



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

Last month, I had the pleasure of attending the first performance of the *new* UCLA Early Music Ensemble under the capable direction of Dr. Marilyn Winkle. (Please see “An Interview with Dr. Marilyn Winkle, New Director of the UCLA Early Music Ensemble” in the September 2019 *Southern California Early Music News*.) I can say unreservedly that this was the *best* performance of the UCLA Early Music Ensemble that I have ever heard. Kudos to a consummate professional for her great, fresh, new approach!

Dr. Winkle’s premier effort at UCLA focused on musical works by seventeenth-century Italian women, including—and especially—the remarkable singer, instrumentalist, composer, poet, and librettist, Barbara Strozzi. Dr. Winkle graciously agreed to expand her program notes for the Early Music Ensemble concert into a feature article for the *Southern California Early Music News*, “**Celebrating Strozzi’s 400th Year.**”

Laurence Vittes reviews two new recordings of music by early Baroque composer **Hieronymus Praetorius**, both products of the “magical musicological influence” of Southern California early music legend, Frederick K. Gable. Laurence also explores the history of George Frideric **Handel’s** magnificent oratorio ***Samson*** (HWV 57) in performance.

Do you play viola da gamba? If so, you need to read “**SoCal Viols** Sets Course to Reinvigorate the Viola da Gamba throughout Southern California.” SoCal Viols has incorporated as a new local chapter of the Viola da Gamba Society of America and is looking for members to attend its four coached play days coming up in 2020. From South Pasadena to Rancho San Diego, it’s time to “strike the viol”!

Can’t get enough *Messiah*? SCEMS Calendar Editor Bruce Teter has compiled a guide to performances and sing-a-longs in Southern California. For this and other performances, see the “Concert Calendar” and the SCEMS on-line calendars www.earlymusicla.org/calendar. Be sure to check “Things to Come” for upcoming events outside the Southland.

Thank you for your support of early music in Southern California!

Sincerely,

John L. Robinson, Editor-in-Chief,

Southern California Early Music News, newsletter@earlymusicla.org

CD REVIEW

By Laurence Vittes

Even though CDs have receded into a sort of limbo, they still represent landmark accomplishments in the lives and careers of almost all professional artists, and remain highly enjoyable pleasures for generations of music lovers. That will change too as discrete albums become virtual reality entities with no real corporeal existence. Whether 2019 turns out to be the last glorious death throes of the format, the truth is that for the moment the CD is vibrant and relevant.

By coincidence, after having written last month about Los Angeles' potential for early music ("What Los Angeles Might Gain by Improving Its Early Music Presence"), two new CDs came across my desk that benefited from the magical musicological influence of a Southern California early music legend: Frederick K. Gable, Professor Emeritus of Music at the University of California, Riverside. Both involve music by Hieronymus Praetorius (1560–1629)—no relation to the better-known composer and theorist Michael Praetorius (1571–1621).



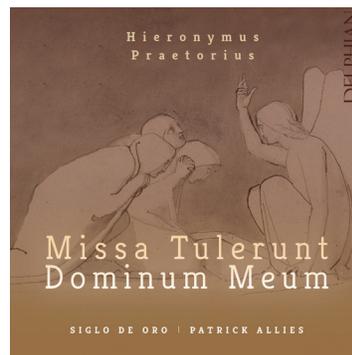
Hieronymus Praetorius. *Missa in Festo Sanctissimae Trinitatis*, Volker Jänig (organ) and Weser-Renaissance Bremen, conducted by

Manfred Cordes, CPO

Missa in Festo Sanctissimae Trinitatis presents the reconstruction of a religious service in one of the principal Hamburg churches at

the beginning of the seventeenth century, consisting of works for ensemble and organ by Hieronymus Praetorius, who was the organist at the Church of St. James in Hamburg from 1582 until his death in 1629. In between, the liturgical components of the Mass that were performed monophonically are heard as they would have been, almost painfully exquisite at times. The search for a suitable instrument led to the choice of the swallow's nest organ in St. Mary's Church in the beautiful city of Lemgo in North Rhine-Westphalia; it may be regarded as a model example of the Northern German organ building tradition and has a mean-tone temperament ideal for the period of composition, characteristics, and stylistics of the selected repertoire.

