

## Interview with Elizabeth Brown

by Gus Denhard

**Gus:** What first interested you in Early Music?

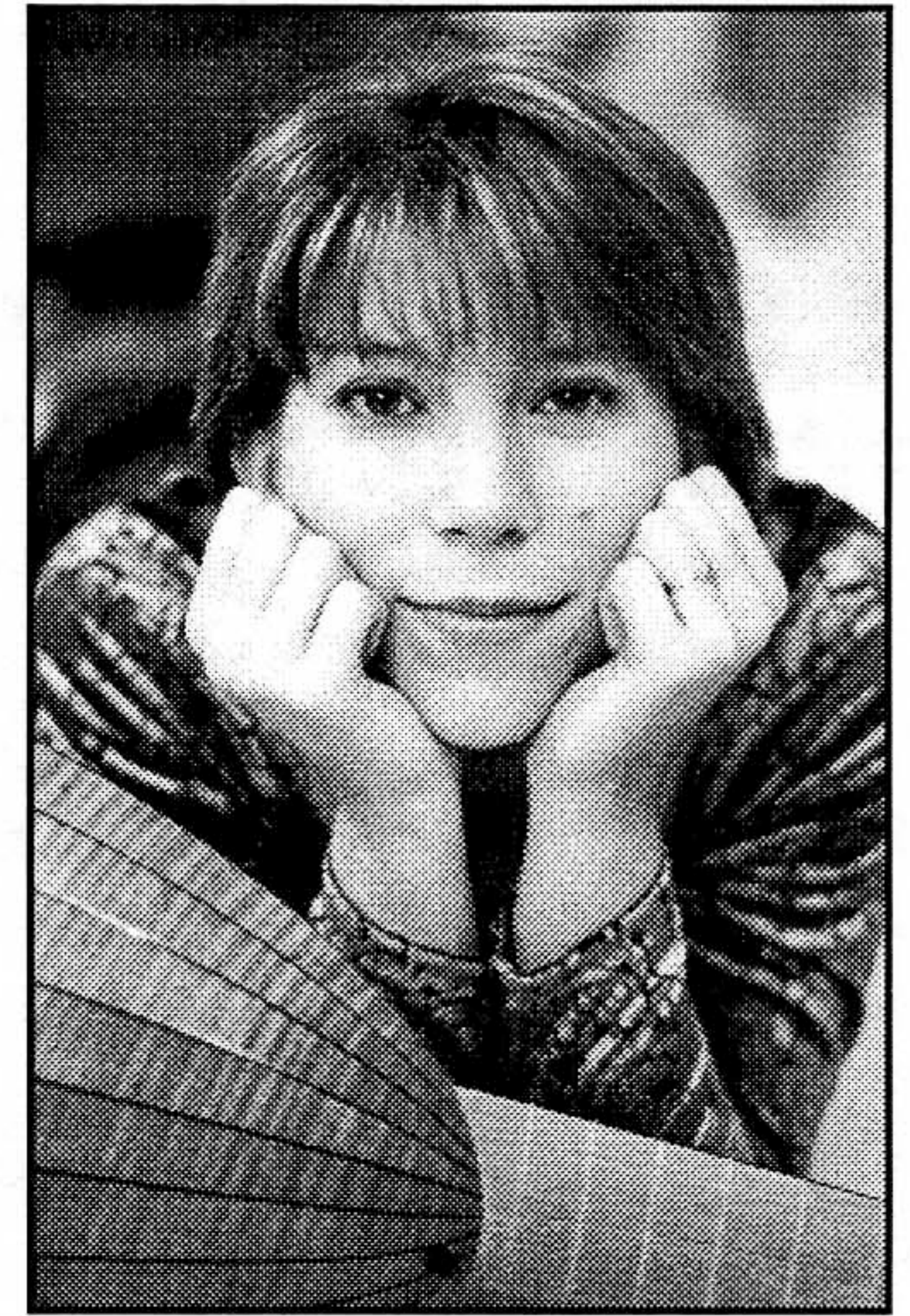
**Elizabeth:** Almost all of the music heard at my home growing up was classical, and the early music part definitely seemed like the “fun” music. My sister (who is now a gambist) and I used to love to sing and dance along to my dad’s Deller Consort albums. Somehow that just seemed so much more accessible than 19th-century symphonic works.

**Gus:** Then what led you to the lute and baroque guitar?

**Elizabeth:** Well, I started with folk guitar, probably as a form of mild rebellion, and then turned to classical guitar. Unlike most classical instruments, the classical guitar uses Renaissance music as a major part of its repertoire, since there is such a large quantity of wonderful lute music that transcribes relatively well to the guitar. I really enjoyed playing Renaissance and early baroque music, and so part way through college I decided to take the plunge and get a lute. I immediately fell in love with the lute, although making the adjustments from the guitar to lute technique was no small challenge. When I got my first baroque guitar about a year later however, which feels to me like a cross between a lute and a modern guitar, it seemed almost immediately natural. I still play classical guitar, as well as archlute.

**Gus:** What should we expect to hear at your concert on February 28?

**Elizabeth:** I purposefully picked a time-period, the 17th century, where one sees significant changes. I will actually open the concert with the later music, which seems like an era of French music that audiences are more familiar with. These baroque guitar dances from the latter part of the century exemplify the very graceful and highly ornamented style that we think of as so “French.” The earliest lute pieces, which are also dominated by dances, are much more



“raw” and straightforward, although there is quite a variety. For example, I’m playing several lute pieces by Nicolas Vallet, including an exquisitely abstract and beautiful Psalm setting, as well as his flashy and dramatic version of a “battle.” It’s rather ridiculous to think of such a delicate instrument imitating artillery, but it works surprisingly well. So, I really want to give the audience a sense of the general style of 17th-century French music, as well as the great diversity of this literature, which these two instruments are fully capable to express.

The EMG’s new concert series “Musicians of the Guild” opens on Saturday, February 28, 2004, 8:00 pm with “Music of 17th-Century France” performed on Renaissance lute and baroque guitar by Elizabeth Brown. This series will take place at Bethany Lutheran Church, 7400 Woodlawn Ave. NE. Tickets are \$12 general and \$10 for seniors and students. They can be purchased by calling 206-325-7066 or by visiting [www.earlymusicguild.org](http://www.earlymusicguild.org).

Visit the Early Music Guild CD table at the Feb. 6th and 7th concerts by Anonymous 4, or visit our online store at [www.earlymusicguild.org](http://www.earlymusicguild.org). Part of your purchase goes to support our programs!