



Nov. 2010

VOL 36 No 3

# BERNARD DE BURY:

IN A DISTINGUISHED LINE OF HARPSICHORDISTS TO  
THE KING OF FRANCE

BY RUTA BLOOMFIELD

Although not well known today, composer Bernard de Bury (1720-1785) ranked with illustrious company. The position of harpsichordist to the King of France traces from Jacques Champion Chambonnières (1601/1602-1672) to Jean-Henri D'Anglebert (1635-1691) to François Couperin (1668-1733) to his daughter, Marguerite-Antoinette Couperin (1675/1676 or 1678/1679-1728), and finally to de Bury.

Bernard de Bury spent his entire career in Versailles under Louis XV. He studied with his father, Jean-Louis Bury, a musician in the service of the king, and with François Collin de Blamont (1690-1760), to whom he paid homage in his *Premier livre de pièces de clavecin*. In his dedication, de Bury states that he was fifteen years old at the time the four suites were written; this would place their composition in 1735 or 1736. The rest of his output focused on music for the stage or ballet, and he was a favorite composer for festive court celebrations. In 1751 he succeeded François Rebel (1701-1775) as *surintendant de la musique du roi* ("secretary for the music of the King")

*Continued, Page 2*

## CD REVIEW

by Laurence Vitte:

### A Guide to Period Instruments

Ricercar 100 (8 CDs, 200-page hard-cover book with many full-color illustrations)

The ideal gift for early music lovers this year! After a short introduction, the 200-page book launches into an exhaustive (or as exhaustive as a tri-lingual text can be) discussion of the musical instruments from the Middle Ages to the early Classical period. The text is relentlessly and intriguingly cross-indexed to the 8 CDs, drawn from the Ricercar catalogue, with performances and snippets recorded with pungency and atmosphere that make the instruments come vividly alive.

The title and contents of the 8 CDs (in part): Middle Ages. Renaissance (dances and ballets). Renaissance. The art of diminution, the time of Monteverdi, birds and flutes. The century of Louis XIV. Bach and his sons. The time of Louis XV, the concertante style, and Paris at the time of the Concert spirituel. Classicism (Haydn, Mozart, Dittersdorf, Beethoven, Sor, Meyerbeer and Rossini).

*Continued on Page 3*

### PUBLICATION SUBMISSION GUIDELINES

For complete submission information, consult: [www.earlymusicla.org](http://www.earlymusicla.org)

All items must be received by the appropriate editor by the 1st of the month, one month prior to the issue month. Issues are monthly, October through June. Calendar listings are free, but restricted to early music relevant events. Classified ads are free to members; \$5 for non-members. Please call 310/358-5967 or email [ads@earlymusicla.org](mailto:ads@earlymusicla.org) for display ad reservation deadlines, pricing and requirements. *Do not mail any submissions to the SCEMS PO Box!*

#### EARLY MUSIC NEWS STAFF

MANAGING EDITOR Bill Griffin (help wanted)

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

ADVERTISING [ads@earlymusicla.org](mailto:ads@earlymusicla.org)

EDITORIAL Bill Griffin

COPY EDITOR Lynne Ludeke

CALENDAR Ruperto Mendiones

CD REVIEWS Laurence Vitte

BOOK REVIEWS Wm. Neil Roberts

FOOD HISTORIAN Charles Perry

#### EVENT CALENDAR SUBMISSIONS

Online at: [www.earlymusicla.org](http://www.earlymusicla.org)

Mail season brochures to:

Ruperto Mendiones

9477 Valley View Street

Alta Loma, CA 91737

Report listing corrections and any errors to the Calendar Editor at [calendar@earlymusicla.org](mailto:calendar@earlymusicla.org)

### Southern California Early Music Society

Post Office Box 41832, Los Angeles, CA 90041-0832 • 310 358 5967 • [www.earlymusicla.org](http://www.earlymusicla.org)

ARCHIVE/ADVISORY Larry Allen

EMINDER Needed

INTERNET Bim Erlenkotter

SPECIAL EVENTS Volunteer needed

MEMBERSHIP Jim McSwanson

TREASURER John Leicester

VOLUNTEERS Needed

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 by membership in the Society.** For an annual membership, mail your name and address with a \$30 check payable to SCEMS to: SCEMS, Post Office Box 41832, Los Angeles, CA 90041-0832. Members, if you move, please send your new address to SCEMS or submit online at [www.earlymusicla.org](http://www.earlymusicla.org).



