



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

*The theatre at almost every pause resounded with shouts of **Viva il caro Sassone!** ('Long live the beloved Saxon!')*

—John Mainwaring, *Memoirs of the Life of the Late George Frederic Handel* (1760)

This is Handel month! Our feature article introduces an exciting Spanish Baroque ensemble, L'Apothéose, and their new recording of the music of "il caro Sassone." Once you read "L'Apothéose and a Spanish *Händel Tribute*," I hope you will join me in wanting to see this group perform here in Southern California!

Laurence Vittes contributes to our tribute with an "Interview with Harry Bicket on Handel's *Rodelinda*." Bicket and his renowned group, The English Concert, will be here in Los Angeles for a one-night-only performance (May 30th, 2020) of Handel's masterpiece of "duplicity and deceit, schemes and secrets – you know, the usual."

Voxfire pushes the boundaries of early vocal music with "an explosion of ideas" and "a new sound." Read about the latest album released by this Los Angeles-based group in "Voxfire Introduces Their New Album, *FONTIS*."

Fipple flute fanciers, read on as "L'Esprit Baroque presents 'Music of Birds and Angels'," an exploration of the many-faceted recorder. Yours truly will be "in the mix" as Orange County's Baroque band gives its own tribute to Handel on Saturday, October 26th.

For more information on this and other performances right here in Southern California that you won't want to miss, see the "Concert Calendar" and the SCEMS on-line calendars www.earlymusicla.org/calendar.

Should your interests take you farther afield, be sure to check "Things to Come" for upcoming events outside the Southland.

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

L'APOTHÉOSE AND A SPANISH *HÄNDEL* TRIBUTE

Patricia Bendala

Introduction

Händel Tribute is the second album of the Spanish early music ensemble L'Apothéose. Released last September in Madrid, it pays homage to one of the greatest, most sensitive and beloved composers of the Baroque, George Friedrich Handel (1685–1759).

Mozart is reputed to have said, “Handel understands affect better than any of us. When he chooses, he strikes like a thunderbolt.” In *Händel Tribute*, L'Apothéose pays homage to the master by performing six selections from his Opus 2, Opus 5, and repertoire for solo instrument with basso continuo. These lively and deeply emotional pieces bring to life a landscape of feelings and passions that floods Handel's music. *Händel Tribute* is the most recent step in the artistic path that L'Apothéose began to tread some years ago.



Nascence

Laura Quesada (*traverso*) and Carla Sanfélix (historical cellos) met each other as early music students at the Royal Conservatory of Madrid in 2015. In that meeting, the *raison d'être* of L'Apothéose was envisioned: an ensemble that would create for its members a space for musical celebration, artistic reflection, and

experimentation. The name of the ensemble was inspired by François Couperin's *Le Parnasse ou l'apothéose de Corelli*, the first piece the new group prepared and performed together – as they later realized, the starting point of a fruitful musical journey. Two years later, Carla and Laura invited Asís Márquez (harpsichord) to join the project. When the moment came to find a Baroque violinist, Asís told Laura and Carla about Víctor Martínez, who became part of the musical family a few months later. Thus L'Apothéose was born, the quartet always at the heart of the ensemble.

After a few days of talking and playing, the quartet knew they could work together on a high level, sharing a vision for their musical expression. After some months of rehearsing and collaborating, they knew everyone was committed to the ensemble's success. For L'Apothéose, “as in a personal relationship – even when differences or misunderstandings appear – similar dreams, common work and a huge trust in each other are the keys to endure happily together.”

The main goal of L'Apothéose has always been to bring historically informed performances to the highest level, leading the listener to an understanding of the emotional and rhetorical content of each composition. The complementary musical approaches of Laura, Carla, Victor and Asís defined the identity of L'Apothéose, establishing the trajectory of the ensemble.



L'Apothéose playing at the Göttingen International Handel Festival in Germany

Achievements

In August 2017, L'Apothéose won first prize, the Eeemerging (Emerging European Ensembles) prize, and the Bärenreiter prize in the first Göttingen Händel Competition in Germany. They performed pieces by Handel, Telemann, François Couperin, and John Frandsen (1956). The judges praised the quality of the musical dialogue between the instruments and the strength of performance. Subsequently, L'Apothéose has won: first prize, the EUBO Development Trust prize, and the Friends of York Early Music Festival prize at the 2019 York Early Music International Young Artists Competition in the United Kingdom; second prize at the 2018 International Van Wassenaer Competition, hosted by the Utrecht Early Music Festival in the Netherlands; and second prize at the 2017 International Early Music Competition in the Loire Valley (France) chaired by William Christie, among others.

