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**Editor-in-Chief**

John L. Robinson  
[newsletter@earlymusicla.org](mailto:newsletter@earlymusicla.org)

**Copy Editor**

Ruta Bloomfield

**Design & Layout Editor**

Carole Aldrich

**CD Reviews**

Laurence Vittes

**SOUTHERN CALIFORNIA  
EARLY MUSIC SOCIETY**

P.O. Box 41832  
Los Angeles, CA 90041-0832  
[www.earlymusicla.org](http://www.earlymusicla.org)  
[info@earlymusicla.org](mailto:info@earlymusicla.org)  
310.358.5967

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## FROM THE EDITOR

When one thinks of Renaissance and early Baroque music, masters such as Josquin des Prez, Orlando di Lasso and Claudio Monteverdi might come to mind. There was, though, important musical development taking place in much of Europe. Jouyissance Early Music Ensemble, under the direction of Dr. Nicole Baker, will explore the varied musical repertoire of the German-speaking lands from the late fifteenth century to the mid-seventeenth century in performances later this month. Jouyissance will be joined by a new instrumental ensemble, *Commercium Musicum*, directed by yours truly. As a complement to the performances, Dr. Baker has written this month's feature article for the *Southern California Early Music News*. Join her as we set out on "A German Renaissance Roadshow."

If you were lucky enough to attend the performance by *Accademia Bizantina* at Walt Disney Concert Hall last month, you got to hear the ensemble's concertmaster, Alessandro Tampieri, play two Vivaldi concertos for the viola d'amore. To ease the pain of missing what must have been a remarkable concert, or to bring back beautiful memories of it, Laurence Vittes gives us an interview with Alessandro Tampieri on Vivaldi, *Accademia Bizantina*, and the viola d'amore.

Be sure to check "Things to Come" for upcoming events outside Southern California and the "Concert Calendar" and the SCEMS on-line calendars [www.earlymusicla.org/calendar](http://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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# AN INTERVIEW WITH ALESSANDRO TAMPIERI

## Concertmaster of Accademia Bizantina, before their concert at Walt Disney Concert Hall on February 10, 2019

By Laurence Vittes

As you listen to Accademia Bizantina on their many fabulous recordings, adjectives like stylish, expert, incisive, dynamic, exuberant, joyous, severe, urgent, flashy, wild, and breathtaking would fill the word cloud in your mind. It's what the historically informed performance (HIP) movement has wrought in the northern Italian city of Ravenna, once the capital of the Roman Empire, where the Accademia Bizantina considers Vivaldi as much an opera composer—and you know what that means to Italians—as a composer of more than 600 concertos.

When Accademia Bizantina arrived at Walt Disney Concert Hall on February 10, they led off their all Vivaldi program with the overture to *Tito Manlio*, one of the composer's most cruel and bloody operas, before unrolling eight of his most sublime concertos, two of which featured concertmaster Alessandro Tampieri playing viola d'amore concertos in moody D minor and A minor.

For those who have not yet succumbed, the viola d'amore is a sultry charmer. Its flat

back, unfretted fingerboard, playing position like a violin's (under the chin) and six or seven bowed strings, with an equal number of opposing "sympathetic" strings strung below the fingerboard, give the instrument its characteristically warm, submissive manner.

There is a "six degrees of separation" connection between Vivaldi and Hollywood.



Bernard Herrmann's score for Nicholas Ray's 1951 film noir *On Dangerous Ground* features a heartbreakingly beautiful solo for viola d'amore that was recorded by the legendary Los Angeles violist Virginia Majewski. The actual viola d'amore used in the recording is

now in the possession of longtime Los Angeles Chamber Orchestra principal violist Roland Kato, who has used it to play Vivaldi many a time.

Bizantina's US tour was accompanied by the pending release of their newest recording, a double CD set of Vivaldi's complete viola d'amore concertos. I spoke to Alessandro Tampieri from his home base.

**LV:** You probably play with more than one HIP ensemble. What tends to distinguish them: the personality of a dynamic leader like

Ottavio Dantone and soloists like yourself, or a particular philosophy of making music?

**Alessandro Tampieri:** Yes, I do play with a lot of Baroque-Classical ensembles, less these days because of my intense activity with Accademia Bizantina as concertmaster and as a conductor. I am pretty sure our musical results are a mixture between Ottavio Dantone's ideas and each musician's own personality. We are an "artisans" company whose work is to discover the secrets and the emotions hidden in the scores—what the composer wanted to say—and to express this result in our way of playing and understanding of the music. We play each bar of the score very carefully, we try to make the music fresh and alive, and we let improvisation be free.

**LV:** How far has Italian musicology come since the days of I Virtuosi di Roma? (established 1941—Ed.)

**Alessandro Tampieri:** Concerning I Virtuosi di Roma, I think that what we are doing is not so much different from what they were doing. I still have in my ears the concerts and recordings I listened to when I was a child; I really loved them. Of course, our performances are different from theirs, but that's mostly due to the advance of musicological and historical performance knowledge and resources that have enabled us to develop a more historically rich and conscious musical language.

**LV:** Can you explain the magic of the viola d'amore?

**Alessandro Tampieri:** Vivaldi was definitely creating new sounds and new meanings for the viola d'amore, just as acoustic guitarists in the 1930's started writing music for the first electric guitars, producing sometimes similar, sometimes different sounds. Since the repertoire for viola

d'amore is limited, every player and maker can have a different idea of what it should be like.

**LV:** It is such a subtle sound—I hope you will not be lost in Disney Hall.

**Alessandro Tampieri:** Do not worry about the sound. Yes, the viola d'amore sound is subtle, but it is at the same time powerful. I am sure you will hear its sound very clearly!

