



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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# FROM THE EDITOR

When most of us think of Baroque music, the eighteenth century immediately comes to mind. More and more, though, the brilliance of the previous century's musical tradition is coming into general awareness through the diligent efforts of musicologists and performers. In this edition of the *Southern California Early Music News*, we glimpse into the seventeenth-century world of "Thomas Selle in Hamburg" with a stalwart of the Southern California early music community, Prof. Frederick Gable.

"Sumer is icumen in," and with it some great early music events. Be sure to check the "Concert Calendar" and the SCEMS on-line calendars <https://www.earlymusicla.org/calendar> for more information on performances 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*

[newsletter@earlymusicla.org](mailto:newsletter@earlymusicla.org)

## CD REVIEW

By Laurence Vittes

For the May issue of *Early Music America* I wrote an article on considering the last three Bach Cello Suites—the thorniest—as a separate entity making them akin to Beethoven’s late quartets or piano sonatas. (Though Bach’s Suites were not late, they share characteristics of experimentation and difficulty both technical and musical that continue to this day).

Many of the nineteen cellists, gambists, and scholars I contacted agreed that Bach’s last three cello suites could contend as a separate entity. Johannes Mundry at Bärenreiter, whose imposing new edition with critical report of the Suites edited by Andrew Talle hit the streets in February, said it “seems like an interesting and new idea.”

Here is some fascinating material that didn’t make the final cut:



**From British cellist Angela East, a member of the Baroque group Red Priest and once a student of André Navarra:**

*“To me, the exciting thing is to find a new way to play by looking into the history and then to use it to find out the effect. For example, in David Boyden’s book The History of Violin Playing, he cites evidence for twenty ways to interpret a dagger. For some composers, such as Haydn, apparently there is not much difference between a dagger and a staccato dot but other composers mention lifting the bow from the string. Now that may sound fairly ordinary, but without thinking, one might just play a short note without considering how it is being done. If instead one deliberately starts on the string and lifts the note out, it makes a specific sound. One can use this lifted stroke in several different ways and exploit it. It is this new range of sounds that interests me.*”

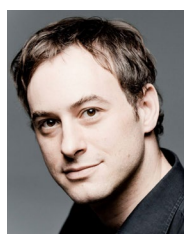
*Trying to be deadly accurate with authenticity I think is impossible. As in most disciplines, one can be wrong but never right. So I’m looking for historical evidence that results in a new way of playing in order to expand the palette of colors available. I always do my best to examine original or early sources and then make the most of what I find; for example, taking Anna Magdalena’s markings literally is interesting – whereas most people make assumptions about mistakes that she made. The result is that after sufficient study, I feel as if I know the composers individually as real people, so for me, Bach and Beethoven have completely different personalities, which makes a comparison difficult. Both had amazing intellects, but Bach stood back while Beethoven was emotionally involved and quite an angry man at times.”*



**If you’re looking for solo music for the early cello that Bach didn’t write, Guy Fishman, principal cellist of the Handel and Haydn Society Period Instrument Orchestra in Boston, suggests:**

*“Because of various factors, among them the many different names the bass member of the violin family was called before the mid-eighteenth century and because of the penchant of early composers for leaving some parts in some music undesignated, it is fairly agreed upon that the first music featuring the cello as the solo instrument originated in the 1680s in Bologna. It happens that at that exact same time string makers there devised a method of wrapping gut with ore, thereby decreasing the gauge but maintaining the density of gut strings. Now, lower strings that had hitherto been unwieldy could be played easily, and smaller instruments could be built, facilitating virtuosity that came nearer to that of the violin. At any*

rate, from this period we have unaccompanied and continuo works by Domenico Gabrielli, Giuseppe Jacchini, Domenico Dalla Bella, Domenico Galli, and others. I am not certain when solo cello repertoire began to be composed in the Low Countries, Germanic countries, or the British Isles. Certainly composers in these places were writing cello sonatas, culminating in the period of the Bach cello suites around 1720. Later, the Vivaldi sonatas of the 1740s and sonatas by a smattering of cellist-composers (as well as non-cellists like Sammartini and Porpora, among others) were written for the instrument.”



