



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

Let's go dance under the elms: Step lively, young lassies.

Let's go dance under the elms: Gallants, take up your pipes.

—Jean-Jacques Rousseau, *Le Devin du Village* (1752)

When you're stuck in traffic, cars and concrete stretching in all directions, do you ever wish you were in the country? Fresh air, green pastures, simple pleasures—that's the life! You may be surprised to learn that this yearning for "the simple life" has quite a literary heritage. Virgil's *Eclogues* and *Bucolics* take the reader to the ideal world of Arcadia. So do the music and instruments of eighteenth-century France. Step lively and take up your pipes with this month's feature article, "Rebuilding Arcadia: How the Pastoral Genre Changed Music in Eighteenth-Century France and How Musical Instruments Had to Keep Up with the Times," by Bruce Teter and Arthur Omura.

Marilyn Winkle, author of the *SCEMN* feature article for May 2017 "Ladies' Love and Language: Another Look at Madrigals by Maddalena Casulana," has formed a new ensemble, L.A. Camerata. Learn about this exciting group in "L.A. Camerata Announces Its Inaugural Season: An Initiative to Resound Silenced Voices in the Arts."

Be sure to check "Things to Come" for upcoming events outside Southern California and the "Concert Calendar" and the SCEMS on-line calendars www.earlymusicla.org/calendar for more information on performances right here that you won't want to miss.

Join the *SCEMN* team! The Southern California Early Music Society is seeking volunteers to assist with advertisements in the *Southern California Early Music News*. Volunteers will receive and respond to e-mail inquiries, provide submission guidelines, remind advertisers of deadlines, and promote timely and properly formatted submissions. A couple hours each month will help build audiences for our early music community. Isn't it time you gave back to the early music community in Southern California? For more information, e-mail ads@earlymusicla.org.

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

Sincerely,

John L. Robinson, Editor-in-Chief

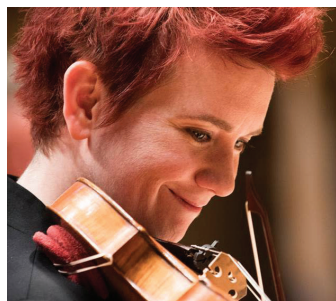
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CD REVIEW By Laurence Vittes

Interview with Aisslinn Nosky about HIP Beethoven

In the course of researching an article for Early Music America's *EMAg* about Beethoven on original instruments, I've been talking to all sorts of original instrument people including:

- Bradley Strauchen-Scherer, associate curator of the Metropolitan Museum of Art's musical instrument gallery;
- Bojan Cicic, concertmaster of the Academy of Ancient Music;
- Canadian violist Max Mandel (whose short-lived The Invectivator website reviewed reviewers);
- Boston Baroque's founder Martin Pearlman; and
- Thomas Crawford, founder of American Classical Orchestra, on his remarkable three-year fortepiano initiative.



I also talked to Aisslinn Nosky, Handel and Haydn Society concertmaster, whose recent recording of Haydn's first Violin Concerto I praised for its

“passionate advocacy, and particularly her technically brilliant, stylistically wide-ranging cadenzas.” She gave the Concerto, I wrote, “a reading of size, charm and deep affection. Stroking her Spanish instrument from 1746 with a copy of a very early (François) Tourte bow made by Stephen Marvin of Toronto, the orchestra's Canadian concertmaster played her own cadenzas—as she does for all her concerto performances. She told me at that the time that

cadenzas should, in addition to entertaining the listener and heightening the excitement at the end of the movement, ‘complement the overall arc of the composer's musical narrative’.”

I reconnected with Aisslinn for my Beethoven project—after all, she'll be conducting the *Eroica* symphony with the Niagara Symphony Orchestra in November—and she was delighted to be digitally chatting about one of her favorites.

Did Beethoven write as well for the violin as he did for the cello?

Unfortunately, I can't play the cello music and so my answer can only have a violin player's perspective. But from my experience with his music, it seems to me that Beethoven wrote difficult music for all of the instruments he used. I have come to feel that the extreme technical challenges involved in tackling the instrumental music are actually part of what Beethoven was trying to express in his compositions. In other words, I believe that he was entirely aware of how hard his music is to play and that the feeling of it being physically challenging needs to be part of the performance in order to fully express the range of emotions he was going for.

How did his writing for the violin in the quartets develop through his three periods?

