



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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## FROM THE EDITOR

We have a special treat this month. Lindsey Strand-Polyak, whom readers of *SCEMN* will know from her article “In Celebration of the Amateur” in the June 2017 edition, has written a delightful piece for our delectation: “*Francesco’s Gigue*, A Historically Inspired Fiction.” Journey with us to 17th-century Modena where violin *Maestro* Giuseppe Colombi walks the halls of power—and fights the eternal battle of getting students to practice!

*Maestro* Colombi is no stranger to *SCEMN* readers. Alexa Haynes-Pilon introduced him to us in her December 2017 feature article, “The Origins of the Unaccompanied Violoncello Repertoire.” As Dr. Strand-Polyak’s historically inspired fiction complements Dr. Haynes-Pilon’s article, so too do their efforts to make Baroque music more accessible to the Southern California early music community through their ensemble Los Angeles Baroque. Next month’s feature article will, in fact, look at Los Angeles Baroque and that ensemble’s upcoming performances, including a début at the Berkeley Festival & Exhibition fringe concert series. The “Concert Calendar” and the **SCEMS on-line calendars** list upcoming performances here in Southern California.

Do you play dulcian, sackbut or shawm? Then the 19th Indiana Early Double Reed Workshop and the 7th Indiana Sackbut Workshop may be just for you! This year’s topic is “The Brytysh Isles: Musycke of the Tounne Waytes.” Please see “Things to Come” for more information.

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

Following on my thoughts last month about Bach's Cello Suites, all the cellists I talked to agreed with conductor, cellist and keyboardist Jonathan Cohen on the Sixth Suite: "It needs a five-string cello in order to do it justice for sure. Four-note chords that sit easily under the hand on the five-string become a contortion exercise and lack the resonance of the open strings on the four-string; it's a fiendishly difficult piece on four-string and for me the joy of the music in performance is lost trying so hard to make things work. It's possible for a virtuosic wizard that spends hours trying to come up with weird fingerings. But I play it as intended so I can focus on the music naturally rather than on gymnastics."

Talk about five-string cellos inevitably turned to the viola da gamba, because even as Bach was writing his Suites for the cello—and at the same time continuing to write important solo parts for the gamba—some of the finest, most virtuosic, deeply expressive music was yet to be written for the viol by important names like Couperin, Forqueray, Dollé, CF Abel, CPE Bach, and Telemann.

In fact, Bach's Six Suites not only emerged out of but were influenced by a brilliant constellation of solo suites published for viol beginning in the mid-17th century by composers including Hotman, Dubuisson, Demachy, Sainte-Colombe, Marais, Schenck, and Hacquart. Catharina Meints, Associate Professor of Viola da Gamba and Cello at Oberlin Conservatory, told me that Bach owned one of Marais' books, and that Telemann played viol well, "as one can see by examining the idiomatic way he wrote for it. The famous solo gamba parts he wrote

for the *Passions*," she said, "are a direct result of knowing this music." It was an amazing period in music history when the cello and the gamba existed side by side.

And simply put, the Suites sound sensational on a viola da gamba. Paolo Pandolfo's recording and published transcriptions transform the music from heavy to light, from thick to transparent, from multi-dimensional to new worlds of nuance. The clarity reveals more of what we strive to hear in Bach's hidden polyphony; perhaps Bach was intent on producing this same clarity, along with other qualities, on the cello.

The cello for which Bach chose to write his Six Suites had only recently been seriously promoted, through a technology upgrade, to rival its gamba equivalent. Guy Fishman, principal cellist of Boston's Handel and Haydn Society, explained how the first music featuring the cello as the solo instrument originated in the 1680s in Bologna because string makers there, he told me, "devised a method of wrapping gut with ore, thereby decreasing the gauge but maintaining the density of gut strings. As a result, the lower pitched 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."

And voilà, the first unaccompanied and continuo works for cello by Domenico Gabrielli, Giuseppe Jacchini, Domenico Dalla Bella, Domenico Galli, and others started happening. From Fishman's perspective, the period of the Bach cello suites around 1720 set the stage for the Vivaldi cello sonatas of the 1740s, and cello sonatas by a smattering of cellist-composers as well as non-cellists like Sammartini and Porpora.

It was a poignant farewell to the gamba when, in 1750, 30 years after Bach wrote his Six Solo Suites for Cello, his son Carl Philipp Emanuel wrote three cello concertos. Ten years later he wrote the last of his three viola da gamba sonatas, but by then it was becoming clear that louder instruments were taking over.

President Emeritus of New England Conservatory (and one-time colleague of Heifetz and Piatigorsky) Laurence Lesser voiced a common frustration with the fact that the ultimate source, a manuscript for the Suites in Bach's own hand, if one ever existed, has disappeared. However, Piatigorsky did have a photocopy of the lute version of Number Five that Lesser used in preparing his performance of the Prelude at the 1966 Tchaikovsky Competition. An updated version of the entire Suite based on the lute version is now being published 52 years later by Ovation Press. So, when Christoph Wolff was involved with the

rediscovery in Kiev of the CPE Bach trove, Lesser hoped Bach's Cello Suites might turn up, as they were considered part of the inherited collection of his father's works. "Certainly, in the 'Obituary' co-written with Agricola, the Suites as well as the Six Sonatas and Partitas for Violin are listed as unpublished," Lesser sadly notes.

When I asked Andrew Talle what he would look for first if a manuscript of the Suites in Bach's own hand miraculously appeared, Talle replied, "I would probably look first at the very beginning and the very end to see if there were any clues about when, where, or for whom Bach composed this music. I would look closely at the handwriting to see if I could situate it chronologically within Bach's oeuvre. After that, I would go through the music like a conspiracy theorist watching the Zapruder film."

I get it. "Bach's Last Cello Suites: The Film."

## 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, Post Office 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).

# FRANCESCO'S GIGUE, A HISTORICALLY INSPIRED FICTION

Lindsey Strand-Polyak, Ph.D.