**LV:** In what sense was Vivaldi an "Italian" composer?

**Alessandro Tampieri:** I don't think at that time it was necessary to be Italian to write music in a perfect Italian style. Handel probably wrote the most beautiful Italian style Baroque operas, and even Bach created the most fascinating musical masterworks in this style. But Vivaldi's ability to create music from minimal materials, sometimes even just with a rhythmic figuration, is absolutely brilliant! It's difficult to find another composer so capable of captivating both the learned and the novice working with such simple materials. Sometimes I think of Vivaldi as a great Italian chef, capable of creating with only a few ingredients and his simple but wise art a rich, seductive, and convincing dish!

**LV:** How has your experience with Vivaldi's operas added to your overall understanding? Are his operas studded with beauties the way his concertos are?

**Alessandro Tampieri:** Vivaldi was, in a certain sense, a showman *ante litteram*, a theatrical impresario ahead of his time, involved in everything involving the operas, including both the music and the production, whether the occasion was sacred or secular. If performing Baroque music in general according to historically-informed criteria requires the deep work of decoding musical sense, and writing embellishments and improvisations,

then performing a Baroque opera requires even more intense and radical work. The scores are often incomplete, written quickly, and the vocal parts were often rewritten by the soloists purely on whim.

As you can imagine, bringing such an opera to life is a truly fun and exciting challenge, and the musical quality is always of the highest level!

**LV:** What other repertoire is there for the viola d'amore that we should explore?

**Alessandro Tampieri:** Vivaldi's viola d'amore concertos are unique in the history of music in terms of numbers, beauty, fantasy, and technical tricks. There is a beautiful partita for two viole d'amore by Heinrich Biber, and some interesting music by Attilio Ariosti. I would also love to play the concertos for viola d'amore by Christoph Graupner, who wrote with a lower tuning than Vivaldi's, similar to a traditional viola.

**LV:** Do you know the solo in *On Dangerous Ground*?

**Alessandro Tampieri:** I must confess, I never heard about it; but it would be interesting to listen to it! The viola d'amore in the nineteenth and twentieth centuries is quite different from that of the eighteenth century, starting with the number of strings: six became seven. The twentieth century viola d'amore has been used more for its exotic and evocative name than for its technical abilities, perhaps because no composer has ever played it as a virtuoso except Paul Hindemith.

In fact, lately I have come to see that each composer builds his own "inner" viola d'amore as an instrument so intimate and personal that it cannot become a model for anyone. It's as if the viola d'amore doesn't really exist.

## PUBLICATION SUBMISSION GUIDELINES


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# A GERMAN RENAISSANCE ROADSHOW

Nicole Baker, Ph.D.

ny concert entitled “A German Renaissance Roadshow” will present a mixed bag of styles, if only because Germany didn’t become a nation until 1871. Until then, Germany was a conglomeration of free states and court-dominated principalities. Renaissance “Germany” was a polyglot indeed, thanks to its religious division, its foreign influences, its highly-valued amateur musicians, its folk culture, and its many marked regional profiles.

Jouyssance Early Music Ensemble, under the direction of Nicole Baker, will be joined by *Commercium Musicum*, a new instrumental ensemble directed by John L. Robinson, in concerts on 30 and 31 March 2019 dedicated to exploring the varied repertoire of “Germany” from the late fifteenth century until the middle Baroque. The concert will highlight a host of composers, ranging from the relatively obscure Sethus Calvisius to the well-known master Heinrich Schütz.

Frederick III (1415–1493) was Holy Roman Emperor from 1452 until his death. He was succeeded by Maximilian I (1459–1519). During their reigns, virtually all court and church music was produced by Burgundian and early Franco-Flemish composers. Several strong traditions had already taken root: the love of organ music, the secular German *Tenorlied*, and guilds of amateur singers later glorified by Richard Wagner in *Die Meistersinger von Nürnberg*.

As Martin Luther (1483–1546) stressed music-making as part of the Christian way of life, the Reformation sparked a resurgence of musical life among the general population, not just the courts, ultimately spreading to Catholic regions to the south. As the sixteenth century advanced, more native German composers, often trained

abroad, assumed important posts at churches and courts, producing distinctive music in both Latin and German.

The Reformation kicked off another trend, as instrumentalists began their slow climb up the court social ladders. *Hofkappelle* (court music departments) grew in size from a handful of musicians to the twenty-eight singers, sixteen instrumentalists, and seven trumpeters that Orlando di Lasso (1530 or, more probably, 1532–1594) commanded at the court in Munich. Free Imperial Cities (self-ruling cities in the

## **JOUYSSANCE EARLY MUSIC ENSEMBLE AND COMMERCIIUM MUSICUM**

celebrate Early Music Month with “A German Renaissance Roadshow,” German music from the Renaissance to the early Baroque, featuring works by Jacob Handl, Hans Leo Hassler, Johann Hermann Schein, Heinrich Schütz, Ludwig Senfl and a Praetorius triumvirate – Hieronymus, Jacob and Michael!

**SATURDAY, MARCH 30, 7:30 PM**

Suggested donation at the door: \$10

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Holy Roman Empire—Ed.) employed groups of professional musicians for civic functions (usually wind players) known as *Stadt Pfeifer*. These ensembles were supported and enjoyed by the nascent middle class. Particularly noteworthy was the publication of two early treatises on instrumental music: Sebastian Virdung's *Musica getutscht* of 1522 and Martin Agricola's *Musica instrumentalis* of 1529. Wind and string music had arrived!

