



**SOUTHERN CALIFORNIA  
EARLY MUSIC NEWS**

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# FROM THE EDITOR

We hope you enjoyed the SCEMS Calendar in our November edition. We will be continuing it, along with the Members' Classified Ads, in this and future editions of the *Southern California Early Music News*. The Members' Classified Ads are offered as a FREE service to SCEMS members. Please send your ad copy and any questions to: [ads@earlymusicla.org](mailto:ads@earlymusicla.org).

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

Sincerely,

John L. Robinson

Editor-in-Chief, *Southern California Early Music News*  
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## CD REVIEW

*By Laurence Vittes*

In a wonderful concert at Disney Hall, where they played and sang Charpentier and Purcell the first Wednesday in November, Les Arts Florissants and stars of their Laureates program for young singers, destined to set the world on fire, were led by their founder William Christie.

Christie launched his career on our beloved French Harmonia Mundi label with audiophile harpsichord recitals and the ensemble Concerto Vocale, which at the time sported such future stars as René Jacobs, Konrad Junghänel, and Jaap ter Linden. Since the late 1970s, Christie's body of work has come to define a consistent trademark HIP style based on knowledge, tempered by experience and musicality. Moreover, whether playing in the pit for Purcell's *King Arthur* with Alfred Deller

or conducting Mozart's *Magic Flute*, Christie has exulted in sound. Less forbidding than his similarly groundbreaking colleague, John Eliot Gardiner, Christie has also cultivated a more personal, more French style in his approach and execution. But he loved sound now and then.

In fact, when he made his Harmonia Mundi recording of Johann Caspar Ferdinand Fischer, which helped the label break open the United States market, Christie told me that his ideal harpsichord sound was as if he were inside the harpsichord—in other words, bold vivid colors, plenty of intimacy, and nuanced dynamic range counted for a lot.

In the Disney concert Christie aimed for and achieved the same big sound and, with stage director Sophie Daneman, also aimed for big theatrical experiences in Disney Hall. For Purcell's *Dido and Aeneas* it worked, but the process of projecting the instrumentalists and the singers lost the intimacy of Charpentier's charming pastoral *Actéon*. That did not stop soprano Élodie Fonnard as Charpentier's Diane from commanding the stage every time she moved, even before she sang a note. And when those notes came, they were large, secure, soaring, florid, and intoxicating.

Christie and his crew made as good a case as possible for *Actéon*, although they seemed less interested in its moments of fragile intimacy than in the exuberant pleasures of the chase and the hunting horn. With exactly one oboist, two violinists, one violist, theorbist Thomas Dunford, cellist Alix Verzier and Christie on harpsichord, thrilling noise was generated by hunters bounding through the woods after stags. The French, by the largely French-Italian cast, was fluent and sweet.

Purcell's richly-layered *Dido and Aeneas*, which invites and prospers from deeply personal

approaches within practically any overall stylistic framework, was led by mezzo-soprano Lea Desandre and baritone Renato Dolcini in the title roles. Both sang with seamless tone and virtuosity, well-schooled in the relevant musicology—and both loved munching to the extent that they could, by crouching and stalking and clawing the non-existent scenery. Throughout the cast, the singing was so good and the ensemble work so selfless, that they could have rotated the musicians at will without losing a beat. The singers' English was often natural and always quite earnest.

As the performance progressed, *Dido* flowed more confidently, encouraged by the audience as the familiar big moments came along. The instrumental interludes—particularly an infectious rhythmic hornpipe—were as richly enjoyable as the Witches' songs.

There was something special about the French-Italian Desandre. In *Actéon*, as Charpentier's Junon, she demonstrated that rare ability to turn her body and face into the character she was singing—so boldly and charismatically at times that it verged on caricature. She was haunted, stark, wickedly powerful. As Purcell's Dido she was more patient but similarly intense; “When I am laid to earth” was a shattering climax, spiritual as well as theatrical.

Guided by Christie on an arc through Purcell's miraculous suspensions of time and space (even if they were too loud at times), the six instrumentalists were virtuosos who knew the music inside out; each played both with personal integrity and in total communication with everyone onstage. As the members of the basso continuo always do, Dunford and Verzier made all the difference as they magnificently fleshed out Christie's barely audible harpsichord line.

Daneman's graceful direction contributed to the splendid effects in both entertainments. A world-class soprano and stage director, she moved her singers behind and among the musicians, while understanding what the former are capable of, and the latter are comfortable with.

Not surprisingly Harmonia Mundi has released a flurry of new and old repackaging that will delight every lover of Les Arts Florissants on your gift list.

From Bill Christie there is a totally charming collection of "Airs, cantatas & madrigals" called *Un jardin à l'italienne*, the seventh release from Le Jardin des Voix, the Academy launched by Les Arts Florissants in 2002 as a showcase for young talent. Although the concert was not recorded at an actual Italian garden (it was recorded live at the Melbourne Recital Centre—which you can see at <https://www.melbournerecital.com.au/about/thebestplacetohear/> is no Italian garden), the sheer pleasure in 75 minutes of absolutely wonderful trifles by Banchieri, Vecchi, Stradella, Handel, de Wert, Vivaldi, Cimarosa, Haydn, and Domenico Sarro, could be no less rewarding. The second half of this exquisite disc makes fun of backstage intrigue and ends with an *Alcina* not by Handel but by Haydn.

