



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

*How do you like to play, perchance to sing,
Play or sing notes so true?
Oh, I do think it the pleasantest thing
E're anyone might do!*

(With apologies to Robert Louis Stevenson!)

This month, we have reflections on “The Joy of Making Music.” Our author is J. Winthrop “Win” Aldrich, well-known to the Southern California Early Music community and President of the Orange County Recorder Society. Win is also a member of Los Angeles Baroque. His insightful thoughts on being a recorder player in this mainly string orchestra, and his appreciation of the place and importance of the amateur in making music for public enjoyment, make for entertaining reading.

When next Win with Los Angeles Baroque? Sunday, May 6th, 4:00 PM, St. James Episcopal Church (1325 Monterey Rd., South Pasadena, CA 91030). Don't forget to check the “Concert Calendar” and the SCEMS on-line calendars for more information on upcoming performances: <https://www.earlymusicla.org/calendar>.

Do you play dulcian, sackbut or shawm? There's still time to register for the 19th Indiana Early Double Reed Workshop and the 7th Indiana Sackbut Workshop. Please see “Things to Come” for more information.

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

CD REVIEW

By Laurence Vittes



Bach: The Six Sonatas for Violin and Harpsichord Isabelle Faust and Kristian Bezuidenhouit Harmonia Mundi

902256.57 (2 CDs)

Bach's six violin sonatas are not usually thought of as being remarkable in the way his music for violin solo is. There are less than 50 recordings of the Sonatas, as opposed to nearly 150 for the complete Sonatas and Partitas and another 164 for the D Minor Chaconne alone, in the original and in many transcriptions. Violinist Isabelle Faust is playing on a Jacobus Stainer fiddle built a quarter-century *before* Bach was born. Keyboardist Kristian Bezuidenhouit is playing a reproduction of a 1722 Johann Heinrich Gräbner harpsichord built in 2008 by John Phillips. Once again from Harmonia Mundi, a miracle.

The playing is a revelation on many levels, even beyond the sheer quality of the playing and the collaborative flexible spontaneity that unleashes the power of the music. Perhaps most profound is the interaction between Faust and Bezuidenhouit. They listen to each other so intently that you can hear the music expand, respond and intertwine, with each going her or his own way into larger spaces than mere timings would suggest. You listen to every pulse when Faust brings a double-stopped chord into life; you listen, amazed, to Bezuidenhouit subtly varying his phrasing as if Bach were Chopin's master in that regard.

Throughout their careers, Faust and Bezuidenhouit have explored the possibilities of

period instruments in an effort to understand just what the composers had in mind. Bezuidenhouit, perhaps unfairly, has been cast primarily as a period instrument player, while Faust is supposed to have ranged further afield. It sounds like the musical chemistry between them is resulting in extraordinary music making. The recordings in the Teldex Studio Berlin have a warmth and clarity that remind me of the label's old analog days. Bezuidenhouit's brilliant liner notes, asking "Who does Bach imagine playing this strangely beautiful music?" among other things, betrays a Romantic heart.

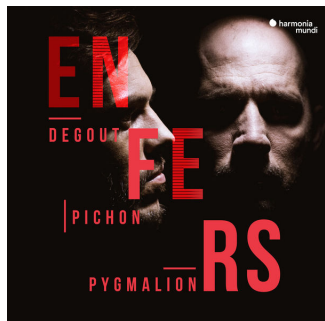
In 2016, after she laid down the tracks for her recordings of the Bach Solo Sonatas and Partitas, I asked Faust whether she had tips for students wanting to be more than just outwardly HIP in this repertoire. Her answer:

"I have been studying Bach since a very early age, not always in the Baroque style, but I was lucky that my teacher was open-minded about different periods and styles. Nowadays it's easier for students because so many schools and conservatories offer Baroque classes, which I definitely recommend, especially master classes by Baroque experts—but choose the good ones!

On your own, open your ears and listen as much as possible to music from Bach's epoch, but most of all get to know Bach and, most of all, his cantatas—the ABC of Bach. It's better than listening to Heifetz and the other great violinists. Going back to the sources actually makes the technical problems easier because, once you focus on the musical goal, the technique has to come with it.

Of course, what you do has to sound nice, and be in tune. But a technical goal in your head is worth nothing without the musical line telling you where to go so you can subordinate your

technical problems. And then you will find that those technical problems will not be there; they will be eliminated. In other words, the sooner you have an idea of the musical context, once you have it in your head, you will never get it out.”

