



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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# FROM THE EDITOR

In 1984, Lia Starer Levin, well-known in the Southern California early music community, took a musical pilgrimage to the Festival van Vlaanderen in Brugge (Bruges), Belgium. In November of that year, the *Southern California Early Music News* published Lia's account of her experiences, "Back from Belgium: The Festival van Vlaanderen, Brugge." Even now, thirty-four years later, it makes a great read. Enjoy this delightful reminiscence of a world filled with wonderful music, beautiful art, and great food!

Let's move from Brugge in 1984 to Santa Clarita in 2018. Your editor (author of our September 2016 feature article "Five Little Notes: The Baroque Tenor Recorder as a Solo Instrument") will be performing with Ruta Bloomfield (author of our October 2017 feature article "A Remarkable Sabbatical Trip"), Jim Garafalo, and Alexa Haynes-Pilon (author of our December 2017 feature article "The Origins of the Unaccompanied Violoncello Repertoire") in a concert of music by Georg Philipp Telemann, Antonio Lotti, Antoine Dornel, Friedrich Wilhelm Zachow, Johann Melchior Molter, François Couperin, and Johann Kuhnau on Friday, January 26th. Details are in the "Concert Calendar" and on the Calendar page of the Southern California Early Music Society website [www.earlymusicla.org/calendar](http://www.earlymusicla.org/calendar). You're also welcome to e-mail [SuiteRoyale@gmail.com](mailto:SuiteRoyale@gmail.com) for more information.

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](mailto:newsletter@earlymusicla.org)

# CD REVIEW

By Laurence Vittes

There is something magical about the cello before Bach. I am not talking about the physically similar viola da gamba, member of a distantly-related family with a fretted fingerboard, an inconstant number of strings, and held between the legs lightly so as not to disturb the vibrations.

I am talking about the cello before Bach which I peg up until 1750: four strings only, non-fretted so that each touch of the finger was a step into uncharted new intonational territories, and held between the legs firmly so as to feel first through your legs and then your whole body each sine wave of the instrument's enhanced resonating powers.

As time wore on and the full power of the cello before Bach became apparent, weight supporting devices in the form of endpins, first fixed then retractable into the body of the instrument, made for greater security and allowed for even greater resonance. Already in full swing by the mid-18th century, this change coincided with Bach's death in 1750 and led to the rise of the "cello after Bach."

Among the champions of the cello before Bach, none shines more brightly than Elinor Frey. Her Berlin Sonatas CD with fortepianist Lorenzo Ghielmi was nominated for a Juno (the Canadian Grammy) award. In May, joined by Ghielmi and soprano Suzie LeBlanc, she released world premiere recordings of music by a delightfully obscure "cello before Bach" composer named Angelo Maria Fiorè. An even newer CD with her Pallade Musica mates of trio sonatas by Telemann, CPE Bach, and Otto Ernst

Gregorius Schieferlein—the latter even more obscure than Fiorè—is ridiculously gorgeous.

But it's not all about "before Bach" for Frey. She recently commissioned, for her "old" Baroque cello, brand new music by Scott Godin, Linda Catlin Smith, Ken Ueno, Isaiah Ceccarelli, Maxime McKinley, and Lisa Streich. She recently performed Witold Lutoslawski's cello concerto and a new work by Colin Labadie; next April she will premiere Keiko Devaux's new cello concerto with Montréal's Ensemble Arkea chamber orchestra and conductor Dina Gilbert.



Elinor Frey

I caught up with Frey, first from Mexico City where she was "madly preparing" for a big recital, a lecture, and a master class at the Universidad Nacional Autónoma de México—a UNESCO World Heritage site with murals by Diego Rivera and David Alfaro Siqueiros—then from Montréal where she was playing at Alexandra Scheibler's marvelous Montréal Bach Festival:

## What have you learned from your experience in the CD business?

Two things the CD business has taught me. First, that I liked and wanted to devote myself to projects. That means I research something about the history of the cello, learn all about a place, or composer, or different instrument or techniques, and then share those discoveries with the public through concerts, CDs, talks, teaching. Second, I get to hear myself playing the cello really up close during the editing. It teaches me a lot about interpretation, sound, and connections between notes. I'm still refining that. These are only some of the life-long and endlessly fascinating parts of cello playing.

**What do you mean by “connections” between notes?**

I mean the space between notes: how smoothly, with how much articulation, with a sense of how they lead to one another; whether two notes participate in the same gesture or not; whether they change color, harmony, direction; and whether they breathe. A lot of this comes in the details of the resonant space between notes, which in Baroque music is where the “action” is in terms of speech and rhetoric.

**You play an important role in Greg Iles’ new novel *Mississippi Blood*. When the hard-bitten protagonist puts on your recording of *Capriccio Primo*, your bowing “slows his pulse...deep within him a motor begins spooling up.”**

Yes, I know about Greg Iles’ book! A friend told me about it and sent me a photo of him reading it. Very cool. Then Greg wrote me on Twitter. He was so kind and told me how he listened to my playing while he writes. We decided to do a little creative exchange. I sent him my recent CD and he sent me a couple of books.

