

A Baroque Christmas in Germany



MUSICA ANGELICA PRESENTS "A BAROQUE CHRISTMAS IN GERMANY"

STARRING **MARTIN HASELBÖCK** FEATURING **ROBIN JOHANNSEN • JOSHUA COHEN**
WITH **CYNTHIA ROBERTS • JANET STRAUSS • ROB DIGGINS • ALEXA HAYNES-PILON • RYAN BAIRD**

SATURDAY, DECEMBER 20
FIRST CONGREGATIONAL CHURCH OF LONG BEACH

SUNDAY, DECEMBER 21
FIRST CONGREGATIONAL CHURCH OF LOS ANGELES (SHATTO)

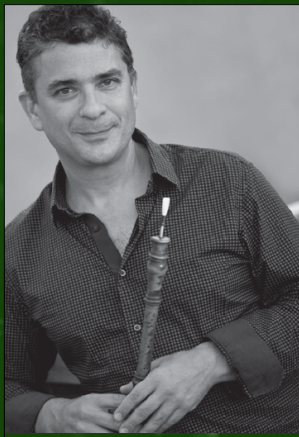
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FOR THEIR GENEROUS SUPPORT

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Musica Angelica is supported, in part, by the
Los Angeles County Board of Supervisors
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Musica Angelica is a historically-informed orchestra, using original (or copies of) instruments from the seventeenth century forward and incorporating the scholarly study of manuscripts and other primary resources to approach music from a more historical context. The size of our orchestra is similar to the ensembles that first played these works and we strive to share performances with the community which recreate the spectacle, sensuality, spiritual devotion, and artistic excellence of Baroque music.

HISTORY OF MUSICA ANGELICA

A 1988 Los Angeles Times review of a performance by the Los Angeles Baroque Orchestra mentioned a “generally solid continuo team” that included cellist Mark Chatfield and lutenist Michael Eagan, potentially the earliest published evidence of the two musicians who led the creation of Musica Angelica in 1993. American ensembles specializing in historical performance practice developed a decade or two after their European counterparts, relying longer upon modern classical performers to double but also initially sharing a larger pool of specialists across nascent groups which often changed identities and memberships with a fluidity appropriate for the postmodern era.

Chatfield and Eagan both personified this, being composers who included their own works on programs of Baroque music and open to increasingly creative approaches in engaging wider audiences: a 1997 Los Angeles Opera collaboration on Monteverdi’s *Il ritorno d’Ulisse in patria* was a breakthrough for Musica Angelica, followed by an innovative Long Beach Opera staging of Purcell’s *The Indian Queen*. Regarding the latter, Eagan noted that half the audience came for the musicians, half for the production (which featured “lots of nudity”).

In 1998, Chatfield died of lymphoma at the age of 45 and Eagan assumed sole directorship. A recording of Vivaldi concertos for lute, oboe, violin, and strings was released the same year, featuring Gonzalo Ruiz and Elizabeth Blumenstock. Musica Angelica continued to concertize and grow its audience base, with more and varied performances around the greater Los Angeles region. The 2004 US premiere by Musica Angelica of Nicola Porpora’s 1737 oratorio *Il Gedeone* was directed at the Colburn School by the manuscript’s discoverer, Austrian organist and conductor Martin Haselböck.

Eagan suffered a fatal heart attack later that year, but the group persisted under leadership from Haselböck, who became Music Director in the Fall of 2005. A tour of Bach’s *St. Matthew Passion* was mounted in collaboration with Haselböck’s Wiener Akademie, with fourteen performances in Mexico, New York, and various locations



across Europe. More recordings were released over the next few years, including Handel's *Acis & Galatea*, concertos by Telemann, and cantatas by Bach. A relocation of operations from Santa Monica to Long Beach was accomplished in 2016, with the Beverly O'Neill Theater serving as a home venue ever since; other large projects have included a 2011 collaboration with John Malkovich (*The Infernal Comedy: Confessions of a Serial Killer*) and 2019's stage work for tenor, dancers, and Baroque ensemble based on Edgar Allan Poe's *The Black Cat*, as well as a second tour of *St. Matthew Passion* to Mexico City.