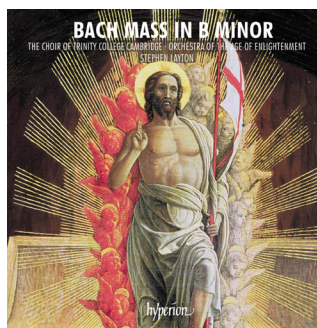


Enfers: Famous opera scenes by Rameau and Gluck
Stéphane Degout, baritone
Pygmalion/ Raphaël Pichon
Harmonia Mundi

902288

Stéphane Degout makes his recording debut for Harmonia Mundi in an exploration of the “underworld,” mostly of Rameau and Gluck, including spectacular performances of two dances by Gluck (a really furious “Dance of the Furies” and an unusually graceful “Dance of the Blessed Spirits”), the opening chorus of *Armide*, and Jean-Féry Rebel’s iconic “Chaos” thrown in for good—er, bad—measure. Raphaël Pichon and his Pygmalion ensemble and chorus feature as much as Degout, in an effort “to reincarnate a legend of French opera singing: Henri Larrivée.”

The sound is of ultra-HD audiophile quality, recorded in L’Église de Notre Dame du Liban in Paris, where they know Rameau and Gluck. There are excellent liner notes by Eddy Garaudel and Xavier Bisaro and a beautiful hardcover binding so you can take it with you everywhere—believe me, you won’t want to put it down. No wonder Pygmalion is in residence at the Bordeaux Opera. Imagine LA Opera doing something like that!



Bach B Minor Mass
Katherine Watson, Helen Charlston, Iestyn Davies, Gwilym Bowen, Neal Davies.
Trinity College Choir Cambridge, Orchestra of the

Age of Enlightenment/Stephen Layton. Hyperion (2 CDs)

Stephen Layton and Hyperion must be congratulated for this unexpectedly lyrical reading that transforms what is usually thought of as “large and significant” into music that reaches into your soul and lightens your burdens. Layton and his heavenly singers and players break down the communication between Bach and his listeners to a simple, intimate celebration in which we listen to understand the words. Nowadays, of course, we tend to read the words to understand the music. The good news: there’s no need this time to read anything, just listen. Every moment breathes with the sheer exhilaration of a living, exultant Bach who is only 65—not 333!

The singers are a wonderful lot and the Orchestra of the Age of Enlightenment has a fantasy-league lineup of players, including its appropriately named leader Margaret Faultless and principal violist Max Mandel. The sound from Trinity College Chapel, Cambridge, is of audiophile quality as Hyperion has long defined it—honesty in all its glory delivered gloriously intact on all platforms.

THE JOY OF MAKING MUSIC

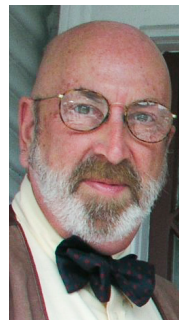
J. Winthrop Aldrich

As a result of the revival of interest in the 1960's and 1970's, there has been ample opportunity to hear Early Music performed by excellent modern groups and individuals on modern instruments for modern listeners. In the last several decades, interest has grown in performing this music on early instruments as it was conceived for listeners of the time. This movement is called "historically informed performance," or HIP, and is generally recognized as the application of Early Music style and techniques, as well as the use of period instruments. HIP has gained considerable currency in the professional music community.

Amateur-level participation in HIP has lagged behind that of professionals. In response to this, Southern California Early Music specialists Lindsey Strand-Polyak and Alexa Haynes-Pilon [both of whom have contributed recent articles to the *Southern California Early Music News*—Ed.] founded Los Angeles Baroque (LAB) <https://www.losangelesbaroque.org> in late 2016. LAB, Southern California's first community-based Baroque orchestra using historically-informed performance practices, was founded with the goal of attracting dedicated professional, student and amateur/community musicians from across greater Los Angeles to explore repertoire, learn Baroque playing styles, and perform. While strong emphasis is placed on teaching and learning in a welcoming and supportive environment, I most enjoy the sense of fun that Lindsey and Alexa impart to the weekly rehearsals and performances. After hearing LAB's first performance, experiencing Lindsey and Alexa's dynamic high-energy style, and seeing how much fun everyone was having, I was hooked!

While LAB is primarily a string orchestra, there are several of us in the ensemble who play recorder.* This presents a number of challenges, particularly for self-taught amateurs like me. (I have been playing recorder now for eight years and, although I now play soprano, alto, tenor and bass, I consider myself an intermediate player at best.) Let me explain.