The packaging is quite exquisite too. The excellent liner notes are by Christie and Paul Agnew.

In an even more sumptuous slip-cased 3-CD package, Harmonia Mundi brings together Les Arts Florissants' anthology of Monteverdi's finest madrigals.

Released earlier this year, *Venezia* was recorded at the Cité de la Musique during the complete cycle of Monteverdi madrigal performances

mounted in partnership with the Philharmonie de Paris and the Théâtre de Caen. Monteverdi had become *maestro di cappella* at St Mark's and entered the priesthood. Alongside the great operas that have survived from this period, the final madrigals are marvelous. The previous volumes were devoted to Cremona and Mantova.

## CALENDAR ONLINE

### The Early Music Around Town

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

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**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

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# THE ORIGINS OF THE UNACCOMPANIED VIOLONCELLO REPERTOIRE

Alexa Haynes-Pilon, D.M.A.

The earliest surviving unaccompanied repertoire for the violoncello was written by five musicians who lived within a narrow region of Northern Italy, principally Bologna and Modena, in the late seventeenth century. These composers—Giuseppe Colombi, Giovanni Battista Vitali, Giovanni Battista Degli Antonii, Domenico Gabrielli, and Domenico Galli—were writing at a pivotal time when the modern tuning, dimensions, and even the very name “violoncello” were first established. It is no accident that the newly virtuosic solo compositions were composed at the same time and place that violoncello technique, size, and string technology were undergoing rapid and long-lasting transformations.

## The late 17th-century violoncello

Today we exclusively use the term “violoncello” for the bass member of the violin family (the modern double bass is a member of the viol family). However, the term “violoncello” did not appear until more than a hundred years after the bass violin was invented. The first time that the term “violoncello” was used was in Bologna in 1665, by Giulio Cesare Arresti, in his *Sonata Op. 4* collection. Just a little later, the term “violoncello” also became quite popular in Modena, another city closely connected with the

early development of the instrument’s soloistic aspect. Other names for the bass member of the violin family that are found in Modena include *violone* and *bassetto*; other regions around Italy used these terms, as well as *basso viola*, *violetta*, and *bassetto di viola*.<sup>1</sup>

It is worth briefly reflecting on the etymology of the term “violoncello,” commonly known today as simply “cello”. The word is made up of “violone,” the most typical term for the bass violin, and “cello.” The suffix “cello” means “little.” Therefore, a violoncello is a little violone. Nevertheless, Marc Vanscheeuwijck suggests that “in some cases, the *violone* and *violoncello* are interchangeable.”<sup>2</sup> It wasn’t until the 1760s that the term “violoncello” became the standard.<sup>3</sup> Even in terminology, the earliest composers for unaccompanied cello were ahead of their time; three of them (Antonii, Gabrielli, and Galli)—the only three whose works are dated—call the instrument “violoncello.”

Some have suggested that the term “violoncello” was reserved for instruments with one wire-wound gut string.<sup>4</sup> According to this theory, different terms might have been used to describe the different sonorities of bass sound that the composers were expecting. Whether this idea is true or not, the size of bass instruments started to be reduced in the late

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1 Marc Vanscheeuwijck, “Violoncello and Violone” in *A Performer’s Guide to Seventeenth-Century Music*, ed. Stewart Carter and Jeffery T. Kite-Powell (Bloomington, IN: Indiana University Press, 2012), 240. See also Stephen Bonta, “From Violone to Violoncello: A Question of Strings?” *Journal of the American Musical Instrument Society* 3 (1977): 64-99 and “Terminology for the Bass Violin in Seventeenth-Century Italy,” *Journal of the American Musical Instrument Society* 4 (1978): 5-43.

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2 Vanscheeuwijck, “Violoncello and Violone,” 242. See also Peter Allsop, “Ensemble Music: In the Chamber and the Orchestra” in *The Cambridge Companion to the Cello*, ed. Robin Stowell (Cambridge: Cambridge University Press, 2011), 160-2.

3 Marc Vanscheeuwijck, “Violoncello and Violone,” 242.

4 Ibid.

seventeenth century. It was also precisely at this time that wound gut strings began to be used. A wire winding allows the string length of bass instruments to be reduced without impeding the resonance of the bass strings. Thus, this new technology coincided with and likely enabled the reduction of instrument sizes. A smaller size makes it easier to perform difficult passagework on bass instruments because the fingers do not have to stretch so far to reach the notes, and higher positions could be reached more easily and with less movement of the arm and hand. This ultimately gave the smaller instruments (perhaps being termed “violoncello”) popularity against the much larger bass violin.

Our five composers may have encouraged instrument makers to create smaller instruments in hopes that they could compose virtuosic repertoire for the violoncello. Their unaccompanied works require technical facility far greater than the music being composed for the bass violin in other parts of Europe. This is most obvious in the Gabrieli *Ricercari*. It seems an unlikely coincidence that instrument size and instrument terminology would have changed at precisely the same time that the first unaccompanied music for the bass member of the violin family was composed.

