



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

*To the hills and the vales, to the rocks and the mountains,
To the musical groves and the cool shady fountains.*

—Dido and Aeneas

The musical groves resound in May as Bach Collegium San Diego visits Los Angeles for their fifteenth birthday. How better to celebrate such an auspicious event than with the glorious music of Henry Purcell? Join Ruben Valenzuela, BCSD's Artistic Director, as he bids you "Welcome to all the Pleasures."

Should you wish to travel to "musical groves," you have two great opportunities this month! Early Music America is collaborating with the Bloomington Early Music Festival and the Indiana University Jacobs School of Music to present the eighth annual Young Performers Festival. Our own University of Southern California Collegium Workshop will be featured. Support the "home team"! Read "Young and Emerging: EMA, BLEMF & Indiana University Collaboration."

If you *really* want the musical groves to resound, you need to attend the 19th Indiana Early Double Reed Workshop and the 7th Indiana Sackbut Workshop. For a *Plaine and Easie Introduction to Practicall Musicke*, read "Indiana Early Double Reed Workshop XIX and 7th Indiana Sackbut Workshop."

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

Sincerely,

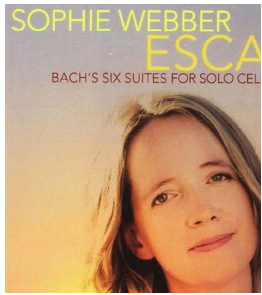
John L. Robinson

Editor-in-Chief, *Southern California Early Music News*

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CD REVIEW

By Laurence Vittes



Escape: Bach's Six Suites for Solo Cello **Sophie Webber** **Gimpy Records CDs**

All cellists, modern or HIP, operate at the same disadvantage when playing

Bach's Six Solo Cello Suites: the composer's own manuscript was lost long ago and with it his thinking about the most important component beyond just the notes—the bowings. In her outstanding new “modern” recording of the complete cycle, Sophie Webber, an Oxonian living in San Diego, applies bowings—along with rhythm, dynamics, and speeds—with deeply consoling variety and imagination.

It's as if she were playing the music in an intimate setting, perhaps for someone special, in which every note had meaning the way a look or a touch does. The resulting conversations she has with the music are endlessly absorbing as they are being seamlessly incorporated into the fabric and flow of each movement. Her subjective narrative suggests the freedom with which Pau Casals brought the music back to life a century ago.

Working from by a printed edition by Paul Tortelier, another legendary cellist who approached the Suites as if they were conversations more than spectacles (like Yo-Yo Ma's recent cycle at the Hollywood Bowl before 17,000 screaming fans), Webber finds revelation in her expectations of intimacy.

She makes seemingly spontaneous, often initially risky choices of whether to use detached or slurred bowings to shape and energize the music, and in doing so makes the music vulnerable to tone and color and

so enlarges its emotional impact. Webber's Allemandes and Courantes sound as courtly as if they were lute suites, and danceable besides; her Bourrées rollick and rock. Each Suite alone is a total experience.

Reprinted from Gramophone.



Michel Corrette: **Sonatas** **Michael Jarvis & Paul Luchkow** **Marquis Music CD**

While Michel Corrette's methods and writings rank alongside those by Geminiani, CPE Bach, Quantz, and Tartini, fate has been less kind to his music. Besides scholars, he may be best known only to cellists (and enterprising bassoonists) for whom he wrote a cello quartet and a sonata called *Les délices de la solitude*. Enter Canadians Paul Luchkow and Michael Jarvis to enlarge our knowledge.

Written in 1742 to please the exquisite tastes of Louis XV's court, with the pastoral adventures of Marie Antoinette as their aesthetic backdrop, Corrette's six “Sonates pour le Clavecin avec un Accompagnement de Violon” represented a charming update to the Baroque trio sonata.

Although the title assigns a secondary role to the violin, and the harpsichord's part stands on its own, the violin adds a variety of thrilling coloristic textures and popular devices including the occasional drone of a hurdy-gurdy. And while each of the six violin sonatas has its own colorful title, the most splendid musically is the Sixth, a very un-Joycean “*Les Voyages d'Ulysse*” with a slow movement of remarkable invention and beauty.

Luchkow and Jarvis apply the polished elegance the court would have expected with the relaxed intimacy that would have heightened the

musical pleasure in a recording that suggests the music's more private destinations. Playing a half step low at A=415 gives them the space to address the charm and grace of the music, and to highlight the occasional high energy. Each rises to the occasion when short runs, brilliant trills, and other feints at virtuosity are required.

Reprinted from Gramophone.



Water & Fire—Händel Revisited
BLINDMAN [sax] and Reitze Smits
Warner Classics CD

If the idea of revisiting Handel through arrangements for five saxophones and a mighty big organ seems preposterous to you, you are right where I was before I dropped the needle on this newest spectacular for Baroque-crazed audiophiles.