First, LAB plays at the Baroque pitch of A=415 Hz. This is half a step lower than the more



Win Aldrich is a native New Englander who received his undergraduate degree in Mechanical Engineering from Rensselaer Polytechnic Institute in Troy, NY, and his MSc and PhD in Materials Science, Medicine, and Applied Mathematics from Brown University in Providence, RI. Subsequently, he taught engineering at Boston University and MIT, was Head of Materials and Process Engineering at American Optical, and Manager of the Sesame Research Division at Polaroid Corporation. He retired from Cal Poly, Pomona as Engineering Professor, Department Chair, and Associate Dean in 2004. Currently he volunteers as Board Member and Secretary of the Claremont Community School of Music, is President of the Orange County Recorder Society, Board Member and Treasurer of Tesserae Baroque Ensemble of Los Angeles, Volunteer Board Member at the Rancho Santa Anna Botanic Garden, and plays in two recorder ensembles in Claremont.

common modern standard pitch of A=440 Hz. (Baroque A=415 Hz sounds, for example, like a modern A flat). Consequently, I had to purchase a new alto and a new tenor recorder, each pitched at A=415 Hz. (My recorders pitched at A=440 Hz could not, unlike string instruments, be “retuned” to A=415 Hz.) In the first several rehearsals I attended I sounded so flat that I was hesitant to play out.

Second, a good deal of the music from the Baroque period was written for strings, with much less composed for recorders. The music that Lindsey and Alexa choose comes from this string-based repertoire. The music was so different from what I was accustomed to playing, and the stringed instruments sounded so different from what I was used to, I was simply intimidated.

Third, the fingerings and ranges of recorders are very different from those of strings. What is simply a fret/finger location or string change for a string instrument can be a complicated fingering on the recorder. Often, it is not possible to realize complex recorder fingerings as quickly as the playing tempo requires.

Notes in string music are also frequently out of the range of the widely-used alto recorder. [Please see “Five Little Notes: The Baroque Tenor Recorder as a Solo Instrument” in the September 2016 edition of *SCEMN* for an extensive discussion of this issue.—Ed.] Illustrating this is the following two-bar section of the first violin part from Dall ‘Abaco’s *Concerto a piu instrumenti* Op.5, No. 3, a piece LAB played in its most recent performance:



* Southern California has an active recorder-playing scene, with four local recorder societies, a recorder orchestra, and a number of informal recorder-playing groups. Some of these informal groups have been in

When the tempo is too fast for me to play all of the notes, I just play the first note of each beat and let the violins play the remainder as an embellishment. Additionally, because these two measures have some lead notes out of the range of the alto recorder, I need to play those notes up an octave. I play the initial notes “G-E-C-A-C-A-D-A” as sixteenth notes on the beat and perhaps then play the next measures as written to avoid going out of range on the high end of the instrument. This leads to a constant shifting of octaves. Once I internalize these techniques, playing such passages becomes possible—with practice and some difficulty. Fortunately, we typically have six or seven rehearsals, and I am happy to have my instrument add to the timbre of the orchestra.

Playing in LAB, I have both discovered little-known and underappreciated repertoire that is not in vogue and gained a curiosity for past styles of musical performance. What else have I learned from the experience as a naïve amateur?

- The music is not the notation.
- The revival of lost performing styles, with emphasis on dynamics, articulation, volume, and tone color, brings a new vigor, freshness and energy to Early Music.
- It is not unusual for dance rhythms to be buried in Early Music.
- Violins can make such beautiful and varied sounds.
- Most of all, Early Music is fun to play!

Los Angeles Baroque is, for me, a breath of high-energy fresh air, bringing music making back to a level where all can become involved in learning and playing in HIP style. My gratitude to Lindsey and Alexa for this wonderful opportunity!

existence for well over 40 years, having started when interest in recorder playing as self-made music was piqued with the revival of interest in Early Music.



The 2017–2018 season for LAB continues with a performance on **Sunday, May 6th at 4:00 PM**, *Escape the Ordinary: LAB Road Trip*. Please plan to join us for a wild ride with music from across Europe—from Poland to England, via Austria, Italy and France—with selections from Vivaldi, Lully,

Handel, Schmelzer, and Janitsch. LAB will also present this program as our debut performance at the Berkeley Early Music Fringe Festival on Friday, June 8th at 12:30 PM.

[Please see <https://www.losangelesbaroque.org/concerts> for more information—Ed.]

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, Post Office 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.

CONCERT CALENDAR

SATURDAY APRIL 7, 11 AM–3 PM Huntington Museum and Gardens presents: Shakespeare Day

This annual event presented mostly in the beautiful gardens, includes many presentations of the Bard's dramatic and poetic works through music, drama, comedy, and romance in celebration of William Shakespeare's birthday month. Performers from LA Opera and the Guild of St. George will perform scenes and songs from some of the Bard's most beloved plays in locations throughout the grounds. Get into the act with some family-friendly craft activities. The Guild of St. George (<http://www.guildofstgeorge.com>) performs Elizabethan era dance, song, poetry and historical characters with instrumental music by Wessex Consort (www.wessexconsort.com)

General admission tickets (\$13-\$29). Museum and Gardens open 10 am–5 pm

Huntington Museum and Gardens
1151 Oxford Rd, San Marino (Pasadena)
More info: <http://www.huntington.org>