It's interesting for me to consider this question because my first thought was that his writing for violin got more difficult with each of his three compositional stages. The harmonic language becomes more and more complex and that made me assume that the technical difficulty becomes more and more extreme as the opus numbers get higher. But after reflecting on a recent week spent with my quartet working

on several pieces by Beethoven, I realize that my first instinct is not entirely accurate. The Eybler Quartet recently prepared Opus 130 and Opus 18, No. 3 for different programs during the same week. Going into it, I expected to be more challenged technically by Opus 130 than by Opus 18, but I found myself to be just as concerned about the technical difficulties in the “early” quartet! The two quartets pose different challenges violinistically, but they were both extremely difficult. There may have been more bars of really difficult notes in Opus 130, but the more “classical” texture of the Opus 18 quartet made me feel exposed and alone in a way that doesn’t occur as much in the later quartets. In short, I found myself all alone playing a hard part in Opus 18 and in Opus 130 most of my hard parts were at the same time as really hard parts for every player in the quartet.

What is it like playing an “original” violin with the original setup?

To an audience member, the biggest differences between my historical setup and a modern setup might be the fact that I use a model of an earlier bow and that I don’t use a chin rest when performing the Beethoven quartets. The bow I use for Beethoven was made by Stephen Marvin and is based on an early Tourte model. It is slightly shorter and quite a bit lighter than a modern bow. I feel that this bow helps me achieve the great variety of articulation that I believe Beethoven calls for in his writing.

As for the chin rest...it seems to me that violinists were already experimenting with different types of chin rests in the early nineteenth century, but the iconographic evidence also seems to support that some of them didn’t use chin rests

at all. I feel that I have a different relationship to the violin when I don’t use a chin rest, which I enjoy. Without a chin rest, the violin can more easily move around on my shoulder and that makes shifting back and forth between high and low positions (a feature of Beethoven’s string writing) something that I need to make very specific technical plans for in order to achieve accurate intonation.

Can you ever go back?

I still play a violin with a “modern” setup whenever it seems appropriate for the music. I enjoy relating to my instrument in different ways with different setups for different music.

Long ago I heard Monica Huggett play the Violin Concerto with John Eliot Gardiner conducting and it struck me how Italianate—even Boccherin-ish—much of the solo violin figuration was, like his high writing for the cello. Is there something in that or just my imagination?

I think I can hear that too. A lot of the passage work in Beethoven’s Violin Concerto has always reminded me of the Viotti violin concertos. Beethoven knew many of the leading violin virtuosos of his time, Viotti among them. I expect that he drew his inspiration from many sources and players.

And where can I find your schedule?

My website is www.aisslinn.com. It is slightly out of date at the moment but will be updated with all of my 2018/19 concerts by the end of August when summer festival season is over.

REBUILDING ARCADIA:

HOW THE PASTORAL GENRE CHANGED MUSIC IN EIGHTEENTH-CENTURY FRANCE AND HOW MUSICAL INSTRUMENTS HAD TO KEEP UP WITH THE TIMES

Bruce Teter and Arthur Omura

The elevation of two “folk” instruments, the *musette de cour* (court bagpipe) and the *vielle à roue* (hurdy-gurdy), through both physical refinement and compositional virtuosity, led to a flowering of the Pastoral genre in French music and a blossoming of the popularity of that genre in salons across the country.

The Early Modern iteration of the Pastoral genre began in Italy in the early sixteenth century with the publication of Jacopo Sannazaro’s *Arcadia*, a collection of poems set in a mythical “far away and long ago” place of the same name.¹ *Arcadia* was partly a tribute to, partly an

imitation of, Virgil, whose *Eclogues* and *Bucolics* were attracting new attention from classics-obsessed authors looking for a simpler, purer mode of expression. After its success, *Arcadia* was followed by a series of Pastoral novels and plays, including Giovanni Battista Guarini’s *Il Pastor Fido* (*The Faithful Shepherd*), *Aminta* by Torquato Tasso, and *L’Astrée* by French author Honoré d’Urfé. Pastoralism was incorporated into the general philosophy of Jean-Jaques Rousseau, with his “back to nature” approach to life seeking fantasy, intimacy, and humanity.

Pastoral literature, generally speaking, is about simple people living close to nature: shepherds, rustics, and country folk unencumbered by the worries of modern city life. They easily fall in or out of love, go on adventures, and in the



Left: *Les Bergers* (detail). Jean-Antoine Watteau²

Center: *Dance before a Fountain* (detail). Nicolas Lancret³

Right: Detail of a “Pater” featuring two well recognized players

end, it turns out that the hero of the story really *was* the missing prince (stolen from his cradle by an evil sorceress), so he *can* marry the princess after all! The happy-go-lucky frolics of the Arcadians appealed to the city-dwellers of eighteenth-century Europe, whose lives seemed forever bogged down in swampish politics and fad-chasing. Playing this out in pastoral games, aristocrats dressed like shepherds and lounged in their gardens as if in Greek Arcadia, where no work was needed to enjoy the fruits of abundance.

