



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

Have you ever wondered why your instrument is tuned the way it is? Why are soprano and alto recorders tuned to C and F, respectively? Why are the violin and viol tuned the way *they* are? How can I learn to transpose without drowning my sorrows in Bénédictine? And the biggest question of them all, WHO WAS GUIDO?

All of your questions will be answered by this month's feature article, "Talk to the Hand: Reconciling Early Music Theory with Modern Instrumental Practice," by master of hexachord and "real" music, Adam Bregman.

After a musical "dry spell" this summer, early music is falling on us like autumn leaves. From renowned Belgian early music ensemble Vox Luminis to world-famous harpsichordist Christophe Rousset and his ensemble Les Talens Lyriques, there is "something for everyone" in LA this month!

FLASH! Be sure to read **Laurence Vittes' interview with Christophe Rousset in a SCEMS exclusive** <https://www.earlymusicla.org/interview-rousset>. The *Southern California Early Music News* will reprint the interview in its entirety next month.

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.

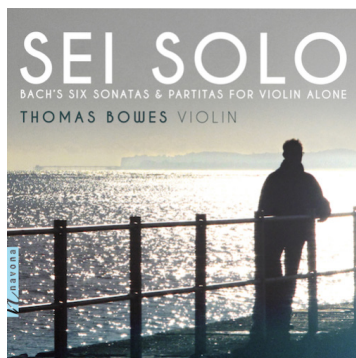
Thank you for your support of early music in Southern California!

Sincerely,

John L. Robinson, Editor-in-Chief

Southern California Early Music News, newsletter@earlymusicla.org

CD REVIEW By Laurence Vittes



Sei Solo: Bach's Six Sonatas & Partitas for Violin Alone; Thomas Bowes, violin; Navona CDs

Thomas Bowes' rough-hewn, deeply human new recording of Bach's Six Sonatas and Partitas is at every level a reflection on how large a universe a single violinist at Abbey Road Studios in London can create.

Playing on a 1659 Nicolò Amati set up with modern fittings and gut strings for all but the "E" string, Bowes often draws such extraordinary emotional conclusions that single movements like the Sarabande in BWV 1002 and the Largo of BWV 1005 themselves seem timeless and sufficient for what Bowes suggests in his absorbing booklet notes: the cycle constitutes "a larger super-work" of meditations, perhaps on the tragic death of Bach's first wife.

Bowes also understands that it is the relationship between movements that amplifies the impact of each complete sonata, and to some extent of all six if you listen to them straight through. Following the Largo, he rips into the Allegro assai with wonderful swagger, and does the same again with the Tempo di Borea following the Sarabande Double in BWV 1002. He uses Baroque ornamentation sparingly, usually to make a telling emotional point, and adds a twenty-first century variety of textures and dynamics including wonderful pointillistic effects and nearly inaudible pianissimos. And

although the iconic Chaconne in BWV 1004 is given a profound reading, it is just one of a succession of miracles—not the whole show.

At each of the six recording sessions over 26 months, Bowes was "encouraged to give complete readings, including all Bach's repeats." The unusually communicative nature of the results is a tribute to how closely he worked with Stephen Frost and Arne Akselberg to maintain a sense of genuinely spontaneous music making.

Interview with Elisa Citterio, Music Director of Tafelmusik

In the ongoing course of writing my article for Early Music America on applying principles of Historically-Informed Performance (HIP) practices to Beethoven, I spoke to Elisa Citterio, the new Music Director of the Tafelmusik Baroque Orchestra and Chamber Choir. She had just wrapped up her first season in her new post with an all-Beethoven program including Tafelmusik's first performances of the Violin Concerto for which Citterio provided her own cadenza—composed in collaboration with her brother, the composer Carlo Citterio.

LV: Tell me about your process of creating the cadenzas.

Elisa Citterio: There are different approaches for creating the cadenzas and it mostly depends on what kinds of work they are for. Short cadenzas for filling a few bars in Baroque concertos require a deep knowledge of the style but can be improvised. Talking about later concertos like the Beethoven, the creation requires more study, writing, and work on the themes of the concertos. Personally, I firstly think about what kind of character I feel would be right for the cadenza. I usually like to have a balance between melodic and virtuosic phrases.

I choose the themes or *incisi* that I want to include and I build the structure.

LV: What did your brother bring to the process as a composer?

Elisa Citterio: It has been a pleasure to work with my brother. He is a brilliant composer who can write in different styles and adapt his writing to the characteristics of the musicians. He presented me a nine-page cadenza for the first movement so we had to cut and work together to shorten it. He has been able to keep the Beethoven style adding his idea of cadenza as a fluent work with a strong expression.

LV: What other concertos are you working on cadenzas for?

Elisa Citterio: We have just finished working on cadenzas for Mozart's K218 which I am going to play in a few days; Carlo demonstrated to me how many ideas he has. I didn't feel that the first works he gave me were right for my hands and expression, so he wrote again and again. I love the last versions of the three movements he gave me two days ago.

LV: Do your cadenzas allow variation from performance to performance?

Elisa Citterio: I think that his cadenzas have such a good structure and variety of themes well tied up together that I didn't feel the necessity to change notes at each performance. They certainly allowed me to work with a number of different nuances, tempos, and interpretation, but I think they are perfectly written as they are.

LV: As more and more musicians are able to move from HIP to modern, is some individuality being lost in the HIP orchestras themselves? And

are the modern orchestras being affected in any way by this trend?

Elisa Citterio: Many musicians easily switch from modern to Baroque instruments nowadays. I have been one of them for 20 years. The point is what kind of education the musicians receive. Good training can only be beneficial. A modern musician who also specializes in early music comes back to the modern orchestra enriched with more flexibility, nuances and information.

Modern orchestras will be probably inspired more and more from the HIP, and the border between them for early and classical repertoire will become thinner.

