



**SOUTHERN CALIFORNIA  
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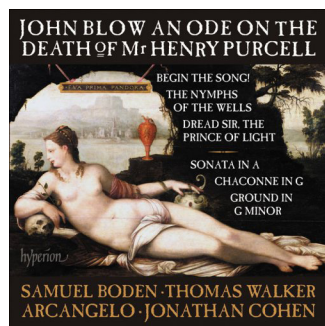
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## CD REVIEW

*By Laurence Vittes*



### John Blow: *Begin the Song!* Arcangelo/ Jonathan Cohen. Hyperion CD

This newest miracle of Restoration sound and poetry from Hyperion explores the world of John Blow, Gentleman of the Chapel of Charles II, with four odes and a tasty sampling of instrumental delights.

The highlight must be the Ode on the Death of Mr Henry Purcell, 20 minutes of alternating pairs of duets and solos in which Blow, following as closely as he can Dryden's brilliant writing, transforms the somber occasion—"Alas too soon retir'd, as he too late began"—into visual experiences which demand music.

The authentic sweetness of the singing by Boden and Walker in “We beg not hell our Orpheus to restore” and “The power of harmony too well they know” feels completely personal, as if intended for actual friends along with the larger public audience.

This music might have been written for Arcangelo whose every member seems on board for a highly authentic conjuration in which first a pleasant ambience is achieved and then, upon closer listening, seduction occurs. Among the instrumental chaconnes and grounds the luscious Trio in A major—two sublime Slows followed by a highly suggestive Brisk—are particularly outstanding.

Renaissance man Cohen—a cellomath who can play on the same concert with and without an endpin—conducts well by conducting very little (and presumably without an endpin), allowing the musicians to linger naturally so that the listener will be able to reflect upon each subtle movement of harmony, each uncovering of beauty, just how it would have been played in its time.

Musicologist Bruce Wood contributes a sober but awfully detailed note—research for the Masterpiece Theatre perhaps—which brings you eventually to realize just how enormously John Blow inhabited the English musical scene in his time: organist and choirmaster at Wren’s new St. Paul’s Cathedral, Purcell’s teacher. And makes you want to listen it again.

The recordings were made at St. Jude-on-the-Hill, the parish church of London’s Hampstead Garden Suburb, somehow sounding intimate and large at the same time, probably something to do with the speed and direction with which the sound disperses in the imposing but sober hall.

## **Beethoven: The Late Quartets. Naïve 3 CDs**

It was in 1821 that Beethoven’s Leipzig publisher C.F. Peters requested some chamber music and the composer began thinking in earnest about writing in a genre that he had taken from Haydn and Mozart and fashioned it into something new and immense. It had been almost ten years since Op. 95, and when in 1822 the Russian count who eventually bankrupted himself in part on Beethoven’s behalf requested “two or three new quartets” no matter the price, the composer was ready, even though he was seriously into work on the Ninth Symphony.

It’s been 30 years since the Quatuor Mosaïques—virtually the only period instrument string quartet of any consequence or longevity—began thinking about playing the Late Quartets. It’s been more than ten years since they recorded Beethoven’s Op. 18 quartets. So to celebrate their 30th anniversary, they recorded the mighty Last Five.

The Quatuor Mosaïques is formed of Austrian violinists Erich Hobart and Andrea Bischof, violist Anita Mitterer, and the legendary French cellist, gambist and conductor Christophe Coin. Thirty years ago, while playing in Nikolaus Harnoncourt’s Concentus Musicus Wien they decided to use their experience of playing period instruments and form a string quartet in the tradition of great European quartets like Vegh of which Hobarth had been a member for three years. They chose their name from their ultimate aim, to reveal music’s spiritual richness through the perfection of its details.

The performances are different from performances on modern instruments. Although the timings are within conventional norms, the playing is gentler, more concerned with internal movement and relationships, more nuanced in

their interpretation of dynamic and expressive markings in their edition of the music. So, the tempos are not much slower but the dimensions are much wider. While listening, it happened time and time again that I was struck by the sheer richness of Beethoven's futuristic sound worlds. The combination of playing and sound—the recordings were made over three consecutive Augusts (2014–2016) at the Mozart-Saal in the Wiener Konzerthaus—provide so much equality to the parts that if you know the score you will find illuminations in nearly every tempo they choose and every measure they play. The jewels of the set are Op. 127, 132, and 135; the latter, always the runt of the pack, is invested with more real stature and size than I can remember.

There is another distinguishing feature of this set and that is the fact that the cellist Christophe Coin is one of the world's leading virtuosos on period instruments. And as the quartets were written for an amateur cellist, Count Golitsyn himself, they are strewn with impossible cello riffs into the stratosphere where even the greatest conventional quartet cellists fear to fly. Coin not only does not fear them, he understands and overcomes each critical technical challenge as if they were brief etudes for all cellists everywhere. He even throws in a slide though rarely here and there to show he's human—i.e., 21st century—after all.

The set comes complete with a gracious essay by a baby boomer named András Schiff who grew up on recordings by the Amadeus, Vegh, and Quartetto Italiano, insightful notes on the music and historical context by Manfred Angerer, and an informative Q&A with the Quartet members themselves.