In France, the Pastoral mode took on a life of its own, exploding from a literary genre into a multimedia movement. Painters such as Watteau, Lancret⁴, Pater, and Fragonard portrayed Pastoral subjects such as shepherds and rustics courting or playing country games in a bucolic setting.

Composers like Jean-Baptiste Lully found it easy to set pastoral themes from the Italian theater to music. Several of his operas (*Thésée*, *Atys*, and *Amadis*, among others) treat explicitly Pastoral subjects. Art imitates nature in these two media—by design in art and by melody (and sonority) in music.

The craze even included architecture and landscape design. Aristocrats tore out their Renaissance parterres to build their own “Arcadian fields” on their grounds. The palace at Versailles had several secluded *bosquets* (woods) where courtiers could pretend to be rustic swains and nymphs. There was even a country village at the back of the estate, complete with cows, sheep, a blacksmith and a lighthouse on an artificial lake.



To complete this picture, musical instruments from ancient Arcadia needed to be re-imagined and recreated. Two instruments in particular, the musette de cour and the vielle à roue, filled the need.

The musette de cour is a bagpipe⁵, small and pleasant enough to be used indoors. The name musette derives from the Greek *musa* (μούσα, muse), the classical

association “legitimizing” the instrument for the aristocracy.⁶ The earliest iconographic evidence for the musette was published in 1551 in Claude Paradin’s *Devises heroïques*, an important book of aristocratic emblems.⁷ One emblem shows the Renaissance musette (as defined by its shuttle drone, but with simple chanter) along with a shepherd’s crook (and shawm). [See image above.] It was clearly associated with pastoralism in the French court of Henri III (1574–1589), with two musettes in the band accompanying the court *Bal* (court ball and staged ballet) in 1581 and later associated with its patron, Louis XIV, as shown in an allegorical montage of a portrait of Louis XIV next to a musette.



Two musettes in the band accompanying the court *Bal* (court ball and staged ballet) in 1581⁸



Louis XIV associated with the musette⁹

It was around 1590 that a small bellows was added as the means of inflating the bag¹⁰, as illustrated in Michael Praetorius' 1619 *Syntagma Musicum*, Vol. II: *De Organographia*.

A defining feature of the musette is its drone mechanism. Rather than the long, straight drone pipes typical of other bagpipes, the musette drone has a structure like that of the rackett¹¹: a short solid cylinder with a reciprocating bore to create acoustic length. The opening is controlled by a *layette* (a slider or shuttle) that not only opens or closes the output but allows subtle tuning of the acoustic length. It also allows some reeds to play either of two pitches. The musette shuttle drone typically had four reeds, but could have as many as eight reeds with 16 double-shuttles, each with independent reciprocating bores. This allowed the player to choose from numerous possible drone pitches and combinations of harmonious intervals.

Financial support from Louis XIV around 1650 allowed the Hotteterre family of woodwind instrument makers to “complicate”¹² the musette by the addition of keys for all the non-diatonic notes of the octave scale and, importantly,

by the addition of a second chanter, the *petit chalumeau*. This extended the instrument's upper range by a fifth (chromatically). The *petit chalumeau* is “stopped,” only sounding when one of the keys is pushed. Since the two chanters were independent, the skilled player could play two notes at once, allowing virtuosic harmonies. Musettes were status symbols for the amateur player, showing that the owner was both trendy and wealthy. Numerous portrayals of gentlemen playing bagpipes date to the reign of Louis XIII, including a Van Dyck portrait of publisher and art dealer François Langlois playing a musette¹³ and the fabulous portrait of the French general Gaspard de Gueidan.



The aristocrat Gaspard de Gueidan playing the musette de cour, by Hyacinthe Rigaud¹⁴



Study of hands for Gueidan, by Rigaud¹⁵

Musettes were the most expensive non-keyboard instrument, often made of ivory and silver and adorned with silk and brocade.



Musette de cour, ivory (eighteenth century)¹⁶

The vielle à roue is a multi-stringed instrument with the body of a lute or guitar, four drone strings, and two melody strings that are played by tangents¹⁷ attached to keys. The strings are set in motion by a wheel built into the body of the instrument and turned by a crank at the end. One drone string has a vibrating bridge (like that of the medieval *tromba marina*¹⁸) which buzzes against the soundboard (the buzz is called a *trompette*) when an impulse of speed is given to the crank. The buzz serves as a percussive accompaniment to the melody, so that one person could play the drone, melody, and percussion simultaneously.



