



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

The Historical Keyboard Society of North America held its 2019 annual conference recently, with the theme “*Il Gusto Italiano: Italian Style and Transalpine Exchanges in Early Keyboard Music.*” *The Southern California Early Music News* is fortunate that our own Dr. Ruta Bloomfield both attended and performed at the recent meeting. Join us as we learn of “A Conference with FRESCOBALDI Flair.”

Laurence Vittes is back this month with **five** CD reviews—everything from Bach cantatas to the secret music of Leonardo da Vinci.

We reported the sad news of Gloria Ramsey’s passing in the May 2019 edition of the *Southern California Early Music News*. Dr. J. Winthrop Aldrich has graciously compiled a memorial to Gloria and notice of an upcoming service to honor her memory later this month.

Be sure to check “Things to Come” for upcoming events outside Southern California and the SCEMS on-line calendars www.earlymusicla.org/calendar for more information on performances right here that you won’t want to miss.

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

Sincerely,

John L. Robinson

Editor-in-Chief,

Southern California Early Music News

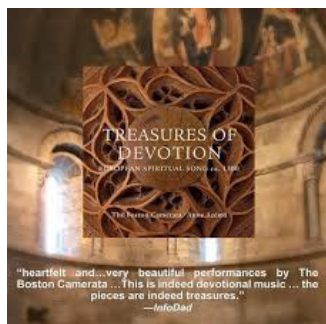
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CD REVIEW by Laurence Vittes



Bach: Cantates pour Luther BWV 76, 79, 80, Montréal Baroque Ensemble—Eric Milnes, Atma Classique

These colorful performances of three Reformation cantatas recorded live during the 2016 Montréal Baroque Festival capture the characteristic blend of joy and sophistication that makes music in Montréal so special. From the opening trumpet and oboe calls, everything is focused on the authentic emotional content that lies beyond mere dazzling virtuosity. Countertenor Michael Taylor dominates by the sheer seductive beauty of his voice, while in Bach's different configurations—solo oboe d'amore, viola d'amore, and viola da gamba—are outstanding. An unforgettable magical concluding chorale of the first part of BWV 76 is just one of many moments of illumination, supported as always by highly imaginative continuo work.



Treasures of Devotion: European Spiritual Song ca. 1500, The Boston

Camerata—Anne Azéma, Music & Arts Programs of America

Treasures of Devotion by Boston Camerata, under the artistic leadership of singer/director Anne Azéma (Music and Arts Programs of America), was inspired directly by intricately carved boxwood devotional objects housed at the Art Gallery of Ontario in Toronto. The craftsmanship and rich subtle details of these contemporaneous musical works led the Camerata to contemplate early Renaissance spiritual pieces and their related secular songs by Josquin des Pres, Heinrich Isaac, Clemens non Papa, Claudin de Sermisy, and others. These miniature masterworks were intended not for grand cathedrals or public ceremony, but for personal meditation, private chapels and rooms, family houses and assemblies. And some are just downright irresistible, like the little Christmas carol, *Chantons Noël*, *Menons Joyeuse Vie*, or the wonderfully original new take by Joel Frederiksen and Fabio Accurso on the familiar *Premier Branle de Bourgogne*.



Vivaldi: Musica sacra per alto & Arie e cantate per contralto, Delphine Galou (alto), Accademia Bizantina—Ottavio Dantone, Naïve Classique

Naïve continues its assault on the Vivaldi Edition they began at the beginning of the century to record some 450 works by Vivaldi, many of them unknown, found in the National University Library of Turin. Volumes 59 and 60 feature alto Delphine Galou, who recently won

a Gramophone Award, and Ottavio Dantone's Accademia Bizantina.

Musica sacra consists of six works of diverse themes and styles. *Arie e cantate per contralto* is something even more special, mixing three short cantatas with arias from *Tito Manlio*, *La Candace o siano Li veri amici*, *La verità in cimento* (the delightfully quirky “Semplice non temer”), *Il Giustino*, and a replacement aria for the lost opera *Tieteberga*. Galou is almost indecently haunting to listen to, while the Bizantina outfit is razor sharp, and the sound is very audiophile.

