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THE ORLANDO CONSORT

Matthew Venner, countertenor

2:30 PM, February 20, 2011

Mark Dobell, tenor

Faye Spanos Concert Hall

Angus Smith, tenor

In cooperation with Pacific's

Donald Greig, baritone

Conservatory of Music

"Food, Wine & Song"

Music and Feasting in Medieval and Early Renaissance Europe

France, c. 1220-1363

In paupertatis predio
Chançonette / Ainc voir / A la cheminée / Par verité
Prenés l'abre / Hé resveille toi Robin
Nes que on porroit

Anonymous, Notre Dame de Paris

Anonymous, Montpellier Codex

Adam de la Halle

Guillaume de Machaut

England, c. 1330-c. 1450

Apparuerunt apostolis v. Spiritus Domini
Nowell, nowell: The boarës head
Si quis amat

Anonymous, Fountains Abbey First Manuscript

Richard Smert

Anonymous

Italy, c. 1450-c. 1500

Canto de cardoni
Donna di dentro / Dammene un poco
Canto di donne maestre di far cacio

Anonymous, Florentine Carnival Song

Heinrich Isaac

Anonymous, Florentine Carnival Song

—intermission—

Burgundy, 1426-c. 1490

Adieu ces bons vins de Lannoys
Un franc archier
Sile fragor
La plus grant chière

Guillaume Dufay

Loyset Compère

Loyset Compère

Anonymous

Spain and Portugal, c. 1480-c. 1530

La tricotea
Ave color vini clari
Oy comamos y bebamos
Quem tem farelos

Anonymous

Juan Ponce

Juan del Encina

Anonymous

Germany, c. 1500-c. 1585

Von Eyern
Von edler Art
Trinkt und singt

Matthias Greiter

Ludwig Senfl

Anonymous

Concert sponsored by Phil and Carole Gilbertson dedicated to the memory of Dr. Charles Schilling

The Orlando Consort is represented by BesenArts LLC

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ARTISTS

Formed in 1988 by the Early Music Centre of Great Britain, the Orlando Consort has established itself as one of Britain's most important chamber music ensembles, performing to the highest standards and renowned for its imaginative and innovative programming. Working with leading academics on music that has often never been performed in modern times, they have set new standards of performance, particularly with regard to the pronunciation and tuning of this fascinating repertoire. In recent times the Consort has also attracted praise for its bold programmes of contemporary music, jazz and world music, and for their outstanding education projects which are specifically designed to involve amateur musicians of all ages and abilities.

The Orlando Consort has made frequent appearances on the British and Dutch Early Music Networks. Regular performers at London's Wigmore Hall and the South Bank Centre, the Consort has also sung in festivals in Spain (Santander, Ourense, Seville, Granada, Valencia, Burgos, Segovia, Avila, Barcelona, Huelva, Las Palmas and Madrid), Belgium (Antwerp and Bruges), Germany (Regensburg, Frankfurt, Nürnberg, Heidelberg, Herne, Cologne, Rommersdorf, Leipzig and Berlin), Austria (Vienna, Graz, Feldkirchen and Melk), Greece (Athens and Thessaloniki), Estonia (Tallinn, Parnu and Tartu), France (Amiens, Avignon and Le Thoronnet), Poland (Krakow, Wrocław, Jarosław and Warsaw), the Czech Republic (Plzen and Prague), Russia (St. Petersburg), Italy (Florence, Bologna, Venice, Trent, Rome, Padua and Bolzano), Portugal and Sweden (Skara), as well as the Spitalfields Festival, the Bury St. Edmunds, Aldeburgh, St. David's, Stour, Deal, Brinkburn, Hexham, Cheltenham and Chester Festivals, the Manchester Early Music Series, the City of London Festival, the St. Magnus Festival in Orkney, the Huddersfield Contemporary Music Festival, the Three Choirs Festival and both the Beverley and York Early Music Festivals. The Consort has been featured at many events in North America, notably the American Musicological Society Meetings in Montreal and Toronto and at the Boston Early Music Festival. Even further from home, the Consort has made repeat visits to Japan and has also travelled on a six-concert tour to Peru, Bolivia and Colombia. The Consort made their debut at the BBC Proms in the 1997 season, returning in 2001, and at the Edinburgh International Festival in 1998, returning in 2007. The Consort is currently an Associate Ensemble at Southampton University.