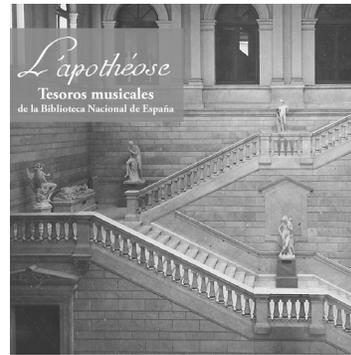


Screen capture from L'Apothéose's first video clip, "Modéré," released in 2017 <https://youtu.be/dX9BsgQWw4>

Video clip of a live performance at the 2018 Festival Eeemerging in Ambronnay (France): <https://youtu.be/X5raSIWwWzw>.

Musical Treasures from the National Library of Spain

Among the rich holdings housed in the National Library of Spain, it is easy to find printed and manuscript collections of sheet music, many of which cannot be found elsewhere. The earliest collections come from the old Royal Library, founded in 1712 by King Philip V of Spain within a French-inspired cultural program that included the creation of the Royal Academy of the Spanish Language, as well as the History and Fine Arts Academies.



As evidence of their commitment to the recovery of Spain's musical heritage, L'Apothéose recorded and released the album *Tesoros musicales de la Biblioteca Nacional de España* in 2018.

This CD presents a selection of works from the pre-1800 instrumental music collection preserved in the National Library. This can be taken as a sample of what was heard in the Enlightenment period in Spain during the second half of the eighteenth century. The pieces on this album, recorded for the first time by L'Apothéose to critical and popular acclaim, tell us about the extensive circulation of musicians and musical scores in eighteenth-century Europe.

Upcoming Season 2019–2020 & CNDM 2019 Artists-in-Residence

The Centro Nacional de Difusión Musical (CNDM, National Center for Musical Dissemination) selected L'Apothéose as its

ensemble-in-residence for the 2019–2020 season. Thanks to this residency, the group will have the opportunity to play two concerts in the International Sacred Music Festival of Bogotá (Colombia); four concerts in Palermo, Rome, Naples and Milan (an Italian tour in collaboration with the Cervantes Institute in those cities); a concert in the London Festival of Baroque Music (United Kingdom); and three concerts in major Spanish venues, including the National Music Hall in Madrid. The ensemble stated: “We are incredibly thankful for the trust that such a prestigious institution as CNDM has placed in us. We can identify with the spirit of the institution as we hope to bring historically informed performance to its highest possible degree of excellence. This residence is a great encouragement to us and helps spread awareness of us through Spain, Europe and Latin America.”



L’Apothéose at the CNDM

For the five programs that L’Apothéose had to design in order to meet the terms of the residency, the ensemble benefited from the invaluable help of Ars Hispana. Founded in 2007 by musicologists Raúl Angulo, María Bayley and Antoni Pons, Ars Hispana helped with the selection of subjects and pieces and the general shaping of the programs.

In the concerts that L’Apothéose played this September in Bogotá, the ensemble presented two very different programs about the musical exchange between eighteenth-century Spain and its colonies in the New World. *Volad, suspiros* (Fly, sighs), the first of the two programs, was performed by L’Apothéose in collaboration with Lucía Caihuela, a Spanish soprano who frequently performs with the ensemble. The program featured music by Pere Rabassa (1683–1767), from archives in Guatemala; José de Cascante (1646–1702), from archives in Bogotá; Francisco Hernández Illana (c. 1700–1780), from archives in Valencia and Astorga, Spain; José de Nebra (1702–1768), from archives in Guatemala; Luis Misón (1727–1776), from archives in Mexico; José de Torres (1670–1738), from archives in Madrid; and Juan Francés de Iribarren (1699–1767), from archives in Malaga. All the pieces in this program are in a style that is slightly different from contemporaneous Baroque currents.



The second Colombian program, *De una orilla a otra* (From one shore to the other), explores instrumental chamber music that was

played on both sides of the Atlantic ocean. Composers featured include the remarkable theorist and violinist Pietro Antonio Locatelli (1695–1764) and the Plà brothers Josep (c. 1728–1762), Joan Baptista (1720–1773), and Manuel (c. 1725–1766), whose compositions have reappeared only recently in performance repertoire. The anonymous sonata “Chiquitana” and a piece by Domenico Zipoli (1688–1726), an Italian Baroque composer who worked and died in Córdoba, Viceroyalty of Peru (modern Argentina), show the influence of European

musical style throughout Spanish colonial society.

L'Apothéose will present *Al estilo italiano* (In the Italian style) next month (November 2019) in Palermo, Rome, Naples and Milan. For these concerts, the ensemble has invited violinist Pablo Prieto to join the team as they demonstrate the influence that Italian taste had over Spanish chamber music in the eighteenth century. Once Italian-born Elizabeth Farnese (the second wife of King Philip V) arrived in Spain, the importance of Italian music and musicians increased in the Spanish court. Composers such as Locatelli, Giacomo Facco (1676–1753), Francesco Corselli (1705–1778), Leonardo Leo (1694–1744), and Leonardo Vinci (1690–1730) dominated music of the period. L'Apothéose will dedicate this program to recovering these fabulous pieces (some of them performed again for the first time in centuries) and delving into the musical elements that characterize them.

