2021 Virtual Fringe Concert Schedule
June 14–20, 2021

Schedule updated on May 24, 2021

Please visit BEMF.org/fringe for links to the various Fringe concerts, which are being broadcast online from a special BEMF Fringe YouTube channel, and for any updates to the Virtual Fringe Concert Schedule. Individual programs are subject to change.

All concert programs are available FREE of charge, and most events will remain available after their scheduled premiere for on-demand viewing through September 30, 2021.

Monday, June 14

6pm   **Guts Baroque** (Sylvia Schwartz, Baroque violin; John Ott, viola da gamba). *Rising from the Ashes of Plague: Italian Violin Sonatas and Canzonas from the early 17th century*. Venice, 1630: Thanks to Silk Road prosperity and movable type for music, musicians are flourishing with new independence, gigging and publishing their compositions for money. Three enterprising young musicians have forged a new instrumental form, the sonata, inspired by the vocal canzonas of generations before them. Suddenly, plague rips through, cutting two down in their promising prime. Join us to hear their fresh ideas, and the sonata expansions and developments of their surviving colleagues. gutsbaroque.com

7pm   **Schola Cantorum of Syracuse, Barry Torres, director** (Rachel Bass, Clare Bryan, and Liamna Pestana, soprano; Arthur Lewis and Barry Torres, alto; Walter Freeman, Dick Pilgrim, and Steve Zumchak, tenor; Walden Bass, Tom Sauvé, Jeff Snedeker, and Gerald Wolfe, bass). *English in English: Comfort and Joy*. Elizabethan and Jacobean settings of English anthems, hymns, and madrigals chosen to uplift, edify, and entertain weary hearts and minds at this most trying time. Music of Thomas Tallis, Orlando Gibbons, Thomas Weelkes, John Wilbye, and John Bennet. www.scholasyracuse.com

8pm   **Red Dot Baroque** (Alan Choo, violin & Artistic Director; Gabriel Lee and Brenda Koh, violin; Placida Ho, violin & viola; Chen Zhangyi, viola; Leslie Tan, violoncello; Cheryl Lim and Rachel Ho, traverso; Daniel Aw, bassoon; Christopher Clarke, theorbo; Gerald Lim, harpsichord; Joachim Theodore Lim, percussion). *Les Goûts-réunis: An Evening of French Baroque Music*. Charpentier’s *Concert pour 4 parties de violes* invites listeners into an intimate, timeless space of quiet meditation, while the *Concerto Comique* by Corrette ignites sparks of flair and humor. Rameau’s “Entrée de Polymnie” paints a bittersweet sense of comfort as humanity holds onto hope in such dark times, before a selection of his dances sends listeners into joyous heights of song and dance. reddotbaroque.com

9pm   **Edward Martin, 11-course Baroque lute. The Dutch Baroque Lute Music of Johannes Fresneau.** This performance is of the works of Johannes Fresneau, who Dutch scholar Jan Burgers recently discovered. Although there are widespread iconographic sources of lutes in paintings from 17th-century Netherlands, until now, no lute music from the Dutch Baroque was known to have survived. This music therefore represents a new composer and a new genre: Dutch Baroque lute music. www.gamutmusic.com/ed-martin

Tuesday, June 15

6pm   **Convivium Musicum, Michael Barrett, director. The Measure of My Days.** Convivium Musicum offers a concert of settings of texts from the Psalms of David, including works by Lassus, Sweelinck, Giovanni Gabrieli, and Billings. The chosen Psalm texts focus on themes of human suffering and fragility, but also of hope for a better time to come, themes which we hope will have a particular resonance with issues of our own day, including the pandemic and racial justice. Our concert will
feature both virtual choir selections by the full ensemble and performances with one singer per part recorded live. www.convivium.org

7pm

Christine Lin, recorder. East to West. This is a program that celebrates the beauty of the recorder through early repertoires of the East and West. A journey from Telemann’s beautiful Fantasia No. 7, to the joyful tune of Sonata Prima by Fontana, and a transformation to the deep and intriguing Kyorei played during the Honkyoku period of 13th-century Japan. Next is the beautiful organ trio sonata BWV 528 by J. S. Bach, followed by solo works of Van Eyck and Bassano, and an arrival at the end of the journey with Cinquième Suite by Pierre Danican Philidor. christinelinmusic.com