### **The Young Duke and the Este Court**

Duke Francesco II d'Este (1660–94) was a violinist who collected virtuosic works for strings by contemporary composers, including all of the works for the unaccompanied cello under consideration here.<sup>5</sup> The library

of Francesco II has been preserved almost complete in the *Museo Internazionale e Biblioteca della Musica di Bologna* and the *Biblioteca Estense Universitaria* in Modena. It is largely thanks to these collections that the works under discussion here have survived.

Four out of five of our composers worked in the Este court, which explains the collection of Francesco II and also suggests that unaccompanied cello repertoire was in the air, so to speak, at the Este court in the last quarter of the seventeenth century. All of these composers worked for Francesco II at roughly the same time. Giuseppe Colombi was the duke's violin teacher and held the position of co-director of music (alongside Vitali) for the court from 1674–1694. Giovanni Vitali, like Colombi, spent the later part of his life with the Este court. He started his position as co-director of music in 1674 and worked alongside Colombi there until his death in 1692. In contrast, both Degli Antonii and Domenico Gabrielli hailed from Bologna. The latter often went to Modena to perform his operas,<sup>6</sup> but after being fired in 1687, he ultimately began working for the Este court under Francesco II. Domenico Galli spent his entire career at the Este court, but it is worth noting that Victor Crowther's table of hired musicians does not list him as one of the members of the *cappella di musica*.<sup>7</sup>

### **A Closer Look at the Compositions**

Giuseppe Colombi (1635–1694) is generally agreed to be the first to compose repertoire for unaccompanied cello. His repertoire

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5 Gregory Barnett, *Bolognese Instrumental Music, 1660-1710: Spiritual Comfort, Courtly Delight, and Commercial Triumph* (Aldershot, Hants: Ashgate, 2008), 18.

6 Denis Arnold and Peter Allsop, “Domenico Gabrielli,” *Grove Music Online*. Edited by Deane Root. Accessed 6 November 2017, <http://www.oxfordmusiconline.com>

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7 Victor Crowther, “A Case-Study in the Power of the Purse: The Management of the Ducal ‘Cappella’ in Modena in the Reign of Francesco II d'Este.” *Journal of the Royal Musical Association* 115/2 (1990): 218.

survives only in undated manuscripts and was never published, but he wrote five books of instrumental dance music published in Bologna.<sup>8</sup> It is unclear when Colombi composed his unaccompanied cello pieces, but most musicologists believe he was the first to write for unaccompanied violin and unaccompanied cello. His pieces for unaccompanied cello survive in a variety of different manuscripts in the Estense Library in Modena.<sup>9</sup> All of his compositions for cello were written for an instrument tuned in B-flat, F, C, G—one reason for assuming an earlier dating. The only two unaccompanied works in the collection are *Toccata a Violone solo* and an untitled giga. The fact that Colombi also used the earlier term “violone” in the title also points to a slightly earlier date.

Giovanni Battista Vitali (1632-1692) was a composer and cellist from Bologna. Out of all five of our composers, he is the most well-known because of the amount of repertoire, both vocal and instrumental, that is still played today. Vitali is credited with “introducing music publishing as a profession there [Modena],” but as with Colombi, his cello solos were never published.<sup>10</sup> The manuscript containing his ten unaccompanied cello pieces is titled *Partite sopra diverse Sonate per il Violone*. Many of them are ground bass progressions, such as *Ruggiero* and a *Bergamasca*. Like Colombi’s collection, it also includes a toccata. Again, although the collection is undated, most assume that these solos are close in date to the Colombi sonatas for similar reasons: the B-flat tuning of the cello and the reference to “violone” in the title.

It is traditional to hold that Colombi’s works are the earlier compositions, but in fact both

Colombi’s and Vitali’s might well have been written around the same time as the other works under consideration here despite circumstantial appearances. Colombi and Vitali, after all, were almost exact contemporaries but were also much older than the other cello composers associated with the court. This might explain the more conservative tuning and nomenclature without necessarily pointing to an earlier date of composition. On the other hand, it could be that Colombi and Vitali pushed the development of the instrument and its technique through their compositions. Either way, it is unlikely that their solo compositions date from substantially before the 1680s, when most of the other unaccompanied cello repertoire was composed, as they only started working for the Este court in 1674.

Giovanni Battista Degli Antonii (1636-1698) published *Ricercate per il violoncello o clavicembalo, op. 1* in 1687 in Bologna, the first published music for unaccompanied cello here under consideration. Antonii’s publication contains twelve pieces, each titled “Ricerca.” As the book progresses, the pieces become more difficult. At one point, the music takes the cellist into fifth and sixth positions, which are the highest one can go without going into thumb position (not developed until the mid-eighteenth century). Fifth and sixth positions refer to the location of the hand on the neck of the cello. As the number increases, for example, fifth to sixth position, the position of the hand goes lower, thus, reaching higher pitches on the instrument. Thumb position is commonly used among cellists to refer to a technique where the thumb is placed firmly on the strings, which shortens the string length. Essentially, the thumb acts like a fret or a guitar capo. This gives a player more flexibility to play in the

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8 Barnett, *Bolognese Instrumental Music*, 123.