In May 2020, L'Apothéose will fly to London to present *Madrid 1700's: Sacred and Secular*

Spanish Baroque Music in the 2020 London Festival of Baroque Music. This program will feature sacred and secular pieces by composers in the Court of Madrid between 1720 and 1750 who worked for the Royal Chapel. In this period, it was common for musicians in the service of the king to compose for religious services and for the main theatres of Madrid, such as the Coliseo del Buen Retiro, the Teatro de la Cruz, or the Teatro del Príncipe. L'Apothéose has gathered for this project pieces written by renowned composers such as Giacomo Facco, Vicente Basset (fl. 1748–1762), and the great José de Nebra.

In addition to its European expansion, L'Apothéose is working on what could become a reality from 2020 onwards: a tour of concerts and presentations throughout the United States. This would allow the ensemble to expand its geographical horizons into new territory replete with great musicians, professional early music ensembles, development possibilities, and a sophisticated audience able to value outstanding early music performances.



Patricia Bendala is International Manager for L'Apothéose.

Together with their youthful enthusiasm and...technical consistency, the four members of L'Apothéose present many virtues that are not, as strange as it may seem, too frequent: overwhelming energy (far from annoying stridencies), exquisite delicacy (without absurd affectations), boundless imagination (hiding from eccentricity) and, of course, a bullet-proof connection.

Eduardo Torrico, *Scherzo* (magazine)

INTERVIEW WITH HARRY BICKET ON HANDEL'S *RODELINDA*

Laurence Vittes

If I had written the headline copy for Los Angeles Opera's upcoming presentation of Handel's *Rodelinda* on May 30, 2020, I couldn't have done much better than their "Duplicity and deceit. Schemes and secrets. You know, the usual."

Nor could I have improved on their introduction: "The English Concert, a globe-crossing period instrument orchestra conducted by Harry Bicket, comes to Los Angeles in a single not-to-be-missed concert performance. This masterpiece of baroque opera is full of brazenly amoral characters doing dastardly deeds. As the men around her plot to take the throne, the grieving queen Rodelinda tries to stay one step ahead of them all, while remaining faithful to the memory of her husband, presumed dead (key word: "presumed"). Handel's endlessly inventive score makes sense of it all. It's one of his greatest operas—and he wrote dozens of them, so that's saying something."

Jane Glover, in her wonderful *Handel in London: The Making of a Genius*, details the workload of the original cast. "Altogether [Francesca] Cuzzoni sang nine arias or duets in addition to the final chorus. Absorbing and memorizing all these while performing Cleopatra in the revival of *Giulio Cesare*—made all the more phenomenal by the fact she was pregnant at the time." The castrato Senesino prepared Bertarido's seven arias at the same time as he was performing *Cesare*. Lucy Crowe as Rodelinda will be singing "varied music

which illuminated the supreme gifts of his star singer."

While May 2020 may seem like aeons away, it does give you the time to properly get to know the music and sort through the available recordings—three audio, three video—most of very high quality.

I caught up with Harry Bicket through the very good offices of the LA Opera press department. He was only too delighted to answer my questions.

LV: What kind of a budget, in modern terms, would Handel have needed to produce *Rodelinda*?

HARRY BICKET: It's hard to know exactly how much was spent on *Rodelinda*. Unlike in his later life, Handel was, at this point, still being commissioned by the Royal Academy to produce operas, so he didn't keep financial records himself. Having said that, it's a small cast of singers, no chorus and very modest orchestra, so it was certainly less expensive than, say, *Rinaldo* a few years earlier.

LV: Is it similarly expensive to produce now?

HARRY BICKET: The English Concert Handel series goes all over the world every year, so we have to factor in the cost of flights, hotels and portage of instruments; something Handel didn't have to think about. Certainly, we don't pay our singers the equivalent of what Cuzzoni or Senesino were being paid, but opera has always been, and will always be, an expensive art form.

LV: What is the best way to prep for your performance? Should you, rather, just be in the mood to hear operatic Handel at his peak in a performance by superstars?

HARRY BICKET: Handel's is the most direct and emotional music of its and any time. Our cast is young, in their prime, and all have performed these roles in staged productions over many years; you will be hearing wonderfully theatrical and heart-wrenching music in the most direct way possible. Be open to that, and you will have an evening to remember.

LV: What would it have been like for the audiences to know that Handel himself might have been playing in the pit, or even conducting?

HARRY BICKET: There's no real modern equivalent of hearing Handel in the pit. Beethoven called him "the best of us all," Mozart worshipped him. He was the most celebrated operatic composer of his generation. I can't imagine the frisson of excitement in hearing him live!

LV: What would Mozart and Beethoven have been like if they had relocated to London?

HARRY BICKET: Who knows? They both followed their path in Vienna very successfully. How would Handel have fared if he had gone to Vienna instead?

