



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

Editor-in-Chief

John L. Robinson
newsletter@earlymusicla.org

Copy Editor

Ruta Bloomfield

Design & Layout Editor

Carole Aldrich

CD Reviews

Laurence Vittes

Food Historian

Charles Perry

**SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY**

P.O. Box 41832
Los Angeles, CA 90041-0832
www.earlymusicla.org
info@earlymusicla.org
310.358.5967

BOARD OF DIRECTORS

President

Bill Griffin
wgriffin@earlymusicla.org

Treasurer

Jim McSwanson

Board Member

Barbara Beebe

DEPARTMENTS

Advertising

ads@earlymusicla.org

Membership

Jim McSwanson
membership@earlymusicla.org

Calendar

Bruce Teter
calendar@earlymusicla.org

Message Center

Mimi Fisher

Website

Bim Erenkötter
webmaster@earlymusicla.org

FROM THE EDITOR

Welcome to the new digital version of the Southern California Early Music News! We have taken the opportunity to refresh and update our format, retaining the best features of the venerable paper version while adding new elements to enhance your reading experience.

SCEMN is now web-interactive

How often have you read an article in *SCEMN* and wished for additional information on a piece of music, a performing ensemble or an historical venue? Footnotes help, but sometimes you want just a bit more.

SCEMN now has hyperlinks that will take you to helpful information resources on the Internet. Here is an example from our feature article, "A Remarkable Sabbatical Trip": "At two venues, I was invited to play on historical instruments: two at the **Bachhaus**

museum in Eisenach, Germany and seven at the **Bate Collection of Musical Instruments** at Oxford University."

When you click on the text in dark red, the hyperlink will take you to www.bachhaus.de/en/museum/musikinstrumente and www.bate.ox.ac.uk/keyboard-instruments1, respectively.

SCEMN hopes to have hyperlinks soon to a *SCEMS* YouTube channel that is in development. Look for recorded performances of featured ensembles soon!

On-line Calendar

The Calendar section as it appeared in the paper version of *SCEMN* has been discontinued. In an effort to make sure you get the most up-to-date information on early music events, we have introduced hyperlinks directly to the *SCEMS* on-line calendars. These links will appear in our new department, *Things to Come*.

While we believe the SCEMS on-line calendars are the best sources of information for early music events, we understand some of you may want the *SCEMN Calendar* to continue as before. Please try out the new system and let us know what you think.

Things to Come

Here you will find the hyperlinks to the SCEMS on-line *Monthly Early Music Around Town (EMAT) Calendar* and the *Current Master Calendar*. The *EMAT* is a timely shortlist of local early music concerts and events, while the *Current Master Calendar* lists the entire season of concerts and events.

Things to Come will also include items that do not fit into the SCEMS on-line calendars but

might be of interest to the Southern California early music community.

With that introduction, please enjoy our “musical offering” and be sure to let us know what you want to see in the new Southern California Early Music News.

Thank you your support of early music in Southern California!

Sincerely,
John L. Robinson
Editor-in-Chief, Southern California
Early Music News
newsletter@earlymusicla.org

FOR SALE



Moeck alto recorder with case. Honey-colored wood with “ivory” rings. \$200 obo. “Meticulously cleaned and oiled, plays very well —Bruce Teter”

E-mail Bim at earlymusicbee@yahoo.com to be put in touch with the owner.

THINGS TO COME

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

Current Master Calendar 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.

A REMARKABLE SABBATICAL TRIP

Ruta Bloomfield, D.M.A.

Having taught at The Master's University in Santa Clarita, CA for over twenty years, a sabbatical semester was long overdue. Excited that my proposal of performing harpsichord concerts in Europe was approved, I set about planning the trip and scheduling concerts. A bonus was being invited to play on a number of original instruments. Every aspect of the trip—the performances, the historical instruments, and even scheduling the concerts—was an incredible experience.

The Trip

Before my departure in early March 2017, my focus was on practicing. Varying programs required me to have command of fifty-nine different movements, including all of *Aria with Thirty Variations* (Goldberg) by J.S. Bach, highlights from the four suites for harpsichord by Bernard de Bury, and the first two *Biblical Sonatas* by Johann Kuhnau. During this time I also performed in the inaugural concerts of Los Angeles-based early music ensemble *Suite Royale*. Most days, I practiced from five to eight hours.