8pm

Early Music City (Patrick Dailey, countertenor; Francis Perry, lutes; Tammy Rogers King and Sarah Wilfong, violin; Sarah Cote, viola; Deidre Emerson, violoncello; Jared Hauser, oboe; Kristen Hansen, harpsichord & organ). Cycles of Reflection and Revival. In Cycles of Reflection and Revival, Early Music City presents a program that explores how music from across time, eras, and culture are all bound together in the human experience. We invite listeners to experience an artistic conversation that causes each of us to reexamine what we deem as acceptable expressions in the field and pushes the boundaries of tradition. In the end, we will see how all that has come before can inform our world today. www.earlymusiccity.org

9pm


Wednesday, June 16

6pm

Canto Armonico (Cheryl Ryder, Ulf Wellner, Wesley Hall, Erica Johnson, and Jonathan Wessler, organs). Transformative Encounters in the Splendor of 1596 Gröningen. The new organ built for the country castle of Duke Heinrich Julius is ready for the 54 organists and organ builders to test. They’ve come from all over Germany, as far away as Danzig and Augsburg, all expenses paid, to try out this huge new instrument. Some are reputed to be virtuosi and world-class improvisers. Who is the duke going to select for his organist? A famous Dutchman wants to know. Works by Hassler, Michael and Hieronymus Praetorius, Steffens, and Sweelinck. www.cantoarmonico.org

7pm

Duo Loftus-Legault (Maryse Legault, historical clarinet; Gili Loftus, fortepiano). Around Baermann. The program of the concert “Around Baermann” focuses on music written by and for the early 19th-century clarinet virtuoso Heinrich Baermann, who was one of the most important, but overlooked, figures in clarinet history. Friends with some of the most representative composers of Germany, including Weber, Meyerbeer, and Mendelssohn, Baermann greatly influenced his time. www.marylselegault.com

8pm

CWRU Baroque Music and Dance Ensembles, Julie Andrijeski and Jaap ter Linden, directors. Doing the Grounds. Our concert features highlights from the Baroque music and dance ensembles in CWRU’s Historical Performance Program during the socially distanced and masked 2020–2021 academic year. Grounds abound in music by Georg Muffat, Antoine Dauvergne, Antonio Vivaldi, and Marin Marais, with Folia choreography complete with castanets! case.edu/artsci/music/academics/areas-study/historical-performance-practice

9pm

The Byrd Ensemble, Markdavin Obenza, director. New World Polyphony: Treasures from the Cathedral of Mexico City. This program features sacred music from the Two Mexico City Choirbooks of 1717. We will perform music by composers Antonio Rodriguez Mata, Antonio de Salazar, and Manuel de Sumaya, alongside music by old world icons that had an unmistakable influence on the Mexican polyphonic style—Tomás Luis de Victoria, Alonso Lobo, and Giovanni Pierluigi da Palestrina. www.byrdensemble.com
Thursday, June 17

6pm  **The Practitioners of Musick** (John Burkhalter, *English & small flutes*; Donovan Klotzbeacher, *harpsichord*). *In Pursuit of Refinement – Musick in Colonial America*. In America throughout the 18th century, amateur music making was an accomplishment through which good manners, taste, and politeness could be displayed in the pursuit of refinement. The ability to play a musical instrument as well as sing and dance and draw were important fashionable skills to be cultivated under the tutelage of professional music tutors, masters of the dance, and artists. Since music making was a collaborative endeavor bringing players and listeners together it was thought to be an important way to convey the felicities of social harmony. Works by Handel, Abel, Robert Bremner, James Oswald, Henry Carey, Charles Dibdin, and others. [www.practitionersofmusick.org](http://www.practitionersofmusick.org)

7pm  **Sonata à Quattro** (Christine Hauptly Annin, *violin*; Leanne Kelso League, *violin*; Marika Fischer Hoyt, *viola*; Charlie Rasmussen, *violoncello*). *Musical Meditation & Merriment*. From the austere fugal opening of the Telemann, to the jaunty Finale of Haydn’s Lark quartet, this program offers a reflection on the unimaginable year we’ve just experienced, as well as the stirrings of hope, as we awake to a spring of new beginnings. The slow movements, with their gorgeous string sonorities, range from still, inner contemplation to poignant pleas, while the fast movements outdo one another in wit, verve, and sheer joie de vivre. [sonataaquattro.com](http://sonataaquattro.com)