**Conductor, cellist and keyboardist Jonathan Cohen on endpins\* and bowing:**

*“I don’t think an underhand (not underhanded!) bow*

*technique would make it easier, depending on the instrument you play. In my opinion, it is more suited to a refined multi-string instrument like the gamba. But of course people did whatever they had learned to do, so maybe in a time [when] many people played the gamba and then got a cello they also continued to play underhand like they had learned as children. I think with the cello – a more robust, Italianate*

*instrument in terms of power and volume, but less refined musically – a more modern bowing technique was developed in order to make the instrument speak more easily. For sure you can put more power and pressure on the string. If you do that with a gamba, you squash it – at least I do!*

*The endpin was quite a late invention. (In the first performance of the Brahms Double Concerto in 1887, Hausmann apparently didn’t use an endpin.) It’s not really necessary, to be honest. I suppose it allows more Rostropovich-style power by raising the instrument high, thus keeping the instrument away from sound muffling things like legs. This is important, I suppose, in order to play very loud and high easily, like [in] the Dvorak concerto.*

*Early paintings of cello players (especially when the standard cello was bigger than it is today, like a bass violin kind of cello) sometimes have them resting their instruments on little foot stools [or] cushions, and types of early endpins begin to appear. I admit it can get tiring holding the instrument with the legs for hours and hours of playing so I normally rest the cello on the floor during extended rests in the music. It was a matter of practicality, I’d say.”*

**\*I have seen him in concert play with endpin one half and without endpin the other. He seemed perfectly comfortable with both and produced similar results.**

## 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 Berkeley Festival & Exhibition** has announced its 2018 season. For

more information, please go to [www.berkeleyfestival.org](http://www.berkeleyfestival.org).

**The Kyuquot Sound Early Music Workshop** for Recorder & Viol Players and the “Music on the Sound” Festival will be held from August 31st to September 4th, 2018. For more information, please go to [http://www.seattle-recorder.org/Regional\\_Workshops/Index.html](http://www.seattle-recorder.org/Regional_Workshops/Index.html).



# THOMAS SELLE IN HAMBURG

Report on the Conference “Thomas Selle and Sacred Music in the 17th Century” University of Hamburg, State and University Library Hamburg, November 10–11, 2017

Frederick K. Gable, Ph.D.

This article is adapted from a previous one that ran in *17th-Century Music—The Newsletter of the Society for Seventeenth-Century Music*, Vol. 27, No. 2, Spring 2018. It used with the permission of the author.

Thomas Selle (1599-1663) was Hamburg city cantor from 1641 to his death. In the last decade of his life, he arranged for all his compositions to be copied into sixteen partbooks, including two large continuo volumes, which he donated to the Hamburg city library in the year of his death. This complete collection of around 300 sacred vocal works in Latin and German is now being transcribed and edited in a three-year project planned and directed by Prof. Ivana Rentsch (University of Hamburg) and Dr. Jürgen Neubacher (State and University Library, Hamburg), and is the basis of a dissertation by Juliane Pöche (Univ. of Hamburg). The complete edition will be available in digital form online late in 2018.

Part of the project was a two-day conference titled “Resounding Reverence: Thomas Selle and Sacred Music in the 17th Century” (summary in English at <https://preview.tinyurl.com/Thomas-Selle-in-Hamburg>). The conference consisted of fourteen research papers by doctoral students and established scholars on November 10 and 11, 2017, as well as a partnership concert of Selle’s music by more than twenty students from the Hamburg University of Music and Theater, under the direction of Isolde Kittel-Zerer. Conference sessions were held in the comfortable, sixty-seat lecture room of the State Library and the concert in its resonant Lichthof



Thomas Selle (1599–1663), engraving, 17th century. Image courtesy of Wikimedia Commons.