LV: What was it that impressed Charles Jennens (a friend of Handel who helped author the libretti of several of his oratorios, most notably *Messiah*—Ed.) about *Rodelinda* that would later connect to the oratorios?

HARRY BICKET: Jennens loved what Beethoven admired about Handel, saying: "If you want to make the biggest gesture with the fewest notes, look at Handel." "Dove Sei," Bertarido's first aria, which Jennens singled out, is so simple and pure; but we know from manuscripts and sketches that Handel constantly rewrote it, distilling it down to the purest expression of grief, with no extraneous gestures. Handel continued this way of working all the way through his oratorios.

Postscript: The only bad note the arrival of Bicket sounds is that we have no company in Los Angeles that puts on fully-staged productions of this repertoire.

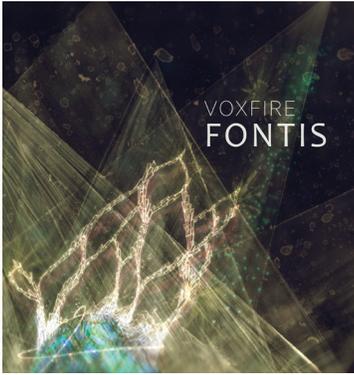


Internationally renowned as an opera and concert conductor, Harry Bicket is noted for his interpretation of baroque and classical repertoire and since 2007 has been Artistic Director of The English

Concert. In 2013, he became Chief Conductor for Santa Fe Opera and in 2018 assumed the Music Directorship. Since taking up his position, he has conducted *Così fan tutte*, *Fidelio*, *La Finta Giardiniera*, *Romeo et*

Juliette, *Alcina* and *Candide*. Born in Liverpool, he studied at the Royal College of Music and Oxford University.

Plans for the 2019/20 season include return visits to English National Opera (*Orphée et Euridice*), New York Philharmonic for performances of *Messiah*, The Metropolitan Opera (*Agrippina* and *Così fan tutte*) and Royal Northern Sinfonia. The English Concert continues its Handel opera series with performances of *Rodelinda* in Europe and the US, including Carnegie Hall and LA Opera.



VOXFIRE INTRODUCES THEIR NEW ALBUM, *FONTIS*

The new, expanded vocal trio Voxfire is delighted to announce the release of their newest album, *FONTIS*, on Orenda Records, October 4, 2019.



FONTIS (“source” in Latin) represents a novel collaboration across ten centuries between artists, genres, and technologies. In thirteen tracks, words and music from the chapels, courts, and countrysides of medieval Spain and France travel forward in time to share the limelight with new arrangements influenced by minimalism, the contemporary classical world, and modern jazz improvisation, with an occasional hint of rock and folk. Each song inhabits its own sound world: natural voices and instruments enhanced by computer

processing, loops, and the latest in recording studio techniques and effects.

FONTIS is performed by Voxfire, an ensemble of vocalists Samela Aird Beasom, Christen Herman, and Susan Judy, and composer/arranger/instrumentalists Nick DePinna and Ross Garren.

Founded as a soprano vocal trio, Voxfire has performed extensively in concerts and festivals throughout the United States. The trio was initially inspired by the meaningful words and transcendent melodies of the twelfth-century abbess and composer Hildegard von Bingen. Their earliest appearances presented music by von Bingen, Machaut and other medieval composers, later broadening to include the Baroque Era, often using instrumental accompaniment appropriate for each period. Two Voxfire recordings emerged from this repertoire: *Songs to the Virgin* and the live-performance collection *Echoes*.

In concerts, Voxfire also has explored twentieth-century repertoire, with performances of virtuosic pieces such as Steve Reich’s *Tebillim*, as well as compositions written specifically for the ensemble. Voxfire eventually expanded their focus to include non-western instruments and world music. In an exploration of the Arab-Andalusian era inspired by María Rosa Menocal, Voxfire joined forces with the Kan Zaman ensemble to present a series of concerts

featuring songs from thirteenth- and fourteenth-century Spain. Performances featured Middle Eastern instruments, including oud, Turkish clarinet, and hand-drums.

Voxfire has affection for the songs from that concert series because of the interesting era from which they came, with a mixing of cultures and a flourishing of the arts—echoed, perhaps, in our own time. These songs also lend themselves to improvisation, because so much of what they actually sounded like is shrouded in mystery and up to the modern performer to interpret.

The songs include the only extant, intact troubadour song by a woman, the Comtessa de Dia; mid-thirteenth century women's songs of love (*cantigas de amigos*); religious cantigas of Alfonso X from the fourteenth-century Christian reconquest of Andalusia, essentially praise songs to the Virgin Mary; and Sephardic songs of Jewish Andalusian exiles—a teeming potpourri!