## EARLY MEALS SOCIETY

BY CHARLES PERRY

In the Middle Ages, and for a long time afterward, making pie was something like canning – you put meat, dried fruit, vegetables, whatever you wanted, in a thick crust and baked it hard as a rock. When you felt like eating it, you just threw away the crust.

More delicate crusts emerged in the Renaissance, as well as the possibility of sweetening a pie with sugar, rather than dried fruit. At last fresh fruit pies were possible, and Platina (Bartolommeo Sacchi) gave fruit *torta* recipes in his influential *De Honesta Voluptate* (ca. 1465).

This one calls for sour cherries (*merendae*), mixed with cheese, spices and rose water. You may be one of those who associate the scent of roses with soap and therefore cringe at the idea of using it as a food flavor, but this is a recipe where rose water makes excellent sense. Roses and cherries go together famously. The pie comes out like a cross between a custard and a rather loose-textured cheesecake, with an archaically browned appearance.

Unfortunately, fresh sour cherries are hard to get around here. Your best hope is canned sour cherries.

**Torta ex Merendi**

1 (14.5-ounce) can sour cherries  
 ½ teaspoon rose water  
 8 ounces queso fresco  
 2 tablespoons parmesan, preferably freshly ground  
 1 cup sugar  
 ½ teaspoon pepper  
 ½ teaspoon ginger  
 4 eggs  
 Pie crust  
 To finish: sugar, rose water  
 Heat the oven to 450 degrees

Drain the sour cherries and puree in a food processor. Add the rose water, queso fresco, parmesan, sugar, pepper and ginger and puree until the cheese is in particles no larger than peppercorns. Add the eggs and puree until fully blended.

Line a 9" pie pan with crust. Pour the filling into it and carefully set in the oven. Bake until the top is mottled brown and set, about 25 minutes.

Remove the pie from the oven and set on a rack. Sprinkle the top with sugar and rose water to taste. Allow to cool at least 20 minutes before serving.

## BERNARD DE BURY — CONT.



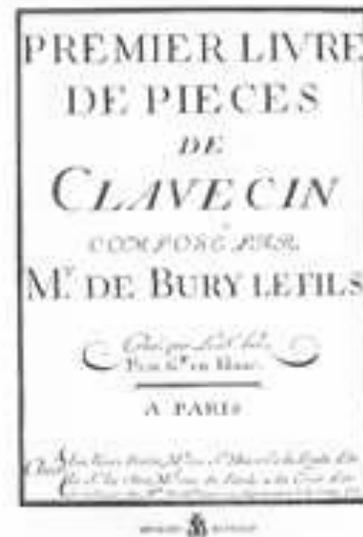
King Louis XV

The score of the *Premier livre de pièces de clavecin* displays influence from François Couperin (1668-1733) and Jean-Philippe Rameau (1683-1764). For example, most movements are given titles, the popular form of *rondeau* is used ten times, frequent changes in texture appear, ornaments can be identified from the ornament tables of Couperin and Rameau, and *notes inégales* are usually appropriate. Furthermore, a number of same or similar titles used by



*Harpsichord of the type typically used by de Bury and performers in the court of Louis XV*

Bernard de Bury are also found in the harpsichord *Ordres* of Couperin. De Bury also may have had Couperin's *La Ténébreuse* (Book I, third *Ordre*) and *La Raphaële* (Book II, eighth *Ordre*) in mind when he wrote *La Dampiere* (*Quatrième Suite*) with its upbeat figure of a three-note group of rising thirty-second notes, and irregular note-groupings in which complete beats do not necessarily add up correctly, and Rameau's *Les Cyclopes* from his 1724 collection, with its use of *pièce croisée*, sweeping scales, and arpeggiated accompaniments, when he wrote the impressive *La Pithonisse* (*Troisième Suite*). The *Premier livre* also reflects, however, the variance found between French and Italian musical traits which Couperin explored in his *Les Goûts réunis*. Examples of Italian influence in the music of de Bury can be seen in arpeggiated figures, passage work, imitation, chromaticism, circle of fifths progressions, and sometimes in frequent modulations.