PROGRAM

Trumpet Concerto, TWV 51:D7 | Georg Philipp Telemann (1681-1767)

Adagio
Allegro
Grave
Allegro

Concerto Pastorale in G major | Johann Melchior Molter (1696-1765)

Pastorale
Allegro
Aria 1, 2, 3

Gloria in excelsis Deo | George Frideric Handel (1685-1759)

Gloria in excelsis Deo
Et in terra pax
Laudamus te
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus sanctus

Intermission

“Let the bright Seraphim” from Samson, HWV 57

Il Dicembre, im Christmonat

from *Neuer und sehr curios-Musicalischer Instrumental-Calender*

(*New and Very Curious Musical Instrumental Calendar*) | Gregor Joseph Werner (1693–1766)

L’Inverno (Winter)
Il sole in capricorno (*The Sun in Capricorn*)
Menuet il giorno di 8 ore / La notte di 16 ore
(*Minuet: the day of 8 hours / the night of 16 hours*)
Il sonno (*The dream*)
Il fine dell’anno (*The end of the year*)

Jauchzet Gott in allen Landen, BWV 51 | Johann Sebastian Bach (1685-1750)

Aria: Jauchzet Gott in allen Landen
Recitative: Wir beten zu dem Tempel an
Aria: Höchster, mache deine Güte
Chorale: Sei Lob und Preis mit Ehren
Alleluja!

ARTISTS

Martin Haselböck, organ, director

Robin Johannesson, soprano

Joshua Cohen, trumpet

Cynthia Roberts, concertmaster

Janet Strauss, principal violin 2

Rob Diggins, principal viola

Alexa Haynes-Pilon, principal cello

Ryan Baird, principal violone

CHRISTMAS IN GERMANY

In modern times Christmas means several weeks of splendour, of bright lights, parties and gifts. In Baroque times Christmas was a big celebration after Advent, the four preparation weeks which preceded the actual festivities. Germany and most of Europe were cold and dark during the winter month of December. We modern people cannot imagine the outburst of joy, the celebrations with lights and music after the dark and cold weeks preceding the actual Christmas celebrations.

Many customs which are dear to us were invented in medieval Germany; we hear about the first Christmas tree in Nürnberg as early as 1439. In German cities the Christmas service on December 25 was an exuberant festivity with hundreds of candles and with festival music. Our concert features beautiful examples of music performed in German churches and castles during the Christmas period.

Trumpets were used for cantatas and concerts during festival times, and we can imagine that Telemann's beautiful Concerto was played for a Christmas entertainment at the Eisenach Court where the composer was employed. Johann Melchior Molter was a very prolific composer. He succeeded Telemann as court musician in Eisenach and was sent by his duke to Italy to study. There he heard the Italian tradition of *Pastorellas*, Christmas pieces using the Siciliano rhythm. His concerto alternates the *Pastorale* with fast sections and courtly dances. After the Advent services without a *Gloria*, this section was an essential part of the Christmas service. *Gloria in excelsis Deo* – Glory to God in the highest – is the hymn of the angels after the announcement of the birth of Christ. Georg Friedrich Handel composed his setting of the text as a virtuoso solo piece for soprano, two violins and basso continuo as a very young composer, just after his departure from Germany to Italy.

In a beautiful duet for soprano and trumpet a similar text was set by Handel in his oratorio *Samson*: *Let the bright Seraphim in burning row / Their loud uplifted angel trumpets blow.*



Gregorius Joseph Werner, educated in Bavaria, became the predecessor of Joseph Haydn as Kapellmeister for the Esterházy family in Eisenstadt. In his *Neuer und sehr curioser Musicalischer Instrumental-Calender* he describes each month of the year in very characteristic movements: for December it is the winter, the short days with the low sun, a dream and the party at the end of the year. For “*ogni tempore*” – for all the feasts of the church year – Johann Sebastian Bach wrote his cantata *Jauchzet, frohlocket, auf, preiset die Tage* from the *Weihnachts-Oratorium* (BWV 248), and also the independent cantata *Jauchzet Gott in allen Landen* BWV 51, a masterpiece for soprano, trumpet and strings. For the musicians of Musica Angelica, for our soloists and for me this is certainly the ideal piece to wish you and your loved ones a beautiful festival season and a good start to the New Year.