9 Ibid.

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10 John G. Seuss, “Giovanni Battista Vitali,” *Grove Music Online*. Edited by Deane Root. Accessed 7 November, 2017, <http://www.oxfordmusiconline.com>

highest registers of the instrument. The modern tuning of C, G, D, A is assumed throughout the compositions.

In his preface to the Musedita edition<sup>11</sup>, Alessandro Bares explains that for many years, some thought that there was a lost violin part for this work and that only the continuo part was extant—in other words, that it was not written for solo cello. Then, a manuscript was discovered that included a violin part. Scholars assumed that this must be the intended version because the piece suggests polyphony. Since one can hear the entrances of the canon in the other part, it was felt to be incomplete. Bares convincingly argues, based on Antonii's style, that the violin part was composed much later by a different composer. In addition, there is no mention of the violin in the published title. After playing though these pieces, I feel that the “violin” part, missing in certain sections, is fragmented and seems skewed, leading me to believe that it might have been a compositional exercise in realizing keyboard figures.

Domenico Gabrielli's (1659–1690) pieces for solo cello survive in a manuscript dated 1689 in the Estense Library in Modena. The date of the manuscript coincides with Gabrielli's employment in Modena. He always specifies “violoncello” for all of the pieces in the collection, *Le composizioni per violoncello con e senza basso continuo*, including seven unaccompanied ricercars and a *Canon à due violoncelli*. The end of the collection includes sonatas with accompaniment. Like that of Antonii, the collection gets progressively more difficult as the pages turn. The range is similar,

but the later pieces include double-stops (chords), more difficult intervallic jumps, and general technical difficulty. From the double-stops and other clues, it is possible to conclude that Gabrielli had a tuning of C, G, D, G in mind throughout. Cellists will recognize this as the scordatura tuning required by J.S. Bach for his fifth cello suite. However, it would appear that Gabrielli favored this as the standard tuning of the instrument, using it throughout his works for cello.

Domenico Galli (1649–1697) was a cellist, composer, and artist. It is believed that Colombi, Antonii and Gabrielli influenced him greatly.<sup>12</sup> His unaccompanied sonatas survive in a single elaborately embellished manuscript which is dated 1691. Galli also built a very elaborate and decorated cello for the young duke, which is currently in a collection in Modena. Below are two images of the intricate cello.



Domenico Galli's Cello<sup>13</sup>



Domenico Galli's Cello<sup>14</sup>



11 Alessandro Bares, ed., *Ricercate per il violoncello o clavicembalo, op. 1* (Albese con Cassano: Musedita Edizioni Musicali, 2008).

12 Nona Pyron and Angela Lepore, “Domenico Galli,” *Grove Music Online*. Edited by Deane Root. Accessed 3 November, 2014, <http://www.oxfordmusiconline.com>

13 Amuses Archivio Musicale Multimediale Estense. “Cello.” <http://54.247.69.120/build/movio/movioTraining19/en/128/musical-instruments> (accessed 29 October 2017).

14 Ibid. See also <https://tinyurl.com/Galli-cello>, <https://tinyurl.com/Galli-cello-1> and <https://tinyurl.com/Galli-cello-2>.

This manuscript is titled *Trattenimento Musicale sopra il violoncello* and is dedicated to Francesco II. It is comprised of twelve sonatas with three to five sections each. They are usually slow-fast-slow-fast, but in any case, they all end with a *Giga*. Most of the sonatas stay in first and second position but occasionally go into third position. These pieces are easier than the other early works for unaccompanied cello. In the preface, Galli says that the young duke commanded him to write these sonatas. Could it be that the duke's particular taste might also have led to the creation of the other works for unaccompanied cello? The preface also makes an interesting comparison between the characters of the violin and cello by way of classical mythology. The violin is appropriate for an Orpheus (*Il violino si presenta con l'impronto d'un Orfeo*) while the cello is more appropriate for a Hercules (*marcato con l'impresa piu fatichevole d'un Ercole invitto*).

## Conclusion

Contrary to what many musicologists have suggested, I believe that these unaccompanied cello pieces, like Galli's *Trattenimento musicale sopra il violoncello a solo*, were not just teaching tools for the young duke. The Galli pieces are written out in a beautiful and ornamented style. The introduction for Galli's pieces not only dedicates them to the duke but makes no suggestion of them being educational compositions.

Most of these collections are at least as difficult to play as the accompanied cello repertoire of the same period. Many of the selections include intense and fast passagework, double-stops, or awkward shifts into higher positions. In the case of Gabrielli, it becomes obvious that his are not

student exercises because the solo pieces are as hard as, or harder than, the other sonatas in his collection. Some of the sections in the solo ricercars go into fourth position. It is clear that these solo pieces are the most difficult cello repertoire up to that point.

