



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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## FROM THE EDITOR

As Michael Steinberg noted in *Choral Masterworks: A Listener's Guide*, J.S. Bach's *St. John Passion* has an extravagance and "expressive immediacy" that distinguish it from his *St. Matthew Passion* (performed last month by Musica Angelica Baroque Orchestra and the Wiener Akademie). Luckily for us here in Southern California, we'll be able to judge this for ourselves when the Pasadena Master Chorale, under the direction of Jeffrey Bernstein, performs the *St. John Passion* next month. To prepare us for this extravaganza, Dr. Bernstein has written this month's feature article, "2019: A Bach *St. John Passion* for Southern California."

Nicholas McGegan is well known to the Southern California early music community—and to our own Laurence Vittes, who interviews the Philharmonia Baroque Orchestra's soon-to-be Music Director Laureate in "SCEMS Talks to Nicholas McGegan."

Orange County's period chamber ensemble L'Esprit Baroque will bring their program of cantatas and sonatas, "A Tour of Italy," to the Fringe of this year's Boston Early Music Festival. In case you're attending BEMF, root for the "home" team! For details, please go to <https://lespritbaroque.com/upcoming-concerts/june-2019-boston-early-music-festival-fringe>.

Gloria Ramsey, a leading figure in the Southern California early music community, passed away late last month. Gloria was a superb recorderist and a warm, kind person. She will be sorely missed.

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

# SCEMS TALKS TO NICHOLAS MCGEGAN

Laurence Vittes

I have been following Nicholas McGegan since the beginning of his career. He was at the intersection of many great forces in the classical music industry, working with giants like George Gelles at the Philharmonia Baroque Orchestra. McGegan is now a giant himself, having been at the PBO helm so long that in October the orchestra announced McGegan would be graduating to music director laureate after the 2019/20 season. On April 10, McGegan brought his Philharmonia Baroque Orchestra and Chorale down from Berkeley to Walt Disney Concert Hall, and chose Handel's *Saul* as the music.



The performance came in the middle of a run of five *Sauls*, and McGegan was returning north to give additional performances in San Francisco and Palo Alto before heading to Dublin to lead the RTÉ National Symphony Orchestra and Choir in a Good Friday performance of Bach's *Saint Matthew Passion*.

I talked to McGegan a few months before his trip to Disney Hall.

**LV:** How did Handel fashion such an incredibly powerful statement as *Saul* in the midst of so many professional and personal currents in his life?

**Nicholas McGegan:** He was at a crossroads in his career. The opera business was not going so well, and he was beginning to see that oratorio might be the way forward. He had composed a

few oratorios before, and a few short things like *Alexander's Feast*, but *Saul* was a departure: a dramatic oratorio. So he's showing off like crazy. He's using an enormous orchestra with trombones, throwing everything he's got at the piece.

**LV:** He was having physical problems, too, and was even involved in a carriage accident.

**Nicholas McGegan:** He was going through quite a few crises all at once. Financially he wasn't in great shape. In the 1720s and first part of the 1730s he'd done pretty well financially. He was an opera composer. He was the toast of the town. By the forties, he was rebuilding both his career as an oratorio composer of works in English and his finances. During the last couple

years of the 1730s, he was thinking about what he was going to do with his life. He was, after all, in his early-to-mid fifties at a time when many composers of his age were dead by then.

He came out extremely well, beginning when he threw his heart and soul into *Saul*. He was experimenting with his career and where he should go from there—he chose the right path. It went pretty well and he went on to do oratorios and reclaim all his money. Yet for a while at the time he was virtually bankrupt aside from a royal pension.

**LV:** What did he see in the libretto penned by Charles Jennens?

**Nicholas McGegan:** First of all, there was a very unusual thing: a title character who is not

a hero. In most of the operas and oratorios, the title role is somebody good, like Solomon or Julius Caesar. Saul is not good; he is the epitome of jealousy.

What also appealed to Handel were the incredibly strong emotions of all the characters.

