FROM THE EDITOR

What comes to mind when you think of the saxophone: marching band, Kenny G, Zoot Sims? Well, there’s much more to it than most people think. Let’s take a journey with Cynthia Swanson of the City of Angels Saxophone Quartet as we explore “Saxophone and Bach: An Unlikely Combo?”

Los Angeles is the most populous city in California, the second most populous city in the United States, and the third most populous city in North America. We have a good early music scene, but could it be better? Laurence Vittes shares his insights on this with “What Los Angeles Might Gain by Improving Its Early Music Presence.”

We received a letter to the editor complementing Laurence’s article and offering some answers to the issues he has raised. Read on to see what you can do to better Southern California’s early music presence.

Commercium Musicum will be participating in the celebration of a Tridentine low mass for the Immaculate Conception on Saturday, December 7th at 7:30 pm at Saints Peter & Paul Catholic Church (515 West Opp Street, Wilmington, CA 90744). Marian motets from the Iberian Renaissance for voices and period instruments will be featured. This is an opportunity to hear some glorious music in the setting for which it was intended. For more information, e-mail CommerciumMusicum@gmail.com, call 310-943-1423 or visit www.facebook.com/CommerciumMusicum.

For more information on this and other performances right here in Southern California that you won’t want to miss, see the “Concert Calendar” and the SCEMS on-line calendars www.earlymusicla.org/calendar.

Should your interests take you farther afield, be sure to check “Things to Come” for upcoming events outside the Southland.

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
Letters to the Editor
Dear SCEMN Editor,

The 2019–2020 early music concert season is in full swing. Unfortunately, my job requires me to work weekends and several weekday evenings, so I miss most of the wonderful concerts given by local L.A. early music ensembles. Even so, I manage to get to one or two a month.

On those happy occasions, I’m always surprised and disappointed that, too often, no one else from the early music performing community shows up — not group directors, not performers, not teachers.

I’m curious why this state of affairs exists. Here are some excuses I’ve actually heard:
1. I’m too busy. (Who isn’t?)
2. The quality isn’t “good enough.” (By what criteria?)
3. I don’t support the “competition.” (Seriously?)
4. This gig is just a job. (Fair enough, but if early music organizations fail from lack of support, you won’t have a gig.)
5. I didn’t know about it. (SCEMS has a comprehensive calendar, as does Performing Arts Live. Use them.)

The audience for live music of all kinds is small and getting smaller every year. Without heavy financial backing from outside sources, many organizations, major and minor, would fold. “Classical” orchestras are in financial crises. Within the last 10 years, the Philadelphia Orchestra filed for Chapter 11 bankruptcy, and the National Philharmonic and New York City Opera closed their doors. Others have reduced the number of permanent salaried players and instituted salary and pension cuts.

Even pop music events are feeling the pinch. For example, a popular concert series, “Legends of Doo-Wop,” has cut back on name stars and switched from live bands to synthesized and pre-recorded accompaniments.

Even so, it takes a lot of chutzpah for us to sit around bemoaning our financial woes and lack of audience if we in the early music community can’t even make the effort to support each other.

Here are some of my ideas about how we might be more supportive of our friends and colleagues:
1. Look for early music events to attend. SCEMS, Performing Arts Live, and most local newspapers have calendar listings of
upcoming events. Many early music groups send out season brochures.

2. Teachers and group directors: encourage your students and performers to go to other concerts and early music events. Then set an example – go yourself.

3. List your event in Performing Arts Live. It’s free, and you’d be amazed how many people use it as their entertainment guide.

4. List your event in SCEMS. Please remember that SCEMS is an all-volunteer organization, so be considerate of the very-hard-working Calendar editor by submitting your event in time to be listed in the monthly Calendar. If your group puts out a season brochure, be sure to include SCEMS in your snail- or e-mailing list.

5. Consider letting your audience know about upcoming concerts presented by other groups.

I’ll take the first step. If you send me (via e-mail or snail mail) your group’s season brochures, flyers, and promotional material, I’ll display them at our Black Rose concerts and mention upcoming events during the show and in our program.

Send your group’s publicity to:
Marisa Rubino, Director
Black Rose Early Music Ensemble
1229 Mountain View St.
San Fernando, CA 91340
dragonstone@earthlink.net

Disclaimer: I am not affiliated with SCEMS in any capacity (except as a newsletter reader) or Performing Arts Live (other than to submit calendar listings for my own concerts).

Editorial Notes:
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E-mail address for calendar listings: calendar@earlymusicla.org

Guidelines for submitting a calendar listing:
https://www.earlymusicla.org/submit-event

Performing Arts Live website: www.performingartslive.com

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**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** [http://www.earlymusicla.org/2019-2020-calendar](http://www.earlymusicla.org/2019-2020-calendar), a list of the entire season of concerts and events.

**The San Francisco Early Music Society** has announced its 2019–2020 Concert Season: Passions of the Dance. For more information, please go to [https://sfems.org/19-20-concert-season](https://sfems.org/19-20-concert-season).