The Bach unaccompanied violin and cello works were believed to be teaching works for almost two centuries.<sup>15</sup> One of Bach's pupils, Johann Friedrich Agricola, and even his own son, CPE Bach, wrote that the pieces were intended as studies to allow students to master all of the difficulties of the instrument.<sup>16</sup> Pablo Casals is usually said to have been the first cellist to elevate the suites from exercises for private study to concert hall-worthy standard repertoire. Now, of course, the unaccompanied works for violin and cello are considered to be among the greatest masterpieces of the repertoire. From this example, it can be seen that unaccompanied pieces often are categorized as little more than exercises, and are thus often overlooked.

Once only seen as a continuo instrument, the cello quickly took on another role as a virtuosic solo instrument in the hands of cellists working in Modena and Bologna in the 1680s. In the midst of all of this innovation, the first unaccompanied works for solo cello appeared. One could even argue that since unaccompanied sonatas were present from the birth of the cello, the solo sonata is part of the cello's DNA. Perhaps this is why Bach's cello suites are so often felt to capture the essence of the instrument. But there is something even more deeply satisfying, like a pilgrimage to a holy site, in listening to or performing the solo works by these earliest cello composers.

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<sup>15</sup> Joel Lester, *Bach's Works for Solo Violin: Style, Structure, Performance* (New York: Oxford University Press, 1999), 20-22.

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<sup>16</sup> *Ibid.*, 20.



## ABOUT THE AUTHOR

Recently described by Early Music America as “a special artist with a brilliant future,”

**Alexa Haynes-Pilon** has quickly established herself in the California early music scene performing on

baroque cello, viola da gamba, baroque bassoon and dulcian. She has performed with the Los Angeles Chamber Choir, Ergo Musica, the American Ballet Company, the Los Angeles Baroque Players, and Con Gioia, and has performed as principal cello with Musica Angelica Baroque Orchestra. She has also co-founded two Los Angeles-based early music chamber groups, Concitato 415 and Ensemble Bizarria. In Toronto, she performed with Tafelmusik and Accenti Vocali, and was a founding member of the early music ensemble, Rezonance. She has appeared in most of the major Early Music festivals

in North America including the Tafelmusik Winter and Summer Institutes, the American Bach Soloists Academy in San Francisco, Vancouver Early Music Festival, and the Boston and Berkeley Early Music Festivals. After completing her BM and MM in cello performance at Brandon University, Alexa Haynes-Pilon earned a performance certificate from the University of Toronto in connection with the Tafelmusik Baroque Orchestra, studying cello with Christina Mahler and viola da gamba with Jöelle Morton. Alexa recently finished her doctoral studies at the University of Southern California, where she studied baroque cello and viola da gamba with William Skeen, and baroque bassoon and dulcian with Charlie Koster.

Alexa’s passion is to create music and connect with members of the community, and because of this, she co-founded and is the Artistic Director of Los Angeles Baroque. In addition, for the past four years she has exposed thousands of elementary and secondary school students to Renaissance and baroque winds and viols through her work with the Crumhorn Collective, in collaboration with Ars Lyrica Houston’s outreach program.

## THINGS TO COME

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

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

**The Boston Early Music Festival** has announced its 2017–2018 season. For more information, please go to [www.bemf.org](http://www.bemf.org).

# CONCERT CALENDAR

## **SATURDAY, DECEMBER 9, 2 PM** **LA Master Chorale: Festival of Carols**

Herald the onset of the holidays with our annual selection of favorite carols and songs sublimely sung by the Los Angeles Master Chorale, conducted by Artist-in-Residence Eric Whitacre. Irving Berlin: White Christmas; Eriks Ešenvald: Stars; Shawn Kirchner: One Sweet Little Baby; Wells/Tormé: The Christmas Song; Eric Whitacre: Glow; plus many other carols and songs of the season. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org).

## **SATURDAY, DECEMBER 9, 7 PM** **Musica Angelica Baroque Orchestra:** **A Bach Christmas**

A holiday favorite! An all-Bach program featuring glorious trumpets in the 4th Orchestral Suite, the tender nativity scene from the Christmas Oratorio, and the grandeur of the Magnificat.

Martin Haselboeck, conductor and organist

Info and tickets: \$20-\$59, <https://www.musicaangelica.org/events>

Beverly O'Neill Theater, Downtown Long Beach

## **SATURDAY, DECEMBER 9, 8 PM** **LA Chamber Orchestra orchestral series: Bach's Brandenburgs! The complete Brandenburg Concertos, BWV 1046-1051**

Margaret Batjer violin & leader, Mahan Esfahani harpsichord

Los Angeles Chamber Orchestra performs the complete cycle of Bach's Brandenburg Concertos led from the first chair by esteemed LACO concertmaster Margaret Batjer and featuring special guest Mahan Esfahani on

harpsichord in his Orchestral Series debut. Join us one hour before each concert in the theatre. Some Preludes feature LIVE performances of short chamber works. All provide interesting insights into the music and the artists. Single tickets start at \$27. [http://roycehall.ticketoffices.com/Los+Angeles+Chamber+Orchestra?gclid=EAIAIQobChMI0\\_Oc\\_Zvx1wIVgcBkCh2bKQQ\\_EAAYASAAEgInP\\_D\\_BwE](http://roycehall.ticketoffices.com/Los+Angeles+Chamber+Orchestra?gclid=EAIAIQobChMI0_Oc_Zvx1wIVgcBkCh2bKQQ_EAAYASAAEgInP_D_BwE)

Beckman Auditorium at Cal Tech Pasadena.