Eric Sleichim, founder/leader of the Belgian music collective Blindman whose previous CD was devoted to Bach, has teamed with Dutch organist Reitze Smits to arrange / derange the *Water Music* suite and *Music for the Royal Fireworks* for saxophone quintet starring Eric Sleichim on both alto saxophone and organ.

It may sound daffy but it works—up to a point. Anytime there is improvising to be done and Sleichim does it, it is unforgettable. In the larger bits the monumental character of Handel's orchestral score never overwhelms the always thrilling instrumentation; the iconic *Réjouissance* movement from the *Fireworks Music* couldn't be more brilliant.

Adding to the delights, Handel's orchestral suites flank the opening movement of Jean-Féry Rebel's *Les Éléments*, a favorite party piece of Baroque aficionados looking to wake up somnolent crowds, and *Le Verbe* from Messiaen's *La Nativité du Seigneur*.



**YOUNG AND EMERGING:
EMA, BLEMF &
INDIANA UNIVERSITY
COLLABORATION**

Early Music America's Young Performers Festival was a bicoastal endeavor for seven years, when events were scheduled around the Boston Early Music Festival and Berkeley Festival & Exhibition. The eighth annual festival (May 24–26, 2018) will expand EMA's reach through a collaboration with the Bloomington Early Music Festival (BLEMF) and the Indiana University Jacobs School of Music. The festival will share stages with EMA's inaugural Emerging Artists Showcase.

"It really is thrilling for EMA to be able to bring these extraordinary musicians to Bloomington in May," said Karin Brookes, EMA's executive director. "There is clearly a huge demand for historical performance and networking opportunities, and our partnership with the Jacobs School of Music and BLEMF is a great formula for providing the complex collaborative experiences that are so valuable to musicians today."

Dana Marsh, chair of the Early Music Department and director of the Historical Performance Institute at the Jacobs School of

Music and an EMA board member, said he instantly embraced the idea of holding the festival and showcase in a new location. “This will be a catalytic event. I really believe that,” Marsh said. “It’s such a win-win here, with so much shared excitement.” The principal winners are the artists and ensembles chosen to perform in Bloomington. The Young Performers Festival will comprise concerts at First Presbyterian and Trinity Episcopal churches by the Case Western Reserve University Baroque Ensemble, Oberlin Baroque (Oberlin Conservatory of Music), B’more Bach Ensemble (Peabody Conservatory of Johns Hopkins University), Tarara (Indiana University), and University of Southern California Collegium Workshop.

Twenty-nine ensembles and soloists applied for the Emerging Artists Showcase, which will present six of them in concert at the Jacobs School’s Auer Hall.

They are violinist Rachell Ellen Wong, soprano Adriana Ruiz, harpsichordist Mélisande McNabney, Costanoan Trio (Derek Tam, fortepiano; Cynthia Black, violin; Frédéric Rosselet, cello), Voyage Sonique (formerly Les Voyageurs: Jeffrey Girton and Augusta McKay Lodge, violin; Robert Warner, harpsichord; Keiran Campbell, cello), and Rumore Terribile (Salomé Gasselin, viola da gamba; Martin Bernstein, recorders).

The Emerging Artists Showcase concerts will be live-streamed by IU Music (<http://music.indiana.edu/iumusiclive>) and broadcast later on WFIU 103.7, the public radio station based at the university. The Young Performers Festival concerts will be live-streamed by Facebook Live. The EMA events will be part of a cavalcade of

early music activity in town May 18-27 hosted by BLEMF and the IU Jacobs School of Music’s Historical Performance Institute. The institute will present its third annual international conference, Historical Performance: Theory, Practice, and Interdisciplinarity, May 18–20. Fortepianist and scholar Robert D. Levin will serve as keynote speaker and give the opening concert May 18.

On the second night, students and community musicians will continue the Bloomington Bach Cantata Project, which has presented 60 cantatas over eight years. Marsh said the conference will include 45 presentations on topics from “early Medieval music to recorded sounds of the late 19th century. We really try to make it as comprehensive as possible.”

The juxtaposition of the conference with EMA’s Young Performers Festival and Emerging Artists Showcase aims to underline the vitality and importance of the field. “I think the time is right that historical performance take its place as a bona fide discipline,” said Marsh. “People in the humanities appreciate that we see performance as equally important. We can’t just be all ivory-tower theory. Historical performance truly brings it all together in a way that can be demonstrated, and I think the academic community is taking note of that.”

For more information, visit <http://www.blemf.org/events.html>. All concerts are free and open to the public.

This article is republished from the May 2018 issue of EMag, the magazine of Early Music America.

