



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

Thirty years ago in Los Angeles, early music was a rare treat. Now, we are fortunate to be on the international circuit of early music ensembles and soloists. We have built a growing community of local early music performers and institutions that host them. This month's feature article, "New Early Music Concert Series Makes Its Debut in Glendale," describes one of the newest such efforts at Saint Mark's Episcopal Church in Glendale. Ron Barnett, Director of Music and Sacred Arts at Saint Mark's, and Julianne Homokay tell us the story of this exciting new venture.

Music changed dramatically during the Baroque, due in no small part to technical refinements in instruments. In no case was this more true than with woodwinds. Dr. Ruta Bloomfield, yours truly and guest performers Dr. Asunción Ojeda and John Ott will lead you on a musical exploration of how music and instruments changed from the seventeenth to eighteenth centuries as "Suite Royale presents *Tutti Flauti*." Suite Royale is honored to be the début ensemble for the new Early Music Concert Series at Saint Mark's.

On March 10 at Walt Disney Concert Hall the Toronto-based Baroque orchestra Tafelmusik will present *Tales of Two Cities: The Leipzig-Damascus Coffee House*, a multi-media exploration of the rich musical tradition and innovations of 18th-century coffee houses in Germany and Syria. Laurence Vittes gives us a preview of this intriguing concert with "An Interview with Tafelmusik's Alison Mackay on *Tales of Two Cities*."

The Southern California early music community lost one of its own with the recent passing of Ken Sherman. Win Aldrich (author of "The Joy of Making Music," *Southern California Early Music News*, April 2018) describes Ken's accomplishments and contributions.

Be sure to check "Things to Come" for upcoming events outside Southern California and the "Concert Calendar" and the SCEMS on-line calendars www.earlymusicla.org/calendar for more information on performances right here that you won't want to miss.

Thank you for your support of early music in Southern California!

Sincerely,

John L. Robinson

Editor-in-Chief, *Southern California Early Music News*

newsletter@earlymusicla.org



AN INTERVIEW WITH TAFELMUSIK'S ALISON MACKAY ON *TALES OF TWO CITIES*

By Laurence Vittes

On March 10 at Walt Disney Concert Hall the renowned Toronto-based historically-informed performance (HIP) orchestra Tafelmusik will present *Tales of Two Cities: The Leipzig-Damascus Coffee House*, a multi-media exploration of the rich musical tradition and innovations of eighteenth-century coffee houses in Germany and Syria.

The program, directed in her debut by Tafelmusik's recently-appointed Music Director Elisa Citterio, unites musicians from Western and Arabic traditions performing entirely from memory in a fusion of narration, projected images, and music. *Tales of Two Cities* will feature works by Bach, Handel, and Telemann alongside traditional Arabic music performed by Trio Arabica on qanun, percussion, and oud.

Pairing these two seats of intellectual creativity in the 1700s to create this musical presentation was the idea of Tafelmusik's award-winning double bassist Alison Mackay, whose previous multi-media productions, such as *The Galileo Project: Music of the Spheres* and *J.S. Bach: The Circle of Creation*, have caught the imagination of critics and audiences worldwide.

I talked to Alison Mackay as she, Tafelmusik, and *Tales of Two Cities* were about to embark on a seven-city tour of Western Canada.

LV: What appealed to you initially about the two cities—and what did you learn as you put the project together?

Alison Mackay: Preparing for these projects takes several years, and as you can imagine, tantalizing side topics present themselves and one thing leads to another!

Our previous special concert had been on the subject of J.S. Bach and his material world. It was a celebration of the artisans, performers, and community members whose labor made it possible for Bach to realize his musical inspiration in actual performances. One topic was the family who for five years had supplied the paper on which Bach wrote out some of his most beloved works. The paper is identifiable from its watermarks, the trademark designs made in thin wire which were placed in the molds which shaped each sheet of paper at the time.

In doing research about eighteenth-century watermarks, I came across some fascinating work being done at the library of the University of Leipzig about European paper being used in the Refaiya Collection, a body of manuscripts,

most of them from the seventeenth and eighteenth centuries, from a private home in Damascus. The collection, which contains poetry, travel literature, love letters, and scientific, legal, and religious texts, came to Leipzig University because of its strength in Arabic studies, which dated from the time of Bach. One of the treasures in the collection was a set of performance books owned by a storyteller who performed tales from the *Arabian Nights* in the coffeehouses of Damascus in the eighteenth century. Because of the importance of coffeehouse culture in Bach's tenure in Leipzig, and because, as I learned along the way, both Damascus and Leipzig were important centers of scholarship, commerce, and music in the eighteenth century, I thought the two cities could make a fascinating setting for an evening of classical music from Europe and the Arab world.

