

Cançonier



(left to right: Phoebe Jevtovic, Annette Bauer, Tim Rayborn, Shira Kammen)

Cançonier is a Bay Area-based early music group devoted to medieval repertoire from the 12th to the 15th centuries, and some traditional music from related regions (Scandinavia, the Balkans, and the Middle East).

Created by multi-instrumentalist **Tim Rayborn** and recorder virtuoso **Annette Bauer**, the group appears both as a duo, and in an expanded form, featuring the talents of Bay Area favorite **Shira Kammen** on bowed strings, and the remarkable voice of **Phoebe Jevtovic**. Founded in the summer of 2008, the group has quickly gained the attention of the early music community, and received acclaim for its musicianship, unusual and exciting concert programs, and its debut CD. Utilizing voices and instruments, including a range of historical recorders, medieval harp, lute, citole, psaltery, percussion, symphonie, vielle, and others, Cançonier brings to life the vibrant musical cultures of medieval Europe, through a combination of scholarly research, improvisational techniques, and impeccable musicianship.

Cançonier is an Occitan word (medieval southern French), meaning “songbook.” Its equivalent in northern France was the *chansonnier*. These books were medieval collections of songs, with both secular and sacred works being included. Thus, the group is a kind of modern “medieval songbook,” bringing to life the medieval musical treasures of Europe in fresh ways that nevertheless respect their traditions and historical context. Cançonier seeks to inform as well as entertain, and the group’s concerts are spiced with fascinating historical anecdotes, and a healthy dash of humor!

The group has performed in the Bay Area, Davis, the Oregon coast, and Portland. This past summer, Phoebe and Tim performed at the Giornate Medioevale in the medieval hill town of Poggio in Umbria, Italy.

Cançonier is the Ensemble-in-Residence at Music Sources, Center for Historically Informed Performances, Inc. Based in Berkeley, CA, this organization is a non-profit resource institution, a facility, and an educational center. Its annual concert series features distinguished local and international artists.

For further information:

www.canconier.com
www.facebook.com/canconier
www.myspace.com/canconier

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Annette Bauer, a native of Germany, studied medieval and Renaissance music at the Schola Cantorum Basiliensis in Basel, Switzerland, specializing in recorder techniques with Conrad Steinmann (2001). She holds an M.A. in music from UC Santa Cruz (2004), and has been a student at the Ali Akbar College of Music in California since 1998, where she studies North Indian classical music on sarode, a stringed instrument.

Annette regularly performs with Baroque ensemble Les grâces and the Farallon Recorder Consort, and has appeared at the Santa Cruz Baroque and the Carmel Bach Festivals, as well as with Texas Early Music Project, Chamber Music San Francisco, the Catacoustic Consort, and the California Bach Society. She has served on the recorder faculty for the San Francisco Early Music Society summer workshops, Amherst Early Music Festival, as well as for the Texas Fall Toot, and the San Francisco Orff Certification Course. Annette teaches in Oakland, CA, and conducts recorder workshops and classes in medieval notation in the Bay Area. She plays Brazilian percussion with Maracatu Luta, and is the co-founder of Magic Carpet, a duo dedicated to the art of improvisation.

www.annettebauer.com

Phoebe Jevtovic performs chamber music, early opera, and experimental music in the United States and abroad. She has appeared as a soloist with the Waverly Consort, American Bach Soloists, Musica Angelica, Magnificat, and North Holland Opera. She is the featured soloist of the baroque ensemble La Monica, with whom she has appeared in international concert series such as New York's Music Before 1800, Pittsburgh's Renaissance and Baroque Society, Houston Early Music, and San Francisco Early Music Society. Also with La Monica, she has given acclaimed performances at the Amherst, Berkeley, and Boston Early Music Festivals. She has performed the roles of Despina in Mozart's *Così fan tutte*, Amphitrite in Locke's *Tempest*, Cupid in Purcell's *Timon of Athens*, and the title role in Rossi's *Orfeo*.

Among Phoebe's other projects are an art song collaboration with celebrated pianist Robert Thies; touring the US and Indonesia with Gamelan X (a Balinese-inspired hybrid world music ensemble); and singing in Kitka, a Balkan women's vocal ensemble. She has also recorded a wide range of repertoire for Dorian, Nonesuch, Wave, and Gothic Records. Phoebe completed her M.A. degree in Early Music Performance at USC, and has edited a book of solo songs by Tarquinio Merula that is due to be published by A&R Editions.

www.phoebelj.com

Shira Kammen has spent well over half her life exploring the worlds of early and traditional music. A member for many years of Ensembles Alcatraz, Project Ars Nova, and Medieval Strings, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, Teatro Bacchino, Kitka, and is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips. She has performed and taught in the US, Canada, Mexico, Europe, Israel, Morocco, and Japan, and on the Colorado and Rogue Rivers.

Shira happily collaborated with singer/storyteller John Fleagle for fifteen years, and performs now with several groups: a medieval ensemble, Fortune's Wheel; a contemporary music group, Ephemeros; an eclectic ethnic band, Panacea; as well as collaborations with performers such as Anne Azema, Patrick Ball, and Margriet Tindemans. Some of her original music can be heard in a documentary film about the fans of J.R.R. Tolkien.

www.shirakammen.com

Tim Rayborn, an acclaimed multi-instrumentalist, plays dozens of musical instruments from medieval Europe, the Middle East, and the Balkans, including: lutes, plucked strings, flutes, and percussion. He has recorded to date on nearly 30 CDs for a number of labels, including Gaudeamus, Wild Boar, EMP, and Magnatune.

Tim lived in the UK for seven years, taking his Ph.D. in medieval studies at the University of Leeds, and working as a musician. He has toured the U.S. and Europe extensively (from Ireland to Turkey), performing with the medieval groups Tintagel and Ensemble Florata (including concerts at both the York and Beverley Early Music Festivals, Alden Biesen Castle in Belgium, Bunyloa in Majorca, and the Spitalfields Festival in London). He has given a number of performances for BBC in the UK and Channel Islands, toured in Canada and Australia, and worked with folk musicians in Marrakech and Istanbul. He has taught at the SFEMS Medieval/Renaissance summer workshop, and has appeared with many early music performers, including Ensemble Alcatraz, Anne Azema, Susan Rode Morris, Peter Maund, Kit Higginson, Tom Zajac, Sinfonye, Wyrewood, and members of the Harp Consort. In addition to his solo work, he currently performs with Patrick Ball, and collaborates regularly with Shira Kammen.

www.timrayborn.com