## Prologue

Many of us who enjoy listening to Early Music like to fantasize about “What was it like back then?” Scholars and performers study treatises or play on either original instruments or copies of instruments dating from centuries past to investigate what kind of sound worlds might have been possible when pieces like Arcangelo Corelli’s Op. 6 Concerti Grossi were written, or what it would have been like to have heard Corelli himself play. But much like paleontologists who attempt to reconstruct our Jurassic past from fragments of bone, there is often a certain degree of imagination.

So, in this column, I indulge this side of telling history and engage in a bit of historical fiction as a way to envision how a peculiar set of musical pieces came about. I base my approach partially on Thomas Cohen’s *Love and Death in Renaissance Venice* (University of Chicago, 2004), in which he uses archival sources and existing architecture to reconstruct the lives of those who appeared in Roman legal briefs. By using my body of knowledge as a violinist, as well as archival and secondary sources, I am indebted to Elisabeth LeGuin’s approach in her book *Boccherini’s Body* (University of California, 2005). Putting these all together, I hope you enjoy my own imagining of what might have been, and maybe treat yourselves to the great fun of trying to figure out “What was it like back then?”

## The Manuscript: I-MOe Mus. F. 280

Filed away in the archives of the Biblioteca Estense in Modena is the largest collection

of seventeenth-century instrumental music manuscripts in existence, and the composer whose work is most represented in this collection is that of the violinist Giuseppe Colombi (1635–1694). Readers might recall this less-than-household name (even among Early Music circles) from Alexa Haynes-Pilon’s article “The Origins of the Unaccompanied Violoncello Repertoire” in the December 2017 edition of the *Southern California Early Music News*. Colombi probably studied violin with Marco Uccellini, and spent his entire life and career in the town of Modena in the employ of the Este family. (Considering the rich culinary tradition of that region, I wouldn’t have wanted to move anywhere else either!) His rise in court was, it seems, significantly due to his most noble student, Duke Francesco II d’Este (1660–1694), beginning his rule. Colombi had given violin lessons to the Duke since he was a boy.

Among Colombi’s hundreds of pieces of music left behind is a set of four Sinfonias and Sonatas, each existing in two versions. They are stitched together in the same book of manuscripts and catalogued under the listing Mus. F. 280. The first version is difficult and virtuosic, featuring chordal writing and fancy shifting all the way up the fingerboard. Following each sinfonia or sonata is a second version of the same piece, written in the same handwriting. These second versions are striking in that they very much resemble pieces that might appear in modern pedagogical materials such as the Suzuki Violin School method books: accessible versions of much more difficult material, tailored to the advancing violinist. Could these have been “Duke-friendly” solos,



written so the noble could perform a version of his virtuoso's music at his *Accademia dei Dissonanti* concerts? What would it be like for Colombi to give violin lessons to his employer? How might he have told the teenage ruler that maybe he should practice a little more?

But just as however robust it is a man's body may fail when seeking to accomplish some task, so although the potentiality for the virtues is rooted within our souls, it often fails to develop unless helped by education. For if it is to pass to actuality and to its full realization, it cannot, as I said, rely on Nature alone but needs the assistance of skillful practice and reason....

—Baldassare Castiglione,  
*The Book of the Courtier*

Modena, Italy, February, 1678

*Giuseppe Colombi heard the bells chiming from the Duomo in Piazza Grande as he rubbed his hands together to keep warm, violin case slung over his shoulder, walking briskly down Via Emilia towards the Ducal Palace on a Wednesday afternoon. He still had fifteen minutes till his lesson started, so he would make it on time. The giant Palazzo Ducale loomed before him as he turned onto Largo San Giorgio, the palace dwarfing the city into which it had wedged itself less than a hundred years prior, construction scaffolding still encasing the magnificently high right wall of the Palazzo. Francesco's father, Duke Alfonso IV, had proudly begun the project to proclaim a new era of the Este Family. Too bad he hadn't lived to see it finished, leaving his two-year-old son and his wife Laura Martinozzi to rule as regent. Now that Francesco II had finally taken charge of the throne, perhaps he would work up to the task of finishing the Este Palazzo. Then again, as Colombi thought on how much his royal student showed diligence regarding his violin playing,*

*perhaps it was more likely his cousin Cesare Ignatio would ensure its completion.*

*Colombi waved to the guards as he walked through the massive French-inspired archway, crossing the courtyard where horses and carriages were tethered, and lightly climbed up the large staircase to the second floor and the Duke's music room. He heard the tell-tale, slightly scratchy sounds careening out of control as the violin player attempted a fast passage a little too fast. Colombi smiled as the passage came to an abrupt halt, followed by muted cursing through the door. The violinist tried it again, getting a few notes further into the passage before the muffled cursing ensued again.*

*"The question is: Will he take it slower?" Colombi mused aloud to himself, waiting outside the salon. A passing cameriere, one of Francesco's servants, smiled.*

*"He hasn't yet today. Or yesterday. He wants to play it fast like you, maestro."*

*"Yes, only I practice a little more than he does." The cameriere's knowing smile grew just a little larger.*

*"Si, Maestro Colombi. Shall I let him know you are here?" Colombi nodded. The cameriere knocked forcefully on the large carved door before entering.*

*"Serenissimo, Maestro Colombi is here for your lesson." Colombi entered to see his 17-year-old violin student in his shirt-sleeves and bare-headed, his giant blond curly wig hanging haphazardly on its stand beside the music stand, overseeing the proceedings. Francesco II D'Este, Duke of Modena and Reggio, held his violin in his hands and beamed at his violin teacher as he walked in the room.*

*"Maestro Colombi! What perfect timing. This passage in the sinfonia you gave me has been giving me quite a bit of trouble this week. I want to play it at my academy Saturday. You must make it possible." Colombi had premiered a new sinfonia at Francesco's behest for after-dinner*

entertainment two weeks previous. Francesco had been so pleased with the *sinfonia* that he wanted to play it as well. Obliging, Colombi rewrote the *sinfonia* in order to showcase his student's talents. Even so, there were proving to be a few wrinkles.