8pm  **UNT Baroque Orchestra, Vox Aquila, and Plucked Ensemble: Paul Leenhouts, Allen Hightower, and Arash Noori, directors**, with featured guest artist Jenifer Thyssen, *soprano*. It’s a wonder to see how this world does goe. Instrumental and vocal works from Scotland by MacIntosh, MacLean, Schetky, Purcell, Geminiani, and Fraser. [music.unt.edu/areas-of-study/early-music](http://music.unt.edu/areas-of-study/early-music)

9pm  **Mascaron** (Daniel Fridley, *bass*; Jonathan Goya, *violin*; Jane Leggiero, *viola da gamba*; with Peter Bennett, *harpsichord*). *Coping Strategies: A French Baroque journey of delirium, grief, and joy*. Refined though it might be, the music of the French Baroque also has no shortage of strong feelings. Through the works of Marin Marais, Louis-Nicolas Clérambault, and Jean-Féry Rebel, we will explore inspiration, obsession, jealousy, grief, humor, and joy in a program for bass, violin, viol, and harpsichord. Presented by the Case Western Reserve University Historical Performance Practice Program. [music.case.edu/hpp](http://music.case.edu/hpp)

Friday, June 18

6pm  **Jeffrey Snedeker, organ. The Fitzwilliam “Organ” Book**. The music found in the Fitzwilliam Virginal Book, one of the most important late 16th-early 17th-century keyboard collections, is usually performed on the harpsichord. However, many of the compositions sit equally well on the organ, which may be the instrument for which some of these works were originally conceived. This program will present works of William Byrd and Peter Philips, performed on a chamber organ (Klop, 1996) tuned in quarter-comma mean-tone temperament. [jeffreysnedekerorganist.com](http://jeffreysnedekerorganist.com)

7pm  **Alkemie** (Tracy Cowart, *dancer, voice, harps & percussion*; Ben Matus, *dancer, voice, dulcian, lute & percussion*; Elena Mullins, *dancer, voice & percussion*; Sian Ricketts, *voice, recorders & douçaines*; Niccolo Seligmann, *vielles, viola a chiavi, lute, lirone & percussion*; Alyssa Weathersby, *dancer & voice*). *Sweet Friendship: Courtly Songs & Dances from 15th-century Italy and France*. Alkemie celebrates seven years of friendship with our most diverse program yet: dancing with choreographies old and new, rarely heard songs from the Loire Valley Chansonniers, and new tunes by band member Niccolo Seligmann. Exquisite 15th-century music is supported by saucy new translations in subtitles, gorgeous period garb, imaginative b-roll, and dances adapted from Guglielmo Ebreo da Pesaro’s treatise *De pratica seu arte tripudii*. [alkemie.org](http://alkemie.org)

8pm  **Eastman Collegium Musicum, Christel Thielmann, director** (Lydia Becker, Lily Dunlap, Ela Kodzás, Christophe Koenig, James Marshall, Emma Milian, and Rachel Smith, *Baroque violin*; Lucy
Gelber, and Juliana Kilcoyne, Baroque viola; Joëlla Becker, Owen Cummings, and Clara Hope-Simpson, Baroque violoncello; Ariel Walton, Baroque double bass; Lindsey Williams, harpsichord).  Folly! Take a journey through facets of folly with characterful programmatic music of the Baroque. Telemann’s vivid Don Quixote Suite for strings & continuo tells the story of the archetype’s adventurous fantasies, with everything from his imagined romance to the obstinate kicking of his sidekick’s mule. Farina’s Capriccio Stravagante offers a snapshot of village life in the 1620s, providing imitations of various musical instruments, musical genres, and even animal noises! The program also includes two movements of one of Vivaldi’s beautiful late violin concertos.

www.esm.rochester.edu/early

Saturday, June 19

3pm  Orazio Vecchi’s L’amfiparnaso (Daniel P. Ryan, director). Selections from Vecchi’s madrigal comedy. Orazio Vecchi’s Renaissance madrigal comedy in three acts. The performance features selections of the entire work but with full decadent spectacle of handmade masks of well-known and unruly characters of commedia dell’arte. danielpryan.com