In 2015, further exploring the possibilities this mix of medieval songs offered, Voxfire began working with two excellent musicians, Ross Garren and Nick DePinna, who were versatile in a wide variety of styles—just the kind of creative spark the sopranos were seeking. Although they love the ancient tunes in their original forms, they were excited to see what would happen when their arrangements were expanded into new sonic territories by these composer/arranger/players of instruments such as trombone, harmonica, piano, and saxophone. As the collaboration progressed, it became clear that the boundaries of what had been possible before were being shattered. The culmination of this was an explosion of ideas, a new sound and a new album, *FONTIS*.

For more information, please see the Voxfire websites at <https://www.voxfire.band> and <https://voxfiremusic.bandcamp.com/releases>.

THINGS TO COME

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

Current Master Calendar <http://www.earlymusicla.org/2019-2020-calendar>, a list of the entire season of concerts and events.

The San Francisco Early Music Society has announced its 2019–2020 Concert Season: Passions of the Dance. For more information, please go to <https://sfems.org/19-20-concert-season>.

The Boston Early Music Festival has announced its 2019–2020 season. For more information, please go to www.bemf.org.

The Renaissance Singers Retreat will be held on Saturday, October 5th and Sunday, October 6th, 2019 at venues in Albany, CA. For more information, please go to <http://www.renaissancesingersretreat.org>.

The 2019 London International Festival of Early Music will be held from November 7th to 9th, 2019 at Blackheath Halls, London, England. For more information, please go to <https://earlymusicshop.com/pages/the-london-festival-of-early-music>.

L'ESPRIT BAROQUE PRESENTS "MUSIC OF BIRDS AND ANGELS"

Saturday, October 26, 7 pm

Chapel of St. Wilfrid's Episcopal Church
18631 Chapel Lane, Huntington Beach, CA

L'Esprit Baroque proudly announces its fall concert with a program featuring our woodwind contingent. Sarah Vay Kerns recently acquired a lovely alto recorder, which we will be featuring along with our guest recorder players Wendell Ballantyne, John Robinson and Heather Moore. Our program will be exploring the variety and uses of the recorder family from the Medieval through the Baroque eras. In addition, we will hear two other woodwind instruments popular during the seventeenth century: the cornetto and the dulcian. Janice Massatt will be performing on St. Wilfrid's beautiful chamber organ, Elysha Massatt will sing, Sylvia Schwartz will play her fantastic baroque violin, and John Ott will play bowed continuo on cello and viol. We will present consort music from Medieval, Renaissance and early Baroque composers, some consort songs and an organ solo by William Byrd, a solo recorder sonata by J.B. Loeillet de Gant, a trio sonata by G.P. Telemann, a quartet sonata by J.J. Fux, and cantatas by G.F. Handel and A. Lotti. Come hear us play and sing in the intimacy of St. Wilfrid's chapel while we share with you this smorgasbord of music!

Our Medieval set contains three pieces taken from the *Harmonice Musices Odhecaton*, the first printed collection of polyphonic music. Compiled by Ottaviano Petrucci in 1501, it contains almost 100 works by composers from all over Europe, including Josquin des Prez, Johannes Ockeghem, and many other fifteenth-century composers, most of whom were Franco-Flemish, from what is now the Netherlands.

We selected three works, "Tsat een mesken" (A maiden sat) by Jacob Obrecht, "De tous biens playne" (Of every virtue) by Hayne van Ghizeghem and "Dit le burguygnon" (After the Burgundian), whose composer was not credited in the collection.

Our Renaissance set is by William Brade, an English composer who made his living in Germany right at the turn of the seventeenth century. Known primarily as a violinist, Brade worked for several German courts, demanding a high salary. He ended up settling in Hamburg, where there were ample opportunities to supplement his salary with outside performances. From 1609 until his death he published several volumes of dances for consort, starting with English pavans and galliards but later incorporating the fashionable Italian and French dances as well.

Our Baroque consort set was written by Antonio Bertali, an Italian violinist who worked for the Viennese imperial court in the mid-seventeenth century. Besides his violin playing, which gained him international fame, he became court composer, and wrote several operas as well as a large quantity of instrumental music. Most of Bertali's music was not published, but several works were preserved in manuscripts, or copied into contemporary collections. The works we selected come from the *Partiturbuch Ludwig*, a hand-copied collection of music presented by Jakob Ludwig to his patron, Duke August II of Braunschweig-Wolfenbüttel, in 1662. This collection includes hundreds of contemporary works by many different composers, for many different combinations of instruments. Several of Bertali's works are featured in this collection, as

he was one of the most prominent composers of that time.

To round out our consort set, we have prepared three secular consort songs by William Byrd, “La Verginella,” “Come Woeful Orpheus” and “Though Amaryllis Dance in Green.” Byrd started his career as an organist in Lincolnshire, composing and publishing music, primarily madrigals and other vocal music. He was quickly noticed and brought to London under the patronage of Queen Elizabeth I, where he established himself as a composer but was never able to establish a court position. He made money by publishing his own works, working with Thomas Tallis to set up a publishing company. Many of his early works are consort songs, intended for one voice and a consort of viols, though he later texted the viol parts so they could be sung as madrigals. We will be performing them on recorders instead of viols, featuring some of our larger and lower recorders. As a bonus, Janice Massatt will perform Byrd’s organ solo, “The Queen’s Alman,” on St. Wilfrid’s chamber organ.