The work of the Orlando Consort extends well beyond conventional early music presentation: they frequently perform with local amateur choirs and with actors of the calibre of Robert Hardy and Prunella Scales. They appear regularly with the brilliant Dutch ensemble, The Calefax Reed Quintet and their Extempore collaborations with the jazz quartet Perfect Houseplants have continued with the release of a second CD, Extempore II. Most recently the Orlando Consort has collaborated with brilliant tabla player Kuljit Bhamra, the sitar player Jonathan Mayer, and the talented young vocalist Shahid Khan on the Mantra project, a radical imagining of the musical dialogue developed in Portuguese Goa in the early 16th century.

PROGRAM

"I want to eat, sing, and make merry - that's what I like!"

These words come from a 13th century French song, yet who today could possibly disagree with them? Throughout the ages music and dining have been natural partners, the combination of the two satisfying many of the senses at the same time. Whether it be a grand feast or a small intimate gathering, the choice of an exquisite menu in combination with perfectly selected music has the magic to create an immense feeling of well-being. This anthology of music and recipes has been chosen to give a glimpse of how our distant ancestors might have enjoyed these delights and a very clear picture emerges to indicate that they knew all too well how to have a very good time!

The music presented here was composed over a period of some 350 years. During these years the world witnessed some extraordinary artistic events and achievements: the construction of the great European cathedrals, the flowering of the Renaissance (in painting, sculpture, literature and architecture), the spawning of universities, and the invention of the printing press. The work of medieval and Renaissance musicians was no less remarkable and innovative, and the diversity of style in this collection is a vivid testimony to the inventiveness of composers and, by association, the virtuosity of performers.

The majority of the pieces in this programme are about specific items of food. They take in the different stages of the journey from cultivation to consumption. They tell us of the different contexts for eating, whether it be a picnic, a grand feast or a session at the local inn. And there are times when it becomes all too evident that the texts

may purport to be about food but are really about sex.

Other items have been included for their association with food, such as etiquette and shopping in the market. Indeed such songs are very important, for they build up information and answer questions about medieval and Renaissance eating habits that cannot be ascertained from recipe books alone.

In such a collection it has been impossible to avoid the subject of alcoholic beverages. It is said that beer was not as potent in medieval times as today, and that wine was regularly drunk in watered down form. However, the inescapable conclusion must be that, however weak the drink, intoxication was a regular condition for many of these musical revellers!

France, c. 1220-1363

In these years, France, and more particularly Paris, may with good reason have claimed to be the world's center for education and culture. The great university attracted students from all over Europe to study with men such as Peter Abelard and St. Thomas Aquinas, and the building of the cathedral of Notre Dame in the second half of the 12th century was the inspiration behind the influential school of composition that flourished under the leadership of such men as Leonin and Perotin. Much of the polyphonic music (in two, three and four parts) was in the style of organum, where the parts were built around a pre-existing chant. However, *In paupertatis predio* is a conductus where the tune is newly composed; its elegant meandering is very typical.

Chançonette is a motet in four parts, now to be found in the Montpellier Codex but certainly written in the north of France. The earliest times of the motet have one especially bizarre feature, namely, that the different voices sing different texts, posing a question as to how the listener was supposed to be able to discern what was going on. Adam de la Halle was one of the most famous Trouvère of his day (the Trouvère being the northern French equivalent of the southern Troubadour). He probably studied in Paris and while his death is reported in a poem from 1288, his presence is also recorded in England in 1306. *Prenés l'abre* is a short "incidental" piece from the play *Le jeu de Robin et de Marion*.

Guillaume de Machaut (b. 1300?- d. 1377) was the most important composer of his day and a landmark figure in the development of song; indeed, his music deserves to be ranked alongside that of Schubert, Brahms, and Wolf. Moreover, it is known that he wrote

much of his own poetry. Having worked in the service of John of Luxembourg, King of Bohemia, and John, Duke of Berry, he lived his later years in the city of Reims.

England, c. 1330-c. 1450

By the second half of the 14th century, England's reputation as a musical nation was already established. Many of the famous choir schools that exist today had been established and English singers and instrumentalists were generally admired throughout the continent. It is also known that a huge repertoire of music was composed in England during the 14th and 15th centuries but sadly only a small percentage has survived until today. The loss is not simply due to natural decay; indeed, the biggest wastage occurred during the Reformation when cathedral and monastery libraries were ransacked on the orders of King Henry VIII. Much of the parchment on which the music was written was "recycled" as material for lining shoes or wrapping fish, but some of it was used for lining new books and it is by reconstructing the notes from these that musicologists have succeeded in rescuing previously lost pieces.