Our own orchestral life has been greatly enriched by our encounter with Syrian music and art. We have been so inspired by the virtuosity and expressiveness of our colleagues from the world of classical Arabic music as we seek to portray the authentic essence of our two traditions. At the end of the concert a special energy is created as we cross the borders into each other's musical world to find a joyful way to sing and play together.

IV: What kinds of audiences are you finding at these multicultural multimedia presentations?

Alison Mackay: The special projects have brought us into contact with inspiring performers from other cultures and with audience members who are drawn to the cross-disciplinary topics. Our performances of the *Galileo Project*, for instance, have attracted people with a special interest in astronomy. In a number of cities local astronomical societies set up telescopes outside the concert halls so that departing audience members could view the objects in the night sky which so excited

Galileo. We had included images from the southern hemisphere in our touring of Australia and New Zealand and it was especially exciting for us to have a chance to view some of the southern constellations in the clear night skies of South Australia. On a tour of China, Korea, and Malaysia, we performed the concert for an audience of high school students at the Kuala Lumpur Planetarium where the images were reformatted to fill the dome. Afterwards we experienced warm Malaysian hospitality and cultural exchange over a simple lunch at tables under a tent in the gardens with the orchestra, all of the students, and all of the scientists at the Planetarium.

In the case of the Leipzig Damascus Coffeehouse we have had the opportunity of connecting with some of the many Syrian newcomers to Canada who are contributing so much to Canadian life. Many of them know the song which closes the concert, and the DVD which was filmed before a live audience shows them joining in.

IV: Did any actual musical influences travel between the two cities or just from Damascus to Leipzig?

Alison Mackay: There were amateur players of baroque instruments working at the European trading companies in Aleppo and Damascus in the eighteenth century. These players had contact with local musicians, but probably didn't have a great deal of influence on them. European commentators at the time expressed admiration for the precise intonation and rhythmic complexity of the classical Arabic music they heard in local coffeehouses.

IV: It must have been a very exciting time to be a composer and a classical music consumer.

Alison Mackay: Indeed! It is staggering to consider the volume of new works created by baroque composers for the churches, courts, cafés, and opera houses where their music

was performed, often with very little rehearsal. It was also a particularly interesting time for the development of new audiences. The introduction of public street lighting in European cities made it safe for the first time for middle class people to be out at night on foot. Before 1700, only wealthy people who could afford the protection of carriages and servants were likely to attend musical entertainments in the evening. Leipzig was an early adopter of public streetlights, a development which went hand in hand with the birth of coffeehouse culture for people who had been working all day.

The Leipzig coffeehouses also had a particularly close relationship with the student ensembles which were directed by Telemann and Bach.

LV: Is there now a circuit for the kinds of traveling presentations like yours and Jordi Savall's?

Alison Mackay: I'm not sure about a circuit, but we have developed a three-year cyclical pattern with our more theatrical, memorized projects. First, they are developed in an intense out-of-town residency either at the Banff Centre for the Arts in Alberta or Queen's University in Kingston, Ontario. Then they are performed for our audience in Toronto, where we have a series of ten projects a year, each performed four or five times in our home venue. Then in the following two years they are filmed for commercial CD-DVD format and toured in North America. After three years they are revived in Toronto and then sent on the road internationally. When we come to California, we will have just performed the revival in Toronto. As for there being a circuit, it is true that over the years we have developed a relationship with certain concert presenters, and there are a number of halls where we will have performed all four theatrical projects.

LV: Why are you performing everything from memory?

Alison Mackay: This is a good question, since playing without music is a very un-baroque thing to do! But I had always wanted to experiment just once with trying it, and then we went on to do it in three more projects. You can appreciate the surprise of a new violist who arrived from Italy to join the orchestra several years ago when we had three different memorized projects on different tours in one season. He did an unbelievable job—he often stood behind me in the performances, and I don't think I ever heard a wrong note!

Of course, we all had to play solos from memory in our childhood recitals. But inner parts of baroque pieces are amazingly difficult to remember—and for an orchestra, it's a very big challenge. But it has many spin-offs, partly because we are forced to learn the music from the inside out. When we memorize a program we spend many weeks and months having "playdates"—small groups of players will get together informally before performing other concerts or operas to go through their music—when you suddenly hear a Bach sinfonia played by second oboe, viola and bass, you start to understand the music in a new way.

Being freed from music stands also allows us to communicate with each other differently and to underline aspects of the music for the audience. If there is suddenly a section which features the wind players, the two oboes and bassoon can step together on stage and really play as a unit. Playing from memory frees us from the stage—it's possible for us to go out to play in the audience and give the listeners a taste of what it's like to be in the middle of the ensemble.

And, of course, with projected images and a lighting design it's a boon not to have stand lights detracting from the impact of the visual elements—playing from memory enhances the theatrical nature of the performances.

