



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

The Southern California Early Music Society and *Southern California Early Music News* are very pleased to continue our collaboration with Early Music America with the publication of an article by EMA's Executive Director, Karin Brookes. "Pastime with Good Company" describes EMA's Young Performers Festival & Emerging Artists Showcase, held from May 22nd to 24th, 2019 as part of this year's Bloomington Early Music Festival. No surprise, USC's Thornton Collegium Workshop Ensemble was a featured group!

Laurence Vittes writes this month about what Los Angeles could do to become a bigger player in the early music world. Read his revealing interviews with Guy Fishman and Zachary Carrettin, as well as his review of a new recording of Palestrina's *Missa Tu es Petrus*.

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.

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

INTERVIEWS WITH GUY FISHMAN & ZACHARY CARRETTIN

PALESTRINA: MISSA TU ES PETRUS SACRED CHORAL MUSIC FROM 16TH CENTURY ITALY CHOIR OF ST. LUKE IN THE FIELDS

Laurence Vittes

Just before writing this column, I had finished a feature for Early Music America on the changing of the guard in the North American early music world signaled by Richard Egarr being named as Nicholas McGegan's successor as music director at the Philharmonia Baroque Orchestra & Chorale in San Francisco, and Harry Christophers, artistic director of the Handel and Haydn Society in Boston, announcing that he will be stepping down at the end of the 2020-21 season.

I thought I would share here some of the material I gathered, focused in part on what Los Angeles could do to become a bigger player in the early music world.



I asked the principal cellist of the Handel and Haydn Society in Boston, the globe-trotting soloist Guy Fishman, how major

cities like LA could start to redress matters.

“Success requires many things, starting with an ensemble and direction of excellence, board and patron support, management with vision and ability, and community education. All of these things can be brought anywhere, provided

there exists sufficient backing and interest, or the potential of interest. The one constant is the music itself. Among those works to which a historically-informed performance (HIP) approach may be applied exist some of the greatest masterpieces of Western art music. The responsibility for any failure to attract attention lies not with the music but with those who seek to bring it to the public.”

A Success Story



The Boulder Bach Festival's name may not be entirely accurate today, but it does help to tell the story of where the Colorado-based organization began thirty-eight years ago—and how far it

is has evolved. With a five-concert season and an active outreach program, it is no longer a festival at all. While Bach remains the period-instrument group's unquestioned touchstone, it performs 400 years of repertoire across the Baroque, Classical, and Romantic eras. Artistic and executive director Zachary Carrettin, who has served as guest concertmaster with Musica Angelica, Ars Lyrica, and American Bach Soloists, responded to my questions:

“As orchestras increasingly seek to project relevance, they often alienate their core patrons, those for whom great musical art is enough. Some concert programs are a disappointment to the musicians themselves, and some marketing strategies don’t reflect an understanding of the nature of the artistic product—its essence. Some arts organizations create and follow trends that in some cases are self-destructive. One such trend is the label “relevance,” as it implies that the music we’ve been presenting all along isn’t relevant, which, of course, is ludicrous. No matter what genre of music or style of interpretation we perform, if the musicians on stage aren’t fulfilled presenting the work, what’s the point? I assert our goal should be to bring the audience to what it is we do, what it is we are passionate about, what we have sacrificed so much to explore, and to what it is we are devoted. We should always question the motivation of our programming.”

“Cultivating support for the work process has been a spiritually uplifting activity. We bring in early music luminaries as guest artists who coach our local professionals, lead sectionals, and in some cases, teach masterclasses that are open to the public. Our most interested patrons and donors observe the distinct and yet informed approaches represented by artists who often don’t agree with one another. This is where the nuance lives—in the dialogue. By talking with our local artists and guests, and by attending open classes, our community engages in the thought processes that motivate historically-informed performance practice. The enthusiastic response has led to increased financial support, and the audience increasingly speaks the vocabulary and hears the early music language in our concerts. Music as speech, line, color, dance characters, harmonic sonority and

balance, and clarity of contrapuntal lines are topics our patrons bring up at intermission, after the concert, and in the many e-mails we receive following the concerts and outreach events.”



