



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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# FROM THE EDITOR

UCLA has a long tradition of introducing its students, music majors and others, to early music and period instruments. The Herb Alpert School of Music has recently taken a great step forward in hiring USC alumna Dr. Marilyn Winkle to direct the UCLA Early Music Ensemble. Bruce Teter, SCEMS Calendar Editor and a long-time participant in the Early Music Ensemble, assisted by Laurence Vittes, asked Dr. Winkle some questions about her plans for the ensemble. See her responses in “An Interview with Dr. Marilyn Winkle, New Director of the UCLA Early Music Ensemble.”

Dr. Winkle, in addition to her many academic and performance activities, is also Artistic Director of Los Angeles Camerata, which has recently announced its 2019–2020 performance season. Read on for details!

Laurence Vittes once again brings us *five* CD reviews: innovative interpretations of Bach, frolics with Dunstable and Scheidt, ebullient wind music of Fasch, and a tour of sixteenth century Polish-Lithuanian lute music.

Suite Royale (*Southern California Early Music News* Copy Editor Dr. Ruta Bloomfield, Jim Garafalo, and yours truly) will be joined this month by guest artists Sarah Dixon, Alexa Haynes-Pilon and John Ott for a concert of vocal and string music—with wind and keyboard flourishes—by Clérambault, Gilles, Janitsch, Marais, Nicolai, Pepusch, Radino, and Telemann. 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](http://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](mailto:newsletter@earlymusicla.org)

# CD REVIEW

by Laurence Vittes

In this month as we segue into fall, we look at solid simple fare, some of it off the beaten track, some of it old friends. I thought you might not come across these gems otherwise.



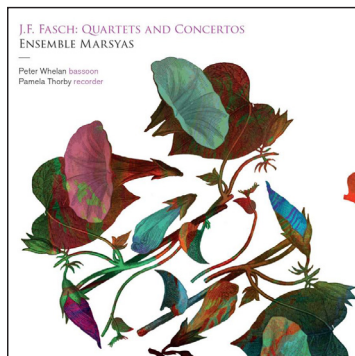
## **J.S. Bach—Sonatas for Viola (da Gamba) and Harpsichord, Antoine Tamestit (viola), Masato Suzuki (harpsichord), Harmonia Mundi**

Drawn inexorably back to Bach, I was totally seduced by Antoine Tamestit’s playing of the three gamba sonatas on Harmonia Mundi. Partnered in crime with Masato Suzuki, the two show the kind of facility, free of the awkwardness of playing it on a cello, that makes the strongest possible case that Bach meant them for this instrument, if not the viol. Perhaps it’s the instruments the two consummate artists are playing: Tamestit on the “Mahler” Stradivarius of 1672; Suzuki on an exquisite 1996 Willem Kroesbergen after Ioannes Couchet. The three sonatas are enhanced by Tamestit’s lovely arrangements of the tenor aria from Bach’s Church Cantata BWV 5.



## **La morte della ragione, Il Giardino Armonico— Giovanni Antonini, Alpha**

Moving back into the sixteenth century when, to quote Petrarch, “The senses reign, and Reason now is dead,” Giovanni Antonini has put together a wildly rambling frolic in the meadows of the philosophical mind called *Morte della ragione*. With his Il Giardino Armonico crew out of control and wildly virtuosic too, each of the twenty-seven tracks will find a place in your heart; each has its own story. Before it is over you will have become friends with Erasmus, Dunstable, Agricola, and Samuel Scheidt in the inevitable closing *Galliard Battaglia*.



## **Fasch: Quartets and Concertos, Peter Whelan (bassoon), Pamela Thorby (recorder), Ensemble Marsyas, Linn**

Hearing Peter Whelan tumble his way delightfully through Ensemble Marsyas’ new recording of the finest chamber music of Johann Friedrich Fasch (a contemporary of J.S. Bach) reminded me of how wind players were once

the heart and soul of Los Angeles' Baroque orchestra initiatives, now distant memories. Knowing Baroque bassoonists, you would know they are supremely intelligent, passionately committed, and extraordinarily finicky (because of their reeds). It should, then, be no surprise that Whelan is now head of the Irish Baroque Orchestra, and works extensively with the Irish National Opera, a story that would delight the heart of any bassoonist's mother.