Apparuerunt apostolis comes from a manuscript that had been owned at Fountains Abbey in Yorkshire. It was composed around 1350 but it is not certain that it would have been written at Fountains or even sung there; the Cistercians had a reputation for austerity that would seem to run counter to the "frivolity" of polyphony. ***Nowell, nowell: The boarēs head*** is a carol. At this time "carol" was the term used to define a particular musical structure that alternates verses and a refrain. It was much later that its special relationship with Christmas evolved. ***Si quis amat*** is a short round or canon. The technique is one that appears to have been especially popular in England.

Italy, c. 1450-c. 1500

That Italy was the birth place of the Renaissance has been well documented. The late 14th and early 15th centuries saw the rise of the great family dynasties in such cities as Milan, Ferrara, Padua, Pavia, Bologna, and Naples. For the rulers of these mini-empires, a major part of the pleasure of being in this exalted position was having the opportunity to display to those less fortunate just how magnificently wealthy they were. Patronage of the arts provided the perfect opportunity to do just this. Artists and musicians suddenly found themselves in a position where their services were being sought by the good and the great: in the case

of singers and composers (at this time the composers were all singers!), the best were offered positions in ranks of the cathedral or chapel choir, and their appointments would have also entailed their involvement in the secular musical affairs of the court. Nor were these talents only displayed in the residence of the patron, for if the Duke or Prince took to the road, so did the musicians.

The three songs in this concert are all from Florence and form part of the Canti Carnascialeschi tradition, which celebrated the various festivals associated with particular seasons of the year. The earliest songs were very much a street tradition, to be sung during torchlight processions and when stopping in squares and courtyards. During the reign of Lorenzo the Magnificent (1469-92) the proceedings became much more elaborate and formalized. Decorations and costumes were added to the poetry and music, although one feature would appear to have remained constant: all the songs are seething with innuendo and "double entendre."

Burgundy, 1426-c. 1490

Outside Italy, the most lavish and continuous patrons of music through the 15th century were the Dukes of Burgundy. Indeed, the list of musicians who served at the court reads like a "Who's Who" of 15th century music.

Guillaume Dufay was probably born in or around Cambrai around 1400 and was a chorister at the Cathedral there from 1409-1412. Sometime before 1420 he must have entered the service of the Malatesta family in Pesaro, Italy, and there is evidence to suggest that he held positions in Cambrai and Laon between 1426-1427. In December 1428 Dufay became a singer in the papal choir, the most famous musical establishment in Europe. Whilst in Italy he formed close associations with the d'Este family of Ferrara and with the Court of Savoy. It would appear that from 1440 he was based almost entirely in Cambrai where, incidentally, one of his duties was to purchase wine for the entire clerical community. He died on Sunday 27th November 1474 after many weeks of illness.

Compère's first name is a diminutive of "Louis," pronounced in three syllables "Lo-y-set" (King Louis XI always signed his letters "Loys"), and his surname translates as "godfather," though it also meant "gossip"! It is hard to trace his early life: conflicting early reports give his birthplace as St Omer, Arras and somewhere in the nearby county of Hainault. There are good reasons for thinking that he may have studied in Paris in the

years around 1460, but it appears that towards the end of the decade he too had joined the court circle in Burgundy. Soon after that Compère was in Milan, where he sang in the chapel of Galeazzo Maria Sforza from July 1474 until that Duke was assassinated at the end of 1476. From 1486 Compère is documented as a singer at the royal court of Charles VIII, and he accompanied Charles on the Italian campaign of 1494. The years from 1498 show Compère in administrative posts, as Dean of St Gery in Cambrai, provost of St. Pierre in Douai and latterly as a canon of St Quentin, where he died in 1518.

Spain and Portugal, c. 1480-c. 1530

Acquiring territory through conquest and marriage, and wealth through the "development" of lands in South America, the Spanish monarchy came relatively late to the cultural high table of Europe. Stylistically, the music — in particular the sacred music — shares many of the characteristics of the other European centres, but gradually the nation shifted from being an importer of compositions to an exporter of composers and singers. Nevertheless, the secular music always maintained a unique character.