"But inner parts of baroque pieces are amazingly difficult to remember—and for an orchestra, it's a very big challenge."

LV: How multimedia is the multimedia? How big is the crew?

Alison Mackay: The performance is first and foremost a musical event, a concert animated by a modest amount of scripted speaking and projected images which are very closely tied in with the narration. It's always my hope that the extra elements will illuminate the historical context but not distract from the music. The creation of the project uses a lighting designer, a projection designer who works closely with me to present the chosen images, and a stage director, in this case Marshall Pynkoski, an internationally renowned opera director for whose productions we are the pit orchestra. We travel with a crew of four technicians and a stage manager.

The stage set is created from images of a beautiful historical room from Damascus now in the possession of the State Museums of Dresden and from a baroque interior in an eighteenth-century building just outside of Leipzig. You can get a little sense of the look of the stage from

the video on the page at this link: <https://www.tafelmusik.org/media/tales-two-cities-overview>.

LV: Why aren't you doing anything from Monteverdi's *Tancredi e Clorinda*?

Alison Mackay: It's amazing music, isn't it? It's definitely in our repertoire! But we're a bit shy of the east-west battlefield this time around.

(Please see https://en.wikipedia.org/wiki/Il_combattimento_di_Tancredi_e_Clorinda for more information on this composition.—Ed.)

LV: Your February-March tour looks really grueling. How do you do it?

Alison Mackay: The long distances are very challenging, particularly for our crew who have to set up the stage and lights before we come to the halls, and then pack up the crates after the concert for travel the next day. Our pattern is to travel, rehearse in the afternoon in the new hall and perform at night. We love to travel, though, and the audience always keeps us fresh. We love to connect with them after the performance—maybe we'll have a chance to chat in person?

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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SUITE ROYALE PRESENTS *TUTTI FLAUTI*

Ruta Bloomfield, D.M.A. and
John L. Robinson



Los Angeles-based early music ensemble Suite Royale is pleased to present its latest concert offering, *Tutti Flauti*, on **Friday, February 15, 7:30 p.m.** at The Master's University in Santa Clarita and **Saturday,**

February 16, 7:00 p.m. at St. Mark's Episcopal Church in Glendale.

Tutti Flauti showcases hidden gems from the seventeenth and eighteenth centuries, using them to illustrate how music and instruments changed from the beginning to the end of the Baroque.

Suite Royale is fortunate to have two guest artists for our February concerts. Dr. Asunción Ojeda has performed with Los Angeles Baroque Players and Musica Angelica Baroque Orchestra. She will be playing music of the seventeenth century on Renaissance tenor flute and music of the eighteenth century on *flauto traverso* (Baroque flute). Joining us on six-string viola da gamba, seven-string viola da gamba, and Baroque cello will be John Ott. John received a Master's degree from the Longy School of Music and is a core member of L'Esprit Baroque. (See the SCEMS Local Early Music Resources page earlymusicla.org/resources for more information

on L'Esprit Baroque, Los Angeles Baroque Players, and Musica Angelica.)

Rounding out the ensemble are Suite Royale co-founder Dr. Ruta Bloomfield on positive organ and harpsichord and Suite Royale founder and director John Robinson on bass dulcian and the *other* flute—early Baroque tenor recorder and *flauto taillo* (Baroque tenor recorder).

Giovanni Battista Buonamente (ca. 1595-1642) is not a household name today, but was among the most original and inventive Italian composers of the seventeenth century. Suite Royale will perform selections from his collections *Il quarto libro* (1626) and *Il sesto libro* (1636), continuing our tradition of innovative instrumentation by using Renaissance flute and early Baroque tenor recorder.

Known as one of the most important and influential keyboard composers of the late Renaissance and early Baroque periods, Girolamo Frescobaldi (1583-1643) also wrote music for a variety of other instruments. Suite Royale presents three of his canzonas with a mélange of instruments and timbres!

The ensemble moves into new acoustical, chronological and geographical realms for the second half of the program. Pitch lowers from A440 to A415 and time marches onwards to the eighteenth century as John Ott performs Sonata V from *L'écho du Danube* (*The Echo of the Danube*) Op. 9, a solo viola da gamba suite composed by Dutch virtuoso gambist Johannes Schenck (1660-after 1712).

Asunción Ojeda demonstrates the creativity of the age in her performance of "Les folies d'Espagne," by Marin Marais (1656-1728). Marais noted that the collection *Pièces de Violes, Deuxième Livre*, of which "Les folies d'Espagne"

is a part, could be played not only on his instrument, the viola da gamba, but also on other instruments—including the flauto traverso. Dr. Ojeda will be joined by John Robinson on flauto taillo to perform an arrangement of Jean-Baptiste de Bousset’s “Pourquoi doux rossignol” from *Premier Receuil de Pièces, Petits Airs, Brunettes, Menuets, etc.* by French flute virtuoso Michel Blavet (1700-1768).