During the Baroque era, as consort music became less popular and parts were increasingly written for specific instruments, different sizes of recorders were used as solo and ensemble instruments. The sound of the recorder was prized, often used to represent birds or angels.

We have chosen a solo sonata by Jean-Baptiste Loeillet de Gant, who published several collections of sonatas for one and two recorders. Wendell Ballantyne will perform the Sonata in d minor, No. 10 in the Opus 3 collection of solo sonatas.

Georg Philipp Telemann was among the most prolific composers in history, with over a thousand surviving works. We will present one of them, the Trio Sonata in Bb Major, TWV42:B1. This composition was originally for violin and oboe, but John Robinson is performing the

oboe part on the flauto taillo, or baroque tenor recorder, which can be used interchangeably with the oboe.

Composers also frequently used the recorder to accompany voices in cantatas, as George Friderich Handel did in “Nel dolce dell’oblio” (In the sweetness of sleep). This delightful piece, otherwise known as “Pensieri notturni di Filli” (Phyllis’s nighttime thoughts), was composed in Venice in the final year of Handel’s tour in Italy. The text describes a lover’s sleep being disturbed by thoughts of her beloved. Sarah Vay Kerns will play baroque alto recorder while Elysha Massatt sings.

The Sonata a Quattro by Johann Joseph Fux is a remarkable piece. Though composed in 1701, its style and instrumentation are throwbacks to the early seventeenth century. The Sonata a Quattro was originally scored for violin, cornetto, sackbut, dulcian and organ. We will be replacing the sackbut (baroque trombone) with a bass viol, but Wendell Ballantyne will perform on cornetto, combining features of woodwind and brass instruments, and John Robinson will play dulcian, an ancestor of the bassoon.

We will finish our program with a cantata by Antonio Lotti, “So d’essermi d’amor” (I know I am in love), a secular cantata written for soprano, violin and basso continuo, with a beautiful cello obbligato part in the second aria. Though it does not fit our theme of featuring our woodwind instruments, we love it and want to share it with you!

Suggested donation \$20, none turned away. To reserve seats (recommended in this intimate hall!) and for more information, go to lespritbaroque.com/upcoming-concerts, e-mail lespritbaroque@gmail.com, or call 978-697-2295.

L’Esprit Baroque debut recording “A Tour of Italy”: <https://lespritbaroque.com/albums>

CONCERT CALENDAR

SATURDAY, OCTOBER 5TH, 8 PM **Tesserae: A Portrait of Seventeenth** **Century London**

Tesserae presents a musical portrait of seventeenth-century London, a city with a unique musical language that was influenced by French and Italian music. With music from Matthew Locke's *The Tempest*, as well as suites, arias, and fantasias by Purcell, Blow, and Tomkins.

This concert is in fond memory of Marilyn Morgan. In her honor, all children and students may attend for free. General \$30. SCEMS & Seniors \$25

Purchase tickets at www.tesseraebaroque.org

All Saints' Episcopal Church
504 North Camden Drive, Beverly Hills, CA

SATURDAY, OCTOBER 5, 8 PM **Stan's Music Parlor: Edward Murray,** **organist: Music of Bach**

Edward Murray was for 30 years Director of Music and Organist at historic Immanuel Presbyterian Church in Los Angeles, has been a prize-winner in numerous important competitions, has played harpsichord with the Los Angeles Baroque Orchestra, Musica Angelica, American Bach Soloists, Los Angeles Chamber Orchestra, Los Angeles Opera, and others.

Program: Prelude and Fugue in C Major (BWV 545); Allein Gott in der Höh' sei Ehr' (BWV 711); Wer nur den lieben Gott lässt walten (BWV 691a); Nun freut euch, lieben Christen g'mein (BWV 734a); Ich ruf' zu dir, Herr Jesu Christ (BWV Anh. 73); Sonata in G Major (BWV 530); Concerto in C Major (BWV 595); Siciliano (BWV 1031/ii), arr. Louis Vierne; Sonatina (BWV 106/i), rr. Alexandre Guilmant; Ertöt durch

deine Güte (BWV 22/v) arr. Guy Weitz; Prelude and Fugue in G Major (BWV 541).

Reception follows. Donations for the musicians are appreciated!

Stans Music Parlor is an intimate venue in a private home near Crenshaw and Venice in Lafayette Square, seating 20 guests. It features a Johannus-BachMen-Hauptwerk hybrid digital/pipe organ, from which the performer can choose from many historic virtual pipe organs that have been digitally sampled - this way you can hear Bach on an authentic virtual Baroque organ. Mr. Murray has chosen the 1730 Tobias Heinrich Gottfried Trost virtual pipe organ from the Evangelische Lutherische Stadtkirche, Waltershausen, Thüringen, Germany for this performance!