**You recently played in Bach’s *Christmas Oratorio* at the Festival Bach Montréal with the Caprice Ensemble and the Studio de Musique Ancienne de Montréal. What’s it like when so many great period instrument players and their fabulous instruments get together?**

It tells me that this is a great time for instrument making. I put a lot of time, effort, and money into participating in this tradition, to help keep it alive. Many of the instruments I play on are made by living luthiers and archetiers. I play a ton on a 5-string cello made by Francis Beaulieu, and I’m commissioning a new Baroque cello by Karl Dennis, due in early January. I also have just commissioned the Italian bow maker Antonino Airenti for a

new cello bow to be used in underhand (not underhanded!) playing, and currently I play on bows by the legendary Charles Espey, Jérôme Gastoldi, and Pieter Affourtit. I have literally 100 different pictures of 16th—19th century cellos: five strings, four strings, underhand bows, overhand bows; many are strange hybrids between gamba and cello.

**What’s your favorite book about music?**

Luciano Berio’s *Remembering the Future*. It’s so stimulating! I think about “virtuosity of knowledge” à la Berio, where musicians may engage in an expansive view of virtuosity that is not only technical but intellectual, expressive, and historical.

**What are you reading now?**

*The Art of Partimento* by Giorgio Sanguinetti. It’s an academic history almost like a novel about four Neapolitan music conservatories during the Enlightenment. A handbook, a guide, and incredible music! Neapolitan music is such a great area to learn about!

**What do you read in those dusty, musty old Italian research libraries?**

This autumn I read all four Neapolitan novels by Elena Ferrante. They are huge best sellers right now and a TV mini-series is coming! It’s a fascinating portrait of friendship and Italian life.

**What type of a reader are you?**

I like browsing! When I go over to the bookshelf and hover for a while, let my eyes fall across the names, I am reminded of so many things: things I know, things I want to learn, connections between the composers, where each item came from, etc. Even the different colors of the bindings spark memories.

**What about hi-tech reading?**

Of course I have tons of stuff on the computer, but no iPad, Kindle, etc. I simply don’t want to add more hours staring at a glowing screen!



# BACK FROM BELGIUM: THE FESTIVAL VAN VLAANDEREN, BRUGGE

*Lia Starer Levin, Ph.D.*

*Originally published in the Southern California Early Music News of November 1984*

Choosing to exchange the Olympic Games of Los Angeles for the Festival van Vlaanderen, Brugge (Bruges), one travels through a time machine. One sets one's watch ten hours ahead but steps into the living world of another era, passing through the cobblestone streets which run between narrow houses embellished with mysterious portals and steep roofs. On the West Coast we have to be content to hear early music performed in modern buildings. Often lacking is a connection between location and event. In historical, picturesque Brugge, we experienced the exquisite opposite: the music was newer than the setting.

The Festival, celebrating its 21st year, opened on July 28th with an exhibit of instruments and music at the Provinciaal Hof on the Markt. There the competitions were held—this year in solo voice, wind and string instruments, and ensemble playing. The market square offered a central location and many services for the visitor: a bustling Bureau of Tourism, banks, gift shops, outdoor cafés and above all, a bell-tower whose clock called us back to the activities inside the Provincial Court next door. Climbing up the 366 steep spiraling steps of the belfry, one was greeted by the deafening clangor of the bells and a breathtaking view. The proximity caused some musical clashes however. As some competitors raised their instruments to start playing, sounds of the carillon came forth with a merry tune of unexpected pitch.

Some 70 instrument makers, firms, and publishers from Europe, America, and New Zealand filled the Hof's ground floor with sights and sounds. California was represented by Cameron (flutes), Collier (recorders), and Cronin (bassoons). Massachusetts sent its usual strong delegation, though without their pioneer, Von Huene. Original and practical contributions were the instrument rolls and bags by Jean Cavallaro of Boston. I was pleasantly surprised to meet again a young instrument maker from Mexico who had been a fellow player in the Cantar Y Tañer consort.

From 17 countries came 74 soloists and 60 musicians comprising 12 ensembles. The predominant instrument by far was the recorder, followed by the lute.

Apart from the required work, competitors prepared a repertoire of 15 works, solo and accompanied, from the 16th to 18th centuries, using both Renaissance and Baroque instruments where appropriate. They were told of the jury's choice among these works one day prior to their performance.

Fortunately, we had the opportunity of hearing the Amsterdam Loeki Stardust Quartet in a laureate concert. These outstanding recorder players became infamous by playing a "Pink Panther" arrangement which forced them to forfeit an otherwise justly deserved first prize in 1981. You may easily guess what their encore was this time! Another Dutch group, the seven-member recorder ensemble Recordate, offered a matinee recital in an art gallery.

The required work for recorder was the 6th Sonata by P. Tauri (1698). Tauri was a composer who was unheard of by even my early music dictionary. The piece was in facsimile, so far unpublished and unrecorded. After hearing this charming sonata a dozen times a day, it was easy to hum and whistle the tune while walking through the streets of Brugge. Though denied a copy of this sonata by the organizers, I was determined not to leave the city without it. I procured a barely legible photocopy, smudged by the rain, as a cherished farewell present from a citizen of Brugge.

