



**SOUTHERN CALIFORNIA  
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## FROM THE EDITOR

This is the *Southern California Early Music News* "Harpsichord Edition." Our feature article, "A Conference with Five High 'Cs,'" is a report on the Seventh Annual Meeting of the Historical Keyboard Society of North America by our indefatigable advocate of the harpsichord, Ruta Bloomfield. Our CD review is given over this month to "An Interview with Christophe Rousset," world-renowned harpsichordist and founder/leader of Les Talens Lyriques, by our own Laurence Vittes. As a bonus, we get Laurence's review of Les Talens Lyriques' performance last month at The Colburn School.

**Free tickets to the Jouyissance Twelfthnight Concerts!** Jouyissance Early Music Ensemble has generously donated two free tickets for their upcoming Twelfthnight Concerts on January 5th and 6th, 2019 to *SCEMN* readers. Be on the lookout for details to come on how to be the lucky winner!

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

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

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

Sincerely,

John L. Robinson, Editor-in-Chief

*Southern California Early Music News*, [newsletter@earlymusicla.org](mailto:newsletter@earlymusicla.org)

# AN INTERVIEW WITH CHRISTOPHE ROUSSET

By Laurence Vittes

**M**arking François Couperin's 350th birth anniversary, Christophe Rousset and members of Les Talens Lyriques (sopranos Amel Brahim-Djelloul and Eugénie Warnier, violinist Gilone Gaubert-Jacques, and gambist Mikko Perkola) launched a seven-city tour on October 9 in Mexico City to celebrate the music at the royal court of Versailles during the reign of Louis XIV, the Sun King. (During Louis' reign, the arts were harnessed to project the glory of the king. Music in particular was used to impress visiting nobles with the splendor of French culture. Imagine such a thing!)

On October 11, across the border in Los Angeles in a packed Zipper Hall at The Colburn School, Les Talens Lyriques presented an all-Couperin program, *From Light to Darkness*, that evoked more intimate moments of the court's play and mortality. Part of LA Opera's *Off*

*Grand* initiative, Rousset's group played very well to what felt like an LA audience unleashed for music on period instruments, making clear that the time is ripe for someone to jumpstart a full-range Baroque presence: opera, chamber music, and, most important of all, a major period-instrument orchestra.

It took the opening set for the musicians to adjust to the sound in Zipper Hall. At first they did not project enough into the hall, perhaps because they were stationed too far back on the stage, or perhaps because Gilone Gaubert-Jacques' violin was too gentle and sweet. As Rousset explains in his generous response to our questions this week: "Listening to Couperin's music calls for close attention. It does not offer up its secrets easily; we have to be vigilant."

Rousset's playing of two solo pieces from Couperin's *Second livre de pièces de clavecin* was so clearly laid out, magnificently reprised, and sumptuously played that the audience had



Les Talens Lyriques, left to right: gambist Mikko Perkola, sopranos Amel Eugénie Warnier and Brahim-Djelloul, violinist Gilone Gaubert-Jacques, and harpsichordist Christophe Rousset. Photos: [www.laopera.org](http://www.laopera.org).

no defense against Mikko Perkola's deeply emotional playing of four numbers from the First Suite of viola pieces that followed. Three exquisitely dour closing *Leçons de Ténèbres* allowed us to hear two radiant sopranos, Brahim-Djelloul and Warnier.

If you couldn't make any of the concerts, Les Talens Lyriques will release three discs of music by Couperin over the coming season, including *Les Nations*, *Les Concerts royaux*, and a cool-sounding Christmas recording, *Aimez-vous Couperin?* They will also release a disc of *Pièces de clavecin* by François' uncle, Louis.

The company's latest disc is the world-premiere recording of Salieri's opera *Les Horaces*, one of three French operas written for the court of Marie Antoinette in the shadow of the looming French Revolution. I caught up with M. Rousset a few weeks before his tour began.

**LV: How did you become interested in the harpsichord?**

**Christophe Rousset:** From an early age, I was always fascinated by the Baroque era. I loved the figure of Louis XIV. I was a fan of Versailles, collecting photos of the chateau from magazines. When I started music, it was natural to turn to the harpsichord. And I grew up in a Baroque city, Aix-en-Provence, where the whole surroundings inspired me.