In his liner notes, conductor Manfred Cordes says, "I would like to express my sincerest thanks to Fred Gable who has assisted our ensemble and me with his profound knowledge of Hamburg's Baroque music history in numerous projects. The new edition of the works of Hieronymus Praetorius will round off his life's work."

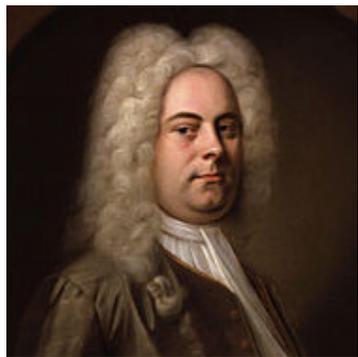


Hieronymus Praetorius. *Missa Tulerunt Dominum Meum*, Siglo de Oro conducted by Patrick Allies, Delphian

This less austere, more sonically resplendent collection leads off with the first recording of a magnificent mass for Holy Week, Hieronymus Praetorius' *Missa Tulerunt Dominum Meum*.

Four hundred years after it was first performed, UK-based Siglo de Oro present it as it might have been heard in seventeenth-century Hamburg, weaving in motets for Easter from some of Praetorius' most gifted contemporaries —Hans Leo Hassler (baptized 1564–1612), Orlando di Lasso (1532, possibly 1530–1594), Andrea Gabrieli (1532/1533–1585) and Jacob Handl (1550–1591)—to complement the unfolding liturgical journey, from the solemnity of Maundy Thursday through to the joy of Easter Day.

Siglo de Oro also paid homage to Fred Gable in its liner notes: “We are grateful also to Dr. Frederick K. Gable for his help and supervision in the preparation for this disc. The Praetorius motets and mass were edited from the original prints by Frederick K. Gable and the *Missa Tulerunt Dominum meum* is published by the American Institute of Musicology in *Corpus Mensurabilis Musicae*, vol. 110, no. 3.”



**Handel. *Samson*.
Various
performances.**

You can never go wrong with *Samson*. It's one of Handel's most over the top oratorios. It requires star singers, a crack chorus and orchestra, and a conductor who knows his/her stuff. It has not been recorded much but the recordings it has received are not only choice but give an idea of how the approach to *Samson* has progressed over exactly 50 years.

It was 1969 when Karl Richter teamed with Arkiv, his Munich choral and orchestral forces, and a rather operatic cast in a big-scale, exciting, brilliantly recorded performance. This was followed in 1980 by Raymond

Leppard leading a sleek, stylish (*i.e.*, affected in a rather pleasing, graceful sort of way) and beautifully recorded performance with the English Chamber Orchestra. In 1992, Nikolaus Harnoncourt led his Arnold Schoenberg Chor and Concentus Musicus Wien in a production that equally looked forward to the new historically-informed performance world we inhabit today and back to a “Golden Age” when it was still the conductor's option to put his/her stamp on the piece.

Egotistical music directors exist in the twenty-first century, but the three *Samson* recordings that have been released since 2000 feature conductors who seem to be sublimating their musical egos in hopes of producing more than just another authentic original instrument experience in terms of sounds and speeds, inflections, and all of the other characteristics that play a role in reconstructing early sounds. They communicate on a different level with an audience for whom evaluating qualities of an aesthetic nature was less important than being open to the spiritual transformation that Handel intended to be in his music.

In 2003, Harry Christophers did it with The Sixteen; in 2009, Nicholas McGegan with the Göttingen Festival Orchestra. This year, Linn Records has released a deeply thought out and painstakingly prepared recording featuring the Dunedin Consort conducted by John Butt with a brilliant cast. Butt's brand new performing version of Handel's slightly longer version of the work from 1743 uses a chorus of both solo sopranos and boy trebles. As in the Consort's recording of the 1742 Dublin version of *Messiah*, the soloists lead their sections.