Juan Ponce (c.1480-after 1521) served in the Aragonese chapel of Ferdinand the Catholic. Twelve songs are attributed to him in the Cancionero Musical de Palacio. Juan del Encina (1468-1530) was a poet and dramatist, as well as a composer. He was in service to the Duke of Alba prior to working at the papal court in Rome. On the death of Leo X in 1521 he returned to Spain and spent the last years of his life as a prior at Léon Cathedral.

Germany, c. 1500-c. 1585

Perhaps as a result of an extended period of political fragmentation, German music in the Middle Ages remained somewhat insular until the 16th century. It was really with the emergence of Heinrich Isaac (see Italian section) and Ludwig Senfl that German music began to receive a much wider audience. Senfl (c. 1486-1543) was a pupil of Isaac and joined the chapel of Maximilian I as a choirboy in 1496. He succeeded Isaac as composer to the court chapel in 1517, before transferring to service in Bavaria at the court of Duke Wilhelm IV. Senfl left much sacred music as well as 206 songs, a good percentage of them concerned with the subjects of wine and beer. ***Von Eyern*** ("Of Eggs") would appear to be the only extant song by Matthias Greiter and nothing is currently known of his life.

The Orlando Consort: "Food, Wine & Song"

The Food

Even the briefest look at a collection of medieval recipes will reveal the ingenuity and creative skills of medieval chefs. But then, perhaps this should come as no surprise. The period covered by this musical anthology was one of great innovation in the food world; with the opening of trade routes to the east cooks had access to new and exotic spices. These could be combined with a staggering array of existing produce. Markets abounded with the freshest produce: vegetables, salads, meat, fish, dairy products, grain and flour, sauces, herbs, etc. Moreover, all the produce was organic!

Certainly in preparing medieval recipes one notices a few "absentees"; potatoes, tomatoes, chilies, the cultivated (as distinct from wild) strawberry, and certain types of peppers did not arrive in Europe until after the settlement of the Americas. Yet the list of non-available goods is remarkably small and medieval diners would not have lacked for variety.

Of course, not everybody ate "well" in medieval times; wealth and status accounted for just how lavish a style people lived. There were grand feasts at which the lucky few consumed vast quantities of food over courses too numerous to count and drank obscene volumes of alcoholic beverages. And at the other end of the scale, there were those who subsisted on meager sustenance and who fell victim through ill-nourishment to plague and other diseases. Yet the "norm" surely lies somewhere between these two extremes. Medieval cooks were very health conscious in the preparation of meals, taking great care to prepare balanced diets, and were used to working with the ingredients available. Shopping was not organized in advance according to pre-prepared lists. This was an age when what the cooks bought and prepared was determined by the season — flexibility and imagination was all important.

This is reflected by the recipe collections of the day. Most were prepared by chefs at privileged institutions, but while many of the recipes are quite ambitious and lavish, others are extremely simple. The intention would seem to have been to have provided ideas suitable for a variety of occasions. In some regards the recipes could be regarded as being quite vague. However, they were not intended to be definitive. Instead, they were regarded as an "aide-de-memoire," assuming that chefs in the home would already know the techniques for cooking and make their own choices as to which herbs and spices to use based on availability and taste. And recipes were sometimes grouped in ways which would be unfamiliar to some modern cookbooks, the selection being on the basis for what might be suitable consumption for invalids with a variety of "medieval" diseases, or for clerics who were supposed to observe periods of fasting and abstention.

As part of this project, the Orlando Consort and Harmonia Mundi have commissioned nineteen medieval-style recipes from famous chefs working in Britain to match the songs in the program. We have great pleasure in printing a few of these below for you to try at your leisure, but you can find the complete selection in the lavish 120-page booklet that accompanies the CD ("Food, Wine & Song" HMU 907314).

The dishes included in the anthology have all taken as their starting point recipes that can be found in collections throughout Europe from the 14th and 15th centuries. Some, such as those by Jean-Christophe Novelli, required starting from the drawing board, but others needed very little adaptation. (The Italian section by Rose Gray and Ruth Rogers necessitated only a few changes from recipes they already present at the River Café in West London). Our “modern” chefs have, as their medieval counterparts would have done, combined the texts with their own imagination, but the techniques for cooking and all the ingredients would be recognizable to our ancestors.

Wine or beer might be seen as the most suitable accompaniment to all of these dishes — after all, these were probably safer to drink in the Middle Ages than water! And if you want to get a little closer to the medieval “experience” then we suggest that you eat your meals with spoons and knives only — no mention of forks can be found in English sources before 1463 and they did not come into common usage until the 17th century — but please be aware that resorting to the use of hands would have been considered very poor manners!