LV: Is some level of HIP knowledge now considered essential to young orchestral musicians at Canadian and/or European conservatories, even if their destination is to modern orchestras?

Elisa Citterio: The younger generations need to know about HIP performances as well as modern. Almost all the conservatories have some Baroque classes, and the way we listen to Baroque music has changed. There is a lot of work to do on the interpretation of Classical and Romantic works. The younger generation will probably advance the research and execution of later and later pieces. I cannot say that in Europe all the modern orchestras require knowledge of Baroque style, but it is possible to find more and more musicians who have sensitivity about early music.

I dream of even more exchange between the two worlds of HIP and modern orchestra, and between modern and early music classes at the conservatory. I am quite sure that it will come.

TALK TO THE HAND: RECONCILING EARLY MUSIC THEORY WITH MODERN INSTRUMENTAL PRACTICE

by Adam Bregman

Introduction

Ladies and gentlemen, the information in the article you are about to read is true. The names of the people involved have been retained to prove historical fact. This is an account of how instruments of the late Middle Ages and early Renaissance were constructed by instrument builders, and conceptualized by the musicians who played them, based on contemporary theory that already had deep roots. Established by the eleventh century, the entire system of “real” music, or *musica recta*, extended diatonically (along the white keys of the piano) from G to e”, the notes which now frame our grand staff. The one exception to this was B-flat, the only “chromatic” or altered note to find a place in the system. Any notes beyond these (*i.e.*, other notes altered by sharps or flats, or notes below G and above

e”) were considered *musica ficta*, or “feigned/false music.” To these absolute letter names one juxtaposed a set of intertwining hexachords (six-note scales), each comprised of the relative note names or syllables *ut, re, mi, fa, sol, la*. The first note of the hexachord, *ut*, could fall on any letter C, F, or G of the *gamut* [the term for all of the notes comprising *musica recta*, taken from the lowest note of this system Gamma (G)-*ut*]. Each type of hexachord was considered to have a unique quality, or *propriety*, based on what type of B it carried: the hexachord from F-*ut* to D-*la* was the soft hexachord since it passed through the “round” B (B-*fa* or B-flat); the hexachord from G-*ut* to E-*la* was the hard hexachord since passed through the “square” B (B-*mi* or B-natural); the hexachord from C-*ut* to A-*la* was the natural hexachord because it carried no B. Novice singers would



Adam Bregman (sackbut) received a Bachelor's degree in Music Performance from the University of Indiana in Bloomington, where he was under the tutelage of M. Dee Stewart. Upon beginning his studies at the university on

modern trombone, he quickly took an interest in early music. He took lessons on tenor and bass sackbuts with Wendy Gillespie (viola da gamba) and Gregory Ingles. Adam earned his Master's degree in early music

performance at the Hochschule für Musik in Cologne (Germany) with Wim Becu.

He is a member of the early brass ensemble *Oltremontano* (Belgium) and *Ciaramella* (Los Angeles), an ensemble devoted to the reconstruction of fifteenth- and sixteenth-century music. He performs regularly in Europe and the United States with ensembles including *Piffaro*, *the Renaissance Band* (USA), the *Huelgas Ensemble* (Belgium), *His Majesty's Sagbutts and Cornetts* (England), *B'Rock Baroque Orchestra* (Belgium), and *Capella Cracoviensis* (Poland).

In August 2016, Adam began a PhD in musicology at the U. of Southern California.

apply these syllables to the notes they sang in a method known as “solmization” (like solfège), designed to facilitate sight-singing, attributed to the eleventh-century Benedictine Monk, Guido d’Arezzo, which could be visualized on one’s hand (hence, the Guidonian hand). This article aims to map those theoretical notes of the Guidonian hand onto the fingerholes and frets of early instruments, thus directly applying the theory to practice.



Even the most avid early music aficionado may not necessarily stop to think about early music theory and how it may have been applied to practice. We are often too preoccupied with so many musical and technical parameters—style, phrasing, bowing and articulation, fingerings, breath support, etc.—to worry about theory. “After all,” you may ask, “why should I learn to solmize when I can already read music and even sight-read pretty well?” We need to remind ourselves that if we can strive to play the music of the past while approaching the mindset of the people who created it and performed it, using their musical tools on their terms, we only stand to gain a deeper appreciation of the music and a better understanding of it. Since we’re taking a momentary break from rehearsing or practicing anyway, let’s take a quick look at solmization and let the sixteenth-century theorist and school music teacher, Martin Agricola (ca. 1486, Świebodzin, Poland – 1556, Magdeburg, Germany), show us how it specifically applies to our instruments.¹

Solmization and the Guidonian Hand

That medieval and Renaissance musical practitioners used the hand to teach the art of music and sight-singing to children, after Guido of Arezzo’s (ca. 991–after 1033) clever method, was no coincidence. In the hand they found a mnemonic device where melodic patterns could be visualized and mapped out, and subsequently internalized. Such “[v]isual coding,

like writing, allows the memory to be organized securely for accurate recollection...—genuine learning [of the material], in short, rather than simple repetition.”² There were specific loci in physical space for each of the twenty “keys” (letters names A-G) of the *gamut* from Gamma (Γ)-*ut* to *ee-la* acute (i.e., G to e”), which mapped to the physical space of the musical staff, while the “voices” of the notes (their solmization syllable *ut, re, mi, fa, sol, la* within a given hexachord or six-note “scale”) defined the relationship of these “keys” to each other in musical space (intervals). *Ut*, the foundational syllable for the hexachord, only appeared on G, C, or F, each of which had a unique quality: the hard hexachord on G contains B-*mi* (or B-natural), the soft hexachord on F bears B-*fa* (B-flat), and the natural hexachord on C carries no B since it extends from C to A (see figure 1).³ The fundamental idea behind the hand as a