The competitors were all in their twenties, the age limit having been set at thirty. The standard of recorder playing was on the whole highly sophisticated. A competitor from Mexico, Horacio Franco, turned out to be the same shy boy who had contacted me about the Recorder Society six years before. The still shy, thin young man in peon's clothes outgrew his appearance with the first notes of his confident and tasteful playing. Aldo Abreu from Venezuela was awarded the highest (second) prize given to a solo instrumentalist this year. He played Bach's Solo Sonata in A minor (for flute), explaining that his aim was to stretch the recorder's potential to its yet unforeseen limits. The other recorder finalists were from Belgium, Holland, and Sweden, confirming this part of the world as a Mecca for aspiring recorder artists.

The three American musicians who made it to the finals were: Mary Uttinger, Baroque violin (3rd prize); Robert Barto, lute (2nd and only prize given in the lute category); and Drew Minter, countertenor (3rd and only prize in voice). The rest of the finalists were Nanneke Schaap of Holland (viola da gamba) and Taka Kitazato of Japan (Baroque oboe).

With the exception of one group from Canada, the ensembles were all European. Ensemble finalists were the Lou Landes Consort of France, the Ensemble Arion of Canada, and the Fontana

Musicale of Vienna. They obtained prizes in that order.

It is only fair to acknowledge the accompanists with great appreciation. They provided this listener with a rare opportunity to hear and compare more than one thoroughbass realized for the same sonata. These were all delicately and musically performed.

Members of this year's jury were: Judith Nelson, San Francisco (voice); René Clemencic, Vienna (recorder); Hans-Martin Linde, Basel (recorder and *traverso*); Ingrid Seifert, Salzburg and London (violin); Konrad Junghänel, Cologne (lute); Johan Huys, Gent (keyboard); and Patrick Piere, Brugge (director of Collegium Musicum). According to the organizers, the judges submitted their ratings as they would for the prestigious violin competition sponsored by Belgium's Queen.

Overlapping schedules made it difficult to choose between the competitions and interesting lecture-recitals. Not to be missed were: "The Lute as Solo and Continuo Instrument in the Baroque" by K. Junghänel (in German); "Vibrato in Baroque Music" by Dr. Greta Moens-Haenen (in Flemish); "The Hurdy-Gurdy and the Musette" by Doreen and Michael Muskett (English); "Codex Vietoris, 16th Century" by Dr. René Clemencic (in German and English); "Bel Canto Techniques" by the highly erudite René Jacobs (in English); and "Persian Classic Music," a recital on the santur and tombak by Esmail Vesseghi of the Clemencic Consort.

Evenings were crowned with concerts in historic locations, some featuring the judges with their respective groups. The opening work was *L'Orfeo* by Claudio Monteverdi, with the Taverner Consort and Players, featuring Mark Tucker as Orfeo and Emmy Kirkby as Silvia. The Monteverdi *Vespers* were performed by the Collegium Aureum and the King's College Choir featuring Judith Nelson and Jan Partridge. The

Pro Cantione Antiqua of London presented an a cappella program, “Iberian Polyphony” and “Cakes and Ale,” performed in the splendid Gothic Room at Town Hall.

The “Splendor of the Baroque” was demonstrated by The London Baroque, directed by Ingrid Seifert, and the “Splendor of Burgundy” by the Huelgas Ensemble. “Flauto Magico,” with the ten-member Clemencic Consort (Vienna), offered a colorful and exotic program, often sounding like a jazz band backing up the solo improvisations of René Clemencic on at least eight different types of flute. Tame, in contrast, was the recital of Hans-Martin Linde on recorder and *traverso* (with continuo). He started with Italian canzonas and ended with Mozart played on *traverso* with fortepiano—as one would wish to hear it performed from now on! The last evening was dedicated to the “Finale Concours Musica Antiqua” at the Opera House.

One used the scarce time between events to see treasures of the city: paintings of Hieronymus Bosch, Jan Van Eyck, Hans Memling (depicter of so many of our instruments), Michelangelo, and the Shrine of the Holy Blood. While the Old Recorder House has nothing to do with our sweet pipes, a recorder made by Jean Rottenburgh of Brussels can be seen at the Gruuthouse Museum. The destiny of Brugge could be said to have something in common with that of the recorder. For about 200 years the city lived in splendor. Brugge was then overpowered by its rival, Antwerp, which thrived by opening its port to international commerce and growing to indisputable dimensions. Today, Brugge enjoys a revival and an influx of tourism, largely due to the contemporary musicians who are so seriously dedicated to early music.

As if a full week of music were not enough, Sunday morning found three Angelenas (who had bumped into each other the day before)

devoutly listening to Gregorian chant at the 9th century Saint Savior’s Cathedral.

It was then good-bye to Belgian waffles and cream, to lace, art, history, music, and to the feeling of being a small part of a continuing tradition.



**Lia Starer Levin**, a native of Vienna, Austria, lived and taught in Israel and Latin America before coming to the U.S. in 1978. She received an M.A. in Piano Pedagogy from Goddard College and a Ph.D. in Musicology from

International College, Los Angeles, with her doctoral dissertation *The Recorder in the Music of Purcell and Handel*. She holds teaching diplomas from the American Recorder Society and Trinity College of Music (now Trinity Laban Conservatoire of Music and Dance) in London. She has held faculty positions at Loyola Marymount University; the University of California, Riverside; Los Angeles City College; the University of Judaism (now American Jewish University); the Colburn School; and Los Angeles Valley College.