Giuseppe Colombi laid his violin case on the table and unpacked his own instrument, taking out the short bow and carefully wedging the frog into the notched slot to tighten the hair.

"Duca, what portion seems to be grieving you?"

"It is this bit right here. The passage is so wonderful with its sweep up and down, but you have interrupted it so harshly just here." The Duke's bow hit the manuscript with a sharp whap, halfway down the page, pointing to where one lonely little melodic jump on the high e-string made the gigue melody peek up above the staff lines. "I must shine as I play it, and you do not permit me!"

Colombi let out a small sigh as he considered whether today's lesson would be about reviewing how to move the left hand down the fingerboard so the Duke might play pieces with high notes, or whether he would just give in to the youthful noble's demand for him to rewrite the passage again.

"You know, *Serenissimo*. I have a couple of things we can try. Did you try that fingering I showed you last week, where it does 1-2-1-4?"

"Of course! But listen." Francesco put his violin on his shoulder and proceeded to start not at the problem passage, where Colombi might immediately assess the technical demands of the passage, but 17 bars earlier at the beginning of the movement. Listening, Colombi admired the Duke's instinctive sense of phrase. But sure enough, upon approaching the problem measure, the Duke tensed, shoulders unnecessarily rising to grip the instrument, and he sped up and crescendoed, stopping suddenly with a squawk and a screech. He had taken a flying leap up the fingerboard and fallen a half-step flat.

"Wonderful, Duca, but let's try this." Colombi lifted his violin and played the passage, fingers gliding effortlessly down the string and lightly hopping back down again. "See, when we move the hand one note early, then we don't have to fly so far. We are prepared. Now you play it, but maybe just a little slower." The Duke began again, slowing down only maybe one heartbeat's worth of tempo, and Colombi stopped him. "Slower, slower. You would not teach your favorite courser to jump at a gallop, would you?" Now it was the Duke's turn to exhale, staring intently at his left hand as he tried cautiously letting his first finger and wrist lead the shift before placing his fourth finger. Sure enough, it was in tune. "Bravo! Now let's do it again—slowly." Again, success.

"Miracolo! It will be ready for the Academy."

"Signore, you of course achieve anything you set your mind to do." And the Duke happily moved on to play through the rest of the movement. He hoped the Duke would remember the fingering this time, and just maybe, they would leave the passage as he had written it this time.

## Coda

Giuseppe Colombi and Francesco II must have had a successful relationship between violin virtuoso and Duke, as it lasted over 20 years. When Francesco took over ruling at the very mature age of 14, Colombi saw his fortunes rise as well. He was promoted from the lowly position of *Capo degl' instrumentisti* to *Maestro di Cappella* (both at court and at the Modena Cathedral), and saw his salary increase more than 800% in ten years. And this is only one example of the relationships we can explore. Colombi also maintained close friendships with other virtuosic musicians at court, including Domenico Gabrielli and Domenico Galli. In exploring the music that Colombi and his colleagues left behind, it's hard *not* to imagine the kinds of relationships that developed between fellow musicians as well through

the sonatas that they wrote for each other. But those imaginings can be left for another episode.

### **For Further Reading, or your own Historically-Inspired Fictions:**

Barnett, Gregory, *Bolognese Instrumental Music, 1660–1710: Spiritual Comfort, Courtly Delight and Commercial Triumph*. Abingdon, UK: Routledge, 2008.

Cohen, Thomas Vance. *Love and Death in Renaissance Italy*. Chicago: University of Chicago, 2004.

Colombi, Giuseppe, 4 Sonate (I-MOE), ed. by Vittoria Rasapone, Musedita, 2006.

Crowther, Victor, “A Case-Study in the Power of the Purse: The Management of the Ducal Capella in Modena in the Reign of Francesco II d’Este,” *Journal of the Royal Music Association* 115: 2 (1990): 207–219.

Strand-Polyak, Lindsey. *The Virtuoso’s Idiom: Spectacularity and the Seventeenth Century Violin Sonata*. PhD Dissertation. University of California-Los Angeles, 2013.

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### **Biography**



**Lindsey Strand-Polyak, Ph.D.** is fascinated by how much the lives of professional musicians both have—and

haven’t—changed in 300 years. She can be heard throughout Southern California and the West Coast playing baroque violin and viola, is artistic director of Los Angeles Baroque, and was recently appointed adjunct professor of baroque violin and viola at Claremont Graduate University. She wishes that her 1776 Richard Duke violin could tell her more about its past adventures, but she enjoys musing on what they might have been. Follow her and her violin’s escapades at [strandpolyak.com](http://strandpolyak.com).

## **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 2017–2018 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

**The Hawaii 2018 Recorder Workshop** will be held from March 11th to 13th, 2018 on the Big Island. Adam and Rotem Gilbert will present classes focusing on the Renaissance and Early Baroque. For more information, please go to [www.earlymusichawaii.com/events.htm](http://www.earlymusichawaii.com/events.htm).

**The Berkeley Festival & Exhibition** has announced its 2018 season. For more information, please go to [www.berkeleyfestival.org](http://www.berkeleyfestival.org).

**The 19th Indiana Early Double Reed Workshop** and the **7th Indiana Sackbut Workshop** will be held from May 20th to 27th, 2018. For more information, please go to <http://earlymusicinmotion.org/workshop/double-reed-workshop/register-for-workshops> and <http://earlymusicinmotion.org/workshop/sackbut-workshop/register>.

# CONCERT CALENDAR

**FRIDAY, MARCH 9, 8 PM**

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

Featuring the music of J.S. Bach, Geminiani, Locatelli, Domenico Scarlatti, Telemann, Handel, Hasse, C.P.E. Bach, Wassenaer, and Rachmaninoff in tribute to Arcangelo Corelli. We will also perform the new Baroque music of Mark Moya.