**The Boston Early Music Festival** has announced its 2019–2020 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

What Los Angeles Might Gain by Improving Its Early Music Presence

Laurence Vittes

At the beginning of October, Early Music America published my article “Period Ensembles Alive and Well” (earlymusicamerica.org/web-articles/period-ensembles-alive-and-well—Ed.) on the growth of early music ensembles in North America. Here are some additional thoughts relevant to Los Angeles.

Overall, everyone agreed that it would be great if we could implement the European model, despite all the cultural, logistical and economic impediments. There are a lot of talented students wanting to go into this field. Besides, music played on period instruments just sounds better.

Imagine if we had audiences here, as they have in most European capitals, that are aware of the differences between classical symphonies performed by period instrument ensembles and standard orchestras, and that are accustomed to regular production of seventeenth and eighteenth century operas with period-instrument bands in the pit. Jochen Schäfsmeier, managing director of Concerto Köln, explained that “these audiences do not come to judge; instead, they experience (historically-informed performances) just as very different interpretations. In doing so, they basically expand the marketplace.”

Houston and Boulder as Models

In the sixth decade of an active career as a chamber musician, soloist, concertmaster, and teacher, Ken Goldsmith can appreciate the current state of early music. Goldsmith, professor of violin for many years at the Shepherd School of Music at Rice University (music.rice.edu/faculty/kenneth-goldsmith—Ed.), studied Baroque and Classical style with George Houle and Leonard Ratner at Stanford University in 1966, and was one of the earliest teachers of Baroque and Classical violin in America.

Cities like Houston and Boulder, Goldsmith says, “put on all kinds of original instrument concerts, with savvy players who are knowledgeable about important matters such as correct bows, tunings, and musical gestures. Keep in mind, however, that these communities have been cultivating an audience to go along with their expertise over a period of thirty years.” Even so, although Goldsmith has produced many successful period players, and has at least a dozen in New York, Boston, and around the country, most of them are in small Baroque or Classical ensembles, usually quartets and piano trios.

In contrast to cities that grow their own, New York relies on the best imported groups. Carnegie Hall’s period instrument Beethoven cycle in 2020, for example, will be entrusted to John Eliot Gardiner’s Orchestre Révolutionnaire et Romantique. “Unlike Europeans,” Goldsmith comments, “New Yorkers are really not very interested in period performance practice, nor are Angelinos. Free-lance musicians do a lot of gigs in Los Angeles, but period work demands commitment.”

Hope for the Future

Guy Fishman, the globe-trotting soloist and principal cellist of Boston’s Handel & Haydn Society, opines that “a shorter list can be made of reputable schools that do not offer any
access to historically-informed performance (HIP) than those that do."

The Boulder Bach Festival has grown from its modest origins to become a major concert series presenting music from the Baroque through the Romantic eras.

Artistic and executive director Zachary Carrettín, who has performed with Musica Angelica, Ars Lyrica Houston, and the American Bach Soloists, describes the origins of the “DNA” of his early music: “When I was fifteen years old, Ken Goldsmith loaned me a Baroque violin and bow, and a stack of books — first editions and manuscripts in facsimile. It was the start of my education in seventeenth and eighteenth century music, concurrent with learning Romantic etudes, caprices, and concertos. So, I didn’t come to it in grad school; rather, HIP was part of my formative violin and music education.”

How to Do It
For those who want to establish new early music series or better maintain ongoing ones, Carrettín lists four key points: 1. Allow administrative and artistic leadership to have original ideas; 2. Have the patience to play the long game and not follow trends; 3. Cultivate support for the work process, not just for the idea; and 4. Educate the musical artists in a manner that liberates them, rather than limiting them.

Carrettín put a humanistic spin on process support. “Overall,” he explained, “supporting the work process has been a spiritually uplifting activity with positive results. We bring in early music luminaries as guest artists; they coach our local professionals, lead sectionals, and in some cases, teach master classes that are open to the public. Our most interested patrons and donors observe the distinct and yet informed approaches represented by these artists, who often don’t agree with one another. This is where the nuance and the power live — in the dialogue. By talking with our local artists and guests, and by attending open classes, our community engages in the thought processes that motivate our commitment to historically informed performance practice. The enthusiastic response has led to increased financial support, and the audience increasingly speaks the vocabulary and hears the early music language in our concerts. Our patrons discuss music as speech, line, color, dance, harmonic sonority and balance, and clarity of contrapuntal lines... at intermission, after the concert, and in the many e-mails we receive following the concerts and outreach events.”

Why Do We Do It? Why Must We Do It?
Guy Fishman admits that, “if the likelihood of a successful future in any facet of music making were determined by studying statistics, no one in his or her right mind would pursue a degree. But we study because we seek guidance, improvement, experience, and exposure to great artists and colleagues, and because we are artists who are often faced with choices between perseverance and misery. The choice to enter a degree focusing solely on early music or to study it alongside studies of other periods and approaches is up to the student. I know what I would recommend.”