*Frontispiece of the Premier Livre de pièces de Clavecin.*

No autograph for the four suites for harpsichord in de Bury's *Premier livre* survives, and thus only the original ca. 1736 Paris publication (reprinted by Minkoff in 1982) is available for examination. A modern edition would be most helpful to the performer, as seven different clefs appear in the publication, and it is not unusual for the clefs to change, sometimes multiple times, within a movement. In addition, reading off the facsimile would require the performer to adjust to different conventions in the notation of dots and accidentals, and to correct wrong notes that slipped into the original printing. Such a modern edition has

been prepared by the author and is seeking a home with a publisher.

Study and performance of the *Premier livre de pieces de clavecin* by Bernard de Bury provides a more complete picture of *clavecin* music after Couperin and Rameau. Moreover, it allows de Bury to take his rightful place in a long line of distinguished French harpsichord composers, and in particular, his place in a line of renowned predecessors as harpsichordist to the king of France.

A recording of this music is available at [cdbaby.com](http://cdbaby.com) (search "Music from Versailles").

Ruta Bloomfield received a D.M.A. in Historical Performance Practices from Claremont Graduate University in 2008. She edited the suites of Bernard de Bury as part of her doctoral thesis. She subsequently recorded the music on a CD entitled *Music from Versailles* (available from [www.cdbaby.com](http://www.cdbaby.com)). Dr. Bloomfield has taught at The Master's College in Santa Clarita, CA since 1989.

---

## CD REVIEW—CONT.

**Frescobaldi Il Regno d'amore**  
**Mariana Flores, soprano. Ensemble Clamatis led by Leonardo Garcia-Alarcon**  
**Ricercar RIC300, 61 mins.**

Clamatis offers 10 arias taken from the composer's "Arie musicali." They are organized in three parts (secular love, sacred love and the dance) enhanced by instrumental piece, toccatas and passacaglias which taken together constitute a generous helping of the Regno.

Raised in the stylistic Baroque school of Gabriel Garrido, Leonard Garcia-Alarcon loves to use as many continuo instruments as can be comfortably accommodated, including guitar, harp, harpsichord, bass viol, theorbe and organ, and is totally willing to replace a second voice, as in "Se m'amante, io v'adoro" or "Begli occhi" respectively with a bass viol and violin. The rich instrumental apparatus never threatens to cover the solid soprano of Mariana Flores, nor to disturb the tender arcadian delights or dolorous lamentations of Mary at the foot of the Cross.

**Giro d'Italia: Vivaldi, Locatelli, Sammartini, Galuppi, Boccherini & Mancini**

**Musica Alta Ripa**  
**MG 3091617-2 69 mins.**

Some extraordinary and illuminating things here on this recital from the 6-musician Musica Alta Ripa, chosen to simulate a tour of Italy: Venice, Burano, Bergamo, Milan, Lucca and Naples, the birthplaces of the featured composers. "In the transferred sense," goes the odd but endearing English translation of the enjoyable liner note, "our program also represents a tour across the diversified and fascinating topography of 18th century Italian music: opulent, virtuosic and full of kinetically dramatic action and sentimental abandon."

The highlight is Boccherini's G Major Cello Concerto, the one with the slow movement that Gruetzmacher appropriated for his s-called B-flat Major Cello Concerto. The texture and tone of the performance is much more sumptuous than is usual in period performances, and the result, while initially a bit heavy, turns out to be quite charming. Same for Vivaldi's Flute Concerto RV 434, from the famous six Opus 10, which is less Tweety Pie and more emotionally intimate. Great stuff from Sammartini and Locatelli, too. Gorgeous sound.