Martin Haselböck

TEXTS & TRANSLATIONS

Gloria in excelsis Deo

Latin Text

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei. Filius Patris.

English Translation

Glory to God in the highest
And peace on earth to men of good will.
We praise you,
We bless you,
We worship you,
We glorify you.
We give you thanks for your great glory.
Lord God, King of Heaven, God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

“Let the bright Seraphim” from Samson

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

Jauchzet Gott in allen Landen, BWV 51

German Text

1. Arie S

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

2. Rezitativ S

Wir beten zu dem Tempel an,
Da Gottes Ehre wohnt,
Da dessen Treu,
So täglich neu,
Mit lauter Segen lohnet.
Wir preisen, was er an uns hat getan.
Muß gleich der schwache Mund von seinen
Wundern lallen,
So kann ein schlechtes Lob ihm dennoch
wohlgefallen

3. Arie S

Höchster, mache deine Güte
Ferner alle Morgen neu.
So soll vor die Vätertreu
Auch ein dankbares Gemüte
Durch ein frommes Leben weisen,
Daß wir deine Kinder heißen.

4. Choral S

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
Was er uns aus Gnaden verheißt,
Daß wir ihm fest vertrauen,
Gänzlich uns lass'n auf ihn,
Von Herzen auf ihn bauen,
Daß uns'r Herz, Mut und Sinn
Ihm festiglich anhangen;
Drauf singen wir zur Stund:
Amen, wir werd'n's erlangen, Glaub'n wir
aus Herzensgrund.
("Nun lob, mein Seel, den Herren," verse 5)

5. Arie S

Alleluja!

English Translation

1. Aria S

Exult in God in every land!
Whatever creatures are contained
by heaven and earth
must raise up this praise,
and now we shall likewise
bring an offering to our God,
since he has stood with us
at all times during suffering and necessity.

2. Recitative S

We pray at your temple,
where God's honor dwells,
where this faithfulness,
daily renewed,
is rewarded with pure blessing.
We praise what he has done for us.
Even though our weak mouth must gape before
his wonders,
our meager praise is still pleasing to him.

3. Aria S

Highest, renew your goodness
every morning from now on.
Thus, before this fatherly love,
a thankful conscience shall display,
through a virtuous life,
that we are called your children.

4. Chorale S

Glory, and praise with honor
be to God the Father, Son, and Holy Spirit!
He will increase in us
what he has promised us out of grace,
so that we trust fast in him,
abandon ourselves completely to him,
rely on him within our hearts,
so that our heart, will, and mind
depend strongly on him;
therefore we sing at this time:
Amen, we shall succeed,
if we believe from the depths of our hearts.

5. Aria S

Alleluia!



Photo By: Meinrad Hofer

MARTIN HASELBÖCK

MUSIC DIRECTOR

Martin Haselböck, appointed Musica Angelica's music director beginning with the premier Baroque ensemble's 2005–06 season, has distinguished himself in many ways on the international music stage.

Equally at home with period- and modern-instrument ensembles, he has earned an outstanding reputation as a solo organist, an

orchestral and opera conductor, and a composer. Haselböck's main focus lies in works of the Baroque and Classical periods.

As a solo organist, he has performed under the direction of conductors Abbado, Maazel, Muti, and Stein, has won numerous competitions, and has made more than fifty solo recordings. Additionally, he has conducted over 60 recordings, with repertoire ranging from Baroque to 20th-century vocal and instrumental works. This prodigious output has earned him the Deutscher Schallplattenkritikpreis as well as the Hungarian Liszt Prize.