Attendance is by invitation only. Contact Bruce Teter (SCEMS Concert Calendar and Promotions at calendar@earlymusicla.org) to receive attendance instructions.

Stan's Music Parlor: in Lafayette Square near Crenshaw, north of the 10 Freeway.

FRIDAY, OCTOBER 11, 8 PM **Thornton Baroque Sinfonia: Musica** **Polonica III: Musical Treasures of the** **Polish Baroque**

In collaboration with the USC Polish Music Center, Rotem Gilbert will lead the Thornton Baroque Sinfonia in a concert of Polish masterworks of the Baroque era. The program features works by Mikołaj Zieleński, Marcin Mielczewski, Adam Jarzębski, Grzegorz Gorczycki, Johann Schmelzer, and Stanisław Sylwester Szarzyński among others, and incorporates high art with touches of rustic folk style. FREE

USC Newman Recital Hall, 700 Childs Way, Los Angeles 90089. For the nearest parking structure to the hall, enter campus on McCarthy Way.

FRIDAY, OCTOBER 11, 7:30 PM

(repeats Saturday, October 12)

Bach Collegium San Diego: Café

Zimmermann • J.s. Bach

Brandenburg Concertos No. 2 in F major BWV 1047, No. 4 in G major BWV 1049, No. 5 in D major BWV 1050, No. 6 in B-flat major BWV 1051

More info: <https://bachcollegiumsd.org>

Samuel M. Ciccati Theatre, Cuyamaca College
900 Rancho San Diego Pkwy, El Cajon, CA

SATURDAY, OCTOBER 12, 7:30 PM

(repeats Friday, October 11)

Bach Collegium San Diego: Café

Zimmermann • J.s. Bach

Brandenburg Concertos No. 2 in F major BWV 1047, No. 4 in G major BWV 1049, No. 5 in D major BWV 1050, No. 6 in B-flat major BWV 1051; Cantata: Weichet nur, betrübte Schatten BWV 202

More info: <https://bachcollegiumsd.org>

Saints Constantine & Helen Greek Orthodox Church, 3459 Manchester Ave, Cardiff, CA

SATURDAY, OCTOBER 12, 8 P.M.

Jouyssance Early Music Ensemble:

Nicole's Favorites! Celebrating 20

years as Artistic Director

Twenty years ago this October, Jouyssance's beloved artistic director conducted her first concert with the Ensemble. In celebration of this anniversary, Dr. Baker has picked a program of her (and probably your) favorites: works by Josquin, Palestrina, Tallis, Cardoso, Gabrieli, Monteverdi, Machaut, and others. We'll also feature excerpts from a work that was on her

first program: Lasso's mysterious Prophetiae Sybillarum.

Tickets: \$25 / \$20 Seniors & SCEMS members / \$15 Student

Purchase online: www.jouyssance.org

St. Bede's Episcopal Church, Mar Vista
3590 Grand View Blvd, Los Angeles, CA

SUNDAY, OCTOBER 13, 4 PM

Jouyssance Early Music Ensemble: Nicole's Favorites! Celebrating 20 years as Artistic Director

See October 12 Concert for information

Tickets: \$25/\$20 Seniors & SCEMS members/\$15 Student. Purchase online: www.jouyssance.org

St. Luke's Episcopal Church

122 S California Ave, Monrovia, CA

SUNDAY, OCTOBER 20, 6 PM

Ciaramella Early Music Ensemble:
"New Arts and Rebirths"

Music of the Ars Nova, Renaissance, and Nuove Musiche, music of the Italian "renaissances" from Spring songs of the trecento ars nova, music of the Florentine Renaissance, and avant garde of the early Italian Baroque "stile moderno." Everything ancient but modern, and in the spirit of renewal and rebirth. FREE

This is a Sundays Live event, but will NOT be held at LACMA, instead at the acoustically satisfying St. James in the City church

More info: https://www.lacma.org/event/sundays-live-ciaramella-early-music-ensemble?utm_source=LACMA+Subscribers&utm_campaign=6f4cc833f7-EMAIL_CAMPAIGN_2019_02_06_12_12_COPY_01&utm_medium=email&utm_term=0_29b34549b6-6f4cc833f7-94638405

St. James's in the City
3903 Wilshire Blvd, Los Angeles, CA

WEDNESDAY, OCTOBER 23, NOON
Bach Collegium San Diego Bach At Noon Concerts: Cardinal Virtues

Music commissioned by Pietro Ottoboni and other works.