Vielle à roue, by Louvet (1747)¹⁹

The vielle à roue has its origins in the Middle East and was brought to Europe before 1100. Two of its ancestors, the medieval *organistrum* (a very long instrument which took two people to play) and an instrument called the “symphony” (literally “many sounds”), were played by kings and used in church services

to accompany singers, possibly in the singing of organum (plain-song chant), and perhaps to create a mood of religious ecstasy. After plain-song went out of fashion, the vielle à roue endured a long period of decline and eventually became associated with beggars, who used its noisome qualities to attract attention. Indeed, this use of the vielle à roue in England led to its derogatory name “hurdy-gurdy,” a play on “hurly-burly” (a term used in Shakespeare’s *Macbeth* and *Henry IV*) meaning a bad sound. Ironically, the vielle à roue’s association with traveling beggars was what led to its resurgence in popularity in the seventeenth century. It was low-brow enough to be played by the shepherds of Arcadia, or so it was imagined in the salons of Paris.

Henri Bâton was the first, around 1720, to refine the sound of the vielle à roue, mellowing the tone and using recycled bodies of lutes and viols in the instrument’s construction. One goal was to match its tone to that of the musette, which was already at its refined state. These companion instruments are a wonder of tonal uniformity, yet use completely different means of sound production.²⁰ The musette and vielle à roue have an extra affinity in that they are both drone instruments.

Played together, the musette and vielle à roue became a pair associated with musical representations of pastoralism, the *style champêtre*. They were used especially for bucolic scenes in opera and ballet, in the salon, and for country-garden concerts. Marie Leszczyńska, princess of Poland and wife of Louis XV, played the vielle à roue around 1745. Master musicians of musette and vielle à roue, like Colin Charpentier and the mysterious “Mr. Danguy,” were better paid than the best

organists. At least eight treatises on these instruments were published. The number of musical compositions for musette and vielle à roue, in solo and duet, is astonishing—a great, unexplored repertoire of the era. Linked by pastoral roots and a common drone, the musette and vielle à roue were companion instruments

as early as the eighteenth century and remain companions today in French folk music.

The musette and vielle à roue even found their way into the orchestra, becoming part of a growing diversification of orchestral timbres and instrumental sonorities through the incorporation

BIOGRAPHIES:



Arthur Omura is a specialist in historical keyboard instruments based in the San Francisco Bay Area. 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. <https://www.arthuromura.com>



An “aristocrat,” **Bruce Teter**, playing the musette de cour (photo by Taso Papadakis)

Bruce Teter has been playing recorder for 35 years, studying in master-classes with Marion Verbruggen, and currently is principal soprano recorder of the Los Angeles Recorder

Orchestra (LARO). Bruce taught himself to play several bagpipes over the last 25 years, including the French Renaissance and Baroque musette de cour, thanks to Curtis Berak. Bruce co-directs The Wessex Consort (a Renaissance band) and directs Les Plaisirs Champêtres (a French Baroque duo for musette de cour and vielle à roue), The Picadillys (a nineteenth-century dance and song ensemble), and Los Goytx (a medieval band). Bruce is also a harmonic throat singer and sings shape note music of the Sacred Heart tradition. Bruce is an Associate Professor in the Department of Neurology at the University of California, Los Angeles, studying Alzheimer’s disease.

of French regional instruments.²¹ Both instruments were incorporated into seventeenth-century orchestras by their use in ballets and operas, especially those of Lully. They were featured in scenes of bucolic reveries where they served a scenic, conceptual, or dramatic purpose. They contributed to aesthetic ideals, depicting moods and states of being. Such imitation was an essential character of French music.²²

The musette was not adopted by any other nationality. Musettes were, however, given as political gifts to foreign courts, and were highly prized as such. One given to the Scottish court formed the basis of the now very popular Northumbrian small pipes. This instrument also has a multi-keyed chanter with extended range, bellows, and traditional straight drones, but incorporates a shuttle-like switch and an extra opening to allow each pipe to speak at several pitches.

A dance-like musical form, the “musette,” whose style is suggestive of the sound of the musette or hurdy-gurdy, appeared in various European countries. Musettes were of a slowish, pastoral character, with a drone bass. “Musette” also became the name of an organ, one of the many reed stops that French organ builders perfected.