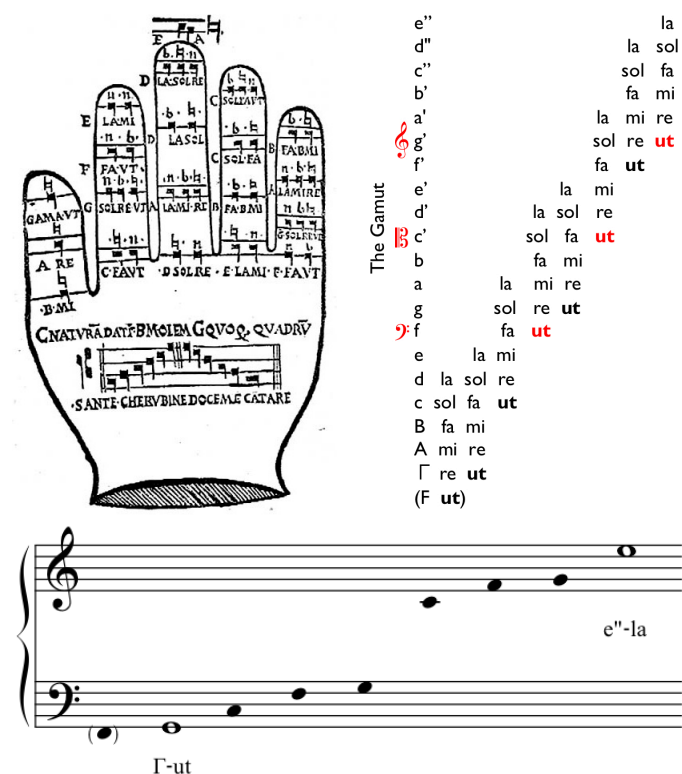


Figure 1:

Left: Guidonian Hand print from *Compendium musices* (Venice, 1499-1597).

Right: The Gamut with letters and solmization syllables.

Below: The range of the gamut, (F-ut or) Γ-ut to e"-la, with each designation of ut, the origin of a hexachord.

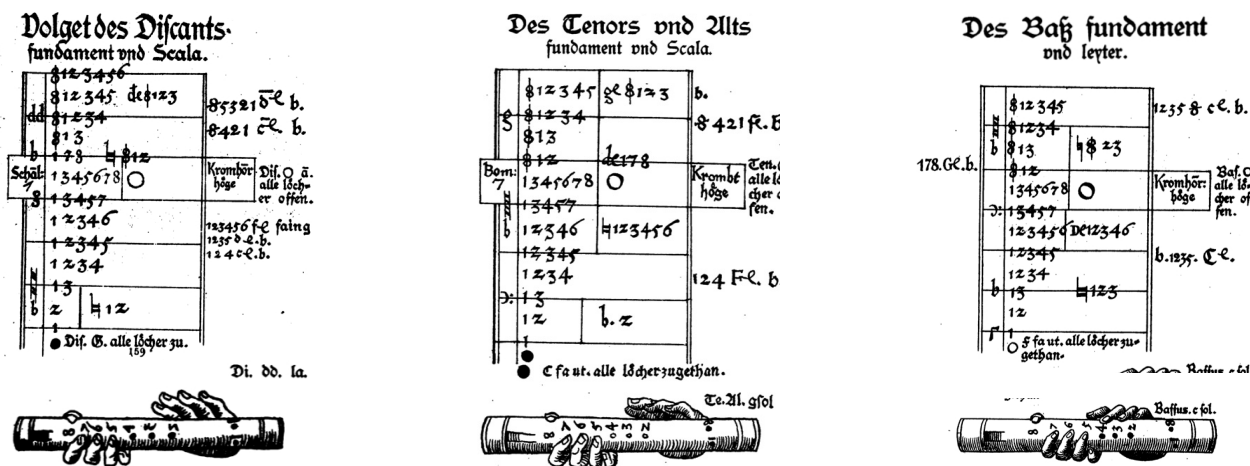
tool for musical learning through visualization and internalization remained the same from the eleventh century to the seventeenth: to render one's aptitude at sight-singing (or playing) in musical performance seamless.

Hexachords, Fundamentals, and Instrument Construction

The way that late medieval and early Renaissance instruments were conceptualized, built, and tuned aligns with Guidonian thinking. Martin Agricola's *Musica instrumentalis deudsch* (Wittenberg: Georg Rhau, 1529/1545) gives us a very clear insight as to how the hexachord system permeated the world of musical instruments, both in their construction and their conceptualization.^{4,5} Following Agricola's sequence from wind to string instruments, he first demonstrates that recorders are pitched as follows: the bass is in F and rises to d' with "f-fingerings," the tenor/alto in c extends to a' with "c-fingerings," and the discant in g rises to e' with "g-fingerings" (see figure 2).⁶ This means that the lowest note of each designates *ut* of one of the three respective proprieties of hexachord: the soft (with B-*fa*), the natural (with

no B), and the hard (with B-*mi*).⁷ Crumhorns are conceptualized in the same manner, with their highest note at the ninth above the fundamental pitch, as shown in figure 2: the range of the bass extends from F-g, the tenor (covering the "alto/tenor" voice) from c-d', and the discant from g-a'. In what is known *to us* as their "high" transposition—that is, "up a fifth"—shawms also behave the same way as the recorders do, as we see in the discant and "alto/tenor" diagrams. The treble or discant shawm is conceptualized in g and the bombard—commonly called the alto shawm in modern terminology, but which serves the "tenor" function in the *alta capella* (the loud ensemble)—in c.⁸ The contratenor/bass instrument that would be added to this last pair of instruments to form the *alta capella* was the slide trumpet or the sackbut (trombone).⁹ While Agricola indeed gives prints of these instruments, he teases us by saying (first in 1529) that he needs to first procure "the proper fundamentals" for these instruments, "but when I obtain them, you will receive them correctly from me."¹⁰ Alas, he still had not gained sufficient knowledge of these instruments by 1545.¹¹

Figure 2:



A: Discant recorder, crumhorn, & shawm. Above: "[What] Follows [is] of the Discant's Fundamental and Scale." Below: "Discant g, all holes closed." The fingering given across the bottom with the instrument is for d', *sol* of the opening hexachord for these instruments.