“It really is thrilling for EMA to be able to bring these extraordinary musicians to Bloomington in May.”

WELCOME TO ALL THE PLEASURES! BACH COLLEGIUM SAN DIEGO AT 15



Ruben Valenzuela, Ph.D.

*B*ach Collegium San Diego (<http://bachcollegiumsd.org>) is celebrating its fifteenth anniversary season with a performance in Los Angeles on Sunday, May 13th. Part of the Chamber Music in Historic Sites series of the Da Camera Society (<http://dacamera.org>), the concert begins at 4:00 PM and will feature the music of Henry Purcell in the Beaux Arts grandeur of the Art of Living Foundation, Los Angeles Center (formerly the Second Church of Christ Scientist), 948 West Adams Blvd., Los Angeles, CA 90007, in the Historic West Adams District.

Beginnings

Bach Collegium San Diego was founded in 2003 by conductor, musicologist, and keyboardist Ruben Valenzuela for the purpose of establishing a San Diego-based ensemble to offer

historically-informed performances of music of the 17th and 18th centuries. Valenzuela was particularly interested in performing the vocal works of J.S. Bach, emphasizing the cantatas. An ensemble capable of this kind of performance simply did not exist in San Diego in the early 2000s. This became the catalyst to establish the new group. Following a period of planning and organization, a chamber choir was formed and debut concerts of J.S. Bach's *St. John Passion* were announced for April 2003. Rather quickly, a name for the chamber choir was selected, the Bach Collegium San Diego, chosen due to Valenzuela's longstanding admiration for Masaki Suzuki's Bach Collegium Japan.

As planning continued, one basic fact became clear: performing the *St. John Passion* would require an orchestra playing period instruments. Again, such an ensemble did not then exist in

San Diego. Valenzuela, with the help of mentor and long-time friend and tenor Stephen Sturk, soon made connections with Michael Eagan and Musica Angelica Baroque Orchestra to perform the work together. Two auspicious performances were given in San Diego to nearly sold-out houses, with many audience members attending out of sheer curiosity! After the dust had cleared from those initial performances, interest remained for planning new projects. What followed was the arduous task of establishing a non-profit organization, a case of “learning on the job” with little or no knowledge of the process.



Fifteenth Anniversary

Fifteen years later, Bach Collegium San Diego is recognized as a leading early music ensemble, offering four annual mainstage concerts and six outreach concerts. The outreach series, called “Bach at Noon,” features repertoire from the Renaissance through the early Classical era. BCSD has presented many historically-informed musical “firsts” in San Diego, including performances of Handel’s *Theodora*, *Il Trionfo del Tempo e del Disinganno*, and *La Resurrezione*; Monteverdi’s *Vespro della Beata Vergine* (1610 Vespers); and Bach’s *Mass in B minor*, *St. John Passion*, motets and cantatas. BCSD’s international tours have included several trips to Mexico City as participants in the *Festival Internacional del Órgano Barroco* and a visit to the Baroque Music Festival of the Jesuit Missions in Bolivia.

The ensemble is led by its long-time Artistic Director, Ruben Valenzuela, and Associate Director, harpsichordist Michael Sponseller, with additional assistance from early plucked-string specialist Daniel Zuluaga. Will Neblett is Executive Director, providing administrative direction along with BCSD’s Board of Directors under the leadership of Gary Payne.

Bach Collegium San Diego is Ensemble-in-Residence at All Souls’ Episcopal Church in Point Loma, San Diego.



Welcome to All the Pleasures! The Music Of Henry Purcell

The May 13th Los Angeles performance of *Welcome to all the Pleasures!* will feature two of Purcell’s celebratory odes written to commemorate St. Cecilia and Queen Mary: “Welcome to all the Pleasures” and “Now does the glorious day appear.”

Here is the complete program:

- “Now does the glorious day appear” (Birthday Ode for Queen Mary, 1689)
- “Welcome to all the Pleasures” (Ode to St. Cecilia’s Day, 1683)
- “Rejoice in the Lord alway” (The “Bell Anthem,” c. 1682–85)
- “Man that is born of woman” (from Funeral Music for Queen Mary, 1695)
- “In the midst of life” (from Funeral Music for Queen Mary, 1695)
- “The Sparrow and the gentle Dove” (from “From hardy climes and dangerous toils of war,” 1683)

“Now that the sun hath veiled his light ‘An Evening Hymn’” (1688)
“O! fair Cedaria, hide those eyes”
“Sweeter than roses” (from *Pausanias, the Betrayer of his Country*, 1695)
“Hear my prayer, O Lord” (1683 or before)

Instrumental music from *King Arthur* (1691) and *The Fairy-Queen* (1692)

Soloists:

Margot Rood, Soprano; Jay Carter, Countertenor; Aaron Sheehan, Tenor; and Enrico Lagasca, Bass.



