



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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# FROM THE EDITOR

The *Southern California Early Music News*, as part of a continuing program of cooperation with Early Music America and its magazine *EMag*, is reprinting an *EMag* article by renowned violinist and distinguished professor of music Stanley Ritchie, “**Beyond the Musical Fringe: The Unfolding of the Early Music Movement in North America.**”

Ritchie charts the evolution of the early music movement in North America through the lens of the Aston Magna Festival of Baroque Chamber Music and personal anecdotes.

*Southern California Early Music News* reviewer-at-large Laurence Vittes has just returned from the **27th Netherlands Violin Competition**. Find out what’s up in the Low Countries and enjoy a review of a new recording of **Bach sonatas and partitas for solo violin** in his monthly column.

I commented last month that Southern California is getting wonderful new early music ensembles all the time. As if by magic, Baroque oboist Stephen Hammer came to me with news of a new ensemble he and some of the region’s other early music luminaries are forming. Find out more in “**A Bach Series for LA.**”

**I am very pleased to announce that the “Concert Calendar” has returned!** Thanks go to Southern California early music stalwart Marisa Rubino for becoming the *SCEMN* Calendar Coordinator! If **YOU VOLUNTEER TO HELP**, perhaps we can bring back other discontinued features.

To keep up with the latest goings on in our community, be sure to read the “**Concert Calendar**” and visit the **SCEMS on-line calendar** [www.earlymusicla.org/calendar](http://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](mailto:newsletter@earlymusicla.org)

# 27TH NETHERLANDS VIOLIN COMPETITION REPORT

By Laurence Vittes

I just got back from covering the 27th Netherlands Violin Competition for *The Strad* ([cli.re/x8VDd8](http://cli.re/x8VDd8)), *Seen & Heard International* ([cli.re/kZ1Pxo](http://cli.re/kZ1Pxo)), and *Strings*.



**Coraline Groen, 2020 winner**

Leading up to the final rounds, the Competition's new director, Aart-Jan van de Pol, created a series of four fringe-type concerts curated by young Dutch violinists and performed in venues around Utrecht

to demonstrate just how wide-ranging the violin can be when it is unleashed.

The first night it was Diamanda La Berge Dramm embracing music from Henry Purcell and Georg Philipp Telemann on one end of the spectrum to Cindy Walker and Garth Knox on the other. While moving around the stage, she played, variously: solo, with four participants in the Competition's Davina van Wely section for violinists aged fourteen to seventeen, and with ten young non-career path violinists from a local school program. This is the way outreach programs in schools ought to be.

On Wednesday night, it was the turn of Emmy Storms, prize winner at the Oskar Back Violin Competitions in 2009 and 2011, who chose to present an intoxicating mix of Indian and

Western music performed on both Indian and Western musical instruments.

Thursday night, 2017 winner Niek Baar and Benjamin Kim played Robert Schumann and Johannes Brahms in a pop-up performance space near the city center that held about fifty people sitting on the floor. The acoustic was dry; the piano, stubborn; the results, hypnotic. Friday night featured multi-genre violinist/composer Yannick Hiwat and friends, including another wonderful fiddler named Shauntell Baumgard. They lit up the night in an antiseptic community center hall on the outskirts of town.

In every case when I talked to these young violinists about what had inspired them, it always came down to two things: new music and early music performance practices. The latter has been an important part of the music scene in the Netherlands since the 1950s, thanks to luminaries such as harpsichordist Gustav Leonhardt and cellist Anner Bylsma, among others.

There was another affirmative early music experience I had while in Utrecht: a listening test and demonstration of rare and fine violins in the Dutch Musical Instruments Foundation by Carla Leurs, the famous host of a show called *Maestro* in which contestants actually conducted a symphony orchestra. Really.

I made many new friends at this event, including one who wrote me the following:

"It was a pleasure to meet you too and to hear your experience with modern violin making

in the U.S. For me, violin making has become a way to help promising music students find a nice affordable instrument.

My musical career started as a violinist in the National Ballet Orchestra. In 2013, I lost that job. Actually, sixty percent of the orchestral members did, because there was no money left due to government cuts. It was a horrible situation; but, life goes on.