Tickets: \$25 <https://www.kontrapunktus.com>

**Friday, March 9, 8 pm: Tickets: \$25**

St Mark Presbyterian Church  
2200 San Joaquin Hills Road  
Newport Beach, CA

**SATURDAY MARCH 10, 7PM**

**UCLA Early Music Ensemble:  
Music of Germany**

The UCLA EME presents its winter quarter concert with music from Germany, including the medieval ensemble (singers, bagpipe, symphony, recorder, percussion) performing works from the Carmina Burana; the renaissance ensemble performing works by Michael Praetorius, and others.

**Free:** Very limited parking in church parking lot. Self parking about \$6 for 2 hours in Lot 2 at Hilgard and Westholme (bottom floor -buy ticket at kiosk first using license plate #, park nearest the north-west corner). Parking on most nearby residential streets is not permitted.

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

**SATURDAY, MARCH 10, 4 PM**

**Da Camera Society, The Pandolfo Quartet: Marais 1689: Revolutionary for the Sun King.**

Paolo Pandolfo, viola de gamba; with Amélie Chemin, viol; Thomas Boysen, theorbo; Markus Hünninger, harpsichord.

The Rococo splendor of the Pompeian Room welcomes an afternoon of music for viola da gamba by its most renowned and beloved composer, performed by “one of the most brilliant and poetic of the instrument’s current exponents” (Gramophone UK). Pandolfo takes you on a journey through the luminous court of the Sun King (Louis XIV), featuring music of stunning virtuosity and compelling eloquence by court composer Marin Marais.

Tickets \$75. For further information, [go to www.dacamera.org](http://go.to/www.dacamera.org) or call 213-477-2929.

Dessert Reception following the concert

Doheny Mansion, Mount Saint Mary’s University,  
10 Chester Place, Los Angeles, CA.

**SATURDAY, MARCH 10, 7 PM**

**St. Paul’s Cathedral presents:  
ESCAPE—Bach’s Solo Cello  
Suites by Candlelight**

A celebration by candlelight of local British cellist, Sophie Webber’s debut album release, in the visually and acoustically stunning St. Paul’s Cathedral, Banker’s Hill, San Diego (the album recording location made with multi Grammy-winning audio engineer, Chris Willis).

The program will include a brief spoken introduction to the suites, followed by a performance of the beloved Suite No.1 in G Major BWV 1007, and the tempestuous Suite No.5 in C minor, BWV 1011.



Refreshments will be provided after the concert, as well as the opportunity to purchase a CD with a personal inscription from the artist.

Tickets available at: <https://www.brownpapertickets.com/event/3319517>

General tickets are \$15 (includes a \$5 discount on a \$20 signed CD purchase at the concert) or \$25 (includes a pre-purchased \$20 CD which will be held for you at the concert). Children under the age of 10 are free.

St. Paul's Cathedral  
2728 Sixth Ave., San Diego CA

### **SATURDAY, MARCH 10, 7 PM** **Meritage Vocal Arts Ensemble:** **Bach's Legacy.**

Bach's Legacy is a concert that explores some of the most celebrated cantatas written by Johann Sebastian Bach. The first half of the concert presents the magnificent Cantata BWV 21, Ich hatte viel Bekümmernis, in celebration of the Holy Trinity. This half ends with the short and delightful Wedding Cantata, BWV 196, Der Herr denket an uns. The second half presents Cantata BWV 12, Weinen, Klagen, Sorgen, Zagen, written for the Jubilate, and the Cantata BWV 61, Nun komm, der Heiden Heiland, written for Advent. The concert will finish with the iconic last choral movement of Cantata BWV 147, known as Jesu, Joy of Man's Desiring. For this last concert, Valley High School from Santa Ana Unified School District under the direction of Jessica Cosley will be joining the ensemble.

Anaheim United Methodist Church,  
1000 S. State College Blvd., Anaheim CA.  
Tickets \$20 <http://www.Meritage-vocalarts.org>.

### **SATURDAY, MARCH 10, 7:30 PM** **SEE WEBSITE FOR OTHER DATES** **Los Angeles Opera:** **Orpheus & Eurydice.**

In a modern take on a timeless story, a breathtaking new production by living legend

John Neumeier showcases the virtuoso dancers of the Joffrey Ballet. Shattered from the sudden death of his beloved Eurydice, Orpheus descends into the underworld in a courageous effort to reunite with his muse. Gluck's groundbreaking masterpiece, which bridges the musical worlds of Handel and Mozart with its ornate vocal lines and flowing melodies, forever changed the face of opera with its bold emphasis on dramatic clarity and emotional strength.

Tickets \$285 to \$29. For further information and prices go to <https://www.laopera.org/season/1718-Season/>

LA Opera, 135 M. Grand Ave. Los Angeles, CA

### **SATURDAY, MARCH 10, 8 PM** **UCLA Choral Studies:** **Brilliance of the Baroque.**

An evening of Baroque masterpieces presented by UCLA Choral Studies, including the University Chorale, Chamber Singers and the premier of the Seraphic Fire/UCLA Young Artist Ensemble. The choirs combine, presenting Handel's Coronation Anthems and Bach's timeless "Dona Nobis Pacem", and performing works by Purcell, Vivaldi, Pergolesi, Monteverdi, de la Guerre and Lotti.

Free event. For more information go to [Development@schoolofmusic.ucla.edu](mailto:Development@schoolofmusic.ucla.edu).

UCLA, Schoenberg Hall,  
445 Charles E Young Dr. E, Los Angeles CA

### **SUNDAY, MARCH 11, 2/3 PM** **Delirium Musicum Chamber** **Orchestra presents: An Afternoon of** **Baroque Music: Gianluca Bersanetti's** **concertos. Pre-concert reception** **2 pm, 3 pm concert**

An evening of contemporary Baroque music with a short foreword by the Composer played by the ensemble "Delirium Musicum" Music by Gianluca Bersanetti. They will be performing

at the beautiful architectural home of Elizabeth and Cory Kahn in Santa Monica, designed by architect Jesse Bornstein. Concerts on the Corner will continue throughout the year to showcase salon-style classical and contemporary music in an intimate space.