Ruben Valenzuela

As a conductor, keyboardist, and musicologist, Dr. Ruben Valenzuela (<http://www.rubenvalezuela.org>) has led Bach Collegium San Diego in local premieres of historically-informed performances of music of the Renaissance, early and high Baroque, and Classical periods. Under Valenzuela’s leadership, Bach Collegium San Diego has achieved local, national, and international acclaim, collaborating with many of this country’s outstanding musicians specializing in early music. Highlights include collaborations with the New York-based ensemble TENET in Los Angeles and New York, and performances at the *Festival Internacional del Órgano Barroco* in Mexico City and the *IX Festival Internacional de Música Renacentista y Barroca Americana “Misiones de Chiquitos”* in Bolivia. Valenzuela’s performances have been described as “dramatic and vibrant” and “able to unlock the true power of Baroque music” (*San Diego Story*). In 2012, Valenzuela was chosen by *San Diego Metro* magazine as one of “Twenty Men Who Impact San Diego” for his longstanding contributions to the greater arts community, including his outstanding work with Bach Collegium San Diego. He frequently appears as a guest director and performer with ensembles including the University of Southern California’s Early Music Ensemble, Santa Monica College’s Opera Program, and

the University of California, Irvine’s Opera Program. Recent guest appearances in 2017-18 include directing the Bach Vespers at Holy Trinity Lutheran Church, New York City, and a performance of Bach’s *St. John Passion* with Boston University’s Marsh Chapel Choir and Collegium.

As a musicologist, Valenzuela has undertaken research at the Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez” (CENIDIM), and most recently at the Archivo del Cabildo Catedral Metropolitano de México focusing on the basso continuo in Novo-Hispanic music. In June 2016 Valenzuela presented a paper titled “Mexican Religious Iconography: Angel Musicians and the Basso Continuo in Mexico City Cathedral” for the Historical Performance Institute of the Jacobs School of Music (Indiana University, Bloomington). He is currently researching and leading a year long festival on the music of English-Canadian composer Healey Willan (<http://www.willanwest.org>).

Valenzuela holds a Ph.D. in Musicology from Claremont Graduate University, and is Director of Music & Organist at All Souls’ Episcopal Church, San Diego.

For More Information:

Website: www.bachcollegiumsd.org

Facebook: www.facebook.com/bachcollegiumsandiego

YouTube: www.youtube.com/user/bachcollegiumsd

INDIANA EARLY DOUBLE REED WORKSHOP XIX & 7TH INDIANA SACKBUT WORKSHOP

SUNDAY, MAY 20—SUNDAY, MAY 27, 2018

Every year in the month of May the hills of Brown County that surround Waycross Camp in southern Indiana resound for one full week with the glorious strains of shawms, sackbuts and dulcians, as the Indiana Early Double Reed Workshop (IEDRW) and the Indiana Sackbut Workshop (ISW) gather for intensive instruction in technique, performance practice, ensemble playing and instrument/reed care and maintenance. Both workshops, under the auspices of Early Music in Motion, an organization founded and guided by Juan Carlos Arango and Robert Frew, attract players from intermediate to advanced abilities and experience and offer a unique opportunity to pursue the repertoires, sounds and musical lives of the medieval through early Baroque *alta capella*, the professional wind bands ubiquitous throughout Europe and in the New World.

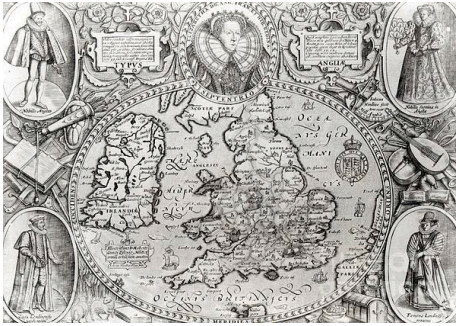
Begun in 2008, the IEDRW, under the guidance of Bob Wiemken and Joan Kimball of Piffaro, The Renaissance Band, provides players of early open double-reed instruments a chance to focus for that entire week on their technical development, reed making skills, one-on-a-part playing in ensemble settings and historical knowledge. After five successful years of two IEDRW workshops per year, the ISW was inaugurated in 2013 under the leadership of Adam Bregman, to give sackbut players the same opportunity, and to allow the workshops together to pursue and recreate the full reed and brass sounds of those professional bands.

The workshops attempt not only to provide enjoyable, satisfying experiences of playing the music from these historical periods under expert guidance but also to dig deeply into the where, when, why, what and how of the lives and careers of these esteemed bands in order to recreate the *alta capella* “sound” as knowledgably and successfully as possible. Consequently, an additional emphasis is given to music theory, tuning and temperament issues and the knowledge gained from reading original notation. Each workshop focuses on one geographical location with its specific identity and practices, as well as the sources that provide both that information and its music in manuscript or printed form.