Now, I live on an island of Terschelling. My wife and I run a music school. I teach violin to children and adults. I tune pianos, compose and conduct a choir. We try to stimulate the cultural life here on the island. Our website is [www.denotenboom-terschelling.com](http://www.denotenboom-terschelling.com). It is in Dutch, I am afraid, but it gives an impression of what we are doing.

Near my house I have a little working space where I make my instruments: violins, violas, a tenor viola, and new instruments like a seven-string violin. A big advantage to this is that I can try out my own newly-made instruments and make my own sound adjustments as well.”

## CD REVIEW



### **Bach Sonatas and Partitas for Solo Violin, Tomás Cotik, Centaur, (2 CDs)**

Tomás Cotik’s deeply analytical Bach is an exhilarating display of the musical wonders the composer saw in the violin. Cotik allows

the main lines of the music, their lyrical qualities and above all the overall arcs of the movements, to be fully developed and even prioritized. As a result, several of the complete works seem to end in an anticlimactic sigh which turns out to be a moving gesture of humility.

Cotik actually seems to incorporate the fabled implied harmonies of the music’s solo lines as coloristic elements that flash deep pools of color without impeding the music, allowing Cotik’s unerring sense of time and speed to produce results that are engrossing without being mechanically hypnotic.

Cotik also leaves the music almost completely unembellished, putting his faith in his command of phrasing; the variety he adds with the light, deft strokes of his baroque bow; and, above all, the notes Bach wrote. His pure sound, perfect intonation and fast speeds mean that Bach’s fiendishly difficult challenges become more exposed; yet, he never misses a beat.

In Cotik’s hands, the Sarabandes in BWV 1002 and 1004 are particularly exquisite. He reveals the delight Bach takes in the intricate little challenges found in the Tempo di Borea in 1002 and the Allegro assai in 1006. His D minor Ciaconna is charming at times, even jaunty.

The recording, made at Portland State University where Cotik is Assistant Professor of Violin [www.pdx.edu/profile/tomas-cotik](http://www.pdx.edu/profile/tomas-cotik), captures the golden glow of his instrument, made by Marc de Sterke in 2000, in sound that is honest and clean.

# BEYOND THE MUSICAL FRINGE: THE UNFOLDING OF THE EARLY MUSIC MOVEMENT IN NORTH AMERICA

Stanley Ritchie

*This article is reprinted from EMag, the magazine of Early Music America (Volume 21, No. 1, Spring 2015) and is used with the kind permission of Early Music America*

[www.earlymusicamerica.org](http://www.earlymusicamerica.org).

One day in early 1971, on tour with the New York Chamber Soloists and returning by train from a concert in College Park, Maryland, I said to my colleague, the harpsichordist Albert Fuller, “Albert, I’d really like to know more about baroque music. Could we get together sometime and read some sonatas?” Albert fairly jumped in the air, for no New York freelance fiddler had ever asked him such a thing. When he came down, he said, “When?” And so it was that the two of us convened in his 54th Street living room, its walls decorated with images of Fragonard paintings, to sight-read music by Arcangelo Corelli.

As I unpacked my violin, Albert asked, “Do you know what they’re doing in Europe now?” I answered, “No, what are they doing?” He said, “They’re tuning their instruments down a semitone and playing with old bows on gut strings.” Mystified, I said, “Why on earth?” He said, “Well, why don’t you tune down and try it?” whereupon he proceeded to undo a couple of screws on his harpsichord and slide the keyboard down a half-step. I tried, but, needless to say, it sounded horrible: modern

bow, steel E-string a semitone flat—I was less than enthusiastic. He persisted, and at some point, when we took a break, he put an LP on the turntable—Rameau on period instruments. Again, the predictable modern-fiddler reaction: “Well, that doesn’t sound like a violin! It sounds like a viol or something!” I was thoroughly unconvinced.