**Peter Philips Cantiones Sacrae (1612)**  
**Richard Marlow directing the Trinity College Cambridge Chorus**  
**Chandos 0770 78 mins.**

As Jerry Weber wrote in *Fanfare*, "If you don't know Peter Philips, this would be an ideal place to start, and even if you have one of the earlier discs, this has enough additional material to be a worthy choice." Although Philips was an English Catholic musician like Byrd, he spent most of his important time in Europe. After training in Rome, he served the Archdukes Albert and Isabella in Brussels with work that stood up well alongside the artistic contributions of court painters such as Peter Paul Rubens.

The *Cantiones Sacrae* consists of motets conceived for the different seasons of the liturgical year, and the simplicity of the formulas Philips followed gave rise to something approaching great musical art. The performances by Trinity College's mixed chorus explore a large palette of dynamics and nuances. Although the long

program consists of 25 pieces, there is never the slightest hint of monotony.

**Handel & William Croft Musique for the Peace of Utrecht (1713)**  
**Soloists, The Netherlands Bach Society conducted by Jos van Veldhoven**  
**Channel Classics CCSSA 29610 73 mins.**

Remember the Treaty of Utrecht? It was concluded on April 11, 1713, and put an end to almost two centuries of worldwide warfare. A lavish and festive program of arts and culture in Utrecht was the catalyst that drew the various cultures of the diplomats and negotiators together and thus paved the way for the signing of the historic treaty.

The Peace was celebrated with music, festive fireworks and specially commissioned compositions such as Handel's thrillin Utrecht Te Deum and Utrecht Jubilate, and William Croft's more conventional Ode for the Peace of Utrecht. It is easy to hear this eminently listenable music as just pretty Handel and Croft, but putting it in context brings out something extra special. In 2013 the Treaty of Utrecht Foundation will celebrate the Peace of Utrecht itself. What a world we live in!

The performances of the Handel pay special attention to enabling the soloists to make maximum impact, though they are on the whole less dramatic than Harnoncourt's recordings. The performances are conducted with beautiful sense of line and phrasing and a lovely instrumental joy. In no way is this recording like any other. Get it now and get ready for 2013!

---

## EDITORIAL MUSINGS

BY BILL GRIFFIN, EDITOR

What a great combination of a book coupled with CD's to guide one through the development of this fascinating period of music! I have a moderately size book that attempts to both describe instruments of the Renaissance through the early Modern as well explain the various composers' attempts to achieve different musical results. However, having a book with associated CD's of musical examples performed by top rate artists is really something.

This combination is obviously not something for idle reading every once in a while. Serious dedication *Continued Page 5*

## CALENDAR ONLINE

The *Early Music Around Town* online calendar features the very latest listings with updates and additions at <http://www.earlymusicla.org>

## SUBMIT LISTINGS

Free for all early music events!

In one step, submit a listing to the online and printed SCEMS calendars at <http://www.earlymusicla.org>

## TICKET DISCOUNTS

For SCEMS Members Only!

The following ensembles have offered special pricing for members of the Southern California Early Music Society.

Please check the calendar listings for additional details.

Con Gioia

Angeles Consort

Chapel of Charlemagne

Ensemble Bella Musica

Harmonia Baroque Players

Jouyssance • Musica Angelica

Los Angeles Chamber Singers & Cappella

Harpichord Center Artists Series

Thornton Early Music Ensemble

New World Baroque Orchestra

Los Angeles Baroque Players

### November, 2010

#### Sunday, November 7, 2010

**3:00 Edward Parmentier, harpsichord.** This world renowned harpsichordist will perform on Pomona College's two manual Dowd harpsichord with music by J.S. Bach, F. Couperin, and William Byrd. Bridges Hall of Music, Pomona College, 150 E. 4th St., Claremont. Free Admission. For further information, go to [www.music.pomona.edu/calendar.shtml](http://www.music.pomona.edu/calendar.shtml) or contact Elizabeth Champion 909-607-2671 or [edc04747@pomona.edu](mailto:edc04747@pomona.edu)

#### Friday, November 5, 2010

**8:00 Venice Baroque Orchestra, The Four Seasons Project, Robert McDuffie, violin and director.** Program: Glass, Violin Concerto No. 2, "The American Four Seasons" Vivaldi, *The Four Seasons* Walt Disney Concert Hall 111 S. Grand, (Los Angeles, CA 90012 [www.laphil.org](http://www.laphil.org))

