



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**
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**SOUTHERN CALIFORNIA
EARLY MUSIC SOCIETY**

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FROM THE EDITOR

The Southern California Early Music Society and *Southern California Early Music News* are very pleased to be cooperating with Early Music America and its magazine *EMag* on a number of exciting projects throughout 2019. EMA has recently linked Laurence Vittes' interview with Laurence Equilbey (published in the December 2018 edition of *SCEMN*) to its website www.earlymusicamerica.org/news. (The interview is also available on the SCEMS website: www.earlymusicla.org/interview-equilbey.) Karin Brooks, the Executive Director of Early Music America, will be writing an article for *SCEMN* on EMA slated for our June 2019 edition.

This month, to complement EMA's reprinting "An Interview with Laurence Equilbey," *SCEMN* is reprinting an *EMag* article by writer, critic and composer Colin Eatock, "Spreading the Gospel: Period Style for Modern Performers." Eatock interviews Nicholas McGegan, Jeanne Lamon, and Jeannette Sorrell, conductors with roots in early music who are taking their expertise to symphony orchestras.

Laurence Vittes reviews Montréal Baroque performing Bach Cantatas 76, 79, and 80, and reviews Alisa Weilerstein's recent performance of Bach in Beverly Hills.

Tom Axworthy, Conductor and Director of the Los Angeles Recorder Orchestra, describes "When Angels Make Music," the upcoming LARO performances of music by Antonio Scandello, Leonhard Lechner, and Philippe de Monte.

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

CD REVIEW

By Laurence Vittes



Bach Cantatas 76, 79, and 80 Montréal Baroque ATMA Classique CD

Recorded live during the 2016 Montréal Baroque Festival, these colorful performances of three Reformation cantatas capture the characteristic blend of joy and sophistication that makes music in Montréal so special. From the opening trumpet and oboe calls, varied in tone and texture from refined to rough, everything is focused on the authentic emotional content that lies beyond mere dazzling virtuosity.

Equally impressive, and quite a virtuoso feat in itself, is how versatile the four soloists are. They can sing their recitatives and arias with such refinement of sound and intimacy of phrase and yet also form a choral force of not only poetry but weight, which works surprisingly well throughout even the massive opening chorus of BWV 79.

Although countertenor Michael Taylor dominates the proceedings to some extent by the sheer seductive beauty of his approach, each member of the quartet contributes strong, expressive singing and each works hand in glove with the instrumental forces. Bach's

exquisite ensembles of different configurations, especially those with solo oboe d'amore, viola d'amore, and viola de gamba, are led by Eric Milne so that balance and flow seem to regulate themselves. The concluding chorale of the first part of BWV 76, which is unforgettably magical, is just one of many moments of illumination, and, as always, is supported by highly imaginative continuo work.

The recordings in the Église Saint-Augustin in Mirabel, near the city's former international airport, have the natural sense of space that has long characterized the work of ATMA, whether it is this eighth volume in their projected complete cycle of Bach's sacred cantatas or Yannick Nézet-Séguin's complete Bruckner cycle with his hometown Orchestre Métropolitain.



Alisa Weilerstein Plays Bach in Beverly Hills 90210 Bram Goldsmith Theater, Wallis Annenberg Center for the Performing Arts November 9, 2018 (reprinted from *Seen & Heard International*)

Coming to the end of her seven-city US tour, during which she played Dvorak's Cello Concerto with the Czech Philharmonic, Alisa Weilerstein stopped off for a busman's holiday

at The Wallis in Beverly Hills to play Bach's Six Suites for Cello Solo. It was not a casual affair.

Many in the sold-out crowd had been prepped by a stimulating pre-concert discussion with cellists Antonio Lysy and Roger Lebow, and when Weilerstein and her 1723 Montagnana cello strode out from the left wing they were met by rapturous applause. With little ceremony she planted herself on a black piano stool, which was the only furniture on stage, and proceeded to transform Bach's pioneering studies for the newly-ascendant cello into powerful subjective fantasies. As she told me in August for an interview in *Strings*, "To play them all is to play a concert about life." She called them "a series of meditations that are physically, emotionally, and mentally exhausting but exhilarating at the same time." She made her case Friday night.

