



**SOUTHERN CALIFORNIA
EARLY MUSIC NEWS**

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FROM THE EDITOR

This month's feature article, "Early Music or HIP? Welcoming Beethoven to the Family," is by Alexandra Opsahl, Executive Director of Musica Angelica. It is a complement to the upcoming collaboration of Musica Angelica and Orchester Wiener Akademie on Saturday, February 10th and Sunday, February 11th. The ensembles, under the direction of Martin Haselböck, will give historically-informed performances of two Beethoven symphonies, No. 1 and No. 3 *Eroica*. Details are in the "Concert Calendar" and on the Calendar page of the Southern California Early Music Society website www.earlymusicla.org/calendar.

Sad to say, but we do occasionally lose cherished members of the Southern California early music community. Such was the case with Stu Forbes. Ted Stern, Professor of Music at Glendale Community College, has written a tribute to this wonderful musician and instrument maker.

Many of you are probably aware of the vandalism of a beloved Southern California early music performance venue, the Church of the Angels in Pasadena, last month. Steve Padilla, editor on the national-foreign desk of the *Los Angeles Times* and musician, was kind enough to write an article for the *Southern California Early Music News* on this terrible act.

Did you miss *Le Jardin des Instruments* last month? If so, you have another chance to hear the music of Telemann, Lotti, Dornel, Zachow, Molter, Couperin, and Kuhnau at the First Baptist Church of Glendale on Friday, February 23rd. Details are in the "Concert Calendar" and on the Calendar page of the Southern California Early Music Society website www.earlymusicla.org/calendar. You're also welcome to e-mail SuitteRoyale@gmail.com for more information.

Correction: In last month's feature article, "Back from Belgium: The Festival van Vlaanderen, Brugge," we neglected to give credit to Deborah Anisman-Posner for her invaluable transcription of the original paper article to digital format. Much appreciated, Debbie!

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

In a recent review of Yo-Yo Ma at the Hollywood Bowl, I wrote: “(Bach’s) last three cello suites, however, are like the last piano sonatas of Beethoven:

craggy in tone and spirit, experimental in form and content, and monumental in conception and layout.”

“Fighting Fatigue in Bach’s Epic Cello Landscapes,” *Seen & Heard International*, 19 September 2017 <https://googl/nvs1CZ>)

I subsequently was asked by *Early Music America* to write an article based on this idea. In doing so, I have been speaking to a number of interesting Bach cello suite experts. I asked each of them to respond to my idea and the following:

1. It will draw forth from across the cello spectrum fascinating responses to this unexpected idea as a way of framing the enormous, progressive difference between the first and last three, both technically and musically. I have already talked about this to Jan Vogler, Pieter Wispelwey, Nicolas Altstaedt, Jean-Guihen Queyras, Anner Bylsma and many more, plus musicologists like Christoph Wolff, and I am sure they would enjoy participating.
2. It will draw attention to the solo cello (and somehow intermingled gamba) repertoire

which is beginning to be recorded, performed and researched more aggressively.

3. It’s a legitimate way of focusing attention on the Bach Suites as individual pieces beyond their being an endless scroll, like wallpaper, and obviating the necessity of playing just one or all six.
4. It would create healthy media interest.
5. It would give cellists another attraction to offer, playing the last three suites as an entire concert, like playing Beethoven’s late sonatas.

I started with Andrew Talle, who edited the brand new edition of the suites for Bärenreiter:

“Bach himself clearly saw both Suite 1 and Suite 4 as beginnings of sorts. The preludes of those two suites are similar in presenting repeating couplet patterns which are interrupted in the middle by a fermata and more cadenza-like figures. But Bach also clearly divided the six suites not only in half (three + three) but also into three parts (two + two + two) according to the different types of ‘galanterie’ movements he included (minuets in Suites 1 and 2; bourrées in Suites 3 and 4; gavottes in Suites 5 and 6).

There is no reason to believe that Bach wrote these works in sequential order. My suggestion that he may have started with the Fourth Suite was entirely random. He might have started with any of them. Perhaps the first movement he composed was the sarabande from the Sixth Suite. We’ll never know and pretending otherwise only serves to disseminate misinformation.

The idea that the cello suites were composed by anyone other than J.S. Bach is a hoax propagated by a charlatan named Martin Jarvis.



He is the musicological equivalent of Milena Penkowa or Woo-Suk Hwang.”

When I asked him what he would look for first if a manuscript of the suites in Bach’s own hand miraculously appeared, Talle replied:

“If I somehow found an autograph manuscript of the cello suites, I would probably look first at the very beginning and the very end to see if there were any clues about when, where, or for whom Bach composed this music. If this search wasn’t fruitful, I would look closely at the handwriting to see if I could situate it chronologically within Bach’s oeuvre. After that, I would go through the music like a conspiracy theorist watching the Zapruder film.”

The great cellist Laurence Lesser added a nice touch for early music fans who know music like Bach’s three gamba sonatas, which have only become cello sonatas by default, and of course the Sixth Suite for a five-string instrument of some sort:

“I don’t think there is any known connection between the suites and the gamba sonatas (which evidence suggests were not a ‘collection’ from his point of view). In the *Passions*, he uses both for different purposes, and it is the gamba that gets the famous solo parts. This is a period in music history when the two existed side by side.”