#### Saturday, November 6, 2010

**8:00 Jouyssance: A Force of Nature!**

Nicole Baker director. Selections from Antoine Brumel's monumental 12-voice *Missa et ecce terrae motus*, commonly known as the "Earthquake Mass." Jouyssance will also present works on storms, floods, and other natural phenomena by composers William Byrd, Giovanni Gabrieli, John Dowland, Johann Pachelbel, and many others. First Presbyterian Church of Santa Monica, 1220 Second Street, Santa Monica. Tickets: \$20 General Admission, \$15 Students/ Seniors/SCEMS members; \$12.50 prepaid groups of 10 or more.

#### Sunday, November 7, 2010

**3:00 Pomona College Concert: Edward Parmentier harpsichordist.** Early music concert at the Bridges Hall of Music, 150 E. 4th Street, Claremont. Program includes D'Anglebert *Unmeasured prelude in G*, *Unmeasured prelude in G minor*, Byrd *Will you wall the woods wso wild?*, *Pavan and Galliard in G*, Frescobaldi *Capriccio in which the fifth part is sung*, *Tocatta in C*, Bull *Galliard in A minor*, Bach *Sonata in D minore (from Sonata in G minor for soloviolin)*, Couperin *Ordre 20 in G/g conclusion*, *LAmphibie (Ordre 24 in A)*, Radino *Gagliarda Terza: Corrente Seconda*. Free and open to the public. For further information, contact E. Champion at 909-607-2671 or email [elizabeth.champion@pomona.edu](mailto:elizabeth.champion@pomona.edu)

#### 4:00 Jouyssance: A Force of Nature!

Nicole Baker director. Selections from Antoine Brumel's monumental 12-voice *Missa et ecce terrae motus*, commonly known as the "Earthquake Mass." Jouyssance will also present works on storms, floods, and other natural phenomena by composers William Byrd, Giovanni Gabrieli, John Dowland, Johann Pachelbel, and many others. C Tickets: \$20 General Admission, \$15 Students/ Seniors/SCEMS Church of the Angels, 1100 Avenue 64, Pasadena.

#### Tuesday, November 9, 2010

**7:30 "The White King: Music from the Court of Maximilian I"** USC Collegium Musicum. Directed by Adam Gilbert, Rachele Fox, and Rotem Gilbert. United University Church, USC. Free. Sponsored by the USC Early Music Program and USC-Huntington Early Modern Studies Institute.

#### Saturday, November 13, 2010

**8:00 Musica Angelica Chamber Series, Monteverdi + the Early Italians Claire Fedoruk, Rachele Fox, sopranos, Kristen Toedman, mezzo-soprano, Pablo Cora, Daniel Carlberg tenors, Scott Graff baritone, Daniel Zuluaga, lute Music by**

Monteverdi, Carissimi, Luzzaschi, and Strozzi. \$45 Neighborhood Church, 301 N. Orange Grove Blvd, Pasadena. 310 458-4504 [musicaangelica.org](http://musicaangelica.org)

#### Sunday, November 14, 2010

**3:00 Musica Angelica Chamber Series, Monteverdi + the Early Italians Claire Fedoruk, Rachele Fox, sopranos, Kristen Toedman, mezzo-soprano, Pablo Cora, Daniel Carlberg tenors, Scott Graff baritone, Daniel Zuluaga, lute Music by Monteverdi, Carissimi, Luzzaschi, and Strozzi. \$45 First Presbyterian Church, 1220 Second St, Santa Monica 310 458-4504 [musicaangelica.org](http://musicaangelica.org)**

#### Friday, November 19, 2010

**8:00 Harpsichord Center Artist Series: Andrew Willis, fortepiano.** Trinity Lutheran Church, 997 E. Walnut St., Pasadena. Tickets \$30. Mail to SCBA, P.O. Box 41314, Los Angeles, CA 90041. For information, go to <http://www.harpsichordcenter.com> or call the Harpsichord Center at 323-254-9613