If you missed them: Volume 57 marked Fabio Biondi's first recording for Naïve since the 1990s, when he made some of the label's most iconic recordings, like his version of the *Four Seasons*. This new one finds Fabio Biondi at the head of his Europa Galante band in a glittering performances of the six violin concertos of *La Boemia*. Volume 58 was Dantone's new recording with Bizantina and a fabulous cast for Vivaldi's madly epic and romantic opera, *Il Giustino*. It is worth a listen, although I'm not sure I agree with the label's claim that this recording “solidifies the status of Vivaldi as the greatest of opera composers—and of composers—full stop.”



Leonardo da Vinci: La Musique Secrète, Douce Mémoire—Denis Raisin Dadre, Alpha

If you're looking for a lavish coffee table CD to celebrate Leonardo da Vinci in the 500th

year since his death, the French Douce Mémoire company, celebrating their own 30th birthday, pay homage to Leonardo based on the paintings themselves, working on what could be “the hidden music of these pictures, and what musical pieces might be suggested by them.” The paintings, many in the Louvre, include *The Baptism of Christ*, *The Virgin of the Rocks*, *Portrait of Isabella d'Este*, *Portrait of an Unknown Woman*, *Saint Anne*, *Saint John the Baptist*, and of course *La Gioconda* (i.e., *Mona Lisa*). Their founder-director Denis Raisin Dadre then matched them with works by Jacob Obrecht (1457-1505) and Josquin Desprez (1450-1521), with *laude* for the Annunciation, and some *frottole* and songs to texts by Petrarch accompanied by the *lira da braccio* which Leonardo himself played. Brilliant & infectious!



Lully-Couperin-Delalande: Messe du roi soleil, Marguerite Louise Ensemble—Gaétan Jarry, Château de Versailles Spectacles

If you also want to celebrate Louis XIV, you can enjoy the newest release by *La Collection Château de Versailles Spectacles*, a *Messe du roi soleil* featuring music by Lully, Couperin, and Delalande, with a splendid opening march for fifes and drum by Philidor.

The performance by the Marguerite Louise Ensemble conducted by Gaétan Jarry is powerful, radiant, and charming.

A CONFERENCE WITH FRESCOBALDI FLAIR

Il Gusto Italiano: Italian Style and Transalpine Exchanges in Early Keyboard Music, Historical Keyboard Society of North America, May 12th to 15th, 2019, Sam Houston State University School of Music, Huntsville, Texas

Ruta Bloomfield, D.M.A.

The 2019 annual conference of the Historical Keyboard Society of North America (HKSNA) was another smashing success. The theme of *Il Gusto Italiano* was thoroughly represented through papers, lecture recitals and mini recitals, as well as an opening masterclass on improvisation and four evening concerts. The illustrious Girolamo Frescobaldi (1583–1643) made ten appearances in session topics, far outdistancing the second most featured composer, Domenico Scarlatti (1685–1757). The proceedings can be summarized through the acronym of F-R-E-S-C-O-B-A-L-D-I.

Frescobaldi was the star of the show, starting with “Improvisation Lessons from Frescobaldi Toccatas,” a masterclass led by Pamela Ruiter-Feenstra, who reminded the participatory audience that counterpoint

is the key to the underlying structure of a Frescobaldi Toccata. *Toccata No. 1* from Book 1 was deconstructed through noting: opening figure, middle figures, Lombard rhythm (a syncopated musical rhythm in which a short, accented note is followed by a longer one—Ed.), cadences, and final chord. This then could become the basis of an improvisatory toccata by reconstructing these elements.

Frescobaldi was prominently featured in: a mini recital performed by yours truly; an entire themed session on “Analyzing, Performing, and Improvising Frescobaldi’s Toccatas;” a mini recital by Robert Parkins called “Organ Music of Girolamo Frescobaldi;” Hank Knox’s lecture recital on “*Ancidetemi pur* as Template for Frescobaldi’s Toccatas.”

F could also stand for **fortepiano**, as one entire session was devoted to “Italians at the Fortepiano,” with performances by Carol lei Breckenridge, Patricia Garcia Gil, and Theresa Bogard.

Four evening **recitals** were wonderful culminations to each day of the conference, the first of which featured “German Baroque Music for Two Keyboards,” performed by Jory Vinikour and Philippe LeRoy. This was followed up with Maria Luisa Baldassari on harpsichord and organ in “Polyphony and Variation in Italian Keyboard Music in the Sixteenth and Seventeenth Centuries.”



Ruta Bloomfield performing early Italian harpsichord music.