Fishman believes that “the only encouragement a student should seek is bound up in the love of the instruments, the music covered in HIP studies, and in a desire to learn and speak the language of this music in a way that he or she believes reflects the composer’s intentions. As far as the future,” Fishman concludes, “that’s to be created by the student. But if the last few centuries are an indicator, there will always be those who wish to hear a bit of the imagination of the likes of Monteverdi, Corelli, Rameau, Couperin, Bach, Vivaldi, Handel, Haydn, Mozart, Beethoven, and Schubert, among many others.”

Many European cities and some in the United States, such as Houston and Boulder, have early music success stories. Los Angeles has the potential to join the list.—Ed.
A college professor I once knew stopped in to hear me play, saying she had been walking by and thought she heard...Bach on a saxophone? She just bad to poke her head into the room to see if she was right.

The sound of saxophones playing music written expressly for them is usually unmistakable. Saxophonists, though, are often called upon to use their imagination to affect the audience’s perception—to make their instruments sound like an organ, strings, an accordion, or even a bandoneon (a type of concertina used in early Latin American tango music) when playing Mozart, Beethoven, Ravel, Astor Piazzolla (1921–1992)...or Bach.

Many audience members at our City of Angels Saxophone Quartet (CoASQ) concerts have never heard such an ensemble before, much less any classical music on the instrument. They have only heard the saxophone as a jazz, rock or pop instrument. Most first-time listeners of the classical saxophone quartet are very pleasantly surprised.

Some Saxophone History
The saxophone was invented by Belgian-French musician Antoine-Joseph “Adolphe” Sax (1814–1894), long before the types of music with which it was later associated came into being. When he patented it in 1846, Sax described an entire family (or consort—Ed.) of instruments (fourteen, in fact) in the keys of Eb, F, Bb and C.¹ The first saxophone to be featured in public was a C bass saxophone, approximately two years prior to the patent, in a choral work by Hector Berlioz, *Chant sacré*, H 44. A few months later, the saxophone had its orchestral debut at the Paris Conservatory in the oratorio *Le dernier Roi de Juda (The Last King of Judea)* by Jean-Georges Kastner (1810–1867).² Saxophones soon appeared in French military bands.

When they came to the United States, saxophones were featured in early jazz bands of the 1910s and 1920s and in dance bands throughout the swing era and beyond. They have gone through much mechanical development and refinement over time to become the flexible, expressive instruments they are today.

The use of the saxophone in ensembles has evolved as well. During the early twentieth century, saxophone ensembles began to form, culminating in the “saxophone craze” of the 1920s.³ For a time, the C melody saxophone, a little smaller than the tenor, was popular for reading piano and vocal music. The instruments in F and C were eventually dropped in favor of the Eb and Bb instruments that came to constitute the saxophone sections in dance bands of the swing era.

The most common saxophones one sees today are the alto (in Eb), the tenor (in Bb), and the baritone (or “bari,” in Eb). The soprano (in Bb) is used for saxophone quartets. Less commonly used are the bass (in Bb, not in C like the earliest bass saxophones), the large contrabass and tubax (in Eb), and the subcontrabass (in Bb). The smallest members of the family are the sopranino (in Eb) and the sopranissimo (or soprillo, in Bb).

Being Ourselves
Some composers—Ravel, Prokofiev, Mussorgsky, Karel Husa (1921–2016), and Percy
Grainger (1882–1961), to name a few—actually wrote for the saxophone. We saxophonists can “be ourselves” when performing their music, playing with a true and natural tone characteristic of the instrument and appropriate to the style. What, though, about playing music not written for the saxophone, such as Bach’s? Would our tonal concept be acceptable?

There are, of course, people who have reservations about playing Bach’s music on a modern piano, much less on a group of saxophones. Though it is certainly amazing to experience this music performed on authentic instruments, as a player of a modern instrument, I still would like to play this music and share it with others. While talking about The Art of the Fugue, musicologist and composer William Malloch (1927–1996) said that the point was not what the sonority was, or what the instrument was, but the music itself, its mystery within. He also felt that Bach’s music had great personality which was “potentially malleable”—I heartily agree. What better invitation for a saxophone quartet, or a quartet of any four instruments, to embark on this journey?

Bach himself seemed open to progress in music. In one anecdote from his life, he was “forced to provide a memorandum to the city council in 1730 explaining why it was necessary to embrace ‘the present musical taste, master the new kinds of music.’ Here he insists that ‘the former style of music no longer seems to please our ears,’ and demands the freedom to follow the most progressive trends of his day.”

Balance is needed when letting a non-traditional instrument sing out in its own voice within a traditional setting. Malloch also discusses opposite ends of the musical interpretation spectrum, from playing a Bach fugue in a completely dry, academic matter to conveying too much sentimentality. It is another facet of the balance any instrumentalist has to find when playing this music.

For a saxophonist, the opposite end of the spectrum from a purely mechanical exercise may be to impose other styles, such as playing unintentionally with jazz tone or inflections, or using too much “schmaltz.” A balance should be achieved between playing the saxophone with all of its natural attributes and altering the sound and approach to fit a certain genre. To think like a string player while playing music for strings does not transform the saxophone into a stringed instrument; it will, though, bring about an expansion of technique while making the resulting music more true to the original—with an added twist.