The music is utterly charming and yet totally primitive—all immersed in the intoxicating charm of brief flourishes of melody and invention of color created by violins and horns, then oboes, with recorders underneath it all—to create a tapestry of gorgeous sound. Alongside Whelan in much of the recording is Pamela Thorby, whom BBC Radio Three has dubbed “the queen of the recorder.” The sound is detailed and deliciously clear.



**Fantasia Bellissima: The Lviv Lute Tablature, Bernhard Hofstötter (lute), TYXart**

Bernhard Hofstötter brings us, in this world premiere recording on lute, pieces from the storied Lviv Lute Tablature. The music by Dowland, de Sermisy, Sandrin, Pacoloni, de Berchem, Dalza, Jannequin and Bakfark looks into the workshops of the lutenists in the Polish-Lithuanian region in the sixteenth century. The performances are engaging and lively, poetical and eloquent, and diverting.



**Bach: Reflected, Benjamin Schmid (violin), OehmsClassics**

The off-the-beaten-track item is Austrian violinist Ben Schmid's sultry improvising ways on a CD called *Bach: Reflected*.

Here is OehmsClassics' description: *After more than 30 years of intensive interest in J.S. Bach's original works for violin, it was high time for Benjamin Schmid to improvise on Bach. He has done this with three movements from the Partita in E major BWV 1006, which F. Kreisler already arranged for his own purposes. An improvised solo part on Bach's C-sharp Adagio can be found, as can Schmid's own composition following Heinrich Ignaz Franz Biber or the Andante in C major BWV 1003. But there are also polytonal expansions on the Prelude in C major, then ending in the jazz standard "All the things you are," which goes through almost all the keys.*

He called the shots: Bach as the inventor of walking bass; master of improvisation; figured bass and fake books; swing of the centuries; variation as form; Sarabande and Blues; Aria and lead sheet; pedal point and modal jazz; counterpoint and voicing; Cantata and Gospel; ultimate chamber music.

It's even more fun than it sounds because Schmid knows Bach as well as anyone. He's recorded just about all of Bach's violin music with the utmost integrity. Ironically, those *straight* recordings might have benefitted from the kind of cool he's feeling here.

# AN INTERVIEW WITH DR. MARYLIN WINKLE, NEW DIRECTOR OF THE UCLA EARLY MUSIC ENSEMBLE

Bruce Teter and Marylin Winkle, D.M.A.

## Introduction

Dr. Marylin Winkle is a performer, scholar, and advocate who shares UCLA's goal of promoting historically underrepresented works. She performs predominantly as a string player (baroque cello, violas da gamba, and vielle) and directs for the theatrical stage. Her recent efforts include a world-premiere revival of Isabella Andreini's *La Mirtilla* (1588).



A passionate educator, Dr. Winkle believes fiercely in the power of the arts to affect lives and create change. We can look forward to a dynamic, beautifully organized, and thought-provoking year of music making under her direction.

If you are a musician and would like the opportunity to work with Dr. Winkle and the UCLA Early Music Ensemble (EME), the group is open by audition to the larger community. Prior experience playing a period instrument is not a prerequisite. Period instruments are available to borrow. The ensemble pitch is A=415. Auditions will be on Tuesday, September 24th, 2019 from 7:00 to 10:00 PM. See the "Concert Calendar" and the SCEMS Calendar posting for that date, "UCLA Early Music Ensemble: Fall 2019 AUDITION NOTICE" <https://www.earlymusicla.org/2019-2020-calendar>, for detailed information.

You may follow the group's Facebook page at UCLA Early Music Ensemble. Dr. Winkle's UCLA page is <https://schoolofmusic.ucla.edu/people/marylin-winkle/>. Her professional biographical page is <https://www.marylinwinkle.com/>. You may contact Dr. Winkle at [mwinkle@ucla.edu](mailto:mwinkle@ucla.edu).