**LV: You've played and recorded on many "original" instruments. How do today's new harpsichords, based on historical models, compare?**

**Christophe Rousset:** New harpsichords don't have the same depth. At home, I only practice on a modern harpsichord that is a copy of a French model by David Ley—and then sometimes play on an old one, a Nicolas

Dumont made in 1704. I am conscious that I'd better not get too used to a special instrument because, when touring, I have to adapt to a wide range of modern instruments. I can't travel with my own treasured harpsichord.

Occasionally I have the pleasure of playing on original instruments held in collections for recordings. The nice thing about these recordings is that they bring (the sound of the historic instruments) to a wider audience around the world than just those who attend my concerts.

**LV: What made you decide to branch off into conducting?**

**Christophe Rousset:** It was thanks to Bill Christie, who first encouraged me to conduct small groups of singers in French cantatas and such. He then asked me to conduct his group, Les Arts Florissants, at the Opéra Comique in 1991 (in a performance of) *La Fée Urgèle* by Duni and Favart. It was a big success. After that, I created my own ensemble, Les Talens Lyriques, and very soon after that I was asked to create the soundtrack to the film *Farinelli*. The rest is history.

**LV: What satisfactions are there in conducting?**

**Christophe Rousset:** Ah! Having the big palette of an orchestra's colors with all the instruments is the comparison between a black-and-white print and a colored canvas. One is abstract; the other is an explosion of color in an orchestra—although sometimes one might prefer a print.

**LV: How does your conducting differ from modern conducting?**

**Christophe Rousset:** Because I am often conducting unknown or unpublished pieces, I

question every aspect of the process; whereas I suspect colleagues in the standard repertoire are “trained” in a certain way. I have to find a way to defend Lully and Salieri and all the unknown pieces I play and then shape them and make them interesting for modern audiences. It is a very unusual way of conducting.

#### **LV: What are the main goals of Talens?**

**Christophe Rousset:** In the beginning, it was to defend French and Neapolitan music, much of which had been forgotten; that hasn’t changed much. The surprise has been that I have ended up conducting Gounod’s *Faust*, Verdi in French, and some Saint-Saens. I wouldn’t have expected that when I started.

#### **LV: How do you choose your repertoire?**

**Christophe Rousset:** The piece has to talk to me; otherwise, I prefer not to conduct it. For this reason, sometimes I have turned down pieces and projects where I didn’t find inspiration—didn’t connect. As you can tell, I like championing overlooked pieces. For example, Salieri’s *Les Horaces*: no one wanted to defend this opera. I loved the challenge of convincing my singers and my orchestra, firing them up and overcoming their doubts. I have to lead the whole group in the direction that I think is right.

#### **LV: Why Couperin besides his being 350 years old?**

**Christophe Rousset:** I grew up with Couperin on the piano and I loved him right away. The charm of this music was always very close to my own sensibility. As a harpsichord player, of course, you have to play Couperin; but not every harpsichordist understands this music. It’s enigmatic and not easy to bring to an audience. The more I have got to know him, the more I want to advocate for his music. This anniversary is an excellent opportunity. I even wrote a book

on Couperin (which unfortunately has not been translated into English).

#### **LV: How do you get elementary students interested in early music?**

**Christophe Rousset:** We have a program called t@lenschool consisting of three apps—ensemble playing, composing, and interpreting—which aid musical appreciation.<sup>1</sup>

Talens is fortunate to conduct all our rehearsals in a local school in north Paris, where pupils regularly attend our sessions and compete to sit amongst the players in the rehearsals. Baroque repertoire is easier for non-connoisseurs; perhaps Purcell or Monteverdi is easier for new ears than Mahler or Beethoven. The musical expression is very direct. There is no emphasis like in romantic repertoire, the harmony is simpler.

#### **LV: What kinds of outreach activities and materials do you offer?**

**Christopher Rousset:** Over four years, we developed the three apps for t@lenschool to help school children bypass years of developing technique and jumping forward to control their fingers on a harpsichord or to conduct. The apps allow these young people to create their own interpretation, altering the tempo, dynamics, phrasing and nuance (even the settings on the harpsichord) by controlling how the individual notes are played. It enables them instantly to access the emotional core of the music without the need of playing an instrument first. t@lenschool has won many awards for this technology.