I have only two points of criticism.

Although they understandably orphaned the substitute Finale for Op. 130 out of respect for how the composer wanted to hear the entire

quartet, that robs us of hearing how they would play the substitute, one of Beethoven's last and most fascinating thoughts.

On the first CD, Op. 131 follows Op. 127 with barely a pause—this is a very jarring effect which you should avoid.

Otherwise this is a treasure. Do not let it go.

## 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).

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# THE EXCAVATION OF HELEN OF TROY: DEBUTING 17TH CENTURY OPERA FOR MODERN AUDIENCES

It's every historic musicologist's dream — to come across a dirty, deteriorating old manuscript in the archived personal library of some ancient Italian noble family, blow off the dust, and read the name of a well-known composer next to the title of a work no one has ever heard of before. The heart starts to beat a little harder, the palms get sweaty, and the imagination starts to project mental images of a future grand debut performance of the treasure you hold in your hands, the end result of the painstaking process of converting each scribble of ink on the crumbling old pages to a modern code of notation so that modern musicians can interpret and reproduce the sounds which were intended for the ears of an audience 350 years ago.

This is exactly what happened in 2006 with an old opera score by Francesco Cavalli and librettist Giovanni Faustini from the year 1659 entitled *Elena*. The only surviving manuscript is a presentation copy of a performance score that was commissioned by Cavalli towards the end of his life—probably an act which reflected a dying man's attempt to preserve his work for posterity, an unusual bit of foresight for a 17th century composer.

Similarly, Cavalli's *Veremonda*, originally debuted in 1650 for the Queen of Spain's birthday, had lain dormant for centuries before its recent 2015 debut by the Spoleto Festival USA in Charleston, South Carolina. Conductor and musicologist Aaron Carpenè prepared a modern score edition from an original

manuscript which had been preserved in the Marciana Library in Venice.

A manuscript of *La finta pazza* by Francesco Sacrati was discovered in 1984 by musicologist Lorenzo Bianconi in the personal library of Prince Borromeo's family, who granted permission for its transcription into a modern edition. The opera was premiered at Yale University in 2010 under the tutelage of musicologist and baroque opera specialist Ellen Rosand.

Since the 1980's, the practice of reviving unknown 17th century opera has become a trend across the United States and Europe. Colleges and universities recognize that these early manuscripts provide ideal performance experiences for young, inexperienced singers, due to their relatively narrow ranges and melodic stability. Opera companies and early music ensembles recognize in them the potential for satisfying audiences with a combination of pleasing musicality, beautiful staging and costumes, and simple, direct expressions of timeless human experience. Esteemed performance organizations like Pacific Musicworks in Seattle, WA and Early Opera Company, based in the UK, are dedicated to presenting 17th and 18th century vocal works to the general public.<sup>1</sup>

During a convention at Gresham College in 2008, Rosand, along with Beth Glixon and Jennifer Williams-Brown, were invited to speak on the subject of restaging early Venetian opera. Both Rosand and Glixon delivered lectures about Cavalli's opera *La Calisto*, offering



applicable and interesting perspectives on the challenges and rewards of assimilating early operas into modern performance.<sup>2</sup> The continuing prevalence of the trend, along with the wealth of surviving scores of this repertory which still lie relatively untouched in libraries and private collections throughout Italy, justify important ongoing consideration of the issues involved in the revival of 17th century opera.

### **Challenges for Modern Performance: Incomplete Source Material**

Perhaps the most challenging issue for early opera specialists is that of the inconsistency or incomplete nature of original source material. Generally speaking, these “scores” were never meant to be preserved, but were simply records of specific performances. They lack information which the composer would have been expected to supply at the time of the final rehearsals for the production—details which could not have been decided until the composer became aware of the size of the theater, the available singers, and the available instruments. More often than not, two versions of a score or libretto are discovered to have substantial differences, representing repeat performances of the same opera for audiences in neighboring cities. Even in the cases where the score is complete, it does not necessarily indicate the exact orchestration, staging, and characterization that was so important for actual performance. Unique challenges arise for the singer who is charged with preparing a partial manuscript for live performance or recording, not only because of incomplete source material, but also lack of reference—without recordings or records of prior performances, a singer has to rely on knowledge of period performance practice and on intuition for the interpretation of roles.

The questions surrounding orchestration are of particular concern to conductors of early opera reconstructions. More often than not, only a single basso continuo line and a vocal line are indicated in the original scores—a

paucity which gives conductors a large degree of creative license, but also the added responsibility of making the most educated guesses possible. Stephen Stubbs, artistic director of Pacific Musicworks, has proposed two theories about the basis on which early opera composers would have made decisions about the assignment of continuo instruments to specific passages: 1) that instruments would have been assigned by role (character), and 2) that they would have been assigned by *affetto* (emotion).<sup>3</sup> The concept of instrumentation by role implies that a specific instrument or group of instruments would have been associated with (or “assigned to”) a particular character. Stubb’s theory of instrumentation by *affetto* is based on prevalent ideas from musical aesthetics of the 17th century, specifically the belief that the aim of music is to move the passions. Experimentation with both approaches is advised in the decision-making process involving deployment of continuo forces for early opera reproduction.