Since so much of the world’s great music was composed before the saxophone came into being, saxophonists often play transcriptions of solo literature as well as band, orchestral and chamber (e.g., saxophone quartet) literature. When preparing to play music written for an earlier instrument on the saxophone, saxophonists must “reinvigorate” the music, approaching it from a new perspective.

Reinvigoration
The mission of the City of Angels Saxophone Quartet is to share the beautiful sonority of the saxophone with new audiences. The challenge in our playing early music is to express the saxophone’s energy without sacrificing integrity; to adapt without becoming watered down; to respect the style, character, and composer of the piece at hand; and to recognize the powers and limitations of our instrument. We constantly strive to achieve this ideal.

Creating a strong mental concept of the sound we want is one part of our preparation process: doing the research, the listening, the preparation, the group dynamics, and especially defining the concept of the desired sound, which affects the tone quality, balance, blend, and articulation needed. Another part is having the right equipment for the job. Certain types of mouthpieces, reeds, ligatures (that hold
the reed on the mouthpiece), and instruments themselves are considered better for playing classical music. Usually, a darker tonal quality is desired for the classical saxophone. A hard rubber mouthpiece with a smaller tip opening is preferred, as are firmer reeds. (The cut of the reed will also affect how it performs.) Some ligatures will dampen the sound; some will allow the reed to vibrate more freely. An optimized arrangement of these elements will allow the player to perform with a great deal of subtlety in all registers and in quieter volume ranges.

The Saxophone Quartet
The saxophone quartet is typically SATB (soprano, alto, tenor, and baritone) or AATB (alto, alto, tenor, and baritone). The City of Angels Saxophone Quartet prefers SATB, as the combination of voices is pleasing and tone colors are expanded with the soprano included. It also corresponds to a string quartet: the soprano is the first violin, the alto is the second violin, the tenor is the viola, and the baritone is the cello. (Note that SATB and AATB, where a bass instrument is used instead of a baritone, are typical Renaissance wind band configurations.—Ed.)

In essence, the saxophone quartet is a consort of instruments. (The saxophone quartet corresponds to the mid-seventeenth century “whole” or “closed” consort, in which all of the instruments are of the same family.—Ed.) The character and blend of the consort sound is further influenced by the combined choices of equipment, such as mouthpieces and brand of instrument, amongst the four players. Four saxophones from the same maker in a quartet can make quite a difference! (Three out of four of us in the CoASQ play Yamaha instruments.)

The City of Angels Saxophone Quartet (CoASQ) has championed the saxophone quartet on the concert stage for more than 25 years. Shortly after its founding in the early 1990s, the ensemble, based in Los Angeles, California, was the first saxophone quartet to win top honors at the prestigious Coleman and Carmel Chamber Music Competitions. Recent honors have included concerts sponsored by the Los Angeles County Arts Commission, appearances at the Paderewski Festival in Paso Robles, California, and the Dorothy Chandler Pavilion in Los Angeles. Most recently, the group was honored by an invitation to appear at the prestigious Amelia Island Chamber Music Festival in Florida, sharing the bill with Itzhak Perlman, Anne Akiko Meyers, Béla Fleck and the Dover String Quartet.
Quartet Development
There are many points to consider when preparing a piece for saxophone quartet. Here are some, focusing CoASQ’s adaptation of J.S. Bach’s Little Fugue in G Minor, BWV 578:

- Adding and adjusting dynamics that work for saxophones. Our instruments speak louder in certain ranges than in others, not necessarily corresponding to the dynamic qualities of the organ, for which the Little Fugue in G Minor was written.
- Articulating with clear, but less harsh tonguing.
- Deciding for each piece whether (or when) to make all voices equal (or nearly so, save for the lead) or to allow different voices (solo or in combinations) to lead, weaving in and out of the musical texture.
- Determining breath marks, to unify phrasing with clean breaks (or sometimes to stagger those breaks, creating the illusion of playing continuously).
- Choosing a good tempo. For the Little Fugue, we chose a tempo of about 90 beats per minute. It had more life to it, more sparkle on our instruments than a slower rendition. Tempo can also affect us (as wind musicians playing music written for a non-wind instrument) in terms of phrasing, breaths, and articulation.
- Making smooth transitions whenever one saxophone hands off a line to another, matching tone color, intensity, volume, and articulation.
- Blending our individual sounds into a collective group sound: phrasing together; feeling rubato and ritardando together; making clean entrances, attacks and cut offs; matching intensity.

Little Fugue in G minor
When the City of Angels Saxophone Quartet reads through a new piece, we evaluate its potential for our repertoire and identify any problem areas. We may also listen to several different recordings of the piece. We then are ready to begin working out the details.