While in his official role as Court Organist for Vienna, where he was responsible for an extensive repertoire of classical church music, Haselböck began an intense commitment to conducting, which led to his founding the now-famous Wiener Akademie in 1985. With this period-instrument orchestra, Haselböck established a year-round cycle of concerts for the Gesellschaft der Musikfreunde in the Golden Hall of the Vienna Musikverein.

Haselböck frequently guest-conducts major orchestras including the Wiener Symphoniker, St. Paul Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Dresden Philharmonic, Hamburger Symphoniker, Flemish National Philharmonic, Radio Orchestra Hilversum, the Toronto Symphony, and the national philharmonics of Hungary, the Czech Republic, Slovakia, and Slovenia. In the United States, he has conducted the Pittsburgh Symphony, The Philadelphia Orchestra, San Francisco Symphony, Detroit Symphony, and Los Angeles Philharmonic. He has also been a guest with his Wiener Akademie as artist-in-residence at numerous festivals, including those of the Kölner Philharmonie, Suntory Hall in Tokyo, and the Mozartfest Würzburg.



As an opera conductor, he made his debut with the Händel-Festspiele in Göttingen. He regularly appears at the Opernhaus Zürich, and he conducted new productions of Mozart operas at the Theater im Pfalzbau Ludwigshafen, using historic instruments for the first time in Germany's modern history. In 2000–01 he created new productions of Händel's *Acis and Galatea*, Gassmann's *La contessina*, and Haydn's *Die Feuersbrunst* with his Wiener Akademie, followed in 2002 by productions at the Schwetzingen Festspiele (Benda's *Il buon marito*) and the Salzburg Festival (Händel's *Radamisto*). In 2004 he led productions of Händel's *Il trionfo del Tempo e del Disinganno* (Salzburg Festival), Mozart's *Il re pastore* (Klangbogen Wien), and Händel's *Radamisto* (touring to Spain, Istanbul, Venice, Israel, and the Concertgebouw in Amsterdam). He also conducted the U.S. premiere of Porpora's *Il Gedeone* in a concert version with Musica Angelica in Los Angeles.

When not conducting, Haselböck is busy unearthing long-lost vocal and instrumental works in the dusty archives of Kyiv and Vienna, finding unpublished gems by Biber, Porpora, Fux, Muffat, and the Bach family, which he transcribes and resurrects in historical re-creations for his Wiener Akademie and festivals around the world.



ROBIN JOHANNSEN

SOPRANO


“Johannsen’s technique is astounding – her high C rivals that of Elisabeth Schwarzkopf. Her voice is energetic, forthright, beautiful.”

Jason Victor Serinus, *Stereophile*

American soprano Robin Johannsen is known for her virtuosity, energy, agility, endurance, and above all for her scintillating coloratura. On the operatic stage she has appeared at Deutsche Oper Berlin where she started her career as a young artist, Theater an der Wien, Festspielhaus Baden-Baden, Athens’ Megaron, Staatsoper Berlin, Hamburgische Staatsoper, Semperoper Dresden, Teatro Regio Torino, Staatsoper Stuttgart, Oper Frankfurt, Vlaamse Opera, Théâtre Royal de la Monnaie, Komische Oper Berlin, Oper Leipzig and Bayreuth Festival in roles including **Susanna** *Le nozze di Figaro*, **Norina** *Don Pasquale*, **Oscar** *Un ballo in maschera*, **Marzelline** Beethoven’s *Leonore*, **Konstanze** *Die Entführung aus dem Serail*, **Fiordiligi** *Così fan tutte*, and the **title role** of Telemann’s *Emma und Eginhard*.

Robin has a special affinity for the Baroque and Classical repertoires and is a frequent guest with the Freiburger Barockorchester, Akademie für Alte Musik Berlin, La Cetra Basel, the Internationale Bachakademie Stuttgart, Concerto Köln, and Belgium’s B’Rock. She has also collaborated with conductors such as René Jacobs, David Afkham, Marin Alsop, Jonathan Cohen, Ottavio Dantone, Mirga Gražinytė-Tyla, Thomas Hengelbrock, Philippe Herreweghe, Manfred Honeck, Ton Koopman, Antonello Manacorda, Alessandro De Marchi, Andrea Marcon, and Hans-Christoph Rademann.