The trip to Europe spanned sixty-six days, March 8–May 13, 2017. I mapped out countries and cities I wished to visit, some for the first time, such as London, and some I had not toured for decades, such as Paris. I was a child when I had last visited my parents' native Lithuania. Here is a summary of the trip, by the numbers.

- 4 Concerts
- 6 Countries

- 9 Original Instruments
- 10 Palaces/Castles
- 20 Art Museums
- 22 Museums
- 24 Cities
- 26 Major Points of Interest
- 36 Cathedrals/Churches

Though I am perfectly content to travel by myself, I was alone for only nine of the sixty-six days. My sister joined me for the first three weeks, my husband and I enjoyed France and England together for two weeks, and my daughter joined me for the last week in London and Oxford. In addition, I visited multiple relatives in Lithuania, friends in Dusseldorf and southwestern Germany, three young adults we had hosted through exchange programs, and a church friend with whom I met up in Florence.

One daunting challenge while on the road was finding a place to practice in between concerts. I had to get creative. I played through half of *Aria with Thirty Variations* at the Bachhaus museum in Eisenach. I practiced on pianos at the home of a friend of a friend and that of an Airbnb host. I was hosted by a harpsichordist friend in Dusseldorf. Mostly, though, I had to wait to rehearse at the venue the day before and day of a concert.

Scheduling

When the sabbatical was granted, it was contingent on my actually having concerts to perform in Europe, and thus I was faced with the daunting task of securing invitations. I successfully booked four concerts, and the same strategies I used would apply to concerts anywhere. Three keys to success are:

start early; use any possible connection; be persistent.

Start early

I created a basic introductory letter, which I then translated into Lithuanian, German, French, and Italian. I sent out my first emails in early April 2016, almost a year in advance of my departure. I continued to send out inquiries as I searched out more potential venues.

Use any possible connection

A family friend from my native Detroit is a diplomat in Lithuania. She graciously gave me contact suggestions and encouraged me to use her name in correspondence. This resulted in my first concert in [Vilnius](#).

A more tenuous connection was with a member of the British Harpsichord Society whom I had contacted eight years ago. She put me in touch with the [Handel House](#) in London, site of my final concert.

A harpsichordist I had emailed ten years ago suggested I contact builder [Reinhard von Nagel](#), who hosts concerts in his Paris workshop. Not only did I perform my third concert here, but I savored his many interesting stories about the early years of harpsichord building after historical models with pioneer William Dowd.

This idea of performing at a harpsichord workshop led me to search for other builders who might host a concert series. I scoured the list of harpsichord builders around the world on [Carey Beebe's](#) website (Resources; External Links). This resulted in my second performance, at the workshop of [Martin Schwabe](#) in Leipzig.

A very remote link resulted in an invitation to tour the Bachhaus museum in Eisenach. I am

grateful to Brian Pfaltzgraff of Wartburg College (IA) for his gracious letter of introduction to curator Uwe Fischer, who gave me a behind-the-scenes tour and allowed me to play several instruments. My connection with Dr. Pfaltzgraff is very slim: we both participated, years apart, in the same undergraduate exchange program to Salzburg, Austria.

Be persistent

I scoured the internet for ideas. Most letters were sent to blind contacts. I wrote to some sixty venues: harpsichord/early music societies; early music shops; harpsichord builders; musical instrument museums; art museums that house historical instruments; universities; churches; early music festivals; concert halls. Sometimes I received a response, and often times not. I persisted in sending out emails, tailoring my introductory letter to each individual situation I had researched online.

Original Instruments

At two venues, I was invited to play on historical instruments: two at the [Bachhaus](#) museum in Eisenach, Germany and seven at the [Bate Collection of Musical Instruments](#) at Oxford University.