#### 8:00 San Diego EMS, Diabolus in Musica Rose tres Bele

The women's voices of Diabolus in Musica, under the direction of Antoine Guerber, make their first San Diego appearance in a program focusing attention on the feminine side of the 13th-century trouvère repertoire. Music by Jehan de Lescurel, Richard de Fournival, and Etienne de Meaux will be featured, along with a number of anonymous chansons that were likely written by women in the 13th century, accompanied by traverso, vièle à archet, harp, and percussion – a true rarity! St James by the Sea, Tickets may be obtained at SDEMS.org

#### Sunday, November 21, 2010

**2:30 Harpsichord Center Artist Series: Andrew Willis, fortepiano.** A private music room in Brentwood. Directions and address are mailed with tickets. Tickets \$30. Mail to SCBA, P.O. Box 41314, Los Angeles, CA 90041. For information, go to <http://www.harpsichordcenter.com> or call the Harpsichord Center at 323-254-9613

#### December 2010

#### Friday, December 3, 2010

**8:00 Thornton Baroque Sinfonia. "Chantons je Vous prie! A Concert of French Noël's"** Directed by Adam Gilbert. Newman Recital Hall, USC. Free Event.

#### Saturday, December 4, 2010

**8:00 Musica Angelica, Feste Italiane. Martin Haselboeck, conductor, Maria Jette, soprano.** Music by Caldara, Vivaldi, Pergolesi, and Bemba. \$45 Neighborhood

**Sunday, December 5, 2010**

**2:00 Recorder Players West,** Rotem Gilbert director. Annual holiday concert. St. Bede's Episcopal Church, 3590 Grand View Blvd., Los Angeles. Free admission and parking. For more information call E. Lindsley @ 310-804-5497 or V. Hirtz @ 310-472-5781.

**3:00 Musica Angelica, Feste Italiane. Martin Haselboeck, conductor, Maria Jette, soprano.** Music by Caldara, Vivaldi, Pergolesi, and Bemba. \$45 First Presbyterian Church, 1220 Second St, Santa Monica 310 458-4504 [musicaangelica.org](http://musicaangelica.org)

**4:00 Cantori Domino: 1610 Vespro della Beate Virgine by Claudio Monteverdi,** Maurita Phillips-Thornburgh director. St. Augustine by-the-sea Episcopal Church, 1227 4<sup>th</sup> Street, Santa Monica. Tickets: \$25 General admission, \$20 Students/Seniors.

**5:30 Long Beach Camerata Singers: Handel Messiah.** Robert Istad artistic director. Camerata Singers and Symphony Orchestra. Long Beach Camerata Singers will celebrate the holidays with their annual complete performance of George Frideric Handel's timeless *Messiah*. Radiant trumpets and thundering timpani will make you want to sing "Hallelujah!" Covenant Presbyterian Church, 607 East 3<sup>rd</sup> St., Long Beach. Tickets \$20 in advance, \$25 at the door. For further information, call 562-522-1045

**Thursday, December 9, 2010**

**7:00 Los Angeles Chamber Orchestra: Baroque Conversations 1,** Jeffrey Kahana music director. Handel *Trio Sonata in G minor*, Boismortier *Trio Sonata in E minor*, Telemann *Quartet in G major from Tafelmusik Parat 1*, Bach *Capriccio on the Departure of his Most Beloved Brother*, *Contrapunctus 1 and 4 from the Art of the Fuge*, Vivaldi *La Pastorella* ("The Shepherdess"). Zipper Concert Hall, 200 S. Grand Ave, Downtown LA (Opposite Disney Concert Hall). Tickets \$45. For further information call 213-622-7001 X215 or go online to [www.laco.org](http://www.laco.org).

**7:30 "A Piper's Noël" Ciramella, Adam Gilbert and Rotem Gilbert, directors.**

Ciramella celebrates shepherds and the Christmas music they inspired. With voices and wind instruments (shawm, sackbut, recorder, and bagpipes). Renaissance carols of England, France, and the Low Countries plus the Italian hymn that Handel captured in his *Messiah*. University Church, USC

is called for. The book is written in three languages (French, English, and German) will presumably be only about a third of the total 200 pages. I looked it on the internet and found that you can get this book/CD combination from Amazon at a price of ~\$82. The Ricercar Consort is a Belgian consort that created along with a record company of the same name. They're apparently quite prolific having issued nearly 50 discs. If you Google Ricercar and go to Ricercar at Amazon, you'll find quite a selection of delicious Baroque and Renaissance offerings, most rather reasonably priced. I hadn't stumbled across them before but find their offerings attractive.