The story is inspiring and humbling, especially in these fractious times; the music is quite magnificent. I spoke to John Butt about the recording, which will be in a future column.



CELEBRATING STROZZI'S 400TH YEAR

Marilyn Winkle, D.M.A.

This year marked the 400th birthday of Barbara Strozzi (baptized 1619–1677): a singer, instrumentalist, composer, poet, and librettist. She was known in her own time to be the most published composer—man or woman—of printed vocal music in Venice, publishing 125 pieces of vocal music. Her success elicited jealousy and slander by her male counterparts. She studied with such composers as Francesco Cavalli (1602–1676) and founded many *accademie*, groups of creative intellectuals in Venice. Although she was an illegitimate daughter of the poet Giulio Strozzi, she was gifted with the family name and access to education; she herself never married but had four illegitimate children of her own whom she supported through artistic work and investments. She was an extraordinary woman of talent, beauty, intellect, and business acumen. As a performer-scholar of musical and dramatic works by early modern women, it has been a delight to see Strozzi so widely celebrated throughout early music performance

communities this year. It was a great honor and pleasure to devote my first concert as director of UCLA's Early Music Ensemble to this repertoire.

Due to the influence of Claudio Monteverdi (baptized 1567–1643) in Venice in the mid-seventeenth century, Strozzi's compositions were strongly rooted in *seconda prattica* (also known as *stile moderno*—Ed.), a musical movement to utilize dissonances more freely in order to express the text. Modern music theoreticians and historians recognize this kind of writing as “text painting.” The secular texts themselves uphold Petrarchan conventions that allude to Greek or pastoral imagery (sacred texts are, of course, biblical), and express love through paradoxical ideas, like cold fire, or painful desire. *Che si può fare*, one of her most recognized arias for solo voice and continuo from her final collection, Op. 8, uses a text that is derived from a poem by Italian librettist, Aurelio Aureli (1652–1708), and evokes a sense of heartache and despair. Listeners may find themselves dazzled by Strozzi's colorful text painting through vocal ornamentation; *fuoco* (“fire”) burns with running melismas and *penar*

(“suffering”) falls into the soprano’s chest voice, resulting in a raw, harsh tone. To hear this piece, I recommend this live performance by my colleague, Adriana Ruiz: <https://www.youtube.com/watch?v=FKno2yQs4Y4> (beginning at 4’34”).

Typical to works from this period, Strozzi’s pieces are flexible in form, consisting of many sections that alternate between free recitative and arioso triple sections. They incorporate dissonance and meter changes, often featuring ironic poetic texts. Strozzi composed the first verse of *Che si può fare* over a passacaglia: a ground bass pattern consisting of four descending stepwise pitches; in this case, e, d, b, and c. While it is a general rule in early historical performance practice that triple meters should sound light, quick, and dancelike, passacaglias lend themselves to texts that are more tender than raucous.

Barbara Strozzi’s secular works are particularly attractive to modern voice students for their theatricality. We must keep in mind that opera, as a genre, was coming into being at this time. Many of the characteristics or conventions that we associate with operatic forms today actually derive from the seventeenth century. While many performers of *Che si può fare* have chosen only to feature the first passacaglia section described above, the piece proceeds to alternate between free, quasi-recitatives, and tighter ground bass patterns. The texts for these sections correspond to the operatic notion: plot development occurs during the recitative; feelings are expressed in arias. We can see this form play out in every piece of Strozzi’s that I have ever studied.