And although she was all about cello playing in the grandest Romantic manner, somewhere between self and searching, Weilerstein also embraced a twenty-first-century knowledge of such historically authentic techniques as playing without vibrato, turbocharging double-dotted notes, and using the sing-song rhythms of *notes inégales* purely to charm. On an evening of extremes, she turned unassuming little Sarabandes into aching slow minimalist reveries, while setting blistering, undanceable paces for the Courantes which once or twice left her scrambling. She used an imaginative blend of slurred and detached bowings, resulting in a lot of spiky energy in the most unexpected places. She clearly relished the Bourrées and Giges, exaggerating upbeats with a very broad musical smile.

As the Suites progressed, however, and the difficulties increased exponentially, Weilerstein focused less on the smaller musical sentences and paragraphs, and more on larger rhetorical sweeps. She flirted less with improvised ornaments and trills, and hewed more closely to line and structure. In the thorny Fourth and Fifth Suites she clarified the music's dense intricacies; for once, the powerful Fugue in Number Five was breathtaking instead of merely exhausting.

And then, as if stepping into a radiant spiritual light from obscurantist shadows, she let herself go gloriously in the Sixth Suite, which Mstislav Rostropovich called a "symphony for cello." No matter that Bach wrote this Suite alone for a theoretical cello with an additional fifth string; Weilerstein triumphantly showed that four strings can be almost as good as five, climaxing in a series of dizzying arpeggios before landing at last on the cello's lowest, most fundamental D.

Of course, no one, especially critics, really knows how these Suites should be played; in fact, we still don't know why Bach wrote the Suites or even, according to the editor of Bärenreiter's new Urtext edition, whether we have any reason to believe that Bach wrote these works in sequential order. "He might have started with any of them," Andrew Talle (editor of *Bach Perspectives, Volume Nine: Bach and His German Contemporaries*—Ed.) told me. "Perhaps he started with the Fourth Suite. We'll never know and pretending otherwise only serves to disseminate misinformation."

In other words, Bach could have started with the last movement of Number Six and worked his way backwards. Maybe that's how we'll hear the cycle someday, like spinning vinyl in reverse—surreal.

SPREADING THE GOSPEL: PERIOD STYLE FOR MODERN PERFORMERS

Conductors with roots in early music are taking their expertise to symphony orchestras.

Colin Eatock

This article is reprinted from *EMag*, The Magazine of Early Music America (Volume 21, No. 3, Fall 2015) and is used with the kind permission of Early Music America (www.earlymusicamerica.org).

There was a time, not so long ago, when modern performers tended to be wary of the early-music movement. Often, these two musical communities stood with their backs to each other, separated by a chilly silence. And occasionally a war of words would erupt. The violinist and conductor Pinchas Zukerman famously dismissed the early-music movement as “an aberration” and “a fad.”

Yet the old Cold War stance is gradually giving way to an era of musical détente. Today, even the Juilliard School—the high temple of modern performance practice—has an early-music program. And symphony orchestras increasingly are taking an interest in period performance.

This trend wouldn't be possible without the efforts of certain early-music practitioners. Engaged by orchestras to bring a historically informed sensibility to baroque and classical music, they impart their knowledge of bowing, phrasing, tempo, and other aspects of period style to increasingly curious orchestra members.

It isn't easy to condense years of training in historically informed performance into just a few rehearsals with non-specialist players—and not everyone in the early-music world would

care to attempt it. However, some eagerly accept the challenge.

Nicholas McGegan (performing here in Southern California on January 26th, see the “Concert Calendar” and the SCEMS on-line calendars www.earlymusicla.org/calendar for details—Ed.), Jeanne Lamon, and Jeannette Sorrell are three prominent HIP (historically-informed performance) musicians who balance their evangelical zeal for period style with realistic ideas about what can and cannot be accomplished in the context of an orchestra's schedule and skill set.

Their goals are similar, yet each takes a different approach to working with modern orchestras.

The English-born McGegan adheres most closely to the professional model of the modern orchestral conductor. He has served as music director of San Francisco's Philharmonia Baroque Orchestra since 1985 and also holds positions with the Pasadena Symphony and Australia's Adelaide Symphony. In addition, he guest-conducts extensively. His list of credits includes the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Cleveland Orchestra, and many others.

According to McGegan, he's part of a “second generation” of early-music specialists who have stepped into the modern orchestral world. “There's the much older generation—Roger Norrington, for example,” he says. “He's been music director in Stuttgart and Salzburg. Then there's Matthew Halls and Harry Bicket, who

are doing the same thing. And there are people who do it the other way round. I'm thinking of Simon Rattle. He also conducts the Orchestra of the Age of Enlightenment. So does Mark Elder."