**Bruce Teter:** What are your plans for the EME? Which composers, periods, and genres do you plan to explore?

**Marylin Winkle:** I understand that the UCLA Early Music Ensemble has found itself on a trajectory towards the exploration of non-canonical, sometimes non-Western music. I fully support this movement, which seems consistent with the fundamental ambition of the early music revival: a desire to invoke forgotten or otherwise neglected musical traditions and the musical people who participated in those traditions. Thanks to recent technological developments, especially with the digitization of primary sources, we have more resources at our disposal than ever before. As performer-scholars, I believe we have a responsibility to consider history's lesser-known musicians: not just the composers, but also the performers and patrons, especially non-white and non-male.

In my first year as director, I plan to begin with a celebration of Barbara Strozzi's 400th baptismal year by programming works by

seventeenth-century Italian women. In the winter, our ensemble will work closely with UCLA Musicology Assistant Professor Dr. Cesar Favila to feature convent music from the New World. In the spring, we will partner with the Lowell Milken Fund for American Jewish Music, UCLA Music Faculty, and L.A. Camerata to showcase 200 years of Jewish early music, ca. 1600-1800.

**Bruce Teter:** What aspects of HIP (historically informed practice) will you emphasize?

**Marylin Winkle:** I am a storyteller, first and foremost. Historical performance practice is a tool that allows artists to tell a story in its original dialect. Just as it is possible to remove iambic pentameter from Shakespeare's *The Tempest*, or to set *Romeo and Juliet* in the present day, modern musicians have developed a practice of performing works from Bach to Berlioz using modern instrumental and vocal techniques. Clive Brown and Roger Norrington both offer fascinating and entertaining arguments on this front, from which I conclude that all is well as long as the performer is making an intentional and informed choice. All performance practices, historically informed or not, should be made with the express purpose of aiding in the storytelling. In my ensemble, we first start with the text to decipher its literal, then metaphorical, meaning(s). We then consider ways to articulate those meanings in a fashion that is idiomatic to instruments and voices of the time. My goal as director is to provide students with historically-informed contexts and techniques that can give them more choices, whether they are performing on period or modern instruments.

**Bruce Teter:** How will you entice and encourage musicians with no interest in early music to join the EME?

**Marylin Winkle:** When a musician's mind is closed off from considering other musical

languages, they behave similarly to those members of our society who fear various "others." These phobias arguably result from a series of misunderstandings that, when clarified, can break down walls. With regard to early music, I find these to be some of the most common myths:

Myth: Our modern instruments have improved as they have developed from their historical predecessors. Why waste time fighting with a primitive instrument that sounds bad?

Truth: Instruments have indeed changed over time, but *different doesn't mean better*.

Myth: Early music always sounds out of tune.

Truth: Historical temperaments and instruments are indeed, well, temperamental. When one puts in careful work to tune to a historical temperament, though, the result is actually *more in tune* than playing in modern temperament with lots of constant vibrato.

Myth: Speaking of vibrato, HIP forbids using vibrato and my teacher wants me to work on mine, so playing a period instrument will corrupt my modern technique. Vibrato also helps me mask intonation flaws.

Truth: Vibrato is *not* forbidden in HIP performances; it is just used more mindfully as an ornament rather than a mechanical constant. Vibrato also masks *good intonation* as much as *bad intonation*, resulting in muddier harmonies.

Myth: Baroque music in particular is so boring with its short and simple phrases. I like romantic music that is more expressive.

Truth: There are different ways to be expressive. When performed according to historical performance practice, you will hear harmonies that pierce your heart and soul—you just have to know what to listen for.

On a practical level, I hope to foster relationships with my colleagues at the Herb

Alpert School of Music so that, together, we can debunk these and other myths. I also hope that students enrolled in music history courses will be encouraged to participate in our ensemble and/or attend our performances to learn for themselves.