Handel uses bagpipe references in his masterwork, *Messiah*, in the aria “He shall feed his flock,” which uses the traditional Italian bagpipe tune “Tu scendi dalle stella”

(“You Come Down from the Stars”) and in the “Hallelujah” chorus at “The kingdom of this world is become.” Handel took advantage of the association of shepherds with both the classical Pastoral legacy and the Christian Paschal story, in which shepherds are elevated to the highest status with the Annunciation to them of the birth of Jesus (Luke 2:8-14). Direct reference to the latter is expressed in the French carol “Il est né le divin enfant, jouez hautbois, résonnez musettes!” (The divine infant is born—play the oboe and let the musettes resound!)

The Pastoral genre has been almost entirely forgotten, supplanted in the nineteenth century by the more modern genres of science fiction and fantasy. (Echoes of it may be found in the strongly elegiac quality of country music.) People have always had a yearning to return to a simpler, more bucolic lifestyle. As society becomes more technology-obsessed and more divorced from the natural world, and as the natural world itself is increasingly threatened by environmental catastrophe, that yearning will become constantly stronger.

There probably won’t be another resurgence of the Pastoral genre. Nonetheless, as someone who participates in the period performance practice movement, I would like to think that the ideals of Arcadia can still inform us. Pastoral operas were synthetic and absurd, but their message was prescient: live simply with nature. That is a message we can all take to heart.

Sources

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Lindemann, Frayda B. (1978). *Pastoral Instruments in French Baroque Music: Musette and Vielle*. (Doctoral dissertation), Columbia University.

Paradin, Claude. (1551). *Devises heroïques*.

Praetorius, Michael. (1619). *Syntagma Musicum, Vol. II: De Organographia*.

Footnotes

- 1 Arcadia is an actual region of Greece, known for its rugged terrain and taking its name from the mythological figure Arcas. In Greek mythology, it was the home of the god Pan, god of nature, mountain wilds, shepherds, flocks and pastoral music. In European Renaissance arts, Arcadia was celebrated as an unspoiled, harmonious wilderness.
- 2 *Les Bergers* (detail) (c. 1740). Jean-Antoine Watteau (1684-1721). Berlin, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie, Schloss Charlottenburg, inv. GK 15303. See <http://watteau-abecedario.org/bergers.htm> for a complete description.
- 3 *Dance before a Fountain* (1724), featuring a musette. Nicolas Lancret (French, 1690-1743). Currently on view at the Getty Center (Los Angeles), Museum South Pavilion, Gallery S202. <http://www.getty.edu/art/collection/objects/132392/nicolas-lancret-dance-before-a-fountain-french-by-1724>
- 4 Ibid.
- 5 The origin of the bagpipe is unknown, though it is probably from the Middle East.
- 6 Note, however, that bagpipes have ancient associations with the aristocracy and even royalty. Medieval carvings of kings playing bagpipes may be found in French and Spanish cathedrals.
- 7 <http://www.emblems.arts.gla.ac.uk/french/books.php?id=FPAb>
- 8 *A Ball at the Court of Henri III* (detail) (1581). French school. Musée du château de Versailles.
- 9 *Allégorie à Louis XIV, protecteur des Arts et des Sciences* (Louis XIV as protector of fine arts and sciences) (c. 1672). Jean Garnier (1632-1705), after Claude Lefèvre (1632-1675). Originally a reception piece for the Royal Academy of Painting and Sculpture, 1672. Palace of Versailles.
- 10 This was in part to preclude the facial distortions associated with mouth blowing and ultimately led to the musette's acceptance as an instrument suitable for women to play.
- 11 <https://en.wikipedia.org/wiki/Rackett>
- 12 A watch-makers' term.
- 13 https://www.frick.org/exhibitions/van_dyck/96
- 14 *Gaspard de Gueidan en joueur de musette* (Gaspard de Gueidan playing the musette) (1738). Hyacinthe Rigaud (1659-1743). Musée Granet, Aix-en-Provence.
- 15 Study of hands for *Gaspard de Gueidan en joueur de musette* (1738). Rigaud. Musée Granet.
- 16 Musette de cour in ivory, silver, and silk. Musikinstrumenten-Museum Berlin, Kat.-Nr. 5262. Photo credit: Jason Yoshida.
- 17 See by way of comparison https://en.wikipedia.org/wiki/Clavichord#Structure_and_action
- 18 https://en.wikipedia.org/wiki/Tromba_marina
- 19 *Vielle à roue*, 1747, by Jean Louvet, Paris. (collection of Curtis Berak)
- 20 I can personally attest to this, having played my musette reproduction along with Curtis Berak's original *vielle à roue*. With your eyes closed, you cannot tell the difference.
- 21 This integration was part of Lully's efforts towards the socio-political unification and nationalization of French music as promulgated by Louis XIV. It was a great loss when, in the late-nineteenth and early-twentieth centuries, orchestral sound and instrumental timbre began to be standardized and homogenized, and folk instruments were phased out.
- 22 Lully helped to define the sound of French music, partly by making it more introspective. His constant use of the *rondeau* form negates the goal-oriented "satisfaction" found in German and Italian music, but forces repetitive savoring of the moment, of the current state of being. This may be one reason why French Baroque music is less appreciated than Vivaldi, Bach, and Handel to a modern audience used to being spoon fed fulfillment, rather than the French "be here now" aesthetic. This was a movement away from seventeenth-century logic as the basis for aesthetic theory towards eighteenth-century introspection.