Anybody who knew Albert will vouch for his persuasiveness, and he persisted, not about to let me off the hook. Soon I found myself taking an unused early eighteenth-century Tyrolean violin to a New York luthier, Hildegund McGee—whom we had spirited up to Connecticut to see and measure period instruments in the Witten Collection [now at the National Music Museum in Vermillion, SD]—to have it returned to eighteenth-century specifications. I also borrowed an early bow from Jacques Français and had it copied by William Salchow. In a matter of a few months, my life had taken a new course.

Albert and I were true pioneers. I know of two violinists who were already doing it at the time—Sonya Monosoff in Cornell and Marilyn McDonald in Oberlin—but there were no others in New York. We teamed up with cellist and violist da gamba Fortunato (“Freddie”) Arico—also a member of the New York Chamber Soloists—and started giving concerts around the city.

In the summer of 1972, we were invited to give a concert on a property in Great Barrington,

MA, for members of the local aristocracy. The estate, Aston Magna, had originally been owned by Albert Spalding, the English violinist, who named it after a Roman town near Great Barrington in Gloucestershire, England. Its new owner, Lee Elman, a relative of violinist Mischa Elman, wishing to perpetuate the musical association, saw the music room on the property as an ideal venue for intimate events, such as our trio concert. During the evening, the idea was broached of using another large building there to house a workshop in baroque performance practice. Consequently, in 1973, the Aston Magna Foundation for Music was created, and in the summer its child, the Aston Magna Festival of Baroque Chamber Music, was born.<sup>1</sup>

Some of the participants in the first Aston Magna workshops were already established in the field: from Switzerland, cellist and gambist August Wenzinger and oboist Michel Piguet; from the Netherlands, violinist Jaap Schroeder; American recorder virtuoso Bernard Krainis; and, from Ohio State University, Shirley Wynne, an expert in baroque dance, with her

student troupe. The pioneering work of early researchers, such as Wynne and Wendy Hilton, paved the way for the brilliant success of the New York Baroque Dance Company, whose founders, Catherine Turocy and Ann Jacoby, were members of Shirley's troupe that summer. But for us instrumentalists, our introduction to the physical sensations and visual style of baroque dance forever changed the way we approached seventeenth- and eighteenth-century repertoire.

When considering the history of the post-Renaissance early-music movement, one must bear in mind that those of us who came together in 1973 did so because of threefold motivation: dissatisfaction with the way baroque music was traditionally played; curiosity about how it must have felt to play at the time the music was composed; and the conviction that reviving the performance practices of the seventeenth and eighteenth centuries would lead to a fresh and exciting approach to well-known but hackneyed repertoire, and to the rediscovery of much that had been forgotten.

## 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, subject to change.

***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 check 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).

There could be no pecuniary motivation, as we were learning to play our instruments while grappling with novel stylistic concepts and were certainly unprepared to perform other than to a captive, sympathetic audience at the workshop. There was, on the other hand, the excitement of the exploration of the unknown and its attendant revelations.

In the early years, it was difficult to make early-music recordings in this country, especially ones involving a large group of people. By 1976, Albert decided the time was ripe to bring more attention to Aston Magna. That year we performed Bach's complete *Brandenburg Concertos* for the first time in America on period instruments and recorded them with the collaboration of James Weaver of the Smithsonian Institution.

In 1978, the inauguration of the biennial Aston Magna Academy, the brainchild of Raymond Erickson, a harpsichordist and professor at the City University of New York, took Aston Magna to a new level. The academy offered festival musicians the opportunity to immerse themselves in the historical context of the music they were performing. Carefully chosen specialists in the humanities were invited to attend the academies and give talks on various aspects of the culture of a particular period. It had always been Albert's wish to do everything possible to enliven the music; to help us experience what he called "the now of then." These lectures contributed significantly to the realization of that goal.