## **SUNDAY, DECEMBER 10, 2 PM** **MUSICA ANGELICA BAROQUE** **ORCHESTRA: A BACH CHRISTMAS**

See December 9 listing for information.

Zipper Hall, Colburn School Downtown LA

## **SUNDAY, DECEMBER 10, 7 PM**

### **LA Master Chorale: Bach:** **The Six Motets**

Bach's virtuoso motets are an ebullient highpoint of choral polyphony. This sparkling celebration of the Yuletide brings all six of Bach's motets together for a festive evening of camaraderie, warmth, and jubilation. Our Associate Conductor Jenny Wong makes her solo conducting debut. Walt Disney Concert Hall. More info: [www.lamc.org](http://www.lamc.org)

## **SUNDAY, DECEMBER 10, 7 PM** **LA Chamber Orchestra orchestral series: Bach's Brandenburgs! The complete Brandenburg Concertos, BWV 1046-1051**

See Dec 9 for description.

Royce Hall at UCLA

**SUNDAY, DECEMBER 10, 3 PM**  
**Bach Collegium Japan Chorus and**  
**Orchestra: Bach's Christmas Oratorio**

Masaaki Suzuki, conductor; Sherezade Panthaki, soprano; Jay Carter, countertenor; Zachary Wilder, tenor; Dominik Wörner, bass.

Conducted by Masaaki Suzuki, the world-renowned Bach Collegium Japan Chorus and Orchestra makes a special appearance on the Philharmonic Society's holiday series performing Bach's Christmas Oratorio.

A leading authority on the works of Bach, Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist. In 2012 Suzuki was awarded the Leipzig Bach Medal and in 2013 the Royal Academy of Music Bach Prize. Masaaki Suzuki and Bach Collegium Japan received the prestigious 45th Suntory Music Prize in 2014.

Tickets starting at \$28. 714-556-2787

Renée and Henry Segerstrom Concert Hall  
615 Town Center Drive, Costa Mesa CA.  
Event Phone: 949-533-2422 x1.

**MONDAY, DECEMBER 11, 7:30 PM**  
**Jouyssance: An Early Carol Singalong**

The annual Jouyssance Singalong has become a beloved tradition. You're invited this year to become the choir in an evening of "ancient" carols both familiar and rare. A reception with wassail and other holiday traditions will follow.

St. Phillip the Apostle Church  
151 S. Hill Ave., Pasadena  
[www.Jouyssance.org](http://www.Jouyssance.org), 213-533-9922

**THURSDAY, DECEMBER 14, 7:30**  
**PM (6:30 FOR PRE-CONCERT)**  
**Los Angeles Chamber Orchestra: The**  
**Complete Brandenburg Concertos**

Johann Sebastian Bach In some of the most complex and exhilarating compositions of all time—rarely performed in their entirety. Concertmaster Margaret Batjer leads this unique experience in an energetic first as a Musco Center Artistic Affiliate.

Get tickets early, Tickets: \$55–\$130

[http://chapman.universitytickets.com/user\\_pages/event.asp?id=1495&cid=68](http://chapman.universitytickets.com/user_pages/event.asp?id=1495&cid=68)

Musco Center for the Arts Chapman University  
One University Drive, Orange, CA  
844-OC-MUSCO (844-626-8726)

**SUNDAY, DECEMBER 17, 7 PM**  
**LA Master Chorale and orchestra: G.**  
**F. Handel, Messiah**

Simply one of the greatest choral works of all time, Handel's Messiah, as sung by the Los Angeles Master Chorale under the joyful baton of Artistic Director Grant Gershon, returns to Disney Hall. Composed in a mere 24 days, 2017 heralds the 275th anniversary of this enduring masterpiece that continues to be the composer's most popular work and may well be the most performed classical work of all time.

Walt Disney Concert Hall.

More info: <https://tickets.lamasterchorale.org>

**MONDAY, DECEMBER 18, 7:30 PM**  
**LA Master Chorale and orchestra:**  
**37th Annual Messiah Sing-Along.**

The annual Messiah Sing-Along packs the house every year! With the orchestra on stage, Artistic Director Grant Gershon will conduct you and 2,199 other singers in this joyful performance. Bring your own score or buy one in the lobby and join the chorus. VIP onstage tickets will

once again be available for singers who wish to get up-close-and-personal with Grant Gershon, singers, and the orchestra. Hallelujah! A limited number of VIP tickets will be available for purchase to singers who would like to get the full Master Chorale performance experience. Tickets include Backstage entrance, warm-up with the Master Chorale singers, Onstage performance of Handel's Messiah alongside singers of the Chorale, Complimentary champagne during intermission.

