemble Caprice

Matthias Maute and Sophie Larivière, Directors  
Matthias Maute, *recorder/flute*; Sophie Larivière, *recorder/flute*;  
Susan Napper, *cello*; David Jacques, *baroque guitar*;  
Ziya Tabassian, *percussion*

### LOVESTORIES: GREAT COMPOSERS AND THEIR LOVED ONES

Ensemble Caprice weaves together eight short stories with two centuries of music from five countries, by Bach, Falconiero, Schmelzer, and Vivaldi, to demonstrate the drama, tenderness, joy, humor, and melancholy of the music that make us all love Baroque."

APRIL 12–14, 2019

*"...a veritable high of sound. Vivaldi begins to dance, to whirl, and the skirts and wigs fly—this has strength, joy of life, inspiration, depth. This is music!"*

—Alte Musik Aktuell



## Antic Faces

Shira Kammen, *violin*; Mindy Rosenfeld, *flute*;  
David Morris, *viola da gamba*; John Lenti, *theorbo*;  
Julie Jeffrey, *viola da gamba*; Peter Hallifax, *viola da gamba*

### JOYNE HANDS: ELIZABETHAN ENTERTAINMENTS FOR MIXED CONSORT

The broken consort was the first ensemble to draw specifically from different instrument families (winds, bowed strings, plucked and strummed strings) to create a richly varied texture, which quickly captured the imagination of composers in England and abroad. This truly irresistible combination, endowed with endless possibilities of invention and variety, became a centerpiece of courtly and theatrical entertainments.

MAY 10–12, 2019

## Special Events—One Performance Each



Musicians from the Valley of the Moon Festival  
Emily Marvosh, *contralto*; Sadie Glass, *natural horn*;  
Ian Swensen and Bettina Mussumeli, *violin*; Jodi Levitz, *viola*;  
Tanya Tomkins, *cello*; Eric Zivian, *fortepiano*

### THE MULTIFACETED BRAHMS

The Sonoma-based ensemble whose provocative and path-breaking performances were a major part of the 2018 Berkeley Festival, return with a new program showing the varied aspects of Johannes Brahms' music, including two songs for contralto, viola and piano (Op. 91), the Horn Trio (Op. 40), and the Piano Quartet No. 1 in G Minor (Op. 25).

MARCH 16, 2019



## Choir of New College Oxford

Robert Quinney, Director

### I HEARD A VOICE

Founded in 1379, the Choir of New College is one of the most acclaimed British choral ensembles featuring boy trebles and men, celebrated for its distinctive sound, embodying the splendor of the English choral tradition. Their program features some of the greatest settings of commemorative music from the Renaissance, including works of Palestrina, Victoria, Josquin, Guerrero, Taverner, Sheppard, and Tallis.

APRIL 8, 2019

*"For such transcendent music to succeed, it has to be performed with sufficient technical prowess. This the New College choir commands, and they add to it... a full realization of the unparalleled range of expression at Purcell's command."*

—Keith Howard, New Hi-Fi Sound



## Iestyn Davies, Countertenor & Thomas Dunford, Lute

### ENGLAND'S ORPHEUS: DOWLAND, PURCELL, AND HANDEL

Iestyn Davies, one of England's greatest living countertenors, sings songs by Dowland, Purcell, and Handel—three composers who were likened to Orpheus, the mythical musician. For these songs—at times melancholy, tender, and bawdy—he is joined by the brilliant young lutenist Thomas Dunford, whom *BBC Music Magazine* has called the "Eric Clapton of the lute."

MAY 19, 2019

*"Davies and Dunford" make for a stunning duo collaboration, leaving us all wishing we could hear them again and again, performing repertoire of their own choice, from any era, anytime they wanted. We could have made our standing ovation last all night."*

—Calgray Herald

*"[The SFEMS series] is the best deal in town!"*

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## Concert Times and Venues

PROGRAM	PALO ALTO	BERKELEY	SAN FRANCISCO
El Mundo	Friday October 12 8:00 FPC	Saturday October 13 7:30 SME	Sunday October 14 4:00 SML
Cappella SF	Friday November 30 8:00 FPC	Saturday December 1 7:30 SME	Sunday December 2 4:00 SML
Ars Lyrica	Friday January 11 8:00 FPC	Saturday January 12 7:30 SME	Sunday January 13 4:00 SML
Cut Circle	Sunday February 10 2:30 BA	Friday February 8 8:00 SME	Saturday February 9 4:00 SML
Ensemble Caprice	Friday April 12 8:00 FPC	Saturday April 13 7:30 SME	Sunday April 14 4:00 SML
Antic Faces	Friday May 10 8:00 FPC	Saturday May 11 7:30 SME	Sunday May 12 4:00 SML

### SPECIAL EVENTS—ONE PERFORMANCE

Valley of the Moon	Saturday March 16 7:30 SJP	Berkeley
New College Choir	Monday April 8 8:00 GC	San Francisco
Davies & Dunford	Sunday May 19 4:00 FCC	Berkeley

### VENUES ADDRESSES AND CITIES

BA	Bing Auditorium, Stanford University, Palo Alto
FCC	First Congregational Church, 2345 Channing Way (at Dana), Berkeley
FPC	First Presbyterian Church, 1140 Cowper Street (at Lincoln), Palo Alto
GC	Grace Cathedral, 1100 California Street (at Taylor), San Francisco
SJP	St. John's Presbyterian Church, 2727 College Avenue (at Garber), Berkeley
SME	St. Mark's Episcopal Church, 2300 Bancroft (at Ellsworth), Berkeley
SML	St. Mark's Lutheran Church, 1111 O'Farrell Street (at Gough), San Francisco

All venues are wheelchair accessible. Contact box office for best possible arrangements. Doors open 45 minutes before concert time.