Despite this renewed "Germanic" energy, the music composed for the church remained rooted in the Franco-Flemish aesthetic of the early sixteenth century. Anthologies of sacred music originally composed for the Catholic Church appeared in print. The most comprehensive was Hans Ott's two-volume *Novum et insigne opus musicum* of 1537-1538, which contained one hundred "old" motets with texts suitable (some altered!) for Protestant worship. In Lutheran churches, German-language settings of Chorale tunes often used older *cantus firmus* techniques, placing the tune in one line in long notes against busy polyphony in the others. While progressive French and Italian composers in the sixteenth century wrangled with techniques of text expression in their chansons and madrigals, Germans, lacking an equivalent secular genre, remained fairly conservative.

Our survey today ranges from our concert's earliest composer, the Netherlander Heinrich Isaac (c.1450-1517), whose embracing of the *Tenorlied* produced one of the Renaissance's biggest hits, *Innsbruck ich muß dich lassen*, to the Italian-trained Heinrich Schütz, one of the greatest composers of the Middle Baroque.

Three composers present a very different picture of German musical life before most experts believe a true "German school" began:

Heinrich Isaac, Ludwig Senfl (1486-1543, Isaac's student), and Thomas Stoltzer (c.1480-1526).

Isaac, like his contemporary Josquin des Prez (c.1440-1521), helped create the mature Franco-Flemish style by virtue of his extensive travels. His first major position was in Innsbruck (the eponymous city of his famous *Lied*), before moving on in 1485 to San Giovanni in Florence, where he had strong ties to the court of Lorenzo de Medici. Isaac discovered the *frottola*, the homophonic, tuneful and rhythmic predecessor to the Italian madrigal, which influenced his already wildly varied style. Isaac traveled extensively with the court throughout his tenure, absorbing different regional styles. When the Medicis were banished from Florence in 1494, Isaac moved to the Imperial court of Maximilian in Vienna as court composer, again accompanying the court chapel on its many travels.

Swiss-born Senfl was perhaps the most prominent composer in Germanic lands of liturgical music, motets and *Tenorlieder*. He began as a choirboy in Maximilian's court, studying composition with Isaac. Despite an excellent reputation, Senfl found himself without an imperial position when Maximilian died. He eventually secured a post in 1523 with Duke Wilhelm IV in Munich. Senfl's contributions to German secular music, particularly with his 250 *Lieder*, cannot be overstated. Covering a variety of subjects—spiritual, amorous, and satirical—they range from simple homophony to polyphonic tours de force, such as his famous *Das Gläut zu Speyer*, which simulates the sound of bells.

The only native German in this generation, Stoltzer may have studied with Heinrich Finck (1444 or 1445-1527), a leading German composer of the early sixteenth century. His most important position was *magister capellae*

of the Hungarian Court under Louis II (1506–1526). Early on, his motets incorporate the complexities of Finck’s music; later works boast the imitation, antiphonal textures and text expression of the Franco-Flemish school. His music enjoyed its greatest popularity in Reformation lands, and often his compositional techniques, particularly his treatment of mensuration and proportions, had hidden theological meanings. It is thus noteworthy that his settings of the Mass incorporated chorale tunes.

Moving into the heart of the sixteenth century, one sees a more Germanic flavor slowly emerge. Dominating the second half are Jacob Handl (1550–1591) and Hans Leo Hassler (1564–1612). The Slovenian Handl, whose name means “rooster” in German and “Gallus” in Latin, served first at Melk in Austria, and then on to monasteries in Moravia, Bohemia and Silesia. His most important post was in Prague, working often with members of the imperial court of Rudolf II (1576–1611). Handl produced over 500 works, including a four-volume collection of motets for the liturgical year, *Opus musicum*. This magnificent collection contains 374 works, ranging from four to twenty-four voices. He wrote three settings of the Passion and twenty settings of the Mass. His music demonstrates keen knowledge of mid-sixteenth-century contrapuntal techniques, as well as sensitivity to proper text declamation. He may have spent his life in a small corner of the Holy Roman Empire, but his compositions are a cosmopolitan summation of Renaissance music.

Whereas Handl stayed in Germanic lands, Nuremberg native and organ virtuoso Hans Leo Hassler was the first of many German musicians who would study in Italy and bring back home progressive techniques of the late Renaissance/early Baroque style. Hassler

studied with Andrea Gabrieli (1532/33–1585) in Venice in 1584, entering upon his return into the service of the Fugger family in Augsburg, and composing works in all genres sacred and secular. Word of his organ virtuosity and compositional expertise, replete with Italianate influence, spread throughout Germany. He took over the town music, directing the *Stadtpfeifer*. In 1601, Hassler entered the service of Rudolf II and moved to Nuremberg for four years, then to Ulm. He left imperial service and published his works, thus thriving with no royal patronage. His ultimate post was as Kappellmeister at the opulent Dresden court of Christian II, Elector of Saxony (1583–1611). Hassler created works that were suitable for both Protestant and Catholic churches. As well-versed in Italian and German secular music as he was in sacred, Hassler’s music represents a significant departure from the Franco-Flemish influenced works of Jacob Handl. Hassler never forgot the sonorities of the Gabrielis at St. Mark’s Basilica in Venice; they particularly infused his sacred works in Latin. Rhythmic polyphony alternates with homophony, with memorable melodies unifying his works.