The British cellist Angela East, a member of the Baroque group Red Priest and once a student of André Navarra, puts it bluntly and makes an important point about Anna Magdalena Bach:

“Trying to be deadly accurate with authenticity I think is impossible. As in most disciplines, one can be wrong but never right. So I’m looking for historical evidence that results in a new way of playing, in order to expand the palette of colors available. I always do my best to examine original or early sources

and then make the most of what I find. For example, taking Anna Magdalena’s markings literally is interesting, whereas most people make assumptions about mistakes that she made. The result is that after sufficient study, I feel as if I know the composers individually as real people. So for me, Bach and Beethoven have completely different personalities, which makes a comparison difficult. Both had amazing intellects, but Bach stood back while Beethoven was emotionally involved and quite an angry man at times.”

Maya Beiser, a similarly intense cellist from the alt-classical world, gives Bach a modern perspective:

“It’s quite certain any cellist who went through conservatory classical training would have the Bach cello suites as a core repertoire and certainly a repertoire studied extensively. To this day, in the 21st-century, these remain the most substantial, important works in the solo cello repertoire. For me personally, I needed to remove myself from these works as I was diving into new music on my artistic journey and quest to find ‘my voice’ as an artist in the world today. But this music is always with me and I come back to it all the time and keep seeing it with new shifting lenses.”

My old friend Terry King told me that his mentor Gregor Piatigorsky loved the suites. He played the Sixth Suite mostly in the 1930s, and taught all the suites. The Sixth was not impossible, Piatigorsky thought, but it was “a chore.”

Terry’s own comment, which perfectly mirrors mine, is that “even when it is successful and accurate, for me the Sixth Suite is just is no good on four strings. It’s written for another instrument. Why cellists feel like they have to be a hero on four strings is so stupid. The music is sublime on five.”

CHURCH OF THE ANGELS VANDALIZED

The Church of the Angels in Pasadena, a beloved Southern California early music performance venue, was vandalized last month. Steve Padilla, an editor on the national-foreign desk of the Los Angeles Times and musician, has been kind enough to write an article for the Southern California Early Music News on this terrible act.

The vandalism at Church of the Angels was one of a series of attacks on churches in Los Angeles County since 2016, apparently driven by some unexplainable religious motive. “Jehovah” and “Jehovah Lives” were written in green spray paint, along with a biblical verse, 2 Kings 19:35, about the killing of Assyrians. Similar graffiti was found at four other vandalized churches.

The Church of the Angels escaped a catastrophe—the stunning stained-glass window above the altar was untouched—but did suffer some damage. According to media reports and statements by the church, a fire was started using hymnals, benches and prayer books. The baptismal font was tipped over, and the wooden statue of a serene angel, which also served as a lectern, was burned. The stone statue of an angel in front of the church was sprayed with paint and had its arms broken. The vandal apparently tried to shove over the pulpit but found it too heavy to topple over.

In response, several local law enforcement and fire agencies created a House of Worship Task Force, which announced January 27th that they had arrested a 25-year-old man in connection with the attacks. Authorities said he was captured January 25th, the same day a fire was

apparently set at yet another house of worship, Resurrection Catholic Church in Boyle Heights.

Church of the Angels is familiar not only to fans of early music, but to untold numbers of TV fans and moviegoers. The 129-year-old church along Pasadena’s Avenue 64 has served as a backdrop for numerous films and TV shows – a Shirley Temple movie was shot there, as were scenes for *The X-Files*—and a movie shoot was to be held the day of the fire.

Despite the damage, it could have been much worse. The fire broke out early in the morning of January 13th, just a week after Jouyssance Early Music Ensemble had performed there. The vandal entered by breaking a window.

As it turned out, the church had angels of its own. Two men, one of whom used to live in the neighborhood and was visiting from the Bay Area, happened to be in the neighborhood, and they decided to look at the church. They smelled smoke, then saw the flames and called for help about 2:30 AM.

“If they hadn’t come by, we wouldn’t have known,” Father Robert Gaestel, the church’s rector, told the *Los Angeles Times*. “It sounds like a miracle. I’ll take it.”

I would like to add to Steve’s wonderful piece that the Church of the Angels is gratefully accepting donations for the repair and restoration of the church. The Southern California Early Music Society has made a contribution to this effort—so can you by going to <https://www.coa-pasadena.org>.

Those of us in the Southern California early music community who have had the pleasure of performing at the Church of the Angels are looking at additional ways to help in the repair and restoration of the church, including a possible benefit concert. Stay tuned for further announcements!

In addition to his job at the Los Angeles Times, Steve Padilla sings with Jouyssance Early Music Ensemble. He has also performed with a variety of early music groups on recorders and cornetto and with the Los Angeles Recorder Orchestra as a vocal soloist.



We are saddened to announce the passing of Dr. Stuart Forbes, a local instrument maker and performer, who died on November 28th, 2017, just six weeks before his ninety-ninth birthday. Stu and his wife Fran, who predeceased him in 2014, were both active participants in Southern California early music ensembles for decades.

Stu's formal training was as a physicist. He was employed in the Aerospace Division of TRW for many years and was heavily involved in Reagan-era "Star Wars" defense projects. Stu's scientific training gave him a unique advantage when, after his retirement in 1984, he became a full-time instrument maker.

Stu's technical background included impressive machine-shop skills. These enabled him to fabricate the reamers and other tools necessary for building recorders, shawms and dulcians. For musicians lucky enough to own these, they are prized instruments that play beautifully.