SATURDAY, APRIL 7, 7 PM Musica Angelica Baroque Orchestra presents: French Splendor

Featuring guest director and two-time GRAMMY nominee Jory Vinikour in an all-French program. Soprano Celine Ricci stars in Clerambault's striking cantata *Medée*, and Cynthia Roberts is featured in selections from Rameau's *Pièces de Clavecin en Concerts*.
Jory Vinikour, Director and Harpsichord
Celine Ricci, Soprano
Cynthia Roberts, Violin
Clérambault: *Médée*

Rameau: Selections from
Pièces de Clavecin en Concert

Leclair: Violin Sonata
Rameau: Solo Harpsichord Works TBA

\$59/\$45//students \$20.

Family Pass—includes two adult tickets (ages 18+) and up to four student tickets for the discounted price of \$95.

<https://www.musicaangelica.org/events/french-splendor>

Beverly O'Neill/Center Theater
300 E Ocean Blvd. , Long Beach

SUNDAY, APRIL 8, 7:30 PM Musica Angelica Baroque Orchestra presents: French Splendor

Special Discount Tickets Available for this performance only: \$20 off regular ticket price, enter SCEMS in Shopping Cart Promo Code <https://www.musicaangelica.org/events/french-splendor-la>

See April 7 listing for details

Colburn School of Music–Zipper Hall
200 South Grand Ave., Los Angeles

SUNDAY, APRIL 8, 2 PM Kontrapunktus: A Neo-Baroque Chamber Orchestra

Our 90-minute concert program will feature the music of J.S. Bach, Corelli, Scarlatti, Locatelli, Geminiani, Handel, Telemann, Hasse, and Bach's prolific sons-Wilhelm Friedemann, Carl Phillip Emanuel, and Johann Christian. We will also be performing new Baroque music from a young, local, living composer named Mark Moya.

Free

Laguna Presbyterian Church 415 Forest
Avenue Laguna Beach

<https://www.kontrapunktus.com>

SUNDAY, APRIL 8, 3 PM
The Pomona College Department of Music presents: Cornucopia Baroque Ensemble

The program will include works by Galliard, Finger, Cervetto, Purcell, Croft and Handel.

Cornucopia members: Alfred Cramer & Lyndsey Strand-Polyak (baroque violins), Aki Nishiguchi (baroque oboe), Carolyn Beck (baroque bassoon), Roger Lebow (baroque cello), Jason Yoshida (theorbo) and Graydon Beeks (harpsichord), will perform music from the London of Purcell and Handel. Established in 2008 by colleagues in the Pomona College Music Department, Cornucopia Baroque Ensemble is tasked with the goal of exploring lesser-known byways of Baroque chamber music.

Free Event: Free admission with open seating, no tickets. Doors open approximately 30 minutes prior to performance.

Lyman Hall, Thatcher Music Building
340 N. College Ave, Claremont CA

SUNDAY, APRIL 8, 4 PM
Desert Baroque presents: The Couperin Dynasty: 1626-1789

Margaret Irwin-Brandon, harpsichord: "The Couperin Dynasty," a program of Baroque harpsichord music by three generations of France's immortal composers—Louis, Francois, and Armand-Louis Couperin. Equal in stature to the Bach family, the Couperins held the most prestigious posts in the high culture of France, especially under Louis XIV

Ticket Information: \$20 suggested donation, at the door. For more information: 413-285-6881

Church of St. Paul in the Desert
125 W. El Alameda, Palm Springs CA
760-320-7488

SUNDAY, APRIL 8, 7:30 PM
Cornucopia Baroque Ensemble: Music from the London of Purcell and Handel.

Alfred Cramer* and Lyndsey Strand-Polyak, baroque violins; Aki Nishiguchi, baroque oboe; Carolyn Beck*, baroque bassoon; Roger Lebow, baroque cello; Jason Yoshida*, theorbo; Graydon Beeks*, harpsichord

Lyman Hall, Thatcher Music Building
340 N. College Ave, Claremont CA

APRIL 11, 2018. 6:30–9 PM.
La Mer Consort:

The Recorders Plus Workshop

The start of the next class directed by Brenda Bittner. Participant level is intermediate/advanced but beginners who read music can be accommodated. Please join us for a fun time playing recorder.

Manhattan Beach Art Center on Wednesday evenings. Please get in touch with Brenda for details (310-378-8750 or bbbitt@aol.com).

SATURDAY, APRIL 14, 5 PM
Delirium Musicum presents: A journey from the Baroque era to today's composers

Delirium Musicum is a conductorless chamber orchestra dedicated to providing impassioned and engaging musical performances. Influenced by the bustling artistic mosaic of LA, the group applies dazzling creativity and limitless excitement to their performances.