When we were at this point with Bach’s Little Fugue in G minor, we thought the process would go smoothly. We could play our parts well enough individually. Bach’s music seems orderly and straightforward, even comforting. We found, however, that refinements were needed. In our arrangement, each saxophone voice has independent entrances stating the subject (main melody) and countersubject (secondary melody). These correspond to the four voices of the fugue, from highest to lowest, stating the subject. This statement of the subject is four and a half measures long. In the beginning, this is fairly straightforward, with each new voice taking over from the last. Quickly, though, things become more intricate.
The phrase length is a challenge, in that some
of the entrances fall in the middle of a bar,
but sound like they are at the beginning, thus
making it nearly impossible to get back on
track if missed. Until we really dug deeper and
became familiar with everyone’s part and the
collective sound, getting lost was all too easy.
Rather than spending all our energy on “not
getting lost,” we would rather pour it into other
aspects of expression in the music. This is an
example of why it is essential to be familiar
with all the parts and how they fit with your
own. If you look at our parts, you will likely
find cues we’ve written in from other parts to
help us with entrances, cutoffs, and awareness
of who has the melody at the moment.

In most of the other (modern) music in our
repertoire, it is easier to determine which voice
is being featured at any given moment, as it can
be heard right away. Sometimes, the featured
voice is even marked with “solo,” “lead,” or has
a louder dynamic indicated. A cardinal rule is
to be aware of the melody throughout and to
adjust our balance to bring it out, not cover it
up even for one measure or even a single beat.
With Bach, it was not always immediately clear
which one of us had the subject and which
had the countersubject. We had to work hard
to identify and bring out the subject each time
it returned. We adjusted our balance for other
melodic fragments such as a long trill. Usually a
trill is meant to stand out, but here it is meant to

Cynthia Swanson is a professional musician
and educator in Southern California. A
Yamaha performing artist since 1990, she
plays woodwinds in pit orchestras around
Southern California. She will be playing flute and clarinet in the pit orchestra for The Grinch Who Stole Christmas, opening on November 15th, 2019 at The Old Globe Theater at Balboa Park, San Diego, California. She keeps busy as the tenor player for the City of Angels Saxophone Quartet, playing an eclectic mix of classical, jazz, and almost everything in between. Cynthia also has the pleasure of playing baritone saxophone in the horn section that backs up her daughter’s national award-winning school show choir, Sound FX from Los Alamitos High School. She is a member of the newly formed jazz group Spectria.

Cynthia was a Disneyland musician for nearly 16 years in various musical roles on an array of instruments. She has performed with the Los Angeles Classical Ballet Orchestra, the Golden State Pops Orchestra, the Vietnamese American Philharmonic, the Hollywood Symphony and the Santa Monica Symphony, as well as with many swing bands. She has backed up the Crew Cuts, the Chordettes, and the Platters, and was chosen by Columbia Artists to perform in a nationwide commemorative tour celebrating the centennial of the music of Hoagy Carmichael.

Cynthia received her undergraduate degree in saxophone performance from California State University, Long Beach, where she studied with Leo Potts. She is married to bassist Anders Swanson, is the mother of a musical daughter, and “pet parent” of an energetic Papillon Chihuahua rescue.
be part of a whole and not overtake the sonic landscape. After some debate and trial and error, we defined the subject and countersubject and began to recognize them in all of the parts.

We then determined where, when and how much to expose each voice. When we backed down on everything but the melody, the music was lackluster; Bach’s gorgeous complexity was tamped down. When we allowed equal dynamic levels in all the parts, we found the sound too busy and convoluted. In an interview about J.S. Bach’s *Well-Tempered Clavier*, world renowned pianist and conductor Sir András Schiff said, “Clarity is essential in this music…. you cannot play like you are talking with your mouth full….you have to speak clearly, articulate!” He was referring to performance practices on keyboard instruments, but it really struck a chord with me (no pun intended) when applying it to saxophones.

The quartet continued to make adjustments to the balance, backing off slightly to support each new entrance of the subject, keeping the voice(s) with the countersubject a close second, and blending the other voices inside the collective sound—not hidden, but supportive with nuances and statements highlighted. This was more in the spirit of how we had heard this music played on the organ.

As we became more intimately acquainted with the music, we aimed for crisper clarity, which was the key ingredient (besides balance). Each player can have subtle differences in their sense of “time” in the music. It is essential for all the instruments to “line up” and present a unified sense of time. Practice over a long period allows the piece to gel. The spirit of a piece emerges while further refinements are made. The spirit of the group brings new life and a fresh perspective to the music and to the audience.

The refinements we added allowed the character of our instruments and each voice in the music, as well as the collective voice, to tell the story, which perhaps is more than a single story. It is an interweaving of many stories; a progression or a collective mood or a metaphor for all humanity working in an orderly and harmonious fashion, or as William Malloch called it, “God’s Clockwork Universe.”

Every now and again, we have a “moment” while performing music; the feeling that it has a life of its own and that we are part of something bigger than ourselves. Those extraordinary, fleeting, magical, musical moments flash in and out.
out and are what we live for—they keep us coming back for more.

Here’s wishing you all, dear readers, many wonderful musical moments! Cheers!

For more information on the City of Angels Saxophone Quartet and their performance of J.S. Bach’s *Little Fugue in G Minor*, BWV 578, please e-mail info@coasq.com or call 818-917-5619.