Around 2000, Stu realized that building modern reproductions of shawms and dulcians required him to understand better the interaction between the reeds and the instruments themselves. Together with a colleague, he made high-speed stroboscopic videos of double-reed motion while the instrument was being played. These videos confirmed that the sound quality of any particular note on a reed instrument correlates directly with the motion of the reed at that given moment.

Stu's failing eyesight finally forced him to retire from instrument making and research. In the spring of 2014 he sold his lathe and other tools to younger instrument makers in Southern California. Both the craftsmen and Stu's tools carry on in this timeless profession.

For those fortunate enough to have known Stu and his wife Fran, they will always be remembered as warm and generous. Their participation in the Southern California Recorder Society, La Mer Consort, Bankside Players and Rio Hondo Consort brought them into contact with many readers of the *Southern California Early Music News*.

Stu and Fran, we will miss you both.

This article was submitted by Dr. Ted Stern, Professor of Music at Glendale Community College. Ted knew Stu and Fran for over thirty years and owns several of Stu's instruments.

EARLY MUSIC OR HIP?

WELCOMING BEETHOVEN TO THE FAMILY

Alexandra Opsahl

I was a recorder student in Oslo when I first noticed what appeared to be a slightly confusing relationship between the two terms used to describe the field of classical music to which I felt I belonged. As a keen recorder player (going so far as to being a member of both a recorder orchestra and a recorder quartet), I was excited to hear that Frans Brüggen was coming to town, but disappointed at the time to learn that he was “only” conducting. When I asked my teacher if there would be any recorder players in the concert, he told me “no,” as they would be performing Beethoven.

“Oh,” I said, “I thought it was going to be an early music concert.” “Yes,” was the reply, “it is an historically-informed performance.”

That the two terms were apparently interchangeable seemed strange to me at the time, and I went to the performance somewhat unconvinced that the music I was hearing was in any way related to my own attempts to navigate Castello sonatas from facsimile and memorizing ornaments from Hotteterre’s ornamentation chart.

For me at the time, the early music movement was, as its name indicated, a movement that involved, as its central focus, the promotion of forgotten repertoire and forgotten instruments and the performance of music written in a time far removed from our own. And lastly, extensive research on the part of performers, not just musicologists, was not only required but absolutely expected in order to carry out these activities.

It did not strike me at the time that one could bring the same research-focused approach to well-known music composed in the Classical and Romantic periods. One can in fact argue that this attitude can be applied to contemporary music (after all, performance practice is a concept that doesn’t need to be considered in historical terms), as all repertoire can be approached with the same goals adopted by the early music movement, such as fidelity to certain historical styles or contexts, or even to composer intention. What was the original conception behind any given piece of music? Which instruments would originally have been used? What was the original or intended performance space? For what occasion was it conceived? And so on.

I remained unconvinced of the notion of Beethoven being early music as I went to study music at the Royal Academy of Music. I spent my time learning to read 17th-century music from original notation and studying treatises on how to improvise and compose late-Renaissance diminutions. I experimented with Medieval music—didn’t we all in college?—and dreamed of discovering undiscovered works and composers. This surely was the primary goal of any music department with a focus on early music!

But our department was actually called the Historically-Informed Performance Department, and while the official title was rarely used in casual conversation, it drove home the point to students that they were not to be constrained by repertoire or time periods. It also pointed to a sea change in the movement, one that by then was well on its way (or even established).

Even from the 1980s historical performance had increasingly turned towards claiming music of the Classical and Romantic periods, based on the premise that modern symphony orchestras did not at all match the sound of their 18th- and 19th-century counterparts.

(The HIP name might have been a little about branding as well. It has a more scholarly, “cleaner” sound to it than “early music,” which evokes connotations of corduroy and Birkenstocks, and of long hair getting stuck in frets. Incidentally, each one of these stereotypes rather accurately sums up my own existence as an undergraduate recorder and cornetto student.)

Today, the growth in popularity of the HIP term might be related to the notable growth of an HIP approach (or, perhaps more accurately, an approach that incorporates aspects of it) now seen in many modern conductors, modern orchestras and ensembles. They play modern instruments, yes, but after decades of listening to their little brother’s weird band music, the influence is starting to make itself known. They are most certainly not playing early music, preferring their modern instruments, but they can phrase, and they might be persuaded to tone down the vibrato. They might even admit to enjoying listening to a period-instrument version of what they are about to play. Millennial-age classical music students, perhaps reflective of the pluralistic, postmodern world in which they grew up, tend to be much more open minded. For many of them, HIP performances of Beethoven are a perfectly valid, even normal, option.

Early Music? Maybe not. HIP? Yes!

My initial confusion over early music vs. HIP speaks of the tremendous progress made by the pioneers of this movement. While the idea of looking at treatises, original instruments and manuscripts was foreign and exotic in the 1960s and 1970s, it had become standard practice by

the time my generation picked up their first Moeck recorders as children. The idea of NOT phrasing Telemann following Baroque treatises was unthinkable, and the presence of Baroque bows, cornetti and dulcians did not raise an eyebrow. Facsimile editions were available and uploaded onto the web for easy access, and masterpieces were often recorded in original performance spaces.