Theater. Funds were provided by the State Library, the Hamburg University of Music and Theater, and the German Research Foundation.

A prolific compositional output by a cantor was unusual in seventeenth-century Germany. In Hamburg the best-known composers tended to be organists, such as Heinrich Scheidemann, Jacob Praetorius II, and Matthias Weckmann, or other instrumentalists, like William Brade, Johann Schop, and Dietrich Becker. Selle’s music is known for its extensive use of



instruments, a mixture of soloistic as well choral forces, and its perfect suitability for his available musicians in regular church services. His goal was to provide performable, appealing, and accessible repertoire for Hamburg's four main churches. He also assembled a large library of theoretical works and music collections, the contents of which have been reconstructed in a study by Neubacher.

Topics addressed during the conference ranged from close looks at individual works and types to historical contexts, performance data and broader views of Selle's relationship to similar musicians, his training, and the significance of the Selle *Opera omnia* (Collected Works) project. Prof. Rentsch (Univ. of Hamburg) began by fully describing the project and its plans for the future. She then outlined Selle's general purposes for composing and his use of specific styles in his compositions. Selle strove always to base his sacred works on sound theology, to replace older styles with newer ones, and to create appealing and meaningful music for the congregation by introducing influences of secular music.

Reinmar Emans (Univ. of Hamburg) spoke more broadly about Hamburg's musical networks during the Baroque era. Many such networks were established through the travels of Weckmann, Bernhard, and Selle himself, as well as by organists' travels to advise on or test new organs. Later, in the middle of the eighteenth century, Telemann and CPE Bach expanded the city's musical networks even further.

Michael Maul (Bach-Archiv, Leipzig) traced elements of Selle's "music management" in Hamburg back to his young years at the Leipzig *Thomasschule* (before JS Bach, of course). The school was wealthy and known for its large choir, but the singers were often divided into smaller ensembles based on age and skill

depending on the repertoire or the occasion. Maul discussed documents in Selle's hand that describe his efforts to improve the Hamburg situation based on the Leipzig model, most notably by calling for more singers for motets and larger works.

Also on the topic of singing, Inge Mai Groote (University of Heidelberg), took Selle's manuscript *Anleitung zur Singekunst* (*Guide to Singing*, ca. 1642) as an impetus for investigating the numerous manuscript singing treatises in the seventeenth century. More of these survive than printed ones; they often are more detailed and may have been much more frequently used. Therefore they probably have more direct and concrete connections to local performance practice, as Groote's ongoing research project hopes to show.

Juliane Pöche (Univ. of Hamburg) focused on the use of instruments in Hamburg church music, based on the Hamburg poet Johann Rist's comments about hearing the music of Schulz (Latinized as Praetorius), Scheidemann, and Schop (Hamburg's three "S" composers), which attest to the frequency, value, and beauty of instrumental music in church services during his time. Pöche pointed out stylistic parallels between several of the instrumental collections published in Hamburg at Selle's time and the sinfonias in his own sacred music, which show influences of dance music, English lute songs, and even virginalistic figuration.

Esther Dubke (Univ. of Hamburg) looked at pieces by Selle that are titled "ad imitationem Orlandi," that is, in imitation of a work by Orlando di Lasso. These smaller works from his pre-Hamburg days (1627) show a variety of borrowing techniques that can be classified as imitation, parody, or arrangement, which he later adopted in larger works. Jürgen Neubacher then described these techniques in more

detail in terms of the harmonic, motivic, and rhythmic patterns used by Selle in his processes of transforming preexisting music, mostly by Lasso and Schein. Neubacher classified Selle's techniques into four categories: arrangements and/or reductions of vocal or instrumental parts; use of the model as the basis of a new composition; citation of individual motives or phrases from the model; and parodies whose model is unknown. Whichever technique he used, Selle always retained the original text. It is possible that some of Selle's pieces of this type were intended as "compositional models" or served as a pattern book for other composers or for himself.