#### **LV: How do you balance your work as a harpsichordist, conductor, educator, and chamber musician?**

**Christophe Rousset:** It just happens. I don’t really choose, though I still want to play

harpichord and to search for opportunities to record and stay active.

**IV: What challenges are there in performing different styles, such as French vs. Italian, so that the listener hears them as distinctive?**

**Christophe Rousset:** I speak both French and Italian. The tone of my own voice is different in each. It is the same when I conduct French or Italian music. They are different ways of thinking, which makes a big difference. Italian music likes to enjoy life and indulge in some virtuosity. The French character is less exuberant, more about character and feelings. It has a greater sophistication; it shows off less.

**IV: What changes have you seen in the early music scene in the last twenty years?**

**Christophe Rousset:** I see an attitude amongst young colleagues that worries me: too much showing off, ignoring the larger principles that Leonhardt, Hogwood, and Harnoncourt rediscovered. They have a tendency to say that those principles aren't valid anymore.

**IV: What is your overall assessment of how historical performance has advanced over these years?**

**Christophe Rousset:** I think violin players have a much better technique now, which has resulted in better interpretations in chamber and orchestral music. We have seen a vast improvement.

**IV: What is the future of early music?**

**Christophe Rousset:** Now we see early music at all the big festivals: Salzburg, Glyndebourne, Edinburgh, and others. The doors have been opened wide. Opera houses can no longer present early opera without period instruments. Early music has a huge future.

**IV: Concerning the Couperin concert at Colburn, who were the different audiences Couperin was writing for in the music on the program?**

**Christophe Rousset:** Couperin was writing for a very cultivated, refined audience, taking for granted that people would understand what he said. The level of sophistication was for a very special audience. It was like whispering to the ear of the audience. It needs to be performed in intimate places.

**IV: How directly and deeply did his audience hear the music as intended to help them reflect on the words of the *Leçons*?**

**Christophe Rousset:** You might not understand a word of Latin, but you could still be moved by this music. The ambience is very clear and expressive. What's even clearer, the prayer which is in the letters between the verses follows the Hebrew alphabet.

**IV: How does playing these intimate concerts in modern halls like Zipper compare to playing them in Europe's historic churches and chapels?**

**Christophe Rousset:** Very different; it is a matter of imagination for the player and audience. If you want to immerse yourself in the feeling of this music, close your eyes, forget your surroundings, and imagine you are in the Chapelle Royale of Versailles.

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<sup>1</sup> "t@lenschool is a completely new project for musical discovery and practice for pupils who are not musicians, helped by innovative digital resources. Composing in the Baroque style, taking on the role of an orchestral conductor, offering the pupil's own interpretation of a musical work—all of this is made possible by t@lenschool!" <http://lestalenslyriques.com/en/cultural-actions/making-music>—Ed.

# A CONFERENCE WITH FIVE HIGH “Cs”

Ruta Bloomfield, D.M.A.

Connoisseurs and enthusiasts of early keyboard music and instruments gathered at the University of Michigan for the Seventh Annual Meeting of the Historical Keyboard Society of North America from May 9th to 12th, 2018. Five “Cs” were the top highlights: master class, challenged performer, carillon, concerts, and collections.

The meeting location was a homecoming for me, as I grew up a short twenty-minute drive from the School of Music in Canton, MI. I was happy to stay with a long-time friend. As high schoolers, we, along with her mother, flew to Atlanta in order to see Hank Aaron hit his record-breaking 715th home run in person. That is how far back our friendship goes!

This year’s theme was *Professionals and Amateurs: The Spirit of Kenner and Liebhaber in Keyboard Composition, Performance and Instrument Building*. Several sessions were devoted to this idea of “connoisseurs and amateurs,” which was the title of a set of works

composed by C.P.E. Bach (1714–1788), second son of J.S. Bach (1685–1750). The elder Bach dedicated his *Clavier-Übung III* to “music-lovers and particularly for connoisseurs.” The conclave featured papers, concerts, mini-recitals, lecture-recitals, and roundtable discussions.

The conference opened with a major highlight: a **master class** given by internationally-renowned Professor of Harpsichord (Emeritus) at the University of Michigan, Edward Parmentier. I would not be the musician and harpsichordist I am today without having attended ten of his week-long intensive harpsichord workshops over many years. Ever insightful, he reminded a participant playing J.S. Bach’s challenging *Italian Concerto* to find the most technically difficult measure, start by practicing it under tempo, then come up to where you determine it should be. That becomes the tempo for the entire movement. Another student, performing *Les langoureux-tendres* by François Couperin (1668–1733), was urged to over-emote so that the music could become more poetic than any words could. In



Evening HKSNA concert.