In the United States, Robin has appeared with the Pittsburgh, Baltimore, Dallas, Cincinnati and National Symphony Orchestra as well as with the Handel & Haydn Society, Musica Angelica, and Philharmonia Baroque Orchestra. She has also performed at Alice Tully Hall at Lincoln Center, Kennedy Center, Philadelphia Kimmel Center, Carnegie Hall, Cincinnati Music Hall, and the Oregon Bach Festival.



This 25/26 season Robin looks forward to Bach's Christmas Oratorio with La Cetra Basel and Gewandhaus Orchestra Leipzig, as well as singing **Eva** in Scarlatti's *Il primo omicidio* with Wroclaw Baroque Orchestra and performing with orchestras such as Musica Angelica Los Angeles under Martin Haselböck, Scottish Chamber Orchestra for Beethoven's *Ah Perfido*, Orfeo Orchestra, Freiburger Barockorchester and Handel & Haydn Society of Boston under Jonathan Cohen.

Robin has built up an impressive discography, including *Die Entführung aus dem Serail* under René Jacobs for Harmonia Mundi for which she was awarded an Edison Classical Music Award for her performance as Konstanze. Her latest release includes *Mozart in Milan: Exsultate jubilate* (Arcana) with Giulio Prandi.

Acclaimed for performances that evoke "a kind of aching, textless soliloquy" (The New York Times), Christopher enjoys music-making that spans the centuries, from sharing the stage with early music luminaries such as Jordi Savall, William Christie, and Ton Koopman, to concert appearances with eminent modern composers like John Williams, Krzysztof Penderecki, and John Corigliano. He completed his studies in flute at The Juilliard School, Yale University, the University of Southern California, and Stony Brook University, where he earned a DMA. Christopher concertizes regularly with West Coast early music groups including Tesserae, Musica Angelica, and Bach Collegium San Diego. He moonlights teaching Baroque flute at CalArts, while his day job involves paralegal work supporting musicians' careers as both their advocate and fellow artist.



JOSH COHEN

TRUMPET

A native of the Washington, DC area, baroque trumpeter Josh Cohen is greatly sought after by many leading early music ensembles throughout North America. For the past ten seasons, Josh has been principal baroque trumpet with the Washington Bach Consort. He has also performed as principal and solo baroque trumpet for ensembles such as Studio de Musique Ancienne de Montreal, Arion (Montreal), Bach Sinfonia (Washington DC), Aston Magna (Boston), Musica Maris (Rhode Island), Houston Bach Society, Ensemble Telemann (Montreal), and participated in festivals such as the Indiana Festival of Early Music, International Festival of Baroque Music at Lameque (N.B. Canada) and the Bach Festival of Montreal. Mr. Cohen has recorded some of the most famous and demanding works for baroque trumpet. Most recently, Mr. Cohen recorded J.S. Bach's Brandenburg Concerto no. 2 with Montreal-based Ensemble Caprice. He can be heard in the Washington Bach Consort's recording of J.S. Bach's Cantata no. 51 with soprano Elizabeth Futral. Two recordings Mr. Cohen participated in with prominent Canadian ensembles were both nominated for the 2009 Juno Awards: "Let the Bright Seraphim" with soprano Karina Gauvin and Tempo Rubato, and his recording of Vivaldi's Gloria with Ensemble Caprice, the latter of which won the Juno award for Best Album of the Year in the vocal category. 2023 saw the release of Cohen's first solo CD entitled *Altissima* on the Chandos record label. Mr. Cohen received a M.M. from McGill University and a B.M. from the New England Conservatory of Music. He currently plays on a Baroque trumpet made by Matt Martin of Norwich Natural Trumpets after an original by Kodisch 1710.