The idea that one should approach repertoire with a bit of research had become so ingrained that it registered less as the fundamental building block of a music movement than just par for the course as we went about our real mission: continuing to unravel hidden gems of the Renaissance and figuring out the complicated, performance-related issues in the music of Bach. These approaches were just as valid, and useful, in music of the Classical and Romantic eras. Do we really know what Mendelssohn’s slur markings mean? Did Brahms expect his violin concerto to be played with vibrato? The musician for whom this latter work was created, Joseph Joachim, managed to be recorded at the end of his life. Although it is scratchy and difficult to listen to, listening to him play Bach is an eye (or ear!) opener: <https://www.youtube.com/watch?v=Fw998QWfcJs>. Historically-informed performances of works like the Brahms Horn Trio allow us to hear these works with new ears. This recent recording of the piece on natural horn (we know that Brahms preferred the old *waldhorn* to the newly-invented valved instrument) allows us to hear the work in a totally new way: https://www.youtube.com/watch?v=wBfOl_smrFY.

What, then, does it mean to apply historically-informed performance practice to later works by composers such as Beethoven? While there is still much to be discovered, there is surely far less mystery as to how they were performed, at least when compared to Medieval troubadour songs!

The would-be interpreter of a Beethoven symphony has many important factors to consider. The first and most obvious is the instrumentation. Beethoven's horns, for example, that play such an important role in the *Eroica* symphony, are quite different from modern horns. Strings are still made of gut, cellos are still without an endpin, and woodwinds are still much closer to their Baroque cousins than to those invented in the latter part of the 19th-century.

The size of the orchestra is also important. When Beethoven wrote his *Eroica* symphony, it was first rehearsed and then performed in the home of Count Lobkowitz. An orchestra using fewer than 30 musicians was probably used. (For a great historical recreation of this first performance, please see the excellent BBC film *Eroica* that features John Eliot Gardiner's ensemble the Orchestre Révolutionnaire et Romantique playing the role of Lobkowitz's orchestra. My flute-playing friend Graham O'Sullivan, with whom I attended the Royal Academy, even has a speaking role! <https://www.youtube.com/watch?v=M3PzPKD5ACA>) When the symphony was later performed for the public in Vienna, the orchestra was larger, with more than 40 players! There is, therefore, no one "correct" number with regard to forces. Beethoven worked with what he had in terms of personnel and performance space, an important realization that has influenced many of the historically-informed performances of this work.

The second set of questions to consider concerns editions and notation. Far easier to find than performable versions of earlier music, editions of Beethoven symphonies nonetheless present the interpreter with some decisions to make. Beethoven, who had a compositional process that was painful and messy, was a notorious producer of sketches and drafts.

Although there are "authoritative" editions—authoritative in the sense that we often have the first, sometimes composer-sanctioned published edition—Beethoven's sketches often lead to interesting interpretive decisions. In the case of the first movement of the *Eroica* symphony, Beethoven's sketches show that he purposely hid the famous theme and its smaller units through a process of alteration and ornamentation, proving that the theme permeates the movement to a larger degree than may first be obvious.

Also for the interpreter to consider are details of phrasing, articulation, vibrato (using it or not), and lastly, whether those pesky trills should go on the beat and from the note above and how long or short those appoggiaturas should be! For the would-be interpreter, there is good news and bad news. The good news is that the rules learned from late-Baroque treatises such as those by Quantz, CPE Bach, and Leopold Mozart are largely applicable to Beethoven—things hadn't changed *that* much! The bad news is that when it comes to little details, things get really messy. For example, scholars are still debating just what Beethoven meant when he wrote a dash and when he wrote a dot. Is the dash a more emphatic dot? A longer dot? Did he even care? Or was Beethoven just sloppy in his handwriting?

One last issue that is very particular to Beethoven is his use of metronome markings. The British conductor Roger Norrington raised many eyebrows when he recorded Beethoven's symphonies using Beethoven's precise tempo markings. The metronome markings that Beethoven uses lead to tempos that are often much faster than those we're used to, and, to put it bluntly, are often not very popular today. It has been argued that the metronome Beethoven was using (invented by the German Johann Nepomuk Maelzel, who in turn

borrowed the idea from someone else) must have been faulty and that there was no way that some of the tempos could be correct. But Beethoven *did* use tempo markings from his new-fangled metronome, and it seems hard to dismiss them out of hand. Many conductors take a middle road, acknowledging the marked tempos but ultimately choosing their own, perhaps influenced by Beethoven's numbers but altering them to their own taste. After all, the conductor is ultimately the interpreter and has to make the artistic decisions.

Conclusion

Whether performing music from the Middle Ages or the present, we often are faced with the same scenario. We take all of the information we have and carefully consider it, but ultimately have to produce a convincing performance. The performance should be as faithful as possible to original conditions and the composer's intentions, but ultimately we have to make it our own. Key information is often lacking, requiring guesswork. In this very general sense, performing a symphony by Beethoven is really not that unlike performing a *canzo* by Bernart da Ventadorn!