*Many thanks to David Levy (“Recorder Doubling for the Working Musician,” SCEMN, July 2018) for assistance in editing this article.—Ed.*

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**FOOTNOTES**

1 Adolphe Sax obtained a patent for his saxophones that had 14 variations. Among them are: E flat soprano, F soprano, B flat soprano, C soprano, E flat alto, F alto, B flat tenor, C tenor, E flat baritone, B flat bass, C bass, E flat contrabass, and F contrabass.

2 Saxophone History Timeline Materials, compiled by: Jeffrey Heisler (Oakland University), Timothy McAllister (Northwestern University/University of Michigan), Andrew Stoker, Fobert Faub, John Jeanneret and Rebecca Blow (State University of New York at Potsdam), Serge Bertocchi and Alex Sellers.

3 COASQ Saxophone Craze, https://youtu.be/PawEvRXY0KY


5 Ted Gioia, “J.S. Bach the Rebel: The subversive practice of a canonical composer,” *Lapham’s Quarterly*, Wednesday, October 16, 2019, https://www.laphamsquarterly.org/roundtable/js-bach-rebel?fbclid=IwAR1yfQSn0_CnS3V1ar1FAFK7cD8FMnIfVskoewi9rVQNYC7rcr56KEay9w

6 Classical used here refers to all Western art music, not only that of the Classical period.

7 András Schiff talks about J.S. Bach: Das Wohltemperierte Clavier (Interview), https://youtu.be/KbJI-tP0tNA?t=389

8 Malloch “Art of Fuguing,” https://youtu.be/3xA4UI_CREo

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**PUBLICATION SUBMISSION GUIDELINES**

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

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CONCERT CALENDAR

SATURDAY, NOVEMBER 9, 7:30 PM
(repeats Nov. 10 in Laguna Beach)
Kontrapunktus: Telemann: A Musical Celebration
Admission: Free (Donations are accepted)
Tickets: https://www.kontrapunktus.com/concerts

Grace First Presbyterian Church
3955 N. Studebaker Rd., Long Beach, CA

SUNDAY, NOVEMBER 10TH 2 PM
(repeats Nov. 9 in Long Beach)
Kontrapunktus: Telemann: A Musical Celebration
Admission: Free (Donations are accepted)
Tickets: https://www.kontrapunktus.com/concerts

Laguna Presbyterian Church
415 Forest Ave., Laguna Beach, CA

SUNDAY, NOVEMBER 10, 4 PM
Con Gioia Early Music Ensemble:
The program comprises arias and a duet from Bach’s cantatas BWV 36, 49, 56, 68, 140 and 187; German Arias by Handel; two rarely performed cantatas by Telemann including, Die Hoffnung; and the Trio Sonata in E-flat for oboe and obligato harpsichord. See more at www.congioia.org.
John Buffett, baritone, and Andrea Zomodorian, soprano, with instrumentalists performing obligato (solo) parts: Janet Strauss, baroque violin; Lot Demeyer, baroque oboe and oboe d’amore; William Skeen, baroque violoncello piccolo and ‘cello and; Alexa Haynes-Pilon, baroque ‘cello; and Preethi de Silva, director, harpsichord.
Tickets may be purchased at Con Gioa’s webpage or by mail sent to 900 East Harrison Avenue, C-21, Pomona, CA 91767 before November 1.

General admission: $30; seniors $25; Friends of Con Gioia and members of the musical organizations SCEMS, EMA, AMS: $25; students $12.

More info: https://www.congioia.org/current-concerts.html

Boston Court Performing Arts Center
70 North Mentor Avenue, Pasadena, CA

WEDNESDAY, NOVEMBER 13, 8 PM
(Repeats Nov. 15 in Borrego Springs, Nov. 16 San Diego)
Mozart’s six-movement “Divertimento for String Trio in E-Flat Major” is a rare jewel of a piece that elevates the divertimento genre from pleasant cocktail party music to an exploration of the composer’s complexities. Interspersed between the moments of the divertimento will be dramatic readings from Mozart’s own letters of the same period with special guest Dr. Nicole Baker. Cal State Fullerton, Tickets: $10/$8 Titan Price.

For more Info: https://www.ensemblebizarria.org/vulnerablemozart2019

Meng Concert Hall,
800 N State College Blvd, Fullerton, CA.
**FRIDAY, NOVEMBER 15, 4 PM**
(Repeats Nov. 13 in Fullerton, Nov. 16 San Diego)
See Nov 13 for concert info. Free admission.
For more info: [https://www.ensemblebizarria.org/vulnerablemozart2019](https://www.ensemblebizarria.org/vulnerablemozart2019)
Borrego Springs Library
2580 Country Club Rd, Borrego Springs, CA.

**SATURDAY, NOVEMBER 16, 4 PM**
(Repeats Nov. 13 in Fullerton, Nov. 15 Borrego Springs)
See Nov 13 for concert info,
Tickets are $10 general admission; $8 seniors, USD faculty, staff and alumni; and $5 students with ID. Tickets are available at [www.usdmusic.eventbrite.com](http://www.usdmusic.eventbrite.com), and remaining tickets will be sold at the door. Seating is limited on a first-come, first-served basis
For more info: [https://www.ensemblebizarria.org/vulnerablemozart2019](https://www.ensemblebizarria.org/vulnerablemozart2019)
University of San Diego Founders Hall, French Parlor Room
5998 Alcala Park, San Diego, CA.