Lately, I find myself completely fascinated by Strozzi’s sacred pieces; not for inherent religious reasons, but because I believe audiences have yet to realize the significance of sacred music in women’s musical history. As a teacher, I have far too often heard students claim, inaccurately, that, “in the Middle Ages, all music was sacred, and secular music was invented in the Renaissance.” Not only is this oversimplification just wrong, I also read into such notions my students’ dismissal of sacred music as uninteresting or unengaging. Just as inaccurately, they assume that all composers of sacred music are pious; they fail to consider other musical traits beyond literal devotion. This is particularly troublesome for our studies of works by women, since women have historically confronted the ultimate biblical paradox: that we are simultaneously the root of original sin (in reference to Eve) as well as the pinnacle of virtue (in reference to Mary). Barbara Strozzi and Francesca Caccini (1587–after 1641) were notable for their ability to develop careers as performers and composers, whilst most other women from this period needed to join a convent in order to escape domestic obligation to create music.

When we fail to read between the lines of sacred text and music by women, we neglect to acknowledge the complexities of their humanity, including (and especially) their

desires and sexuality. Employing such text painting and formalistic techniques described in *Che si può fare* above, Strozzi proves herself equally adept at staging breakups (also see *Dialogo di partenza* and *Al battitor di bronzo della sua crudelissima Dama*) as she is at depicting sacred devotion. In *Oleum effusum*, from Strozzi's *Sacri Musicali Affetti*, suspensions in one voice mount atop suspensions in another voice, and melodies as lubricating as "sacred oil" and "Mary's milk" (from the text) express as much sensuality as any secular love song. A readily available, although self-indulgent recording of this piece can be found here: <https://www.youtube.com/watch?v=Acid6aPU55io&t=46s>. The climactic

"O's" throughout *O Maria* from the same collection are difficult for me now to hear any other way: <https://www.youtube.com/watch?v=3a5QVQ5b-5s>.

It is clear that Strozzi was not only a truly accomplished soprano who clearly understood the voice, but also a skilled musical rhetorician whose compositions are of profound excellence. I hope that we continue to celebrate her musical contributions throughout the remainder of this year and every year thereafter. Now that Cor Donato has finished publishing modern transcriptions of her complete works, I hope that more students will add her pieces (sacred and secular) to their repertoire.



MARYLIN WINKLE BIOGRAPHY

Marilyn Winkle is a performer, scholar, and advocate. As Director of the Early Music Ensemble of the University of California, Los Angeles

(UCLA) Herb Alpert School of Music (schoolofmusic.ucla.edu/people/marilyn-winkle) and Artistic Director of Los Angeles Camerata (www.losangelescamerata.org), she promotes the performance of works for and by women and "others" who have been underrepresented throughout history. She performs predominantly as a historical string player (baroque cello, violas da gamba, vielle), but also directs for the theatrical

stage, including a recent world-premiere revival of Isabella Andreini's *La Mirtilla* (1588). A passionate educator, Marilyn believes fiercely in the power of the arts to affect lives and create change.

Dr. Winkle holds a DMA in Early Music from the University of Southern California Thornton School of Music, where she studied baroque cello and viola da gamba with Bill Skeen; a Master's of Arts Degree from San Jose State University, where she studied with David Golblatt; and a Bachelor's of Music Performance from Stetson University, where she studied with David Bjella.

Please visit her website at www.marilynwinkle.com.



SoCal Viols Sets Course to Reinvigorate the Viola da Gamba Throughout Southern California

Josh Lee

On September 21, 2019 I was joined by over thirty viol players as we packed ourselves into the living room of gambist Lucy Jones. As a recent arrival to Los Angeles, I was struck by the number of players in the area, despite the lack of coordination that such a large community deserves. In that room I saw the richness and diversity of the viol in Southern California: college students and retirees, professional players and true beginners, residents from Santa Barbara all the way to San Diego, workshop addicts and folks who didn't know they literally had neighbors who played viol! To say the least, the meeting was exciting and demonstrated the need and collective desire to connect all of us throughout the region. By the end of the day, we had collected \$150, an e-mail list over 80 names long, volunteers lining up to help, and a name: SoCal Viols.

Now, several months on, I am glad to announce that SoCal Viols has incorporated as a local chapter of the Viola da Gamba Society of America. Our mission is to promote, support, and facilitate the playing of the viol throughout Southern California.