4pm  Viola da Gamba Society of America. The Gamba Gamut. A beautiful showcase of short performances by a variety of professional and amateur viol soloists and ensembles. www.vdgsa.org


6pm  Ensemble 44 (Kendra Comstock, soprano; David Mather, baritone; Nouri Newman, recorders & flute; Ishmael Stefanov-Wagner, violin & tenor; Hannah Davidson, viola da gamba; Kathleen McDougald-Lee, harpsichord & director). Jonah and the Whale. Of whales, sea shanties, and talented women composers of the Baroque era. Our program features music by Elisabeth Jacquet de La Guerre and Isabella Leonarda, taking as its centerpiece de La Guerre’s Jonah cantata. Side dishes include various sea shanties and other entertaining sea-themed pieces. studio44boston.com

7pm  Entwined Early Music (Dee Hansen, Baroque flute, Renaissance flute, 34-string lever harp & Baroque guitar; Eric Hansen, lutes, guitar & theorbo; Neal Humphreys, viola da gamba). La Joie de la Musique: How Music Brought Us Sanity & Humanity During Calamity. With live performances a near impossibility, our trio began recording and posting videos to YouTube last summer to reach a wider audience. Our virtual BEMF Fringe concert is a collection of the pieces we most enjoyed playing. The music, from different lands and various composers, brought us the solace and joy we needed to survive this difficult year. www.entwinedearlymusic.org

8pm  Ensemble La Cigale (Vincent Lauzer, recorders; Marie-Laurence Primeau, viol & recorder; Sara Lackie, Baroque harp; Marie-Michel Beauparlant, Baroque violoncello; Madeleine Owen, theorbo & artistic direction; Françoise Davoine and Michel Faubert, guest readers). Les Délices de la Solitude. Montréal early music ensemble La Cigale offers a musical and literary meditation on solitude. This concert includes intimate French music from the time of Louis XIV by Jean-Baptiste Lully, Michel Corrette, and Sébastien Le Camus, and a first-ever recording of a suite by lutenist Robert de Visée. La Cigale’s musicians come together to offer the public a moment of beauty. Two guests, radio host Françoise Davoine and singer-storyteller Michel Faubert, read poetic texts of the period. www.ensemblelacigale.ca

9pm  Mountainside Baroque (Arnie Tanimoto, viola da gamba; Marc Bellassai, fortepiano). Bach’s Gambit: Going for Galant. Johann Christian Bach and Carl Friedrich Abel promoted several chamber concert series, but the most famous and prestigious took place in the newly built Hanover Square Rooms, which became a fashionable London music venue. While the series included a wide variety of music by many composers, Bach and Abel often performed their own compositions. Marc and Arnie have designed a program that reflects this rich heritage. The program features Bach and Abel but also music written by J. C.’s famous older half-brother, Carl Philipp Emanuel Bach. Some of Haydn’s
popular Scottish Songs are also included for good measure. For more information including notes and bios, please consult www.mountainsidebaroque.org

Sunday, June 20

2pm  **Fronimo Duo** (Yeela Avital, *soprano*; Eitan Hoffer, *lute*).  *Songs by John Dowland and Henry Purcell*. A program of English songs by John Dowland and Henry Purcell, together with lute pieces by Ferrabosco, Johnson, and Piccinini.  [ensemble-fronimo.com](http://ensemble-fronimo.com)

3pm  **Karr Talk** (Abigail Karr, *violin & fortepiano*).  *Solace and Joy for Young Players*. Students of all levels can play fun, beautiful music in any character or mood. Indeed, some of our favorite 19th-century composers—including Mendelssohn, Dvořák, and Elgar—lovingly created such repertoire just for their students and children. Exploiting the virtual format of this year’s Fringe Series, this program of violin solos, violin duos, and violin/fortepiano duets features just one performer, and has been specifically crafted to bring you both “Solace and Joy.”  [abigailkarrviolin.com](http://abigailkarrviolin.com)


5pm–8pm  **Early Music America Emerging Artists Showcase**. Six short concerts featuring emerging talent in the field of historical performance. Every hour, a new pair of concerts is presented.  [www.earlymusicamerica.org/resources/young-performers-festival/emerging-artists-showcase-app](http://www.earlymusicamerica.org/resources/young-performers-festival/emerging-artists-showcase-app)

