

CATHERINE LIDDELL

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EDUCATION:

SCHOLA CANTORUM BASILIENSIS, Soloist Diploma, 1976

Diploma research: "The Guitar, Theorbo and Lute Works of Robert de Visée: A Study of His Process of Arranging."

SARAH LAWRENCE COLLEGE, B.A. degree, 1971

TEACHING EXPERIENCE:

Private Lute Teacher and Coach, 1977 - present.

Teaching at all levels renaissance and baroque lute, continuo on theorbo and baroque guitar.

BOSTON UNIVERSITY, School of Music Lecturer, 2005 - present.

UNIVERSITY OF CALIFORNIA, LOS ANGELES, Artist-in-Residence with Ensemble Chanterelle, 1986 and 1987. Classes on baroque performance practice and continuo realization

FIVE COLLEGES EARLY MUSIC PROGRAM, Lute Instructor, 1985-1987

SAN FRANCISCO CONSERVATORY OF MUSIC, Lute Instructor, 1981-1982

LONGY SCHOOL OF MUSIC, Lute Instructor and Ensemble Coach, 1977-1979

BOSTON MUSEUM OF FINE ARTS, Lute Instructor, 1977-1978.

LUTE SOCIETY OF AMERICA, Summer Seminar Instructor, 1976 - present

Frequent instructor at Lute Society of America summer seminars presenting week-long classes on such topics as: "Performing the music of Francesco da Milano," "Performing 17th century French lute music", "French lute style Unveiled", "Sacred Music for the Lute", Realizing continuo on lute, Lute Basics, Reading German Tablature, Making Transcriptions of Bach for the Lute.

OTHER SUMMER TEACHING

Instructor at other summer workshops: Castle Hill, American Lute Seminars, Amherst Festival, Pinewoods Early Music Week, San Francisco Early Music Society

PUBLICATIONS:

"German Tablature Made Easy-er", Lute Society of America Quarterly, Summer 2011, Fall, 2011, Winter 2011, Spring 2012, Summer 2012, Fall 2012.

“Performing French Music”, Lute Society of America Quarterly, May 2004

“Sacred Music for Lute,” Lyre Editions, June 2000

“Lute Technique: The ‘Thumb-Under’ Position”, co-authored with Robert Strizich, Lute Society of America Newsletter, April and July, 1974. This was one of the first articles written on this topic, by two artists who were in the vanguard in adopting a technique described in many 16th century sources.

PERFORMANCE EXPERIENCE:

1981 – present: Founding member Ensemble Chanterelle with Sally Sanford (soprano) and Brent Wissick (viola da gamba), winner of the Concert Artist Guild award. Concerts and lecture demonstrations for Early Music societies and on university campuses across the US.

1998 – 2004: Founding member Charivary with Laura Jeppesen and Jane Hershey, violas da gamba. Focusing on the music of Marin Marais making ties with the art and literature of his time. Finalist in the 2000 EMA recording competition. Performances at the Museum of Fine Arts (Boston), Colby College, Seattle, Pittsburg.

1975 – present: frequent recital partner of Sally Sanford, soprano; Brent Wissick, viola da gamba; Laura Jeppesen, viola da gamba; John Hsu, viola da gamba, and Anne Smith, recorder and traverso (Zürich). Recitals also with singers Andrea von Ramm, Jantina Noorman, Carol Plantamura, Judith Nelson, and Ellen Hargis.

1976 – present: performances with many of the leading period instrument orchestras and small ensembles in the US. (APPENDIX I)

1973 – present: numerous Opera performances (APPENDIX II)

1976 – numerous performances at festivals, including the Boston Early Music Festival, Aston Magna, Northwest Bach Festival, New England Bach Festival, Maryland Handel Festival and Tage der Alten Musik in Regensburg.

FESTIVALS AND WORKSHOPS:

1989, 1995, 1997, 2001, 2003, 2007 - Performances on the featured series and in concurrent events at the Boston Early Music Festival

1992 – present Performances at the Aston Magna Festival.