We aren't starting from scratch, seeing our work as a continuation of our predecessor

organization, Viols West. As such, we would like to announce the dates of our first four coached play days of 2020. These play days are open to any and all viol players. We are doing our best to host them throughout the region, with events already scheduled for Pasadena, Santa Monica, and San Diego. Currently, we are looking for a venue to host Orange County play days. We would appreciate any leads and help in making that happen!

To learn more about SoCal Viols, to join, to register for our upcoming play days, or sign up for our newsletter, please e-mail us at SoCalViols@gmail.com or visit our soon-to-be-active website www.socalviols.org. If you know a viol player, let them know about us!

SoCal Viols 2020 Coached Play Days

January 20, 2020 – St. James Episcopal Church, South Pasadena

March 21, 2020 – Santa Monica College, Santa Monica

June 6, 2020 – Cuyamaca College, Rancho San Diego

September 7, 2020 – St. James Episcopal Church, South Pasadena

All play days run from 10:00 AM to 3:00 PM. Coaches will be announced via our website.



CONCERT CALENDAR

FRIDAY, DECEMBER 13, 8 PM
(repeats Saturday December 14th in LA)

**Musica Angelica Baroque Orchestra:
A Baroque Christmas**

Director Martin Haselbock introduces the entire 2019-2020 season:

More info: <https://www.musicaangelica.org>

Beverly O'Neill Theater
300 East Ocean Blvd, Long Beach, CA

FRIDAY, DECEMBER 13, 8 PM
Westwood Master Choir and audience
sing-a-long: Messiah Sing-Along
by G.F. Handel

Westwood Presbyterian Church's Music at Westwood's annual performance of George Frideric Handel's "Messiah," will be held on Friday evening, December 13, 2019, at 8 pm. The audience will join the Westwood Master Choir, six esteemed vocal soloists and the Westwood Chamber Symphony, forming a 150-voice choir as part of the traditional "Messiah

Sing-Along," one of the few events of this kind in greater Los Angeles. The "Messiah" vocal soloists are Christina Borgioli, Justin Brunette, Devon Davidson, Nandani Maria Sinha, Matthew Lewis, and Scott Noonan. The entire evening, under the baton of music director Dan Redfeld.

Tickets: \$10, <https://www.eventbrite.com/e/music-at-westwood-presents-messiah-sing-along-2019-tickets-77412594153>

Free parking is available adjacent to the church.

Info: www.westwoodpres.org

Westwood Presbyterian Church
10822 Wilshire Boulevard, Los Angeles, CA

SATURDAY, DECEMBER 14, 8 PM
L.A. Camerata & Salon de Jazz present: A
Holiday Soireé

Featuring: L.A. Camerata & Maryanne Reall's Combo de Jazz

Performing an eclectic mix of holiday favorites through the ages: Medieval, Renaissance, and Baroque carols on period instruments; classics;



Handel's MESSIAH

Here is a summary of each category in chronological order – see detailed listings in the Calendar