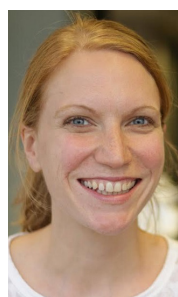
Postscript

Comparing different versions of the same piece is very illuminating and illustrates many of the issues raised in this article. Here are three performances of Beethoven's *Eroica* symphony on period instruments:

- John Eliot Gardiner, Orchestre Révolutionnaire et Romantique: <https://www.youtube.com/watch?v=pf6BEE5RivY>
- Roger Norrington, London Classical Players: <https://www.youtube.com/watch?v=IwZ44NO280Q>
- Frans Brüggen, Orchestra of the 18th Century (live): <https://www.youtube.com/watch?v=JQT8Fi09Ng4>

Here are three on modern instruments:

- Sir Simon Rattle, Berlin Philharmonic: <https://www.youtube.com/watch?v=KEQIwm4eNoc>
- Leonard Bernstein, Vienna Philharmonic: <https://youtu.be/W-uEjxxYtHo> (I Allegro con brio)
- Gustavo Dudamel, Simón Bolívar Symphony Orchestra of Venezuela: <https://www.youtube.com/watch?v=0RWqPaKZqyY>



Alexandra "Alex" Opsahl studied recorder with Peter Holtslag and Daniël Brüggen at the Royal Academy of Music and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. She was the winner of the 2003 Moeck Solo Recorder competition, the 2001 and 2003 RAM Early Music Prize, and the 2003 Hilda Anderson Dean Award. Alex has performed with the Amsterdam Baroque Orchestra (under Ton Koopman), the Orchestra of the Age of Enlightenment (under Emmanuele Haim), the Green Mountain Project, the Oslo Opera, and the Glyndebourne Opera. She has also performed at the Boston Early Music Festival. She recorded Vivaldi's Concerto in C Minor, RV 441, with the Norwegian period orchestra Barokkanerne and recently recorded the Sinfonia for Cornetto, Strings and Continuo by Johan Daniel Berlin with the Norwegian Baroque Orchestra. Most recently she has performed with Piffaro, Capella Barocca di Mexico, and I Fagiolini at their St. John's Smith Square (London) production of Monteverdi's *Orfeo*. She has recently performed at the Carmel Bach Festival (Monteverdi's *Vespers*) and the Innsbrucker Festwochen der Altenmusik (Monteverdi's *Il Ritorno d'Ulisse*). Alex is a member of Dark Horse Consort and is the new Executive Director of Musica Angelica.



Musica Angelica, led by Music Director **Martin Haselböck**, is a period-instrument orchestra based in Long Beach, California. It performs Baroque and early Classical music using historically-informed performance practices.

Since its inception in 1993, Musica Angelica has performed throughout Los Angeles and Southern California, programming popular masterworks and rarely heard gems. Leading conductors and Baroque performers from across the United States and Europe have been featured guests.

In 1998, Musica Angelica issued its first recording, *Vivaldi Concertos for Lute, Oboe, Violin and Strings*. In 2007, Musica Angelica obtained a contract for four recordings on the German New Classical Adventure (NCA) label. The first of these, released in 2007, was Handel's *Acis and Galatea*.

Musica Angelica's first international tour, in March 2007, was a joint venture with Music Director Haselböck's Viennese ensemble, Orchester Wiener Akademie. Thirteen performances of Bach's *St. Matthew Passion* were presented in Los Angeles, New York, Savannah (Savannah Music Festival), Mexico, Hungary, Austria, Spain, Italy and Germany.

Musica Angelica collaborates with leading performing arts institutions in Southern California, including Los Angeles Opera, Long Beach Opera, and Los Angeles Master Chorale, and the J. Paul Getty and Norton Simon Museums.

Musica Angelica was co-founded by lutenist Michael Eagan and gambist Mark Chatfield. Chatfield passed away in 1998, Eagan in 2004.

Orchester Wiener Akademie was founded in 1985 by conductor and organist **Martin Haselböck**. It is the only Austrian orchestra performing repertoire from the Baroque, Classical, Romantic and early Twentieth-Century eras on period instruments.

As Orchestra-in-Residence of the International Liszt Festival in the composer's birthplace of Raiding, Burgenland, Orchester Wiener Akademie has presented an ongoing series of groundbreaking concerts of the complete orchestral music of Franz Liszt. It has also made recordings of this music on the NCA label. The first CD release in the series, which includes the *Dante Symphony*, was awarded several prizes, including the 2011 Grand Prix du Disque of the Liszt Society, Budapest.

In addition to its ongoing Liszt project, Orchester Wiener Akademie has released more than 40 recordings, including rarer works by Fux, Porpora and Graun.

In the past two seasons, Orchester Wiener Akademie has performed in more than 20 countries on three continents. It has appeared at international music festivals and on numerous concert series, including the Prague Spring Festival, Frankfurter Fest, Schleswig-Holstein Music Festival, Wiener Festwochen, Klangbogen, Carinthischer Sommer, Cuenca Festival, Internationale Bachakademie Stuttgart, and Handel Festival Halle.

CONCERT CALENDAR

FRIDAY, FEBRUARY 9 8 PM

De Angelis Vocal Ensemble/Delirium Musicum: The Ode To St. Cecilia's Day by G. F. Handel.

Matthew Gray Artistic director; Etienne Gara, concertmaster. Handel's Ode to St. Cecilia's Day will be performed with the combined De Angelis Vocal Ensemble and the Delirium Musicum orchestra at the Vallejo Drive Seventh-Day Adventist Church in Glendale.

For details including location, please contact Matthew Gray at 714-928-3032 or at matthewgray@cox.net. Tickets are available at <http://deangelisensemble.org/calendar/>.