**SATURDAY, NOVEMBER 16, 7:30 PM**
USC Collegium Workshop: Flow my Tears: Lutes Songs of Early-Modern England
Jason Yoshida, director. FREE

**USC Brain and Creativity Institute’s Joyce J. Cammilleri Hall (BCI)**

**SUNDAY, NOVEMBER 17, 4 PM**
Sylvia Schwartz, baroque violin, and John Ott, viola da gamba.
Right around the beginning of the eighteenth century, a change was beginning to happen in the music of France. The graceful dance suite of Lully’s time, so beloved by the late Louis XIV, was slowly being supplanted by the Italian sonata. Many French violinists and other musicians traveled to Italy to study with Corelli and other great masters, then returned to France, bringing with them Italian aesthetics and musical forms. As a result, the solo music written for violin gradually shifted towards the Corellian sonata, while still retaining the sublimely intricate and delicate ideas of the French Baroque. Join us to hear more about the composer-performers of the time and revel in the music that came out of this transition.

**PROGRAM:** Violin sonatas by Rebel, Francoeur, Bouvard, Leclair, and Jacquet de la Guerre, and a sonata for bass viol solo by de Machy. More details and notes at gutsbaroque.com/concerts.

Suggested donation $15, none turned away.
To reserve seats in advance with or without donation, call 1-800-838-3006 (option 1 for ticket agent, event number 4431427), visit gutsbaroque.com or email info@gutsbaroque.com.

St Mark’s Episcopal Church,
1020 N. Brand Blvd., Glendale, CA
LIVE IN CONCERT

KONTRAPUNKTUS
PRESENTS
TELEMANN
A MUSICAL CELEBRATION

DR. IAN PRITCHARD,
ARTISTIC DIRECTOR

www.kontrapunktus.com

Saturday, November 9th 7:30 PM
Grace First Presbyterian Church
3955 N. Studebaker Road, Long Beach

Sunday, November 10th 2 PM
Laguna Presbyterian Church
415 Forest Avenue, Laguna Beach

FREE ADMISSION

This Concert is Generously Supported in Part by Grants from the

For Tickets Visit: www.Kontrapunktus.com
Tuesday, November 19, 8 PM
Danish String Quartet: Bach’s C-sharp minor fugue No. 4
For this much anticipated return appearance, Grammy-nominated Danish String Quartet brings one of their PRISM programs, featuring Bach’s C-sharp minor fugue No. 4 (on which Beethoven based his canonical fugue from his Op. 131 quartet). Tickets: $38-$58.

Information call 949-553-2422 or visit https://philharmonicsociety.org

Samueli Theater, Segerstrom Center for the Arts
600 Town Center Dr, Costa Mesa, CA

Wednesday, November 20, 8 PM
Zurich Chamber Orchestra: Vivaldi’s The Four Seasons
Virtuoso violinist and music director Daniel Hope leads the Zurich Chamber Orchestra in Vivaldi’s classic The Four Seasons, along with Bach’s Double Violin Concerto, the gold standard for Baroque concertos. Tickets: $28-$268.

Information call 949-553-2422 or visit https://philharmonicsociety.org

Renée and Henry Segerstrom Concert Hall
600 Town Center Dr, Costa Mesa, CA

Wednesday, November 20, Noon
Bach Collegium San Diego Bach At Noon Concerts: Sacred And Profane
J.S. Bach: Cantata: Widerstehe doch die Sünde BWV 54

Heinrich Ignaz Franz Biber: Sonata IV in g minor from Fidicinium Sacro-profanum

Isabella Leonarda: Sonata Seconda from Sonate á 1, 2, 3, e 4 Istromenti Op.16

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

Thursday, November 21, 7:30 PM
(Repeats Friday November 22, 7:30 pm, San Marino (Pasadena area)
Los Angeles Chamber Orchestra - Baroque Conversations 1: “Handel’s Water Music”
Jaime Martín, conductor; Joshua Ranz, clarinet; Kenneth Munday, bassoon

Handel: Water Music: Suite No. 1 Telemann: Selections from Overture in F major
R. Strauss Duet-Concertino for Clarinet & Bassoon

Tickets start at $52. For information about the Los Angeles Chamber Orchestra’s 2019–20 season or to order tickets, please call 213-622-7001, or visit www.laco.org

First Presbyterian of Santa Monica
1220 2nd Street, Santa Monica, CA

Friday, November 22, 7:30 PM
(Repeats Thursday, November 21, 7:30pm, in Santa Monica)
Los Angeles Chamber Orchestra — Baroque Conversations 1: Handel’s Water Music
See Nov 21 for concert info

Tickets start at $52. For information about the Los Angeles Chamber Orchestra’s 2019-20 season or to order tickets, please call 213 622 7001, or visit www.laco.org