B: Tenor/alto recorder, crumhorn, & bombard. Above: "Of the Tenor and Alto's Fundamental and Scale." Below: "c, all holes covered." The fingering given on the instrument at the bottom is for g, *sol* of the opening hexachord for these instruments.

C: Bass recorder & crumhorn. Above: "Of the Bass' Fundamental and Scale." Below: "F, all holes covered." The fingering given on the instrument at the bottom is for c, *sol* of the opening hexachord for these instruments.

String instruments, Agricola shows, all behave in a similar way to the wind instruments, but some sizes are separated by a fourth, while others by a fifth. The lute is tuned beginning on G (*U-ut*) and has six courses (doubled strings, although sometimes the top string is a single course) tuned G-c-f-a-d'-g' (see figure 3).¹² The violas da gamba are tuned a fourth apart each, as compared with the wind instruments that lie a fifth apart. In some arrangement of fourths with one third, their open strings are tuned from their lowest to highest as follows: bass, G-c-f-a-d'-g' (like the lute); tenor/alto, c-f-a-d'-g' [as with the wind instruments, since alto and tenor parts typically fell roughly within the same range, one instrument size, the tenor (although not along modern standards), sufficed for both parts]; discant, f-a-d'-g'-c" (see figure 4).¹³ The most striking difference with today's tunings, besides the fact that the tenor and discant instruments only possess five strings each, is how the arrangement of strings remains exactly the same from the bass to the tenor, where the tenor is simply missing the lowest string. Between the tenor and discant, the tenor's low c string has been placed on top as a high c" string, and the single third (f-a) now appears between the two lowest strings.¹⁴

Finally, we reach the early (three-string) violin family, each size or voice type lying a fifth apart from the others, like the wind instruments, and

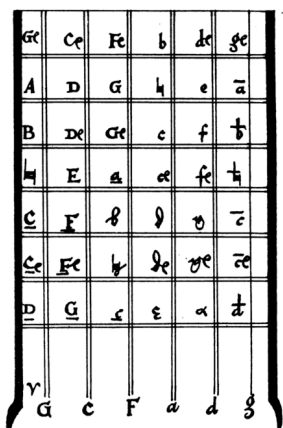


Figure 3: Lute tuning.

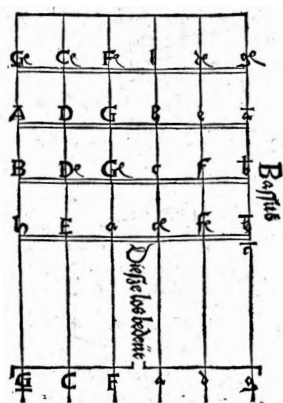


Figure 4: Viol tunings. From left to right: bass, tenor/alto, discant.

with the following open-string tuning scheme: bass, F-c-g; tenor/alto, c-g-d'; discant, g-d'-a'.¹⁵

We can see from all of Agricola's fingering and tuning charts that the hexachord system completely pervaded how instruments of the early Renaissance were constructed and conceptualized by their players. All of the instruments begin with their lowest note on one of the three loci for *ut*: F, C, or G. Because the basic intervallic structure of the "scales" built on these places was exactly the same (tone-tone-semitone-tone-tone), by learning the fingering of one instrument, a player inherently learned the fingerings for all of the instruments with respect to intervallic relationships based on solmization: a player sounded the lowest, opening notes *ut-re-mi-fa-sol-la* on any of the woodwind or string instruments of a given consort in exactly the same way.¹⁶ By adopting this way of conceptualizing these instruments, they were essentially mapping the Guidonian hand to fingerings on their instruments, and applying a relative mode of thought built on interval patterns. The same way that musical composition played with solmized patterns and sequences, so could a player apply that technique to move seamlessly from one instrument to another.

Additionally, each voice or role in the ensemble, discant, tenor/alto, or bass, had a specific

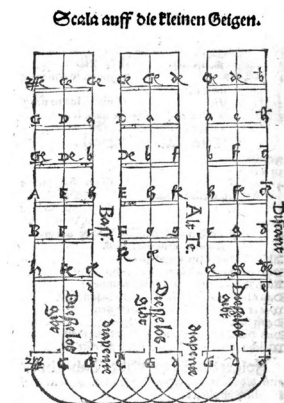
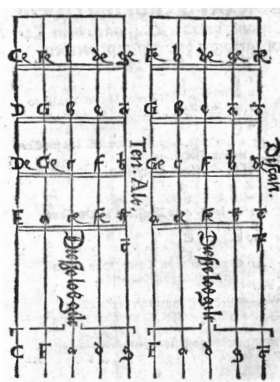


Figure 5: Violin tunings. From left to right: bass, tenor/alto, discant.

fundamental pitch and hexachord associated with it: the bass on F, the tenor and alto on c, and the discant on g. [The slight variation on this, of course, we found in the case of the viol consort, with its intervallic separation at the fourth: the bass on G (Γ-ut), the tenor/alto on c, and the discant on f.] This seems to imply that an instrument's role in an ensemble was functionally tethered to the fundamental pitch of its voice type.