**Palestrina: Missa
Tu es Petrus
Sacred Choral
Music from 16th
Century Italy
Choir of St. Luke
in the Fields
David Shuler,
Director**

MSR Classics CD [MS1698]

This radiant new Palestrina recital from the Greenwich Village-based Choir of Saint Luke in the Fields (<https://stlukeinthefields.org/music-arts/choirs/>) commands tonal beauty and emotional flow that has a personal feel. Perhaps it’s that the context in which Palestrina wrote his hundreds of masses and motets still exists today: a need for timeless music that shines light upon the soul as human blueprints turn miraculously into sanctified sound.

Led by David Shuler, the fourteen-member choir moves naturally with a pleasant dynamic range and a gentle color palette. The waves of music they produce sound like they were designed to be performed for papal audiences in St. Peter’s. They would have been very persuasive of Cardinal Borromeo that Palestrina’s music belonged in the Church.¹

¹ The Council of Trent discussed the use of polyphony in church music: “It was believed that the simple, declamatory style of *Missa Papae Marcelli* convinced Cardinal Carlo Borromeo that polyphony could be intelligible, and that music such as Palestrina’s was all too beautiful to ban from the Church.” https://en.wikipedia.org/wiki/Missa_Papae_Marcelli—Ed.

PASTIME WITH GOOD COMPANY

Karin Brookes

Photos by Gary Payne Photography



Members of USC Collegium Workshop in “Pastime with Good Company.”

Penned by King Henry VIII during a period of extravagance and exuberance, the song “Pastime with Good Company” sends the message that spending time with others is morally preferable to idleness. Performed as the final work of the University of Southern California Thornton Collegium Workshop Ensemble’s performance at this year’s Young Performers Festival & Emerging Artists Showcase, it could stand for the entire three-day

period, as there was no time to be idle, with many opportunities to spend time in good company. Indeed, the informal theme of the festival, which ran from May 22nd to 24th, 2019 in Bloomington, IN, turned out to be about creating meaningful connections.

As with a series of matryoshka dolls, Early Music America’s festival was nested inside the Bloomington Early Music Festival, with each event revealing the breadth and depth of early music study throughout North America. Now in its twenty-sixth year, BLEMF was founded by Stanley Ritchie, distinguished professor of music in baroque violin and early music at the Indiana University Jacobs School of Music’s Historical Performance Institute. He is still an ever-present figure at the festival.

Founded in 2010 by Lyle Nordstrom, who coincidentally was the 2019 recipient of the Howard Mayer Brown Award (more on that later), the Young Performers Festival was created as an annual event by EMA for college-level early music ensembles to play with and for each other, and for the local community. For the first seven years, the festival alternated between the Boston and Berkeley early music festivals before last year moving to Bloomington,

KARIN BROOKES BIOGRAPHY



Karin Brookes is Executive Director of Early Music America. A native of the U.K., Brookes lived and worked in London, Philadelphia, Glasgow, and Seattle, before moving to Los Angeles with her family in 2019. Brookes was assistant to Christopher Hogwood and manager of the

Choir of King’s College, Cambridge. She was Early Music Seattle’s Development Director and also worked in Seattle for Pacific MusicWorks and the Northwest Boychoir. Brookes has degrees in French and Music from the Universities of Edinburgh and Cambridge, and a Master of Journalism degree from Temple University, Philadelphia.

home to both BLEMF and Indiana University's Historical Performance Institute, headed by Dana Marsh.



Nell Snaidas-shown here in rehearsal-directed selections from *La Purpura de la Rosa*, the first known opera written in the Americas.