*La Bersan*, rather than trying to stuff a trill into the quicker tempo, stretching the time around the execution of it would actually make the tempo sound more stable because the motion of the music would have more character.

Forty-one presentations followed, divided into twelve sessions:

1. *Kenner und Liebhaber* in German Organ Music
2. Organ Chorales
3. C.P.E. Bach's Works for *Kenner und Liebhaber*
4. Continuo and Partimento
5. Early Italian Keyboard Music
6. Harpsichord Recitals
7. Michigan Clavichord Society
8. Italian Harpsichord Music
9. Harpsichord Solo and Duo
10. J.S. Bach's Keyboard Works
11. Fortepiano
12. Contemporary Works

With too many memorable moments to enumerate, I will highlight just a few.

- James Kibbie noted that J.S. Bach, through theological references in his first published organ music, *Clavier-Übung III*, was a “teacher of the faith.”
- Carol lei Breckenridge, Gregory Crowell, and Martha Folts together played C.P.E. Bach's *Trio in D Minor for Flute, Violin, and Bass*, W. 145 in an arrangement for three clavichords. It was magical to hear three clavichords simultaneously.
- Nina Campbell explored the astonishing variety of writing for the left hand in the 555 sonatas by Domenico Scarlatti (1685–1757), all expertly demonstrated by Michael Delfin.
- Albano Berberi, an Albanian-born graduate student, along with his professor, Vivian Montgomery, played works for two harpsichords by Gaspard Le Roux (c. 1670–1706) and Jean-Philippe Rameau (1683–1764), the latter of which involved frequent jumps between the two manuals. Berberi

has remarkably overcome the **challenge of performing** even though born *blind*. When asked how he learns a new piece, he replied that he listens to recordings of a piece hundreds of times.

Interestingly, I was also introduced to a new (to me) instrument: the **carillon**. Housed in a bell tower, the carillon is a keyboard instrument (with pedals like an organ) that is played with the fist, rather than the fingers. The fist strikes stick-like keys called *batons* that mechanically activate metal clappers that, in turn, strike the inside of bells. The use of bells to play keyboard music originated in the sixteenth century in Flanders. The University of Michigan's Professor Tiffany Ng, an expert carillonist, feted us with a noon concert. I took advantage of a free carillon lesson with her.

Each of the four evenings concluded with a **concert**, the first titled *Early Keyboards in Context*, highlighted by J.S. Bach's *Concerto in A Minor for Four Harpsichords*, BWV 1065 played on two harpsichords, fortepiano, and organ. The varying timbres allowed the various keyboard parts to stand out clearly. The star of the next night's offering was the instrument itself: an 1816 Broadwood piano. To hear Beethoven's *Sonata in A-flat Major*, Op. 110 performed on the same model piano from the same year as one owned by the composer himself was illuminating. One could see Beethoven straining to push the instrument beyond his grasp, writing notes to the top of the six-octave keyboard (CC to c<sup>4</sup>).<sup>1</sup> The third evening's concert featured two more keyboard instruments: a Karl Wilhelm organ (1985) at First Congregational Church and a virginals attributed to Francesco Poggi (d. 1634).

The conference concluded with *Aliénor Retrospective Concert: 1982–2018*. The Aliénor Harpsichord Composition Competition (named for Eleanor of Aquitaine) has promoted the creation of new music for the harpsichord for

over thirty years. Elaine Funaro, the driving force behind Aliénor since its inception, entertained with a pre-concert lecture, “How It All Began,” recalling her first exposure to the harpsichord through an album called *Said the Piano to the Harpsichord* by Young People’s Records. The concert featured competition winners from across the decades. Particularly meaningful to me was *Insectum Communis*, Opus 110 (1999) by composer Ivar Lunde, Jr. (b. 1944). In 2012 I performed this suite, which musically describes various insects.

A duo of optional opportunities bookended the conference, as two long-time Ann Arbor residents opened their homes to share their personal instrument **collections**. Ed Parmentier invited attendees to see, hear, and play his *eight* instruments<sup>2</sup> while premier fortepianist Penelope Crawford welcomed participants to her music room housing *seven* instruments.<sup>3</sup> This last post-conference event added an exclamation point to a delightful early-keyboard meeting!