In Eisenach, I was privileged to try out a single manual harpsichord by an unknown builder from Thuringia, c. 1715. This instrument with two sets of strings sounding at standard pitch has a particularly wide gap between the tuning pins and jack rail, which gave it very different sound. I also played an Orgelpositiv (small one-manual pipe organ) by Eberhardt Anthony Heinrich, Hainburg/Donau, 1722. Exploring a Rudolph Richter 1999 reconstruction of a lautenwerk (harpsichord with gut rather than metal strings) and playing through the first

half of *Aria with Thirty Variations* on a 1705 copy of a German harpsichord completed the magical morning.



Harpsichord (builder unknown), Thuringia, c. 1715. Note the wide gap between the tuning pins and jack rail.

Andy Lamb, curator at the Bate Collection of Musical Instruments, is a delightful man who gave me free run of the keyboard instruments on two floors. Hopping from one instrument to another, I played through the entire Goldberg Variations as he “shamelessly listened in.”

- Square Piano (rectangular shaped), Adam Beyer, London 1779 (without escapement—hammer held against the string as long as key is depressed)
- Square Piano, Astor and Horwood, London, ca. 1818 (ends of front board are curved)
- Spinet (small harpsichord), Benjamin Slade, England, 1710–1715 (solid ivory sharps)
- Single Manual Harpsichord, William Smith, England, ca. 1720 (possibly the same instrument seen in the famous Philip Mercier Handel portrait)



Portrait of Handel by Philip Mercier, ca. 1720

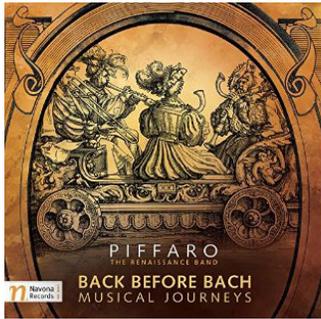
- Double Manual Harpsichord, Joseph Tisseran, London, 1700
- Double Manual Harpsichord, Shudi and Broadwood, England, 1781 (with Venetian swell—mechanically operated louvers over the soundboard which can simulate dynamic level changes)
- Double Manual Harpsichord, Jean Goermans the Elder, Paris, 1750

The Shudi and Broadwood allowed me my first opportunity to operate a Venetian swell and actually hear the different dynamic levels. My personal favorite was the Goermans, a French double manual harpsichord like my own built by William Dowd after Paskal Taskin.

A new fall semester has begun at the School of Music at The Master’s University. I return refreshed and with renewed vigor. Additions to my PowerPoint lecture presentations include slides on J.S. Bach, G.F. Handel, and Felix Mendelssohn, as well as a host of artists, such as Leonardo da Vinci, Peter Paul Rubens, Claude Monet, and Vincent van Gogh. I will enjoy for years to come recounting this memorable sabbatical trip: planning and scheduling, performing four concerts, and playing on historical instruments.

CD REVIEW

By Laurence Vittes



Back Before Bach: Music by 16th & 17th century German and Franco-Flemish composers. Piffaro; co-directors Joan Kimball and Robert Wiemken. Navona CD NV6106

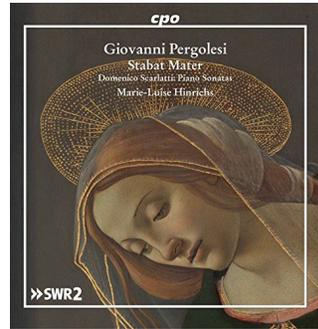
The six members of Piffaro—the Philadelphia-based, self-styled “Renaissance band”—return with four guests in an all-instrumental album designed to show the musical precedents that set the stage for German Baroque and Bach.

Conceived in the manner of a Renaissance consort, Piffaro play their arrangements in various enticing configurations of the group’s assembly of lute, guitar, shawms (including a schalmei), harp, bagpipes, dulcians (and even a douçaine), recorders, crumhorns, percussionists, and sackbuts.

Because the disc’s 38 tracks have been assembled as if they were the proof of a post-graduate thesis—including seven different settings of “Christ ist erstanden” by Bach and six of his predecessors, and four of “Innsbruck, Ich müß dich lassen”—listening all the way through at one sitting could be a transformative experience for those so inclined and steeped in history; however, there are a few gems for audiophiles seeking demo tracks.