Through studying Agricola's tuning and fingering prescriptions for early Renaissance wind and string instruments, my hope is that we will come away with a more profound

understanding of the integral role of the hexachord system in musical thought from that period. Even if we do not always take the time to solmize our musical lines in a given composition, we can at least understand the tuning and fingering systems of our instruments as manual or non-verbal forms of solmization. Thanks to sources such as *Musica instrumentalis deudsch*, which inform our performance practice in the approach to our instruments, the music, and its theory, we are beginning to understand the inextricably intertwined nature of early music theory and practice.

¹ Agricola's *Musica instrumentalis deudsch*, first printed in 1529 and based heavily on Sebastian Virdung's 1511 *Musica getusch* (even copying many of the same woodcuts) then revisited and extensively revised in 1545, is one of six music treatises that Agricola wrote and published as a Protestant music teacher and choirmaster in Magdeburg, Germany (Anna Maria Busse Berger, "Agricola [Sore], Martin," *Grove Music Online*, visited September 15, 2018, doi-org.libproxy1.usc.edu/10.1093/gmo/9781561592630.article.00314). I drew from both the 1529 and 1532 printings of the first version, as well as the revised second edition from 1545.

² Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, 2nd ed. (Cambridge: Cambridge University Press, 2008), 22.

³ The importance of the three loci on which *ut* could fall have carried through to the present day in the form of our clefs: bass (f), treble (g'), and the various c'-clefs (tenor, alto, mezzo-soprano, soprano).

⁴ Bear in mind, gentle reader, that Agricola is writing (at first) at a time that predates the sixteenth-century expansion of consorts that has yielded between four and nine sizes of instruments in most consorts that we later find in Michael Praetorius' *Syntagma musicum: De organographia* (Wolfenbüttel: Elias Holwein, 1618-20).

⁵ Although the gamut officially began on low G (Γ-ut), by Agricola's time, music and the instruments that played them had long since admitted F one tone below Γ-ut, and beyond (see fig. 1).

⁶ Plates in figure 2 reproduced in Martin Agricola, *Musica instrumentalis deudsch: Erste und vierte Ausgabe, Wittemberg 1528 und 1545*, ed. Robert Eitner (Leipzig: Breitkopf & Härtel, 1896), 159-163. Note that the alto and tenor voices refer to the same instrument (tenor), labeled "tenor/alto," and the discant or "soprano" instrument truly has an alto range (g-e"). Accordingly, we find the modern combination ATTB works for the majority of four-part compositions from this time, where the two middle voices are in very similar ranges.

⁷ Additionally, six-holed wind instruments (Renaissance flutes) function on all of the same principles as recorders, crumhorns, and shawms, but lack of the seventh hole dictates that they begin on *re* of their respective hexachords instead of *ut*.

⁸ Note that today, these two instruments are generally considered to be pitched in c' and f or in d' and g, respectively.

The "transposition" that we consider to be "up a fifth," placing them in g and c, as Agricola gives, would plausibly have been their "regular" place, since they would simply employ the same fingerings as their analogous voices in the other wind instrument consorts (recorders and crumhorns), but they would have automatically sounded a fourth or fifth higher than their softer-sounding counterparts, depending on relative pitch. As such, this renders both meanings of the term "alta" of *alta capella* apropos: "loud" and "high."

⁹ The slide trumpet would typically play the same range as the bombard, but with the addition of one or two lower notes, and was added to the *alta capella* ca. 1420 at a time when tenor (played by the bombard) and contratenor (played by the slide trumpet) parts fell within the same range. The sackbut, which could play until a tenth below the bombard, arrived and joined the ensemble between thirty and sixty years later, when lower contratenor or bass parts were being composed.

¹⁰ William E. Hettrick trans. and ed., *The 'Musica instrumentalis deudsch' of Martin Agricola: A Treatise on Musical Instruments, 1529 and 1545* (Cambridge University Press, 1994), 16.

¹¹ In an unpublished paper entitled "The Γ-Spot: New Thoughts on Tenor Sackbut Slide Positions, or It Seems so Wrong, but Feels so Right" that I gave at the second annual conference on *Historical Performance: Theory, Practice, and Interdisciplinarity* (Indiana University, 2017), I proposed that the sackbut was conceptualized in D-sol (*i.e.*, the low note in first position gives D, sol of a low G, hexachord) when accompanying the g-shawm and c-bombard.

¹² Figure 3 image reproduced in Agricola 1896, 228.

¹³ Figure 4 images from Martin Agricola, *Musica instrumentalis deudsch* (Wittemberg: Georg Rhau, 1532), ff. 45v-46r, accessed on September 15, 2018, imslp.org.

¹⁴ Agricola also gives three sizes of smaller, four-string viols with the following tunings: bass, G-c-f-a; tenor/alto, c-f-a-d'; discant, g-c'-f'-a', exactly one octave higher than the bass (Agricola 1532, f. 48v).

¹⁵ Agricola 1532, f. 50v.

¹⁶ The one exception to this is in the case of the viols: because of the itinerant third (f-a) between the different sizes, a shift of string would have to be made earlier or later, based on the instrument, while playing an instrument's fundamental hexachord.

CONCERT CALENDAR

SATURDAY, OCTOBER 6, 6:30 PM **Angels for ACAM - Angelica Center** **for Arts and Music**

An evening of dining and entertainment featuring performances by

SCRS (Southern California Recorder Society) Trio, INCA Ensemble, Dancers Julianna Bulgarelli and friends, Flautist Juli Troy, ACAM students on piano, guitar, Baile Folklorico and Guitar Ensemble.

SCRS Trio greeting music will feature recorder arrangements of works by Wilbye, Corelli, Bach, Fasch, Rossi, Mozart, Hook.

Come support recorder instruction, the gateway to early music performance, and show parents and music lovers that the recorder is a serious instrument!

For tickets visit: www.acamcenter.org. For additional information: 626-230-6696.