Delirium Musicum represents the artistic excellence and leadership of the young generation of musicians in Los Angeles. The small size of this ensemble allows the musicians to bond and connect intimately with the audience. The group's performances are dedicated to inspiring wild excitement and ecstasy by engaging audiences with unapologetic and fresh approaches to wide-ranging musical repertoire. Creative interpretation of the old masters as well as collaboration with contemporary composers generates new and exciting musical programs that speak to modern audiences.

Tickets \$35 <https://www.eventbrite.com/e/concerts-on-the-corner-with-delirium-musicum-tickets-42804997901>

Snacks will be available, as well as wine and beer for purchase

Information: Carla Fantozzi, [fantozzicarla@gmail.com](mailto:fantozzicarla@gmail.com), [www.deliriummusicum.com/concerts](http://www.deliriummusicum.com/concerts)

Kahn Residence  
2424 Euclid Street, Santa Monica, CA

### **SUNDAY, MARCH 11, 4 PM** **La Mer Consort:** **Mostly Music from the Renaissance**

The program will feature madrigals, some Easter Music, and Tafelmusik by Telemann. Instruments will include recorders, flute, krumphorn, and percussion. La Mer is a group of enthusiastic amateur musicians who perform, in costume, music of the Renaissance and Baroque on authentic instruments.

Admission free, donations appreciated.

Trinity Lutheran Church,  
1340 Eleventh Street, Manhattan Beach CA.

### **SUNDAY, MARCH 11, 4 PM** **Los Angeles Baroque presents:** **Let's Do The Hornpipe Again:** **LAB's Dance Party!**

Directed by Lindsey Strand-Polyak & Alexa Haynes-Pilon.

Since civilization began music and dance have been inextricably linked, and dance music of the late 17th and early 18th centuries gives us a fascinating snapshot of the courtly social interaction of the times. In this one-hour concert, we celebrate Early Music Month and continue our 17/18 season, exploring works by Lully, Rebel, Telemann, Handel, and Dall'Abaco. A party with the performers follows the show.

EF Dall'Abaco (1675-1742): Concerto a più strumenti Op.5, No.3

JB Lully (1632-1687): Seasons Suite from Phaeton

G Telemann (1681-1767): Selections from Overture-Suite, TWV55:G2 'La bizarre'

GF Handel (1685-1759): Alla hornpipe in D Major from Water Music HWV349

JF Rebel (1666-1747): Les caractères de la danse

Free Event: Donations are sincerely appreciated. RSVP (optional) and share via our Facebook event. For further information visit [losangelesbaroque.org](http://losangelesbaroque.org) or follow us on Facebook, Instagram and Twitter #earlymusicLAB

St James' Episcopal Church  
1325 Monterey Road, S. Pasadena  
[www.sjcsp.org](http://www.sjcsp.org)

### **SATURDAY MARCH 17, 7 PM** **Con Gioia presents: Preethi de Silva—Couperin 350**

Con Gioia Early Music Ensemble and Boston Court Performing Arts Center present Couperin 350, commemorating the 350th anniversary

of the François Couperin's birth. This concert will include music from two genres: solo works for harpsichord by three generations of the Couperin family, and works by François Couperin for chamber ensemble: *Le Parnassus ou L'Apothéose de Corelli* and the most impressive *L'Imperiale*. The performers will be Katherine Kyme, baroque violin, co-concertmistress Philharmonia Baroque Orchestra; Janet Strauss, baroque violin; William Skeen, principal 'cellist and viola da gambist, Philharmonia Baroque Orchestra; Lot Demeyer, oboist; and Preethi de Silva, harpsichordist and Artistic director.

General admission: \$30; seniors \$25; Friends of Con Gioia and members of the musical organizations SCEMS, EMA, AMS: \$25 (with special promo code); students: \$20, with some discounts.

Tickets: Boston Court's box office 626-683-6883  
More info: 909-624-0638

Boston Court Performing Arts Center  
70 North Mentor Avenue, Pasadena

**SATURDAY, MARCH 17, 4 PM**

**Chorale bel Canto presents: Two Bachs: Johann Sebastian and PDQ**

The Chorale was founded in 1982 by a group of Whittier College Choir alumni who wished to continue singing together after graduation. The Chorale made its debut performance on Saturday, December 4, 1982 at the Whittier Presbyterian Church, performing Handel's *Messiah* under the direction of its founder and then Whittier College Professor of Music, Stephen Gothold. Dr. Gothold continues as Chorale Bel Canto's Music Director. The Chorale has grown to include singers from Whittier, Hacienda Heights, Orange County, Pasadena,

# Con Gioia

## EARLY MUSIC ENSEMBLE

Preethi de Silva, artistic director

### Couperin 350

*Concert Commemorating the 350th Anniversary  
of the birth of François Couperin le Grand*

Solo works for harpsichord from *Pièces de clavecin* by François Couperin,  
including his greatest work, *Passacaille*,  
and works by Louis Couperin and Armand-Louis Couperin

Chamber music by François Couperin  
*L' Apotheose de Corelli* for two violins, viola da gamba, and basso continuo  
*L'Impériale* for two violins, oboe, viola da gamba and b.c.  
*Les Nations-Troisième Ordre: L'Impériale*

Katherine Kyme and Janet Strauss, baroque violins  
Lot Demeyer, baroque oboe William Skeen, viola da gamba  
Preethi de Silva, harpsichord

Saturday, March 17, 2018 at 7:00 pm  
Presented at Boston Court Performing Arts Center  
70 North Mentor Avenue  
Pasadena, CA 91106



Couperin, engraving by Jean Jacques Flipart, 1735, after André Bouys

Please note: Limited seating is available. Advance ticket purchase is recommended.

General Admission. Adults: \$30 Seniors: \$25 Students: \$20 Members of SCEMS, EMA, AMS, and Friends of Con Gioia: \$25 - (Enter Promo Code "ConGioia5" for discount).

Tickets may be purchased online at <https://bostoncourt.com> (<https://ci.ovationtix.com/112/production/980694>)

or at the box office of Boston Court Performing Arts Center (626) 683-6883 11:00 a.m.-5:00 p.m., Tues-Sat.