It seemed appropriate that EMA should present the festival in the state of Indiana, often dubbed the nation's thoroughfare, and with the Historical Performance Institute, one of North America's largest early music programs. The smaller college town offered the opportunity to create meaningful connections between the musicians more easily. The policy of free concert admission and year-round outreach to the community meant large and eager audiences. Building on the success of the first partnership between EMA, BLEMF, and the HPI last year, EMA's 2019 festival was further embedded into Bloomington's musical life, with the majority of events taking place in downtown venues, all within easy walking distance of each other.

Southern California's strong representation began at the HPI's fourth annual international conference—Historical Performance: Theory, Practice, and Interdisciplinarity—which ran the weekend prior to the festival and during which USC's Adam Gilbert and Adam Bregman both delivered papers. One of the three conference concerts was "Italian Grounds and Airs: Early Seventeenth-Century Arias and Improvisations over a Ground Bass," again with Adam Bregman and Adam Gilbert (who improvised his entire performance), along with USC early music faculty members Jennifer Ellis Kampani and Jason Yoshida.

Adam Gilbert proved to be a ubiquitous presence, directing a packed hands-on workshop devoted to improvisation over a ground bass and presenting the USC Thornton

Collegium Workshop Ensemble for the eighth year at the Young Performers Festival in a program of music from the shores of England and France. Some of the earliest music of the festival was featured, including anonymous "unica" (ballades, virelais, and rondeaux—Ed.) from the recently discovered Leuven Chansonnier.



Members of The Brandenburg Project in Vivaldi's *Double Cello Concerto in G minor*.

The other four concerts in the Young Performers Festival were presented by ensembles from Oberlin Conservatory, McGill University's Schulich School of Music, the Peabody Conservatory of Johns Hopkins University, and The Brandenburg Project from the Community Music School of Ann Arbor, MI. The first three are well known in the field for their long-standing programs in historical performance, the latter a remarkable group of middle- and high-school aged students who made the transition to historical instruments and bows only a year ago. Each concert had its own highlights unfolding over an hour, taking us to worlds distant in time and place. McGill presented *La Morte di Lucretia* by Michel Pignolet de Montéclair; Peabody performed a series of portraits of other worlds, including "Music for Three Faiths," featuring selections from the *Cantigas de Santa Maria*, Sephardic *romanzas*, and a traditional Arabic dance transcribed by Tom Zajac. The Brandenburg Project gave a thrilling performance of three movements from Pergolesi's *Stabat Mater*, and one of the Oberlin musicians performed Dario Castello's Sonata Prima brilliantly only five

days after an appendectomy! Audiences were uniformly large and enthusiastic.



Derek Tam, executive director of SFEMS, led a discussion on personal finance.

All the participants came together on two mornings to work with EMA board members Emily Lau, Gary Payne, and Derek Tam, who led interactive conversations on practical matters such as relationship building, photography, and personal finances and taxes, respectively. David Wood, EMA's special projects & marketing coordinator, talked about social media. The conversations included the musicians in EMA's Emerging Artists Showcase, which was launched in Bloomington last year and designed as a stepping stone for musicians no longer enrolled in college programs. The first of the two concerts, intended for emerging musicians to explore how to present their own recitals in a compelling way, paired soloists Joyce Chen (harpsichord) and Vincent Lauzer (recorders).



Joyce Chen gave a recital of 17th-century Italian harpsichord music.

Joyce Chen, originally from Taiwan, discovered harpsichord with Davitt Maroney at the University of California, Berkeley while studying Mechanical Engineering. Now studying for a PhD at Princeton in historical musicology, she channeled her "inner Italian" (her words) in a program of Frescobaldi, Rossi, Storace, and Poglietti.



Montreal-based Vincent Lauzer played six instruments in his solo recorder recital.

Vincent Lauzer is from Montreal, where he studied with Matthias Maute at McGill. Already establishing a career in Canada, this was only his second appearance in the United States.

The second Showcase was by Aperi Animam, a Milwaukee-based vocal ensemble that demonstrated its collaborative approach to consort singing in its performance of English Tudor choral music; and the Rezonance Baroque Ensemble from Toronto, making its United States debut with a passionate and dramatic series of arias from Handel operas, sung by soprano Vania Chan. (Kailey Richards, one of Rezonance's violinists, received her undergraduate degree in baroque violin from Indiana University, studying with Stanley Ritchie. It was nice to see them reunite.)