Many of the participants in the first workshops were students who attended classes taught by Albert at the Juilliard School. These students went on to comprise the core group of baroque freelancers in the New York area. New York audiences and critics, it must be said, were always reluctant to welcome the stylistic changes introduced by the so-called early-music

movement, lagging behind other major musical capitals. The majority of concertgoers, reviewers, and modern musicians there viewed our efforts with skepticism. It would be a while before freelancers could earn a significant amount of income specializing in baroque performance. When that time arrived, there were, inevitably, those who, having previously ridiculed the idea but now realizing there was money to be made, proceeded to jump on the bandwagon without paying their dues. They borrowed instruments or bows, but had little or no understanding of style or technique.<sup>2</sup>

As the movement gathered momentum, the proliferation of early-music recordings in Europe popularized the fresh, new performance style and made certain performers famous, attracting students to teaching institutions in Holland, Belgium, and Switzerland. One was the American lutenist Thomas Binkley, who specialized in medieval and Renaissance music. He made many recordings as a member of Studio der frühen Musik in Munich and taught at the Schola Cantorum in Basel, Switzerland from 1973 to 1977. In 1979, having returned to the United States, he accepted a teaching position at Indiana University and founded the Early Music Institute (now known as the Historical Performance Institute). The scope of its offerings and the continuity, week to week, of instruction made it unique at the time.

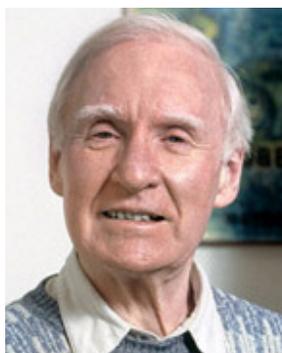
Besides being offered a full range of degree programs in medieval, Renaissance, and baroque studies, early-music students, because of school policy, were required to have six hours of ensemble rehearsal weekly. Hence, in January 1983, the Indiana University Baroque Orchestra was created, providing students with intensive exposure to seventeenth- and eighteenth-century orchestral repertoire. With private instruction and membership in the orchestra being available to modern majors,

many have, over the decades, taken advantage of the opportunity to acquire another skill. A number of them have become well known in the historical performance field.

As I look back over the past three decades, I note with pride how the early-music movement has grown to become an integral part of mainstream musical life in North America, despite early disinterest, lack of support, and occasional missteps. I recall the dismissive words of a New York critic: "This, too, shall pass..." (What is it about New York that has caused it to lag so far behind other major centers of musical activity in its acceptance

of period-instrument performance? Certainly, the *Times* critics in particular were, for a long time, notably unhelpful.) A major step forward in New York audiences' appreciation for and support of period instrument performance occurred when Christopher Hogwood was engaged by the Mostly Mozart Festival to conduct concerts of music from the classical era. These were immensely popular, with Avery Fisher Hall sold out even when the performances started at midnight!

Probably inevitable, but a little disappointing, is the fact that it has so frequently taken a foreign import to lend credibility to our activities. To



## STANLEY RITCHIE BIOGRAPHY

Stanley Ritchie is distinguished professor of music in violin and early music at the Indiana University Jacobs School of Music, where he joined the

faculty in 1982.

His interest in baroque and classical violin dates from 1970, when he embarked on a collaboration with harpsichordist Albert Fuller, which led to the founding, in 1973, of the Aston Magna summer workshop and festival. In 1974, Ritchie joined harpsichordist Elisabeth Wright in forming Duo Geminiani. The duo's 1983 recording of the Bach Sonatas for Violin and Obligato Harpsichord earned immediate critical acclaim.

In June 2009, Ritchie received Early Music America's highest honor, the Howard Mayer Brown Award for Lifetime Achievement in Early Music. In April 2016, he was promoted by the Indiana University Board of Trustees to the rank of distinguished professor.

Ritchie's recordings include Vivaldi's Op.11 Violin Concertos with Christopher Hogwood and the Academy of Ancient Music (Oiseau Lyre); the Mozart piano quartets and the complete piano trios of Mozart and Schubert as a member of the Mozartean Players; and a CD of seventeenth-century music for three violins and continuo, *Three Parts upon a Ground*, with John Holloway, Andrew Manze, Nigel North, and John Toll, all for Harmonia Mundi USA. His recordings also include selected Concerti and Serenate of Francesco Antonio Bonporti, with Bloomington Baroque (Dorian Discovery) and two CDs of chamber music of Anton Wranitzky with Ensemble Cordia (Brilliant). His recording of Bach's Sonatas and Partitas for Solo Violin (Musica Omnia mo0503), released in January 2014, has received high critical praise.