At the turn of the century, composer-organist Hieronymus Praetorius of Hamburg (1560–1629) stood pre-eminent among musicians in north Germany. He was the first significant figure in the city’s early music history, followed by distinguished Hamburg composers such as Matthias Weckmann (1619 or earlier–1674), Thomas Selle (1599–1663), Heinrich Scheidemann (c.1595–1663), and Christoph Bernhard (1628–1692). While organist of the large St. James Church, or *Jacobikirche*, from 1586–1629, Praetorius composed one hundred Latin and German motets for five to twenty voices (for one to four choirs), six Masses, and nine Magnificat settings for double choir. These were gathered together by Praetorius

and published in a five-volume edition of eight partbooks and optional continuo part under the title *Opus musicum I-V*. His substantial body of organ works is preserved in the *Visby Tablature* (Hamburg, 1611). Especially because of his early contributions to the German-Venetian polychoral style, as well as the quality and quantity of his works, Hieronymus Praetorius created a significant musical legacy and became the first Hamburg musician of international renown.

The seventeenth century saw more German composers going abroad to study, especially to Italy, the birthplace of the Baroque. The *concertato* style of Giovanni Gabrieli (1556?–1612), as well as the monody of Alessandro Grandi (1590–1630) and Claudio Monteverdi (1567–1643) influenced composers like Schütz. Michael Praetorius (1571–1621), in his *Syntagma Musicum* (1614–20), details foreign influences on German music, citing the organ music of Jan Pieterszoon Sweelinck (1562–1621), early French harpsichord composers, and the late madrigalists of Italy.

Next to Hieronymus, his son Jacob Praetorius II (1586–1651) is the best-known composer-organist of the family. He studied with Sweelinck in Amsterdam, returned to Hamburg in 1603 to become organist of the *Petrikirche*, and achieved fame as an excellent organ teacher. This Praetorius has been known to modern scholars almost exclusively for his organ music: three preludes, six organ Magnificats, and eight extended settings of German chorales. He also left eleven wedding and other motets, and nineteen chorale harmonizations.

Unrelated to Hieronymus or Jacob, Michael Praetorius was a composer, theorist and organist. Born near Bach's birthplace of Eisenach, his first position was as organist in Frankfurt an der Oder. Shortly thereafter,

he moved to Wolfenbüttel, rising in 1604 to Kappellmeister. With the death of Duke Heinrich Julius (1564–1613) in 1613, Praetorius spent much of his time away from court: “on loan” to the Saxon court in Dresden, then in various capacities throughout Germany. Prolific and varied in his output, Praetorius produced his massive *Musae Sioniae* containing over one thousand chorale settings; *Terpsichore*, *Musarum Aoniarum*, a set of 312 dances; and his three-volume *Syntagma Musicum*, plus motets ranging from bicinia to massive symphonic concertos.

Johann Hermann Schein (1586–1630), Samuel Scheidt (1587–1654) and Heinrich Schütz (1585–1672) were undoubtedly the greatest composers of Germany in the early seventeenth century, producing works that demonstrated a more mature Germanic style.

Despite being educated in Germany and spending his entire life there, Schein imported Italian monody, madrigalisms, and *concertato* style into Lutheran church music. After several posts, including Dresden, Schein won the job of Kantor at the Thomaskirche in Leipzig in 1616—a position Johann Sebastian Bach would assume a century later. His responsibilities included directing the music at both the Thomaskirche and the Nicolaikirche, as well as teaching. While early on he showed the influence of late Renaissance masters, Schein pioneered writing Lutheran music in the nascent Baroque style, producing vocal music for small ensembles and continuo, much as Lodovico Viadana (c.1560–1627) had in 1602 with his *Cento Concerti Ecclesiastici*. Highly expressive and lyrical, these “sacred concertos” were often based on Lutheran chorales. It is noteworthy that Schein included instructions on the instrumentation and the continuo realization. He followed this with a collection of secular continuo madrigals, setting his own texts. While Schein's instrumental output was relatively



limited, his *Banchetto musicale* of 1617 is a landmark in early Baroque instrumental writing, particularly that of the variation suite.

Pioneering organist and composer Samuel Scheidt left his native Halle to study with Sweelinck in Amsterdam, returning to serve in the Brandenburg court under the directorship of Michael Praetorius. Scheidt rose to the position of Kappellmeister, publishing several collections of instrumental music and sacred vocal music. His three-volume *Tabulatura Nova* of 1624 establishes compositional procedures, if not the entire aesthetic, for German organ music. When the Margrave left in 1625 to fight in the Thirty Years' War, his musical establishment slowly disbanded. As a consequence, Scheidt suffered several years of professional and personal turmoil (losing his four children to plague). Prosperity returned to Halle in 1638, allowing Scheidt to return to court as Kappellmeister, where he remained until his own death in 1654. While Scheidt is remembered primarily for his organ music, he published seven collections of

richly motivic and contrapuntal sacred music, many of which set chorales tunes.

Heinrich Schütz ranks as Germany's top composer of the seventeenth century, producing everything from Italian madrigals and monumental sacred works to the first known opera with a German text (*Dafne*, 1627). Originally a law student, Schütz left Marburg in 1609 to study in Venice with Giovanni Gabrieli. Upon his return, Schütz eventually moved to Dresden to the Electoral court of Saxony. He rose quickly to Kappellmeister, serving from 1615 until his death. He took several sabbaticals abroad, including Italy, where he encountered the works of Monteverdi and Grandi. His immense catalogue includes four-part settings of a German psalter, three Passions, *The Seven Last Words of Christ*, sacred concertos for solos or small ensembles plus continuo, massive polychoral motets, psalm settings, and the *Musikalische Exequien* of 1636. While his style shows tremendous variety, his knowledge of current compositional styles is always evident and utilized for superlative textual expression.