The Cooks

Clarissa Dickson Wright — host of TV’s “Two Fat Ladies”

Ruth Rogers and Rose Gray — River Café, Hammersmith, London

Sara Paston-Williams — Author of “The Art of Dining”

Roz Denny — Author of “Modern German Cooking”

Jean-Christophe Novelli — Maison Novelli, Clerkenwell, London

Félix Velarde — El Prado Restaurant, Putney, London

The Recipes

Split Pea Soup thickened with Spicy Bread and served with Confit Chicken

The Music: "Adieu ces bons vins de Lannoys"

The singer tells of his departure from Laon, lamenting "I depart all bent over by my load of nuts, for I cannot find beans or peas." The reference is not to the commonest peas available today, the green variety which are the fruit of *Pisum sativum* and which became fashionable in the 18th century. To get closer to a medieval taste, split peas are recommended.

The recipe is closely based on one taken from "Le Ménagier de Paris," written in the 14th century by a French landowner of approximately 60 years of age for the benefit of his 15 year old bride. The "old" man not only offers his wife the benefit of his moral insights; he also gives essential practical instruction on how to handle servants and tradesmen, how to cope with the garden, and how to cook.

Serves 6

1½ lb Split Peas

4 Thick slices of crusty bread (stale)

1 Cooked confit chicken leg

1 Large onion

1 Clove of garlic

250 mL (1 cup) milk

2 Cloves

1 Star anis

Sprinkle of saffron

1 bay leaf

½ teaspoon cinnamon

1 Sprig thyme

1 Sprig rosemary

Soak the peas overnight in cold water.

Chop and sweat the onion and garlic in a saucepan.

Add the split peas.

Pour over half of the milk and top up with water to just cover the peas.

Season with salt and pepper; allow to cook slowly for three hours or until the peas are soft.

Blend the soup and pass through a sieve.

In a separate pan bring the remaining milk to boil, add all the spices and herbs, and allow this to infuse.

Add the bread and allow to soak for 1 hour.

Remove the bread and spices; puree and strain through a sieve.

Add a little of the bread mixture to the soup to thicken and flavor the soup. (The thickness of the soup should be of porridge-like consistency.)

Take the cooked chicken leg, remove the skin and bones, and flake in to soup bowls.

Pour the soup over the top and sprinkle with a little saffron for garnish.

Serve immediately.

—Jean-Christophe Novelli

Haddock in Ale

The Music: "Apparuerunt apostolis"

A very appropriate dish for the monks of Fountains Abbey, who brewed their own ale and who would have been expected on important holy days to eschew meat in favor of fish. This recipe has been adapted from an anonymous 15th century cookbook (Laud Ms 533), but any firm-fleshed white fish can be used. The best results have been achieved using good quality lagers as they tend to be closer in texture to medieval ales than modern bitters and stouts, the heavy taste of which can sometimes mask the flavor of the fish.

Serves 4

1 lb Thick piece of skinned and filleted haddock

2 Onions, finely sliced

2½ oz Butter

Generous pinch of saffron

Freshly milled black pepper

Freshly ground sea salt

½ pint Lager

Flat-leaf parsley, roughly chopped

Gently stew the onions with the saffron in 1 oz. butter for about 20 minutes, or until very soft but not browned.

Spoon them into the bottom of a shallow ovenproof dish in which the fish will just fit.

Lay the fish on top and season it well.

Pour in the lager, and then cover the dish with foil.

Bake in a moderate oven 350° F for about 20 minutes until the fish is just cooked through.

Strain off the liquor into a small pan and reduce rapidly by fast boiling to intensify the flavor.

Divide the fish and onions among 4 shallow bowls (old-fashioned soup plates are ideal) and keep warm.

Whisk the remaining butter into the liquor and pour over the fish.

Sprinkle with plenty of parsley and then serve with fresh crusty bread.

—*Sara Paston-Williams*

Orange Omelet for Pimps and Harlots

The Music: "Von Eyren"

The song celebrates the versatility of eggs and the recipe here is certainly unusual and imaginative. The creator of this dish, the German chef John of Bockenheim, may well have known Guillaume Dufay as they were both in service to Pope Martin V in Rome around the year 1430. We can only speculate as to why this dish should be considered suitable for "Pimps and Harlots"!