Dr. Levin has authored educational collections for the recorder, recorded on the Educo and Franciscan Communications labels, and performed with ensembles in Mexico City and Los Angeles, including the Los Angeles Baroque Orchestra. She founded the Los Angeles Recorder Orchestra in the summer of 2004.



**Deborah Anisman-Posner** is guest harpsichordist with the Los Angeles Recorder Orchestra and performs with the Black Rose Early Music Ensemble. She was a founding member of

Appoggiatura (of which Dr. Levin was also a founding member) and of the Brandeis-Bardin Ensemble, performing ancient and modern Jewish music.

# CONCERT CALENDAR

## JANUARY 2018

**SATURDAY, JANUARY 6, 12 NOON**

**Edendale Up Close Concerts presents:**

**Harpsichordist Arthur Omura will perform works by Scarlatti, Cabanilles, Frescobaldi & Bruna.**

Arthur Omura is a specialist in historical keyboard instruments. He studied organ repertoire of the Baroque under Charles Rus in San Francisco, modern technique under Dr. Ladd Thomas at the University of Southern California, and harpsichord repertoire under Dr. Lucinda Carver at USC. He has performed at the Boston and Berkeley Early Music festivals and given numerous performances in Los Angeles and the Bay Area. Omura keeps an active performance schedule as an organist and harpsichord player. He has worked with MicroFest, wildUp, iPalpiti, Les Surprises Baroques, Musica Angelica, and the Los Angeles Baroque Players. Omura can be

heard on several recordings, most recently on "Kontrapunktus", a collection of new music by composer Mark Moya written in a Baroque idiom. His interest in instrument making led him to work with harpsichord builder Curtis Berak, whom he has assisted in restoring several instruments, and with organ builder Manuel Rosales. Omura has a Master's Degree from the University of Southern California.

Free Admission

For information, call 213-207-3000

Community Room at Edendale Branch Library (LAPL) in Echo Park,  
2011 W. Sunset Blvd., Los Angeles, CA

**SATURDAY, JANUARY 6, 8 PM**

**Jouyssance: An International Twelfth Night.**

Continuing its long tradition of honoring the Magi, Jouyssance will travel to three continents as it performs Medieval and Renaissance music

## 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](mailto: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](mailto:calendar@earlymusicla.org). Mail season brochures to: SCEMS, Post Office Box 41832, Los Angeles, CA 90041-0832.

## TICKET DISCOUNTS

**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](mailto:info@earlymusicla.org) or [www.earlymusicla.org](http://www.earlymusicla.org).



of the holiday season. From Praetorius and Fayrfax to Zespedes and Victoria, in tongues ranging from Nahuatl to merry olde English, Jouyissance will present a most multicultural celebration. <http://www.jouyissance.org/current-season>

St. Paul the Apostle Catholic Church  
1536 Selby Ave., Westwood

**SUNDAY, JANUARY 7, 4 PM**  
**Jouyissance: An International Twelfth Night**

See January 6 description

Church of the Angels 1100 Avenue 64, Pasadena

**SUNDAY, JANUARY 7, 4 PM**  
**Desert Baroque presents: Ketil Haugsand, solo harpsichord recital: “Bon Appétit”—music of the French Baroque**

A program of “from the top” harpsichord composers of the Eighteenth Century, opens Desert Baroque’s “Fight, Flight & Fantasy” Winter Festival to be held in the Palm Springs region, performed by acclaimed and brilliant, Ketil Haugsand, professor emeritus of harpsichord at the Hochschule für Musik in Cologne. Haugsand counts as one of the important harpsichordists and Early Music personalities of today appearing in several prestigious festivals and concert series in most European countries, U.S.A., Israel and in the Far East, both as recitalist, in chamber music, soloist, or conductor from the harpsichord, with the Norwegian Baroque Orchestra, the Norwegian Radio Orchestra, the Stavanger Symphony Orchestra, Lyra Baroque Orchestra, the Arte Real Ensemble and at the Komischer Oper Berlin. Important chamber music partners have been i.e., Laurence Dreyfus, Wieland Kuijken, Richard Gwilt, Peter Holtslag and several others.

Tickets: \$25 general and \$50 reserved.  
Purchase tickets at [https://www.](https://www.brownpapertickets.com/event/3201793)

[brownpapertickets.com/event/3201793](http://brownpapertickets.com/event/3201793).

More information about the concert season and workshops: [www.desertbaroque.com](http://www.desertbaroque.com)

Church of St. Paul in the Desert  
125 West El Alameda, Palm Springs

**SUNDAY, JANUARY 7, 5 PM**  
**Tesseract presents: An organ recital with Liuwe Tamminga: Music by Bach and Buxtehude**

Tesseract is excited to bring world-renowned organist Liuwe Tamminga for an intimate house concert. Tamminga, based in Bologna, Italy, has been organist at the basilica of San Petronio for over twenty years, where he performs on two of the oldest church organs in Europe. Originally from Holland, Tamminga has made a number of important recordings of Italian organ music on historic instruments throughout the Italian peninsula.