**LV:** How many players will you have at Disney?

**Nicholas McGegan:** We'll have the chorus, about seven or eight vocal soloists, and the orchestra, which has trumpets and trombones. Trombones aren't used very much by Handel. In the 1730s, only *Israel in Egypt* also uses trombones. In terms of his orchestral palette, it's the biggest piece he ever wrote; *Messiah*, for example, has minimal trumpets and no trombones. *Saul* also has a carillon which is very unusual in Handel.

**LV:** How did you simulate that?

**Nicholas McGegan:** We usually use a celeste, but in Disney Hall we won't have to. There is

actually a carillon on the West Coast—I believe it lives in Los Angeles—so we will not have to use a celeste. Using the celeste makes it sound as if the Sugar Plum Fairy from Tchaikovsky's *Nutcracker* ballet is about to appear.

**LV:** How many rehearsals will you have for the Bach *St. Matthew Passion* in Dublin?

**Nicholas McGegan:** I'll arrive Sunday night. On Monday night, I'll rehearse the chorus. We will rehearse everyone Tuesday, Wednesday, and Thursday. It's a great city in which to perform the Bach; they have a tradition of doing it. The only bit that's really bad is that you cannot buy alcohol on Good Friday. You have to make sure you buy it in advance if you want to have a little glass of beer after having just conducted a three-hour *Passion*. The last time I was there, I went to a restaurant and they offered me still or sparkling, by which they meant water—and it was the anniversary of the Easter Rising!

## 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).

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# 2019: A BACH *ST. JOHN PASSION* FOR SOUTHERN CALIFORNIA

Jeffrey Bernstein, Ph.D.



## A Living Performance

**O**n June 15, if you hear the Pasadena Master Chorale's performance of Bach's *St. John Passion*, you will hear something unique. Just as a solo artist offers something personal to a performance, so too an ensemble imbues a performance with something of itself: its culture, its practices, its sound. Our performance will feature a volunteer community choir accompanied by a professional baroque orchestra. The role of the Evangelist will be sung by Boston-based tenor Arthur Rishi. All the other solos will be sung by choir members. You will not hear some arias, and you will hear one aria performed not by a soloist, but by the bass section of the choir. One chorale will be sung *a cappella*, and the most famous Palestrina motet will conclude the concert. This unique presentation of the *St. John Passion* reveres Bach and offers a living realization of his music by the community of singers that is the Pasadena Master Chorale. In this way, Bach is enlivened and made relevant and approachable in twenty-first-century Los Angeles.

Part of the unique ethos of a performance arises from the particular practical considerations that inform it. I believe that practicality very much informed Bach's music making, even though much of his music appears to require an impractical level of virtuosity. In fact, Richard Taruskin has suggested that the very difficulty of Bach's vocal music is part of its composer's intention; that the hardest passages allude to human imperfection since it is almost certainly with imperfection that they would have been rendered. Today it is possible to hear any number of nearly perfect renditions of Bach. But something happens in performance that cannot be captured in recording. Ultimately, the aim of a musical performance is to create a communal experience, among the singers and between the singers and audience. The decisions that shape our upcoming *St. John Passion* have all been made with the goal of communicating the energetic flow of Bach's score.

A choir is a community of singers. The sound of a choir reflects its identity as a community, as do the artistic choices that shape a choral

performance. In the case of the Pasadena Master Chorale, we aim with every performance to commune with our audience, to break down the fourth wall, and to take classical music performance off its pedestal. I've always been troubled by the image of performers sitting on a stage, elevated and brightly lit, playing music to a room full of people sitting below them in the dark. This traditional arrangement works against the sense of communion that can happen between performers and audience. Instead, with each performance we try to cultivate a sense that our audience has participated in something with us, and that their presence is itself a contribution.