PERIOD INSTRUMENTS

FRIDAY, DECEMBER 20, 7 PM

Bach Collegium San Diego

First United Methodist Church of San Diego,
2111 Camino del Rio South, San Diego

SATURDAY, DECEMBER 21, 4:30 PM

**Musica Angelica Baroque Orchestra
and Long Beach Camerata Singers**

Beverly O' Neill Theater Long Beach
300 East Ocean Blvd, Long Beach, CA

SUNDAY, DECEMBER 22, 4:30 PM

**Musica Angelica Baroque Orchestra
and Long Beach Camerata Singers**

Beverly O' Neill Theater Long Beach
300 East Ocean Blvd, Long Beach, CA

SATURDAY, DECEMBER 21, 7 PM

Bach Collegium San Diego

Saints Constantine and Helen Greek
Orthodox Church, Cardiff

SUNDAY, DECEMBER 22, 7 PM

Bach Collegium San Diego

Baker-Baum Concert Hall,
7600 Fay Avenue, La Jolla, CA

MODERN INSTRUMENTS

SATURDAY, DECEMBER 21, 8 PM

**Los Angeles Master Chorale and
chamber orchestra**

Walt Disney Concert Hall

111 South Grand Avenue, Los Angeles, CA

SING-A-LONG

FRIDAY, DECEMBER 13, 8 PM

**Westwood Master Choir and audience
sing-a-long**

Westwood Presbyterian Church

10822 Wilshire Boulevard, Los Angeles, CA

SUNDAY, DECEMBER 15, 6:30 PM

**Worship Center Choir and Chamber
Symphony**

Worship Center,

393 North Lake Avenue, Pasadena, CA

WEDNESDAY,

DECEMBER 18, 7:30 PM

**Los Angeles Master Chorale and
audience sing-a-long: 39th Annual**

Messiah Sing-Along

Walt Disney Concert Hall

111 South Grand Avenue, Los Angeles, CA

standards; bossa nova; and sweet blues avec un touche francaise. Drinks and treats provided! A fun and intimate performance experience to raise funds for artist fees. L.A. Camerata's proceeds will sponsor artists to travel to the Berkeley Early Music Festival.

Tickets: \$25 General Admission, \$35 Reserved Seating

Location: Salon de Jazz is a charming, historic, craftsman-style home located at 1244 South Lucerne Boulevard, Los Angeles, CA

**SATURDAY DECEMBER 14, 7 PM
(Repeats Friday, December 13
in Long Beach)**

**Musica Angelica Baroque Orchestra: A
Baroque Christmas**

More info: <https://www.musicaangelica.org>

Director Martin Haselbock introduces the entire 2019–2020 season:

First Congregational Church of Los Angeles
540 S. Commonwealth Ave. Los Angeles, CA
Located on the corner of 6th & Commonwealth

**SUNDAY, DECEMBER 15, 6:30 PM
Worship Center Choir and Chamber
Symphony: Sing-Along Messiah by
G.F. Handel**

Pasadena's favorite singalong Messiah returns for the 24th year! Director Duane Funderburk leads audience members in Handel's masterpiece, assisted by soloists Tiffany Rivette, Dianne Harmel, Jon Lee Keenan, Eric Carampatan, and a 100+ voice choir and chamber symphony. Tickets: No tickets needed; a freewill offering will be taken. Childcare for ages birth to 5 years old will be available.

More info: worship@lakeave.org,
[https://www.lakeave.org/events/
messiah-sing-along-2019?evid=2172](https://www.lakeave.org/events/messiah-sing-along-2019?evid=2172)

Worship Center, 393 N Lake Ave Pasadena, CA

**WEDNESDAY, DECEMBER 18, 7:30 PM
Los Angeles Master Chorale and
Audience Sing-a-long: 39th Annual
Messiah Sing-Along**
Messiah by G.F. Handel

Our popular do-it-yourself version of Handel's Messiah, where the audience is the chorus, returns. This will be the 39th annual Messiah Sing-Along and is sure to pack the house. Bring your own score or purchase one in the lobby. A limited number of VIP onstage tickets are available to bring you closer to the musical action. Hallelujah!

Grant Gershon, conductor; Chamber orchestra, soloists, audience is the chorus; Andrea Zomorodian, soprano; Shabnam Kalbasi, mezzo-soprano; Jon Lee Keenan, tenor; Abdiel Gonzalez, bass

Tickets: \$25-\$85

<https://lamasterchorale.org/sing-along>

Walt Disney Concert Hall
111 S Grand Ave. Los Angeles, CA

**FRIDAY, DECEMBER 20, 7 PM
(Repeats Saturday, December 21 and
Sunday, December 22)**

**Bach Collegium San Diego:
G.F. Handel Messiah**

More info: <https://bachcollegiumsd.org>

First United Methodist Church of San Diego,
Mission Valley

SATURDAY, DECEMBER 21, 8 PM
Los Angeles Master Chorale and Chamber Orchestra: Messiah by G.F. Handel