Graff Lab, 1038 West Venice Blvd. Los Angeles

SATURDAY, OCTOBER 6 7:30 PM **Bach Collegium San Diego: Dialogues** **– Handel, Stuck and Rameau**

G.F. Handel: Apollo e Daphne HWV 122
Jean-Baptiste Stuck: Heraclite et Damocrite
including works by Rameau and J.S. Bach

San Diego area. More info: <http://bachcollegiumsd.org/concerts2/>

SATURDAY OCTOBER 6, 8 PM **(repeats Sunday October 7,** **7:30 pm in Westwood)**

L.A. Camerata: Musicos ruyseñores

L.A. Camerata kicks off its inaugural season by featuring music by Spanish and Latin American composers, including several women—Sor Juana de la Cruz, Gracia Baptista, and Maria

Joachina Rodrigues—as well as such other favorites as Juan del Encina, Santiago de Murcia, and Sebastián Durón. .

Featuring: Kiley Hazelton and Kate Bass (sopranos), Ariana Schultz (mezzo-soprano), Hunter Harris (violin), Marilyn Winkle (pardessus, viola da gamba, cello), Cameron O'Connor (baroque guitar, vihuela), Marco Teruel (baroque guitar), Adan Fernandez (organ)

Holy Family Catholic Church
209 E Lomita Ave Glendale

Tickets \$5–\$15: <https://losangelescamerata1.brownpapertickets.com>

SUNDAY OCTOBER 7, 7:30 PM **L.A. Camerata: Musicos** **ruyseñores–Nightingale Songs from** **Spain to Latin America**

See Oct. 6 listing for concert information

Tickets \$5–\$15: <https://losangelescamerata2.brownpapertickets.com>

Lutheran Church of the Master in Westwood
10931 Santa Monica Blvd Los Angeles, 90025

SUNDAY OCTOBER 7, 4 PM **Tesserae : Telemannia (Season Opener)**

Tesserae presents a program of music by Georg Phillip Telemann with special guest artist Rodolfo Richter (British-Brazilian violinist Richter is one of the leading Baroque violinists). Telemann was a master of almost every musical genre of his day, and this program will explore this variety in his instrumental works. This concert features the famous violin concerto in A Major, “The Frogs,” as well as the Suite in A minor for recorder and strings.

Tickets: \$10–\$30. Early Byrd Special: Get up to 50% off tickets to our season opener by purchasing them before September 16th! more info: <https://tesseraebaroque.org>

First Baptist Church
75 N. Marengo Ave. Pasadena, CA

THURSDAY OCTOBER 11, 7:30 PM **(preconcert talk at 6:45)**

Vox Luminis

The Belgian, early-music ensemble Vox Luminis performs qorks by Luther, Schütz, Purcell and Bach in a poignant program exploring the rich history of musical memorials that both mourn death and celebrate life.

Spotlight Talk with Dr. Jeremiah Selvey starting at 6:45 PM.

Program:Luther: Mit Fried und Freud ich fahr dahin; Schütz: Musikalische Exequien, “Funeral Mass”, Op. 7; Purcell: Funeral Sentences for the Queen Mary; J.S. Bach: Jesu meine Freude

Special discounts on tickets for SCEMS: go to the website to order tickets at <http://www.thebroadstage.org/voxluminis> , use promo code Luther for 35% off our regular ticket price for Premier and Level A seats. expires 10/11/18, 4 tickets per patron, valid only for Vox Luminis. Parking: <http://www.thebroadstage.org/parking>

The Broad Stage
1310 11th St., Santa Monica, CA

THURSDAY OCTOBER 11, 7:30 PM

>>Click Here to read a SCEMS exclusive interview with Christophe Rousset<<

Les Talens Lyriques, Christophe Rousset
direction: From Light to Shadow.

LA Opera Off Grand presents a special concert by the renowned French Baroque ensemble Les Talens Lyriques, led by its founder Christophe Rousset. Celebrating the 350th anniversary of the birth of composer François Couperin (1668-1733), one of the greatest masters of French

Baroque music, the performance will explore the lighter and darker shades of Couperin’s delicately beautiful music. The selections include chamber pieces, music for harpsichord, and the transcendent Leçons de Ténèbres du Mercredi Saint.

Tickets \$19-\$79. For tickets and more information, please call (213) 972-8001 or visit <https://www.laopera.org/season/1819-season-la-opera-season/les-talens-lyriques/>

Zipper Hall at the Coburn School
200 S Grand Ave, Los Angeles.

FRIDAY, OCTOBER 12, 12:15 P.M.

Friday Noon Concert:

Bach and Vivaldi

Genevieve Feiwen Lee, piano and Maggie Parkins, cello perform music by Bach and Vivaldi

Program: Vivaldi: Sonata II in F Major, RV 41, for cello and continuo; Bach: Sonata in D Major, BWV 1028, for viola da gamba and harpsichord. Free Admission, no tickets | doors open 15 minutes prior to the concert

More info: <https://www.pomona.edu/academics/departments/music/concert-calendar/friday-noon-concert-series>

Lyman Hall, Pomona College
340 N, College Ave., Claremont, CA

FRIDAY, OCTOBER 12, 7:30 PM

Les Talens Lyriques,

Christophe Rousset direction:

From Light to Shadow.

Click the link to read a SCEMS exclusive interview with Christophe Rousset: <https://www.earlymusicla.org/interview-rousset>

The San Diego Early Music Society invites you to celebrate François Couperin’s 350th birthday! And there is no more perfect celebration than a performance by the wonderful Les Talens

Lyriques under the direction of renowned harpsichordist Christophe Rousset. A musical portrait of one of the great poets of French music, this program will reveal Couperin's wide emotive range and will include both a 'Concert royal' for the Sun King as well as his 'Leçons de ténèbres pour le mercredi saint', a rarely performed masterpiece for two sopranos. Come and revel in the first adventure of our season. St. James by-the-Sea, 743 Prospect Street, La Jolla CA 92037. Tickets \$45/\$35/\$10.