Yet another excellent main article this time by Ruta Bloomfield. I have to admit that I haven't heard of de Bury—perhaps because, under Louis XV, France was being steadily weakened and the population was becoming more restive. Louis XV's reign from 1710 to 1774 was noted by a period of recovery, as it were, from the financial and military excesses of his grandfather, Louis XIV. Under his tutor and later effective minister, Cardinal de Fleury, roads and waterways were built, departments of physics and mechanics were created in the College de France, and, one would assume, substantial largess was bestowed on the artists in his court. His various mistresses also likely had a hand in ensuring such benevolence of the arts.

Unfortunately, the financial and political well being of France suffered during the waning years of Louis's regime. Apparently, though, this didn't affect de Bury's position and creative output. He apparently remained in the French court of Louis XVI and was ennobled by King Louis XVI in 1785, shortly before his death. Fortunately, he didn't have to see the destruction of the French revolution in 1789.

Ruta's article has left me interested in de Bury and I hope to hear more about this composer and his music. Thus, a question: Has any of our readers heard or performed de Bury's music? Also, is his music available on any of the free music websites, such as Iking.org? It would be nice to follow up and see what it's like.

Turning now to the forthcoming season, November appears to be an active month. I

count 10 concerts in this month. A few more are included in December so you can plan ahead at the end of November.

A number of the offerings sound delicious. The Venice Baroque Orchestra's concert, the Four Season's Project will contrast Glass's *Concerto No 2* against Vivaldi's *The Four Seasons*. It will be interesting to make the comparison and see which comes out the better to our ears.

Musica Angelica is making offerings in both its Chamber Series and in its Orchestral Series. ((13 and 14 November and 4 and 5 December, respectively). Monteverdi, in particular, as well as Strozzi should be quite interesting.

Jouyssance is providing an interesting themed concert called A Force of Nature! The 12 voice *Missa et ecce terrae motus* is popularly known as the "Earthquake Mass" which should have particular resonance, if I can use that expression, to us southern Californians. However, Byrd, Gabrieli, Dowland, and Pachelbel are not to be missed.

A group that I've mentioned before but wish to mention again is the Collegium Musicum at USC. Directed by Adam Gilbert, it provides concerts by students and faculty of the USC early music department. Directed by Dr. Adam Gilbert, these concerts are free to the public and are uniformly of high quality This month, they will be providing music from the Court of Maximilian I at the USC United University Church. If you aren't doing anything on Tuesday evening, 9 November, I can recommend that you'll have an enjoyable early music experience at this concert.

Musica Angelica has a pair of offerings on the 13<sup>th</sup> and 14<sup>th</sup> of this month as well as a pair of offerings at the beginning of December (4 and 5 Dec.) Both explore the rich musical development of the Italian Renaissance and Baroque. By the way, if you haven't visited the Neighborhood Church in Pasadena, the venue for their Saturday night offerings, it is a charming and idyllic setting that works well with this period of music.

Harpsichord recitals are always good and the Harpsichord Center is providing two this month. The venue on Sunday is a private residence that one must visit to appreciate. It has a concert hall attached to the residence

with pipe organ at one end. Acoustics are excellent and the setting is intimate. It's a great venue in which to spend a Sunday afternoon.

We list the first few weeks of the following month so that our readers will be able to plan ahead. Particularly for the upcoming Christmas season, we wanted to let you know of several offerings that occur in the first couple of weeks. All sound excellent and the largest problem one will have is not being able to take them all in.

In addition to the previously mentioned Musica Angelica offerings, I'd like to mention the offerings by Cantori Domino and the Long Beach Camerata Singers. Both are major works—the one by Cantori Domino being the 1610 Vespers by Claudio Monteverde and the one by the Camerate Singers being a complete performance of the Messiah. The 1610 Vespers were sponsored here last year by the San Diego Early Music Society and were quite a success. Monteverdi was able to apply the full genius of his operatic talents to a piece of liturgy. The Camerata Messiah will be a complete performance with a good selection of brass so it will also be an experience. The major problem that I have is that they both occur on the same Sunday along with two other offerings (one of which I'll be in). Frustration!