CONCERT CALENDAR

WEDNESDAY, SEPTEMBER 12, 2 PM

Recorder Players West:

First class of Fall 2018 Session

The instructor, Inga Funck, is a favorite of recorder society meetings and workshops and an outstanding recorder player. The classes provide excellent instruction in group playing and tips on how to improve your individual performance and style. We are offering 10 classes for the same price that 9 classes have been in the past! The classes meet Wednesdays from September 12 through November 28 (except September 19 and November 21) at St. Bede's Episcopal Church, 3590 Grand View Blvd. in West Los Angeles. The location is conveniently close to the 405 Freeway, and parking is plentiful and free. The intermediate class meets from 1:00—2:30 pm, and the advanced class meets from 2:45—4:15 pm, both an hour earlier than in the past. The music is interesting and many students sign up for both classes. Tuition is \$180 for one class and \$280 for both classes. Printed music costs \$5 for each class. To register contact Suellen Eslinger at suellenesl@verizon.net or 310-542-0817. A limited number of scholarships are available.

SATURDAY, SEPTEMBER 15

Los Angeles Baroque:

Fall 2018 Enrollment

Lindsey Strand-Polyak and Alexa Haynes-Pilon,
Artistic Directors

Deadline: September 15, 2018

Rehearsals: Weekly, Mondays 7 to 9:30 pm;
October 1, 8, 15, 22, 29, November 5; Dress
rehearsal, Saturday, November 10, 1 to 3:30 pm;
Seating call, Sunday, November 11, 2:30 pm

Concert: Sunday, November 11, 4:00 pm

Venue for rehearsals and concert: St. James'
Episcopal Church, 1325 Monterey Road,

South Pasadena, CA. We welcome all strings
and Baroque winds. We play at A=415Hz,
temperament: Shifted Vallotti/Young.

Repertoire: The LAB Report —Murders,
Mischief and More—Events Befalling and
Music of LeClair, Handel, Stradella, Gesualdo
and Jeremiah Clarke.

Membership: \$200 per set. Payable by
check at first rehearsal or online at: www.losangelesbaroque.org/members. For more
information: www.losangelesbaroque.org,
losangelesbaroque@gmail.com, 707 570-7638.

SATURDAY, SEPTEMBER 15, 7:30 PM

Colburn School of Music Faculty

**Recital: Ian Pritchard, Harpsichord/
Colburn Baroque Ensemble**

The Colburn Baroque Ensemble, dedicated
to performing the earlier works of Western
classical music, presents an evening of Bach
partitas and concertos. Free

Program: Bach: Partita No. 6 in E Minor, BWV
830; Bach: Italian Concerto in F Major, BWV
971; Bach: Triple Concerto in A Minor for Flute,
Violin and Harpsichord, BWV 1044. **Free.**

Thayer Hall, Colburn School of Music,
200 S Grand Ave., Los Angeles

SUNDAY, SEPTEMBER 16, 4:30 PM

Los Angeles Recorder Orchestra:

Here and There

(repeats September 23)

Tom Axworthy (Music Director and Conductor)
presents concert looking at music of our time
from around the world and exploring how the
rules have changed from music of earlier times.
This music, while remaining mostly grounded
in traditional harmonies, breaks from tradition
in unexpected ways to explore the complex

rhythms of early jazz and other 20th century dance forms. There will be arrangements of works by Gottschalk and Dukas as well as original recorder works by contemporary American composers Glen Shannon and Frances Blaker. Free Concert—Donations Appreciated . More info: larohome.org

St. Andrew's Episcopal Church
1231 East Chapman Ave, Fullerton, CA

SATURDAY, SEPTEMBER 22, 3 PM **Tesserae: Quirky Concerti**

Tesserae's Annual Fundraiser, features a performance of J.D Berlin's quirky sinfonia for cornetto and strings, a Telemann concerto for oboe and strings, and J.S Bach's Brandenburg 5. Tickets are \$100. Your support helps us sustain our season and make great music available to all. Please RSVP to fundraiser@tesseraebaroque.org. The Contrapuntal Recital is a private music space. Address will be furnished upon reservation. We look forward to seeing you there!