Additional performances in Bloomington Early Music Festival, Northwest Bach Festival (Spokane, WA), New England Bach Festival, Connecticut Early Music Festival, Maryland Handel Festival, Nakamichi Festival, and Tage der Alten Musik in Regensburg.

1975-1983 workshops and lecture demonstrations with Robert Strizich (duo partner) on such topics as Playing Early Music on the Classical Guitar, Realizing Continuo Accompaniments on Lute, Making Intablulations.

RECORDINGS:

Samuel Capricornus: Sacred concerts for voices and violas da gamba, with Long & Away consort of viols. COR 10044.

Claudio Monteverdi: *L'Orfeo: Favola in Musica (1607)* with Music from Aston Magna. CRC 2931/2932.

Jean-Baptiste Lully: *Psychée* with the Boston Early Music Festival Orchestra and Chorus, Paul O'Dette and Stephen Stubbs, Music Directors. CPO 777 367-2. 2008.

The Pleasures of Love and Libations: Airs by Julie Pinel and other Parisian Women with La Donna Musicale. LA07103. 2007

Antonio and Giovanni Bononcini: *Sonatas and Cantatas* with Andrew Lawrence-King (harp and organ), Brent Wissick, (cello and viola da gamba) and Sally Sanford (soprano). Centaur CRC 2630. 2003.

Johann Sebastian Bach: *Concertos for Harpsichord* with Byron Schenkman, (harpsichord) and the Seattle Baroque Orchestra. Centaur CRC 2497. 2000

George Frederick Handel: *The Triumph of Time and Truth*, with Musicians of Aston Magna, Daniel Stepner, Music Director. Centaur CRC , 1999

La belle violée: 17th Century French Lute Music by Jacques Gallot and Others. Centaur 2359. 1997.

Music for the Royal Pleasures: Harpsichord, Lute and Organ Music in the Salon of Louis XIV with Linda Burman-Hall (harpsichord). Wildboar WLBR8601. 1997.

Bonporti Motets with Ellen Hargis (soprano) and Ensemble Ouabache. Dorian Discovery DIS-80163. 1996.

Venetian Monody in the Age of Monteverdi with Ensemble Chanterelle. Musical Heritage Society MHS 7055T. 1984

Capricci Armonici: The Strizich Duo plays 17th- and 18th- Century Suites for Baroque Guitar and Lute with Robert Strizich (baroque guitar). Musical Heritage Society/Music Masters MM STEREO 20028. 1982.

Works of E. & D. Gautier, Charles Mouton and J.S. Bach. Titanic Records Ti-29. 1979.

Baroque duos for lutes and baroque guitar with Robert Strizich (baroque guitar) Titanic Records Ti-40. 1978.

Renaissance Music for Two Lutes with Robert Strizich (lute). Titanic Records Ti-15. 1977.

Estampie: Instrumentalmusik des Mittelalters with the Studio der Frühen Musik at the Schola Cantorum Basiliensis. EMI Electrola C 063-30 122. 1974.

The Ars Nova with Capella Cordina, Alejandro Planchart, director. Expérience Anonymes EAS 83. ca. 1966.

RELATED EXPERIENCE:

2013 - present: Chair, Board of Directors of the Aston Magna Foundation for Music and Humanities

1997 Lecture for the Hymn Society of America, *Lute in the Intimate Worship of God*, Charlestown, South Carolina.

1990-1994 Started and directed two children's choirs at the Spring Glen Church, Hamden, CT.