The ensemble of 13 musicians represents the artistic excellence and leadership of the young generation of musicians in Los Angeles. The small size of this ensemble allows the musicians to bond and connect intimately with the audience. The group's performances are dedicated to inspiring wild excitement and ecstasy by engaging audiences with unapologetic and fresh approaches to

wide-ranging musical repertoire. Creative interpretation of the old masters as well as collaboration with contemporary composers generates new and exciting musical programs that speak to modern audiences.

The program will take the audience on a journey from the Baroque era to today's composers, with pieces by J.F. Rebel, A. Vivaldi, G. Bersanetti, A. Norman, D. Shostakovich, S. Barber, A. Khachaturian and more.

There will be a reception after the concert to meet and mingle with the musicians!

This is a free event!

Glendale City Church
610 East California Avenue, Glendale

SATURDAY, APRIL 14, 8 PM
UCI-Claire Trevor School
of the Arts presents: Something
Old, Something New

Soprano Frances Young Bennett, described by the LA Times as "A soprano of gossamer sheer purity," joins forces with UCI faculty pianists Nina Scolnik and Lorna Griffitt in a recital of music by Henry Purcell, American art song, and songs from the Great American Songbook.

Ticket Information: General \$19
Seniors, Groups 10+, UCI Faculty & Staff \$16
UCI Students & Children under 17 \$6
<https://ev11.eventue.net/cgi-bin/ncommerce3/SEGetEventInfo?ticketCode=GS%3AUCI%3AA1718%3ACH7%3A&linkID=uci&shopperContext=&pc=&caller=&appCode=&groupCode=MU2&cg=&RSRC=ARTSWEB&RDAT=EVTWinifred>

Parking: 4002 Mesa Rd., Irvine
UC Irvine, Smith Hall
4000 Mesa Rd. Building 710, Irvine CA

SUNDAY, APRIL 15, 3 PM
The Benvenue Fortepiano Trio:
The Little Orchestra

The San Diego Early Music Society is pleased to present the Benvenue Fortepiano Trio, featuring Monica Huggett, violin, Tanya Tomkins, cello, and Eric Zivian, fortepiano. Sometimes described as "the Little Orchestra," the piano trio with violin and cello still captivates by offering both lyricism and musical force. Employing the fortepiano—the direct ancestor of today's piano—and gut strings to restore the original sonic balance between the instruments, the Benvenue Fortepiano Trio offers a program of classical music by Haydn, Mozart, Beethoven and Hummel, written in the same decade and by composer-performers who all knew and influenced each other.

Tickets \$40/\$30/\$10. For more information call (619) 291 8246 or visit <http://www.sdem.org>

Performing Arts Theater at Cuyamaca College,
900 Rancho San Diego Parkway, El Cajon.

TUESDAY, APRIL 17, 7 PM
Kontrapunktus: A Neo-Baroque
Chamber Orchestra

Our 90-minute concert program will feature the music of J.S. Bach, Corelli, Scarlatti, Locatelli, Geminiani, Handel, Telemann, Hasse, and Bach's prolific sons-Wilhelm Friedemann, Carl Phillip Emanuel, and Johann Christian. We will also be performing new Baroque music from a young, local, living composer named Mark Moya.

Tickets: \$10, <https://www.kontrapunktus.com>

St John Vianney Chapel, 314 Marine Ave.,
Newport Beach (Balboa Island)

WEDNESDAY, APRIL 18, 12 PM
Bach Collegium San Diego: Peace—
Bach at Noon

G.F. Handel, Selections from Neun Deutsche Arien, Johann Rosenmüller, Sonata a 2 in g minor (1682), Robert Schumann, Fugue on Bach no. 1 Op. 60, J.S. Bach, Der Friede sei mit dir BWV 158.

Free Admission, More info: <http://bachcollegiumsd.org>

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

SATURDAY, APRIL 21, 7:30 PM
USC Collegium Workshop presents:
From Bingen to Zagañ: German
Devotional Song Before 1500

Featuring sacred music by Hildegard von Bingen, polyphonic chant settings from the Glogauer Liederbuch copied at the Abbey of Zagañ, and devotional music collected and sung by fifteenth-century women. Directed By Adam Knight Gilbert

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

Newman Recital Hall
USC University Park Campus, Los Angeles CA

SATURDAY, APRIL 21, 7:30 PM
Delirium Musicum:

Delirium Musicum is a conductorless chamber orchestra dedicated to providing impassioned and engaging musical performances. Influenced by the bustling artistic mosaic of LA, the group applies dazzling creativity and limitless excitement to their performances.