For Tesseract, Tamminga will play a recital of organ music by J.S. Bach and Buxtehude on the Greg Harrold organ in the Contrapuntal Recital Hall. This is a rare opportunity to hear an early-music specialist on one of the best Baroque organs in the city.

General Admittance \$30  
Seniors & SCEMS \$25  
Students \$10

You can purchase your tickets at <http://brownpapertickets.com/event/3115620>.

The Contrapuntal Recital Hall, Brentwood

The Contrapuntal Recital Hall is a private music space in Brentwood. Address is furnished upon purchase of tickets.

**TUESDAY JANUARY 9, 8 PM**  
**LA Phil presents: Vivaldi, the Farewell Concertos, Europa Galante, Fabio Biondi, violin and conductor**

Biondi and Europa Galante, among the best of the best, take you back in time to experience



works written by an impoverished Vivaldi near the end of his life, in search of a new beginning in Vienna.

Galuppi: Overture to Adriano in Siria; Vivaldi: Sinfonia in G major for strings, RV 149, "Il Coro delle muse"; Vivaldi: Violin Concerto in A, RV 552, "con eco in lontano"; Reutter: Sinfonia in D minor; Holzbauer: Flute Concerto in G; Reinhardt: Sonata a quattro violini e basso; Vivaldi: Violin Concerto in C, RV 186; Vivaldi: Violin Concerto in B-flat, RV 371

Tickets; \$78-\$107

Walt Disney Concert Hall more info:  
<https://www.laphil.com/tickets/vivaldi-farewell-concertos/2018-01-09>

**FRIDAY JANUARY 12, 8 PM**  
**Harpsichord Center Artist Series**  
**presents: Gilbert Martinez,**  
**harpsichord, performs a program of**  
**works by J.S. Bach, Telemann, W.F.**  
**Bach & Balbastre.**

Ticket prices: General \$30/Seniors, SCEMS, SCRS, VdGS members \$20/Students 16 & over with ID \$10/children 15 & under \$5.

Call 323-254-9613 or 323-255-7667 for ticket orders or pay at door. Trinity Lutheran Church, 997 E. Walnut St., Pasadena CA

**FRIDAY, JANUARY 12, 7 PM**  
**Desert Baroque: Fight,**  
**Flight & Fantasy**

Desert Baroque presents an extravagant concert program for 1–4 harpsichords and string ensemble, including Baroque music by Johann Sebastian Bach, his two sons Carl Philipp Emmanuel and Wilhelm Friedemann, a contemporary sonata by Asako Hirabayashi for four harpsichords and strings, and Astor Piazzolla's "Liber Tango." Two performances, the center-piece of Desert Baroque's Winter Festival, "Fight, Flight & Fantasy." Internationally

celebrated harpsichordists, performing and serving as faculty for the Festival master classes hail from across the United States and Europe. Tickets: \$25 general and \$50 reserved (in support of Desert Baroque); Purchase tickets at [Brownpapertickets.com](http://Brownpapertickets.com) Joshua Tree Retreat Center, Sanctuary, 59700 29 Palms Hwy Joshua Tree, CA 92252. For more info: [www.desertbaroque.com](http://www.desertbaroque.com); 413-285-6881

**SATURDAY, JANUARY 13, 4 & 8 PM**  
**Desert Baroque: Fight,**  
**Flight & Fantasy**

Series: The Goldberg Variations by J.S. Bach. See January 12 listing for Series details. Tickets: \$25 general and \$50 reserved (in support of Desert Baroque). Harrison House, 6881 Mount Lassen Ave, Joshua Tree, CA 92252 (see [louharrisonhouse.org](http://louharrisonhouse.org) for tickets)

**SATURDAY, JANUARY 13, 8 PM**  
**Santa Cecilia Orchestra presents:**  
**Virtuoso Baroque**

If you're going to have a Baroque program you might as well go for "b-roke" and feature two of the greatest works from this period. Bach's stunning double concerto with abundant melodic material attests his extraordinary power of imaginary. And Corelli's Christmas concerto will have you celebrating the season all over again. Explore the virtuosity and emotive eloquence of Baroque music as performed on harpsichord and strings.

Featured musicians: Yi-Huan Zhao, violin; Cathy Biagini, cello; Arthur Omura, harpsichord

Tickets: \$24

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Santa Cecilia Arts & Learning Center  
2751 West Broadway, Eagle Rock CA

**SUNDAY JANUARY 14, 4 PM**  
**The Da Camera Society Chamber**  
**Music in Historic Sites presents: Les**  
**Pantomimes: Pieces de clavecin en**  
**concerts by Jean-Philippe Rameau**  
**(1683–1764)**

Elizabeth Blumenstock, violin; Aya Hamada, harpsichord; Lynn Tetenbaum, viola da gamba:

With a façade inspired by temples of ancient Greece, this beautifully preserved edifice is well deserving of its National Historic Landmark status. Beneath the dramatic coffered ceiling of the Grand Hall, three “crème de la crème” early music virtuosos perform all five of Rameau’s *Pièces de clavecin* en concerts of 1741—a pinnacle of the late-French Baroque, whose fanciful movements will delight the ear with their vivid drama and sensuality. Blumenstock’s “hair-trigger virtuosity is authoritative, gleefully demented, and mean as a hornet” (The Washington Post).