The Huntington
1151 Oxford Road, San Marino, CA

Sunday, November 24, 4 PM
Los Angeles Baroque: Surf ’n’ Turf.
LA’s only community baroque orchestra, directed by Lindsey Strand-Polyak and Alexa Haynes-Pilon, opens its fourth season. Music on themes of earth and water — Rebel Les elemens (selection), Vivaldi Concerto rustica/Tempesta di
Guts Baroque Debuts in Glendale with French Sonata Concert

Sylvia Schwartz and John Ott, period-instrument duo Guts, will perform on the Concert Series at St. Mark’s Episcopal Church in Glendale at 4:00 PM on November 17th, exploring the emergence of the French baroque violin sonata. Audience members will be welcomed into the musical scene of eighteenth-century Paris, where Italian influences were accumulating to drive the creation of a new musical style, combining the grace and intricacy of the French dance suite with the form and freedom of the Italian sonata. The program includes sonatas by Jean-Féry Rebel, Jean-Marie Leclair, François Francoeur, François Bouvard, and Élisabeth Jacquet de La Guerre, as well as an example of the classic French dance suite: a work for solo viola da gamba by Le Sieur de Machy.

At the turn of the eighteenth century, the music of France was beginning to change. The graceful dance suite of Jean-Baptiste Lully’s time, so beloved of the late Louis XIV, was slowly being supplanted by the Italian sonata. The great Italian composer and violinist Arcangelo Corelli had enriched and expanded the capabilities of the violin. His collections of sonatas had become staples of the repertoire of every violinist in Europe, and his students had become the dominant violinists of Italy. Many French violinists and other musicians traveled to Italy to study with the great masters. Returning to France, they brought with them Italian aesthetics and musical forms. As a result, the solo music written for violin gradually shifted towards the Corellian sonata, while still retaining the sublimely intricate and delicate ideas of the French Baroque. Guts Baroque will illustrate the gradual development of the new French violin sonata through several truly beautiful examples.

The duo looks forward to performing in Glendale, after successful engagements in Orange County and New England. Guts cellist-gambist Ott returns to St Mark’s for a third time, following two performances there with the period-instrument ensemble Suite Royale.

For further details, visit gutsbaroque.com/concerts or contact the duo at info@gutsbaroque.com or 978-697-2295. You may also see listings for their upcoming performance in the “Concert Calendar” and the SCEMS on-line calendars www.earlymusicla.org/calendar.
mare, Telemann Water Music, Costeley La terre des eaux va buvant. Free one-hour afternoon concert with wine and cheese reception to follow.

Tickets: Free at the door but donations in any amount are gratefully accepted.

More information: losangelesbaroque.org

St James Episcopal Church, 1325 Monterey Rd, South Pasadena, CA

SUNDAY NOVEMBER 24, 5 PM
Tesserae Baroque and Thomas Dunford (lute): Back-to-back Bach
Tesserae Baroque is joined by renowned lutenist Thomas Dunford for two back-to-back recitals celebrating the solo and chamber works of J.S Bach. Recital I: Solo lute music by J.S. Bach; Recital II: Solo and chamber music by J.S. Bach & D. Buxtehude. Dunford — described by BBC Magazine as “the Eric Clapton of the lute,” will perform a solo recital at 5:00 PM, followed by refreshments at 6:00 PM, followed by a second Bach recital at 7:00 PM featuring music director Ian Pritchard on harpsichord and concertmaster Andrew McIntosh on Baroque violin.

Thomas Dunford, lute; Andrew McIntosh, baroque violin; Ian Pritchard, harpsichord; Leif Woodward, viola da gamba. Refreshments to be served between the two performances.

Tickets $40/$35/$20; Tickets are not available at the door. Purchase tickets at www.tesseraebaroque.org, or call (626) 818-3163 for further information.

The Contrapuntal Recital Hall; Brentwood

SUNDAY, NOVEMBER 24, 5 PM
Tesserae: Back-to-back Bach
What is better than a Bach recital? Two Bach recitals! Tesserae is delighted to team up with acclaimed lutenist Thomas Dunford for an evening of Bach. Dunford — described by BBC Magazine as “the Eric Clapton of the lute,” will perform a solo recital at 5:00 PM, followed by refreshments at 6:00 PM, followed by a second Bach recital at 7:00 PM featuring music director Ian Pritchard on harpsichord and concertmaster Andrew McIntosh on Baroque violin. Tickets: $20/$35/$40. Purchase tickets at www.tesseraebaroque.org

The Contrapuntal Recital Hall, Brentwood

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**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 • Tesserae

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.
LIVE IN CONCERT

KONTRAPUNKTUS
Presents

STYLUS FANTASTICUS
SALUTING THE FOREFATHERS OF BAROQUE

Saturday, December 7th 7:30 PM
Seventh-Day Adventist Church
11828 W. Washington Blvd., Culver City

Sunday, December 8th 2 PM
Trinity Lutheran Church
997 E. Walnut Street, Pasadena

FREE ADMISSION

This Concert is Generously Supported in Part by Grants from the

Culver City
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For Tickets Visit: www.Kontrapunktus.com