### **Challenges: The Problem of Castrati**



In a discussion of the challenges inherent in restaging old opera works, high on the list would be the fact that many early operas showcased castrati in leading roles. First, it should be established that in the 17th century, the very act of a woman singing, as musicologist Bonnie

Gordon asserts, was considered a scandalous activity.<sup>4</sup> It was common in early opera, and especially in Cavalli’s operas, for the male protagonist/hero character to be written for a soprano castrato voice, which because of its clarity, force of tone, and tremendous breath control was considered apt for heroic roles.

Despite the fact that the operation which produced them was illegal for the entire period of their reign, castrati regularly appeared as the leading characters in early opera. This phenomenon has long been explained away by historians and musicologists in practical terms, with the argument that castrati were implemented to fill a need created by the fact that female singers were not allowed to sing in public throughout much of Italy. While this might explain the presence of castrati in Rome and smaller Italian cities, it absolutely does not explain their popularity in the secular, libertarian metropolis of 17th century Venice, where female “divas” were happily exploited in public opera houses, and castrati enjoyed the public status of rock-star superheroes. Put simply, Italian audiences loved and worshipped their castrati; the revival of 17th century opera works requires today’s performers to engage creatively with issues surrounding the representation of gender and sexuality in an era without castrati.



As performers of this repertoire can attest, the castrati situation can pose problems for modern reproductions. In the absence of castrati, three choices present themselves: 1)

substitution of a modern countertenor or falsettist, 2) substitution of a cross-dressed female singer, or 3) transposition of the original castrato part down an octave to accommodate “natural” male ranges. Each of these solutions necessitates a degree of sacrifice. From the personal perspective of a soprano who has performed such 17th century love duets with tenors or baritones singing at an octave displacement, I can bear witness that the musical and dramatic effect is seriously

compromised in such circumstances. Simply speaking, the similarity of timbre between the male falsetto and the soprano voice is what creates much of the excitement; the two voices are similar enough that it can be difficult for the listener to tell the voices apart when they are singing simultaneously, especially when the vocal lines are intertwined and/or singing in intervals which are very close together or in unison. As any high-voiced singer who has experimented with singing in unison with another high-voiced singer can attest, the closer the timbre of the two voices, the faster and more intense are the resulting vibrational “beats.” Simply stated, the combination is thrilling, and for this reason the casting of countertenors in roles that were originally composed for castrati is usually the preferred choice for modern reproductions.

## Mentalité Gap

Historians approach the past with an expectation and awareness of the sometimes very large gap between the mindsets of modern culture and ancient culture. Analysis historians refer to these as “mentalité”—the mentalities of the subjects being studied. An academic historian acknowledges this gap and makes an honest attempt to (temporarily) espouse the mentality of the past, resisting the tendency to interpret or organize information in ways that are more comfortable or meaningful to our modern sensibilities.

Application of this “mentalité” model to revivals of early opera presents interesting questions regarding the nature and intention of the original live performance act. To what extent can those of us who are re-creators of old staged works follow in the footsteps of academic historians when faced with the challenges inherent to the process of presenting live performances to modern audiences? Where do our loyalties lie—with the original work, or

with the interpretative abilities of our modern audiences? How accurately should we portray the “mentalité” of the society that created the art work if (as previously discussed) the original source material is centuries old, and often multiple interpretations, librettos, or scores exist of the same tale? This alone could argue for the impossibility of a truly historically accurate reproduction. In the case of early opera, there are abundant examples of behaviors or philosophies exhibited by the characters that do not make sense to us any longer, but which would have been already very familiar to nearly everyone in the original 17th century audiences, through the influence of visual art, literature, or the circulation of religious/political propaganda. Most of us who present these antiquated works to modern audiences would argue that some sacrifices to the original must be made for the sake of relevance. With respect, care and sensitivity, themes and ideas contained in the original work can be preserved and presented in ways which have strikingly powerful relevance for today’s social and political landscapes.

### **Cavalli’s *Elena***

Let us look more closely at the previously mentioned newly-discovered opera by Francesco Cavalli and librettist Giovanni Faustini, *Elena* (1659), which in 2006 received its modern debut performance at the Aix-en-Provence Festival in southern France. The international press hailed its rediscovery as one of the major events on the lyric scene. The only modern edition of the score exists as part of a DMA dissertation from 2010 by Kristin Kane,<sup>5</sup> and the entire score of each of the two duets discussed here are included at the end of this article. A video recording of the duet “Mia speranza” can be viewed on YouTube at <https://www.youtube.com/watch?v=9Yns3M6T5xw>, and the entire DVD set of the Aix-en-Provence performance can be purchased at <https://www.>



[outhere-music.com/en/albums/elena-ric-346](https://outhere-music.com/en/albums/elena-ric-346).