For more information, please see [info.music.indiana.edu/faculty/current/ritchie-stanley.shtml](http://info.music.indiana.edu/faculty/current/ritchie-stanley.shtml).

be sure, we have profited from this custom. We must be grateful to figures such as Hogwood, Nicholas McGegan, Roger Norrington, Monica Huggett, Anner Bylisma, Jaap Schroeder, Barthold Kuijken, and Jacques Ogg, all of whom have contributed significantly to the success of various period-performance ventures. On the other hand, we should celebrate American artists who have enriched our musical life and promoted the early-music movement by their own enterprise, such as Jeanne Lamon, Ingrid Matthews and Byron Schenkman, Stephen Stubbs, Kenneth Slowik, Catherine Turocy and James Richman, and Jeannette Sorrell, to name but a few. It is also exciting to see baroque opera being produced and staged by Americans, in spite of the cost and complexity. American early music has truly come of age.

The spirit of Aston Magna still pervades the musical environment. Lately, workshops given by Tafelmusik and the American Bach Soloists provide total immersion in baroque performance practice at a high level. Indeed, to me, in my role as educator, it seems that one of the really beneficial effects of the early-music movement is the availability now of a far richer musical education than was the case in my student days—"education" in the true sense

of the word: "broadening," "expanding." The experience gained by students who are exposed to the concepts of historical performance practice as distinct from traditional pedagogy, which relies so much on emulation, provides them with a basis for the understanding of all musical styles and an appreciation of their evolution. Historical performance practice, after all, does not stop with the baroque or classical or romantic era—it is an ongoing process.

"This" has not passed—it is alive and well and living in America!

#### FOOTNOTES

1 Interest in early music and instruments not in the mainstream of professional performance was not a novelty, of course. The American Recorder Society and the Viola da Gamba Society of America were already well-established organizations, as was Noah Greenberg's New York Pro Musica. Antiqua had been presenting concerts of medieval and Renaissance music for almost two decades. Other North American centers of early-music exploration in the 1970s included Oberlin's Baroque Performance Institute and the Vancouver Early Music Society in British Columbia, both of which continue to flourish. Amherst Early Music has long provided a well-rounded experience for students, amateurs, and professionals.

2 As a further irony, I would point out here that Fuller taught at Juilliard for forty years, vainly trying to convince the administration of the relevance and importance of historical performance. Shortly after his death in 2007, with the launching of their Historical Performance program, the concept was embraced as a brilliant new idea.



From left: Daniel Stepner, Nancy Wilson, Laura Jeppesen, Anne Trout, Loretta O'Sullivan, Peter Sykes,

and Catherine Liddell of Aston Magna. 40th ASTON MAGNA MUSIC FESTIVAL (Photo: Boston Globe)