The Rezonance Ensemble, from Toronto, and soprano Vania Chan.

All the musicians talked to the audience and every performance was livestreamed to thousands of others around the globe. Every concert brought a new earworm only replaced by the next concert!

EMA owes a great deal to the people who laid the groundwork for the Young Performers

Festival & Emerging Artists Showcase. This is one of the reasons it makes annual awards to those who have created the landscape in which early music can flourish. The 2019 Howard Mayer Brown Award for lifetime achievement in early music was awarded to Lyle Nordstrom, who has spent his career nurturing hundreds of students who are now active performers through his work at Oakland University (MI), Clayton College (GA), and the University of North Texas. (See <https://www.earlymusicamerica.org/web-articles/2019-howard-mayer-brown-award>.) In what was meant to be his retirement, Lyle and his wife, Pat, established Mountainside Baroque and Summer Music Academy in Cumberland, MD.

Eric Rice was awarded the 2019 Thomas Binkley Award for outstanding achievement in performance and scholarship by the director of a university or college early music ensemble. (See <https://www.earlymusicamerica.org/web-articles/2019-thomas-binkley-award>.) Binkley was the first director of the HPI (then the Early Music Institute). His widow, Raglind Binkley,

presented both awards, keeping Binkley's spirit alive to this day.

There were mishaps, of course—flight cancellations, parking tickets, unloading instruments in torrential rain—all handled with that inimitable festival mix of adrenaline and exhaustion. The day before the festival began, it was too cold to be outside. The day after it ended, it was too warm. Lightning storms, power outages, and torrential rain all added to the powerful need to be together, so there was no question that these few days really felt like a festival and not simply a string of concerts.

The USC Thornton Collegium Workshop Ensemble repeated “Pastime with Good Company” as an encore. It was only appropriate that the audience all joined in!



A member of The Brandenburg Project.

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.

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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.

CONCERT CALENDAR

THURSDAY, JUNE 13, 8:00 PM

Delirium Musicum.

This 12 piece conductorless chamber ensemble will perform a varied repertoire in our music room. It is a wonderful experience to hear these professional players in a great sounding room. It's huge. It is their fifth time back here and everytime is different, but all are excellent.

Tickets \$21.99 with service fee.

For further information, contact www.brownpapertickets.com/event/4251732 or contact delirium.com/concerts.

Nichols Canyon Music,
2330 Nichols Canyon Rd., Los Angeles.

FRIDAY, JUNE 14, 7:30 PM
Delirium Musicum. "Music by the Sea".

The chamber orchestra is dedicated to providing impassioned and engaging musical performances by a young generation of top musicians from Los Angeles. Wide-ranging musical repertoire allows creative interpretation of the old masters as well as collaboration with contemporary composers in programs that speak to modern audiences.

Tickets \$14. For further info, contact [www/deliriummusicom.com/concerts](http://www.deliriummusicom.com/concerts) or go to <http://encinitas.tix.com>

Encinitas Library
540 Cornish Drive, Encinitas

SATURDAY, JUNE 15, 3 PM
Delirium Musicum, "The Interlude"

Under the leadership of the French violinist Etienne Gara, the new chamber ensemble Delirium Musicum gives impassioned and engaging performances by a young generation of top musicians from Los Angeles. Programs

present creative interpretation of the old masters as well as collaboration with contemporary composers in repertoire that speak to modern audiences.

Free

First Lutheran Church
2900 W. Carson St., Torrance.