### **Helen of Troy in Mythology**

Elena (Helen) was the daughter of Jove and sister of Castor and Pollux, and most certainly a woman with a tendency to get abducted. The most famous example is her abduction by Paris of Troy, an event that initiated the Trojan War. Before that, however, she had already been

kidnapped once by Theseus of Athens.<sup>6</sup> Helen’s reputation in Greek mythology precedes her as a girl who not only has a tendency to get abducted, but loves it. Put simply, Helen of Troy loves sex, and her libidinous nature is one of the principal features that mark this opera as a sexy comedy. The trope of “Helen the whore” was already widely in circulation during this period, and this preconception of Elena is exploited to full comedic effect throughout Francesco Cavalli’s opera from 1659, which offers an account of one such abduction. In classical origin and earlier depictions of the story of Helen of Troy, Menelaus wins Helen in a marriage contest, and the main plot of Faustini’s libretto follows this plot line. Its creators fashioned a distinctly Venetian spoof on Elena’s early life, complete with gender confusion, dancing bears, and bordello allusions. One of the pervasive tropes in representations of Helen from antiquity onward, and certainly in Cavalli’s opera, was that her beauty and sensuousness were a mark of moral failing, and that the desire she kindled in others was a function of her own licentiousness.



In Cavalli's opera, Menelao rather ridiculously disguises himself as an Amazon warrior in order to secure a position as Helen's private wrestling instructor. Here, as in Cavalli's *La Calisto*, we may enjoy the triple-layer-cake of gender conflation—Menelao, who is a castrato, disguises himself as a female Amazon warrior, a woman who looks and acts like a man! The characterization of Elena's profligacy against the backdrop of this gender-blending is one of the principal features that mark this opera as a comedy.

The original 1659 production maximized the opera's shock value by casting a famous Venetian courtesan, Lucietta Gamba, in the title role, blending the boundary between dramatic depiction and reality. This was an interesting and unprecedented casting choice on the part of the creative team, no doubt motivated by their desire to boost ticket sales. Scholars know that she was paid extravagantly well, but have no record of her appearing on the Venetian stage at any other point during her life; her fame and notoriety came from her services in rather a different arena.

## **Two Exquisite Duets from Elena "Delitie d'amore"— Elena and Astianassa**

I recently presented two duets from Elena as the centerpiece of a concert of largely undiscovered 17th century opera music in Los Angeles. I include the realized scores here for reasons of inaccessibility, and also to encourage future performances of the duets, which are remarkably exquisite and provocative, and deserve to be performed often.

A character's entrance aria provides composer and librettist with an ideal opportunity to establish their basic personal traits and circumstances. Elena's entrance aria in Act I, Scene 8, "Delitie d'amore," is a plea to the delights of love not to forsake her, but to hurry

up and make their appearance. Elena's lady-in-waiting, Astianassa, sings a response to Elena's plea in which she implies that if Elena wants to know about the delights of love, she should just ask someone who has tasted them (herself). Astianassa's playful antics serve to reinforce the scene's boudoir atmosphere, and reflect as much on Elena as on herself. The gist of the duet is that it's a good idea to get married so that one can enjoy the state's various "delights;" it is the playful musical *depiction* of these delights, however, that sends this duo over the top. Elena starts the ball rolling with her "In otio sterile, le notti gelide voi non passate" ("You will not spend frozen nights in sterile leisure," mm. 175–183) and then Astianassa plays along with her response: "In piume povere, tra brame inutili voi non penate" ("You will not suffer through useless longings in empty feather beds," mm. 184–199). The musical setting of the repeated "penate" is as vivid and direct an imitation of the intimated erotic activity as one might hope for in this period. "Delitie d'amore" is one of the special cases of accompanied arias in which the upper strings overlap with the vocal line; the rich texture of the orchestration serves to heighten the sensuality of the text.

The egregious overabundance of Elena's youthful enthusiasm further expresses itself in the subsequent scene through her obvious attraction to her new "wrestling instructor;" Elena is struck by the Amazon's fiery beauty and flirts outrageously with her tutor, and the mutual attraction increases as the two wrestle. Teseo and Peritoo arrive on the scene to abduct Elena, and as Peritoo falls in love with the disguised Menelao, they abduct him as well.

## **The Score—"Delitie d'amore" (<http://tinyurl.com/Delitie>) Translation:**

*Pleasures of love / hasten to fill me with your  
rapturous delights / on my burning heart / let  
your pleasures gently flow / I'm waiting for you /*



*I desire you / if you make me wait any longer, I will faint / I name you Treasures without having experienced you yet, except in thought / Please, hasten to fill me with your rapturous delights.*

*If you don't know the pleasures of love / ask someone who has experienced them / She cannot say what happiness is / she who has not kissed or been kissed / Married women, how happy you are! / You do not spend frozen nights in sterile leisure / married women, how happy you are! / You do not suffer / in a desolate bed from useless longings.<sup>7</sup>*

### **“Mia speranza”—Elena and Menelao**

An equally stunning moment from the opera occurs in the form of a rich and hauntingly beautiful duet between a high castrato and a soprano from the third act, “Mia speranza.” Because Cavalli originally composed the role of Menelao for a high castrato voice, the vocal line lay a little high for my countertenor colleague, so we switched vocal lines for this performance—a change which I believe may make more sense in a modern context. The similarity of our vocal timbres in the performance of close interweaving harmonies was evocative in a way that perhaps a duet between a soprano and a tenor could not have been. In the Aix-en-Provence debut, the role of Menelao was played by an outstanding and promising young Romanian countertenor, Valer Barna-Sabadus, who seemed able to handle the high tessitura of the role without difficulty.