**Bruce Teter:** How else will you get students to come to the concerts?

**Marylin Winkle:** Music students are undeniably the busiest workers on campus. In addition to their heavy course loads, they have individual practice obligations, multiple ensemble rehearsals, homework, and extra-curricular duties; many also have to work to support themselves. I know this from my own first-hand experience. Their concert attendance thus must be mutually beneficial.

As EME Director, I promise to cherish student participation and ensemble attendance, letting students know that they are deeply valued, while also programming performances that are thought-provoking, moving, and conceptually distinct. Students should come to our concerts

because they know they won't be able to experience music we perform anywhere else on campus.

**Bruce Teter:** How will your concerts be publicized and covered journalistically?

**Marylin Winkle:** I am grateful to the *Southern California Early Music News* and the Southern California Early Music Society for publishing this interview, the UCLA EME 2019-20 Season Announcement, and the UCLA EME Audition Announcement. I hope to see your staff at our performances!

I have also begun to publicize our events on Facebook (UCLA Early Music Ensemble) and will soon start an Instagram account. I welcome all press coverage, both on and off campus.

*Bruce Teter is SCEMS Calendar Editor and a long-time participant in the EME. He was assisted in the preparation of this interview by Laurence Vittes.—Ed.*

## UCLA EME 2019–20 SEASON ANNOUNCEMENT

The UCLA Early Music Ensemble will proudly present the following 2019-20 events. For specific details (including date, time, and venue), look for an announcement on our Facebook page. You may also inquire by e-mail [mwinkle@ucla.edu](mailto:mwinkle@ucla.edu).

**Fall Concert**—*Che si può fare*: Celebrating Barbara Strozzi's 400th Year with music by seventeenth-century Italian women

**Winter Concert**—The Mexican Choirbooks: Music for the Convento de Nuestra Señora de la Encarnación

**Spring Concert**—A Jewish Musical Ceremony, ca. 1600–1800. In collaboration with the Lowell Milken Fund for American Jewish Music and featuring UCLA Herb Alpert School of Music Faculty and L.A. Camerata guest artists.



## L.A. CAMERATA IS PROUD TO ANNOUNCE THE FOLLOWING 2019-20 SEASON EVENTS.

Thanks to generous contributions from community partners, each event will be free to attend. Donations will be accepted in advance and at the door. For a complete list of all events, please visit <https://www.losangelescamerata.org/seasonevents>

**October 26th, 2019, 8:00 PM**, UCLA Powell Library rotunda — *From Sappho to Roussos: Hymns by Greek women from antiquity to today*

**February 1st, 2020, 8:00 PM**, UCLA Powell Library rotunda — *Le Roman de Jeanne d'Arc (The Romance of Joan of Arc)*

**March 14th, 2020, 8:00 PM**, A Noise Within Theatre, <https://www.anoisewithin.org> — *The Rape Kit*, featuring poet Terri Witek with readings and historically-informed musical performances

### THINGS TO COME

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

**Current Master Calendar** <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](http://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>.

# CONCERT CALENDAR

## **SUNDAY, SEPTEMBER 15, 2:30 PM** **Jouissance: An End-of-Summer** **Early Music Singalong**

Join fellow early music lovers and members of Jouissance 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.jouissance.org](http://www.jouissance.org) to register by Friday, September 13.

Suggested donation: \$15. For more info: [www.jouissance.org](http://www.jouissance.org) / [info@jouissance.org](mailto:info@jouissance.org)/213-533-9922.

First Baptist Church  
209 N. Louise St, Glendale, CA

## **SEPTEMBER 11–DECEMBER 4** **WEDNESDAY EVENINGS, 6:30–9 PM** **The Recorders Plus Workshop** **(performing as La Mer Consort)**

The workshop will start its next session on September 11, 2019. The class is directed by Brenda Bittner and meets as part of Manhattan Beach Parks and Recreation on Wednesday evenings from 6:30 pm to 9:00 pm. Please get in touch with Brenda for details (310-378-8750 or [bbbitt@aol.com](mailto:bbbitt@aol.com)).

Participant level is intermediate/advanced but beginners who read music can be accommodated. Join us to enjoy music through the ages with an emphasis on Renaissance/Baroque music. Please see the flyer for the class in this Calendar section, page 11.