## NICOLE BAKER BIOGRAPHY



Nicole Baker teaches music history classes, seminars and early music performance, and directs the Collegium Musicum at California State University, Fullerton (CSUF), where she was the recipient of the

Outstanding Lecturer Award for 2018-2019. She earned a Ph.D. in musicology and M.F.A. in vocal performance and choral conducting from the University of California, Los Angeles.

A specialist in the Classical era, Dr. Baker wrote her dissertation on eighteenth-century Italian opera at the Court of Mannheim (A-R Editions published her critical edition

of ballet music performed there) and continues to publish on opera by Mozart and eighteenth-century reformist composers. She received a Fulbright Scholarship for study in Germany. Dr. Baker also investigates the life and career of vaudeville performer Belle Baker and American popular music of the early twentieth century.

Dr. Baker continues to perform extensively as a conductor, specializing in early music. She serves as Artistic Director for the early music ensemble Jouyssance [www.jouyssance.org](http://www.jouyssance.org). She recently retired after 26 years with the Los Angeles Master Chorale, and has sung with Los Angeles Opera, the Los Angeles Chamber Singers, and other professional ensembles.

# THE INSTRUMENTS OF “A GERMAN RENAISSANCE ROADSHOW”

John L. Robinson

As Dr. Baker describes in “A German Renaissance Roadshow,” instrumental music was coming of age in sixteenth-century Germany. Brass, string and woodwind instruments were regularly played with choirs to reinforce vocal lines and add distinctive tonal color. As the Renaissance transitioned into the early Baroque in the seventeenth century, instruments would increasingly step out of their supporting role to become equal partners with their choral colleagues.

In planning “A German Renaissance Roadshow,” it became clear to Dr. Baker and me that choosing the right instruments for *Commercium Musicum* to play with the singers of *Jouyssance* would be critical. High shawms, often used in the *Stadtpeifer* and the closely related *alta cappella* ([https://en.wikipedia.org/wiki/Alta\\_cappella](https://en.wikipedia.org/wiki/Alta_cappella) and illustration 1), would very



Illustration 1-Alta Cappella

likely overpower the high voices. The cornetto (<https://en.wikipedia.org/wiki/Cornetto> and illustration 2), used historically with choirs, was an option. Unfortunately, cornetto players are few and far between. Taking our cue from historical practice, we opted to use Baroque violins (illustration 3), with their lighter sound that would complement the high voices.

Finding the right instrument, or instruments, for the alto line was an interesting challenge. When the instrument needed to stay in the texture of the piece rather than stand out from it, we chose the Baroque violin and viola (illustration 3). When the alto line needed to play a more prominent role, we chose the alto sackbut (illustration 2): same pitches, different effect.

We now come to the Renaissance and early Baroque wind instrument *par excellence* for tenor lines: the tenor sackbut (illustration 2). With a lighter and softer tone than its descendant the modern trombone, the tenor sackbut can have both brilliant high tones and sonorous low tones—like the voice of the tenor singer.

The final member of the sackbut family in our concert is the bass (illustration 2). It is featured when gravity and authority are needed.

The acoustical foundation of *Commercium Musicum* is the domain of the double reeds. We have two families represented: dulcians (tenor and bass, illustration 4) and shawms (bass and great bass, illustrations 5 and 6).

The bass dulcian, ancestor of the bassoon, was regarded as such an excellent instrument to accompany choirs that the German term used at the time for it was *chorist-fagott* (choir bassoon). The tenor dulcian, used less frequently than the bass and also called a chorist-fagott, was considered a good complement to the tenor sackbut.

Michael Praetorius, composer and author of the seminal treatise *Syntagma Musicum* (the source of illustrations 2–6), noted that bass and great bass shawms were used to reinforce bass lines, even recommending that the great bass shawm double bass lines an octave lower than written. “A German Renaissance Roadshow” will feature the bass shawm in one of the few pieces of music specifically calling for this instrument, Johann Hermann Schein’s “Hosianna dem Sohne David.”

Knitting the ensemble together is our continuo

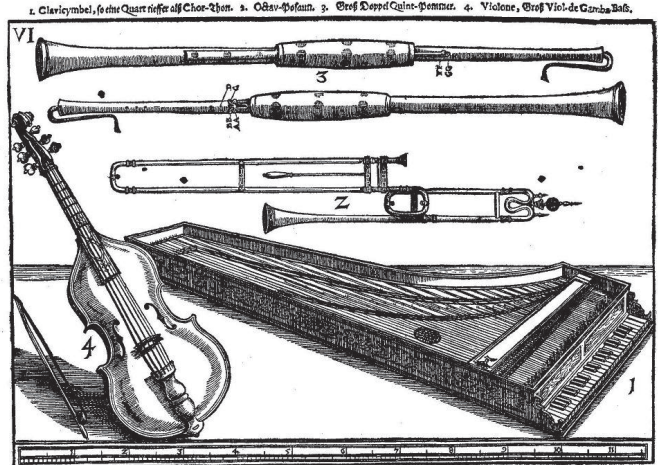


Illustration 6-Great Bass Shawm (3)

instrument, the positive organ or *positif*. Following the increasingly common practice of early music ensembles, *Commercium Musicum* is using an electronic instrument. The sound is excellent and the instrument is considerably more portable than its acoustic counterpart.