This duet is beautiful and provocative in the manner of “Pur ti miro,” the famous love duet between Poppea and Nero from Monteverdi’s 1643 *L’incoronazione di Poppea*. The rhythm and juxtapositions of note durations in the first ritornello suggest anticipation (short/short/short/short/short/long), as if the melody is striving toward something (ms. 27–33). When they are not taking turns caressing each other with short, delicately-shaped phrases of four syllables each (ms. 34–36), the vocal lines of

Elena and Menelao move together in thirds (ms. 37–40). The original score calls for two violins in imitation of the two vocal lines. The violin parts in the opening ritornello and the closing sinfonia play original themes, the lower voice starting a half a measure later than the upper voice, and in the internal ritornelli, the violin lines are exact imitations of the vocal lines.

After a brief recitativo section (ms. 103–109), the suggestively close harmony returns and rises to a climactic moment at ms. 131 on the word “*stabilitè*” (stability). The singers in the YouTube clip from Aix-en-Provence’s 2013 performance approached this exquisite moment with an out-of-time, impeccably tuned straight-tone (no vibrato) and then slowly warmed the note with an onset of vibrato and a dynamic crescendo before the resolution in ms. 133 on the word “*turbar*” (trouble). In ms. 50, on the final note of the duet, the two voices finally sing in unison for the first time in the opera, on the last half of the word “*sarà*” (will be).

### **The Score —“Mia speranza” (<http://tinyurl.com/Mia-speranza>) Translation:**

*My hope / my happiness / There, above in the heavenly spheres / Believe me / There is no delight / or peace that is equal to this, / This that I feel. / Let us get ready to flee / my idol / at the first chance we get. / I will follow you, Love, / Until I die. / My goddess, for you / for you, my god / to languish, to die / A joy will be. / From the irritated stars / from merciless destiny / no provocation / this my faithful heart / could trouble.<sup>8</sup>*

In response to what seems to be a genuine demand for answers to questions of assimilation of this repertoire, Barenreiter agreed to publish usable editions of fourteen previously unpublished early opera scores, several of which have already been released and can be purchased here. With the sponsorship of Barenreiter, the commitment of artistic

organizations like Stephen Stubb's Pacific Musicworks, and the continued guidance of renowned musicologists like Beth Glixon and Ellen Rosand, a prediction can reasonably be offered that the next few decades will continue to hold a resurgence of early opera reproductions in the United States.

At the very least, it is my hope that the presentation of these two duets will offer the reader some wonderful old/new repertoire for consideration, and hopefully some insight into the process of restaging such works for modern audiences. It is my greater hope that a deeper understanding of this repertoire will inform future performances and contribute to the well-deserved acceptance of this extraordinary repertoire into the operatic canon.

Terri Richter, D.M.A.

## Notes:

<sup>1</sup> <http://www.pacificmusicworks.org> and <https://www.earlyopera.com>

<sup>2</sup> Ellen Rosand, "Restoring Cavalli to the Theatre in the 21st Century." Lecture presented at a conference of Gresham College, London, England, 22 September 2008. <https://www.gresham.ac.uk/lectures-and-events/calisto-a-le-stelle-cavalli-and-the-staging-of-venetian-opera-part-one>

<sup>3</sup> Bonnie Gordon, *Monteverdi's Unruly Women: The Power of Song in Early Modern Italy* (Cambridge: Cambridge University Press, 2004),

<sup>4</sup> Stephen Stubbs, "L'armonia sonora: Continuo Orchestration in Monteverdi's Orfeo," *Early Music* 22 (1994): 92.

<sup>5</sup> Kane, Kristin. *Francesco Cavalli's Elena (1659): A Study and Edition*. DMA diss., Cornell University, 2010.

<sup>6</sup> In our own century, Helen served as the inspiration for the Oscar-award-winning movie *Troy*, starring Brad Pitt and Orlando Bloom.

<sup>7</sup> Translation by Peter Lockwood

<sup>8</sup> Translation by Kristin Kane

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# CONCERT CALENDAR

**By popular demand, the SCEMS calendar is back!**

Please always check the SCEMS website for the most current and authoritative calendar listings: Early Music Around Town, a timely shortlist of local early music concerts and events <https://www.earlymusicla.org/calendar>, and The Current Master Calendar, <https://www.earlymusicla.org/2017-2018-calendar>.

The listings below include early music related concerts and events offered by organizations throughout the Southern California area. Readers are advised to call ahead to verify events, times, and ticket availability, which are subject to change.

## NOVEMBER 2017

**SATURDAY, NOVEMBER 11, 7 PM**  
**Musica Angelica: Purcell,**  
**Heaven & Earth**

Led by Associate Music Director Gonzalo X. Ruiz, this concert looks at a different side of the Italian master, with concertos that show Vivaldi's mystic and rustic side. The all Vivaldi program includes his: Overture to L'Olimpiade RV 723; Concerto alla Rustica RV 151; Concerto Madrigalesco RV 129; Sinfonia 'Al Sancto Sepolcro' RV 169; and more.