G.F. Handel: Cantata: No se enmenderá jamás
HWV 140

Handel: Cantata: Spande ancor a mio dispetto
HWV 165

Arcangelo Corelli: Trio Sonata in C major Op
4 no. 1

Leonardo Leo: 18th-century Sonatas from
Mexico City Cathedral

All Souls' Episcopal Church
1475 Catalina Boulevard, San Diego, CA

SATURDAY, OCTOBER 26, 8 PM
L.A. Camerata: From Sappho to Rousos: Hymns by Greek women from antiquity to today

Free, thanks to generous contributions from community partners, and donations will be accepted in advance and at the door.

More info: <https://www.losangelescamerata.org/seasonevents>

UCLA Powell Library rotunda
10740 Dickson Court, Los Angeles, CA

SATURDAY, OCTOBER 26, 7 PM
L'Esprit Baroque: "Music of Birds and Angels".

L'Esprit Baroque celebrates the uniquely beautiful sound of music written for recorders, from the consort music of the Medieval, Renaissance, and Baroque eras to solo features in Baroque sonatas. Featuring guest artists Wendell Ballantyne, John Robinson, and Heather Moore. Works by Byrd, Bertali, Brade,

Handel, Telemann, and more. Suggested donation \$20, none turned away.

To reserve seats (recommended in this intimate hall!) and more information lespritbaroque.com/upcoming-concerts or email lespritbaroque@gmail.com or 978-697-2295.

L'Esprit Baroque debut recording "A Tour of Italy": <https://lespritbaroque.com/albums/>

Chapel of St Wilfrid's Episcopal Church
18631 Chapel Lane, Huntington Beach, CA

SATURDAY, OCTOBER 26, 8 PM
Vox Luminis, early vocal ensemble: Music by members of the Bach family, "The Bach Dynasty"

The acclaimed 10-voice Vox Luminis (with continuo), hailed by Gramophone for their "profound, rewarding, and intoxicating" performances

Program:

Johann Bach: Unser Leben ist ein Schatten

Johann Bach: Sei nun wieder zufrieden

Johann Michael Bach: Sei, lieber Tag, willkommen

Johann Michael Bach: Nun treten wir ins neue Jahr

Johann Michael Bach: Herr, ich warte auf dein Heil

Johann Christoph Bach: Der mensch, vom Weibe geboren

Johann Christoph Bach: Lieber Herr Gott, wecke uns auf

Johann Christoph Bach: Fürchte dich nicht

Johann Ludwig Bach: Das Blut Jesu Christi

Free Admission, no tickets, doors open 30 minutes prior to the concert

more info: <https://www.pomona.edu/events/vox-luminis-belgian-early-music-vocal-ensemble>

Pomona College, Bridges Hall of Music
150 E. Fourth St., Claremont, CA

SATUDAY, OCTOBER 26,

9:30 AM – 4 PM

**Southern California Recorder Society
Presents: Bohemian Rhapsody With
Hanneke van Proosdij**

Please join us for a day of beautiful music from Eastern Europe exploring music by Biber, Gallus, Grudziadzka, Harant, Vodňanský, Zelenka and Zieleński. It is a unique opportunity to be immersed in this adventurous repertoire in an inspiring and supportive atmosphere.

Hanneke van Proosdij is renowned for the elegance, virtuosity, and expressiveness of her playing. She received her solo and teaching diplomas from the Royal Conservatory in The Hague where she studied recorder, harpsichord and composition. She is the principal early keyboard player with Philharmonia Baroque Orchestra, Festspiel Orchester Goettingen and has appeared regularly with other major orchestras and early music ensembles. She co-directs the SFEMS Recorder Workshop and teaches recorder at UC Berkeley and other major universities. Hanneke and her husband David Tayler cofounded and codirect Voices of Music, the most popular early music ensemble

with more than fifty million viewers worldwide and over 350 million videos.

Place: Private home, Pasadena. Directions provided upon registration. Includes lunch, snacks and beverages.

Cost: \$60 – Members of SCRS, OCRS and SCEMS; \$65 – Non-Members;

Participants: The workshop will be limited to 20 intermediate and advanced players. Bring SATB recorders (Renaissance or Baroque) and a music stand. A contrabass would be great.

Registration Required: By Mail: Send check made out to SCRS to: Nick Siu, 4033 Tropic Way, Los Angeles CA 90065. Include the following information: Name, e-mail and/or phone number, list of instruments you will bring, and level.

Buy Online: Go to www.socalrecorders.com and click on the workshop link. At the bottom of the workshop page click on the “Buy Now” button. Please send a follow-up e-mail to Nick Siu (nsiumail88@yahoo.com), notifying him of the payment for the workshop and include the following information: Name, e-mail and/or phone number, list of instruments you will bring, and level.

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 • Tesseræ

For additional information on special pricing for selected performances, please consult the SCEMS calendar or contact SCEMS at info@earlymusicla.org or www.earlymusicla.org.

Southern California
Early Music
NEWS

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PUBLICATION SUBMISSION GUIDELINES

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

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