

Bellingham Music Club
October 4, 2017, 10:30am
Trinity Lutheran Church

Fan Fare

The Newsletter of the Bellingham Music Club

Renaissance 101

What drives musical change? Does it come from the top down, the bottom up, or both? Is it driven by a new idea, or something as simple as a new dance? Take the Renaissance: "Rebirth" of *what*? The answer is pretty clear when it comes to painting, sculpture, and architecture: Classical Greece and Rome, the ruins of which lay scattered about in plain view. We're indebted to the Renaissance eye for noticing, measuring, drawing and imitating... But what about the Renaissance ear? It seems to have come south from England during the Hundred Years' War, attached to the person of John Dunstable. You can hear the basic idea in the first phrase of Puccini's "Vissi d'arte" (from Tosca) — first-inversion triads. Much more mellifluous than spiky Medieval sounds! Wedded to the simple idea of imitative parts (like a round) those sounds lit up a gothic cathedral with the glory of stained glass.

Whenever a simple idea falls into the hands of musicians, it gets complicated. Sometimes musical change is driven by people crying "enough!" (believe it or not, Palestrina was responding to a demand for musical simplicity). Chords came out of the closet, impelled

along by a singing bass-line — just in time to accompany Mantuan and Florentine singing actors, trying to re-imagine chanted performances of ancient plays. Re-christened "opera" (meaning "the works"), performances incorporated stylized dance poses and promenades. Marie de' Medici, the second banker's daughter to rule France, brought along her cooks from Florence — starting French cuisine — along with the Caccini family, both the composer and his fabulous singing daughters. You can imagine the splendor of her disembarkation by viewing a suite of a dozen paintings by Rubens, filling an entire gallery in the Louvre. Marie, the grandmother of Louis XIV, the Sun King, was herself a dancer, and a formidable impresario.

Predictably, the harmonic simplicity of the new Baroque style was decked out in outrageously elaborate bling, both sartorial and musical, including blizzards of musical ornamentation. Ultimately, Calliope and Terpsichore upstaged their sister Muses of Drama in a spectacular orgy, until Gluck once again restored order in the name of simplicity.

Jack — Jack Frymire

Next month, BMC welcomes **Edwin Huizinga**, one of North America's most versatile violinists. From the Chapelle Royale in Versailles to the Carmel Bach Festival, Huizinga captivates audiences with his solo performances as well as his collaborations with classical and contemporary ensembles. In November, Huizinga offers works by Bach, Paganini, and Biber, on a gut-strung instrument. One-hour program on **Wednesday, Nov. 1, 10:30 at Trinity Lutheran**, free and open to the public. Full-length program on **Night Beat, Thursday, Nov. 2 at 7:30pm at First Congregational Church**. Tickets are \$20 general; \$15 seniors, on sale at Village Books and Food Co-op locations, and online on bellinghammusicclub.org. *Take-a-teen-for-free!*



"To foster and encourage the development of music appreciation and performance in the community"

Board Notes

Welcome (or welcome back!) to the BMC: Elizabeth Bays, Robert and Kay Bernard, John Binns, Catherine Collier, Milton and Ellie From, Marvin Johnson, David and Jo Maas, Helen McLeod, Arlan Norman, Jon Roney, Eunice Smith, Mary Wheeler and Rosemary Woodyard.

We are immensely grateful to Elizabeth Bays, Janey Bennett, Karen Berry, Kay and Dick Carr, Jim and Addis Chapman, Jollefern Cole, Eulalah Craswell, Margaret De Maine, Joanne Donnellan, Vernon Greenstreet, Pam Hooper, Barbara and Steven Johnson, Susan Johnson, Andrine Knapp, Joan Rae, Beth Sizer, Stephen Tack, Kristin Van Schelt, and John and Margaret Woll for their generous donations.

In memoriam: Frances LeCocq passed away a month ago after a brief illness. Frances was a staunch supporter of all things cultural and community-related in Whatcom County. Evelyn Wright, who coordinated our high school voice competition with Evelyn Ames last year, also passed away in September. BMC offers its sincere condolences to both families.



We are delighted to greet you in the renovated Trinity atrium for **Welcome Coffee Hour**. Enjoy scrumptious nibbles, catch up with friends, and pick up your membership handbook! It's all team work: Will Ellender and Charlie Way process mail returns and dues, Judy Corliss maintains the database for the directory, and Isabelle Cormier revises program details. It's never too late to join the BMC. We will publish additions, changes and corrections in a supplement in February.

Upcoming Events

Catch **Bellingham Burlesque of 1927** at the Firehouse PAC on **Oct. 5 and 6 at 7:30pm, and on Oct. 7 at 3:00 and 7:30pm**. Scott Henderson is musical director for this bawdy cabaret starring Martha Benedict, Martin Bray, Akilah Williams Cariker, Amanda Carpp and Paul Henderson. Tickets are \$20 (\$15 senior rate for Saturday matinee) available today in the lobby, on sale online on our website, at Village Books and at the door if not sold out.