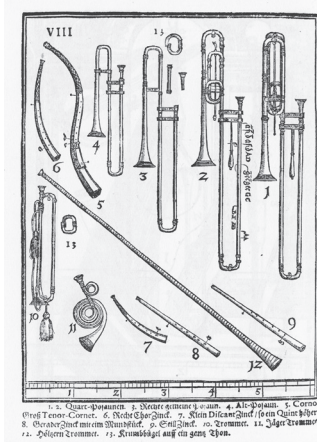


Illustration 2: Sackbuts (1–4) & Cornetti (5–9)

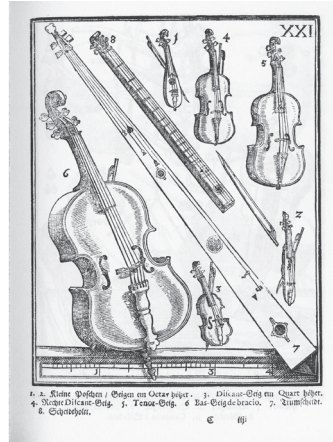


Illustration 3: Baroque Violin Family (1–6).

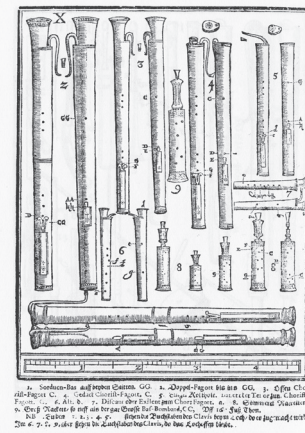


Illustration 4: Dulcians (2–7)

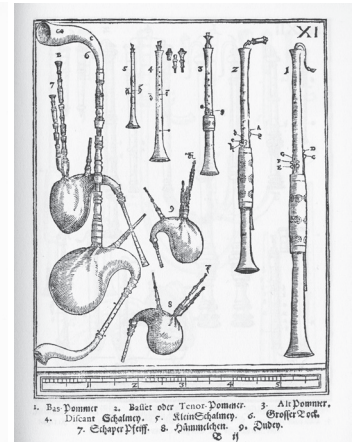


Illustration 5: Shawms (1–5)

# CONCERT CALENDAR

## **SUNDAY, MARCH 10, 4 PM** **La Mer Consort: Mostly Music from the Renaissance**

Director Brenda Bittner

Music by Josquin, Byrd, Mozart and more, performed on/by recorder, crumhorn, violin, flute, dancers. Free Will Offering.

Trinity Lutheran Church  
11th and Rowell, Manhattan Beach

Information: 310-378-8750

## **SUNDAY MARCH 10, 6 PM** **St. Bede's choir and Wessex Consort: Lenten Evensong**

Our annual evening of Lenten prayer and meditation will feature music from Renaissance composers, directed by Frank Basil. Program includes: Benedic anima mea Domino (Orlando di Lasso), De profundis (Sweelinck), O Lord the maker (Mundy); Second Service Magnificat and Nunc Dimittis (Byrd). Wessex Consort will join the choir and play interludes on recorder consorts. Freewill offering. More info: <http://stbedesla.org>

St. Bede's Episcopal Church  
3590 Grand View Blvd, Los Angeles  
Parking in church lot

## **SUNDAY, MARCH 10, 7:30 PM** **Tafelmusik Baroque Orchestra**

Elisa Citterio, musical director

It's 1740, and coffee houses are the places to hear music, whether in the trading center of Leipzig or in Damascus, one of the world's oldest cities. Experience the visual splendor, music, and contemporary tales of these two historic locales, as presented by Canada's leading period-instrument ensemble and guests

Ticket Information: <https://www.laphil.com/events/performances/270/2019-03-10/tafelmusik-baroque-orchestra> Event Phone: 323-850-2000

The Walt Disney Concert Hall  
111 S Grand Ave, Los Angeles CA

## **TUESDAY, MARCH 12, 7:30 PM** **UCLA Early Music Ensemble: Swingin' on a Gate - a Celebration of American Roots Music**

The UCLA EME, directed by Terri Richter, presents early music of America Appalachia, performing Scots-Irish derived folk tunes, barn dances, reels, spirituals, Cajun bandstand, and acapella shape-note hymn. Students and community musicians sing and play instruments ranging from fiddle, banjo, guitar, mandolin, dulcimer, recorder, trombone, gamba, flute, pennywhistles, accordion, and the whacky musical saw.

UCLA Kerckhoff Grand Salon in Kerckhoff (center of campus, student union)

parking: Lot 2 (\$6/3hours) map: <https://maps.ucla.edu/downloads/>

## **SATURDAY MARCH 16, 9AM-7PM** **Bach Marathon at Union Station: 10 Hours of JS Bach!**

Free for All! Come celebrate JS Bach's 334th birthday. In 5 semi-simultaneous performance spaces. Incomplete list of performances: see <https://www.seehearla.org/> for complete list

**9 am:** Coffee Cantata (by Starbucks)

**9:30 am:** Los Angeles Recorder Orchestra plays 9 sizes of recorders

**10:30:** Nathaniel Yue returns, a new Bach cello suite (Waiting Hall)

**11:30:** The Los Angeles Electroacoustic Ensemble (by Starbucks)

**12 noon:** Christoph Bull Noontime Organ Concert, and organ donated by Church Keyboard Center - Rodgers & Johannus Organs Los Angeles.