# LA Bach



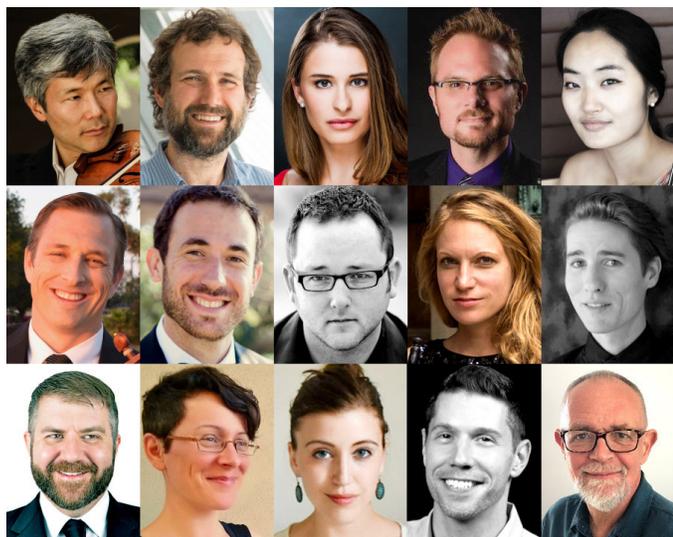
## A BACH SERIES FOR LA

Stephen Hammer

When my wife and I moved to Los Angeles from “back east” in 2016, I was struck by two things about the music scene here. First, Los Angeles has a long and distinguished history in the Early Music field; there are many excellent players and singers here who are well-versed in Baroque period performance style. Second, unlike San Diego to the south, the Bay Area to the north, and many other cities across the United States, Los Angeles does not have a resident enterprise that is dedicated to performing the wonderful music of J.S. Bach.

LA Bach, a new Baroque performing ensemble, would like to change this state of affairs! We have combined forces with the beautiful St. Thomas the Apostle Church in Hollywood to present Bach’s Birthday Celebration, a gala concert, on March 21st, 2020, at 8:00 PM—Johann Sebastian Bach’s 335th birthday!

The program features fifteen of Los Angeles’ best Baroque musicians performing two of



Bach’s best-loved sacred cantatas, *Gottes Zeit ist die allerbeste Zeit* (BWV 131) and *Wachet auf ruft uns die Stimme* (BWV 140); another ravishing sacred aria, *Vergnügte Ruh* (BWV 170); and virtuosic solo works for violin and organ. The cantatas will be sung one voice per part, as many scholars believe Bach intended, accompanied by a full instrumental ensemble. The concert is free and open to the public, and will be followed by a reception generously provided by the congregation of St. Thomas the Apostle Church. More information about this program and the performers can be found at <http://labach.org>.

In future seasons, LA Bach would like to present more historically-informed performances in Los Angeles of masterworks ranging from J.S. Bach’s intimate chamber pieces to his great Passions and Oratorios. For that to happen, we need organizational help from like-minded souls! We are hoping to identify co-conspirators who believe that live professional Bach performances with great musicians are vital for the community and are able contribute energy and skills to bring them about. Anyone interested, please feel free to get in touch: [info@labach.org](mailto:info@labach.org).

Thanks! I hope to see you on March 21st!

### BIOGRAPHY



Stephen Hammer has been the long-time principal oboist of the Boston Handel and Haydn Society and the Bach Ensemble (Joshua Rifkin, director). He performs with the American Bach Soloists, the Washington Bach Consort, Tesserae, and Musica Angelica; and is artistic director of the Blue Hill Bach festival in Maine. He has made more than 200 recordings of early music.

# CONCERT CALENDAR

**FRIDAY, FEBRUARY 14TH, 8:00 PM**

**PRISM: The Pomona College Concert**

Artistic Co-Directors: Donna M. DiGrazia, Adrien Redford.

The hour-long program includes sacred and secular music from the 16th- and 17th-century and contemporary England and Italy. Selections include pieces by Tallis, Tavener, Victoria, di Lasso, Gesualdo, Arcadelt, Morley, Vaughan Williams, Bradbury, Holden, and Billings. (Note: program subject to change)

(PRISM was profiled in the January 2020 issue of SCEMS Early Music News)

Admission: Free. For more information:

<http://www.prismensemble.org>

Pomona College Bridges Hall of Music  
150 E. Fourth Street, Claremont, CA

**FRIDAY, FEBRUARY 21, 7:30 PM**  
**(Repeats Saturday, February 22, 7:30 pm,**  
**in Cardiff, CA)**

**Bach Collegium San Diego : The Pleasures of Versailles**

Ruben Valenzuela, Founder and Artistic Director  
Catharina Meints, Viola da Gamba

A program of music by Charpentier, Sainte-Colombe, François Couperin, Lambert, and Rameau.

Admission: Tickets are \$15–\$50

For more information/to order tickets:

<https://bachcollegium.org>

All Souls' Episcopal Church,  
1475 Catalina Blvd., San Diego, CA

**SATURDAY, FEBRUARY 22, 7:30 PM**

**(Repeats Friday, February 21, 7:30 pm,**  
**in Point Loma, CA)**

**Bach Collegium San Diego: The Pleasures of Versailles**

See Friday, February 21 for concert and contact information.