Beverly O'Neill Theatre 300 E Ocean Blvd., Long Beach, CA Phone: 562-436-3636. More info: <https://www.musicaangelica.org>

**SUNDAY NOVEMBER 12, 2 PM**  
**Musica Angelica: Purcell,**  
**Heaven & Earth**

*See Nov. 11 description.*

Thayer Hall, Coburn School of Music 200  
S Grand Ave, Los Angeles, CA Phone:  
213-621-2200

**WEDNESDAY, NOVEMBER 15, 8 PM**  
**USC Thornton Opera:**  
**Handel's Alcina**

Love reigns supreme on the lush island of the sorceress Alcina in George Frideric Handel's dazzling Baroque opera seria, Alcina, a vividly-rendered tale of power and obsession. Handel's brilliant score depicts a seductive tale of selfishness undone by true love, as a pair of mortals breaks the spells that hold Alcina's lovers captive. Free for USC students, faculty, and staff with valid ID. General public, \$18. Seniors, alumni, and non-USC students, \$12. For tickets, call (213) 740-4672 or visit [www.usc.edu/tickets](http://www.usc.edu/tickets).

Bing Theatre on the USC University Park Campus, Los Angeles CA 90089. For more information and additional performance times, visit [music.usc.edu/opera](http://music.usc.edu/opera)

**WEDNESDAY, NOVEMBER 15,**  
**12 NOON**

**Bach Collegium San Diego:**  
**Rest–Bach at Noon**

Jacques van Oortmerssen, Nun ruhen alle  
Wälder

J.S. Bach, Vergnügte Ruh', beliebte Seelenlust  
BWV 170

Georg Philip Telemann, Concerto a 4 TWV  
43:D4

Free Admission. All Souls' Episcopal Church,  
1475 Catalina Blvd., San Diego, CA 92107 <http://bachcollegiumsd.org/concerts/> (<https://www.google.com/maps?q=1475+Catalina+Boulevard+San+Diego,+CA,+92107+United+States>)

**THURSDAY, NOVEMBER 16, 8 PM**  
**USC Thornton Opera:**  
**Handel's Alcina**

*See Nov. 15 description and location*

**THURSDAY, NOVEMBER 16, 8 PM**  
**Los Angeles Philharmonic:** Purcell, Suite  
from The Fairy Queen; Rameau, Suite from Les  
Indes Galantes; Bach, Suite No. 3 in D, BWV  
1068; Pergolesi, Stabat mater

Emmanuelle Haïm, conductor; Laura Claycomb,  
soprano; Christophe Dumaux, countertenor

The highly acclaimed early music maestro leads this 18th century program bringing together the famous Third Suite by J.S. Bach, Purcell's suite inspired by Shakespeare, and Pergolesi's masterpiece, written in the final weeks of his all-too-brief life—a lamentation about Mary at the foot of the cross. Disney Hall. More info: [www.LAPhil.com](http://www.LAPhil.com)

**FRIDAY, NOVEMBER 17, 8 PM**  
**Harpsichord Center Artist Series:**  
**Barbara Cadranel, harpsichord**

A program of works by D. Scarlatti & J.S. Bach. Ticket prices: General \$30. Seniors, SCEMS, SCRS, VdGS members \$20. Students 16 & over with ID \$10. Children 15 & under \$5. Call 323-254-9613 or 323-255-7667 for ticket orders or pay at door.

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



**FRIDAY, NOVEMBER 17, 8 PM**

**Los Angeles Philharmonic:** Purcell, Suite from The Fairy Queen; Rameau, Suite from Les Indes Galantes; Bach, Suite No. 3 in D, BWV 1068; Pergolesi, Stabat mater

*See Nov 16 description.*

Disney Hall. More info: [www.LAPhil.com](http://www.LAPhil.com)

**FRIDAY, NOVEMBER 17, 8 PM**

**USC Thornton Opera: Handel's Alcina**

*See Nov. 15 description and location.*

**SATURDAY, NOVEMBER 18, 8 PM**

**USC Thornton Opera:**

**Handel's Alcina**

*See Nov. 15 description and location.*

**SATURDAY, NOVEMBER 18, 4 PM**

**Los Angeles Baroque**

**Roman Holiday: LAB goes to Italy.**

Directed by Lindsey Strand-Polyak and Alexa Haynes-Pilon. LA's new community Baroque ensemble Los Angeles Baroque opens its 2017/18 season with a one-hour afternoon concert of festive delights from Italy, including Corelli: "Christmas" Concerto Grosso in G minor, "Fatto per la Notte di Natale," Op.6 No.8 (1712); Marini's Passacaglia and works by Colombi, Gabrieli, Geminiani and Manfredini's Concerto No.12 in C major "Pastorale per il santissimo natale" (1718). FREE ADMISSION. Wine and cheese reception follows.