**2 pm–4 pm:** Harmony Project, youth orchestra (East Portal)

**3 pm:** Noir Saxophone Quartet (Waiting Hall)

**4 pm:** Miguel Atwood-Ferguson, violin (Ticket Hall)

**4–4:30 pm:** El Sereno Middle School's Advanced Strings students ( East Portal )

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

Union Station Los Angeles

800 N Alameda St, Los Angeles, CA

**SATURDAY, MARCH 16, 8 PM**  
**(repeats March 9, LongBeach, March 16, LagunaNigel, March 23, Torrance, May 4, Culver City)**

**Kontrapunktus: Il Barocco**

Ian Pritchard (Artistic Director) presents music by Vivaldi, Marcello, Corelli, Geminiani, Avison, Telemann, JS Bach, and CPE Bach, performed by students of the Conservatory of Music at Colburn. Admission: Free (Donations are accepted) Tickets, info: <https://www.kontrapunktus.com/concerts>

Mission Lutheran Church

24360 Yosemite Rd., Laguna Niguel, CA

**SATURDAY, MARCH 23, 8 PM**  
**(repeats March 9 (LongBeach), March 16 (LagunaNigel), March 23 (Torrance), May 4 (Culver City))**

**Kontrapunktus: Il Barocco**

Ian Pritchard (Artistic Director) presents music by Vivaldi, Marcello, Corelli, Geminiani, Avison, Telemann, JS Bach, and CPE Bach, performed by students of the Conservatory of Music at Colburn. Admission: Free (Donations are accepted) Tickets, info: <https://www.kontrapunktus.com/concerts>

Ascension Lutheran Church

17910 Prairie Ave., Torrance, CA

**MARCH 23–24**

**BACH IN THE SUBWAYS**

more info: <https://www.seehearla.org>

**March 23, 12 pm–1 pm**

Canyon City Brass: 4 trumpets 2 horns 4 trombones 1 tuba; Little fugue in G minor, come sweet death, passacaglia and fugue in C

Union Station, N. Alameda Street, Los Angeles

**March 23, 3 pm–4 pm**

Suzuki Music Program of Los Angeles: Guitars, Violins, Cellos, Violas; Musette, Minuet 1, 2, 3, Tanz, and related pieces

11306 Chandler Blvd, North Hollywood, CA, USA

**March 24, 10 am–12 pm**

Cantabile: Orchestra violins, violas, cellos; Orchestral Suite #3, selections from The Art of Fugue, Brandenburg Concerto #3

Glendale Amtrak, Glendale Transportation Center, West Cerritos Avenue, Glendale, CA, USA

**March 24, 2 pm–4 pm**

Harmony Project Ensembles: Orchestra, From String Quartets to Full Orchestras

Union Station, North Alameda Street, Los Angeles, CA, USA

**SUNDAY, MARCH 24, 4 PM**

**Con Gioia Early Music Ensemble**

Con Gioia Early Music Ensemble presents a lecture-recital, C.P.E. Bach and Mozart Redux, featuring Preethi de Silva performing on a Viennese-style fortepiano. The program comprises a selection of fantasias and rondos from C. P.E. Bach's Six Collections for Keyboard Instruments, Wq. 58, Wq. 59, Wq. 61, and his "Hamlet" Fantasia; and Mozart's Modulating Fantasia, Rondo in A minor, K. 511 and Adagio

in B minor, K. 540. A reception will follow the concert.

Suggested donations (for tickets to be held at the door) may be made after February 15 at [www.congioia.org](http://www.congioia.org): Adults: \$25; seniors, members of SCEMS, EMA, AMS, and Friends of Con Gioia: \$20; students (with ID) and children: \$12. Tickets may also be reserved before March 20 by mailing checks to Con Gioia, 900 East Harrison Avenue, C-21, Pomona, CA 91711.

Phone: 909.624.0638. Special offer: Donations received prior to March 21 will be acknowledged by a gift of one of Preethi de Silva's CDs of works by C.P.E. Bach, which will be held at the box office on March 24. More info: [www.congioia.org](http://www.congioia.org)

St. Paul's Lutheran Church 958 Lincoln Boulevard Santa Monica, CA

**SUNDAY, MARCH 24, 5 PM  
(repeats Sunday April 7 in Glendale)  
"Bubbling Baroque Bliss" (formerly  
"Femmes de la Guerre"): French  
Baroque Music**

Marischka Olech Hopcroft, PhD presents a unique and historically-informed French Baroque ensemble specializing in women composers Elisabeth-Claude Jacquet de la Guerre and Julie Pinel, as well as music by Lully, Couperin, Rameau, Philidor, Mouret, Tessier, Chèdeville, and others. Performers: Marischka O. Hopcroft, harpsichord; Mariana Ramirez, soprano; Jaehuan Kim, countertenor; M. Anne Rardin, violin; Marilyn Winkle, cello; Bruce Teter, musette de cour (bagpipe), recorders; Mark Walter, recorders, Adam Gilberti, chalameaux (clarinet), percussion. Dr. Hopcroft will explain what makes the French Baroque style and aesthetic unique and accessible, why the chaconne dance was banned by the church, and the unusual French

instruments featured. A costumed event. Suggested donation \$20.

St. Albans Episcopal Church  
580 Hilgard Ave., Los Angeles CA

**MARCH 29–30  
LMU Guitar Festival**

**Friday 8pm:** Kupinski Duo Concert

**Saturday 3pm:** Jiji Kim Concert

**Saturday 5pm:** Gabriel Bianco Concert

For full festival information and advance tickets, please visit [www.lmu.edu/guitarseries](http://www.lmu.edu/guitarseries)

LMU Murphy Recital Hall (an intimate and acoustically ideal space)

**SATURDAY, MARCH 30, 7:30 PM  
(repeats Sunday, March 31, 4 pm)  
Jouyssance Early Music Ensemble: A  
German Renaissance Roadshow**

Jouyssance hits the road for Early Music Month with two concerts in new venues.

Joined by guest instrumental ensemble Commercium Musicum, Jouyssance will perform lively German music on a journey from the Renaissance to the early Baroque, featuring Schein, Hieronymus and Michael Praetorius, Scheidt and Hassler. No advance tickets or reservations required. Suggested donation at the door: \$10.