McGegan generally conducts from the podium, baton in hand. He's versatile, to say the least: he doesn't always work with early-music specialists, and he doesn't always perform early music. (His repertoire for the 2015–16 season ran the gamut from Henry Purcell to Aaron Copland.) With modern orchestras, he's been exploring period style for nearly three decades, since he conducted *Messiah* with the St. Louis Symphony in 1986.

Over the years, he's seen a gradual change in attitudes. "Twenty or thirty years ago," he recalls, "modern orchestras didn't play a lot of early music. Some were hostile to it. And others thought they'd better not play the *Brandenburgs* because they'd be slammed for not sounding like a period orchestra.

But nowadays many violinists have baroque bows in their cases. I find it easy now to go between a modern and period orchestra in the States and the U.K."

When rehearsing with modern ensembles, McGegan has honed his approach. "I nearly always show up with my own music, marked and bowed the way I want it to go. To get the articulations I want, I find it easier to do all the preparations. The modern orchestra has fairly limited rehearsal time."

Yet he's aware there are protocols that must be respected. "One thing you always have to do is make sure that the concertmaster and principal cello are sympathetic to what you want to do. If they are antagonistic, you're not going to get very far."

McGegan has also learned that too much missionary zeal can raise hackles. "It's very

wrong to preach or to say, 'I know how this music goes, and you don't—and this is the way it's going to be.' None of us really know how baroque music sounded, so it's a matter of opinion."

For 33 years, violinist Lamon served as the concertmaster and music director of Toronto's Tafelmusik Baroque Orchestra. (She stepped down in 2014, but is still the ensemble's chief artistic advisor.) However, she's no stranger to modern orchestras.

"It's so much fun," Lamon says of her experiences with these ensembles. "It's been

very meaningful for the musicians. If it's approached in a refreshing new way, it's exciting. And the concerts have been well received."

That said, she's also concerned about the artistic compromises that can result when modern ensembles try to imitate period style. "Sometimes it can lead to great music making. But sometimes

it results in a hybrid, pale version. I'm not a big fan of the hybrid thing we're starting to see. It waters down a lot of what makes baroque music beautiful."

Over two decades, Lamon has led the Detroit Symphony and numerous Canadian orchestras, in Vancouver, Calgary, Winnipeg, and other cities. She's found that modern players' understanding of historically informed performance practice varies greatly from one orchestra to the next.

"People are seldom clueless," she says. "But how much they know depends on whether they've had exposure to period style. Some have had exposure, but others have had none. It's about deepening their understanding of the repertoire."

According to Lamon, a single guest appearance with an orchestra that's new to period style will

produce only limited results. It's much more effective to establish an ongoing relationship with an orchestra, building on the musicians' knowledge from one concert to the next. She's worked in this way with several orchestras, including Symphony Nova Scotia in Halifax and the Kitchener-Waterloo Symphony in Ontario.

Significantly, when Lamon leads a modern orchestra, she doesn't mount a podium, baton in hand. In baroque fashion, she leads with her violin. "Most guest directors are conductors," she says. "And if you're conducting, the downbeat has to be translated into a bow-stroke. But I'm always standing in front of the orchestra, playing. As a result, it's very easy for the strings to follow me. I demonstrate as I play, so I don't have to use a lot of words."

Lamon also has ways of coaxing a more historically informed sound from the winds and percussion. "When I hear the horns playing with a covered, tubby tone, I ask them to make a bright sound. And I ask timpani players to use wooden mallets. In a modern orchestra, some sections tend to hide in the background. But

for baroque repertoire, they all need to be very present. That's a huge difference."

Harpsichordist Sorrell is well known as the director of Apollo's Fire, the Cleveland-based baroque orchestra she founded in 1992. And in her work with modern ensembles—including the Los Angeles Chamber Orchestra and the orchestras of Pittsburgh, Seattle, and St. Louis—she's noticed a change in just the last five years.

"It used to be, when I would go to a symphony orchestra, they were quite unaware of the kind of stylistic nuances that we in the early-music world have spent years learning about," says Sorrell. "But in recent years, I've noticed that the concertmasters of the upper-level orchestras already had a sense of baroque style before I spoke to them. They have the sound in their ears. The rest of the players may have less exposure, but they've been very open and excited."

Like McGegan, Sorrell conducts large ensembles from the podium. (In her Apollo's Fire concerts, she's more likely to be found at her harpsichord.) And, like Lamon, she believes that multiple appearances with the same orchestra

AUTHOR BIOGRAPHY



Colin Eatock is a Canadian composer. As well, at various times in his career, he has also been a music critic, author, editor, teacher and arts administrator. Born in Hamilton, Canada, in

1958, he has called Toronto home for the last 35 years.