The perennially popular Handel's Messiah jubilantly conducted by Grant Gershon, Kiki & David Gindler Artistic Director, and sung by the Los Angeles Master Chorale is a Christmas concert experience not to be missed. Grant Gershon, conductor; 48 voices, chamber orchestra; April Amante, soprano; Callista Hoffman-Campbell, mezzo-soprano; Todd Strange, tenor; Chung Uk Lee, bass

Tickets: \$29-\$189

<https://lamasterchorale.org/messiah>

Walt Disney Concert Hall
111 S Grand Avenue, Los Angeles, CA

SATURDAY, DECEMBER 21, 4:30 PM
(Repeats December 22 4:30 pm)
Musica Angelica Baroque Orchestra and Long Beach Camerata Singers: Messiah by G.F. Handel

The Saturday afternoon concert will begin with a short program of holiday music and sing-along!

Tickets: \$35-\$45

Info: <https://longbeachcameratasingers.org/event/handels-messiah-2>

Beverly O' Neill Theater
300 E Ocean Blvd, Long Beach, CA

SATURDAY, DECEMBER 21, 7 PM
(Repeats Friday, December 20, and Sunday, December 22)

Bach Collegium San Diego:
G.F. Handel Messiah

More info: <https://bachcollegiumsd.org>

Saints Constantine and Helen Greek Orthodox Church, 3459 Manchester Ave, Cardiff, CA

SUNDAY, DECEMBER 22, 4:30 PM
(Repeats Saturday December 21, 4:30 PM)
Musica Angelica Baroque Orchestra and Long Beach Camerata Singers: Messiah by G.F. Handel

See Saturday 21 December listing for concert info. Info: <https://longbeachcameratasingers.org/event/handels-messiah>

Beverly O' Neill Theater
300 East Ocean Boulevard, Long Beach, CA

THINGS TO COME

EMAT Calendar www.earlymusicla.org/calendar, a monthly shortlist of local early music concerts and events.

Current Master Calendar <http://www.earlymusicla.org/2019-2020-calendar>, a list of the entire season of concerts and events.

The San Francisco Early Music Society has announced its 2019–2020 Concert Season: Passions of the Dance. For more information, please go to <https://sfems.org/19-20-concert-season>.

The Boston Early Music Festival has announced its 2019–2020 season. For more information, please go to www.bemf.org.

SUNDAY, DECEMBER 22, 7 PM
(Repeats Friday, December 20 and
Saturday, December 21)

**Bach Collegium San Diego: G.F. Handel
Messiah**

More info: <https://bachcollegiumsd.org>

Baker-Baum Concert Hall,
The Conrad Performing Arts Center,
7600 Fay Avenue, La Jolla, CA

SUNDAY, JANUARY 12 3:30 PM
**Concertino Italiano: Corelli, Vivaldi,
Marcello, and Alessandro Scarlatti.**

Sundays with Coleman Series now in its
116TH Season

Rinaldo Alessandrini founded his ensemble,
Concerto Italiano, in 1984. Today it is
recognized as a unique force in the
interpretation of the Baroque music of the
17th and 18th centuries. Of its 2017 Carnegie
Hall debut, Broadway World said “As soon
as they started playing...I knew that all was
right with the world—or, at least, for that
moment, with these musicians, in this temple
of music.” The array of critical awards received
for its recordings confirms the outstanding
quality of Concerto Italiano’s performances.
As Gramophone noted, “There is perhaps no
Baroque group around today that can do the
simple and obvious things to such exciting
effect.”