St James' Episcopal Church,  
1325 Monterey Road, S. Pasadena, CA  
For further information please visit [www.losangelesbaroque.org/concerts](http://www.losangelesbaroque.org/concerts)

**SUNDAY, NOVEMBER 19, 2 PM**

**Los Angeles Philharmonic:** Purcell, Suite from The Fairy Queen; Rameau, Suite from Les

Indes Galantes; Bach, Suite No. 3 in D, BWV 1068; Pergolesi, Stabat mater

*See Nov 16 description.*

Disney Hall. More info: [www.LAPhil.com](http://www.LAPhil.com)

**SUNDAY, NOVEMBER 19, 2:30 PM**

**Harpsichord Center Artist Series:**

**Barbara Cadranel, harpsichord**

*See Nov 17 description.*

Contrapuntal Performances Recital Hall  
655 N. Bundy Dr., Los Angeles CA

**SUNDAY, NOVEMBER 19, 2 PM**

**PRE-PERFORMANCE LECTURE, 1 PM**

**USC Thornton Opera:**

**Handel's Alcina**

*See Nov. 15 description and location.*

A pre-performance discussion on Sunday, Nov. 19 between maestro Brent McMunn and resident stage director Ken Cazan will consider Handel's operatic setting of Ludovico Ariosto's 16th century epic poem.

**DECEMBER 2017**

**FRIDAY, DECEMBER 1, 8 PM**

**USC Thornton Baroque Sinfonia:**

**Noëls d'autrefois**

Rotem Gilbert leads the Baroque Sinfonia in music of the French Baroque, featuring works by Marc Antoine Charpentier and Jean Baptiste Lully. Newman Recital Hall (AHF). Free and open to the public. Seating is first-come, first-served, and RSVPs are not available. <http://music.usc.edu/events/details/?event-id=996321>

**SATURDAY, DECEMBER 2, 2 PM**

**LA Master Chorale: Festival of Carols**

Herald the onset of the holidays with our annual selection of favorite carols and songs

sublimely sung by the Los Angeles Master Chorale, conducted by Artist-in-Residence Eric Whitacre. IRVING BERLIN: White Christmas; ERIKS EŠENVALD: Stars; SHAWN KIRCHNER: One Sweet Little Baby; WELLS/TORMÉ: The Christmas Song; ERIC WHITACRE: Glow; plus many other carols and songs of the season. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org).

**SATURDAY, DECEMBER 9, 2 PM**  
**LA Master Chorale: Festival of Carols**  
*See Dec 2 description.*

Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org)

**SATURDAY, DECEMBER 9, 8 PM**  
**LA Chamber Orchestra orchestral series: Bach's Brandenburgs! The complete Brandenburg Concertos, BWV 1046–1051**

Margaret Batjer violin & leader, Mahan Esfahani harpsichord

Los Angeles Chamber Orchestra performs the complete cycle of Bach's Brandenburg Concertos led from the first chair by esteemed LACO concertmaster Margaret Batjer and featuring special guest Mahan Esfahani on harpsichord in his Orchestral Series debut. The Brandenburg Concertos remain evergreen and present an opportunity to showcase the immense talents of many of LACO's virtuoso principals, notably newly appointed principal flute Joachim Becerra Thomsen and newly appointed principal oboe Claire Brazeau. This LACO-signature repertoire has been previously performed by the Orchestra an astonishing 52 times, more often than any other work in its repertoire. Runtime approximately 120 min. Join us one hour before each concert in the theatre. Some Preludes feature LIVE performances of short chamber works. All provide interesting

insights into the music and the artists. Single tickets start at \$27.

Beckman Auditorium at Cal Tech Pasadena.

**SUNDAY, DECEMBER 10, 7 PM**  
**LA Master Chorale: Bach: The Six Motets**

Bach's virtuoso motets are an ebullient highpoint of choral polyphony. This sparkling celebration of the Yuletide brings all six of Bach's motets together for a festive evening of camaraderie, warmth, and jubilation. Our Associate Conductor Jenny Wong makes her solo conducting debut. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org)

**SUNDAY, DECEMBER 10, 7 PM**  
**LA Chamber Orchestra orchestral series: Bach's Brandenburgs! The complete Brandenburg Concertos, BWV 1046-1051**

*See Dec 9 for description.*

Royce Hall at UCLA

**SUNDAY, DECEMBER 10, 3 PM**  
**Bach Collegium Japan Chorus and Orchestra: Bach's Christmas Oratorio**

Masaaki Suzuki, conductor; Sherezade Panthaki, soprano; Jay Carter, countertenor; Zachary Wilder, tenor; Dominik Wörner, bass.

Conducted by Masaaki Suzuki, the world-renowned Bach Collegium Japan Chorus and Orchestra makes a special appearance on the Philharmonic Society's holiday series performing Bach's Christmas Oratorio.

A leading authority on the works of Bach, Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist. In 2012 Suzuki was awarded the Leipzig Bach Medal and in 2013 the Royal Academy of Music

Bach Prize. Masaaki Suzuki and Bach Collegium Japan received the prestigious 45th Suntory Music Prize in 2014.

Hailed in BBC Music Magazine as “Kings from the East,” Bach Collegium Japan comprises a Baroque orchestra and choir that is widely recognized as one of world’s leading interpreters of J.S. Bach and his contemporaries. Their recent recording of Bach Motets was honored with a German Record Critics’ Award (Preis der Deutschen Schallplattenkritik), Diapason d’Or de l’Année 2010 and also in 2011 with a BBC Music Magazine Award. In 1995, Maestro Suzuki and the Bach Collegium Japan began a project of recording Bach’s complete Church Cantatas. 2014 saw the triumphant conclusion of their recorded cycle, comprising more than fifty CDs, and this major achievement was recognized with a 2014 ECHO Klassik “Editorial Achievement of the Year” award. Presented by Philharmonic Society. Tickets starting at \$28. Renée and Henry Segerstrom Concert Hall 615 Town Center Drive, Costa Mesa CA 92626. Event Phone: 949-533-2422 x1.