The entire ensemble returns for the final part of the performance, a trio of trio sonatas, starting with Suite Nr. 6 from *Livre de Symphonies* by Louis-Antoine Dornel (ca. 1685-1765). This will be followed by the frothy Sonata 1, Opus 5 of Italian virtuoso violinist Pietro Antonio Locatelli (1695-1764), a collection specified for two violins—or two flutes!

What better way to close than with Quatuor N. 5, TWV 43:a1 by the great German composer Georg Philipp Telemann (1681-1767). Incorporating French, Italian, and German styles, it’s *tutti flauti!*

The Master’s University
21726 Placerita Canyon Road, Santa Clarita, CA
<https://www.masters.edu/performingarts/music.html>

St. Mark’s Episcopal Church
1020 N. Brand Blvd., Glendale, CA 91202
<https://www.saintmarks.la/calendar/>

For more information, please e-mail
SuiteRoyale@gmail.com.

KEN SHERMAN OBITUARY



We are saddened to announce the passing late last month of Ken Sherman, an important figure in the Southern California recorder and early music world, as well as that

of jazz and classical music.

Ken studied clarinet and saxophone at the Wurlitzer School in New York, NY, and was a charter member of the National Flute Association. He was featured in the Johnny Kleker Big Band and the Liz Holmes Big Band. He also directed and played tenor saxophone with his own seventeen-piece group, Big Band Express.

Ken was also at home with Classical, Renaissance and Baroque music, often

performing on period instruments. He was a past president of the Southern California Recorder Society (SCRS) and co-founder of the Malibu Early Music Weekend Workshop, which he directed for 15 years. He was a co-director of the Pacific Broken Consort, an ensemble that performed early music at many university campuses, along with live concerts at the Doheny Mansion and the County Museum of Art, both in Los Angeles.

Not only was Ken an accomplished musician, he was an equally successful businessman. In 2015, Ken retired from his position as President and CEO of Charles Leonard Western Inc., a company he helped build from the ground up over the course of 50 years to become a leader in the ring metal industry.

*Information for this article was submitted by Dr. J. Winthrop Aldrich, author of “The Joy of Making Music,” which appeared in the April 2018 edition of the **Southern California Early Music News.***

NEW EARLY MUSIC CONCERT SERIES MAKES ITS DEBUT IN GLENDALE

Ron Barnett and Julianne Homokay

What does it take to start an early music concert series at a small parish in a sleepy pocket of a laid-back California town? “Honestly, I don’t know,” replied Ron Barnett, Director of Music and Sacred Arts at Saint Mark’s Episcopal Church in Glendale. Barnett does maintain that after speaking to other artists who have taken on similar endeavors, he believes the basic ingredients are passion, determination, hard work, resourcefulness, good networking skills, and, perhaps most importantly, the anticipation of a need. In order to succeed even minimally in building an audience for a new early music series, one must proceed with the conviction that the community, and maybe even the world beyond, will become richer as a result of the effort.

Barnett also feels that music written hundreds of years ago lives and breathes today as it did when it was first written, maybe even more so. Harpsichords, lutes, crumhorns, recorders, sackbuts, viols, even the hurdy-gurdy, have the potential to excite our aural senses now as they did centuries before. “This is how our predecessors rocked out in 1750,” Barnett said. He also made the case that early music is being enjoyed today on a more widespread scale than ever before. Whether that’s due to the dizzying nature of our modern life, or maybe because of our fascination with the past, Barnett has observed that more people are expressing a need to play and listen to early music in a manner that honors the intent of the composers. “Early music makes a strong statement,” said

Barnett. “It is simple, yet complicated, soothing, but moving. There aren’t so many rules. It’s a little bit like rock’n’roll in that sense.”

To this end, Saint Mark’s seeks to enter the early music arena to increase public awareness of the richness and variety of early music, and to create opportunities for the performance of this repertoire in an acoustically rich environment, especially for small and/or emerging ensembles, instrumental or vocal. Many groups approach Saint Mark’s about performing in a church space that is so acoustically live and friendly.



Saint Mark’s has had no easy journey arriving at that friendly space they have now. Being one of the pioneer churches of Glendale, founded when the area was still largely pasture and farmlands, Saint Mark’s has never shied away from projects that require vision, or at least a little grit. Artistically, Saint Mark’s has mounted a variety of courageous programs. The Sacred Arts Ministry has sustained a music-and-fellowship program outdoors in the church’s Memorial Garden for two decades. The music program expanded to include cabarets and music from the opposite end of the chronological spectrum: Saturday Vigil Masses that liturgically incorporate the songs of folk, rock, and pop artists. A social justice-oriented theatre company was in residence at the church for four seasons. Saint Mark’s has also experimented with a weekend-long Sacred Arts Festival format.