The class is primarily for recorders, but we welcome other early music instruments and voice to add variety to our performances. Occasionally, we demonstrate Renaissance dance as well.

The Winter session runs from April 10 through June 12. Classes meet September 11, 2019 to December 4, 2019 Wednesday evenings from 6:30 to 9:00 pm. Technique and beginners from 6:30 to 7 pm.

**Location:** Manhattan Heights Park, Facility: MHP Mt. Whitney Banquet Hall

**Price:** \$121.00 (Resident), \$133.00 (Non-resident)

**Registration Dates:** Standard registration opens: Jul 29, 2019 7:30am, Non-residents: Aug 12, 2019 7:30am; Internet registration opens: Jul 29, 2019 6am, Non-residents: Aug 12, 2019 6am

**Register here:** [https://apm.activecommunities.com/citymb/Activity\\_Search/recorders-plus/29375](https://apm.activecommunities.com/citymb/Activity_Search/recorders-plus/29375)

Remember you can register by mail or FAX and save the online charge which I think is \$8+. Non-Manhattan Beach resident registration opened August 12.

## **SUNDAY SEPTEMBER 15, 4 PM** **Los Angeles Recorder Orchestra:** **L.A. MOSAIC**

Conducted by Thomas Axworthy. Los Angeles is world famous for images: the beach, the Hollywood sign, iconic palm lined streets, but there is so much more. Close your eyes and listen to the sounds of the beach: wind, waves, birds, and palm trees rustling. The ever present noise of traffic: rumbling freeways, aircraft overhead, and perhaps sirens from a car chase. Finally there are the people from many cultures





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](http://www.jouyssance.org) to register by Friday, September 13.

**Suggested donation: \$15**

**For more info: [www.jouyssance.org](http://www.jouyssance.org) / [info@jouyssance.org](mailto:info@jouyssance.org) / 213 533 9922**

speaking in multitude of accents and languages. All these things have mixed together to create a richness of sound here, the “LA Mosaic”. In this concert LARO will be premiering several commissioned works that represent this mosaic. Chas Warren’s Ascent to the City of Angeles will start the program, and LA Triptych by Glen Shannon gives a musical tour of 3 thriving communities in LA.

Free Concert. Donations Appreciated For further information, [www.larohome.org](http://www.larohome.org) or call Thomas Axworthy (Music Director) 562-773-2265

St Andrew’s Episcopal Church  
1231 East Chapman Ave, Fullerton, CA  
[www.saintandrewsfullerton.com](http://www.saintandrewsfullerton.com)

**FRIDAY, SEPTEMBER 20, 7 PM**  
**(repeats Saturday, September 21,**  
**7:30 pm St. Mark’s Episcopal Church,**  
**Glendale)**

**Suite Royale: Cords of Beauty**

Suite Royale (Jim Garafalo, John Robinson, and Ruta Bloomfield) welcomes new guest artist Sarah Dixon and returning guest artists Alexa Haynes-Pilon and John Ott for a concert of vocal and string music – with wind and keyboard flourishes – by Clérambault, Gilles, Janitsch, Marais, Nicolai, Pepusch, Radino, and Telemann.

The Master’s University, Powell Library, 21726 Placerita Canyon Road, Santa Clarita, CA 91321. FREE. For more information, please e-mail [SuiteRoyale@gmail.com](mailto:SuiteRoyale@gmail.com) or call 310-943-1423.

**SATURDAY, SEPTEMBER 21, 7:30 PM**  
**(repeats September 20, Santa Clarita)**

**Suite Royale: Cords of Beauty**

See September 20 listing for info.

The performance is free, with a free will offering. For more information, please go to <https://www.saintmarks.la/calendar/>, e-mail [SuiteRoyale@gmail.com](mailto:SuiteRoyale@gmail.com), or call 310-943-1423.