The next conference of the Historical Keyboard Society of North America will be

held from May 13th to 15th, 2019 at Sam Houston State University in Huntsville, Texas. For more information please visit [www.historicalkeyboardsociety.org](http://www.historicalkeyboardsociety.org)

#### Footnotes

<sup>1</sup> For an explanation of this pitch notation, see <https://www.dolmetsch.com/musictheory1.htm>—Ed.

<sup>2</sup> Instruments owned by Edward Parmentier:

1. Dulcken double by Cornelis Bom, Nieuwolda, Netherlands (2004)
2. Seventeenth-century-type Italian single by Bom (2005)
3. Mietke double by Bom (2006)
4. Ruckers “mother-and-child” virginals by Bom (2008)
5. Ruckers transposing double, after Edinburgh 1638 by Bom (2012)
6. Blanchet double by Bom (2018)
7. Pedal harpsichord (clavicytherium) by Steven Sorli (2016)
8. Continuo organ 8' 4' 2' by Bennett & Giuttari (2017)

<sup>3</sup> Instruments owned by Penelope Crawford:

1. Erard 1867/68 piano
2. Stoddard 1811 piano
3. Graf 1835 piano
4. McNulty 1802 piano
5. French/Flemish double manual harpsichord, after Couchet by Hill
6. Italian harpsichord by Sutherland (1984)
7. Italian harpsichord built by the owner



Harpsichordist Ruta Bloomfield has taught at The Master’s University since 1989. She earned a Doctor of Musical Arts degree in *Historical Performance Practices* at Claremont Graduate University in California, and also holds degrees from Northwestern University in Illinois and Bowling Green State University in Ohio.

Equally at home in solo and ensemble settings, Dr. Bloomfield has appeared as guest artist at numerous universities, churches, and conferences, and is a founding member of early music ensemble *Suite Royale*. During a 2017 sabbatical, she was invited to perform in

Vilnius, Leipzig, Paris, and London. She has released two CDs: *Aria with Thirty Variations* (Johann Sebastian Bach) and *Music from Versailles* (Bernard de Bury). Her critical edition of *Four Suites for Harpsichord by Bernard de Bury* was published by The Edwin Mellen Press.

Prof. Bloomfield is the copy editor of *Southern California Early Music News* and is on the Board of Directors for the Historical Keyboard Society of North America. Along with Bach, her aim in music making is “none other than the glory of God and the refreshment of the soul.” Please visit her website at [www.rutabloomfield.com](http://www.rutabloomfield.com).

# CONCERT CALENDAR

**THURSDAY, NOVEMBER 8, 7:30 PM**  
**(repeats December 9)**

**Los Angeles Chamber Orchestra:**  
**Claire Brazeau: Sonatas for Oboe**

Featuring: Claire Brazeau curator & oboe;  
an emerging concert soloist, principal oboe  
(Allan Vogel Chair) Claire Brazeau launches the  
Orchestra's signature Baroque series.

Program: Sammartini, Sonata in G Major; Graun,  
Trio for Violin and Horn; Telemann, Trio  
No. 3; Couperin, Treizième Concert; Thomas  
Adès, Sonata da Caccia; Pla, Sonata for oboe;  
Telemann, Paris Quartet No.6. Tickets : \$52

Colburn School, Zipper Concert Hall,  
200 S Grand Avenue Los Angeles, CA

**FRIDAY, NOVEMBER 9 7:30 PM**  
**(repeats November 8)**

**Los Angeles Chamber Orchestra:**  
**Claire Brazeau: Sonatas for Oboe**

See Nov 8 for concert info, Tickets : \$52

St. Monica Catholic Church,  
725 California Ave, Santa Monica, CA

**FRIDAY, NOVEMBER 9, 7:30 PM**  
**Alisa Weilerstein, Cello: Complete**  
**Bach Cello Suites**

The young cellist Alisa Weilerstein, a recipient  
of a 2011 MacArthur "Genius" Fellowship,  
has justly earned international acclaim for  
emotionally resonant performances of both  
traditional and contemporary music. Weilerstein  
will bring her technical precision and  
impassioned musicianship to the extraordinary  
task of performing all six of Bach's solo cello  
suites in one evening. "Alisa Weilerstein is too

big a talent to be pigeonholed."— New York  
Magazine

The Wallis—Bram Goldsmith Theater  
Beverly Hills, [TheWallis.org](http://TheWallis.org).