For further information on the content of and participation in the workshops, contact Bob Wiemken (bob@piffaro.com) or Adam Bregman (adam.bregman@gmail.com). For information about the location, registration and fees, see the EMIM website (www.earlymusicinmotion.org) or contact Juan Carlos Arango (acalito@gmail.com).



THE BRYTYSH ISLES: MUSYCKE OF THE TOUNE WAYTES



Main Topicks

Import/Export: English compositions made popular on the continent, while continental musicians were brought to Britain.

Faburden: Improvisation made easy!

Cross-Relations: The English penchant for *mi* against *fa*.

Thomas Morley: *Plaine and Easie Introduction to Practicall Musicke*

The fifteenth century saw the spread of English music, by composers such as Robert Morton, Walter Frye, and John Bedyngham, across the continent, which had a great influence on composers of the Burgundian court, Italy, and Bohemia. Accordingly, we will be spending some time with their compositions. Conversely, sixteenth-century Great Britain saw an influx of continental musicians, especially wind players, at the request of King Henry VIII and his daughter, Queen Elizabeth I. We will be looking at music preserved in the King's Songbook (British Library MS 31922) as well as the instrumental collection British Library MS 31390, with works by John Taverner, Robert Fayfax, Philip van Wilder, Robert Parsons, Thomas Tallis, William Byrd, and, of course, King Henry VIII himself. We'll also take a look at just a few of the dances in the so-called Fitzwilliam Wind Band MS and the "Tregian" MS.

The first half of each day will be dedicated to sackbut and double reed technique and performance practice in separate groups. Mornings will consist of a warm-up session, including selections for low voices from the Gyffard Partbooks (ca. 1570-80), followed by a session more geared towards early music theory and its application in performance. We will review the modes and solmization (or "solfainge") with Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597) and discuss the cross-relation (*mi* against *fa*) found time and again in English compositions of the period, and *faburden*, a simple, fool-proof method for improvising, looking at examples by John Dunstaple.

Afternoons and evenings consist of playing sessions in mixed groups of sackbuts and double reeds. Selections from all the sources will be provided in both original and modern notation, as much as possible, though a strong emphasis will be placed on working from the original notation. This will allow us to see the music as our Renaissance compatriots did, and leave us faced with the same musical and theoretical decisions that they would have confronted. The evenings also provide reed making/adjusting and instrument triage sessions for those interested or in need of help.

We hope you can join us in this exploration of the unique compositions that could only have developed in a place isolated from the rest of the Western world!

CONCERT CALENDAR

SATURDAY, MAY 5, 8:00 PM

Kontrapunktus Neo-Baroque Chamber Orchestra presents: Mentors, Pupils & Scions-The Legacy of J.S. Bach & Arcangelo Corelli

KONTRAPUNKTUS will be performing a 90-minute concert featuring a rare and dynamic classical repertoire commemorating influential Baroque composers Johann Sebastian Bach and Arcangelo Corelli, while also introducing new Baroque music from a young, local, living composer named Mark Moya. The program, entitled Mentors, Pupils & Scions, consists of music from legendary Baroque composers who were impacted by Bach and Corelli, including Francesco Geminiani, Pietro Locatelli, Domenico Scarlatti, Charles Avison, George Frideric Handel, George Philipp Telemann, Johann Adolph Hasse, Unico W.R. van Wassenaer, and Bach's prolific sons, Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Christian.

KONTRAPUNKTUS is a classical neo-Baroque orchestra led by conductor, Edward Hong. Joining him are violinists Eduardo Rios, Madeleine Vaillancourt, Hannah Ji, Kako Miura, violist Tanner Menees, cellist Vardan Gasparyan, bassist Marlon Martinez, among others. Together they represent a young, remarkable array of extraordinary talent from all corners of the globe with a dynamic affinity.

Admission is complimentary and parking is free. We welcome tax-deductible donations in support of our 501(c)(3) foundation. <https://www.kontrapunktus.com/concerts>

Admission: Free

Mission Basilica Catholic Church
31520 Camino Capistrano
San Juan Capistrano, CA

SUNDAY, MAY 6, 4:00 PM

Los Angeles Baroque presents: Escape the Ordinary: LAB Road Trip

Directed by Lindsey Strand-Polyak and Alexa Haynes-Pilon, LAB invites you to the closing concert of their 17/18 season, with a wild ride across Europe from Poland to England, traveling through Austria, Italy and France. This light-hearted free one-hour afternoon concert features works by Janitsch, Schmelzer, Vivaldi, Lully and Handel. Join us for a party with performers after the show. All welcome!