Admission: Tickets are \$15–\$50

Saints Constantine and Helen  
Greek Orthodox Church  
3549 Manchester Ave., Cardiff, CA

**SUNDAY, FEBRUARY 23, 5 PM**

**Tesserae: The Legend of Zelenka**

Tesserae presents a program of chamber music written by and for the famed virtuosos of the Dresden court, including music by Zelenka, Fasch, Veracini, Heinichen, Goldberg, Pisendel, and Hasse.

Admission: \$10/\$25/\$30

For additional information and to purchase tickets: <http://www.tesseraebaroque.org>

Pompeian Room in The Doheny Mansion  
10 Chester Place, Los Angeles, CA

**SUNDAY, FEBRUARY 23, 7 PM**

**Bach Odyssey**

Angela Hewitt, piano

Ms. Hewitt's program includes Bach's Italian Concerto, Fantasia and Fugue, Eighteen Little Preludes, and other works for keyboard.

Admission: Tickets range from \$39–\$99

(subject to change). For additional information or to order tickets call (310) 746-4000,

<http://TheWallis.org/Hewitt>

Bram Goldsmith Theater at Wallis Annenberg  
Center for the Performing Arts  
9390 N. Santa Monica Blvd., Beverly Hills, CA

**TUESDAY, FEBRUARY 25, 7:30 PM**  
**Concerto Köln: A Quattro Violini**

World-renowned Concerto Köln presents a  
program of concertos for two and four violins  
and string by Bach, Handel, Vivaldi, Locatelli,  
and Geminiani.

Admission: Tickets are \$45/\$35/\$10  
For additional information call (619) 291-8246,  
<http://ww.sdems.org>

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

**SUNDAY, MARCH 1, 4 PM**  
**The Broadwood Broads: Quiet PLEASE!!!**

Marischka Olech Hopcroft, Director and piano  
Jaehuan Ki, countertenor  
Bruce Teter, flageolet and Tibetan singing bowls  
Adam Gilberti, hammered dulcimer and Tibetan  
singing bowls

Shannon Terry, Zimbabwean mbira and Tibetan  
singing bowls

Ms. Hopcroft will play an 1867 Broadwood  
Short Drawing Room Grand piano in a program  
featuring contemplative pieces by Beethoven,  
Schubert, Chopin, Liszt, Fanny Mendelssohn,  
and Debussy. Mr. Kim will sing excerpts from  
Schubert's "Winterreise", joined by other artists  
playing contemplative instruments.

There is also a pre-concert event beginning  
at 3:30 PM. Wander around the enchanted  
crystal garden and hear a poetry reading about  
Marvell's garden.

A reception will follow the concert.  
Admission: \$20 suggested donation  
RSVP to <http://www.baroquemme@yahoo.com>  
The concert is in a private home.

12425 Havelock Ave., Los Angeles  
(near Centinela Blvd. and 90 Marina Freeway.  
Ample parking on Havelock, Milton, or  
Centinela)

**PRISM: THE POMONA COLLEGE CONCERT**

(Program subject to change)

Thomas Tallis: *Loquebantur variis linguis*

John Taverner: Agnus Dei from *Missa  
Corona spinea*

Tomás Luis de Victoria: Kyrie from  
*Missa pro victoria*

Orlando di Lasso: *Tutto lo di*

Carlo Gesualdo: *Dolcissima mia vita*

Giaches de Wert: *Giunto alla tomba*

Ralph Vaughan Williams: Three

Shakespeare Songs

Jeremiah Ingalls: Northfield

Walker/Hauser: Invitation (new)

Oliver Holden: Cowper

William Billings: *When Jesus wept*

William Batchelder Bradbury: *Angel Band*

Luca Marenzio: *A la strada*

Thomas Morley: *Fyre! Fyre!*

Jacob Arcadelt: *Il bianco e dolce cigno*

Thomas Weelkes: *Hark! All ye  
lovely saints above*

Orlando di Lasso: *Allala pia calia*

Thomas Weelkes: *Gloria in excelsis Deo*

Elgar/Cameron: *Lux aeterna*

**THURSDAY, MARCH 12, 7:30 PM**  
**(Repeats Friday, March 13, 7:30 pm,**  
**in San Marino)**

**Los Angeles Chamber Orchestra: Baroque**  
**Conversations 3 : “Border Crossings”**

Patricia Mabee, leader and harpsichord

Music by de Murcia, Sanz, Pla, Gonzalez-Medina, Misón, Villa-Lobos, and two anonymous composers.