### **About The Pasadena Master Chorale**

I founded the Pasadena Master Chorale ten years ago, searching for a way to cultivate choral excellence in a community choir setting. The group is auditioned, with strict attendance requirements, and continuing singers re-audition annually. On average, the group rehearses five times per month, performing four full programs and several smaller concerts each year. Each season includes an *a cappella* concert, a major work, and a concert entitled "Listening To The Future," consisting entirely of new music composed for us by local high school students. Many of PMC's practices are innovative.

- All our concerts are offered with a "Listen First, Then Give" ticketing model. Patrons purchase a ticket for \$0 and are asked at the end of the concert to make a donation as they are moved and as they are able.
- Our new singer audition process is unusual. In a two-stage process, singers submit a recording online. Those invited to the second round attend a rehearsal, then sing a quartet audition.
- PMC casts all solos from within the choir. These solo opportunities attract and retain fine singers. More importantly, they make of PMC a true vocal ensemble. PMC does not employ paid singers, ringers, or section

leaders. True ensemble is best forged from more egalitarian practices. Likewise, using choristers as soloists reinforces the idea that PMC is an ensemble of equals.

The chief artistic aim of PMC is to achieve a unified, blended, balanced, in-tune choral sound—a sound in which no individual voice is heard. We listen for overtones and practice tuning to them. We strive to create justly tuned vertical sonorities. We talk about the gross compromise of equal temperament and eschew it when we can. Vibrato by definition makes intonation less precise, so we sing with little to no vibrato. Vibrato is a natural vocal phenomenon, yes, but only at or above a certain dynamic level. I often ask our singers to sing only as loudly as they can with straight tone. In this way our sound ideal is very much informed by the aesthetics of early music, by vocal practices that predated the need to be heard over a large orchestra. Beyond controlling vibrato, singing with such careful intonation requires meticulous listening. Such listening is also an essential part of performing early music—music that was not conducted but was played and sung as chamber music.

### **Baroque Orchestra**

Given these aesthetic priorities, working with a baroque ensemble is an ideal fit for PMC. There are many other benefits as well. Performing at baroque pitch (A=415) helps modern choirs sing Bach, for the tessitura of Bach's choral writing is high. At baroque pitch, the soprano and tenor parts sit more comfortably with respect to vocal *passaggio* (the transition area between the vocal registers—Ed.), and the highest notes of the bass part are more manageable. The lower pitch enables and encourages a lightness and flexibility in the singing, which supports my general approach to vocal technique in Bach.

Baroque instruments also provide a lighter texture than their modern counterparts, which helps shape the phrasing. The *St. John*



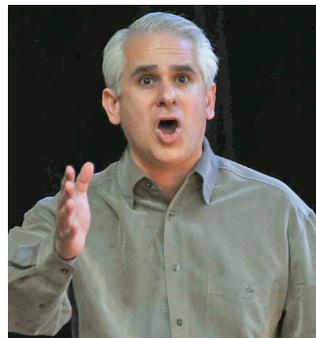
*Passion* displays a dazzling variety of texture, from the sparseness of the recitatives to the density of the full choruses. In the opening movement, for example, Bach familiarly uses a constant sixteenth-note motive, vocal and instrumental lines undulating as they rise. The relentless motion speaks to the emotional turmoil of the story, yet the sixteenth notes must not overwhelm the texture. To hear the rising motion and points of imitation requires a delineation of foreground and background. The baroque instruments' keen attack and limited sustain help clarify individual lines, and the choir can then match the articulation of the instruments. The natural proclivities of eighteenth-century instruments also inform an

overall approach to articulation, singing and playing with less sustain and cleaner attack than modern practice might assume.

Finally, a small baroque band will inspire a healthy approach to balance. The forty-eight singers onstage will need to listen closely and sing gently so as not to overwhelm the instruments. This attentive singing serves our aim of producing a blended and unified choral sound and will discourage oversinging and the vibrato that comes with it. The goal is that instruments and voices will blend to form a cohesive whole.

*A note on instrumentation:* For this performance, the only keyboard instrument will be harpsichord. While an organ sound would nicely fill out some of the recitatives and beautifully support the chorales, given the live acoustic and the singers' ability to sustain, I opted instead for the rhythmic energy a harpsichord will provide.