After a full day of papers the eminent Reinhard Strohm (Oxford University) described the wider context of Thomas Selle's *Opera omnia* and his library collection in relation to legacies of ten other composers: "Hinterlassene Musik (von Wolkenstein bis Wagner)," or, as Strohm translated it, "musical leftovers (from Wolkenstein to Wagner)." These ever-present remnants of composers' lives were often neither planned nor organized, but sometimes portions indeed were designated as whole units: *Opus musicum* publications (Isaac, Lasso), the Turin manuscripts (Vivaldi), the conducting scores inherited from GF Handel by the British organist-composer JC Smith, and the luxurious estates of Verdi (*Villa Verdi*) and Wagner (*Wahnfried*). Plentiful and lively discussion took place not only during the forty-five-minute presentation slots but also throughout the day, contributing to an enlightening and enjoyable overall atmosphere.

All this talk about Selle's music was brilliantly revealed and brought to life with the real thing: "*Vivat Hamburgum*," an evening concert of fifteen works performed in the former courtyard of the old section of the library. Isolde

Kittel-Zerer (University for Music and Theater) directed a student ensemble of ten singers and thirteen instrumentalists (violins, viola, bass viol, cello, violone, dulcian, lute, guitar, harpsichord, and continuo organ), supplemented by sackbuts and Baroque trumpets, in this wide sampling of Selle's music. The works, all with German texts, ranged from sacred concertos for one to six voices with continuo and various instruments to impressive double- and triple-choir works. More importantly, the selection showed Selle's skill in mixing chorale texts and melodies with ornamentation and expression adopted from the newest secular genres, as well as purely solo madrigals. Echo effects, long melismatic passages, soloist instrument parts, and vivid text expression made for a fascinating evening of music.

The second day's sessions encompassed Selle's associations with theological and other texts, occasional music in Hamburg, and his conception of compositional genres. Johann Anselm Steiger and Oliver Huck (both Univ. of Hamburg) presented a joint study of the popular *Himmlicher Lieder* (Heavenly Songs) collections (1651) by Johann Rist. They investigated and described the artistic relationships between the continuo songs on these poetic and religious texts and practices surrounding *Hausmusik* (house music) and liturgy in Hamburg. Selle, as composer and church music director, worked closely with the poet, the pastors and organists of the four main churches of the city, and the printer while working on these books of sacred songs. Rist's texts were used frequently in liturgical settings, often competing with familiar chorales or replacing them as *contrafacta* (substitution of one song text for another)—a fact that remained of concern even during the time of CPE Bach.



Damaris Leimgraben (University of Zürich) showed how Selle's seven surviving compositions for funerals, burials, and other memorial occasions reflected Martin Luther's ideas about a "good death," in which the soul returns to God after a "good life." Prominent features of these works are echo and dialogue effects, modelled after burial sermons in dialogue form, familiar from other musical genres *à la* Schütz, which portray a conversation between God and the deceased as a means of consolation for bereaved listeners.

The closing two afternoon sessions concentrated on questions of genre, mainly regarding Selle's use of the term "concerto." The speakers wrestled with problems of structure, musical forces, accompaniment, performance practice, and context, asking the question, "What kinds of pieces are these?" Bernard Jahn (Univ. of Hamburg) gave us our first look at terminology problems in Selle's music. Like many German composers of his period, Selle composed a Christmas history, but its style, performance context, and liturgical place, if any, are difficult to describe or classify. Popular Christmas traditions and music (lullaby songs), instrumental sinfonias, solo recitative, character portrayal (Joseph as a comic figure?) and interpolations to the Gospel texts are all found in Selle's work. Is it an oratorio, a sacred entertainment, a setting of the Gospel text, a children's piece, a school show, or all of these? The case remains open.

Walter Werbeck (University of Greifswald, president of the Heinrich Schütz Society) took a broad look at Selle's use of the word "concerto" in a number of his published collections. In particular, he compared these works with ones by Viadana and Schein, but he also found the term "concerto" applied by Selle to motets both with and without continuo, to solo vocal works

with or without instruments, and to works that simply contained contrasts of any kind. The result seems to be a vaguely general or even contradictory definition of "concerto" that Selle applied freely like other composers of his time.