The ensemble of 13 musicians represents the artistic excellence and leadership of the young generation of musicians in Los Angeles. The small size of this ensemble allows the musicians to bond and connect intimately with the audience. The group's

performances are dedicated to inspiring wild excitement and ecstasy by engaging audiences with unapologetic and fresh approaches to wide-ranging musical repertoire. Creative interpretation of the old masters as well as collaboration with contemporary composers generates new and exciting musical programs that speak to modern audiences. Program to be announced

Pasadena Presbyterian Church
585 East Colorado Boulevard, Pasadena

SUNDAY, APRIL 22, 5 PM
Jouyssance Early Music Ensemble
presents: Field of the Cloth of Gold,
Madrigal Dinner

Celebrate the 50th Anniversary of Jouyssance and the Foundation of the Neo-Renaissance (FNR) with a Renaissance party like no other! We invite you to join us for historical food, song, and entertainment in support of Jouyssance, FNR, and early music in Los Angeles. The event will evoke the glory of The Field of the Cloth of Gold, a 1520 festival in which the courts of Henry VIII and Francis I gathered for diplomacy, arts, sports and more. In addition to a multi-course meal, the evening will feature choral music chosen for this special occasion by Dr. Nicole Baker, instrumental interludes, and historical and humorous narration. Period costumes are welcome.

Tickets: \$150+, <http://www.jouyssance.org/madrigal-dinner>

Jouyssance Early Music Ensemble/Foundation of the Neo-Renaissance, 2704 Armstrong Ave., Los Angeles, CA, info@jouyssance.org, 213-533-9922

Tam O'Shanter Restaurant
2890 Los Felix Boulevard, Los Angeles

THURSDAY APRIL 26 8 PM
Les Violons du Roy: Bach

Bernard Labadie, conductor; Isabelle Faust, violin; Pascale Giguère, violin

You're Invited

FIELD OF THE CLOTH OF GOLD

MADRIGAL DINNER

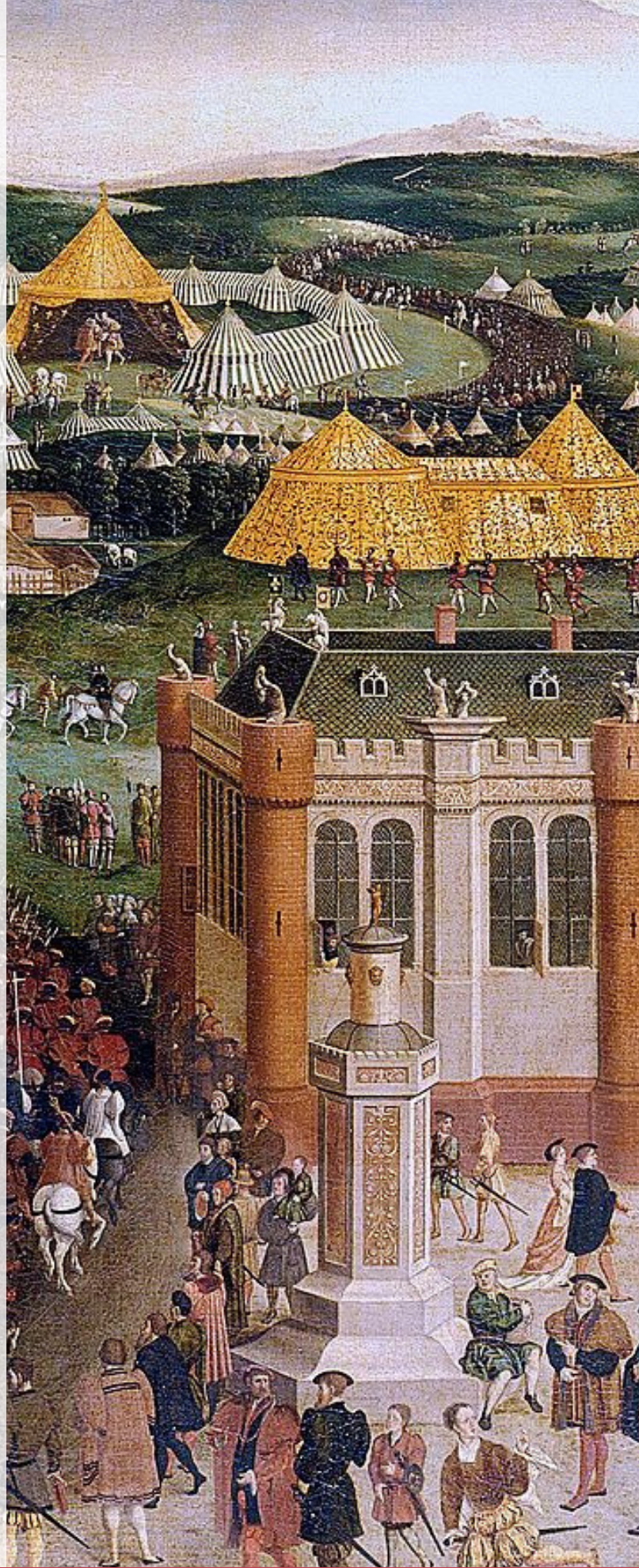
Celebrate the 50th Anniversary of Jouyssance and the Foundation of the Neo-Renaissance (FNR) with a Renaissance party like no other! We invite you to join us for historical food, song, and entertainment in support of Jouyssance, FNR, and early music in Los Angeles. The event will evoke the glory of The Field of the Cloth of Gold, a 1520 festival in which the courts of Henry VIII and Francis I gathered for diplomacy, arts, sports and more.