## Vocal Assignments



Though PMC uses only chorister soloists, we knew from the outset that the role of the Evangelist would, exceptionally, be sung by a professional. The decision was in part practical. The Evangelist role is technically

demanding, requiring complete familiarity with a large amount of German text, extraordinary vocal technique, and a keen sense of dramatic pacing. All this must be brought together with the orchestra in very limited rehearsal time. It's hard to find a singer who brings all these skills. Once a singer has made the investment to learn the role, it is to his advantage to be able to repeat it. Evangelists thus tend to be specialists.

Our upcoming performance will be my fourth time conducting the *St. John Passion*.

I have been extremely fortunate each time to collaborate with Boston-based tenor Arthur Rishi in the role of the Evangelist: in 2001 with Musica Angelica Baroque Orchestra and the Occidental College Glee Clubs; in 2007, in Boston, with Sarasa Ensemble and professional choir and soloists including the late Sandy Sylvan; and in 2016 with PMC. Arthur Rishi sings the Evangelist exquisitely, with perfect pacing, sensitivity and a gorgeous voice.

Having choir members sing the arias and dramatic roles frames the story, showing clearly that the music is sung by a company of singers who assume different roles at different times. There is no Jesus, nor Pilate; there are baritones from the choir who step into these roles. We see different layers of artifice. On one level, there is the Pasadena Master Chorale singing a dramatic work by Bach, and within that, on another level, singers from the choir depicting dramatic roles within the story. An audience will naturally see its part in these layers. The audience witnesses and contemplates. With simple staging, having a solo line or two sung from the audience, for example, the audience can also be brought into a kind of participation. Having the Evangelist sung by a singer who is not in the choir adds another layer. He is part of the overall performance, but narrates and frames the drama.

From among the many excellent PMC singers who auditioned for solo parts in the *St. John Passion*, we selected five soloists to sing the arias. Soprano Sara Owinyo will sing “Ich Folge Dich Gleichfalls” and “Zerfließe,” alto Cristina Hernandez will sing “Von Den Stricken” and “Es Ist Vollbracht,” and tenor Joel Drake will sing the recitative-like “Mein Herz.” The tenor arias “Ach Mein Sinn” and “Erwäge” will not be performed. “Erwäge” is a tour-de-force nine-minute aria, extremely challenging even for a

professional. The role of Jesus will be sung by Eric Werner, and the role of Pilate will be sung by Chris Tickner.

Having two baritone soloists required other interesting choices to be made. There are two baritone ariosos—more melodic than recitatives but less formal than arias—with choir: “Eilt, Eilt,” describing the urgency of going to Golgotha and the miracle that will happen there; and “Mein Teurer Heiland,” a supplication to Christ. Chris Tickner will momentarily step out of his role as Pilate to sing “Eilt,” providing yet another perspective on the drama, since Pilate himself bears responsibility for the events at Golgotha. Eric Werner will likewise step out of his role as Jesus to sing “Mein Teurer Heiland,” also framing things in an interesting way, suggesting perhaps Jesus the man contemplating Jesus the deity. All these perspectives inspire the audience to view the concert, the drama, and the music from many angles. A similar framing was present on Good Friday 1724 at Thomaskirche in Leipzig, when the work was first performed. It was, after all, a musical work telling a dramatic story within the context of a church service.

One of the most beautiful arias in the *St. John Passion* is “Betrachte Meine Seel,” a contemplation of the gift of Jesus’ suffering. This aria comes in the middle of the trial scene, both our baritone soloists playing dramatic roles at that moment. There is no sensible way for either Jesus or Pilate to break character at that point and sing about Jesus in the third person. And yet I couldn’t imagine not singing “Betrachte.” Fortunately, it is a slow and not virtuosic aria, and the bass section of the choir will sing it beautifully. With the decision to have the basses sing it, we’ve added to the *St. John Passion* a texture so basic that it is hard to believe it was missing in the first place:

unison choral singing. Four years later, in the *St. Matthew Passion*, Bach included such a texture in the form of a children's choir that sings the most important chorale melodies.