St. Cross Episcopal Church  
1818 Monterey Blvd., Hermosa Beach

**SATURDAY MARCH 30, 7 PM  
Saint Mark's Choir and members of  
the USC Thornton Baroque Sinfonia:  
Bach Vespers. Saint Mark's Early  
Music Series**

Donald Brinegar conducts three Bach cantatas as a Lenten meditation: Ich habe genug BWV 82, a solo cantata for bass written in 1727 for the Feast of the Purification of Mary; Aus der Tiefen rufe ich BWV 131, perhaps (but

JOUYSSANCE EARLY MUSIC  
ENSEMBLE

# GERMAN RENAISSANCE ROADSHOW

*with special guest instrumentalists  
Commercium Musicum*

Saturday, March 30, 2019 7:30 p.m.  
Suggested donation at the door: \$10  
St. Cross Episcopal Church  
1818 Monterey Blvd., Hermosa Beach

Sunday, March 31, 2019 7 p.m.  
Free concert  
Drinkward Recital Hall  
Harvey Mudd College  
320 E. Foothill Blvd., Claremont

Jouyssance hits the road for Early Music Month! Join us for lively German choral and instrumental music on a journey from the Renaissance to the early Baroque. Our program features works by Hassler, Handl, Senfl, Schein, Scheidt and *three* composers named Praetorius. No advance tickets or reservations required.

More Info: [www.jouyssance.org](http://www.jouyssance.org) or 213 533 9922.



not likely) Bach's first surviving cantata; and Himmelskönig, sei willkommen BWV 182, which Bach composed in Weimar for Palm Sunday and first performed in 1714. Featuring: E. Scott Levin, baritone. More info: <https://www.saintmarks.la/calendar>

Saint Mark's Episcopal Church  
1020 N Brand Blvd Glendale CA

## **SUNDAY, MARCH 31, 4 PM (repeats March 30)**

### **Jouissance Early Music Ensemble: A German Renaissance Roadshow**

See March 30 for concert info; Free concert

Drinkward Recital Hall, Harvey Mudd College,  
320 E. Foothill Blvd., Claremont

## **SUNDAY, MARCH 31, 5 PM Oak Baroque: Vivaldi Four Seasons, Bach Harpsichord Concerto**

Oak Baroque, an ensemble that uses historically informed performance practice and plays period

instruments, returns to Epiphany with Antonio Vivaldi's Four Seasons. The musicians will use a performing edition that was prepared from a manuscript copied by a student of Vivaldi a year after the work was initially published. This edition demonstrates that Vivaldi's concept of this work changed and grew, with sections that are even more virtuosic than those in the published version. While instantly recognizable as the Four Seasons, this performance will shed new light on this great work. The program will also include the Harpsichord Concerto No. 1 in D minor, BWV 1052, by Johann Sebastian Bach. Performer include: violinists Lindsay Strand-Polyak, Amy Wang, Mishkar Nunez, Suzanna Giordano Gignac, Jeannot T. on cello, Gabriel Golden on Bass. (probably freewill donation). More info: <http://tcote.org/music/music-guild-events> 818-991-4797

The Church of the Epiphany  
5450 Churchwood Drive, Oak Park, CA

## **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** [www.earlymusicla.org/2017-2018-calendar](http://www.earlymusicla.org/2017-2018-calendar), a list of the entire season of concerts and events.

**The Boston Early Music Festival** has announced its 2018-2019 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

**The San Francisco Early Music Society** has announced its 2018-2019 Concert Season: Voices Shaping Time. For more information, please go to [http://sfems.org/?page\\_id=13416](http://sfems.org/?page_id=13416).

**The Portland Recorder Society's  
Columbia Gorge Early Music Retreat** will

be held from March 15th to 18th, 2019 at the Menucha Retreat and Conference Center, Corbett, OR. For more information, go to <https://portlandrecordersociety.wordpress.com>.

**The Hawaii 2019 Recorder Workshop** will be held from March 29th to 30th, 2019 at the Queen Emma Community Center, Kealahou, HI. For more information, please go to [http://earlymusichawaii.com/?page\\_id=10](http://earlymusichawaii.com/?page_id=10).

**The San Francisco Early Music Society** has announced that registration is open for its 2019 Summer Workshop. Early Bird Discounts are available until March 31st. For more information, please go to <https://app.arts-people.com/index.php?class=sfems>.



JOUYSSANCE EARLY MUSIC ENSEMBLE  
INVITES YOU TO

# A Renaissance Biergarten

SUNDAY, APRIL 7, 2019 | 4 PM  
SAN GABRIEL, CA

Join Jouyssance  
– and help support early music in Southern California--  
as we cap off our 50th Anniversary celebration!

Enjoy Gemütlichkeit, German food and libations  
along with musical interludes by members of Jouyssance.  
Bid on one-of-a-kind items in our silent auction.



Tickets are \$100. RSVP by April 1 at  
[www.jouyssance.org/donate](http://www.jouyssance.org/donate) or by calling 213-533-9922. All  
proceeds support the concerts and outreach programs of  
The Foundation of the Neo-Renaissance, a 501(c)(3)  
nonprofit corporation.

*Southern California*  
*Early Music*  
NEWS

SOUTHERN CALIFORNIA  
EARLY MUSIC SOCIETY  
Pos Office Box 41832  
Los Angeles, CA 90041-0833  
310-368-5967

[www.earlymusicla.org](http://www.earlymusicla.org)  
[info@earlymusicla.org](mailto:info@earlymusicla.org)

### **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 • Tesseractae

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).