Janitsch: Sinfonia in G Major

Schmelzer: Harmonia à 5

Vivaldi: Concerto Grosso in C Major, RV114

Lully: Selections from Le bourgeois gentilhomme

Handel: Concerto Grosso, Op.6, No.1

Free Event! Suggested donation of \$10.

St James' Episcopal Church

1325 Monterey Road, South Pasadena CA

SUNDAY, MAY 6, 5:00 PM

San Diego Early Music Society presents: Jean Rondeau, harpsichord: Vertigo

The San Diego Early Music Society is privileged to present harpsichordist Jean Rondeau in a program featuring music by J.S. Bach, Jean Philippe Rameau and Pancrace Royer.

Style, virtuosity, youth: all combine in the person of Jean Rondeau, a magnetic new French harpsichordist whom the San Diego Early Music Society is privileged to present. Playing masterfully yet lyrically, Rondeau draws power and emotion from the instrument in a most magical way. With a program featuring music by J.S. Bach, Jean Philippe Rameau and

Panrace Royer, this concert will showcase the splendor of the harpsichord at its zenith.

\$35/\$25 regular admission,
\$10 for students and rush
<https://sdems.tix.com/Event.aspx?EventCode=987539>

Performing Arts Theater at Cuyamaca College
900 Rancho San Diego Pky. Rancho San Diego

WEDNESDAY, MAY 9, 12–12:45PM
Bach Collegium San Diego:
Ecstasy — Bach at Noon

Antonio Vivaldi, In furore iustissimae irae
RV 626, Tomaso Albinoni, Sonata a 5 Op. 2
no. 2, Healey Willan, Fugue in c minor. Free
Admission,

All Souls' Episcopal Church,
1475 Catalina Boulevard, San Diego
More info: <http://bachcollegiumsd.org>

WEDNESDAY, MAY 9, 8 PM
(PRE-CONCERT TALK 7:40 PM)
The Da Camera Society presents:
Chamber Music in Historic Sites

Jean Rondeau, harpsichord performs Bach and
Rameau in the elegant Pompeian Room.

A young French harpsichord phenom, “one
of the most natural performers one is likely
to hear on a classical music stage these days”
(The Washington Post), takes the Pompeian
Room by storm with “an affinity for [the
harpsichord] and comfort in its presence that
allow him to see in it its possibilities rather than
its limitations” (Gramophone). He performs
masterworks of Bach and Rameau with “the sort
of communicative gifts normally encountered in
musicians twice his age” (The Washington Post).

Ticket Information: \$75-\$55
http://dacamera.org/concert_info.php?products_id=350
Websites:

Doheny Mansion, Pompeian
8 Chester Place, Los Angeles CA

FRIDAY, MAY 11, 7:30 PM
Bach Collegium San Diego: Welcome
to All the Pleasures! Henry Purcell:
The Sacred and the Profane

One of the greatest and most original
composers of the seventeenth century, Henry
Purcell produced a uniquely English form of
music by incorporating French and Italian
stylistic elements into his compositions. Two
celebratory odes, written to commemorate St.
Cecilia and Queen Mary respectively, serve as
the backdrop for a festive program featuring
Purcell's varied and unique works.

Soloists to include: Margot Rood, Soprano, Jay
Carter, Countertenor, Aaron Sheehan, Tenor,
Enrico Lagasca, Bass.

Now does the glorious day appear (Birthday
Ode for Queen Mary, 1689), Welcome to all
the Pleasures (Ode to St. Cecilia's Day, 1683),
Rejoice in the Lord alway (Bell Anthem, Man
that is born of a woman (from Funeral Music for
Queen Mary, 1695); in the midst of life (from
Funeral Music for Queen Mary, 1695), Hear my
prayer, O Lor, including music from King Arthur
and Fairy Queen.

All Souls' Episcopal Church,
1475 Catalina Boulevard, San Diego
More info: <http://bachcollegiumsd.org>

SATURDAY, MAY 12, 4 PM
Chorale Bel Canto presents:
French Masterworks

The concert will be performed at 4:00 p.m. and
will feature La Creation du Monde by Darius
Milhaud, and King David, a beloved oratorio
by Arthur Honegger, with chamber orchestra,
soloists, a boy soprano, chorus, and narrator.

Under the leadership of Stephen Gothold,
Chorale Bel Canto has provided quality classical
concerts in the greater San Gabriel Valley for
over 35 years. During its long history, the
Chorale has entertained and educated audiences

by singing challenging choral works of major composers past and present.