The Metropolitan Opera's 2017–18 season of Live in HD movie-theater transmissions features ten presentations, beginning **October 7** with Bellini's *Norma*. Sandra Radvanovsky sings the title role while Joyce DiDonato is Adalgisa. On **October 15**, James Levine conducts *Die Zauberflöte* (Mozart). Barkley Regal Cinemas present operas on Saturdays mornings at 10:00. Adults \$25; Seniors \$23.

The WSO, conducted by Yaniv Attar, opens its 42nd season with rising star **Benjamin Beilman** (pictured at right) performing Sibelius' Violin Concerto. The program also features Arvo Pärt's Cantus in memory of Benjamin Britten and Mendelssohn's lively & spirited Scottish Symphony. **Sunday, October 8 at 3:00pm at Mount Baker Theatre**. \$15-54. *Take a teen for free!* More information on whatcomsymphony.com or call MBT box office at 360-734-6080.



Pacific Northwest Opera (formerly Skagit Opera) presents **Tales of Hoffmann** on Friday evenings: October 27 and November 3, at 7:30pm, and on Sunday matinees: Oct. 29 and Nov. 5 at 3:00pm at McIntyre Hall in Mt. Vernon. Offenbach's music, both intensely witty and intensely dramatic, is the perfect vehicle to present the Romantic, richly imaginative world of the storyteller E.T.A. Hoffmann, combining fantasy, gravity and comedy. \$25-\$65. Opening Night Gala Dinner at 6pm, \$75. For more information, visit pnoopera.org or call box office at 360-416-7727.

ABOUT THE BMC: The Bellingham Music Club is a 501(c)(3) registered non-profit which supports music in the community and enhances cultural life in the Northwest. It plays a vital role in Whatcom County by making music accessible to everyone with its free Wednesday morning concerts series, and occupies a unique niche by encouraging high school and WWU students with monetary awards. You can support BMC endeavors with donations or annual dues (\$25). **For more information about the BMC, pick up our brochure, see us in the lobby, visit bellinghammusicclub.org or call 360-671-0252.**

Bellingham Music Club
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bellinghammusicclub.org
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Comments about the newsletter?
Contact us at 360-306-6526 or
bellinghammusicclub@gmail.com

Janey Bennett presents

Renaissance music from (mostly) France

performed by Seattle Historical Arts for Kids



Courrant de Bataglia
Branle de la Torche
Bourrée d'Avignonez

Michael Praetorius (1571 – 1621)
Praetorius
Praetorius, arr. Philidor L'Aisé (1690)

Puis que les ans n'ont qu'un printemps
Je suis bon garçon

Pierre Guédron (c. 1570 – c. 1620)
Guédron

Pavane d'Angleterre avec sa Gaillarde
Tant que vivray

Claude Gervaise (c. 1510 – c. 1560)
Claudin de Sermisy (c. 1490 – 1562)

Saltarello

Pub. Pierre Phalèse the Younger (1583)

Je ne fu jamais sy aise
Me levay par ung matin
Ainssi un chascun

Clément Janequin (c. 1485 – 1558)
Janequin
Claudin le Jeune (c. 1530 – 1600)

Pavane & Gaillarde de la Bataille
Carillon de Village

Pierre Phalèse the Elder (1510 – 1573)
Nicolas Vallet (c. 1583 – c. 1642)

Je me scauroys chanter ne rire

Mathieu Gascogne (fl. 1517)

Pavane
Tourdion

Pub. Pierre Attaignant (1530)
Attaignant



Harriet Cohen, Maks Groom, Saige Lind **Violin**
Nick Chrisman, Sam Groom, Tess Roberts **Viola da gamba**
Isaac Levin-Delson **Luth**
Sebastian Weigel **Harp**

with Shulamit Kleinerman
Renaissance violin and director

Seattle Historical Arts for Kids was founded in 2005 to help young people ages six to teen discover themselves as ambassadors for the arts of the Medieval, Renaissance, and Baroque eras.

With a variety of classes and activities, **Seattle Historical Arts for Kids** is the only year-round early music program in both vocal and instrumental music in the United States for children and teens. Arts camps, theatrical performances, and instrumental ensembles, offer learning opportunities for everyone – from newcomers to music or theater to highly experienced instrumental and vocal musicians.

The program director, **Shulamit Kleinerman**, maintains a full-time modern violin studio and also teaches the students in the group who play the viola da gamba. She plays the violin in the historical off-shoulder style that came over on the ships from England and Scotland and is the direct ancestor of Appalachian fiddling.

To see videos, photos and upcoming projects, or sign up for mailing list, please visit website
historicalarts.org



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