The following night we heard a program featuring the Early Music Vocal Ensemble of Sam Houston State University, directed by conference organizer Mario Aschauer, and members of the Bach Society Houston in “Gabrieli’s Sons: Vespers for St. Caecilia’s Day.” The conference wrapped up after a congenial banquet with a recital by Enrico Baiano in which Frescobaldi and Johann Jakob Froberger (1616–1667)—another “F”—were notably featured.

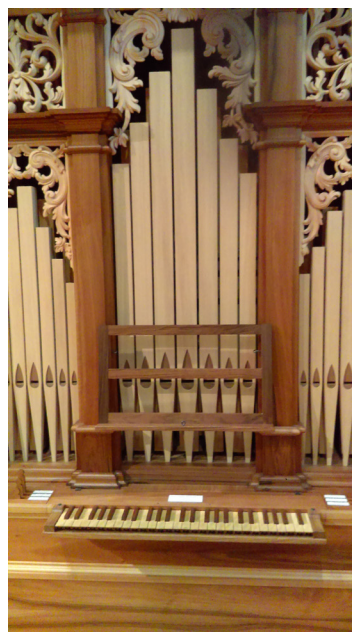
E stands for **early** keyboard music, our favorite type of music.

S In addition to toccatas, another frequently heard genre was the **sonata**. In addition to those by Domenico Scarlatti (see “D” below), sonatas by numerous composers on both harpsichord and fortepiano were heard: Lodovico Guistini (1685–1743; Carol lei Breckenridge); Muzio Clementi (1752–1832; Patricia Garcia Gil, Theresa Bogard); Ludwig van Beethoven (1770–1827; Garcia Gill); Benedetto Giacomo Marcello (1686–1739; Christina Scott Edelen); Vittorio Rieti (1898–1994; Scott Edelen); Anne Louise Brillon de Jouy (1744–1824; Randall Love and Elaine Funaro in *Duetto in C Minor for Harpsichord and Fortepiano*); and Johann Baptist Cramer (1771–1858; Maria Rose).

C “C” is represented by the **toCCata**, which was the focus of many sessions devoted to Frescobaldi, including the opening master class (see “F” above). An astonishing total number of twenty-four toccatas were performed throughout the conference. Composers other than our star included: Ercole Pasquini (c1560–1608/19; Ruta Bloomfield); Giovanni Maria Trabaci (c1575–1647; Bloomfield); Giovanni Picchi (1572–1643; Satono Norizuki and Frances Conover Fitch); Alessandro Stradella (1639–1682; Norizuki); Ascanio Mayone (c1565–1627; Maria Luisa Baldassari); Johann Jacob Froberger

(Ki Fung Yeung and Enrico Baiano); Annibale Padovano (1527–1575; Heath Henn); Claudio Merulo (1533–1604; Henn).

O The prized possession of the Center for Early Music Research and Performance (CEMRP) at Sam Houston State University (SHSU) is a spectacular Italian **organ** modeled



Italian organ modeled on an instrument by an anonymous Italian maker built in the second half of the sixteenth century.

on an instrument by an anonymous Italian maker built in the second half of the sixteenth century. Scholars believe that it was Anna Caterina Gonzaga of Mantua who brought the original with her in the early 1580s, when she came to Innsbruck to become the wife of Archduke Ferdinand II of Austria. The oldest of its kind in the world, the organ is currently in the Silver Chapel of the Innsbruck Hofkirche and is still

in playable condition.

Like its prototype, the pipework in the organ at SHSU is made entirely of cypress wood (*organo di legno*, wood organ). The organ was specially built in 2015 by Giovanni Pradella, one of the world’s most renowned specialists in Italian organs.

The organ is visually and aurally stunning, and was heard numerous times during the HKSNA conference, as well as discussed by Leon Chisholm in “Wooden Continuo: Establishing the Historicity of an Early Modern Italian Timbre.”

B“B” could stand for Johann Sebastian **Bach** (represented, for example, by Michael Delfin’s paper on “J.S. Bach’s Treatment of Venetian Concerto Style” and Alberto Busetтини’s performance of *Chromatic Fantasy and Fugue*, BWV 903). “B” also stands for a welcome addition to this year’s conference: sessions featuring instrument **builders**. Joel Martin Katzman presented “50 Years Observing the Harpsichord in the Modern World: A Builder’s Perspective” and Claire Hammett gave an “Introduction to Quarter Comma Tuning.” I made sure to sit next to Claire during the conference banquet to pick her brain regarding temperaments.