Admission: \$20–\$55. Call (626) 395-4652 for
information. Also: [https://www.caltech.edu/
campus-life-events/master-calendar/concerto-
italiano-20200112](https://www.caltech.edu/campus-life-events/master-calendar/concerto-italiano-20200112), [https://www.facebook.com/
pg/CaltechLive/events/?ref=page_internal](https://www.facebook.com/pg/CaltechLive/events/?ref=page_internal)

Beckman Auditorium,
332 S. Michigan Ave., Pasadena

THURSDAY JANUARY 16, 8 PM
(repeats January 17, at 8 pm)

**Los Angeles Philharmonic and
Emmanuelle Haïm, conductor: Bach,
Handel, and Telemann**

Vibrant French conductor Emmanuelle Haïm –
highly acclaimed as a performer and champion
of the Baroque – collaborates with our Principal
Concertmaster for two concertos, followed
by Handel’s ambitious cantata, written before
he moved to London. Emmanuelle Haïm,
conductor; Martin Chalifour, violin ; Sandrine
Piau, soprano; Jarrett Ott, baritone

Program: Bach Violin Concerto in G minor,
BWV 1056R; Telemann Violin Concerto in A,
“The Frogs,” TWV 51:A4; Handel Apollo and
Daphne

Tickets \$20-\$188

Walt Disney Concert Hall 1
11 South Grand Ave, Los Angeles, CA

THURSDAY, JANUARY 16, 7:30 PM
(repeats January 17, 2020, 7:30 pm,
San Marino)

**Los Angeles Chamber Orchestra -
Baroque Conversations 2:
“Baroque Brass III”**

Michael Thornton, co-leader and horn
David Washburn, co-leader and trumpet

Program: Bach Fugue in B minor; Vivaldi
Concerto in F major; Handel Eternal Souce
of Light Divine “Va tacito” from Julius Caesar;
Purcell “Sound the Trumpet” from Come ye
Sons of Art; Molter Symphony in C major; A.
Gabrieli Ricercar del duodecimo tuono; A.
Scarlatti Mio tesoro per te moro

Tickets start at \$52. For information about the Los Angeles Chamber Orchestra's -20 season or to order tickets, please call 213 622 7001, or visit www.laco.org

First Presbyterian of Santa Monica
1220 2nd Street, Santa Monica, CA

FRIDAY JANUARY 17, 8 PM
(repeats January 16 7:30 pm)

**Los Angeles Philharmonic and
Emmanuelle Haïm, conductor: 2 Bach,
Handel, and Telemann**

See Jan 16 for info

Tickets \$20-\$188

Walt Disney Concert Hall
111 South Grand Ave, Los Angeles, CA

FRIDAY, JANUARY 17, 7:30 PM
(repeats Thursday, January 16, 7:30 pm,
Santa Monica)

**Los Angeles Chamber Orchestra—
Baroque Conversations 2:
“Baroque Brass III”**

See Jan 16 for concert info

Tickets start at \$52. For information about the Los Angeles Chamber Orchestra's -20 season or to order tickets, please call 213 622 7001, or visit www.laco.org

The Huntington
1151 Oxford Road San Marino, CA



CALENDAR ONLINE

The Early Music Around Town online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>. Report listing corrections and any errors to the Calendar Editor at calendar@earlymusicla.org.

SUBMIT LISTINGS

Free for all early music events!
In one step, submit a listing to the online

SCEMS calendar at calendar@earlymusicla.org. Mail season brochures to: SCEMS, PO Box 41832, Los Angeles, CA 90041-0832.

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For SCEMS Members Only! The following ensembles are among those offering special pricing for members of the Southern California Early Music Society for selected performances: Con Gioia • Jouyssance • LA Master Chorale • LA Opera • Los Angeles Baroque Players • Musica Angelica • Tesseræ

For additional information on special pricing for selected performances, please consult the SCEMS calendar or contact SCEMS at info@earlymusicla.org or www.earlymusicla.org.

Southern California
Early Music
NEWS

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PUBLICATION SUBMISSION GUIDELINES

For complete submission information, consult: www.earlymusicla.org. All items should be received by the appropriate editor by the 1st of the month, one month prior to the issue month. Issues are monthly, September through June, subject to change. Calendar listings are free, but restricted to early music relevant events. For information on advertising (reservation deadlines, pricing and requirements), please call 310-358-5967 or email ads@earlymusicla.org. Please do **not** mail any submissions to the SCEMS P.O. Box.

Southern California Early Music News is a monthly publication

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