The *St. John Passion* is a propulsive work hung on a taut dramatic framework. There are no purely instrumental movements, though the orchestra plays extended introductions to both the first and final choruses. The choral movements are of three types: choruses in which the choir has no dramatic role but sings generally about the events in the story, choruses which propel the drama as the choir sings the role of the crowd, and chorales in which the choir sings as a group of the faithful contemplating the meaning of Jesus' sacrifice. The chorales would have been known and sung by Bach's congregation. At the center of the *St. John Passion* is the trial scene, a tense philosophical dialogue between Jesus and Pilate taking place against the backdrop of a demanding, angry mob. The six choruses in the trial scene use an arch repetition structure that pushes the drama forward. At the center of the trial, like the eye of a storm, lies an exquisite and tender chorale. We will perform this chorale *a cappella*, the work momentarily stripped down to its most human element.

Revisiting a major work always offers new insights and revelations. One puzzle I grapple with each time I do the *St. John Passion* is the final chorale. Unlike the other chorales, it is not strophic and offers only one verse using irregular phraseology. I dare say I find it an unsatisfying conclusion to two hours of music. When PMC last performed the *St. John Passion* in 2016, I discovered that, in the Good Friday service for which Bach wrote the *St. John Passion*, the motet "Ecce Quomodo Moritur Justus" by Jacob Handl concluded the musical offering. Bach even ends the *St. John Passion* in Eb, the key of the motet. So, we concluded that concert with the Handl motet.

It was very satisfying to have some music follow the final chorale of the *St. John Passion*, though the Handl piece is not itself profound. It makes sense to me to end with something after the Bach, which is, after all, how he designed the service. It also eases the listener out of Bach's world back into our musically eclectic one. Thus, in our upcoming performance, PMC will conclude by singing Palestrina's "Sicut Cervus," a favorite of ours, with the ending retexted from "ad te, Deus" (to Thee, God) to "ad te, Jesu" (to Thee, Jesus). Clearly, this decision is a modern and creative one, yet it is grounded in the knowledge that Bach knew the music of Palestrina and designed the *St. John Passion* to be followed by other music.

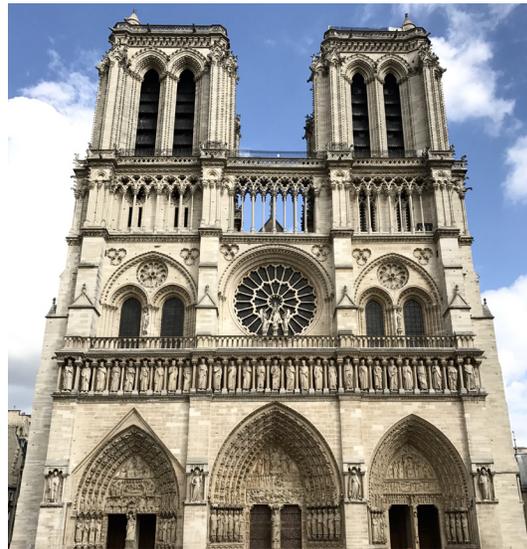
### **The Question of Anti-Semitism**

I have never performed the *St. John Passion* without being asked to defend the work against charges of anti-Semitism. I welcome this opportunity to offer my personal views.

First, I have no reason to think Bach was an anti-Semite. The language of John's gospel frequently describes a tribe of people as "the Jews," and often that group is described with derision. As a matter of history, the Jewish people were living under Roman occupation, and Jesus was a Jew. In the story, people living under occupation happily scapegoated Jesus and demanded his crucifixion for sedition so they would be spared Roman retribution for his words. The mob acted in self-interest. They are portrayed in the Passion as bloodthirsty, while the chorales reflect upon them and their choices with sorrow. When we performed the *St. John Passion* in 2016, we commissioned a new translation of the work which we displayed in supertitles. That translation often substituted words like "the squad" and "the mob" for "the Jews." The mob was acting badly because they were people of bad moral character, not because they were Jews.