A Mario **Aschauer**, Assistant Professor of Musicology at SHSU and chair of the 2019 HKSNA Conference Committee, did a great job arranging for and hosting the meeting at Sam Houston State University. Myriads of details need to be attended to in order to host such an event, and they were all seamlessly executed.

I **loved** the conference and encourage you to join in on the early keyboard fun next year in St. Paul, Minnesota (more information below).



Silvanio Reis
performing
Scarlatti
sonatas.

D**omenico** Scarlatti represents one of two major composers who bookend Italian keyboard music in the Baroque – the other, of course, being Frescobaldi. A themed

session called “Scarlatti Perspectives” included exploration of his Venice volumes (Nina Campbell, with examples expertly demonstrated by Michael Delfin) and K. 30 *Cat Fugue* (Larry Palmer), with a mini recital of six Scarlatti sonatas (Silvanio Reis) sandwiched in between. An earlier paper by Rebecca Long discussed unexpected deviations to secondary keys in minor-mode Scarlatti sonatas.

I**mprovisation** was the topic of the opening master class by Pamela Ruiter-Feenstra; she also contributed “Improvisation Lessons from Frescobaldi Toccatas” in the themed session devoted to him (see first “F” above regarding both). Benjamin Katz amazed attendees with an improvised program, using the technique of *partimenti*. *Partimenti* were instructional basses used as the basis of improvisation, central to the training of European court musicians.



Enrico Baiano
performing
the closing
concert on
Wednesday
of the
conference.

The Historical Keyboard Society of North America (www.hksna.org) is a non-profit organization whose members love and promote early keyboard instruments and the music written for them. Formed in 2012 through the merging of the Southeastern Historical Keyboard Society and the Midwestern Historical Keyboard Society, its members include performers, teachers, scholars, and instrument builders, as well as many who merely love the looks and sounds of these beautiful instruments.



Early Music Vocal Ensemble of SHSU and the Bach Society Houston performing Vespers for St. Caecilia's Day.

The Society sponsors the following: an annual conference; a scholarly journal (*Early Keyboard Journal*); a semi-annual newsletter; the Jurow International Harpsichord Competition; the Alienor International Harpsichord Composition Competition; and scholarship opportunities.

The next HKSNA Conference and Jurow International Harpsichord Competition will be held August 5th to 8th, 2020 at the Schubert Club and Landmark Center in St. Paul, Minnesota. Mark your calendars!

RUTA BLOOMFIELD BIOGRAPHY



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. [See her article "A Remarkable Sabbatical Trip" in the October 2017 edition

of *SCEMN* — Ed.] 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. [See her article "A Conference with Five High 'C's" in the November 2018 edition of *SCEMN* — Ed.] 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.

GLORIA RAMSEY:

JANUARY 6, 1926 TO APRIL 26, 2019



Born in Daytona Beach, Florida and passing away peacefully in Ojai, California, Gloria studied at the Eastman School of Music and the University of Southern California, where she received her BA in 1948 and her Master in

Musicology in 1958. She received a Fulbright grant to the Paris Conservatory; a Queen Elisabeth of Belgium research scholarship; studied musicology at the Sorbonne; received the License de Concert in Clarinet; and studied at music schools in Siena, Italy and Lisbon, Portugal. Gloria was a pupil of Nadia Boulanger and studied Medieval and Renaissance music with Professor Safford Cape.

Gloria was a conductor, teacher and instrumentalist (clarinet, recorder, piano, harpsichord, and Renaissance woodwind instruments). She led early music ensembles and performed throughout the United States (with the Telemann Trio, the Compton Symphony, the California Chamber Symphony, the San Francisco Ballet Orchestra, the Amati Chamber Players, and the Burbank, Santa Monica, and San Gabriel Valley Symphony Orchestras, among others), as well as in France, Italy, Switzerland, the Netherlands, Spain, and Portugal (with the Gulbenkian Chamber Orchestra). She toured Europe as a member of the Ramsey/Raynaud Baroque Duo.

Most recently, Gloria performed in and around Southern California with the Los Angeles Recorder Orchestra, the Hamilton-Ramsey-Wenzinger Trio, the Long Beach Opera, and as a soloist with the Ventura Symphony and the Morro Bay Chamber Orchestra.