Canon Mark A. Weitzel, rector of Saint Mark’s, elaborates: “Music is an integral part of the life of a church. It’s not an embellishment unrelated to the liturgy. The verb ‘to sing’ is one of the

most frequently used words in the Bible. Liturgy in the early days and years of the church was always sung. Saint Augustine said, 'he who sings, prays twice.' The church has inspired some of the most beautiful art and music in the world."

Ultimately, an early music series seems to be a natural extension of the creativity applied to all this parish's arts programming, especially from a Director of Music who regularly schedules organ voluntaries by his beloved North German Baroque composers, as well as a healthy dose of Thomas Tallis and Guillaume Du Fay for the

choir. The inaugural season consists of three concerts:

Suite Royale, February 16, 7pm. Suite Royale showcases hidden gems from the seventeenth and eighteenth centuries, using them to illustrate how music and instruments changed from the beginning to the end of the Baroque. (Please see the article "Suite Royale presents *Tutti Flauti*," also in the February 2019 edition of the *Southern California Early Music News*.—Ed.)

Saint Mark's Choir presents *Bach Vespers*, March 30, 7 pm. St. Mark's Choir, together with members of the USC Thornton Baroque

RON BARNETT BIOGRAPHY



Ron Barnett is a composer living in Los Angeles, CA, where he leads a double life: one as Director of Music and Sacred Arts/Organist at Saint Mark's Episcopal Church in Glendale, CA, and one as

composer/orchestrator/musical director for New Musicals, Inc. of North Hollywood. He has also been known to moonlight in Dixieland jazz and rock bands.

As a musical theatre composer, his musicals include *When Butter Churns To Gold* at Northern Sky Theatre (Fish Creek, WI) and the Great American Melodrama and Vaudeville (Oceano, CA); *Around the World in Eighty Days* at the Fulton Theatre (Lancaster, PA); *A Christmas Carol*, also at the Fulton Theatre, which was published by Dramatic Publishing in 2013; and *Manson's Girls*, which won A Little New Music's Outstanding Songwriting award at the Hollywood Fringe Festival in 2018.

Barnett's liturgical compositions/arrangements include *Love is Little*, an SATB

arrangement with cello of the traditional Shaker song, and *The Lamb*, a setting for solo or unison voices of William Blake's poem, both published by MorningStar Music, and *Holy Spirit, Flowing Light*, a setting for SATB choir, organ, and brass of a text by Louise Bringle, published by GIA.

Barnett's interest in programming a variety of genres of liturgical music began during his tenure as Director of Music for Saint James Episcopal Church in Lancaster, PA, where he founded a weekly folk/rock/pop Vigil Mass series that remains one of St. James' most popular programs to this day.

Barnett has solidified his interest in early music with the establishment of Saint James' early music series.

Currently, Barnett may also be found musical directing and accompanying Broadway and TV star Barbara Minkus in her one-woman show *Eighteen Minutes of Fame*, and Broadway star Michael Leon Wooley in his *Broadway to the Rescue* benefit concerts and on the occasional Disney cruise.

Photo courtesy of Francey Howe

Sinfonia, conducted by Donald Brinegar, perform three Bach cantatas as a Lenten meditation: *Ich habe genug BWV 82*, a solo cantata for bass written in 1727 for the Feast of the Purification of Mary; *Aus der Tiefen rufe ich BWV 131*, perhaps (but not likely) Bach's first surviving cantata; and *Himmelskönig, sei willkommen BWV 182*, which Bach composed in Weimar for Palm Sunday and first performed in 1714. Featuring: E. Scott Levin, baritone.

Los Angeles Camerata, April 13, 8pm. A lecture recital performance of the secular cantata *Frà Dori, e Fileno* by Camilla de Rossi (1710).

Outside her surviving compositions, which include several oratorios in addition to *Frà Dori, e Fileno*, all we know about Camilla de Rossi is that she called herself "The Roman." The cantata is full of pastoral imagery in both text and sound. The ensemble will also demonstrate period gesture in lecture and staged performance. Featuring: Marisa De Silva (soprano), Sarah Reynolds (mezzo-soprano),

Hunter Harris (violin), Ashley Salinas (violin), Marylin Winkle (cello), and Arthur Omura (harpsichord and organ).

Barnett first noticed what he deemed a growing interest in early music when, independently, Suite Royale and Los Angeles Camerata approached him about using the church for their concerts. Coincidentally, he had been thinking about doing an event with his choir, perhaps a Bach Vespers, on which he could work with the esteemed conductor and musicologist, Donald Brinegar. Thus, a concert series was born.