Eatock's choral works, songs, chamber music and orchestral compositions have been performed and broadcast in Canada, the USA and Europe. A selection of his compositions

may be heard on the compact disc *Colin Eatock: Chamber Music*, on the Centrediscs label; and his music has also been released on the Furiant, Echiquier and Toreador labels. He is an associate member of the Canadian Music Centre, where most of his scores are available.

Eatock has written many articles for Toronto's *Globe and Mail* and *National Post* newspapers. As well, he has contributed to *Opera Canada*, *Opus*, *Queen's Quarterly* and *The WholeNote* in Canada; the *New York Times*, the *Houston Chronicle*, the *Kansas City Star*, *American Record Guide*, *Early Music America* and *Strings* in the USA; and *BBC Music*, *The Strad*, *Opera*, *Musical Opinion* and *International Piano* in the UK.

can lead to a deeper understanding of period style and technique.

"The second time I was in Pittsburgh," she says, "I asked them to try baroque bows. I brought four bows with me, and all the players tried one. Some people asked for a summer workshop to learn more about baroque style."

On one occasion, Sorrell had the luxury of seven rehearsals with Miami's New World Symphony. This allowed her to delve into tuning issues she ordinarily wouldn't approach when working with a modern orchestra. "We got into intonation, playing pure intervals above the bass. An F-sharp is different if it's above a D or above a B. That's what we do in Apollo's Fire, but it's not something I'd try to get into with three or four rehearsals."

Ultimately, what do McGegan, Lamon, and Sorrell hope to accomplish through their encounters with modern orchestras?

McGegan says his objective is to get a modern orchestra to think like a jazz band. "Romantic orchestras are violin-heavy," he says. "But very

often with a baroque orchestra, the whole impetus is that it's driven by the bass section. In much the same way, a jazz band is led by the rhythm section."

Lamon describes her goal as "taking the music to the next level, whatever that means for a particular group at a particular moment."

Sorrell's intention is to bring a baroque sense of *Affekt* to modern orchestras. "Baroque music is all about rhetoric and drama and manipulating the emotions of the audience. There's no reason why symphony players can't cultivate these ideas."

All three agree that bringing period style to modern orchestral performance is an idea whose time has come. Although there are a few holdouts (pace, Zukerman!), mutual respect and a healthy curiosity have become the new normal. The chasm that once separated modern and period performance doesn't look as wide as it was once thought to be. Early-music specialists like McGegan, Lamon, and Sorrell are building bridges.

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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WENN ENGEL MUSIZIEREN: WHEN ANGELS MAKE MUSIC

Tom Axworthy

he Freiberg Cathedral in Saxony is world famous for its architectural and artistic wonders. The original cathedral had been a Romanesque basilica built between 1180 and 1190. It was destroyed in a fire that consumed most of the city of Freiberg in 1484. It was rebuilt between 1484 and 1501 and became a Protestant church when the Reformation reached Freiburg in 1537. Today, it continues its existence as an Evangelical-Lutheran Church.

The magnificent Gothic architecture, the stained-glass windows, the great Silbermann organ, the exquisite tulip pulpit made in 1505, and the gilded doorways are reasons enough to visit. For music aficionados, there is more. In the burial chamber is the crypt of Prince Elector Moritz of Saxony (1521–1553) where thirty angels stand on a ledge forty feet above the floor and below an arched portrayal of the Last Judgment. The angels hold gold-bronze plated musical instruments. In the 1950's when the instruments were inspected for the first time in hundreds of years, they revealed that twenty-one were genuine instruments, some in playable condition, and included cornetti, trombones, shawms, harps, violins, and lutes. They are a treasure trove of sixteenth-century instruments. Thanks to an interdisciplinary research project begun in 2002 at the Museum of Musical Instruments of the University of Leipzig, the instruments have been studied,

replicated, and played, reviving for today's musicians and audiences the sounds of the Renaissance. (There is a performance on some of the string instruments posted on YouTube: <https://www.youtube.com/watch?v=4bl2rrLyL8Y&feature=youtu.be>.—Ed.)