Walt Disney Concert Hall. More info: <https://tickets.lamasterchorale.org>

**MONDAY, DECEMBER 18, 7:30 PM**  
**Bach Collegium San Diego: G. F. Handel: Messiah HWV 56.**

Bach Collegium San Diego's annual performances of Messiah have become one of the country's most compelling interpretations of this beloved oratorio, emphasizing Handel's prowess as one of the great composers of dramatic music from the eighteenth-century. A stellar ensemble brings both the grandeur and intimacy to this seminal work. Soloists: Clara Rottsohl, Soprano; Melanie Russell, Soprano; Jay Carter, Countertenor; Lexa Ferrill, Alto; Derek Chester, Tenor; Mischa Bouvier, Baritone

Tickets: <https://www.eventbrite.com/e/handels-messiah-tickets-35699663655>

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

**TUESDAY, DECEMBER 19, 7:30 PM**  
**Bach Collegium San Diego: G. F. Handel: Messiah HWV 56.**

See Monday, December 18, listing for info.

Tickets: <https://www.eventbrite.com/e/handels-messiah-tickets-35700585412?aff=erepanelorg#tickets>

First Presbyterian Church  
320 Date St, San Diego, CA

**WEDNESDAY, DECEMBER 20, 7:30 PM**

**Bach Collegium San Diego: G. F. Handel: Messiah HWV 56**

See Monday, December 18, listing for info.  
Tickets: <https://www.eventbrite.com/e/handels-messiah-tickets-35699091945?aff=erepanelorg#tickets>

Saints Constantine & Helen  
Greek Orthodox Church  
3459 Manchester Avenue, Cardiff, CA

**JANUARY 2018**

**SATURDAY, JANUARY 6, 8 PM**  
**Jouyssance: An International Twelfth Night.**

Continuing its long tradition of honoring the Magi, Jouyssance will travel to three continents as it performs Medieval and Renaissance music of the holiday season. From Praetorius and Fayrfax to Zespedes and Victoria, in tongues ranging from Nahuatl to merry olde English, Jouyssance will present a most multicultural celebration. <http://www.jouyssance.org/current-season>

St. Paul the Apostle Catholic Church  
1536 Selby Ave., Westwood

**SUNDAY, JANUARY 7, 4 PM**  
**Jouyssance: An International Twelfth Night**

See January 6 description

Church of the Angels 1100 Avenue 64, Pasadena

**SUNDAY JANUARY 7, 5 PM**  
**Tesserae: Liuwe Tamminga, organ.**

Tesserae is excited to bring world-renowned organist Liuwe Tamminga for an intimate house

# Jouyssance

early music ensemble



## An Early Music Carol-Along

Monday, December 11, 2017 at 7:30 p.m.

St. Phillip the Apostle

151 S. Hill Ave., Pasadena

The annual Jouyssance Early Music Singalong has become a beloved tradition. You're invited this year to become the choir in an evening of "ancient" carols both familiar and rare. A reception with Wassail and other holiday traditions will follow.

Registration Required: To ensure that you have the proper score for this event, visit [www.jouyssance.org](http://www.jouyssance.org) to register by December 8, 2017.

For more info: [lauren@jouyssance.org](mailto:lauren@jouyssance.org) or 213 533 9922

concert. Tamminga, based in Bologna, Italy, has been organist at the basilica of San Petronio for over twenty years, where he performs on two of the oldest church organs in Europe. Originally from Holland, Tamminga has made a number of important recordings of Italian organ music on historic instruments throughout the Italian peninsula.

Tamminga will play a recital of organ music by J.S. Bach and Buxtehude on the Greg Harrold organ in the Contrapuntal Recital Hall. This is a rare opportunity to hear an early-music specialist on one of the best Baroque organs in the city. General Admittance \$30, Seniors & SCEMS \$25, Students \$10. The Contrapuntal Recital Hall is a private music space in Brentwood. Address is furnished upon purchase of tickets. You can purchase your tickets at [brownpapertickets.com](http://brownpapertickets.com).

**TUESDAY JANUARY 9, 8 PM**  
**Europa Galante, Fabio Biondi, violin and conductor.**

Music will consist of Galuppi: Overture to Adriano in Siria; Vivaldi: Sinfonia in G major for strings, RV 149, "Il Coro delle muse"; Vivaldi: Violin Concerto in A, RV 552, "con eco in lontano"; Reutter: Sinfonia in D minor; Holzbauer: Flute Concerto in G; Reinhardt: Sonata a quattro violini e basso; Vivaldi: Violin Concerto in C, RV 186; Vivaldi: Violin Concerto in B-flat, RV 371

Biondi and Europa Galante, among the best of the best, take you back in time to experience works written by an impoverished Vivaldi near the end of his life, in search of a new beginning in Vienna. Disney Hall.

For more info: [LAPhil.com](http://LAPhil.com)

**FRIDAY JANUARY 12 8 PM**  
**Harpichord Center Artist Series:**  
**Gilbert Martinez, harpsichord.**

Martinez performs a program of works by J.S. Bach, Telemann, W.F. Bach & Balbastre.