For further information see [www.congioia.org](http://www.congioia.org) (909) 624-0638



La Mirada, Hollywood, Long Beach, Claremont, and as far away as Beaumont.

BWV 7: Christ unser Herr zum Jordan kam  
BWV 8: Liebster Gott, wenn werd ich sterben?  
PDQ Bach: The Seasonings  
with guest soloists and chamber orchestra.

Tickets: Adults-\$25, Seniors 55+-\$20,  
Students-\$10. [https://app.arts-people.com/  
index.php?actions=4&p=2](https://app.arts-people.com/index.php?actions=4&p=2)

First Friends Church  
13205 Philadelphia St. Whittier

**SATURDAY MARCH 17, 7 PM**  
**Ken Aiso and Valeria Morgovskaya:**  
**Beethoven and Schubert Sonatas for**  
**Piano and Violin**

On Period Instruments: Ken Aiso, violin (19th Century) and bow (copy); viola (copy of 17th Century); gut strings; Valeria Morgovskaya, fortepiano, Broadwood 1829.

Beethoven Sonatas for piano and violin No.4 in A minor Op.23 and No.5 in F major Op.24, and Schubert Sonata "Arpeggione" (on viola).

Tickets: \$15. More info: 951-785-2036

Hole Memorial Auditorium  
La Sierra University, Riverside, CA

**SUNDAY MARCH 18 6 PM**  
**St. Bede's Episcopal Church Choir**  
**and Wessex Consort present:**  
**Renaissance Evensong**

St. Bede's choir, under the direction of Frank Basile with Wessex Consort, present an Evensong service with Renaissance choral works including Magnificat and Nunc Dimittis by Orlando Gibbons, Jubilate Deo by Orlando Lassus, When David Heard by Thomas Tompkins, and service music by Thomas Tallis and William Byrd, with instrumental works by the Wessex Consort on low Recorder consort (tenor, bass, greatbass, contrabass).

Free will offering.

St. Bede's Episcopal Church  
3590 Grand View Boulevard, Los Angeles  
Near Venice Blvd and Centinela Blvd (corner of Grand View and Charnock); parking in church lot; more info: [stbedesla.org](http://stbedesla.org)

**SATURDAY, MARCH 17, 8 PM**  
**Kontrapunktus Neo-Baroque**  
**Chamber Orchestra: Mentors,**  
**Pupils & Scions—The Legacy of**  
**J.S. Bach & Arcangelo Corelli**

See March 9 listing for more details.

Admission: Free [https://www.kontrapunktus.  
com/concerts](https://www.kontrapunktus.com/concerts)

Our Lady of Refuge Catholic Church  
5195 Stearns St, Long Beach

**WEDNESDAY, MARCH 21, 7 PM**  
**Gloria Dei Lutheran Church presents:**  
**Music at Gloria Dei, A Baroque Recital**  
Violinist Kangwon Kim and harpsichordist JungHae Kim will perform an all Baroque recital featuring Biber's "Crucifixion" Sonata. A discussion of the works and performance techniques will be included.

Admission: \$20.00 at the door.

For more info call the office at 949-493-3414.

Gloria Dei Lutheran Church  
33501 Stonehill Drive, Dana Point CA

**THURSDAY, MARCH 22, 7:30 PM**  
**The Wallis Annenberg Center for the**  
**Performing Arts presents: Zurich**  
**Chamber Orchestra with Daniel**  
**Hope, violin**

British violinist Daniel Hope is the first instrumentalist to be named Music Director of the acclaimed Zurich Chamber Orchestra, one of the leading ensembles of its kind. Hope and the Orchestra will take the audience through Vivaldi's classic The Four Seasons, followed





# KONTRAPUNKTUS

*A Neo-Baroque Orchestra*

PRESENTS

## Mentors, Pupils & Scions

FEATURING THE MUSIC OF

J.S. BACH	CORELLI
TELEMANN	SCARLATTI
W.F. BACH	LOCATELLI
C.P.E. BACH	GEMINIANI
J.C. BACH	HANDEL
HASSE	WASSENAER

&

THE NEW BAROQUE MUSIC OF  
MARK MOYA

## TOUR DATES

ST. MARK PRESBYTERIAN CHURCH IN NEWPORT BEACH

FRIDAY, MARCH 9TH AT 8 PM

OUR LADY OF REFUGE CATHOLIC CHURCH IN LONG BEACH

SATURDAY, MARCH 17TH AT 8 PM

ASCENSION LUTHERAN CHURCH IN TORRANCE

SATURDAY, MARCH 24TH AT 8 PM

SEVENTH-DAY ADVENTIST CHURCH IN CULVER CITY

SATURDAY, MARCH 31ST AT 8 PM

LAGUNA PRESBYTERIAN CHURCH IN LAGUNA BEACH

SUNDAY, APRIL 8TH AT 2 PM

MISSION BASILICA CATHOLIC CHURCH IN SAN JUAN CAPISTRANO

SATURDAY, MAY 5TH AT 8 PM

**ADMISSION IS COMPLIMENTARY FOR ALL SHOWS EXCEPT FOR OPENING  
NIGHT GALA @ ST. MARK PRESBYTERIAN**

**PARKING IS FREE**

FOR TICKETS VISIT: [WWW.KONTRAPUNKTUS.COM](http://WWW.KONTRAPUNKTUS.COM)



by Max Richter's minimalist recomposition of the Baroque masterpiece. This one-of-a-kind musical experience is not to be missed.