SATURDAY, JUNE 15 8 PM
Pasadena Master Chorale: St. John Passion by J.S. Bach

"something unique," The role of the Evangelist will be sung by Boston-based tenor Arthur Rishi. All other solos will be sung by PMC members: baritone Eric Werner (singing the role of Jesus) baritone Chris Tickner (Pilate) soprano Sara Owinyo (Ich Folge Dich Gleichfalls and Zerflisse) alto Cristina Hernandez (Von Den Stricken and Es Ist Vollbracht) and tenor Joel Drake (Mein Herz); with professional baroque orchestra . program includes the motet "Sicut Cervus" by Giovanni Pierluigi de Palestrina.

No upfront ticket cost. After the concert, the audience is asked to donate to PMC as they are moved and able. To reserve seats, visit www.pasadenamasterchorale.org or <https://www.eventbrite.com/e/bach-st-john-passion-tickets-55013418616>

For more information, visit www.pasadenamasterchorale.org or call 626.208-0009.

St Philip the Apostle Church
151 South Hill Avenue, Pasadena CA

SUNDAY, JUNE 16, 2, 4 & 6 PM
RUCKUS and Emi Ferguson (Baroque flute): music by Bach

Presented by The DaCamera Society, Chamber Music in Historic Sites Series. "Achingly delicate one moment, punchy and incisive the next",



39th Annual Season **BAROQUE MUSIC FESTIVAL**

CORONA DEL MAR 2019 • June 23-30

Elizabeth Blumenstock, Artistic Director

BACH: THE MASTER AND HIS MILIEU

Sunday, June 23, 4 p.m. • St. Mark Presbyterian Church

Back to Bach Concertos

Monday, June 24, 8 p.m. • Saint Michael & All Angels

Glories of the Guitar: Marc Teicholz

Wednesday, June 26, 8 p.m. • Sherman Library & Gardens

Passionate Voices

Friday, June 28, 8 p.m. • Sherman Library & Gardens

Bach's Sons, Friends and Rivals

Sunday, June 30, 4 p.m. • St. Mark Presbyterian Church

Festival Finale: Bach the Magnificent



Tickets: www.bmf-cdm.org • (949) 760-7887

the new period-instrument ensemble RUCKUS can be viewed both as a rhythm section and a lively Baroque continuo composed of keyboard, lute, gamba, bass and bassoon. "A fizzing, daring display of personality and imagination." Ferguson plays with "tonal bloom". Award-winning, and Billboard chart topping.

Program: Flute Sonatas in C Major, E Minor & E Major (BWV 1033, 1034 & 1035); Various Preludes from Well Tempered Clavier, Books 1 & 2 ; Prelude from French Suite No. 4 in Eb (BWV 815a); all arrangements by Ruckus and Emi Ferguson.

Dessert Reception. Tickets \$75

Info: http://dacamera.org/concert_info.php?&products_id=367

Wayfarers Chapel, Palos Verdes, a landmark glass chapel spectacularly sited on a bluff overlooking the ocean, by Lloyd Wright (1951).

SATURDAY, JUNE 22, 7:30 PM **Inon Barnatan, Piano: Variations On A Suite**

Inon Barnatan is celebrated for his poetic sensibility, musical intelligence and consummate artistry. Recently named the music director of the La Jolla Music Society's 32-year-old SummerFest, Barnatan will make his Wallis debut with one of his typically adventurous concert programs. "One of the most admired pianists of his generation." - The New York Times

Program: Handel Chaconne in G Major, HWV. 442; Bach Allemande from Partita in D Major, BWV. 828; Rameau Courante from Suite in A minor, RCT. 5; Couperin L'Atalante; Ravel Rigaudon from Le Tombeau de Couperin

Ades Blanca Variations; Ligeti Musica Ricercata Nos. 11 & 10; Barber Fugue from Sonata for Piano, Op. 26; Brahms Variations and Fugue on a Theme by Handel, Op. 24

More info: <https://thewallis.org/show-info.php?id=387>

The Wallis – Bram Goldsmith Theater 9390 N. Santa Monica Blvd. Beverly Hills, CA 90210