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 St., Pasadena CA

**SATURDAY , JANUARY 13, 8 PM.**  
**Saint Cecelia Orchestra:**  
**Virtuoso Baroque**

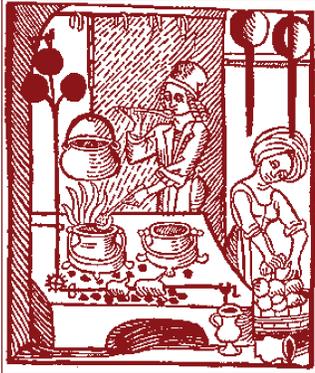
Les Cyclopes, J.P. Rameau; Pièces de clavecin en concerts No. 5, J.P. Rameau; Concerto for 2 Violins in d Minor, JS Bach; Concerto Grosso in g minor, Op. 6, No. 8, Christmas Concerto, A. Corelli. If you're going to have a Baroque program, you might as well go for "b-roke" and feature two of the greatest works from this period. Bach's stunning double concerto with abundant melodic material attests to his extraordinary power of imagination. And Corelli's Christmas concerto will have you celebrating the season all over again. Explore the virtuosity and emotive eloquence of Baroque music as performed on harpsichord and strings.

Tickets \$24.00, Chamber Music at the Center, Santa Cecilia Arts & Learning Center, 2751 West Broadway, Los Angeles (Glendale). more info go to: <http://scorchestra.org/concertstickets/>

**FRIDAY JANUARY 14, 2:30 PM**  
**Harpichord Center Artist Series:**  
**Gilbert Martinez, harpsichord.**

See January 12 Description.

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



# THE EARLY MEAL SOCIETY

By Charles Perry

## GETTIN' FIGGY

A line of “We Wish You a Merry Christmas” which is better known in England than on this side of the pond goes, “We all want some figgy pudding.” The pudding referred to is the English steamed pudding of breadcrumbs and suet, not at all the smooth, soft sort Americans think of, and the “figs” are actually raisins. So basically figgy pudding is fruitcake. Unless that’s what we all do want, I’m sorry.

However, in the Middle Ages there were dishes actually made from figs that would seem like puddings to us. This one comes from the 14th-century English manuscript *Diuersa Seruicia*, originally published by Samuel Pegge as an addendum to his 1780 edition of the famous cookbook of Richard II’s time, *The Forme of Cury*. It comes out intensely flavored and a rich dark red brown color.

### **For to make fygey**

*Nym figes & boille him in wyn, and bray hem in a mortar wiþ goud wyn; boille it. Do þerto goud spicerie & hole resons. Dresse hit; florisshe it aboue wiþ pomme garnetes.*

20 ounces dried figs	1/8 teaspoon cloves
2 ¾ cups red wine	1/8 teaspoon cinnamon
¼ teaspoon ginger	2/3 cup raisins
¼ teaspoon pepper	1/3 cup pomegranate seeds, in season
¼ teaspoon nutmeg	

Put the figs and 2 ½ cups of the wine in a saucepan and boil until the figs are soft and plump and most of the wine is absorbed. Cool and puree in a food processor with the ginger,

pepper, nutmeg, cloves and cinnamon. Add the remaining ¼ cup wine, heat briefly in a saucepan, and serve garnished with the raisins and pomegranate seeds. Serves 6–8.

Here, not *quite* in the spirit of the season, is a medieval sweet named Saracen Blood, from another 14th-century manuscript, *Utilis Coquinario*. BTW, the name is probably not as bloodthirsty as we might think—a red dish in the previous book was called Dragon because it was colored with a dye known as dragon’s blood, and this pudding was colored with alkanet, which had oriental associations (“alkanet” is a form of the word “henna”). Basically the dish is about the childlike medieval delight in giving foods wildly artificial colors. Very tasty, anyhow, even without the optional pomegranate seeds.

### **Saunc Sarazine**

*Tak blaunched almaundes & frye hem in oyle dolyf & þan bray hem well in a mortere & tempere hem with thikke alound melk & with wyn & þe thridde part ceugre; & if it be nozt þikke ynow, lye it with floure of rys or with amodyne & coloure it withalconet, & boyle it & whan it is dressed florsche it aboue with pumme garnet.*

8 ounces toasted almond slivers or slices  
2 cups almond milk  
2/3 cup sugar  
3 tablespoons cornstarch  
1/3 cup red wine  
¼ teaspoon or more red food coloring  
1/3 cup pomegranate seeds, in season

Puree the almonds in a food processor until an oily layer appears at the bottom of the bowl. Add the almond milk and sugar and cornstarch, process, and scrape into a saucepan. Dissolve the cornstarch in the wine, stir it in and cook until thick and nearly boiling. Transfer to a serving bowl and stir in the food coloring. Sprinkle with the pomegranate seeds. Serves 6–8.

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*Southern California*  
*Early Music*  
NEWS

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## **PUBLICATION SUBMISSION GUIDELINES**

For complete submission information, consult: [www.earlymusicla.org](http://www.earlymusicla.org). All items should be received by the appropriate editor by the 1st of the month, one month prior to the issue month. Issues are monthly, September through June, subject to change. Calendar listings are free, but restricted to early music relevant events. For information on advertising (reservation deadlines, pricing and requirements), please call 310-358-5967 or email [ads@earlymusicla.org](mailto:ads@earlymusicla.org). Please do **not** mail any submissions to the SCEMS P.O. Box.

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