Tickets \$65. Dessert Reception with artists following the concert

Information and Tickets [http://dacamera.org/concert\\_info.php?&products\\_id=337&osCsid=5isdfmot0hoq1b868moncipqq2](http://dacamera.org/concert_info.php?&products_id=337&osCsid=5isdfmot0hoq1b868moncipqq2)

Pasadena Masonic Temple, Grand Hall,  
200 South Euclid Avenue, Pasadena,

**SUNDAY, JANUARY 14, 6 PM**  
**Sundays Live Presents: Ciaramella**  
**Ensemble for Music of the 15th**  
**Century**

Ciaramella Ensemble ventures toward modern times with intoxicating dance melodies from musicians who lived from the 1500s into the Baroque era. Ground bass patterns underlie all of this music; sometimes one can hear it clearly and sometimes the ground bass line is veiled within the polyphony. Ciaramella performs on shawms, recorders, bagpipes, sackbuts, plucked-string instruments, and percussion,

improvising florid polyphony in the manner of the Burgundian *alta capella* ensembles that piped across Renaissance Europe. The Cleveland Plain Dealer praised the group for performing intricate 15th century counterpoint “with the ease of jazz musicians improvising on a theme.”

Free and open to the public

Leo S. Bing Theater,  
Los Angeles County Museum of Art  
5905 Wilshire Boulevard, Los Angeles CA

**FRIDAY, JANUARY 19, 8 PM**  
**St Matthews Music Guild presents:**  
**Awake Sweet Love: Songs and**  
**Sonatas of Olde England**

Chatham Baroque returns to St. Matthew’s with a program of music from seventeenth-century England, with lute songs by John Dowland and theater music by Henry Purcell, all ranging from the tender to the bawdy.

Featuring the incomparable French-Canadian soprano, Pascale Beaudin, Chatham Baroque, with Andrew Fouts, violin, Patricia Halverson, viola da gamba, and Scott Pauley, theorbo and lute—also serves up a variety of superb English instrumental music, including the exquisite Royal Consorts of Henry Lawes, with a sumptuous instrumental ensemble of two violins, two viols, and two theorbos.

Single tickets: \$35 (\$10 students with valid I.D.)  
Children under 16 are free.

Call for group discounts: 310-573-7422  
<http://musicguildonline.org/program.shtml>

Free intermission refreshments.

St Matthews Episcopal Church  
1031 Bienveneda Ave., Pacific Palisades CA



Jouyssance  
early music ensemble

## An International Twelfth Night

Directed by Nicole Baker

Continuing its long tradition of honoring the Magi, Jouyssance will travel to four continents as the ensemble performs Medieval and Renaissance music of the holiday season. From Praetorius and Victoria to Bouzignac and Padilla, in tongues ranging from Nahuatl to merry olde English, Jouyssance will present a most multicultural celebration.

Saturday, January 6, 2018, at 8 p.m.  
St. Paul the Apostle Catholic Church  
10750 Ohio Avenue, Westwood

Sunday, January 7, 2018, at 4 p.m.  
Church of the Angels  
1100 Avenue 64, Pasadena

Tickets available at the door or online at [brownpapertickets.com](http://brownpapertickets.com)  
\$25 general admission / \$20 seniors & SCEMS members / \$15 students  
For more information, please call 213-533-9922 or visit [www.jouyssance.org](http://www.jouyssance.org)



Jouyssance Early Music Ensemble Jouyssance is a program of the Foundation of the Neo-Renaissance, and is supported in part by a grant from the Los Angeles County Arts Commission, and by our generous patrons.



**SATURDAY, JANUARY 20,  
2 PM & 8 PM  
Pasadena Symphony and Pops  
presents: Baroque Around The World**

Exotic Baroque from Cleopatra to Bach.  
McGegan at his very best.

Acclaimed Soprano Sherezade Panthaki invokes the fabled queen with Colburn artist Blake Pouliot on Bach's Concerto for Violin and Oboe, all in the masterful hands of Conductor Nicholas McGegan. Highly regarded as "one of the finest baroque conductors of his generation" (London Independent), you won't want to miss the "King" of Baroque interpretation at his finest.

Nicholas McGegan, conductor; Blake Pouliot, violin; Sherezade Panthaki, soprano

Join us for Insights, a free pre-concert discussion beginning 1 hour prior to the concert.

Ticket Prices: starting at \$35

Hours: 12 noon–4 pm. 6–8 pm

Email: [BoxOffice@PasadenaSymphony-Pops.org](mailto:BoxOffice@PasadenaSymphony-Pops.org)

Text: 626-531-1401

Ambassador Auditorium  
131 South St. John Avenue, Pasadena

**SUNDAY, JANUARY 21, 3 PM  
Hutchins Consort presents:  
Bach and Rock.**

The Hutchins Consort are bringing their popular concert Bach and Rock to Encinitas, Santa Monica and Newport Beach, accompanied by pianist Maksim Velichkin. You'll hear awesome classic rock like Jimi Hendrix's "Purple Haze" and Led Zeppelin's "Immigrant Song," as well as several engaging pieces by J.S. Bach.