In keeping with Saint Mark's historic moxie, the series will be offered to the public free of charge, although donations will be gratefully accepted at the door. A three-concert series may be a modest debut, but Saint Mark's hopes that this will be a way to introduce early music to the community and to begin building a listening audience for it. By all measures, Saint Mark's is up to the task.

JULIANNE HOMOKAY BIOGRAPHY



Julianne Homokay is a free-lance writer and musician currently residing in Los Angeles, CA, and Whitman, MA. Her plays have enjoyed over 100 staged readings and productions at theaters such as Playhouse-on-the-Square (Memphis, TN), Playwrights 6 (Los Angeles), Venus Theatre (Laurel, MD, and Washington, DC), The John F. Kennedy Center for the Performing Arts, Bloomington Playwrights' Project (IN), Ensemble Studio Theatre (New York), The Blank (Los Angeles), Fulton Theatre (Lancaster, PA), Mill Mountain Theatre (Roanoke, VA), and American Theatre of Actors (New York).

Publications include *Judy Gray* (Original Works), "Favors" and "*soir, Maman*" in *Quick & Painless, Vol. II* (Original Works), "Hard To Be Happy" in *New One-Act Plays for Acting Students* (Meriwether), and "The Wedding Story" in *Literature: Craft and Voice* (McGraw-Hill). She has been in residence at Gray's Harbor College, Franklin & Marshall College, the William Inge Center for the Arts, and, as a poet, Devils Tower National Park, WY. She holds a B.A. in Theatre Arts from Point Park University (Pittsburgh, PA), and an MFA in Playwriting from the University of Nevada Las Vegas. When in Massachusetts, she joins the pop/rock group Mid-Life Crisis Band on vocals and mandolin. When in Los Angeles, she free-lances at St. Mark's Episcopal Church on vocals, guitar, and mandolin.

CONCERT CALENDAR

WEDNESDAY, FEBRUARY 13, 8:30 PM



LA Camerata: a staged reading (in English) of La Mirtilla, with music

LA Camerata: a staged reading (in English) of La Mirtilla, with music

LA Camerata will perform a staged reading (in English) of *La Mirtilla*, a pastoral tragicomedy by Isabella Andreini. The work was written in 1588, but has never been performed. Andreini's story will remind you of *A Midsummer Night's Dream*, except hers came first. Her empowered female characters tell a #metoo story of the sixteenth century with a lot of laughs. The cast includes professional LA-based actors: Jim Boelsen, Corryn Cummins, Burt Grinstead, Matthew Hancock, Amy Harmon, Donnie Smith, and Anna Stromberg. Marylin Winkle will be directing, with live music composed by sixteenth-century women.

It will be followed by talk-back featuring translator Dr. Julie Campbell

This event is FREE. \$10 suggested donations will be graciously received at the door. Post-reading champagne and sweets reception. RSVP to losangelescamerata@gmail.com.

More info: <https://www.losangelescamerata.org/seasonevents/>

Greenway Court Theatre,
544 N Fairfax Ave, Los Angeles, CA.

More info: <https://www.losangelescamerata.org/seasonevents/>

FEBRUARY 14–17 DESERT

BAROQUE: MID-CENTURY MADNESS



Harpsichord and fortepiano, concerts, lectures, master classes (All events are grouped together below), Palm Spring area

Mid-18th Century, that is—with a roster of concerts and classes devoted to the Baroque harpsichord, and the newly envisioned “harpsichord with loud and soft”—the fortepiano. In Desert Baroque's newly established tradition: “if one is good, more is better,” we're introducing three fortepianos and three harpsichords, a clavichord and a toy piano in a series of 4 performances and 3 master classes in a festival bidding welcome to new forms of expression, while saying Bye Bye to the Baroque. Forte pianos by Belt/Metz, Thomas McCobb, Paul McNulty; Harpsichords by Keith Hill, Leopoldo Perez Robledo, Walter Burr; Clavichord by Jeffrey Lende; Toy Piano by Schoenhut.

The young piano, invented by Cristofori, around 1700 in Italy, quickly gained interest among European musicians, as it elbowed into the space occupied for centuries by the harpsichord. Strings struck by small, leather-covered hammers replaced the pluck of quills, on an instrument resembling the harpsichord in basic appearance and construction, but with its own distinct action, sound and touch. Shortly, compositions appeared in manuscript and print for the fortepiano, and instrument builders

flourished from Southern Italy to the Northern Isles.

THURSDAY, FEBRUARY 14, 7 PM Desert Baroque : “Bye Bye Baroque”

Los Angeles Duo, Violinist Andrew McIntosh and Fortepianist Steven Vanhauwaert

Music by Carl Philipp Emanuel Bach and Wolfgang Amadeus Mozart

Location Lou Harrison House, Joshua Tree, CA
Tickets: \$25

More info and pricing www.desertbaroque.com.