**FRIDAY, NOVEMBER 9, 12:15 PM**  
**Cornucopia Baroque Ensemble:**  
**music by Handel.**

Alfred Cramer\*, baroque violin; Roger Lebow,  
baroque cello; Jason Yoshida\*, theorbo;  
Graydon Beeks\*, harpsichord; with guests  
Melissa Givens\*, soprano and Aki Nishiguchi,  
baroque oboe and recorder. Music at Pomona:  
Friday Noon Concert

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](https://www.pomona.edu/academics/departments/music/concert-calendar/friday-noon-concert-series)

Lyman Hall, 340 N. College Ave., Claremont,  
CA—Please note special location

**SATURDAY, NOVEMBER 10, 7 PM**  
**(repeats November 11, 3 pm**  
**at The Colburn School)**

**Musica Angelica Baroque Orchestra:**  
**Handel & Beard**

Guest director: Stephen Stubbs; Aaron Sheehan,  
Tenor

From the moment the young English tenor John  
Beard first performed with Handel in 1734,  
the composer began fashioning roles for him.  
This led to a new idea—the tenor as Oratorio's  
leading man. Until this moment, sopranos and  
castrati dominated the operatic stage. As Handel  
invented and shaped the English Oratorio,

and took advantage of John Beard's special talents, he was able to compose pieces that, to this day, define the elements of this genre. With GRAMMY award-winning tenor Aaron Sheehan, Musica Angelica creates a portrait of this historical character with some of Handel's most glorious music under the artistic direction of GRAMMY winner Stephen Stubbs. Tickets: \$20-\$59

More info <https://www.musicaangelica.org/>  
Further information at [losangelesbaroque.org](http://losangelesbaroque.org)

Beverly O'Neill Theater, Long Beach, 300 E Ocean Blvd, Long Beach, CA 90802

**SATURDAY, NOVEMBER 10, 8 PM**  
**(repeats November 18th in Long Beach and December 1 in Newport Beach)**

**Kontrapunktus: The Bachs**

KONTRAPUNKTUS, under the new artistic direction of renowned harpsichordist, Ian Pritchard, commemorates the timeless music of Johann Sebastian Bach and his three sons who become illustrious composers in their own right—Wilhelm Friedemann, Carl Phillip Emanuel and Johann Christian—with an exhilarating concert program. KONTRAPUNKTUS is a classical youth Baroque orchestra comprised of exceptionally talented classical musicians from the prestigious Colburn School Masters of Music and is led by Concertmaster, Kako Miura. The ensemble features violinists Madeleine Vaillancourt and Alena Hove, violists Ben Chilton and Christopher Rogers-Beadle, cellist Leif Woodward, bassist Eric Windmeier, and flutist, Devan Jaquez. Promotional video : <https://youtu.be/pg7NylO26yo>

Free (Donations are accepted), Tickets: <https://www.kontrapunktus.com/concerts>

Trinity Lutheran Church  
997 E. Walnut St., Pasadena, CA

**SUNDAY, NOVEMBER 11, 3 PM**  
**(repeats November 10 in Long Beach)**  
**Musica Angelica Baroque Orchestra:**  
**Handel & Beard**

See Nov. 10 for concert info

More info <https://www.musicaangelica.org/>

Thayer Hall, Colburn School  
200 S Grand Ave, Los Angeles, CA

**SUNDAY, NOVEMBER 11, 3:30 PM**  
**Rebel and Baroque dancers**

Named after the innovative French Baroque composer Jean-Féry Rebel, REBEL is pronounced like the verb, not the noun—which makes sense, considering how this award-winning ensemble opens wide a dazzlingly authentic 'picture window' to the baroque era—a window both musical and visual as for this performance REBEL will be joined by baroque dancers Paige Whitley-Bauguess and Thomas Baird. "The world of baroque music is a volatile, action-packed place," writes The Washington Post. "One of the best groups is REBEL, whose playing [is] fiery, alive and beautifully controlled."