Special Honoree

Jouyssance is also proud to honor ensemble member Phoebe Liebig, for decades of early music performance and support of the Los Angeles early music community.

Sunday, April 22, 2018 at 5 p.m.

Tam O'Shanter Restaurant
2890 Los Felix Blvd. Los Angeles



RSVP BY MONDAY APRIL 16 AT WWW.JOUYSSANCE.ORG/MADRIGAL-DINNER

Bach (transc. Labadie): Three Leipzig Chorales, BWV 651, 660, 655; Bach (arr. Labadie): Passacaglia and Fugue in C minor, BWV 582; Bach: Violin Concerto in E major, BWV 1042; Bach: Violin Concerto in E, BWV 1042; Bach: Violin Concerto No. 1 in A minor, BWV 1041; Bach (completed by Bernard Labadie after Davitt Moroney): Contrapunctus XIV from The Art of the Fugue, BWV 108; Bach: Double Violin Concerto in D minor, BWV 1043

Using modern instruments, the much-recorded and highly acclaimed Canadian chamber orchestra and their founder present an immersive evening of incomparable music by Bach.

Disney Hall More info: <http://bachcollegiumsd.org>

THURSDAY, APRIL 26, 7:30 PM
Los Angeles Chamber Orchestra
presents: Bach & Bicket, Part of the
Baroque Conversations Series

Harry Bicket, internationally renowned conductor noted for his interpretations of Baroque repertoire, leads a program that shimmers with Bach's stunning Sinfonia from Cantata 42 and Suite No 2, Handel's captivating Concerto Grosso and Rameau's Suite from Platée, celebrating the wedding of the son of King Louis XV of France.

LACO's Baroque Conversations series adds a second night in Santa Monica for the final program of the year. Harry Bicket, internationally renowned conductor noted for his interpretations of Baroque repertoire, leads a program that shimmers with Bach's stunning Sinfonia from Cantata 42 and Suite No 2, Handel's captivating Concerto Grosso and Rameau's Suite from Platée, celebrating the wedding of the son of King Louis XV of France. A complimentary wine reception for ticket holders begins at 6:30 pm.

Tickets: \$49, <https://laco.secure.force.com/ticket>

Zipper Concert Hall
200 S Grand Ave., Los Angeles CA

FRIDAY, APRIL 27, 7:30 PM
Los Angeles Chamber Orchestra
presents: Bach & Bicket, Part of the
Baroque Conversations Series

See Thursday, April 26 listing for details.

St. Monica Church
701 California Ave., Santa Monica CA

FRIDAY, APRIL 27, 8 PM
Thornton Baroque Sinfonia presents:
"Mysteries And Muses": Music of the
German Baroque

A concert of German Baroque music, featuring compositions by Dieterich Buxtehude, Heinrich Biber, Johann Pezel, Georg Philip Telemann, and Johann Sebastian Bach. Directed By Adam Knight Gilbert

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

Newman Recital Hall
USC University Park Campus, Los Angeles CA

LOOKING AHEAD!
JUNE 17-24 CORONA DEL MAR
BAROQUE MUSIC FESTIVAL
Sunday, June 17, 4 p.m.

Parisian Divertissements

Elizabeth Blumenstock leads the Festival Orchestra in a mélange of concertos by Leclair and Telemann, plus Corelli's Christmas Concerto and Rameau's ballet suites.

St. Mark Presbyterian Church,
200 San Joaquin Hills Road,
Newport Beach, CA

Monday, June 18, 8 pm
Bach and the French Style

A recital by the internationally acclaimed organist Jonathan Dimmock, cofounder of the American Bach Soloists.