FRIDAY, FEBRUARY 15, 7 PM Pre-concert talk at 6:15 pm

Desert Baroque: A Perfect Match—Music and Instruments



Monica Jakuc Leverett and Margaret Irwin-Brandon, fortepianos (based on Viennese models from c. 1800)

Works for solo fortepiano by Haydn, von Auenbrugger, CPE Bach, and Mozart’s “Sonata in D “ for two fortepianos.

The second festival concert, “A Perfect Match,” focuses entirely on the fortepiano and mid-18th-Century repertoire. The young piano, invented by Cristofori, around 1700 in Italy, quickly gained interest among European musicians,

as it elbowed into the space occupied for centuries by the harpsichord. Strings struck by small leather-covered hammers replace the pluck of quills, on an instrument resembling the harpsichord in basic appearance and construction, but with its own distinct action, sound and touch.

Desert Baroque is turning up the heat on Mid-Century Madness in the first-ever Greater Palm Springs Area concert showcasing 18th Century replica Fortepianos, the instruments Mozart and Haydn and their contemporaries knew and loved. Monica Jakuc Leverett and I, being long-time collaborators, team up in this very special event, and to give you a bit of context, Dr. Randall Love, Duke University, will precede the concert at 6:15 pm with some notes on the program itself and this transitional period from the Baroque to the Classical period.

Tickets: \$25 general; \$35 reserved

Church of St. Paul in the Desert
125 W. El Alameda, Palm Springs, CA

More info: <https://www.desertbaroque.com/2-15>

FRIDAY, FEB. 15, 2:30–4 PM



Desert Baroque Master Classes: Randall Love, Fortepiano

Tickets: \$60 in advance, \$70 at the door

Church of St. Paul in the Desert, Parish Hall
125 W. El Alameda, Palm Springs

More info www.desertbaroque.com.

**SATURDAY, FEBRUARY 16, 7 PM;
6 PM: PRE-CONCERT LECTURE,
Desert Baroque: “The Contest”**

(Four historic keyboards—2 harpsichords, 2 fortepianos) and Laurence Libin, Honorary Curator, Steinway Society: “Steinway History, Our History: Why It Matters and What to Do About It”:

Four historic keyboards—2 harpsichords, 2 fortepianos, Classical Ensemble: J.S. Bach, Concerti for 4 keyboards in A Minor and Concerto for two harpsichords, C Major; Concerto Doppio by C.P. E. Bach for fortepiano and harpsichord with ensemble; a new work for 4 early keyboards by Asako Hirabayashi and other works by Mozart and Haydn. Desert Baroque’s Festival Keyboardists: Charles Metz, Sonia Lee, Randall Love, Elaine Funaro, Monica Jakuc and Margaret Irwin-Brandon, on various historic keyboard instruments. Tickets: \$30/45

Hope Center
45900 Portola Ave, Palm Desert, CA

More info and pricing www.desertbaroque.com.

**SATURDAY, FEBRUARY 16,
10:30 AM–12 PM**



**Desert Baroque Master
Classes: Charles Metz,
Harpsichord
& Fortepiano**

2048 N. Farrell Drive, Palm Springs, CA

More info and pricing www.desertbaroque.com.

**SUNDAY, FEBRUARY 17, 4 PM,
Desert Baroque: “Potpourri” House
Concert & Soiree**

A fabulous collection of music, keyboard instruments and musicians: harpsichords, fortepianos, clavichord, toy piano in an informal gathering, featuring Desert Baroque’s Festival Keyboardists and Mid-century music. Tickets: \$25

2048 N Farrell Drive, Palm Springs

More info: www.desertbaroque.com.

**SUNDAY, FEBRUARY 17,
10:30 AM–12 PM,
Desert Baroque Master Classes:
Monica Jakuc, Fortepiano**

9395 Calle Barranca, Desert Hot Springs, CA

More info and pricing: www.desertbaroque.com.

**FRIDAY, FEBRUARY 15, 7:30 PM
(repeats Saturday, February 16
7 pm, Glendale)**

Suite Royale: Tutti Flauti

Suite Royale is pleased to present its latest concert offering, Tutti Flauti, showcasing hidden gems from the seventeenth and eighteenth centuries.

Guest artists Dr. Asunción Ojeda on tenor Renaissance flute and flauto traverso (Baroque flute) and John Ott on six-string viola da gamba, seven-string viola da gamba, and Baroque cello join Suite Royale regulars Dr. Ruta Bloomfield on harpsichord and positive organ and John Robinson on bass dulcian and the other flute—early Baroque tenor recorder and flauto taillo (Baroque tenor recorder)—to illustrate how music and instruments changed over a hundred years.