**Program**

Lully — Overture & Passacaille from Armide  
Anonymous — Sarabande  
Campra — Aimable Vainqueur  
Handel — Trio Sonata in G Major, Op. 5, No. 4, HWV 399  
Corelli — Sonata in D minor, Op. 4, No. 8  
Rebel — Les Caractères de la Danse (Fantaisie) with Baroque dancers  
Leclair — Overture in D Major, Op. 13, No. 2  
Fux — Trio Sonata in G minor, K 320  
Vivaldi — Trio Sonata in D minor, Op. 1, No. 12, 'La Follia' RV 63

Tickets \$25-\$55

Website: <http://www.caltech.edu/map/>

beckman-auditorium

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

Caltech's Beckman Auditorium  
332 S. Michigan Ave. Pasadena, CA

**SUNDAY, NOVEMBER 11, 4 PM**  
**Los Angeles Baroque: The LAB Report: Murders, Mischief and More.**

Events befalling, and music of, Leclair, Purcell, Handel, Gesualdo, Stradella and Clarke.

Directed by Lindsey Strand-Polyak, violin and Alexa Haynes-Pilon, cello. LA's community baroque orchestra opens its 18/19 season with a one hour afternoon concert followed by a cheese and wine reception for all.

Free entry, but donations are gratefully accepted.

St James' Episcopal Church  
1325 Monterey Road, South Pasadena

**FRIDAY, NOVEMBER 16, 8 PM**  
**Tesserae Baroque: Lagrime Mie**

Barbara Strozzi remains one of the most intriguing figures in the early Baroque, and her music is some of the most expressive, particularly in its exploration of dissonance and harmony as powerful devices to express her texts. Tesserae presents an intimate concert featuring two singers and a continuo team of lute and harpsichord in the magnificent Pompeian Room at the Doheny Mansion at Mt. St. Mary's University. Tesserae is thrilled to be able to expose Strozzi's powerful music to students at the Mount, one of the important women's universities in the United States.

Tickets: General: \$30, SCEMS & Seniors: \$25, Students: \$10

<https://www.brownpapertickets.com/event/3579518>

The Pompeian Room, Doheny Mansion  
10 Chester Place, Los Angeles

**SATURDAY, NOVEMBER 17, 7:30 PM**  
**(repeats November 18th in Glendale)**  
**USC Collegium Workshop: Song & Dance of Early Modern England**

Adam Knight Gilbert leads the USC Collegium Workshop in a concert featuring the earliest known English songs, along with 15th-century carols and love songs, and lute songs of the Tudor era, performed with voices, harp, lute, viols, and winds. Co-produced with the USC-Huntington Early Modern Studies Institute. Free and open to the public. Seating is first-come, first-served, and RSVPs are not available.

More info: [music.usc.edu](http://music.usc.edu)

USC Brain and Creativity Institute's Joyce J. Cammilleri Hall (BCI)

**SATURDAY, NOVEMBER 17, 7 PM**  
**(SOLD OUT) (repeats Nov. 18 in San Diego area)**  
**Cappella Pratensis: The Imitation Game**

What did the royal courts of Renaissance Europe sound like? Music was an important part of the courtly experience, enhancing the art, fashion, and other luxuries these exclusive spaces offered their audiences. Be part of the spectacle recreated with "The Imitation Game," a performance by Cappella Pratensis that reveals the exquisite inventiveness Renaissance composers used to pay homage to the old masters while playfully competing with their fellow artists. Starting from the masterpieces of 15th-century composer Josquin des Prez, the group explores some of the great music of the period, offering a lively glimpse into the popular musical culture of the Renaissance. The performance complements the exhibition, All that Glitters: Life at the Renaissance Court.

The vocal ensemble Cappella Pratensis—literally ‘Cappella des prés’—champions the music of Josquin des Prez and the polyphonists of the 15th and 16th centuries. Based in the Dutch city of ‘s-Hertogenbosch, the group combines historically informed performance practice with inventive programmes and original interpretations based on scholarly research and artistic insight. As in Josquin’s time, the members of Cappella Pratensis perform from a central music stand, singing from the original mensural notation scored in a large choirbook. This approach, together with attention to such factors as the chant origins of the polyphonic repertoire, the modal system on which it is based, the influence of solmization, and the linguistic basis, creates an intense engagement with the music. The group’s CD recordings have met with critical acclaim and distinctions from the press (including the Diapason d’Or and the Prix Choc). Admission: Free; reservation required. Parking is \$15; \$10 after 3:00 p.m.