I'd like to take a break from the lovely music that we'll be privileged to hear in the coming month and turn to the future and consider the approaches that SCEMS should take. In the past year, SCEMS has seen a precipitous drop in membership—almost a factor of two. Part of this may have been due to some difficulties that we had with our membership system about a year ago. However, there also arises a question of whether we are seen as providing a useful and needed service to the Los Angeles area early music community.

The early music community in the greater LA is large. Several groups, such as Musica Angelica and Los Angeles Baroque have membership lists of several hundred while other smaller groups have separate membership lists that, together, are at least that large. Yet the SCEMS active membership is only about 130. One of the reasons for our existence is that we felt that we could provide a single place, in our monthly newsletter, where one could find most of the early music offerings in the local

environs. Thus, rather than having to consult the Los Angeles Times, one of several local newspapers, receive mailings from groups whose concerts you've attended, search the internet, or get recommendations from friends, you can simply open up the month's newsletter, go to the center, and see what's coming up.

This, to me, represented a considerable convenience which is the primary reason I joined SCEMS. In addition, many of the local early music groups provide discounts on tickets to their performances. As one friend said to me, if you go to five or six concerts in a year and get typically \$5 off on each concert, you've paid for a year's membership in SCEMS and the monthly newsletter it provides. Being an engineer, that seemed like a no-brainer bargain.

Does SCEMS seem to provide the same benefit to you? If not, where are the areas in which we can improve and better provide for your needs? We'd love to hear from you and find out better ways in which we can serve the greater LA early music community. I personally find it to be rich in offerings and in musical attendance. Most concerts to which I've been were warmly received.

So, please let us know your preferences and recommendations. I'm making an informal poll of reader comments that I intend to bring up at the next SCEMS board meeting. If you have something to say,

please email me at:

Billgriffin71@gmail.com

and I'll try to respond to every email that I receive. I'll also let you know that results of those responses in the next newsletter (December).

A final comment and plea. If you think that we're providing a useful service to the LA early music community and to yourself, please start letting your friends know about us. One thing that has continually surprised me is that, when I distribute gratis copies of the SCEMS newsletters at an early music concert, 9 out of those to whom I give newsletters say that they'd never heard of SCEMS. They also said, when looking at the newsletter, that it was something really nice and provided useful information about what was going on in early music in the LA area.

Obviously, we're not well known. If you think that we're doing a useful service and more people would benefit by knowing about us, then please let others know about our existence and what we do. I'll look forward to your responses and recommendations. And, please do try to respond.

Thanks,

Bill Griffin, Editor



# Jouyssance

early music ensemble



## A Force of Nature!

Directed by Nicole Baker

Jouyssance will present excerpts from Antoine Brumel's monumental 12-voice *Missa et ecce terrae motus*, commonly known as the "Earthquake Mass."

Also featured will be works on storms, torrential floods, and other natural phenomena by composers William Byrd, Giovanni Gabrieli, John Dowland, Johann Pachelbel, and many others.

**Saturday, November 6 at 8 p.m.**

First Presbyterian Church of Santa Monica  
1220 2nd Street, Santa Monica

**Sunday, November 7 at 4 p.m.**

Church of the Angels  
1100 Avenue 64, Pasadena

\$20 general admission

\$15 students, seniors and SCEMS members

\$12.50 for prepaid groups of 10 or more

For further information, call 626-260-8249 or visit [www.jouyssance.org](http://www.jouyssance.org)

*Southern California  
Early Music*

---

NEWS

---



SOUTHERN CALIFORNIA EARLY MUSIC SOCIETY  
POST OFFICE BOX 41832  
LOS ANGELES, CA 90041-0832

TEL. 310 358.5967  
[www.earlymusicla.org](http://www.earlymusicla.org)  
[info@earlymusicla.org](mailto:info@earlymusicla.org)