Tickets: \$25.00 Adults, \$20.00 Seniors 55+, \$10.00 Students

<http://choralebelcanto.org>

East Whittier United Methodist Church
10005 S. Cole Rd., Whittier CA

SATURDAY, MAY 12, 7:30 PM
Bach Collegium San Diego: Welcome to All the Pleasures! Henry Purcell: The Sacred and the Profane

See May 11 listing

Sts. Constantine & Helen Greek Orthodox Church, 3459 Manchester Avenue Cardiff, CA
More info: <http://bachcollegiumsd.org>

SUNDAY, MAY 13, 4 PM
The Da Camera Society presents: Henry Purcell's Welcome to all Pleasures

Bach Collegium San Diego performs Henry Purcell at the Art of Living Foundation. Rubin Valenzuela, Director

With its 90 foot high dome and exquisite decorative detail, the grandeur of this Beaux Arts landmark provides a setting of classical beauty for a festive program showcasing one of the greatest and most original composers of the 17th century. Twenty-four of the finest early music instrumentalists and vocalists gather from across the country to explore Henry Purcell's celebratory odes and music for the theater (King Arthur, Fairy Queen).

\$50-\$45, http://dacamera.org/concert_info.php?products_id=346

The Art of Living Foundation
948 W Adams Boulevard, Los Angeles CA

SATURDAY, MAY 19, 7:30 PM
Tesseract Baroque Ensemble of Los Angeles presents: Chorale Concertos & Cantatas

For Tesseract's season finale, we celebrate the 500th Anniversary Year of the Reformation, one of the most significant events in the history of western music. As a part of the Reformation, Martin Luther sought to involve the congregation in the musical aspects of the church service. The new Lutheran chorales—many composed by Luther himself, and some adapted from secular sources—became the basis of a number of sacred concertos, cantatas, and variations. From Schütz and Scheidt, to Selle and Bach, Tesseract presents a beautiful and varied program of music based on famous Lutheran chorales.

A workshop for both instrumentalists and singers will precede the performance. Vocalists who participate in the workshop will be invited to join Tesseract in the evening performance to sing several of the hymn lines that lay the foundation for some of the great musical creations of the time.

Tickets are available at the door.

General Admittance: \$30

\$25 SCEMS & Seniors

Students \$10.

Workshop attendance is free.

Trinity Lutheran Church Pasadena
997 East Walnut Street, Pasadena

LOOKING AHEAD
SATURDAY, JUNE 2, 2018 AT 8 P.M.
SUNDAY JUNE 3, 2018 AT 4 P.M.
Jouyssance Early Music Ensemble presents: Welcome to all pleasures!

Last season's collaboration with Los Angeles Baroque on Carissimi's Jephthe was a smashing success. This season, LAB and Jouyssance will present Henry Purcell's Welcome to all

Pleasures!, the composer's "other" Ode to St. Cecilia. Orlando Gibbons' Cries of London and several other works of the British Isles will round out the program.

\$25 General Admission

\$20 Seniors / SCEMS members

\$15 Students

Available at the door or in advance

Saturday, June 2, 2018 at 8 p.m.

St. Paul the Apostle Catholic Church
1536 Selby Avenue, Westwood

Sunday June 3, 2018 at 4 p.m.

St. Luke's Episcopal Church
122 S. California Avenue, Monrovia

JUNE 3–10

Berkeley Early Music Festival: Reimagining, Reinventing, Redefining Early Music

Welcome to the 15th biennial Berkeley Festival and Exhibition. Founded in 1990, and alternating with the Boston Early Music Festival in even-numbered years, BFX has become one of the world's largest and most important early music conclaves, deemed "a remarkable institution on the American musical scene" by The New York Times.

This year, 19 Main Stage concerts, over 8 days, sample the great wealth and power of our musical heritage—works from the Middle Ages, Renaissance, Baroque, Classical, and Romantic eras—performed by some of their most passionate and powerful exponents, from across America and abroad.

Download the complete brochure

Be sure to check out this year's Exhibition and Marketplace, a 3-day bazaar featuring dozens of makers and sellers of historical instruments, music scores, books, and paraphernalia, as well as abundant information of interest to all who love early music.

We are excited about this year's many concurrent, special events: The Second International Early Music Film Festival, the Westfield Historical Keyboard Center's conference and public concert, the first ever BFX Early Piano Competition, and much more, including masterclasses, lectures, and dozens of lively, inspired, and innovative concerts by dozens of ensembles performing on the Festival Fringe.

We invite you to celebrate with us, as we delve into the history of our art and extend the insights of historical performance through the Classical and Romantic periods to the eve of modernism. Celebrate with us the voices of genius in world-class performances of Bach's motets, Purcell's and Handel's operas, and Telemann's quartets. Celebrate the genius of more recently discovered composers from the colonial chapels of Latin America and the convents of Renaissance Italy. Celebrate the future of early music with the fine young artists we present from Seattle, Juilliard, Davis, and San Francisco.