The Contrapuntal Recital Hall,
Brentwood Los Angeles, CA

More info: <https://tesseraebaroque.org/event/quirky-concerti>

SATURDAY, SEPTEMBER 22, 7 PM **Musica Angelica Baroque Orchestra:** **Vivaldi: The Four Seasons , Marais:** **Alcyone Suites**

(repeats September 23, 3pm: Zipper Hall, The Colburn School)

Gonzalo Ruiz (Director) pairs two masterpieces famous for their depiction of Mother Nature in all its glory. "The Four Seasons" presents Vivaldi's naturalistic masterpiece as you've never heard it before. From singing birds to babbling brooks and barking dogs, from summer storms to wintry winds, the seasons come alive in

Gonzalo's new setting based on Vivaldi's own chamber concertos. Marais' Alcyone is filled with elegant dances and character pieces representing sailors, magicians, mythological beings, and of course, the famous storm at sea.

Tickets \$20–\$59. More info: <https://www.musicaangelica.org/events/vivaldi-the-four-seasons>

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

SUNDAY, SEPTEMBER 23, 3 PM **Musica Angelica Baroque Orchestra:** **Vivaldi: The Four Seasons, Marais:** **Alcyone Suites**

See September 22nd, 2018 for concert info

Zipper Hall, The Colburn School,
200 S Grand Ave , Los Angeles, CA

SUNDAY, SEPTEMBER 23, 4 PM **Los Angeles Recorder Orchestra:** **Here and There**

See September 16, 2018 for concert info

St. Bede's Episcopal Church,
3590 Grand View Blvd, , Angeles, CA

THURSDAY, OCTOBER 4, 8:00 PM **Philharmonia Baroque Orchestra and** **Chorale: All-Mozart**

Opening night of the Philharmonic Society 2018–19 season features "one of the finest baroque conductors of his generation" (*The Independent*), Nicholas McGegan, leading the Philharmonia Baroque Orchestra and Chorale in an all-Mozart program. The Orchestra uses authentic instruments and stylistic conventions of the Baroque to early-Romantic periods to capture the style, spirit, and distinctive sound of that time.

Renée and Henry Segerstrom Concert Hall,
615 Town Center Drive, Costa Mesa, CA.

Tickets starting at \$38. For more information
visit [http://tickets.philharmonicsociety.org/
single/eventDetail.aspx?p=17886](http://tickets.philharmonicsociety.org/single/eventDetail.aspx?p=17886) or call
949-553-2422.

OCTOBER PREVIEW

FRIDAY, OCTOBER 5

**Bach Collegium San Diego:
Dialogues—Handel, Stuck, Bach and
Rameau**

<http://bachcollegiumsd.org/concerts/>
[https://www.eventbrite.com/e/
acid-and-galatea-tickets-35698713814](https://www.eventbrite.com/e/acid-and-galatea-tickets-35698713814)

FRIDAY, OCTOBER 5

**USC Thornton Baroque Sinfonia:
Fiori musicali**

[https://music.usc.edu/events/
details/?event-id=1341845](https://music.usc.edu/events/details/?event-id=1341845)

SATURDAY, OCTOBER 6

**Bach Collegium San Diego: Dialogues—
Handel, Stuck, Bach and Rameau**

<http://bachcollegiumsd.org/concerts/>
[https://www.eventbrite.com/e/
acid-and-galatea-tickets-35698713814-3na4n](https://www.eventbrite.com/e/acid-and-galatea-tickets-35698713814-3na4n)

SATURDAY, OCTOBER 6

SUNDAY, OCTOBER 7

**L.A. Camerata: *Musicos ruyseñores*—
Nightingale Songs from
Spain to Latin America**

[https://www.losangelescamerata.org/
seasonevents](https://www.losangelescamerata.org/seasonevents)

SUNDAY, OCTOBER 7

Tesserae: Telemania

<https://tesseraebaroque.org/event/telemania>

THURSDAY, OCTOBER 11

Vox Luminis

<http://www.thebroadstage.org/voxluminis>

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 Seattle Recorder Society Late
September Workshop for Recorders,
Voices & Winds** will be held from
September 29th to 30th, 2018 in Seattle, WA.
For more information, please go to [http://
www.seattle-recorder.org/SRS_Workshops/
SRS_Workshop_Faculty.html](http://www.seattle-recorder.org/SRS_Workshops/SRS_Workshop_Faculty.html).