Joachim Kremer (Stuttgart University of Music) turned to an early collection of small sacred concertos by Selle: *Concertuum binus vocibus* (1634). Before he came to Hamburg, Selle held cantor positions in smaller cities northwest of Hamburg and had some connections with the Gottorf court, for which this collection may have been composed. Kremer discussed in depth Selle's intricate and vivid text expression and the interconnections between texts, ideas, and music within these two-voice works, in which the "voices" in question can be either cantus or tenor, either instrumental or vocal. Here "concerto" seems to mean simply two parts of contrasting style: one part may be closely bound to the accentuation and flow of the text, another virtuosically florid and expressive. The ornate new vocal style of these



**Hamburg's cathedral (Domkirche) around 1800, with the towers of St. Petri (directly behind) and St. Jacobi (right). Engraving by Peter Suhr, 1838. Image courtesy of Wikimedia Commons.**

pieces is only rarely present in Selle's later works.

Katharina Hottmann (Univ. of Hamburg) concluded the conference with a discussion of an unusual work by Selle, scored for violin, tenor-tenor-bass voices, trombone, bassoon (dulcian), and continuo. His lengthy setting of Psalm 55, "Gott, man lobet dich" ("We praise you God," 1651), is yet another example of Selle's broad use of the term "sacred concerto." This remarkable work is full of contrasts in texture, solo and ensemble sections, rapidly

changing moods, triple meter passages, and echo effects. It seems to have been written in honor of the composer's good friend Georg Neumark, who was leaving Hamburg.

The ensuing discussion period engendered many outbursts of laughter from the audience, banter between commentators, and general liveliness, perhaps signaling that it was time to close the conference.

**Dr. Gable's original article includes a number of German titles and phrases that are translated without comment into English by Ruta Bloomfield, D.M.A.—Ed.**

## FREDERICK GABLE BIOGRAPHY



Frederick K. Gable taught at the University of California, Riverside, from 1968 to his retirement in 2006. His major courses included Music History Survey to 1900, Seminar in Baroque Music, Performance Practices of Early Music, Music of J. S.

Bach, and Construction of Early Instruments. He directed the Collegium Musicum from 1968–1998.

Prof. Gable received his Ph.D. degree from the University of Iowa in 1966 with a dissertation on the polychoral motets of Hieronymus Praetorius (1560–1629). Professor Gable is continuing to edit Praetorius's vocal works, currently preparing a complete five-volume edition published by

the American Institute of Musicology. Music edited by Prof. Gable is performed frequently in northern Europe and England, and has been issued on CD recordings in Germany, Sweden, England, and the USA. Articles on Praetorius, Thomas Selle, viol tuning, vibrato, organ Magnificat performance, and historical service reconstructions have appeared in *Early Music*, *A Performer's Guide to Renaissance Music*, *The New Grove Dictionary of Music and Musicians*, *The Journal of the Viola da Gamba Society*, *Proceedings of the Göteborg International Organ Academy*, *Keyboard Perspectives*, and elsewhere.

Prof. Gable received the AMS Noah Greenberg Award in 1994 for his edition of the Hamburg *Gertrudenmusik* of 1607. Early service reconstructions also have been presented at the Jacobikirche in Hamburg and other German cities, the GOArt Organ Academy in Göteborg (Sweden), and the Boston Early Music Festival.