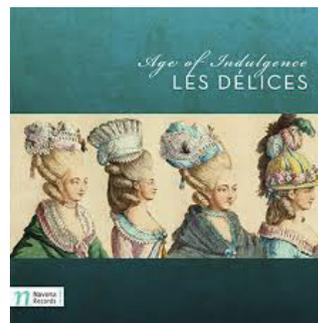
The haunting beauty of Bach’s “Christum wir sollen loben schon” chorale, is followed by an Allemande by Scheidt featuring incredibly nuanced and tangibly textured deep bass tones, one of Praetorius’s irresistible dances, Lasso at his most incomparably euphonious (track 28), and the simple beauties of a solo recorder

(track 30), all recalling the glory analog days of French Harmonia Mundi.



Pergolesi Stabat mater. Scarlatti Sonatas. Marie-Luise Hinrichs, piano. CPO CD

Marie-Luise Hinrichs had made a speciality of piano transcriptions of music written for other instruments, and even voices, as she did so very successfully several years ago with the music of Hildegard of Bingen. Now she moves ahead in time to play her arrangement of Pergolesi’s beautiful Stabat mater with curiously chaste intensity and color, plus a passel of familiar and entirely unexpected Scarlatti sonatas; there is a sense of her being seduced by the music as she plays, as if she were hearing it as much as playing it, and where even her trills have that erotic feeling of not being sure whether to start above or below the note, and how fast or slow.



Age of Indulgence. Les Délices. Navona CD

This new collection of music for the late French Baroque music highlights the extraordinary HIP oboe artistry of Debra Nagy and the Cleveland-based ensemble she formed in 2009. There are the usual favorites to the francophone crowd, including Duphy, Philidor and Guignon, and I think the reviewer who applauded Les Délices’ “appealingly mannered way of spinning earlier tropes through unexpected

textures and harmonies, leaving some traces of Italian instrumental virtuosity but with an unmistakable French style and grace,” hit it right on the head. Nagy and her crew even provide fresh new takes on standards like the tambourin from Dardanus and, as always, her sublime double-reed sings its heart out as only an original instrument oboe can do, and only once or twice quacking like a duck. Excellent sound.

The recordings were made at two churches in Wilmington, Delaware, and are both warm and so detailed that each listening reveals small new miracles.



Il Violoncello del Cardinale Amadei: Music for cello by Boni, Costanzi, Haym, and Perroni. Marco Ceccato, cello. Accademia Ottoboni. Alpha CD.

I guarantee you will enjoy the absolutely sumptuous cello and small ensemble sounds on this CD even if you have never heard any music before by composing cellists Boni, Costanzi, Haym, and Perroni. The backdrop is that prominent role played by cardinals in the cultural life of Rome with their patronage of the three most important composers of the day, Corelli, Alessandro Scarlatti and Handel. In fact, the large orchestra Corelli led at the church of San Luigi dei Francesi attracted the day’s most famous cellists, predecessors of Boccherini, who were also composers of oratorios, vocal music, and of course music for their own instrument.

Marco Ceccato and his Accademia Ottoboni (whose namesake Pietro was one of those philanthropic birds), having already transformed Vivaldi’s cello sonatas into gorgeous ensemble pieces, perform the same

pleasurable task. The sound is of a high audiophile quality.



I Musici: Their 1953-1954 recordings of Pergolesi, Wassenaer, Giovanni Gabrielli, Vivaldi, Corelli, et al. Urania 3 CDs

Here’s a blast from the past in the form of what the HIP leading edge was like seven decades ago. Pretty good, actually, alert and lively, stylish and engaging. I Musici ensemble, known initially as I Musici di Roma, was an ensemble of young people that strove consciously for authenticity without going the extra mile and using original instruments. They were eventually eclipsed by Harnoncourt and his colleagues but these recordings, in their first release on CD, show they can still be competitive.



Edinburgh 1742 Music by Barsanti and Handel written for the Edinburgh Musical Society. Ensemble Marsyas. Linn CD

Peter Whelan’s Edinburgh-based Ensemble Marsyas, formed in 2011 to explore virtuoso wind music from the 18th century, played this program at this year’s Edinburgh International Festival and its Masterpiece Theatre menu of concertos, wind music and Scottish songs by Handel and Francesco Barsanti is a gentle delight. Hornists and kettledrummers join in the fun, while Barsanti’s four Old Scots Tunes introduce fiddle player Colin Scobie.