SATURDAY, FEBRUARY 10 8 PM

De Angelis Vocal Ensemble/Delirium Musicum: The Ode To St. Cecilia's Day by G. F. Handel.

see the Friday, February 9 listing for details

Mission Basilica Catholic Church
San Juan, Capistrano.

SATURDAY, FEBRUARY 10, 7 PM

SUNDAY, FEBRUARY 11, 7:30 PM

Musica Angelica and Orchester Wiener Akademie

Musica Angelica and Orchester Wiener Akademie join forces under the direction of Martin Haselböck for historically-informed performances of two Beethoven symphonies, No. 1 and No. 3 *Eroica*.

SCEMS members may use a \$20 discount on tickets to the Zipper performance. Use the promo code SCEMS when ordering at <https://www.musicaangelica.org/events>.

Saturday, February 10, 7 pm

Beverly O'Neill Theater
300 E Ocean Blvd, Long Beach, CA

Sunday, February 11, 7:30 pm

Zipper Hall, Colburn School
200 S Grand Ave, Los Angeles, CA

SUNDAY, FEBRUARY 11, 4 PM
Santa Cecilia Orchestra presents:
Celebration! 25th Anniversary
Gala Concert

In this BIG year for Santa Cecilia Orchestra we invite you to join us for our **biggest** concert event of the season, celebrating 25 years of extraordinary music-making!

Our Anniversary Gala program opens with the Egmont Overture—a masterpiece of powerfully expressive music that is infused with propulsive rhythms and exciting energy. From there, we dive right into Handel's Water Music Suite, written in 1717 to accompany water festivities on the Thames. This brilliant composition is arguably the most popular piece of Baroque music performed today. We end our celebration with Beethoven's immortal Symphony No. 7. Filled with both intense passion and sublime eloquence, the symphony is a perfect finale for this momentous occasion.

Celebrate 25 years of Santa Cecilia Orchestra's accomplishment, talent and range in a single evening of magnificent music.

Program: Egmont Overture—L.V. Beethoven;
Water Music Suite—G.F. Handel; Symphony No. 7—L.V. Beethoven.

Join us for the celebration!

Youth (under 17) \$8 —[paypal cart](#)
Level A Adult \$27—[paypal cart](#)
Level B Adult \$24—[paypal cart](#)

Occidental College, Thorne Hall
1600 Campus Road, Eagle Rock CA

SUNDAY, FEBRUARY 11, 5 PM **Tesserae presents: Songs of** **Salamone Rossi**

Salomone Rossi (c. 1570–1630) was a Jewish composer, violinist, and concertmaster at the Gonzaga Court in Mantova. While his instrumental works are splendid examples of the sensuous and fiery musical language of the early Baroque, it is his experimentation with setting Hebrew liturgical text that is perhaps one of the most astonishing facets of his career. During the period, there was great debate over the potential role of art music in the synagogue, and not surprisingly, Rossi was greatly in favor of considering the contemporary style of Monteverdi and the Ducal Chapel as a source of musical inspiration for Jewish worship.

Tesserae wishes to celebrate the life and works of Salomone Rossi, with a performance of his sacred and secular music, alongside music by his colleagues from the Mantuan court—Viadana, Gastoldi, de Wert and, of course, Monteverdi. In this program, we wish to demonstrate the unique way in which Rossi incorporated a musical language that he loved—that of the Gonzaga court—as a way to bridge the gap between two diverse cultures.

Tickets available at the door.

General Admission \$30; Seniors & SCEMS \$25;
Students \$10.

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

SUNDAY, FEBRUARY 11, 7 PM **LA Master Chorale: G.F. Handel,** **Israel in Egypt**

Presented as the second installment of the Los Angeles Master Chorale's Hidden Handel project, this vibrant vocal showcase will be enhanced by Syrian Armenian visual artist Kevork Mourad through his compelling blend of drawing, animation, and film that features him creating imagery in real-time from the stage during the performance. Based in New York, Mourad brings a personal perspective to the work's universal theme of displacement and the entrenched human instinct to return home.

Walt Disney Concert Hall. For more info:
www.lamc.org

FRIDAY, FEBRUARY 16, 7:30 PM **San Diego Early Music Society** **presents: Ricercar Consort: A Concert** **for Anna Magdalena**

Ricercar Consort present two cantatas for soprano and other pieces by Bach, including the reconstructed concerto for Oboe d'Amore BWV1055 and the Trio Sonata from "The Musical Offering."

Soprano Hanna Bayodi-Hirt and the eight amazing musicians of Ricercar Consort led by Philippe Pierlot celebrate a woman who inspired great music: Anna Magdalena Bach, second wife of Johann Sebastian. This concert presents a varied evening of his music as it might have been performed in their home, for the Bachs gave house concerts to which friends and other family were invited and often participated in. Anna Magdalena was a fine soprano who performed her husband's work, and this program includes the joyous "Wedding" Cantata which she probably sang, alongside the reconstructed concerto for Oboe d'Amore BWV1055 and the Trio Sonata from "The Musical Offering."

