Center for Early Music Studies, Victor Coelho, Director

presents

Hopkinson Smith

"Without doubt the finest lute player in the world."

— San Francisco Chronicle

Residency & Concert

Mad dog: Music by Dowland & his Contemporaries
April 14, 2015 | 8:00 pm | Marsh Chapel

Mini-course on Dowland & Bach
April 15-16, 2015
For more information, email cems@bu.edu.
Boston University Center for Early Music Studies Artist-in-Residence

Hopkinson Smith, lute

This 4-day residency with the world-renowned lutenist includes a concert of Elizabethan music, a public lecture/demo, and a 2-day mini-course open to qualified BU and non-BU students, as well as auditors.

Boston, MA – The Center for Early Music Studies at Boston University College of Fine Arts welcomes the outstanding and world-renowned lutenist, HOPKINSON SMITH for a four-day residency — April 13-16, 2015.

“The Center for Early Music Studies continues its mission of bringing the top early music performers in the world to Boston University for the education of both our students and for the large community of early music performers and audiences in Boston,” says Victor Coelho, the Director of the BU Center for Early Music Studies. “Hoppy Smith embodies the early music journey, combining the lived experience of the nomadic gypsy with the elegance and style of a courtly musician.”

Known throughout the world as one of the greatest exponents of 16th-, 17th-, and 18th-century music, Hopkinson Smith has been described by the San Francisco Chronicle as “without doubt, the finest lute player in the world today,” and by Gramophone (London) as “the supreme ‘poet’” of the lute. His residency will include a public lecture / demonstration on April 13, and a concert on April 14 at Marsh Chapel featuring Elizabethan lute music of Dowland, Byrd, and others.

The residency will conclude with a two-day mini course on April 15-16, the first day devoted to John Dowland, the second to J.S. Bach.

Hopkinson Smith
In Residence at Boston University

Schedule of Events

Sunday, April 13, 7:30 pm
“Hearing John Dowland: The Archaeology of Lute Music”
Morse Auditorium, 602 Commonwealth Avenue
Presented in conjunction with the Kilachand Honors College

Monday, April 14, 8 pm
Concert, “Mad Dog”: Music by John Dowland and his Contemporaries
Marsh Chapel, 735 Commonwealth Ave
Free and Open to the Public

For information on participating or auditing, contact Jason McCool <jmccool@bu.edu>
ABOUT HOPKINSON SMITH
Hopkinson Smith graduated from Harvard with Honors in Music in 1972. The next year he came to Europe to study with Emilio Pujol in Catalonia and Eugen Dombois in Switzerland. He then became involved in numerous chamber music projects including the founding of the ensemble Hespèrion XX. Since the mid-80’s, he has focused almost exclusively on the solo repertoires for early plucked instruments producing a series of prize-winning recordings for Naïve. These feature Spanish music for vihuela and baroque guitar, French lute music of the Renaissance and baroque, early 17th-century Italian music and the German high baroque.

Gramophone magazine called the recording of his lute arrangements of the Bach solo violin Sonatas and Partitas (2000) “the best recording of these works on any instrument.” His Dowland recording (2005) won a Diapason d’Or, and a recording of music from the world of Francesco da Milano was awarded a Diapason d’Or de l’Année (the French equivalent of a Grammy award) in November 2009 and has been called “the first recording to do justice to Francesco’s reputation.” A CD with the first three Bach ‘cello Suites played on the German Theorbo, released in early 2013, also won a Diapason d’Or.

Hopkinson Smith has performed and given master classes throughout eastern and western Europe, North and South America, Australia, Korea and Japan sometimes combining the life-style of a hermit with that of a gypsy. In 2007 and 2009, he gave concerts and workshops in Palestine under the auspices of the Barenboim-Said Foundation and the Swiss Arts Council. He teaches at the Schola Cantorum Basiliensis.

ABOUT THE BOSTON UNIVERSITY CENTER FOR EARLY MUSIC STUDIES
The Center for Early Music Studies at Boston University (Victor Coelho, Director) is dedicated to the cultivation and dissemination of performance, scholarship, and new pedagogical practices involving music of the Medieval, Renaissance, Baroque, and Classical periods. Drawing on a renowned cohort of scholar/performers at Boston University and the presence of a professional resident ensemble, the CEMS supports a regular cycle of lectures, concerts, visiting artists, workshops, and conferences. In addition, the CEMS collaborates with other departments and institutions to stimulate interdisciplinary research on early music and its place in the broader contexts of cultural history. As a nexus between performance, pedagogy, and scholarship, the CEMS will be at the leading edge of innovation in Boston’s “Silicon Valley” of early music.

INSTITUTIONAL BIOGRAPHY
Founded in 1839, Boston University is an internationally recognized institution of higher education and research. With more than 33,000 students, it is the fourth-largest independent university in the United States. BU consists of 17 schools and colleges, along with a number of multi-disciplinary centers and institutes integral to the University’s research and teaching mission. In 2012, BU joined the Association of American Universities (AAU), a consortium of 62 leading research universities in the United States and Canada.

Established in 1954, Boston University College of Fine Arts (CFA) is a top-tier fine arts institution. Comprised of the School of Music, School of Theatre, and School of Visual Arts, CFA offers professional training in the arts in conservatory-style environments for undergraduate and graduate students, complemented by a liberal arts curriculum for undergraduate students.