For more information call 619-291 8246 or visit <http://www.sdems.org>

SATURDAY, OCTOBER 20 7:30 PM
(repeats October 21)

**Los Angeles Master Chorale's:
Lagime Di San Pietro/Tears of St.
Peter by Orlando di Lasso.**

Conducted by Jenny Wong; Directed by Peter Sellars

From the creative mind of acclaimed director Peter Sellars comes his very first acapella staging and most personal and emotionally-charged work to date. Twenty-one singers transform this 75-minute Renaissance masterpiece—committed to memory and dramatically staged—into both a biblical parable of St. Peter's disavowal of Jesus Christ and a contemporary allegory for our fractious times. "A major accomplishment for the Master Chorale...and a major accomplishment for music history."—Los Angeles Times

The Wallis—Bram Goldsmith Theater ; 9390 N. Santa Monica Blvd. Beverly Hills, CA 90210; more info: TheWallis.org.

SATURDAY OCTOBER 20, 8 PM
(repeats Sunday, October 21, 4 p.m.)
**Jouyissance Early Music Ensemble: a
musical journey to nueva España**

This program will feature a host of secular and sacred music by Franco, Araujo, Fernandes, Velasco, Padilla and others. Jouyissance will

be joined by guest musicians Martha Masters (guitar) and Shannon Zusman (bass/viola da gamba).

Each performance will be preceded by a free lecture on music in New Spain by Dr. John Koegel, Professor of Musicology at CSU Fullerton and expert in colonial-era Latin American music. Lecture at 7 p.m. Tickets: \$25 (general admission), \$20 (senior or SCEMS member), Free admission for all students with ID, Discounts available for groups of 6 or more (please call 213 533 9922 or email info@jouyissance.org) More info: <http://www.jouyissance.org/current-season/>

St. Paul the Apostle Catholic Church
10750 Ohio Avenue, Westwood

SUNDAY OCTOBER 21 7:30 PM
(repeats October 20)

**Los Angeles Master Chorale's:
Lagime Di San Pietro/Tears of St.
Peter by Orlando di Lasso.**

See October 20 for concert info. More info: TheWallis.org.

The Wallis—Bram Goldsmith Theater
9390 N. Santa Monica Blvd. Beverly Hills, CA

SUNDAY, OCTOBER 21, 4 P.M.
(REPEATS OCTOBER 20)

**Jouyissance Early Music Ensemble: a
musical journey to nueva España**

See Saturday October 20 for concert info;
Lecture at 3 p.m. More info: <http://www.jouyissance.org/current-season/>

Church of the Angels
1100 Avenue 64, Pasadena

SUNDAY, OCTOBER 21 5:00 PM
**Chamber Music at All Saints: Music of
George Frideric Handel**

Performers: Kathleen McIntosh,
harpsichord; Suzanna Giordano-Gignac

& Stephen Redfield, baroque violins; Leif Woodward, cello

Tickets: \$20 adults / \$10 students & seniors.

More info: www.allsaintsbh.org

All Saints' Church

504 N. Camden Drive, Beverly Hills, CA

SATURDAY, OCTOBER 27, 7:30 PM
L'Esprit Baroque: Music of the Underworld

Program: Orphee by Louis-Nicolas Clérambault, Lucrezia by G. F. Handel, Trio Sonata in A Minor for Flute, Violin, and Continuo, Wq 148 by CPE Bach, Sonata in D minor for Flute, Violin, Viola da Gamba and Continuo by Louis-Gabriele Guillemet, Ahi troppo è duro, by Claudio Monteverdi

Featuring: Elysha Massatt, soprano, Sarah Vay Kerns, recorder and baroque flute, Sylvia Schwartz, baroque violin, John Ott, baroque cello, Heriberto Ramos, cello, Janice Massatt, historical keyboards.

Admission is \$20 suggested donation, \$15 or \$10 for students/low-income/SCEMS members. No one will be turned away for lack of funds.

More info: <https://lespritbaroque.com/upcoming-concerts/october-27-music-of-the-underworld>

Blessed Sacrament Episcopal Church
1314 N. Angelina Dr. Placentia, CA

SATURDAY, OCTOBER 27, 7:30 PM
(repeats Sunday, October 28, 3 pm)
St. Alban's Episcopal and Altadena Community Church Choirs : A Tapestry of Gloria

A Tapestry of Gloria, a collaboration between the choirs of St. Alban's Episcopal and Altadena Community Church featuring music inspired by "Gloria in excelsis Deo" announcing the birth of Christ to the shepherds. Beginning with chant from the codification of the "Gloria" in the

Ordinary of the Mass and progressing through 14th, 16th, 18th and finally 20th century settings, hear the inspired evolution of this text through music history—represented by composers Machaut, Josquin, Handel, Vivaldi, Bach, Mozart, Poulenc, Ray and Puccini.

St. Alban's Episcopal, 580 Hilgard Ave.
by UCLA (Parking in close by UCLA Lot 2)

SUNDAY, OCTOBER 28, 3 PM
(repeats Saturday, October 27, 7:30 pm)
St. Alban's Episcopal and Altadena Community Church Choirs : A Tapestry of Gloria

See October 27th for concert info

Altadena Community Church
943 E. Altadena Dr., Altadena

SUNDAY, OCTOBER 28
1, 3 & 5 PM
Paul O'Dette, lute: Robin is to the Greenwood Gone

The Da Camera Society: Chamber Music in Historic Sites. O'Dette's style can be described as deeply human. Crucial to his sound is his awareness of the ethnic and dance topics that figure into the music. "All of the 16th century sources say that the best instrumentalists are those who can make you believe you are listening to words—that the best instrumental playing strives to imitate the voice in every way possible." This appealing (and historically informed) philosophy of performance and O'Dette's impeccable technique, have made his performance of early music a creative, rather than a curatorial, endeavor. Light Reception before or after. Tickets \$85.00

More info http://dacamera.org/concert_info.php?&products_id=364

Greystone Mansion, Beverly Hills (Gordon Kaufmann (1928))

EXPERIENCE VOX LUMINIS AT THE BROAD STAGE ON OCTOBER 11TH!