The music played at the cathedral was composed by the most prominent composers of the time. When I realized that the instruments in the hands of the angels showed the many possibilities for different musical ensembles available in Saxony around 1594, I decided to transcribe the music so that it could be played by a recorder orchestra—specifically the Los Angeles Recorder Orchestra (LARO). The resulting program, including sacred music, madrigals and motets, is a representation of the music played at Freiberg Cathedral in the sixteenth century. It will include a solo vocalist.

The LARO concert will include compositions by Antonio Scandello (1517–1580), Leonhard Lechner (1553–1606) and Philippe de Monte (1521–1603).

Antonio Scandello was a prominent cornetto and sackbut player, as well as a composer. He was an Italian who resided in Dresden and became Kapellmeister in 1568. The final work on the LARO program will be his *Missa super Epithaphum Mauritii*, written to commemorate the death of Elector Moritz at the Battle of Sievershausen on July 9, 1553 and which was performed at Moritz' burial.

Leonhard Lechner was born in the Tyrol region of Austria. He was a chorister in the Bavarian court chapel at Munich under Orlando di Lasso, of whose works he remained an ardent admirer throughout his life. In 1587 he became the Kapellmeister at Stuttgart, where he remained until his death. Lechner is credited with developing a new kind of German song motet. LARO will play his *Deutsche Sprüche von Leben und Tod* (*German Sayings of Life and Death*), which is an example of his compositions setting German poems.

Philippe de Monte was a Flemish composer during the period when the Netherlands dominated Renaissance music. He moved to Italy where he pursued his musical career and where he published his first book of madrigals in 1554. In 1568 he became musical director to the Habsburg emperor Maximilian II at his court in Vienna. During his lifetime, he published more than 1,200 madrigals as well a

sacred works and chansons. The LARO program includes three of his compositions: *Ad te levavi* (*To you I lift*—the first chant of Advent), *Zephyro torna, e'l bel tempo rimena* (*Zephyr returns and brings back fair weather*), and *Stellam quam viderunt magi* (*Star of the Magi*).



LARO will perform
Wenn Engel Musizieren
February 10, 2019, 2
p.m. at St. Bede's
Episcopal Church, 3590

Grand View Blvd., Los Angeles 90066 and
February 17, 2019, 2 p.m. at the Richard Nixon
Library, 18001 Yorba Linda Blvd., Yorba Linda.

The information in this article was compiled from the following websites: Bach Cantatas (www.bach-cantatas.com), The Orphean Foundation Museum of Historical Instruments (www.orpheon.org/OldSite/Roland-Vdg/sstfreiberg.pdf), Freiberg's St. Marien Cathedral (www.freiberger-dom.de), and the Encyclopedia Britannica (www.britannica.com).

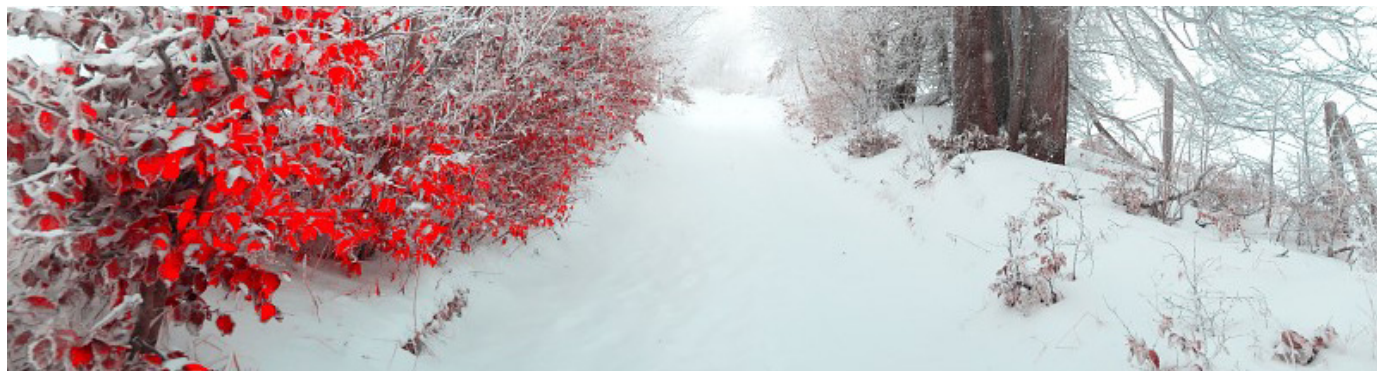


Tom Axworthy is the founder-director of the Southern California Early Music Consort and a member of the Renaissance Players, Harmonia Baroque and is a co-founder of

Canto Antiquo. He also directs several other chamber ensembles in a wide range of musical styles. Mr. Axworthy has appeared as

a recorder/shawm soloist with the Los Angeles Philharmonic as well as an oboe soloist with many local orchestras. He records for the Musical Heritage Society, Nonesuch, Dargason and Word Records. His early instruments and the SCEMC have been heard in numerous film and TV soundtracks.