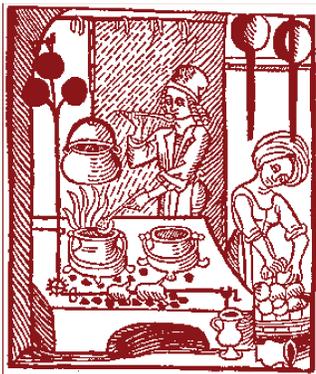


**Bach English Suites.
Alessandra Artifoni.
Dynamic 2 CDs**

The Italian harpsichordist, Alessandra Artifoni, who studied at the Schola Cantorum in Basel and now teaches at the Conservatorio Bruno Maderna in Cesena, continues her charming recordings of the music of Bach with the English Suites on an instrument built by the

Florentine builder Tony Chinnery based on a Michael Mietke model from 1702, using one of the Neidhardt temperaments.

The English Suites are usually a private pleasure, enjoyed most deliciously late at night, perhaps with the score. Artifoni suggests that even Bach's most serious music functions perfectly well as music whose flow and purpose is surprisingly close to the early classical music which it preceded. What it takes, at least in this case, is the willingness to let the tempo relax at all key points of conflict and contrast, and to use a heavenly light touch throughout. Lovely sound.



THE EARLY MEAL SOCIETY

By Charles Perry

A STATELY STUART BREAKFAST

Here we are in 1660, feasting on pancakes, scrambled eggs and orange juice. Just like Denny's, except for all the spices in everything and the fact that the orange juice goes *on top* of the eggs. Anyway, it's good to be the king — the pancakes, though they don't look as neat as French crêpes, are elegant, and the luscious egg dish almost tastes like a curry.

The recipes come from Robert May's *The Accomplisht Cook*, where they appear in the same chapter where May gives his recipes for apple fritters, some of which are in a batter

made with mutton broth. Must try that next time I get my hands on some mutton broth.

To fry Eggs

Take fifteen eggs and beat them in a dish, then have interlarded bacon cut into square bits like dice, and fry them with chopped onions, and put to them cream, nutmeg, cloves, cinnamon, pepper, and sweet herbs chopped small (or no herbs nor spice) [sc. stir in the eggs and] being fried, serve them on a clean dish with sugar and juice of orange.

"Interlarded" bacon is what we call bacon (and the English "streaky" bacon), as against the original sense of the word, which is what the Canadians call bacon. The orange in this recipe would have been the sour Seville orange. Since it's going to be sweetened anyway, you might as well use sweet orange juice, or even lemon juice.

- 2 slices bacon
- 1/3 onion
- 2 tablespoons butter
- 5 eggs
- 1 tablespoon cream
- ¼ teaspoon nutmeg
- 1/8 teaspoon cloves

1/8 teaspoon cinnamon
1/8 teaspoon pepper
¼ cup minced parsley
5-6 leaves mint, minced
5-6 leaves basil, minced
1 teaspoon sugar, or more to taste
Orange or lemon juice to taste

Mince the bacon and the onion and transfer to a large pan with the butter. Fry slowly until the onions are soft, 15-20 minutes.

Lightly beat the eggs with the cream. Mix with the nutmeg, cloves, cinnamon, pepper, parsley, mint and basil. Pour into the pan and stir over medium heat, scraping the bottom of the pan with a spatula, until done to your taste.

To serve, sprinkle with orange juice and sugar. Serves 1-2.

To make Pancakes Otherways.

Take three pints of spring-water, a quart of flour, mace, and nutmeg beaten, six cloves, a spoonful of salt, and six eggs, strain them and fry them into Pancakes.

2/3 pound (1 2/3 sticks) butter
1 1/3 cups flour
1/2 teaspoon ground mace
1/2 teaspoon nutmeg
2 freshly ground cloves, about ¼ teaspoon
¼ teaspoon salt
2 eggs
1 3/4 to 2 cups water
Sugar to taste

Clarify the butter and set aside.