The Hutchins Consort is known for their mastery of the baroque music of Bach, Mozart and other classical composers, but they are equally as skilled at playing everything from Gypsy jazz to Americana and beyond.

Tickets: \$35 adults, \$20 seniors/students, \$60 family package (2 adults and 2 children)  
To purchase tickets: Visit our website at [hutchinsconsort.org](http://hutchinsconsort.org) or purchase tickets at the door or at <https://www.brownpapertickets.com/event/3057341>

St. Mark Presbyterian Church  
2200 San Joaquin Hills Road, Newport Beach

**FRIDAY, JANUARY 26, 7 PM  
SUITE ROYALE:**

**Le Jardin des Instruments**

Savor the sweet fragrance of our garden of instruments: treble viol, viola da gamba, Baroque cello, Baroque bassoon, flauto dolce, flauto taillo, and harpsichord. Along with guest artist Alexa Haynes-Pilon, Suite Royale members John Robinson, Jim Garafalo, and Ruta Bloomfield present works by Georg Philipp Telemann, Antonio Lotti, Antoine Dornel, Friedrich Wilhelm Zachow, Johann Melchior Molter, François Couperin, and Johann Kuhnau.

The Master's University, Powell Library, 21726 Placerita Canyon Road, Santa Clarita, CA.

Free. For more information, please e-mail [SuiteRoyale@gmail.com](mailto:SuiteRoyale@gmail.com) or call 310-729-0173.

**SUNDAY, JANUARY 28, 3 PM  
The Southern California Recorder  
Society presents: Adam Gilbert,  
Rotem Gilbert, and Peter Maund  
in Concert**

The concert will feature instrumental Music from the Middle Ages, Renaissance, and Living Traditions. It will be held in a private home in Pasadena. A cocktail and appetizer reception will follow the concert. The cost of each ticket is \$35. All proceeds from the concert will support the work of the Southern California Recorder Society. RSVP is required and there is limited seating.



**For tickets:**

**By Mail:** Send check made out to SCRS to: Nick Siu, 4033 Tropico Way, Los Angeles CA 90065. Include the following information: Name, e-mail and/or phone number.

**Online:** Go to [www.socalrecorders.com](http://www.socalrecorders.com). Go to "Joining." Click "download here for membership form." That will take you to the page where it says, "DONATE," a PayPal link where you can pay for concert tickets. Please send a follow-up e-mail to Nick Sui ([nsiumail88@yahoo.com](mailto:nsiumail88@yahoo.com)), notifying him of the payment for the concert tickets including personal information listed under "By Mail" registration.

## **SUNDAY, JANUARY 28, 2 PM**

### **San Diego Baroque Soloists and actor James Newcomb: Shakespeare in Concert.**

See Jan 23 listing for information. Kensington Home 4184 Palisades Road San Diego, CA, 92116 United States <https://www.kensingtonconcertseries.com/schedule-new/sdbs>. The concert may be outside or inside depending on weather. There will be a reception to follow. Ensemble web site: <http://www.sdbaroque.com/about.html>

Online Tickets: \$25 (plus fee): <https://www.brownpapertickets.com/event/3206583>. Door Tickets: \$30 (you must reserve ahead of time) [garypaynephoto@mac.com](mailto:garypaynephoto@mac.com))

## **FEBRUARY 2018**

### **FEBRUARY 11, 5 PM**

#### **Tesseræ: Songs of Salamone Rossi**

Salomone Rossi (C 1570 - 1630) was a Jewish composer, violinist, and concertmaster at the Gonzaga Court in Mantova. While his instrumental works are splendid examples of

the sensuous and fiery musical language of the early Baroque, it is his experimentation with setting Hebrew liturgical text that is perhaps one of the most astonishing facets of his career. During the period, there was great debate over the potential role of art music in the synagogue, and not surprisingly, Rossi was greatly in favor of considering the contemporary style of Monteverdi and the Ducal Chapel as a source of musical inspiration for Jewish worship. Tesseræ wishes to celebrate the life and works of Salomone Rossi, with a performance of his sacred and secular music, alongside music by his colleagues from the Mantuan court — Viadana, Gastoldi, de Wert and, of course, Monteverdi. In this program, we wish to demonstrate the unique way in which Rossi incorporated a musical language that he loved—that of the Gonzaga court—as a way to bridge the gap between two diverse cultures. Tickets available at the door: General Admission \$25/ Seniors & SCEMS \$20 Students \$10

All Saints' Episcopal Church, Beverly Hills  
504 North Camden Drive, Beverly Hills, CA

## **SUNDAY, FEBRUARY 11, 7 PM**

### **LA Master Chorale: G.F. Handel, Israel in Egypt**

Presented as the second installment of the Los Angeles Master Chorale's Hidden Handel project, this vibrant vocal showcase will be enhanced by Syrian Armenian visual artist Kevork Mourad through his compelling blend of drawing, animation, and film that features him creating imagery in real-time from the stage during the performance. Based in New York, Mourad brings a personal perspective to the work's universal theme of displacement and the entrenched human instinct to return home.