## A Final Thought

Just a few weeks ago, on April 15th, while preparing for a rehearsal of the *St. John Passion*, I saw footage of the tragic fire at Notre Dame Cathedral in Paris. As I watched the cathedral burn, I recalled with nostalgia the musical experiences I had enjoyed there and the great flowering of our musical heritage which took root there. Music is the most ephemeral art, for it is sound—lost forever the instant it is born. And yet, as Notre Dame burned and I prepared for a rehearsal of Bach, I realized that great stone edifices may fall, but the sublime notes Bach penned are ours forever.



## JEFFREY BERNSTEIN BIOGRAPHY



Jeffrey Bernstein is founding artistic and executive director of the Pasadena Master Chorale and artistic director of the Los Angeles Daiku.<sup>1</sup> For eleven years, Bernstein was director of choral music at

Occidental College in Los Angeles, where he rejuvenated a century-old Glee Club tradition and taught courses in music theory, counterpoint, composing, and arranging.

He has traveled extensively with the Los Angeles Daiku, building bridges of musical friendship by leading Beethoven's Symphony No. 9 in Naruto, Japan; at Beethoven's birthplace in Bonn, Germany; and at the Walt Disney Concert Hall. In 2012, Bernstein appeared as guest conductor with the Los Angeles Chamber Orchestra in an acclaimed program he created for young

people entitled "Mozart, the Wonder Boy." In 2017, he was awarded second prize in the American Prize competition <http://theamericanprize.blogspot.com> in both choral composition and choral performance.

Bernstein writes the songs for "Let's Go Luna!," a children's animated series on PBS. He is an active composer of concert music and a teacher at the Pasadena Waldorf School.

Dr. Bernstein earned a Ph.D. in Composition from UCLA (2001), an M.M. in Choral Conducting from the Yale School of Music and Institute of Sacred Music (1992), and an A.B. magna cum laude in Music from Harvard (1989).

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<sup>1</sup>The Los Angeles Daiku is an un-auditioned (!) community choir modeled on the 100-year-old Japanese tradition of singing Beethoven's Symphony No. 9. While the Ninth is a cornerstone of LA Daiku's repertoire, the group also sings other major works such as Orff's *Carmina Burana* and Mozart's Coronation Mass, as well as a *cappella* music including Renaissance pieces and English and Japanese folksongs.

# CONCERT CALENDAR

**WEDNESDAY, MAY 15, 12:10 PM**

**Ergo Musica with Adriana Zoppo  
Viola d'amore**

Glendale Noon Concerts presents Ergo Musica: Adriana Zoppo, viola d'amore; James Sullivan, basset horn; Karolina Naziemiec, viola

Program: Jan Krumlovsky, Partita in D Major; Karl Stamitz, Divertissement; Joseph Haydn, Divertimento.

Free Admission. Accessible for wheelchairs. Seating available next to wheelchairs. Loading zone near California Ave. entrance. General info & parking: <http://glendalecitychurch.org/our-location>.

More info: <http://www.ergomusica.com>, <https://www.facebook.com/events/434998470662358>, <https://twitter.com/glendalemusic>, <http://www.performingartslive.com/Events/Adriana-Zoppo-Viola-damoreFree-Admission-Glendale-Noon-Concerts-Glendale-City-Church>.

The Sanctuary at Glendale City Church  
610 E. California Ave (at Isabel St) Glendale, CA

**WEDNESDAY, MAY 15, 6:00 PM**  
**Sepand Shahab, harpsichord; Lindsey Strand-Polyak, baroque violin**

Works By: Corelli, F. Couperin, Jacques de la Guerre.

Free. For further information please call 909.607.3509 or email [deja.darrington@cgu.edu](mailto:deja.darrington@cgu.edu).