Mix the flour, mace, nutmeg, cloves and salt. Lightly beat the eggs and put through a strainer to remove the white “cocktreadings.” Stir the water and eggs into the flour to make a thin crepe batter.

Heat a couple of tablespoons of the butter over high heat. When good and hot, ladle some batter into the pan and fry until the upper side

is dry and the underside is lightly browned, 3-4 minutes. Carefully turn over with a spatula and fry until browned on the other side. (Take comfort in the Russian proverb первый блин комом (pervii blin komom), “the first pancake is always a flop.” Even if it isn’t, it will take about 2 minutes longer than the later pancakes.) To serve, sprinkle with a teaspoon or so of sugar. Makes 6–8 crepes.

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, 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 or www.earlymusicla.org.

Southern California
Early Music
NEWS

SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY
Pos Office Box 41832
Los Angeles, CA 90041-0833
310-368-5967

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.

Jouyssance
early music ensemble

Palestrina: Master of All

Nicole Baker
Artistic Director



Praised and imitated by his contemporaries and revered throughout the centuries, Giovanni Pierluigi da Palestrina crafted some of the greatest *a cappella* music of all time. Jouyssance devotes an entire concert to this contrapuntal master, presenting not only his most beloved motets, but also the sumptuous *Missa L'homme armé à 5*.

Although he is long associated with the Catholic Church, Palestrina had a rarely seen secular side, which Jouyssance will explore with a selection of his madrigals.

Saturday, October 14, 2017 at 7:30 p.m.

St. Andrew's Lutheran Church
11555 National Blvd., West Los Angeles

Sunday, October 15, 2017 at 4 p.m.

Church of the Angels
1100 Avenue 64, Pasadena

Tickets available at the door or online at brownpapertickets.com.

For more information, please call 213-533-9922 or visit www.jouyssance.org

Jouyssance Early Music Ensemble 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.





Con Gioia

EARLY MUSIC ENSEMBLE

Directed by Preethi de Silva

The Harmonious World of Georg Philipp Telemann *A Commemoration of the 250th Anniversary of His Death*

Concerto in G minor for flute and obligato harpsichord, TWV 42:g

Overture-Suite in B-flat major, *Les Nations*, for string ensemble, TWV 55:B5

“Paris” Quartet in D major for flute, violin, ’cello, and basso continuo, TWV 43:D1

Three arias from *Der Harmonische Gottesdienst* for mezzo-soprano,

with obligato recorder and obligato violin

Fantasia No. 8 in E minor for solo flute, TWV, 40:9

Double Concerto in E minor for recorder, flute, strings, and basso continuo, TWV 51: e1

Janelle DeStefano, mezzo-soprano

Stephen Schultz, *transverse flute*

Alexandra Opsahl, *recorder*

Lindsay Strand-Polyak, *baroque violin*

Alfred Cramer, *baroque violin*

Ellie Nishi, *baroque viola*

Alexa Haynes-Pilon, *baroque ’cello*

Denise Briesé, *violone*

Preethi de Silva, *harpsichord*

Sunday, October 22, 2017 at 5:00 pm

Neighborhood Unitarian Universalist Church

301 North Orange Grove

Pasadena, CA 91003

Georg Philipp Telemann, c. 1745, by Georg Lichtensteger. Collection: Herzog August Library, Wolfenbüttel

Tickets (to be held at the door) available online after September 1, 2017 at www.congioia.org.

General admission: \$30 Seniors, Members of SCEMS, EMA, AMS, and *Friends of Con Gioia*: \$25 Students (with ID): \$12

Tickets may also be reserved by mailing a check with e-mail address or phone number before October 16, 2017 to Con Gioia, 1020 Kent Drive, Claremont, CA 91711. (909) 624-0638

STEPHEN GRIMM CONDUCTS THE CHORUS, ORCHESTRA
AND SOLOISTS OF PASADENA PRO MUSICA

Georg Philipp Telemann Der Tag des Gerichts



SUNDAY, OCTOBER 29
4:00PM

Neighborhood Church
301 N. Orange Grove Blvd., Pasadena 91103

Tickets
\$15 advance sale; \$20 at the door

For more information or to purchase tickets visit
www.PasadenaProMusica.org