General Admission: \$8, Alumni: \$5, Children 12 & under: Free, Faculty/Staff/Students: Free with valid ID.

School of Music Recital Hall,
The Master's University,
21726 Placerita Canyon Road, Santa Clarita

For more information, please go to <https://www.masters.edu/performingarts/music.html> or e-mail SuiteRoyale@gmail.com.

**SATURDAY, FEBRUARY 16, 7 PM
(repeats Friday February 15, 7:30 pm
Santa Clarita)**

Suite Royale: Tutti Flauti

See February 15 listing for info

Suite Royale is the début ensemble for the new Early Music Concert Series at Saint Mark's Episcopal Church in Glendale. The performance is free, with a free will offering.

St. Mark's Episcopal Church,
1020 N. Brand Blvd., Glendale

For more information, please go to <https://www.saintmarks.la/calendar/> or e-mail SuiteRoyale@gmail.com.

**SUNDAY, FEBRUARY 17, 5 PM
Chamber Music at All Saints':
Music of the French Baroque**



Performers: Camille King, soprano; Sue Feldman, violin; Leif Woodward, cello; Paul Baker, harpsichord; Sherri Herring, traverso.

Program:

Michel Lambert, Vos mépris chaque jour
Jean-Philippe Rameau, Rossignols amoureux
from Hippolyte et Aricie
Jean-Baptiste Lully, Revenez, Amours, revenez
Nicolas Clérambault, Orphée
Instrumental pieces by Rameau and Couperin

Tickets: \$20 adults/\$10 students & seniors.

All Saints Episcopal Church
504 N. Camden Drive Beverly Hills, CA

More info: 310-275-0123 www.allsaintsbh.org/music

**SUNDAY, FEBRUARY 17, 3:30 PM
Tempesta di Mare: Holiday in Paris:
Telemann's Musical Vacation**



Fullerton Friends of Music presents the Tempesta di Mare Chamber Players, including Gwyn Roberts, recorder and traverso virtuosa.

Fanfare magazine recently hailed Tempesta di Mare for its "abundant energy, immaculate ensemble, and undeniable sense of purpose." In a marketplace dominated by European ensembles, Tempesta is the only American baroque group to record for the prestigious British label Chandos. Their program in Fullerton will be Holiday in Paris: Telemann's Musical Vacation, featuring works by Guignon, Forqueray, Blavet, Guillemain, and of course, Telemann. The concert is free; donations are gratefully accepted.

Wilshire Auditorium, on Lemon between Wilshire and Chapman, Fullerton, CA. For more information, please visit www.fullertonfriendsofmusic.com, or call 562-691-7437.

FEBRUARY 22 & 23, 7:30 PM
Bach Collegium San Diego:
Transcendence: Frank Martin
and J. S. Bach



Frank Martin: Mass for Double Choir
J.S. Bach: Motet: Komm, Jesu, komm BWV 229
including other works for Double Choir

Frank Martin's Mass for Double Choir and Bach's Komm, Jesu, komm serves as the catalyst for exploring vocal textures; from the intimacy of four-part writing, to the expansive breadth of eight-parts. Martin's Mass for Double Choir stands as one of the finest a cappella works ever written, with influences ranging from chant, to Renaissance polyphony to above all, Bach. Bach's Komm, Jesu, komm is a benchmark of contrapuntal writing and musical rhetoric and displays in high degree the compositional practices taken up by Frank Martin in his Mass for Double Choir. Seize this opportunity to hear some of the finest vocal music ever written covering a span of over two centuries, and eloquently performed by the Choir of BCSD.

Sts. Constantine & Helen Greek Orthodox Church, 3459 Manchester Ave
Cardiff-By-The-Sea, CA

THINGS TO COME

EMAT Calendar www.earlymusicla.org/calendar, a monthly shortlist of local early music concerts and events.

Current Master Calendar www.earlymusicla.org/2017-2018-calendar, a list of the entire season of concerts and events.

The Boston Early Music Festival has announced its 2018-2019 season. For more information, please go to www.bemf.org.

The San Francisco Early Music Society has announced its 2018-2019 Concert Season: Voices Shaping Time. For more information, please go to http://sfems.org/?page_id=13416.

The Portland Recorder Society's Columbia Gorge Early Music Retreat will be held from March 15th to 18th, 2019 at the Menucha Retreat and Conference Center, Corbett, OR. For more information, please go to <https://portlandrecordersociety.wordpress.com>.

The Hawaii 2019 Recorder Workshop will be held from March 29th to 30th, 2019 at the Queen Emma Community Center, Kealahou, HI. For more information, please go to http://earlymusichawaii.com/?page_id=10.

Southern California
Early Music
NEWS

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info@earlymusicla.org

CALENDAR ONLINE

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

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 • Tesseractae

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.