Program:

Vivaldi The Four Seasons

Fabian Müller: Intermezzo III "Winter" for Violin and Ensemble

Max Richter Recomposed

Tickets starting at \$25

Event Information: <http://thewallis.org/show-info.php?id=328>

Bram Goldsmith Theater

The Wallis Annenberg Center

for the Performing Arts

9390 N. Santa Monica Blvd., Beverly Hills CA

**THURSDAY, MARCH 22, 8 PM**  
**LA Chamber Orchestra Ensemble**  
**presents: Baroque Conversations:**  
**Nighttime in Four Great Cities**

Mahan Esfahani, host & harpsichord

Joachim Beccera Thomsen, flute

Biber Ciacona, "Night Watchman" from  
Serenade for Five

Vivaldi Concerto, "The Storm at Sea"

Boccherini Night Music of the Streets of Madrid

Lully Sarabande from Trios for the King's Bed  
Chamber

Tickets: \$45, [https://laco.secure.force.com/ticket/-sections\\_a0F0V00000kmOkQUAU](https://laco.secure.force.com/ticket/-sections_a0F0V00000kmOkQUAU)

Join us for a pre-concert reception, beginning at  
6:30 pm, free to all ticket holders.

Zipper Hall, The Colburn School

200 South Grand Avenue, Los Angeles

**SATURDAY MARCH 24, 9 AM–7 PM**  
**As part of the International Bach in**  
**the Subways Celebration, Bach in the**  
**Subways L.A presents:**

Performances in four locations throughout  
Union Station. Kicking off at 9:00 a.m. with the  
Coffee Cantata plus free Starbucks Coffee.

**Historic Ticketbooth Hall**

12:00 pm-1:00 pm NOONTIME ORGAN  
CONCERT by the LOS ANGELES ORGAN  
COMPANY

5:30pm- 7:00pm FINALE with Phillip Levy,  
violin & the BACHestra

**Performance Space by Starbucks**

9:00 –9:30 am Coffee Cantata +  
complimentary coffee  
courtesy of Starbucks  
Coffee  
11:10 –11:40am Nathaniel Yue, cello

**Grand Waiting Hall**

9:00 –9:25 am Jillian Risigari-Gai Lopez,  
harp by Alameda Entrance  
9:30 –10:15 am Neighborhood Music  
Ensemble  
10:25 –11:10 am LA Recorder Orchestra  
1:00 –1:45 pm LA Bachtet, octet and  
continuo  
1:50 –2:00 pm Benjamin Bartelt, violin  
2:05 –2:50 pm Los Angeles Baroque (LAB)  
3:00 –3:50 pm Noir Saxophone Quartet  
4:00 –4:20 pm Niv Ashkenazi, violin plays  
the Chaconne  
4:30 –5:20 pm Dusel Forty 58, string  
quartet + saxophone

**North Patio**

10:00 –10:25 am Wendy Clare, violin/viola  
10:30 –10:55 am Gracie McAleer, viola  
11: 00 –11:50 am Uncle Ruthie + Interactive  
Bach Kids Corner  
1:00pm –1:50pm Rio Hondo Consort

2:00pm –2:25pm	Freelancer Series Brass Ensemble
2:30pm –2:55pm	Christin Hablewitz, clarinet
3:00pm –3:25pm	Jonathan Schlitt, marimba
3:30pm –3:55pm	Clover String Quartet + 3-19 Dance Art
4:00pm –4:25pm	Doug Forbes, bass and Mark Achuff, guitar
4:30pm –4:55pm	Roger Lebow, cello

### **East Portal by Vignes St/Metro Customer Service**

10:00 –10:30am	Ed Levy Baritone w/ continuo
10:35 –10:55am	Felix Hernandez, viola
11:00 –11:25am	L.A. Baroque Players
11:30 –11:50am	Hollywood Hills Recorder Association
1:10 –1:15pm	Brynn Bodair and Sarah Elizabeth Stanley, dance & Jennifer Chen, cello
1:20 –1:55pm	El Sereno Middle School Advanced Strings
2:00 –2:50pm	Harmony Project
3:00 –3:50pm	Harmony Project
4:00 –4:50pm	Neighborhood Music School

Union Station, 800 N. Alameda St. Los Angeles, CA, <http://bachinthesubways.org/losangeles>

### **Pasadena Conservatory of Music Strings Program**

12:00 noon –1:00 pm  
Amtrak Station: GDL, W. Cerritos Ave., Glendale, CA

This would be the 3rd time members of the Strings program, and students at the Pasadena Conservatory of Music will come and play Bach. We propose this year that the cello program will be joined by violin and viola players. Union Station 10—HR Bach Marathon!

9 am–7 pm

### **SATURDAY, MARCH 24, 8 PM Kontrapunktus Neo-Baroque Chamber Orchestra: Mentors, Pupils & Scions—The Legacy of J.S. Bach & Arcangelo Corelli**

See March 9 listing for more details

Admission: Free. <https://www.kontrapunktus.com/concerts>

Ascension Lutheran Church  
17910 Prairie Ave, Torrance

### **SUNDAY, MARCH 25, 3 PM Pomona College Department of Music presents: , performing works by J.S. Bach and Franz Liszt.**

The only organist ever to have won a GRAMMY Award, Paul Jacobs transfixes audiences, colleagues and critics alike with imaginative interpretations and charismatic stage presence. He has been hailed as “one of the major musicians of our time” by the New Yorker’s Alex Ross.

Paul Jacobs has been an important influence in the revival of symphonic works featuring the organ, drawing from his deep knowledge of western music to enlighten listeners, and is a true innovator in the advocacy of organ repertoire, performing and encouraging the composition of new works that feature the organ. Mr. Jacobs made his mark from a young age with landmark performances of the complete works for solo organ by J.S. Bach and Messiaen, making musical history at the age of 23 when he played Bach’s complete organ works in an 18-hour marathon performance on the 250th anniversary of the composer’s death.