Claremont United Church of Christ  
233 Harrison Ave. Claremont, CA,

**SATURDAY, MAY 18, 8:00 PM**

**(repeats May 19 at UCLA Royce Hall)**

**Los Angeles Chamber Orchestra:  
Bach, Handel & Haydn**

Bernard Labadie, conductor,; Lydia Teuscher, soprano

Bach Orchestral Suite No. 3 in D Major, KV 1068  
Handel Three Opera Arias  
Mozart Three Arias  
Haydn Symphony No. 94 in G Major, "Surprise"

Info: <https://www.laco.org/events/bach-handel-haydn/>

Alex Theatre, 216 North Brand Boulevard  
Glendale, California

**SUNDAY, MAY 19, 4 PM**  
**Chanticleer: Then and there;  
here and now**

Program includes music by Palestrina, Victoria, Stucky, Sametz, and Bates, and popular arrangements by Jennings, McGlynn and others; it represents the expansive aesthetic of Chanticleer's repertoire, some of its favorite composers and arrangers, and the blend of male voices from soprano to contrabass that makes it unique.

More info: <https://www.stjamesmusicseries.com>  
<https://www.chanticleer.org/cds/then-and-there-here-and-now>

St. James by-the-Sea Episcopal Church  
743 Prospect St, La Jolla, CA

**SUNDAY, MAY 19, 7:30 PM**



39<sup>th</sup> Annual Season  
**BAROQUE MUSIC FESTIVAL**  
**CORONA DEL MAR 2019 · June 23-30**  
Elizabeth Blumenstock, Artistic Director

**BACH: THE MASTER AND HIS MILIEU**

Sunday, June 23, 4 p.m. · St. Mark Presbyterian Church

**Back to Bach Concertos**

Monday, June 24, 8 p.m. · Saint Michael & All Angels

**Glories of the Guitar: Marc Teicholz**

Wednesday, June 26, 8 p.m. · Sherman Library & Gardens

**Passionate Voices**

Friday, June 28, 8 p.m. · Sherman Library & Gardens

**Bach's Sons, Friends and Rivals**

Sunday, June 30, 4 p.m. · St. Mark Presbyterian Church

**Festival Finale: Bach the Magnificent**



**Tickets: [www.bmf-cdm.org](http://www.bmf-cdm.org) · (949) 760-7887**

**(repeats May 18 in Glendale)**  
**Los Angeles Chamber Orchestra:**  
**Bach, Handel & Haydn**

See May 18 listing. Info: <https://www.laco.org/events/bach-handel-haydn>

Royce Hall UCLA  
10745 Dickson Court Los Angeles, CA

**FRIDAY, MAY 31 TO**  
**SUNDAY, JUNE 2**  
**Los Angeles Baroque's LAB:Fest—**  
**Party like it's 1699!**

LAB presents a festival of recitals, concerts, and a play-along

**Friday, May 31, 8 pm**

Ensemble Bizarria: Recital of Mozart's music and reading of his letters

**Saturday, June 1, 3 pm**

Concert: Kensington Baroque Orchestra

**Saturday, June 1, 6 pm 8:30 pm**

Play-In: "Party like it's 1699!"

**Sunday, June 2, 4 pm**

Concert: Los Angeles Baroque

**SATURDAY, JUNE 1, 8 PM**  
**Chamber Music in Historic Sites:**  
**Tesseræ with Christophe Rousset**

Christophe Rousset, harpsichord & guest conductor; Gilone Gaubert-Jacques, concertmaster, Liv Redpath, soprano; Alex DeSocio, baritone

Beneath the stately dome of a 1907 Beaux Arts landmark, the founding director of Les Talens Lyriques leads the "mighty yet nimble" period-instrument orchestra Tesseræ Baroque and vocal soloists in a program of dramatic music by two giants of the Baroque — and almost exact contemporaries — George Friderich