Vox Luminis, the Belgian early music ensemble, has been praised for its seamless blend of high-quality individual voices, exquisite tuning and clarity of sound. Works by Luther, Schütz, Purcell and Bach comprise this poignant program, exploring the rich history of musical memorials that both mourn death and celebrate life. The Broad Stage, a performing arts center in Santa Monica, is excited to welcome Vox Luminis on October 11th, 2018 at 7:30 PM. We are also happily extending a discount offer for the performance to fans of early music.

Vox Luminis is a Belgian early music vocal ensemble created in 2004 by Artistic Director Lionel Meunier. The repertoire is essentially Italian, English and German, spanning the sixteenth to the eighteenth centuries. Vox Luminis boasts 12 albums that have enjoyed international critical acclaim and won numerous prizes, including the prestigious Gramophone Recording of the Year in 2012 for the *Musikalische Exequien* by Heinrich Schütz. Vox Luminis has performed extensively at festivals and has performed in prestigious venues such as Wigmore Hall in London, the Oratoire du Louvre in Paris, the Auditoria Nacional de Música in Madrid, the Concertgebouw in Brugge, the Muziekgebouw in Amsterdam, and the Tivoli Vredenburg in Utrecht.

Lionel Meunier, the founder/artistic director, has been passionate about music from a very young age. He has been increasingly in demand by many ensembles throughout Europe as coach, conductor and artistic leader.

His passionate yet thoughtful approach to the early music and *a cappella* repertoire, combined with the understanding of and respect for the singers, has allowed him to achieve progressively higher standards.

Please visit The Broad Stage website <https://www.thebroadstage.org/voxluminis> to order tickets and learn more about this performance. Use promo code **Luther** for 35% off our regular ticket price for Premier and Level A seats. We are excited about this performance and we hope to see you there!

Venue: The Eli & Edythe Broad Stage

Time: October 11th, 7:30 PM

Program:

Luther: Mit Fried und Freud ich fahr dahin

Schütz: Musikalische Exequien,

“Funeral Mass”, Op. 7

Purcell: Funeral Sentences for the Queen Mary

J.S. Bach: Jesu meine Freude

Special Pre-Show Spotlight Talk with Dr. Jeremiah Selvey at 6:45 PM

Dr. Jeremiah Selvey conducts the Santa Monica College Concert Chorale and the SMC Chamber Choir. He also co-directs and sings professionally with Chorosynthesis Singers, a 12-voice, professional, project-based chamber ensemble in Seattle, Washington. He conducts music from all musical periods and specializes in modern choral music, especially championing the music of established and emerging living composers. Dr. Selvey is active in curating and performing music that is socially conscious with content that is relevant to today's environment and socio-cultural climate.

SUNDAY, OCTOBER 28, 3 PM

London Handel Players

“To Play before the King”

The London Handel Players: Adrian Butterfield, Baroque violin Rachel Brown, Baroque flute and recorder Katherine Sharman, Baroque cello and Silas Wollston, harpsichord present a program of music by C.P.E. Bach, François Couperin, Francesco Geminiani, G.F. Handel, Pieter Hellendaal, Johann Joachim Quantz and Domenico Scarlatti.

FREE. Doors open 30 minutes prior to the concert. For additional information, please go to <https://www.pomona.edu/events/london-handel-players-perform-“play-king”> or call 909-607-2671.

Bridges Hall of Music,
150 E. 4th St., Claremont CA

NOVEMBER PREVIEW

SUNDAY, NOVEMBER 4

L’Arpeggiata

<https://www.laphil.com/events/performances/268/2018-11-04/larpeggiata/>

SATURDAY, NOVEMBER 10

SUNDAY, NOVEMBER 11

Musica Angelica: Total Eclipse – Music for Handel’s Tenor, John Beard

<https://www.musicaangelica.org/events/>

SUNDAY, NOVEMBER 11

Sundays with Coleman: Rebel

<http://www.colemanchambermusic.org/event/20181111-rebel/>

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 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.

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.

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>.

The Amherst Early Music Winter Weekend Workshop will be held from January 18th to 21st, 2019 at Rutgers University, Camden, NJ. For more information, please go to <https://www.amherstearlymusic.org/www>.



Jouyssance
early music ensemble
presents
**A MUSICAL
JOURNEY TO
NUEVA ESPAÑA**

Sat. Oct. 20, 2018
8 p.m.

Lecture at 7 p.m.
St. Paul the Apostle
10750 Ohio Avenue,
Westwood

Sun. Oct. 21, 2018
4 p.m.

Lecture at 3 p.m.
Church of the Angels
1100 Avenue 64,
Pasadena

Join Jouyssance in exploring complex early choral music from the Americas. In addition to excerpts from the first New World opera, this program will feature secular and sacred music by Franco, Araujo, Fernandes, Padilla and others. Jouyssance will be joined by guitarist Martha Masters and gamba player Shannon Zusman.

Each performance will be preceded by a free lecture by expert in colonial-era Latin American music Dr. John Koegel (CSU Fullerton).

Tickets: \$25 / \$20 / FREE for students w/ ID

For more info or advance tickets: ¹⁵www.jouyssance.org or 213 533 9922

This concert is sponsored in part by



DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

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.

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 • Tesserae

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.