The Boston Early Music Festival has
announced its 2018–2019 season. For more
information, please go to www.bemf.org.

The San Francisco Early Music Society
has announced its 2018-2019 Concert
Season: Voices Shaping Time. For more
information, please go to [http://sfems.
org/?page_id=13416](http://sfems.org/?page_id=13416).

**The Amherst Early Music City Recorder
Workshop** will be held from October 27th
to 28th, 2018 at the Ella Baker School in
New York, NY. For more information, please
go to [https://www.amherstearlymusic.org/
city_recorder](https://www.amherstearlymusic.org/city_recorder).

**The London International Exhibition of
Early Music** will be held from November
8th to 10th, 2018 at Blackheath Halls,
London, UK. For more information, please
go to [https://earlymusicshop.com/pages/
the-exhibition-at-black-halls](https://earlymusicshop.com/pages/the-exhibition-at-black-halls).

L.A. CAMERATA ANNOUNCES ITS INAUGURAL SEASON:

AN INITIATIVE TO RESOUND SILENCED VOICES IN THE ARTS



While American audiences are speaking up regarding the under-representation of women and minority composers in upcoming seasons of

prominent orchestras, Los Angeles welcomes a new historical arts initiative devoted solely to such works. You may have read the article, “Ladies’ Love and Language: Another Look at Madrigals by Maddalena Casulana,” written by Marilyn Winkle for the May 2017 edition of the *Southern California Early Music News*. Since 2016, Marilyn has been working to represent the voices of early-modern women both on and off stage in Los Angeles. As a doctoral student within the USC Thornton Early Music Department, she staged a production of Francesca Caccini’s *La liberazione di Ruggiero* (1625), arguably the first opera composed by a woman. Since then, she has programmed several chamber music recitals featuring not only works by women composers, but also commissioned by women patrons. Her ensembles unite the musical talents of early

music professionals, scholars, theatre actors, and emerging artists from across Los Angeles. They were recently “Recommended” by the Beverly Hills Auditions committee to the Consortium of Southern California Chamber Music Presenters for their historically-informed program of solo voice and viola da gamba duets for and by women, which they also performed for the 2018 Berkeley Early Music Fringe Festival. Now, the movement has a name: Los Angeles Camerata.

L.A. Camerata strives to tell the stories of women and “others” silenced throughout history. Inspired by the original Renaissance *camerati*—philosophical societies that debated aesthetics in the arts and society—their performances blur the boundaries between music and drama, giving life to voices on stage. Their inaugural season will feature works from across the world, from Europe to Latin America, including world premiere revivals of works by women.

2018–19

INAUGURAL SEASON PERFORMANCES

Musicos ruyseñores: Nightingale

Songs from Spain to Latin America

Saturday, October 6 at 8:00 PM

Holy Family Catholic Church in Glendale

Sunday, October 7 at 8:00 PM

Lutheran Church of the Master in Westwood

**400th Anniversary Celebration:
Francesca Caccini's *Primo libro
delle Musiche***

Saturday, November 3 at 8:00 PM

Venue TBA (check website by Sept. 1st)

Sunday, November 4 at 8:00 PM

Lutheran Church of the Master

***Frà Dori, e Fileno: A secular cantata
by Camilla de Rossi (1710)***

Saturday, April 13 at 8:00 PM

Venue TBA (check website by Sept. 1st)

Sunday, April 14 at 8:00 PM

Lutheran Church of the Master

***La Mirtilla: A staged-reading
and world premiere revival of
the pastoral drama with music.***

**Written by Isabella Andreini (1588),
translated by Julie Campbell**

February 2019: Dates and Venue TBA by
January 1, 2019

By performing these events, L.A. Camerata hopes that by exposing audiences to little-known works by women and people of color, they can show that there is room for *everyone* in the arts. Their website—www.losangelescamerata.org—includes event information, artist biographies, digital media, and offers a platform for making tax-deductible donations. For all questions or comments, email Dr. Winkle directly at losangelescamerata@gmail.com. You can also follow them on social media:



www.facebook.com/resoundingwomen



www.instagram.com/l.a.camerata



<https://twitter.com/ResoundingWomen>

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.

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 or www.earlymusicla.org.

Southern California
Early Music
NEWS

SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY
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Los Angeles, CA 90041-0833
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www.earlymusicla.org
info@earlymusicla.org

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 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. 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.