Handel and Jean-Philippe Rameau. Conducted with Rousset's "sparkling dynamism" (Classica), Handel's youthful secular cantata for soprano and bass, *Apollo e Dafne*, will be followed by suites, arias and duets from operas by Handel (*Ariodante*) and Rameau (*Les Indes galantes* and *Dardanus*). Tickets: \$50/\$45. Sponsored by the Dacamera Society

More info, directions, parking: [dacamera.org](http://dacamera.org)

The Art of Living Foundation, Los Angeles Center (former Second Church of Christ Scientist) Historic Adams District (just north of USC)

**SATURDAY, JUNE 8, 8 PM**  
**(repeats Sunday, June 9, 2019 4 p.m.)**  
**Jouyssance Early Music Ensemble:**  
**The canterbury tales, A pilgrimage in song**

Profane, earthy, and occasionally pious, Chaucer's *Canterbury Tales* present the stories of the 14th century pilgrims journeying to the famed English cathedral. Jouyssance will enliven these tales with music both sacred and ribald by leading French, Italian and (of course) English composers of the late Middle Ages and Renaissance.

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

**SUNDAY, JUNE 9, 4 PM**  
**(repeats Saturday, June 8)**  
**Jouyssance Early Music Ensemble:**  
**The canterbury tales, A pilgrimage in song**

See Saturday, June 8 for concert info

Church of the Angels  
1100 Avenue 64, Pasadena



L.A.'s community baroque orchestra presents

# LAB:Fest 2019—Party like it's 1699!

Friday, May 31—Sunday, June 2

Saint James' Episcopal Church, 1325 Monterey Road, South Pasadena, CA

Los Angeles Baroque • Ensemble Bizarria • Kensington Baroque Orchestra



## FRIDAY, MAY 31

8PM Chamber Concert: Ensemble Bizarria



Violinist **Lindsey Strand-Polyak**, violist **Ramón Negrón Pérez** and cellist **Alexa Haynes-Pilon** in Mozart's *Divertimento* in E Flat Major K.563, interspersed with dramatic readings from the composer's letters. Performed on period instruments in the intimate Guild Room. Wine & waters served during the performance. General Admission \$15, at the door only.

## SATURDAY, JUNE 1

3PM Concert: Kensington Baroque Orchestra

San Diego's community baroque ensemble, directed by **Ramón Negrón Pérez**, in works by Telemann, Hasse and Rebel. Suggested donation \$10. Followed by a cheese & wine reception.

## SATURDAY, JUNE 1

6PM – 8:30PM Play-In: "Party like it's 1699!"

Register for our Saturday night Play-In! Pizza, soda, wine and beer will be provided for participants from 5PM prior to the play-in, which will be on an Italian theme. Led by LAB and KBO artistic directors. Advanced registration required. Visit [www.losangelesbaroque.org/concerts](http://www.losangelesbaroque.org/concerts) for details.

## SUNDAY, JUNE 2

4PM Concert: Los Angeles Baroque

"Greatest hits 2016–2019": music from LAB's first three seasons by Lully, Avison, Bach and others, directed by **Lindsey Strand-Polyak** and **Alexa Haynes-Pilon**. Suggested donation \$10. Followed by a cheese & wine reception.

**LAB.**  
Los Angeles Baroque

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#earlymusicLAB  
[www.losangelesbaroque.org](http://www.losangelesbaroque.org)

*Southern California*  
*Early Music*  
**NEWS**

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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 • Tesseræ

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).

## 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 EBRS Marin Headlands Workshop

will be held from May 17th to 19th, 2019 at the YMCA Point Bonita Conference Center in Sausalito, CA. For more information, please call 510-593-4679 or e-mail [merlynk@berkeleymusic.com](mailto:merlynk@berkeleymusic.com).

## The San Francisco Early Music Society

has announced that registration is open for its 2019 Summer Workshop. For more information, please go to <https://app.arts-people.com/index.php?class=sfems>.

## The Society for Historically Informed Performance

has announced its 2019 Summer Season, with performances from June 25th to August 8th, 2019 in Lincoln, Andover, and Cambridge, MA. For more information, please go to <http://www.sohipboston.org>.