Walt Disney Concert Hall. For more info:  
[www.lamc.org](http://www.lamc.org)



# THE EARLY MEAL SOCIETY

By Charles Perry

## DANGEROUS RENAISSANCE FOOD

It's a wonder that *De Honesta Voluptate* gets referred to as a cookbook. Mostly it's a compilation of lore about ingredients and their supposed medicinal powers, interspersed with in-jokes about friends of the author, Bartolomeo Scappi (nicknamed Platina). Admittedly, the few recipes show a simple and refined style that became influential in the 16th century, but Platina often proceeds to warn us not to eat them because they're dangerously unwholesome.

### Ofella



To be on the safe side, I have halved this first recipe. It comes out like a cross between a cookie and a tiny tart, just barely sweet.

*Casei Parmensis*

*non nimium duri, parum tantundem recentis teres. Duo ovorum albamenta agitabis; passulas integras, cinnami, gingiberis croci modicum admiscebis, involvesque farina subactae et bene extenuatae ad eam quam voles magnitudinem.*

*In furno deinde non nimium coques; ita enim gratiores. Parum tamen alunt, tarde concoquantur, oppilationes inducunt, et calculum creant.*

Grind Parmesan which is not too hard with fresh cheese. Beat two egg whites and mix in whole raisins, cinnamon, ginger and a bit of saffron. Fold into flour (viz., pastry) prepared and well rolled out to any size you like. Bake in the oven, but not too much; they're nicer that way. However, they are not very nutritious, are slow to digest, induce blockages and create kidney stones.

¼ cup butter, softened  
¾ cups flour  
Dash salt  
About 2 tablespoons water  
¼ cup cottage cheese, drained  
¼ cup grated Parmesan  
1 egg white  
¼ cup raisins  
¼ teaspoon cinnamon  
¼ teaspoon ginger  
2 threads saffron, crushed

In a food processor, work the butter into the flour with the salt and enough water to make a pastry that just barely holds together.

Mix the cottage cheese and Parmesan. Beat the egg white lightly, stir in the raisins, cinnamon, ginger and saffron, and mix with the cheeses.

Divide the pastry in 3 parts and roll out into circles 4 inches wide. Transfer to a well-floured baking sheet, top with the cheese mixture, and bake at 350 until the pastry is light golden brown, about 40 minutes. Serves 3.

## Pullus Assus

The second is one of those medieval/Renaissance dishes that is just a way to flavor already cooked chicken, especially convenient now that you can get roast chicken in a supermarket and scarcely need any measurements. The flavor is strikingly like medieval Middle Eastern food.



*Pullum bene deplumatum exinanitum et lotum assabis; asso atque in patina imposito, antequam refrigerat, aut succum mali citrer*

*aut acrestam cum aqua rosacea saccharo ac cinnamo bene trito infundes, convivisque appones. Hoc Bucino non displicet qui acrit simul ac dulcia appetit ut et bilem reprimat qua excitatur et corpus obeset.*

Roast a chicken which has been well plucked, gutted and washed. When the roast is set in a dish, before it cools, put lemon juice or sour grape juice on it with rose water, sugar and well ground cinnamon, and serve to your guests. This is not displeasing to Bucinus, because he craves sour and sweet at the same time to repress bile, by which he is disturbed, and to fatten his body.

1 roast chicken  
Juice of 1 lemon  
½ to 1 teaspoon rosewater  
1 ½ to 2 teaspoons sugar  
1 teaspoon cinnamon

Sprinkle the chicken, while hot, with lemon juice, rosewater, sugar and cinnamon. Serves 3-4.

## THINGS TO COME

**EMAT Calendar** [www.earlymusicla.org/calendar](http://www.earlymusicla.org/calendar), a monthly shortlist of local early music concerts and events.

**Current Master Calendar** [www.earlymusicla.org/2017-2018-calendar](http://www.earlymusicla.org/2017-2018-calendar), a list of the entire season of concerts and events.

**The Boston Early Music Festival** has announced its 2017–2018 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

**The Hawaii 2018 Recorder Workshop** will be held from March 11th to 13th, 2018 on the Big Island. Adam and Rotem Gilbert will present classes focusing on the Renaissance and Early Baroque. For more information, please go to [www.earlymusichawaii.com/events.htm](http://www.earlymusichawaii.com/events.htm).

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*Southern California*  
*Early Music*  
NEWS

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## PUBLICATION SUBMISSION GUIDELINES

For complete submission information, consult: [www.earlymusicla.org](http://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](mailto:ads@earlymusicla.org). Please do **not** mail any submissions to the SCEMS P.O. Box.

**Southern California Early Music News** is a monthly publication of Southern California Early Music Society, a nonprofit, all-volunteer organization which supports the study, performance, and enjoyment of Medieval, Renaissance, Baroque and Classical music. Subscription is free. To subscribe or join SCEMS online, visit our website [www.earlymusicla.org](http://www.earlymusicla.org). For an annual membership in the Society, you may also mail your name and address with a \$10 cheque payable to SCEMS to: SCEMS, Post Office Box 41832, Los Angeles, CA 90041-0832. Members, if you move, please send your new address to SCEMS or submit online at [www.earlymusicla.org](http://www.earlymusicla.org).