To Purchase Tickets: Order online at <https://app.arts-people.com/index.php?preseason=sfems> or call 510-528-1725.

FRIDAY, JUNE 8

12:30 Los Angeles Baroque (LAB): Escape the Ordinary: LAB Road Trip to Berkeley!

Directed by Lindsey Strand-Polyak and Alexa Haynes-Pilon, the members of Greater LA's only community baroque orchestra are taking a road trip to BFX 2018 for their Fringe Debut, with music from across Europe from Poland to England, journeying through Austria, Italy and France. Works by Janitsch, Schmelzer, Vivaldi, Lully and Handel including selections from Lully's wonderful *Le bourgeois gentilhomme*.

Trinity Chapel, 2320 Dana Street, Berkeley, CA.

General admission: \$15 at the door. For more information please visit www.berkeleyfestival.org/los-angeles-baroque or email losangelesbaroque@gmail.com.

JUNE 17–24 CORONA DEL MAR BAROQUE MUSIC FESTIVAL Sunday, June 17, 4 p.m.

Parisian Divertissements

Elizabeth Blumenstock leads the Festival Orchestra in instrumental music originally performed in the 18th-century “Concert spirituel” series in Paris — including a violin concerto by Leclair and Corelli’s beloved “Christmas” Concerto — plus ballet suites by Telemann and Rameau. Preceded by brass music on the patio at 3:15 pm and followed by a wine & waters reception after the concert.

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

Monday, June 18, 8 pm Jonathan Dimmock Organ Recital — Bach and the French Style.

The internationally-acclaimed organist and co-founder of the American Bach Soloists explores JS Bach’s fascination with French

music, and the strong influence it had on his life and compositional style. Works from Bach’s Clavierübung III, his famous Passacaglia BWV 582 and pieces by Louis Marchand (1669-1732), Jacques Boyvin (1649–1706), and Nicolas de Grigny (1672–1703). Preceded by brass music on the patio at 7:15 pm and followed by a wine & waters reception after the concert.

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

Wednesday, June 20, 8 pm Stylus Phantasticus —17th-century chamber music.

Harmonically adventurous and texturally rich chamber music from Bertali, Buxtehude, Biber, Gesualdo and Schmelzer. Performed by violinists Elizabeth Blumenstock (director), Jolianne von Einem and Andrew McIntosh, violist Rob Diggins, gamba players Heather Vorwerck and Mary Springfels, and harpsichordist Ian Pritchard. Preceded by brass music on the patio at 7:15 pm and followed by a wine & waters reception after the concert.

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

CALENDAR ONLINE

The Early Music Around Town

online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>. Report listing corrections and any errors to the Calendar Editor at calendar@earlymusicla.org.

SUBMIT LISTINGS

Free for all early music events!

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

TICKET DISCOUNTS

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

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



38th Annual Season

BAROQUE MUSIC FESTIVAL

CORONA DEL MAR 2018 • June 17-24

Elizabeth Blumenstock, Artistic Director

French fare with a dash of Handel, Bach and more

Sunday, June 17, 4 p.m. • St. Mark Presbyterian Church

Parisian Divertissements

Monday, June 18, 8 p.m. • Saint Michael & All Angels

Bach and the French Style

Wednesday, June 20, 8 p.m. • Sherman Library & Gardens

Stylus Phantasticus

Friday, June 22, 8 p.m. • Sherman Library & Gardens

Les Petits Concerts

Sunday, June 24, 4 p.m. • St. Mark Presbyterian Church

Festival Finale: Handel's 'Orlando'

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Tickets: www.bmf-cdm.org • (949) 760-7887

Friday, June 22, 8 pm
Les Petits Concerts—18th-century Parisian chamber music.

David Shostac (flute), Lara Wickes (oboe), Elizabeth Blumenstock (violin), Michael Kaufman (cello) and Gabriel Arregui (harpsichord) perform solo sonatas and chamber works by Rameau, Telemann, Leclair and their contemporaries. Preceded by brass music al fresco in the Gardens at 7:15 pm and followed by a wine & waters reception in the Gardens after the concert.

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 concert version of this charming opera, accompanied by an entertaining narrative spoken by Jon Lee Keenan. Sung in Italian with English narration. Preceded by brass music on the patio at 3:15

pm and followed by a wine & waters reception after the concert.

St. Mark Presbyterian Church
200 San Joaquin Hills Rd., 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>.

Early Music America's Young Performers Festival will be held from May 24th to 26th, 2018. For more information, please go to <http://www.blemf.org/events.html>.



EMA leads and supports the people and organizations who create early music in North America and celebrates those who improve the health and vibrancy of their communities through early music.

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www.earlymusicla.org
info@earlymusicla.org

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.