Admission: Tickets start at \$52.

For more information/to order tickets call (213) 622-7001, <http://www.laco.org>

First Presbyterian Church of Santa Monica  
1220 2nd St, Santa Monica, CA

**FRIDAY, MARCH 13, 7:30 PM**  
**(Repeats Thursday, March 12, 7:30 PM, in**  
**Santa Monica)**

**Los Angeles Chamber Orchestra –**  
**Baroque Conversations 3 : “Border**  
**Crossings”**

See Thursday, March 12 for concert and contact information.

Admission: Tickets start at \$52

The Huntington  
1151 Oxford Road San Marino, CA

**MARCH 14, 8 PM,**  
**L.A. Camerata: The Rape Kit**

Terri Witek, poet

Readings and historically informed musical performances.

Admission: Free, donations accepted in advance and at the door. For more information: <https://www.losangelescamerata.org/seasonevents>

Art Share LA, 801 E 4th Place, Los Angeles, CA

**WEDNESDAY, MARCH 25, NOON**  
**Bach Collegium San Diego Bach at Noon**  
**Concerts: Actus**

Sacred music by François Couperin and J. S. Bach.

Admission: Free. For additional information: <https://bachcollegium.org>

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

**CALENDAR ONLINE**

The Early Music Around Town online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>. Report listing corrections and any errors to the Calendar Editor at [calendar@earlymusicla.org](mailto:calendar@earlymusicla.org).

**SUBMIT LISTINGS**

Free for all early music events!

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

**TICKET DISCOUNTS**

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

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

# A Pilgrimage in Song

## Canterbury Tales on the Road



Jouyssance

early music ensemble



Sunday, March 8, 2020 7 p.m.  
Drinkward Recital Hall  
Harvey Mudd College  
320 E. Foothill Blvd., Claremont

Sunday, March 15, 2020 4 p.m.  
St. James Presbyterian Church  
19414 Ventura Blvd., Tarzana

Concerts are free of charge.  
No tickets required.  
[www.jouyssance.org](http://www.jouyssance.org)

In honor of Early Music Month, Jouyssance revives last season's hit program, *The Canterbury Tales: A Pilgrimage in Song*, in two free concerts in Claremont and Tarzana. A variety of sacred, secular and even bawdy early choral music will be woven together with narrative performances. Works by composers such as Tallis, Dunstable, Fayrfax and Power help illustrate Chaucer's memorable tales.

*Southern California*  
*Early Music*  
NEWS

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

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

## THINGS TO COME

**EMAT Calendar** [www.earlymusicla.org/calendar](http://www.earlymusicla.org/calendar), a monthly shortlist of local early music concerts and events.

**Current Master Calendar** <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>.

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

**Baroque In The North** will hold Come and Play Day! on February 16th, 2020 at

Z Arts, Manchester, UK. For more information, please go to [https://baroqueinthenorth.com/come-and-play-day/?mc\\_cid=8a6073398b&mc\\_eid=0b1f03212f](https://baroqueinthenorth.com/come-and-play-day/?mc_cid=8a6073398b&mc_eid=0b1f03212f).

## **The Birmingham International Recorder and Early Music Festival**

will be held from February 20th to 22nd, 2020 at the Royal Birmingham Conservatoire, Birmingham, UK. For more information, please go to <https://www.bcu.ac.uk/conservatoire/events-calendar/recorderfest20>.

**The San Francisco Early Music Society** has announced its 2020 SFEMS Summer Workshops. For more information, please go to <https://app.arts-people.com/index.php?class=sfems>.