Sweet omelets have fallen out of favor somewhat in the 20th and 21st centuries, a pity because they make excellent quick desserts. You can make this the suggested way with a fresh orange, adding grated zest to pep up the flavor. However, if you are feeling slovenly in the mould of a "pimp" or "harlot," use a spoonful of light marmalade instead. Ideal for leisurely breakfasts, one omelet is enough for two to share.

Serves 2 (in bed)

1 Sweet orange or 1 heaped tablespoon light orange marmalade

2 Large or 3 medium free range eggs

A good pinch of salt

1 tablespoon Caster sugar

1 teaspoon Light olive oil

A good knob of butter

If using fresh orange, grate the zest finely, then halve the fruit, and squeeze the juice.

Beat both juice and zest with the eggs, salt, and sugar. Or if using marmalade beat that with the eggs instead.

Heat the oil and butter in a medium size omelet pan (about 8 inch diameter) until you can feel a good heat rising. Make sure the butter doesn't burn.

Pour in the orange-y egg and swirl to coat the base.

Cook on a medium heat, drawing the lightly set egg mixture in towards the center with a fork or spatula to let the runny egg slip over and cook.

Repeat until the whole mixture is lightly set.

Hold the pan over a warmed dinner plate and roll the omelet onto the plate, or flip over in half with a spatula and slide out.

Serve with 2 forks to share.

—Roz Denny

Saffron Cake

Saffron, taken from the stamen of the crocus, was beloved by people in the Middle Ages, especially for its vivid color. This is a sophisticated dish: saffron was and is horrendously expensive and baking in the 15th century was no easy matter, requiring as it did a brick oven heated by lighting a fire to raise the bricks to the right temperature. The fire was then raked out and the baking could begin. (I have used such an oven and can vouch for the fact that it is not easy to get it right!). As a consequence, yeasted cakes with a shorter cooking time were much favored. Sultanas and raisins were dried in the sun, the finest coming from Cyprus. The mace in question was the herb mace, as the West Indies had not yet been discovered, but for your own purposes West Indian mace is just as good and certainly easier to come by.

1 lb Plain flour
½ oz Yeast
¼ lb Butter
2 oz Castor sugar
2 oz each Sultanas and currants
2/3 cup milk
1 tsp Salt
1 tsp each Powdered mace and mixed spice
½ tsp Saffron filaments
For glazing, 2 tbsp milk and 1 tbsp sugar

To prepare the saffron and the yeast:

Take half the milk and heat to boiling point. Put the saffron filaments on a dish and put in a hot oven for 5 minutes. Crumble into a cup; pour over a little hot milk and leave to infuse. Pour the remaining hot milk, which by now will be lukewarm, over the yeast and mix to a cream.

To prepare the cake:

Put the flour, sugar, and salt in a warmed bowl.

Sprinkle in the dry spices and stir in the creamed yeast.

Now mix in the softened butter with your hands, and when it is well mixed add the saffron infusion and the remainder of the milk. The dough should be soft but not runny.

Mix in the fruit, cover, and leave to rise for a couple of hours.

When it has doubled in volume, knock it down lightly. Sprinkle with flour, transfer to a buttered tin, and leave to rise for a second time. It is a slow-rising dough and will take a minimum of 45 minutes to 1 hour to return to life and reach almost to the top of the tin.

Bake in the center of the oven at 400° F for 15 minutes. Move to a lower shelf and cook for a further 15 minutes.

Remove from oven, glaze, and leave for 15 minutes before turning out.

Although saffron cake is best enjoyed when freshly cooked, it can be reheated in a very low oven. It is a subtle accompaniment to a sweet Sauternes, dessert wine, or a glass of Madeira (m'dear!).

—Clarissa Dickson Wright

FIFTY-FIFTH SEASON

2010-2011

*Presented in Cooperation with
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Minneapolis Guitar Quartet

2:30 PM Sunday, October 3, 2010

Faye Spanos Concert Hall

RECEPTION FOLLOWING

Fry Street Quartet

2:30 PM Sunday, November 7, 2010

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Orlando Consort

2:30 PM Sunday, February 20, 2011

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2:30 PM Sunday, March 27, 2011

Faye Spanos Concert Hall

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Foothills Brass Quintet

2:30 PM Sunday, April 17, 2011

Faye Spanos Concert Hall

RECEPTION FOLLOWING

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- Concert programs are subject to change without notice.
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FOCM welcomes children to our concerts. However, an adult must accompany children ten years and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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