Ricercar Consort

Hanna Bayodi-Hirt, soprano
Frank Theuns, traverso
Emmanuel Laporte, oboe
Enrico Gatti & Tuomo Suni, violin
Sandrine Dupé, viola,
Philippe Pierlot, viola da gamba,
Frank Coppieters, double bass,
Maude Gratton, harpsichord

J.S. Bach

Trio Sonata from the Musical Offering
BWV 1079
Capriccio sopra la lontananza del suo
fratello diletteissimo BWV 992
Non så che sia dolore BWV 209—Cantata
for soprano, traverso and strings
Concerto for oboe d'amore BWV 1055
Weichet nur, betrübte Schatten
BWV 202—Cantata for soprano, oboe
and strings

Ticket Information: \$45/\$35 general, \$10 for
students and rush tickets. [Click To Purchase
Tickets](#)

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

SUNDAY, FEBRUARY 18, 3 PM **The Hutchins Consort presents: All's Fair in Love and War**

A brand new arrangement of Biber's
extraordinary Battalia (battle) is paired with the
motets of Don Carlo Gesualdo, and other works
of love.

The Hutchins Consort plays on the eight scaled
violins designed and built by luthier Dr. Carleen
Hutchins, whose research into the acoustic
properties of string instruments resulted in an
innovative process called free-plate tuning; a
precise method of refining the top and back
plates of a violin before it is assembled to bring
it to peak acoustic performance. The fruits of
her labor are the eight Hutchins violins, ranging
in size from the 18.5-inch treble to the 7.2-foot
contrabass. Like all violins, these instruments
capture the emotional element of the music.
But they have the additional advantage of
being crafted as a complete set with the same
harmonic DNA—giving them the ability to
produce a unique array of sounds that add a
new dimension to the works they perform.

CALENDAR ONLINE

The Early Music Around Town

online calendar features the very latest listings
with updates and additions at [http://www.
earlymusicla.org](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](mailto:calendar@earlymusicla.org). Mail season brochures to: SCEMS,
Post Office Box 41832, Los Angeles, CA
90041-0832.

TICKET DISCOUNTS

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

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.

Tickets: <https://www.brownpapertickets.com/event/3057348>

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

SUNDAY, FEBRUARY 18, 2 PM
SUNDAY, FEBRUARY 25, 2 PM
Los Angeles Recorder Orchestra
presents: Through the Looking Glass
Conducted by Thomas Axworthy

In this concert we are examining modern interpretations of early music, in fact looking “through the looking glass” at ancient works with modern eyes (or in this case modern ears). Several composers have been selected to highlight this theme: Peter Seibert with a new take on the ancient Saltarello dance; a Jorg Voss version of a ballet by 16th century composer Fabrino Caroso; two of the popular “Ancient Airs and Dances” suites by Respighi; and a modern take on “Romeo and Juliet” by composer Brian Monroe.

Free Concert. Donations Appreciated.

For further information, <http://www.larohome.org> or call Thomas Axworthy (Music Director) 562-773-2265

Sunday February 18th, 2018 at 2 pm
St Bede's Episcopal Church
3590 Grand View Blvd, Los Angeles, CA
www.stbedesla.org

Sunday February 25th, 2018 at 2 pm
Emmanuel Lutheran Church
6020 Radford Ave, North Hollywood, CA
www.elcnoho.org

WEDNESDAY, FEBRUARY 21, 12 PM
Bach Collegium San Diego:
Memoriam—Bach at Noon

Hugo Distler, Partita: Jesus, Christus unser heiland; Giovanni Battista Pergolesi, Salve Regina in c minor

Free Admission

All Souls' Episcopal Church
1475 Catalina Blvd., San Diego, CA
More info: <http://bachcollegiumsd.org/>

FRIDAY, FEBRUARY 23, 7 PM
Suite Royale: Le Jardin des
Instruments

Savor the sweet fragrance of our garden of instruments: treble viol, viola da gamba, Baroque cello, Baroque bassoon, flauto dolce, flauto taillio, and harpsichord. Along with guest artist Alexa Haynes-Pilon, Suite Royale members John Robinson, Jim Garafalo, and Ruta Bloomfield present works by Georg Philipp Telemann, Antonio Lotti, Antoine Dornel, Friedrich Wilhelm Zachow, Johann Melchior Molter, François Couperin, and Johann Kuhnau.

First Baptist Church of Glendale
209 N. Louise St., Glendale, CA

FREE. For more information, please e-mail Suite Royale at SuiteRoyale@gmail.com or call 310-729-0173.

SATURDAY, FEBRUARY 24, 7:30 PM
California Chamber Orchestra
presents: Out of This World

It's been 40 years since NASA launched Voyager I, with its Golden Record containing images and sounds of planet Earth. Our program features musical selections by Bach and Beethoven that are traveling boldly into the universe.

Trio Céleste (Iryna Kreschkovsky, violin; Ross Gasworth, cello; Kevin Kwan Loucks, piano) return as our special guests for the first West Coast performance of a work they premiered in Carnegie Hall.

California Chamber Orchestra—Dana Zimbric, Conductor

J. S. Bach (1685—1750) Brandenburg Concerto No. 2 (14), Paul Dooley (b. 1984) Concerto Grosso (15)*, Ludwig van Beethoven (1770—1827) Symphony No. 5 (33).