More info: [http://www.getty.edu/museum/programs/performances/gordon\\_getty.html](http://www.getty.edu/museum/programs/performances/gordon_getty.html)

Getty Museum, Harold M. Williams Auditorium  
1200 Getty Center Drive Los Angeles

**SUNDAY, NOVEMBER 18, 7:30 PM**  
**(repeats Nov. 17 at USC)**

**USC Collegium Workshop: Song & Dance of Early Modern England**

See Nov. 17 for concert info, FREE

More info: [music.usc.edu](http://music.usc.edu)

Holy Family Catholic Church  
201 E. Lomita Ave, Glendale

**SUNDAY, NOVEMBER 18, 7 PM**  
**Los Angeles Master Chorale:**  
**Bach’s Magnificat**

J.S. Bach’s Magnificat is a majestic musical manifestation of the impulse to rejoice. Magnificat was a direct influence on Reena Esmail who wrote *This Love Between Us: Prayers for Unity*—an exploration of “The Golden Rule”—specifically to be paired with it.

More info <http://www.lamasterchorale.org/>

Walt Disney Concert Hall, Los Angeles

## CALENDAR ONLINE

The Early Music Around Town online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>. Report listing corrections and any errors to the Calendar Editor at [calendar@earlymusicla.org](mailto:calendar@earlymusicla.org).

## SUBMIT LISTINGS

Free for all early music events!

In one step, submit a listing to the online SCEMS calendar at [calendar@earlymusicla.org](mailto:calendar@earlymusicla.org). Mail season brochures to: SCEMS, 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](mailto:info@earlymusicla.org) or [www.earlymusicla.org](http://www.earlymusicla.org).

**SUNDAY, NOVEMBER 18, 7:30PM**  
**Cappella Pratensis:**  
**The Imitation Game.**

See Nov. 17 for more concert info

Travel to Holland and France with the San Diego Early Music Society to hear Cappella Pratensis, a marvelous group that specializes in the music of its namesake, Josquin des Pres (c. 1450-1521). Reflecting states of mind as well as nations, the program features music by the great Josquin himself and others who emulated—or inspired—this constantly self-reinventing and shape-shifting composer. Immerse yourself in the voices of eight men singing from ancient manuscripts, sharing a single music stand and weaving a magical sonic world of polyphony. This concert will transport you out of time and space.

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

St. James by-the-Sea, 743 Prospect Street, La Jolla CA 92037. Tickets \$45/\$35/\$10.

**SATURDAY, NOVEMBER 17, 7:30 PM**  
**(repeats November 10 in Pasadena**  
**and December 1 in Newport Beach)**  
**Kontrapunktus: The Bachs**

See November 10 for concert info, FREE

Cal Heights United Methodist Church  
3759 Orange Ave., Long Beach, CA

**FRIDAY, NOVEMBER 30, 8 PM**  
**USC Thornton Baroque Sinfonia:**  
**Music from the Golden Age of Spain**

The USC Thornton Baroque Sinfonia explores the secular and sacred in 17th-century Spanish music, featuring rousing and rustic villançicos celebrating the birth of Jesus, Directed by Rotem Gilbert. FREE

More info: [music.usc.edu](http://music.usc.edu)

Newman Recital Hall (AHF), USC

## THINGS TO COME

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

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

**The Boston Early Music Festival** has announced its 2018–2019 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

**The San Francisco Early Music Society** has announced its 2018-2019 Concert Season: Voices Shaping Time. For more

information, please go to [http://sfems.org/?page\\_id=13416](http://sfems.org/?page_id=13416).

**The 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>.

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*Southern California*  
*Early Music*  
NEWS

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## PUBLICATION SUBMISSION GUIDELINES

For complete submission information, consult: [www.earlymusicla.org](http://www.earlymusicla.org). All items should be received by the appropriate editor by the 1st of the month, one month prior to the issue month. Issues are monthly, September through June, subject to change. Calendar listings are free, but restricted to early music relevant events. For information on advertising (reservation deadlines, pricing and requirements), please call 310-358-5967 or email [ads@earlymusicla.org](mailto:ads@earlymusicla.org). Please do **not** mail any submissions to the SCEMS P.O. Box.

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