**MONDAY, DECEMBER 11, 7:30 PM**  
**Jouyssance: An Early Carol Singalong**

The annual Jouyssance Singalong has become a beloved tradition. You’re invited this year to become the choir in an evening of “ancient” carols both familiar and rare. A reception with wassail and other holiday traditions will follow.

St. Phillip the Apostle Church  
151 S. Hill Ave., Pasadena

**SUNDAY, DECEMBER 17, 7 PM**  
**LA Master Chorale and orchestra:**  
**G. F. Handel, Messiah**

Simply one of the greatest choral works of all time, Handel’s Messiah, as sung by the Los

Angeles Master Chorale under the joyful baton of Artistic Director Grant Gershon, returns to Disney Hall. Composed in a mere 24 days, 2017 heralds the 275th anniversary of this enduring masterpiece that continues to be the composer’s most popular work and may well be the most performed classical work of all time. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org)

**MONDAY, DECEMBER 18, 7:30 PM**  
**LA Master Chorale and orchestra:**  
**37th Annual Messiah Sing-Along**

The annual Messiah Sing-Along packs the house every year! With the orchestra on stage, Artistic Director Grant Gershon will conduct you and 2,199 other singers in this joyful performance. Bring your own score or buy one in the lobby and join the chorus. VIP onstage tickets will once again be available for singers who wish to get up-close-and-personal with Grant Gershon, singers, and the orchestra. Hallelujah! A limited number of VIP tickets will be available for purchase to singers who would like to get the full Master Chorale performance experience. Tickets include Backstage entrance, warm-up with the Master Chorale singers, Onstage performance of Handel’s Messiah alongside singers of the Chorale. Complimentary champagne during intermission. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org)

**THINGS  
TO COME**

**The Boston Early Music Festival**  
has announced its 2017–2018 season.  
For more information, please go to  
[www.bemf.org](http://www.bemf.org).





# THE EARLY MEAL SOCIETY

*By Charles Perry*

## TWO CREAMES & A FOOLE

The 17th century was in love with cream-based sweets such syllabub. The following recipes are from the personal collection of the “virtuoso” John Evelyn (1620-1706), who, in addition to his many other accomplishments, assiduously collected dishes of the Stuart elite.

### Rasberie creame

Take Rasberies and boyle them with a litle Rose water and sugar to take away the Rawnesse then straine it with thick creame sweeten it to yr tast and so take it up.

2 (6-ounce) cartons raspberries  
1½ to 2 teaspoons rose water  
½ cup sugar  
½ cup whipping cream

Puree the raspberries with the rose water and sugar. Heat in a pan until tiny bubbles appear at the sides. Strain out the seeds and when cool stir in the cream. Refrigerate. It will thicken to a degree like an English fruit fool. Serves 2.

### An Apell Creame

Take 12 pipins greene or Ripe, or Codlings, pare and slice them into a skillet with some white wine or sack and a little ginger a little sugar so let it boyle gently till it be tender then take it of the fire and when it is cold put to the Aple some creame boyled with a litle Nutmeg or mace make it of what thicknesse you please, sweeten it to you tast.

I cut this luscious recipe in half because my pan couldn't accommodate 12 apples.

6 Granny Smith or other tart apples  
1 cup dry white wine or sherry  
½ to 1 teaspoon ginger  
¾ cup sugar  
2 cups whipping cream  
1 teaspoon nutmeg or mace

Peel and core the apples and slice ¼ inch thick. Place in a large lidded pan along with the wine, ginger and ¼ cup of the sugar. Bring to the boil, cover and stew over medium-low heat, stirring several times, until the apples are mushy and darkened like apple pie filling, about 30 minutes. Remove from the fire and cool.

In a small saucepan, bring the cream to a full rolling boil with the remaining ½ cup sugar and the nutmeg or mace, stirring constantly. After 10 minutes, it will start to thicken rather quickly. When as thick as you want, cool and pour over the apples. Serves 2–3.

### A Spanish foole

Take 8 or 10 whites of Egges, beat them well, and some Creame, q.s. beat all well together, a little nutmeg, mace, sugar, and rosewater, and so streyne it, then bake it in a Dish, or Paste, like a Pie, as you please, then strew some Carrawayes upon it, but have a care the oven be not too hott, for then it will become all whey.

Obviously, you could eat this delicate custard while listening to “The Spanish Folly”!

10 egg whites	1 tsp rosewater
1 T whipping cream	7 T sugar
1/4 tsp nutmeg	1/4 tsp whole
1/4 tsp mace	caraway seeds

Beat the egg whites with the cream, nutmeg, mace, rosewater and sugar until foamy. Strain out the spices, transfer to a large buttered pan or a pre-baked pie crust and bake at 300° until it sets, about 15 minutes. Sprinkle with caraway before serving. Serves 3–4.

# Southern California Early Music NEWS

SOUTHERN CALIFORNIA  
EARLY MUSIC SOCIETY  
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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.

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