Free Admission, no tickets

Doors open 30 minutes prior to the concert

Bridges Hall of Music  
150 E. 4th St., Claremont CA

**SATURDAY, MARCH 31, 8 PM**  
**Kontrapunktus Neo-Baroque**  
**Chamber Orchestra: Mentors,**  
**Pupils & Scions—The Legacy of**  
**J.S. Bach & Arcangelo Corelli**

Admission: Free. <https://www.kontrapunktus.com/concerts>

Culver City Seventh-day Adventist Church  
11828 W Washington Blvd, Los Angeles

**APRIL 2018**

**SATURDAY APRIL 7, 11 AM–3 PM**  
**Huntington Museum and Gardens:**  
**Shakespeare Day**

This annual event presented mostly in the beautiful gardens, includes many presentations of the Bard's dramatic and poetic works through music, drama, comedy, and romance in celebration of William Shakespeare's birthday month. Performers from LA Opera and the Guild of St. George will perform scenes and songs from some of the Bard's most beloved plays in locations throughout the grounds. Get into the act with some family-friendly craft activities. The Guild of St. George (<http://www.guildofstgeorge.com>) performs Elizabethan era dance, song, poetry and historical characters with instrumental music by Wessex Consort ([www.wessexconsort.com](http://www.wessexconsort.com)).

General admission tickets (\$13-\$29). Museum and Gardens open 10 am–5 pm

Huntington Museum and Gardens  
1151 Oxford Rd, San Marino, CA

More info: <http://www.huntington.org/WebAssets/Templates/calendardetail.aspx?id=21216>

**SATURDAY, APRIL 7, 7 PM**  
**Musica Angelica Baroque Orchestra**  
**presents: French Splendor**

Featuring guest director and two-time GRAMMY nominee Jory Vinikour in an all-french program.

Soprano Celine Ricci stars in Clerambault's striking cantata *Medée*, and Cynthia Roberts is featured in selections from Rameau's *Pièces de Clavecin en Concerts*.

Jory Vinikour, Director and Harpsichord  
Celine Ricci, Soprano  
Cynthia Roberts, Violin

Clérambault, *Médée*; Rameau, Selections from *Pièces de Clavecin en Concert*; Leclair, Violin Sonata; Rameau, Solo Harpsichord Works TBA.

\$59/\$45/Students \$20, Family Pass—includes two adult tickets (ages 18+) and up to four student tickets for the discounted price of \$95.

Web Link for information & tickets: <https://www.musicaangelica.org>

Beverly O'Neill/Center Theater  
300 E Ocean Blvd., Long Beach

**SUNDAY, APRIL 8, 2 PM**  
**Kontrapunktus Neo-Baroque**  
**Chamber Orchestra: Mentors, Pupils**  
**& Scions—The Legacy of J.S. Bach &**  
**Arcangelo Corelli**

Featuring the music of J.S. Bach, Geminiani, Locatelli, Domenico Scarlatti, Telemann, Handel, Hasse, C.P.E. Bach, Wassenauer, and Rachmaninoff in tribute to Arcangelo Corelli. We will also perform the new Baroque music of Mark Moya.

Admission: Free. <https://www.kontrapunktus.com/concerts>

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

**SUNDAY, APRIL 8, 7:30 PM**  
**Musica Angelica Baroque Orchestra**  
**presents: French Splendor**

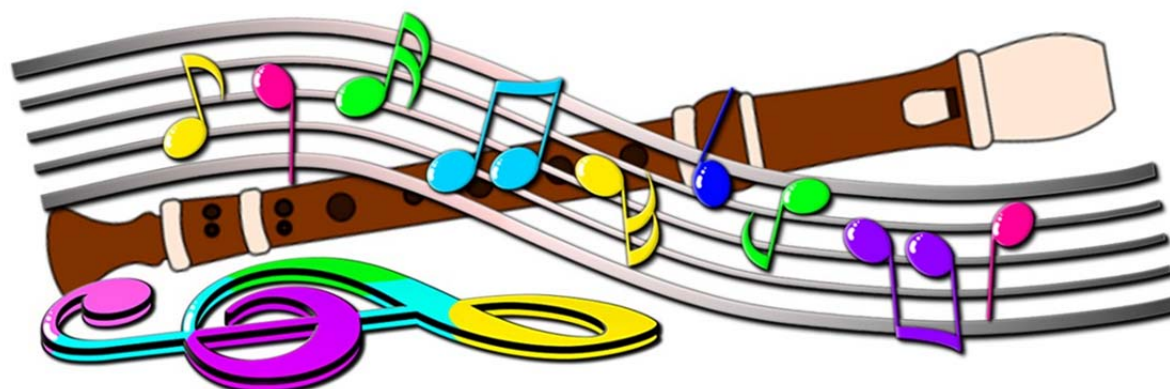
See April 7 listing for details.

Colburn School of Music—Zipper Hall  
200 South Grand Ave., Los Angeles



# RECORDER PLAYERS WEST (RPW)

## Spring 2018



### Announcing the Spring 2018 series of RPW recorder classes

**Great Conductor! Great Music! Great Comradery!**

**This semester we are once again offering 10 classes  
(instead of 9) for the same price!!**

Conductor: Inga Funck

Schedule: Wednesdays February 28; March 7, 14, and 21; April 4, 11, 18, and 25; and  
May 2 and 9 (No class during Holy Week)  
Class A—Intermediate. 2:00 PM to 3:30 PM  
Class B—Advanced. 3:45 PM to 5:15 PM

Location: St. Bede's Episcopal Church, 3590 Grand View Blvd., West Los Angeles.  
(Two blocks west of the 405 freeway and one block north of Venice Blvd. at the corner of  
Grand View and Charnock.) Plenty of free parking.

Tuition: \$180 for one class and \$280 for both classes (a discount of \$80 if you take both!)  
Printed music will cost \$5 for each class instead of the previous \$6 (another reduction!)

Registration: Contact Suellen Eslinger by phone or email, and send a check made out to  
Recorder Players West to:

Suellen Eslinger  
2801 Barkley Ln.  
Redondo Beach, CA 90278

Home Phone: (310) 542-0817  
Cell Phone: (310) 872-6901  
Email: [suellenesl@verizon.net](mailto:suellenesl@verizon.net)

#### Scholarships and Donations to the Scholarship Fund:

A limited number of tuition scholarships are available. To apply, please contact Suellen Eslinger. To donate to our tuition scholarship fund, please add the donation to your tuition check, or write a separate check to Recorder Players West.

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*Southern California*  
*Early Music*  
NEWS

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

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

## 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).