# CONCERT CALENDAR

**SATURDAY, JUNE 2, 8 P.M.**

**Jouyssance: 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.

St. Paul the Apostle Catholic Church  
1536 Selby Ave., Westwood. CA

**SATURDAY, JUNE 2, 8 PM**

**Boston Court Emerging Artists Series presents: Liv Redpath, Soprano**

Liv Redpath (Soprano) is a second year Domingo-Colburn-Stein Young Artist with LA Opera, where her mainstage highlights include Olympia in Les contes d'Hoffmann with Maestro Plácido Domingo, L'Amour in John Neumeier's new production of Orphée et Eurydice, and Frasquita in Carmen, both under Maestro James Conlon. Next season at LA Opera she will sing Gretel in Hansel and Gretel. This season, she had her Seattle Symphony debut in Vivaldi's Gloria and made her LA Philharmonic debut in their special celebration in collaboration with the Academy Awards. This summer she will return to Santa Fe Opera, where she covered the Queen of Shechem in The Golden Cockerel last season, to sing Najade in Ariadne auf Naxos. Redpath is the winner of the 2017 Palm Springs Opera Guild Competition and both the Ana Maria Martinez Encouragement and the Audience Choice Award at the Houston Grand Opera Eleanor McCollum Competition. Liv earned her Bachelor of Arts in English from Harvard University and her Master of Music from The Juilliard School. With the latter

institution, she had the eminent distinction of being a Kovner Fellow, and was awarded the Richard F. Gold Career Grant as well as the Novick Career Advancement Grant upon graduation. Favorite roles at Juilliard include Thérèse in Les mamelles de Tirésias and the Angelo in La resurrezione (the latter under maestro William Christie).

Tickets: \$10.

Free to students with a valid student I.D.

Online at <http://www.BostonCourt.com>

Boston Court Pasadena  
70 N Mentor Ave Pasadena CA

More info: 626-683-6801

<http://www.performingartslive.com/Events/Emerging-Artists-Series-Liv-Redpath-Soprano-Boston-Court-Pasadena>

**SUNDAY JUNE 3, 2 PM  
(repeats June 10 in Long Beach)  
Los Angeles Recorder Orchestra:  
The Songs Of Solomon**

Directed and edited by Thomas Axworthy, presenting works of the Jewish composer Salamone Rossi. Rossi worked in the court of Mantua from 1587 to 1628 and gained fame for his madrigals and instrumental music in the emerging early Italian Baroque style. The focus of our concert, however, are pieces from a collection of 33 settings of Hebrew psalms. Rossi set the Hebrew text in the Baroque style instead of a traditional Jewish cantorial setting making them unique among compositions of this period. Pieces from Rossi's published instrumental collections will round out the program.

Free Concert—Donations Appreciated

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

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provided by law

**SUNDAY JUNE 3, 4 P.M.**  
**Jouyssance: Welcome to all pleasures!**  
See June 2 description

St. Luke's Episcopal Church  
122 S. California Ave. Monrovia

**SUNDAY, JUNE 3, 6 PM**  
**Los Angeles County**  
**Museum of Art presents:**  
**Ciaramella Early Music Ensemble**

Music celebrating the exhibition Chiaroscuro  
Woodcuts in Renaissance Italy on view at  
LACMA until September 16.

Ciaramella Early Music Ensemble ventures  
toward modern times with intoxicating dance  
melodies from musicians who lived from the  
1500s into the Baroque era. Ground bass  
patterns underlie all of this music; sometimes  
one can hear it clearly and sometimes the  
ground bass line is veiled within the polyphony.  
Ciaramella performs on shawms, recorders,  
bagpipes, sackbuts, plucked-string instruments,  
and percussion, improvising florid polyphony  
in the manner of the Burgundian alta capella  
ensembles that piped across Renaissance  
Europe.

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[KUSC.org](http://KUSC.org)

**SATURDAY, JUNE 9, 7 PM**  
**SUNDAY, JUNE 10, 2 PM (MATINEE)**  
**Hi-Desert Nature Museum presents:**  
**Chamber Music concert.**

During this concert series, titled "Beyond  
Baroque," the Encelia Chamber Ensemble  
will be joined by several musician friends to  
perform pieces from classic and contemporary  
composers like Bach, Grieg, and John Rutter.  
The night will include Bach's Brandenburg  
Concerto No. 5, and several other pieces of  
which are 'beyond' the Baroque spectrum.