KONTRAPUNKTUS

A Neo-Baroque Orchestra

PRESENTS

Mentors, Pupils & Scions

FEATURING THE MUSIC OF

J.S. BACH	CORELLI
TELEMANN	SCARLATTI
W.F. BACH	LOCATELLI
C.P.E. BACH	GEMINIANI
J.C. BACH	HANDEL
HASSE	WASSENAER

&

THE NEW BAROQUE MUSIC OF
MARK MOYA

TOUR DATES

ST. MARK PRESBYTERIAN CHURCH IN NEWPORT BEACH

FRIDAY, MARCH 9TH AT 8 PM

OUR LADY OF REFUGE CATHOLIC CHURCH IN LONG BEACH

SATURDAY, MARCH 17TH AT 8 PM

ASCENSION LUTHERAN CHURCH IN TORRANCE

SATURDAY, MARCH 24TH AT 8 PM

SEVENTH-DAY ADVENTIST CHURCH IN CULVER CITY

SATURDAY, MARCH 31ST AT 8 PM

LAGUNA PRESBYTERIAN CHURCH IN LAGUNA BEACH

SUNDAY, APRIL 8TH AT 2 PM

MISSION BASILICA CATHOLIC CHURCH IN SAN JUAN CAPISTRANO

SATURDAY, MAY 5TH AT 8 PM

**ADMISSION IS COMPLIMENTARY FOR ALL SHOWS EXCEPT FOR OPENING
NIGHT GALA @ ST. MARK PRESBYTERIAN
PARKING IS FREE**

FOR TICKETS VISIT: WWW.KONTRAPUNKTUS.COM



Saint Michael & All Angels Episcopal Church
3233 Pacific View Dr, Corona Del Mar, CA

Wednesday, June 20, 8 pm
Stylus Phantasticus

Harmonically adventurous and texturally rich chamber music from Becker, Biber, Scheidt, Schein and Schmelzer.

Sherman Library & Gardens, Central Patio
2647 East Coast Hwy, Corona Del Mar, CA

Friday, June 22, 8 pm
Les Petits Concerts

Elizabeth Blumenstock (violin), David Shostac (flute), Andrew McIntosh (violin, viola), Michael Kaufman (cello) and Lara Wickes (oboe) perform chamber works by Boismortier, Guilleman and Telemann.

Sherman Library & Gardens, Central Patio
2647 East Coast Hwy, Corona Del Mar, CA

Sunday, June 24, 4 pm
Festival Finale: Handel's Orlando

Sopranos Amanda Keenan and Josefien Stoppelenburg, alto Robin Bier, countertenor Clifton Massey and bass Graham Bier join the Festival Orchestra in a spirited concert version

of this charming opera, accompanied by an entertaining narrative.

St. Mark Presbyterian Church,
200 San Joaquin Hills Road,
Newport Beach, CA

Tickets* and Seating

- Order On-Line: <http://www.bmf-cdm.org/tickets/shopping.html>
- Order By Mail: http://www.bmf-cdm.org/tickets/OrderForm_2018.pdf
- At the door, for individual concerts on a space-available basis. Concerts are often sold out, however, so early ordering is recommended.

*A Festival Subscription provides premium-seating tickets to all five concerts plus admission to the private post-concert dinner at the award-winning Farmhouse restaurant in Rogers Gardens following the Festival Finale on Sunday, June 24th.

Baroque Music Festival Corona Del Mar
Post Office Box 838 | Corona del Mar, CA
92625-0838 Tel. (949) 760-7887
info@BMF-CdM.org

THINGS TO COME

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

Current Master Calendar www.earlymusicla.org/2017-2018-calendar, a list of the entire season of concerts and events.

The Boston Early Music Festival has announced its 2017–2018 season. For more information, please go to www.bemf.org.

The Berkeley Festival & Exhibition has announced its 2018 season. For

more information, please go to www.berkeleyfestival.org.

The 19th Indiana Early Double Reed Workshop and the **7th Indiana Sackbut Workshop** will be held from May 20th to 27th, 2018. For more information, please go to <http://earlymusicinmotion.org/workshop/double-reed-workshop/register-for-workshops> and <http://earlymusicinmotion.org/workshop/sackbut-workshop/register>.

7 FOOT FLEMISH HARPSICHORD FOR SALE

(BACK ON THE MARKET!)

Gorgeous gilt and detailing. Built in 1985, a copy of a 16th-century Flemish harpsichord. Lever stops for playing of 8 foot and 4 foot strings together or separately, and lute stop (applies felt dampers, sounds like a muted guitar). Tunes well, in good playing condition. Stand is detachable. I have used it as a professional musician for chamber music, most recently at my Music Academy of the West studio in Santa Barbara, which it is currently

housed. It would need to be picked up there by mid- April. It is hard to let it go, it is gorgeous, and we have shared many hours of beautiful music making. But alas, I have been blessed with one too many harpsichords (is that possible?)!

PRICE: \$7500 OBO. Please contact:
Cheryl Hall, 213.229.8909
chall@cherylhallpianostudio.com



Southern California
Early Music
NEWS

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EARLY MUSIC SOCIETY
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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.