St. Mark’s Episcopal Church,  
1020 N. Brand Blvd., Glendale, CA

**SUNDAY, SEPTEMBER 22, 2 PM**  
**Los Angeles Recorder Orchestra: L.A.**  
**MOSAIC**

See Sept 15 concert for information

Free Concert. Donations Appreciated For further information, [www.larohome.org](http://www.larohome.org)

Emmanuel Lutheran Church  
6020 Radford Ave, North Hollywood, CA  
[www.elcnoho.org](http://www.elcnoho.org)

**SUNDAY, SEPTEMBER 22, 4–6 PM**  
**Tesserae’s Annual Fundraiser:**  
**Square Pegs**

For this year’s celebration, we would like to acknowledge a few “musical misfits”: pieces that we really, really want — or have wanted — to perform, but which do not fit in with the rest of the season programming. We begin with Alessandro Scarlatti’s Concerto for Recorder in A Minor, followed by two pieces that each represent unique programming challenges: Marin Marais’ Le Tableau de l’Opération de la Taille — the baroque soundtrack to a bladder-stone removal — and CPE Bach’s Trio Sonata for Bass Recorder and Viola, a piece that still today raises the question: Why? We conclude on slightly more familiar turf with Bach’s Harpsichord Concerto in D Minor, a piece that has been sitting on the Tesserae wish list for far too long!

The performance will be followed by a delicious reception catered by gingergrass.

Tickets to the fundraiser are \$100, with all proceeds helping to support our upcoming season. You may purchase your tickets here: <https://www.brownpapertickets.com/event/4335163>, or RSVP to [fundraiser@tesseraebaroque.org](mailto:fundraiser@tesseraebaroque.org) and make a donation to Tesserae on the day itself. The address for the private recital venue in Brentwood will be



# Early Music Class

**Mostly Music from the Renaissance  
La Mer Consort Recorders Plus  
Director Brenda Bittner**

La Mer Consort is an amateur recorder group which has been performing in the South Bay for over 40 years. Participant level is intermediate/advanced but beginners who can read music can be accommodated. Join us to enjoy music through the ages with an emphasis on Renaissance/Baroque music. For questions: Brenda 310-378-8750 or [bbitt@aol.com](mailto:bbitt@aol.com)

The La Mer Consort Recorders Plus Class meets at Manhattan Heights Park in Manhattan Beach. The Fall session runs from September 11, 2019 to December 4, 2019. Classes meet Wednesday evenings from 6:30 to 9:00. Technique and beginners from 6:30 pm to 7 pm.

The class is primarily for recorders, but we welcome other early music instruments (such as flute, violin, cornetto, crumhorn, sackbut or percussion) and voice to add variety to our performances. Occasionally, we demonstrate Renaissance dance as well.

Online registration is available at  
[https://apm.activecommunities.com/citymb/Activity\\_Search/recorders-plus/29375](https://apm.activecommunities.com/citymb/Activity_Search/recorders-plus/29375)

Registration options are listed at  
<https://www.citymb.info/departments/parks-and-recreation/manhappenings>



Anto e quel. Dal vivo fonte de la tua bontate, ch'ogni gente arricchisce in ogni etate,

**Information: call Brenda at (310) 378-8750, email [bbitt@aol.com](mailto:bbitt@aol.com)**

furnished upon reservation. You may also use the opportunity to join one of our higher donor circles, many of which reward you with free season tickets!

Learn more about our different donor levels at <https://tesseraebaroque.org/1351-2>. We thank all of our supporters for playing such an important role in keeping great music available to our community. We could not do this without you!

## **TUESDAY, SEPTEMBER 24, 7–10 PM** **UCLA Early Music Ensemble:** **Fall 2019 Audition Notice**

The UCLA Early Music Ensemble (EME), under the new direction of Dr. Marilyn Winkle, is devoted to exploring historical performance traditions within and beyond the traditional canon. The EME will kick off its 2019–20 season by celebrating the 400th baptismal year of Barbara Strozzi, featuring works by seventeenth-century Italian women. Our ensemble is open (by audition) to all UCLA students and community members! Musicians will have an opportunity to perform on period instruments at historical pitch. Prior experience playing a period instrument is not a prerequisite. You may audition on either a baroque or modern instrument, although it is suggested that you select one Baroque piece to perform.