1984-1987 President, Lute Society of America

1984-1989 Editor of Music Editions for LSA Quarterly

APPLIED STUDY:

1971-1976 Eugen Dombois at the Schola Cantorum Basiliensis

1967-1971 Studies with Joseph Iadone and Suzanne Bloch

Early teachers: Martha Blackman and James Tyler

APPENDIX I: Performances with the following ensembles

4 Nations Ensemble

Apollo's Fire Cleveland Baroque Orchestra

Boston Baroque

Boston Camerata

Boston Early Music Festival Orchestra

Boston Lyric Opera

Cappella Artemisia

Concerto Palatino

Emmanuel Music

Folger Consort

Handel & Haydn Society

New York Pro Musica

Orchestra of St. Luke's

Orchestra of the Age of Enlightenment

Piffaro

Seattle Baroque Orchestra

Smithsonian Chamber Players

Studio der Frühen Musik

Tafelmusik (Toronto)

Waverly Consort (New York)

APPENDIX II: Opera and Oratorio performances

Carissimi, Giacomo: *Jephthe, Jona*

Gagliano, Marco da: *La Dafne* (NY Pro Musica)

Handel, George Fredrick: *Agrippina, Triumph of Time and Truth, Theodora, Saul, Julius Ceasar, Ode to St. Ceceila*

Kapsberger, Giovanni: *Apotheosis of St Ignatius and St. Francis*

Lully, Jean-Baptiste: *Thésée, Psyché*

Monteverdi, Claudio: *L'Orfeo, L'Incoronazione di Poppea, Il Ritorno d'Ulisse, Vespers of 1610*

Peri, Jacopo: *L'Euridice*

Purcell, Henry: *Fairy Queen, Dido and Aeneas*

Vivaldi, Antonio: *Juditha Triumphans*

Other Major Works

Goebbels, Heiner: *Songs of Wars I Have Seen*, US Premier as part of the 2009 St. Paul's Chamber Ensemble celebration of their 50th season. With the Orchestra of the Age of Enlightenment and the London Sinfonietta.

APPENDIX III: Reviews

"Cathy Liddell's performance was breathtaking. But it wasn't just a concert. It was a story, told (and played) with such passion that many in the audience were close to tears. It was one of the most memorable performances I've witnessed in my entire life."

LUTE SOCIETY OF AMERICA QUARTERLY

"Miss Liddell...plays Gallot [with a] fine and subtle use of dynamics that makes full use of the clear tone and expressive possibilities of the Michael Lowe lute she employs...the result is a recital that should persuade even the most previously resistant listener of the subtle charms of this...repertoire. "

THE LUTE SOCIETY (ENGLAND)/LUTE NEWS

"This CD [*La belle voilée*] has been available for six years and has not yet been superceded. It rewards every effort to acquire it...one of the best recordings I have heard."

THE GERMAN LUTE SOCIETY

"A couple of sets of variations gave Hsu and theorbo player Catherine Liddell ample opportunity to demonstrate their command of time. Their tight ensemble and subtle varying of pulse gave the audience...the aspect of overhearing a conversation between close friends."

MILWAUKEE SENTINEL

"Catherine Liddell, on the theorbo...listened attentively and colored the words as responsively as the singers did."

BOSTON GLOBE

"...give a special nod to Catherine Liddell's lute, which provided soprano Sharon Baker's Theodora with a delicate halo of sound."

BOSTON GLOBE

"The grace and subtle expressiveness of Jeppesen and Liddell was transforming."

WOODSTOCK TIMES

"Though she is known as a specialist in realizing (improvising) accompaniments to solo voice or instrument, Liddell's solo performance of a *Preludio* by Kapsberger on the theorbo was magnificent. She made it look easy.

WOODSTOCK TIMES

"The brightest and most winning part of the evening's performance was Liddell's reading of a suite for lute alone...full of colorful shading and gradations of sound. Her phrasing called attention to the beauty of the instrument and to the melodic lines...the balance of melody and accompaniment was artfully maintained."

NEW HAVEN REGISTER

"Cathy Liddell's class ["French Lute Music Unveiled" given at the Lute Society of America Seminar at Case Western Reserve University, June 2004] offered all the benefits of musicology and masterful musicianship without any academic double talk or lofty attitude. Instead, she drove home her points with gentle humility and clever humor..."

LUTE SOCIETY OF AMERICA QUARTERLY