The Department of Music presents
Shinkoskey Noon Concert

Languages of the Baroque

with Michael Sand, Baroque violin, and Phebe Craig, harpsichord

Program

This concert is a lecture demonstration on a single movement by François Couperin and is designed to give the audience an in-depth understanding of how French Baroque music should be interpreted. At the end of the lecture, the directors will play a movement by Arcangelo Corelli to reveal the differences between the Italian and the French musical languages. The French and Italian styles were the twin poles of Baroque music, and understanding their differences is the key to almost everything we perform as Baroque musicians.

12:05 PM Thursday, January 6, 2011
Room 115, Music Building

We ask that you be courteous to your fellow audience members and the performers. Please turn off your cell phones and refrain from texting. Audience members who are distracting to their neighbors or the performers in any way may be asked to leave at any time. Also, this performance is being professionally recorded for the university archive. Photography, audio, or audiovisual recording is prohibited during the performance.
Harpsichordist Phebe Craig spent her student years in Berlin, Brussels, and San Francisco. She has earned a reputation as a versatile chamber musician and recitalist and has performed and recorded with many early music ensembles and soloists. She has appeared at the Carmel Bach Festival, the Regensburg Tage Alter Musik, and early music festivals and events throughout the United States. She has performed with the New York State Baroque, American Bach Soloists, Arcangeli Baroque Strings, and Concerto Amabile. Phebe has produced a series of early music play-along CDs and is coauthor of a guide to Baroque dance for musicians (Dance at a Glance). She is on the faculty at the University of California at Davis where she teaches harpsichord and codirects the UCD Baroque Ensemble, in addition to keyboard proficiency, theory, and ear-training. She has also been director of the Baroque Music and Dance Workshop that is sponsored by the San Francisco Early Music Society.

Praised by Isaac Stern as making “a most convincing argument for the Baroque violin,” Michael Sand has become one of the leading Baroque violinists in America. A founding member and first musical director of the Philharmonia Baroque Orchestra of San Francisco, Sand is also the director of Arcangeli Baroque Strings, a string ensemble dedicated to the concerto grosso repertoire. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras throughout the United States and abroad, including Israel, Canada, and Australia. He plays with the chamber ensemble Musical Assembly, is director of the New York State Baroque, and appears with many local Bay Area early music groups. Sand has recorded for Meridian, Harmonia Mundi (France and the U.S.), Arts and Music, KATastroPHE, Wildboar, and Titanic. He teaches at UC Davis and at the San Francisco Early Music Society’s Baroque Music Workshop.

**UPCOMING EVENTS**

**THURSDAY, JANUARY 13, 2011 • 12:05 PM**  
**ROOM 115, MUSIC BUILDING**

*Shinkoskey Noon Concert: Keith Bohm, saxophone, with John Cozza, piano*

*Free*

The Valente Lecture by Nicholas Mathew (musicologist, UC Berkeley) on January 12 has been rescheduled to January 19, 2011, 4:10–6:00 pm.