* West Coast Premier

Ticket Information: 866-653-8696
\$35 Regular, \$30 Senior, \$10 Student

[Web Link for ticketing](#)

Old Town Temecula Community Theater
42051 Main Street, Temecula CA

WEDNESDAY, FEBRUARY 28 2:00 **Recorder Players West: First class of** **Spring 2018 Session**

Our conductor, Inga Funck, is a favorite of recorder society meetings and workshops and an outstanding recorder player. The classes provide excellent instruction in group playing and tips on how to improve your individual performance and style. We are once again able to offer 10 classes for the same price that 9 classes have been in the past! The classes meet Wednesdays from February 28 through May 9 (except March 28) at St. Bede's Episcopal Church, 3590 Grand View Blvd. in Culver City. The location is conveniently close to the 405 Freeway, and parking is plentiful and free. The intermediate class meets from 2:00–3:30 pm, and the advanced class meets from 3:45–5:15 pm. The music is interesting and many students sign up for both classes.

Tuition is \$180 for one class and \$280 for both classes. Printed music costs \$5 for each class.

To register contact Suellen Eslinger at suellenesl@verizon.net or 310-542-0817, or send a check made out to Recorder Players West to Suellen at 2801 Barkley Ln, Redondo Beach, CA 90278. A limited number of scholarships are available.

COMING UP IN EARLY MARCH **THURSDAY, MARCH 1, 8 PM** **LA Chamber Orchestra Strings:** **Pergolesi's Stabat Mater**

Riccardo Minasi, conductor

Pergolesi: Newly-discovered setting of Salve Regina (US premiere), Stabat Mater

Zipper Hall, Colburn School
200 S Grand Ave, Los Angeles, CA

FRIDAY, MARCH 2, 8 PM **Harpsichord Center Artist Series:**

Los Angeles Baroque Players presents: The ensemble, featuring Anthony Brazier & Asuncion Ojeda baroque flutes, Paul Sherman baroque oboe, Alexa Haynes-Pilon baroque

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 2017–2018 season. For more information, please go to www.bemf.org.

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

The Berkeley Festival & Exhibition has announced its 2018 season. For more information, please go to www.berkeleyfestival.org.

bassoon & cello, and Jeffrey Lavner harpsichord, perform works by Vivaldi, Telemann, J.S. Bach, Handel & Rameau, played on period instruments.

Ticket prices: General \$30; Seniors, SCEMS, SCRS, VdGS members \$20; Students 16 & over with ID \$10; children 15 & under \$5.

Call 323-254-9613 or 323-255-7667 for ticket orders or pay at door.

Trinity Lutheran Church
997 E. Walnut Street, Pasadena CA

FRIDAY, MARCH 2, 8 PM
USC Thornton School of Music-
USC Baroque Sinfonia presents:
Improvisation Across Boundaries

Adam Knight Gilbert leads the in an evening of improvisation across cultures and genres.

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

Newman Recital Hall
USC University Park Campus, Los Angeles CA

FRIDAY, MARCH 2, 7:30 PM
Bach Collegium San Diego:
Soundscape: Musical Architects
of the Baroque

Scott Allen Jarrett, Guest Conductor. A collection of vocal masterpieces displaying exceptional musical architecture, centering on Domenico Scarlatti's Stabat Mater, a work displaying grandeur and a depth of expression, and Bach's supremely crafted motet Jesu, meine Freude. An ensemble of 10 singers and basso continuo, led by guest conductor Scott Allen Jarrett, brings this exciting program to life. Domenico Scarlatti, Stabat Mater, J.S Bach, Jesu, meine Freude BWV 227, Claudio Monteverdi, Magnificat a 6, Heinrich Schütz, Die Himmel erzählen die Ehre Gottes, Schütz, Selig sind die Toten & Nunc Dimittis (from Musikalische Exequien)

All Saints' Episcopal Church,
625 Pennsylvania Avenue San Diego, CA

Tickets: <https://www.eventbrite.com/e/soundscape-musical-architects-of-the-baroque-tickets-35700841177>

SATURDAY, MARCH 3, 7:30 PM
Bach Collegium San Diego:
Soundscape: Musical Architects
of the Baroque

See March 2 listing

Sts. Constantine and Helen Greek Orthodox Church, 3459 Manchester Avenue Cardiff, CA,

Tickets: <https://www.eventbrite.com/e/soundscape-musical-architects-of-the-baroque-tickets-35701016702?aff=erelpanelorg>

SUNDAY, MARCH 4, 2:30 PM
Harpsichord Center Artist Series:
Los Angeles Baroque Players.

See March 2 description.

Contrapuntal Performances Recital Hall,
655 N. Bundy Dr., Los Angeles CA

FRIDAY, MARCH 9, 8 PM
Kontrapunktus: A Neo-Baroque
Chamber Orchestra

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

Tickets: \$25; Tickets: <https://www.kontrapunktus.com/events/opening-night-an-evening-with-kontrapunktus>

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

RECORDER PLAYERS WEST (RPW)

Spring 2018



Announcing the Spring 2018 series of RPW recorder classes

Great Conductor! Great Music! Great Comradery!

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

Conductor: Inga Funck

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

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

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

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

Suellen Eslinger
2801 Barkley Ln.
Redondo Beach, CA 90278

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

Scholarships and Donations to the Scholarship Fund:

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

Southern California
Early Music
NEWS

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

www.earlymusicla.org
info@earlymusicla.org

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.

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. For an annual membership in the Society, you may also mail your name and address with a \$10 cheque payable to SCEMS to: SCEMS, Post Office Box 41832, Los Angeles, CA 90041-0832. Members, if you move, please send your new address to SCEMS or submit online at www.earlymusicla.org.