\$15 for standard (general open seating)  
\$20 for preferred (guaranteed seating within  
front two rows with bistro tables)

Seats can also be reserved online: <http://www.maxsolutionsonline.com/yuccavalley/Customer/BrowseActivities.aspx> or by calling: Thursday–  
Saturday 10 am to 5 pm 760-369-7212

Tickets will also be sold at the door, provided  
that space is still available. Seating is limited!!  
Seat reservations can be made at the following  
location:

Hi-Desert Nature Museum  
57116 Twentynine Palms, Yucca Valley CA

**SUNDAY JUNE 10TH, 2 PM**  
**Los Angeles Recorder Orchestra: The**  
**Songs of Solomon**  
See June 3 listing for details

Free Concert–Donations Appreciated

Unitarian Universalist Church  
5450 East Atherton St, Long Beach, CA  
[www.uuclb.org](http://www.uuclb.org)





**Jouyssance**  
early music ensemble

# WELCOME TO ALL PLEASURES!

**Jouyssance Early Music Ensemble** and **Los Angeles Baroque** reunite to present a vocal and instrumental program featuring Henry Purcell's celebratory 1683 ode to St. Cecilia, the patron saint of music. The collaboration will feature the vocal skills of Jouyssance, under the artistic direction of Dr. Nicole Baker, and instrumental performances by Los Angeles Baroque members. The all-English program will include Orlando Gibbons' "The Cries of London," which incorporates the calls of street vendors—"Hot oatcakes...ripe chestnuts"—and the 16th century piece that inspired Ralph Vaughan Williams' "Variations on A Theme by Thomas Tallis." Additional works by William Byrd, John Sheppard, John Dunstable and others will round out the program.

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

St. Paul the Apostle Catholic Church  
10750 Ohio Avenue, Westwood

**Sunday June 3, 2018 at 4 p.m.**

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

**Tickets:**

\$25 General Admission

\$20 Seniors / SCEMS members

\$15 Students

Available at the door or  
in advance at

[brownpapertickets.com](http://brownpapertickets.com)

**FOR MORE INFO: [WWW.JOUYSSANCE.ORG](http://WWW.JOUYSSANCE.ORG) OR 213 533 9922**

## **JUNE 17–24 CORONA DEL MAR BAROQUE MUSIC FESTIVAL “French Fare with a Dash of Handel”**

Five individual concerts within an 8-day period—June 17–24—an extraordinary mix of Baroque musicians will perform at three select venues in Corona del Mar and Newport Beach.

In her eighth year as the Festival’s artistic director and concertmaster, Elizabeth Blumenstock has created yet another inspired program. An internationally renowned Baroque violinist, Blumenstock has performed throughout the world, playing a 17th-century Guarneri violin. In addition to her musical leadership of the Baroque Music Festival, she serves as concertmaster of both Philharmonia Baroque and the American Bach Soloists, and teaches at the San Francisco Conservatory of Music and the Juilliard School of Music.

In addition, audiences are invited to enjoy Baroque music performed *al fresco* by the South Coast Brass beginning 45 minutes before each concert. Following all performances, audience members and musicians enjoy mingling for conversation and refreshment at a wine and waters reception.

Tickets: subscription for all five concerts \$280 that includes priority seating at each event and a private post-concert dinner following the Festival Finale on Sunday, June 24th; Single tickets: from \$30 to \$50

More info: [www.bmf-cdm.org](http://www.bmf-cdm.org) or 949-760-7887

### **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





# 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](http://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](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](mailto:info@BMF-CdM.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 • Tesserae

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

# 7 FOOT FLEMISH HARPSICHORD FOR SALE

(It's BACK IN LA!)

Beautiful 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 perfect playing condition. Stand is detachable. I'm the third owner, and have used it as a professional musician for chamber music, most recently at my Music Academy of the West studio in Santa Barbara. 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](mailto:chall@cherylhallpianostudio.com)

[www.cherylhallpianostudio.com](http://www.cherylhallpianostudio.com)



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## PUBLICATION SUBMISSION GUIDELINES

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

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