### **Audition Repertoire Suggestions (not requirements)**

**Singers:** One Baroque piece in Italian. Consider works by Barbara Strozzi or Francesca Caccini. Please email your music to Anahit Rostomyan by September 17th for accompaniment: [anahit.rostomyan@gmail.com](mailto:anahit.rostomyan@gmail.com). If you choose to sing something modern, you may need to sing a cappella (we will be using a harpsichord tuned to A=415).

**Instrumentalists:** Any Italian piece of your choice, or one movement by Bach in Italian (i.e. not French) style.

Reserve your audition slot via the following Google Form: <https://docs.google.com/spreadsheets/d/1g5oGapAuhGj0rycpcyUbNi2rqpYfgKgxdjSF2Fm1g/edit?usp=sharing>

UCLA Schoenberg Music Building Room B429

For questions, please email: [mwinkle@ucla.edu](mailto:mwinkle@ucla.edu).  
Fall Concert date to be determined.

### **Other UCLA EME Concerts:**

Fall Concert: *Che si può fare*: Celebrating Strozzi's 400th Year with music by seventeenth-century Italian women

Winter Concert: *The Mexican Choirbooks*: Music for the Convento de Nuestra Señora de la Encarnación

Spring Concert: *A Jewish Musical Ceremony*, ca. 1600–1800. In collaboration with the Lowell Milken Fund for American Jewish Music and featuring UCLA Herb Alpert School of Music Faculty and L.A. Camerata guest artists.

## **FRIDAY, SEPTEMBER 27, 8 PM** **(repeats Sunday, September 29 in LA)** **Musica Angelica baroque Orchestra:** **Virtouso Strings**

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

Director Martin Haselbock introduces the entire 2019–2020 season: [https://www.youtube.com/watch?v=IXaR8T2lm\\_o&feature=youtu.be](https://www.youtube.com/watch?v=IXaR8T2lm_o&feature=youtu.be)

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

## **SUNDAY, SEPTEMBER 29, 3 PM** **(repeats Friday, September 27 in Long Beach)** **Musica Angelica baroque Orchestra:** **Virtouso Strings**

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

Director Martin Haselbock introduces the entire 2019–2020 season: [https://www.youtube.com/watch?v=IXaR8T2lm\\_o&feature=youtu.be](https://www.youtube.com/watch?v=IXaR8T2lm_o&feature=youtu.be)

First Congregational Church of Los Angeles  
540 S. Commonwealth Ave., Los Angeles, CA

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

Tesserae presents a musical portrait of 17th 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](http://www.tesseraebaroque.org)

All Saints' Episcopal Church  
504 North Camden Drive, Beverly Hills, 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](http://www.jouyssance.org)

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

**FRIDAY, OCTOBER 11, 8:00 PM**  
**Baroque Sinfonia: Musical Treasures**  
**of the Polish Baroque**

Rotem Gilbert and the USC Thornton Baroque Sinfonia present *Musica Polonica III: Musical Treasures of the Polish Baroque*, Polish masterworks of the Baroque era.

Free and open to the public. Seating is first-come, first-served, and RSVPs are not available.

USC Thornton School of Music  
Newman Recital Hall (AHF)  
840 W. 34th St., 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](mailto:calendar@earlymusicla.org).

**SUBMIT LISTINGS**

Free for all early music events!  
In one step, submit a listing to the online SCEMS calendar at [calendar@earlymusicla.org](mailto:calendar@earlymusicla.org). Mail season brochures to: SCEMS, PO Box 41832, Los Angeles, CA 90041-0832.

**TICKET DISCOUNTS**

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

For additional information on special pricing for selected performances, please consult the SCEMS calendar or contact SCEMS at [info@earlymusicla.org](mailto:info@earlymusicla.org) or [www.earlymusicla.org](http://www.earlymusicla.org).

Southern California  
*Early Music*  
NEWS

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## PUBLICATION SUBMISSION GUIDELINES

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

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