Gloria taught at USC; the University of California, Los Angeles; the Music and Arts Institute of San Francisco; Rio Hondo College; California State University, Fullerton; California State University, Northridge; and the University of Aix-en-Provence (now Aix-Marseille University) in France.

In her long career, Gloria led hundreds of workshops around the world, including the USC Recorder Workshop at the Idyllwild School of Music and the Arts, the Sierra Madre Creative Arts Workshop, and workshops at the National Music Camp in Interlochen, Michigan and the Banff School of Fine Arts, Alberta, Canada. She was founder-director of the Siena International Recorder Course in Siena, Italy, whose faculty included such artists as Frans Brüggen, Dr. Carl Dolmetsch, Hans-Martin Linde, Otto Steinkopf, and August Wenzinger. Recent work included leading workshops for the Southern California Recorder Society and Canto Antiguo, and coaching on cable television.

Gloria worked for Twentieth Century Fox Film Corporation, Warner Brothers, and Disney studios; on the television show *Gilmore Girls*; and as a soloist on radio stations KPFA and KPFK. She has recorded on Capitol Records

and performed on educational television in the United States, France, Scotland, and Portugal.

She was past president and music director of the Southern California Recorder Society; past vice-president of the American Recorder Society; and former assistant editor of *American Recorder*, the magazine of the American Recorder Society.

Gloria is survived by her partner of 54 years, Diana Kellerman.

For those who want to honor her memory, a memorial service for Gloria will take place on Saturday, August 24th, 2019, from 1:00 to 3:00 PM at Gables of Ojai, 701 North Montgomery Street, Ojai, CA

You are welcome to bring your recorders for a musical session in Gloria's honor.

For information, please contact the *Southern California Early Music News* at newsletter@earlymusicla.org.

In lieu of flowers, donations may be sent in Gloria's memory to the Music Academy of the West, Santa Barbara, California <https://www.musicacademy.org/>.

This article was submitted by Dr. J. Winthrop Aldrich, author of "The Joy of Making Music," published in the April 2018 edition of the *Southern California Early Music News*.

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 California Bach Society has announced that registration is open for its

14th annual Summer Choral Workshop, "J.S. Bach: St. John Passion" on Saturday, August 17th, 2019 in Palo Alto. For more information, please go to <https://www.calbach.org/workshop>.

The Marin Baroque Workshop for Instrumentalists and Singers will be held on Friday, August 23rd and Saturday, August 24th, 2019 at the First Presbyterian Church, 72 Kensington Road, San Anselmo, CA. For more information, please go to <https://www.marinbaroque.org/copy-of-community>.

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>.



CONCERT CALENDAR

**FRIDAY, AUGUST 2–
FRIDAY, AUGUST 23**
La Jolla Music Society SummerFest

Inon Barnatan, Music Director

For more information: <https://ljms.org/summerfest-2019>.

Conrad Prebys Performing Arts Center,
La Jolla, CA

SUNDAY, AUGUST 18, 3 PM
**14th Annual Summer Organ
Concerts 2019. Free**

Charlie Raasch, Assistant Organist, St. John's
Lutheran Church of Orange

<http://westwoodumc.org/soc/>

Westwood United Methodist Church
Los Angeles, CA

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

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In one step, submit a listing to the online SCEMS calendar at calendar@earlymusicla.org. Mail season brochures to: SCEMS, PO Box 41832, Los Angeles, CA 90041-0832.

TICKET DISCOUNTS

For SCEMS Members Only! The following ensembles are among those offering special pricing for members of the Southern California Early Music Society for selected performances: Con Gioia • Jouyssance • LA Master Chorale • LA Opera • Los Angeles Baroque Players • Musica Angelica • Tesserae

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



Jouyssance
early music ensemble

Sunday, September 15, 2019 at 2:30 p.m.
First Baptist Church
209 N. Louise St, Glendale, CA

An End of Summer Early Music Singalong



Join fellow early music lovers and members of Jouyssance in singing masterworks of the English Renaissance under the baton of Artistic Director Nicole Baker. William Byrd's masterpiece Mass for Four Voices will be featured, along with works by Tallis, Farmer and others. Enjoy snacks, conviviality, and Dr. Baker's signature insights into singing early music.

Registration Required: To ensure that you have the proper scores for this event, visit www.jouyssance.org to register by Friday, September 13.

Suggested donation: \$15

For more info: www.jouyssance.org / info@jouyssance.org / 213 533 9922

Southern California
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NEWS

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

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