SUNDAY, JUNE 23 TO SUNDAY, JUNE 30

Baroque Music Festival, Corona Del Mar: Bach: The Master and His Milieu

Elizabeth Blumenstock, the Festival's artistic director, is an internationally renowned Baroque violinist who plays a 17th century Guarneri violin. Celebrate the music of Johann Sebastian Bach, his contemporaries and his influencers, including Georg Telemann, sons C.P.E. Bach and W.F. Bach, Buxtehude and others. Baroque instrumentalists and singers perform in historical styles. Venues are in Corona del Mar and Newport Beach. For each concert, Baroque music is also performed al fresco, by South Coast Brass, beginning 45 minutes before each concert. Following all performances, audience members and musicians enjoy mingling for conversation and refreshment at a wine and waters reception.

Tickets: subscription for 5 concerts \$280 includes priority seating and a private post concert dinner following the Festival Finale on Sunday, June 30th; single concert tickets range from \$30 to \$50. More info, tickets, specific venues etc. at www.bmf-cdm.org or for information call: 949-760-7887.

Sunday, June 23, 4 p.m. — St. Mark Presbyterian Church, Newport Beach

Back to Bach Concertos. Elizabeth Blumenstock leads the Festival Orchestra and soloists in Bach's Brandenburg Concerto No. 5 in D Major, BWV 1050, and the Orchestral ("Flute") Suite No. 2 in B Minor, BWV 1067. Concertos by Leclair (violin), Schultze (recorder) and Telemann complete the program. Our opening concert will spotlight instrumental soloists including Baroque flutist Stephen

Schultz, recorder player Judith Linsenberg and harpsichordist Ian Pritchard.

Monday, June 24, 8 pm — Saint Michael & All Angels Episcopal Church, Corona del Mar

Glories of the Guitar. A recital of Bach favorites and Spanish pieces presented by the award-winning guitarist Marc Teicholz, who performs his own transcriptions of Bach solo works alongside music by Santiago de Murcia and Gaspar Sanz.

Wednesday, June 26, 8 pm — Sherman Library & Gardens, Corona del Mar

Passionate Voices: Music of Longing, Devotion and Joy. Chamber pieces from Bach, Buxtehude, Bruhns and Schütz, with guests Kyle Stegall (tenor) and Tanya Tomkins (cello). Join us in the Gardens for Bach's Suite for Solo Cello No. 1 in G Major, BWV 1007; his cantata Ich armer Mensch, ich Sündenknecht, BWV 55;

and beautiful small-scale vocal and instrumental works by his predecessors.

Friday, June 28, 8 pm — Sherman Library & Gardens, Corona del Mar

Bach's Sons, Friends and Rivals. An entertaining 18th-century chamber music program. Elizabeth Blumenstock (violin), David Shostac (flute), Lara Wickes (oboe), Michael Kaufman (cello) and Gabriel Arregui (harpsichord) perform works by C.P.E. Bach, W.F. Bach, Telemann and others.

Sunday, June 30, 4 pm — St. Mark Presbyterian Church, Newport Beach

Festival Finale: Bach the Magnificent. Our Festival concludes with Bach's Orchestral Suite No. 4 in D Major, BWV 1069; the choral motet Singet dem Herrn ein neues Lied, BWV 225; and the Magnificat, BWV 243, featuring the Festival Orchestra and soloists with sopranos Jennifer Ellis Kampani and Corey Carleton, alto Clifton Massey, tenor Jon Lee Keenan and bass Brett McDermid.

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 San Francisco Early Music Society has announced that registration is open for its 2019 Summer Workshop. For more information, please go to <https://app.arts-people.com/index.php?class=sfems>.

The Society for Historically Informed Performance has announced its 2019 Summer Season, with performances from June 25th to August 8th, 2019 in Lincoln, Andover, and Cambridge, MA. For more information, please go to <http://www.sohipboston.org>.

The Port Townsend Early Music Workshop will be held from July 7th to 13th, 2019 at the University of Puget Sound, Tacoma, WA. For more information, please go to <http://www.seattle-recorder.org/workshop>.

Southern California
Early Music
NEWS

SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY
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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.