Mr. Axworthy is the co-founder (with Lia Levin) and musical director of the Los Angeles Recorder Orchestra. He also prepares many of the editions of renaissance, baroque, classical, romantic and modern music for LARO. For more information, please go to: www.larohome.org.



CONCERT CALENDAR

SUNDAY, JANUARY 20, 5 PM

Tesserae: Concerti Ecclesiastici



While many tend to think of early Baroque sacred music as large and grand, this wasn't necessarily the case when it came to the music heard in smaller

towns and courts. This concert explores the music heard in intimate settings, exploring the multitude of genres that flourished in the early Baroque in the process. This program is a musical snapshot of the expressive small-scale sacred music of the early Baroque. The program features music by Lodovico Viadana—from whose famous collection of sacred music the program's title is taken—as well as music by Heinrich Schütz, who composed small-scale church music by necessity, many of his resources being subsumed by the Thirty Years' War. Tickets \$10-\$30. SCEMS discount.

All Saints' Episcopal Church
504 North Camden Drive, Beverly Hills, CA

THURSDAY, JANUARY 24, 7:30 PM

**USC Early Music Faculty Concert:
Songs from Italian Sources**

The Early Music faculty will present music from Italian manuscripts and prints (ca. 1465–ca. 1640) performed on winds, strings, and voice.



Featured performers:
Adam Gilbert, recorder, shawm, bagpipes; Rotem Gilbert, recorder, shawm, bagpipes; Jennifer Ellis Kampani, voice; Jason Yoshida, lute, theorbo; with Adam

Bregman, recorder, sackbut; and USC Thornton alumna Aki Nishiguchi, recorder, shawm

Free and open to the public. Seating is first-come, first-served, and RSVPs are not available.

USC campus, Newman Recital Hall (AHF), parking (ask for concert rate) is \$8-\$10, best to enter USC off Figueroa.

JANUARY 26, 2 PM & 8 PM
Pasadena Symphony, Nicholas
McGegan conducts: Baroque Masters



“One of the finest
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 the best of the Baroque
 with Bach’s
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 Concertos. Soloists:

Rose Corrigan, bassoon;
 Aimee Kreston and Sara Parkins, violin; George
 Kim Scholes, cello.

Program: Bach Concerto for Two Violins;
 Vivaldi Concerto for Cello; Vivaldi Concerto for
 Bassoon; Bach Brandenburg Concerto No. 6;
 Handel Water Music Suite No. 1

Free pre-concert discussion beginning 1 hour
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Buy Tickets \$35-\$123, Online (see below)
 Onsite Box Office on concert days at the
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Ambassador Auditorium
 131 S St. John Avenue, Pasadena, CA

More info: [https://pasadenasympphony-pops.org/
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THINGS TO COME

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

Current Master Calendar [www.
 earlymusicla.org/2017-2018-calendar](http://www.earlymusicla.org/2017-2018-calendar), a list of
 the entire season of concerts and events.

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

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

**The Amherst Early Music Winter
 Weekend Workshop** will be held from
 January 18th to 21st, 2019 at Rutgers
 University, Camden, NJ. For more
 information, please go to [https://www.
 amherstearlymusic.org/www](https://www.amherstearlymusic.org/www).

**The York Early Music International
 Young Artists Competition – 2019
 edition** will be accepting applications until
 January 18th, 2019. For more information,
 please go to [https://ilteatrodellamemoria.
 com/2018/12/04/york-early-music-
 international-young-artists-competition-2019-
 edition](https://ilteatrodellamemoria.com/2018/12/04/york-early-music-international-young-artists-competition-2019-edition).

**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.
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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,
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CALENDAR ONLINE

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

SUBMIT LISTINGS

Free for all early music events! In one step, submit a listing to the online SCEMS calendar at calendar@earlymusicla.org. Mail season brochures to: SCEMS, PO Box 41832, Los Angeles, CA 90041-0832.

TICKET DISCOUNTS

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

For additional information on special pricing for selected performances, please consult the SCEMS calendar or contact SCEMS at info@earlymusicla.org or www.earlymusicla.org.