CYNTHIA ROBERTS CONCERTMASTER



Cynthia Roberts is one of America's leading period instrument violinists, appearing as soloist, concertmaster, and recitalist throughout North America, Europe, and Asia. She is a faculty member of the Juilliard School. She specializes in classical chamber music performances with historic keyboards and has performed throughout the world with fortepianist Christoph Hammer. She appears regularly with the Trinity Baroque Orchestra, Smithsonian Chamber Players, Tafelmusik, and the Boston Early Music Festival.

She has performed as concertmaster of Les Arts Florissants with William Christie and appeared with Orchester Wiener Akademie, the London Classical Players, and the Bach Collegium Japan. She was featured as soloist and concertmaster on the soundtrack of the Touchstone Pictures film *Casanova* and accompanied soprano Renee Fleming on *Late Night with David Letterman*.

Ms. Roberts also teaches at the University of North Texas and the Oberlin Baroque Performance Institute and has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum Augsburg, Shanghai Conservatory, Vietnam National Academy of Music, and for the Jeune Orchestre Atlantique in France. Ms. Roberts made her solo debut at age 12 playing the Mendelssohn Violin Concerto with the Grant Park Symphony of Chicago. Her recording credits include Sony, CPO, and Deutsche Harmonia Mundi.



JANET STRAUSS

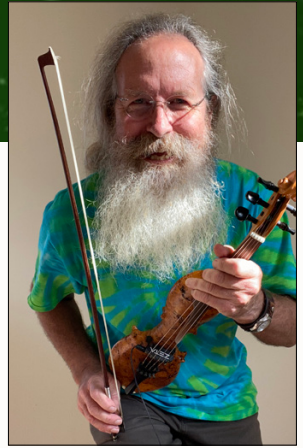
PRINCIPAL SECOND VIOLIN

Janet Strauss enjoys an active career as a Baroque violinist. As a leading violinist in Los Angeles, she has appeared with the Los Angeles Opera, and Los Angeles Master Chorale; and is a principal member of Los Angeles-based Musica Angelica. She often appears with Seattle Baroque Orchestra and Portland Baroque Orchestra where she has worked with Monica Huggett, Eric Milnes, Reinhard Goebel, Paul Goodwin, and Richard Egarr. Ms. Strauss has performed with American Bach Soloists, Musica Pacifica, San Francisco Bach Choir, Magnificat, Camerata Pacifica, and Galanterie.

She has performed at the Indianapolis Early Music Festival, Tage Alte Musik Regensburg, Brighton Early Music Festival, Renaissance and Baroque Society Pittsburgh, and Corona del Mar Bach Festival. She holds a Bachelor of Music degree in performance from the University of Southern California, is co-founder of the Los Angeles-based chamber ensemble Angeles Consort and teaches privately in the Los Angeles area.

ROB DIGGENS PRINCIPAL VIOLA

Multi-instrumentalist Rob Diggins has spent over four decades exploring music as both a craft and a form of devotion. A native of Topanga Canyon and a child of the 1960s “Age of Aquarius,” he grew up surrounded by creativity and possibility. His early studies with violinist Alice Schoenfeld and his training on trumpet, guitar, and viola led to a lifetime of performing, composing, arranging, and teaching.



Rooted in the Himalayan Yoga Tradition, Rob’s work reflects a living synthesis of music, meditation, and service — every performance an offering toward beauty and wholeness. He performs regularly with the Portland Baroque Orchestra, Musica Angelica, the Baroque Music Festival Newport Beach, and Sonoma Bach Choir, and collaborates with his wife Jolianne Einem in The Flying Oms and LodeStar. Rob continues to record, teach, and write on music, meditation, and creative practice from his home in Humboldt County, California.



ALEXA HAYNES-PILON

CELLO

Canadian-born Alexa Haynes-Pilon (DMA, USC) is the principal cellist of Musica Angelica and Opera NEO, as well as co-director and cellist/gambist of Musica Pacifica. She has performed with the American Bach Soloists, Bach Collegium San Diego, The Washington Bach Consort, Philharmonia Baroque Orchestra Chamber Players, Cantata Collective, Opera Lafayette, and more. She loves working with musicians in the community and has been on faculty at the Baroque and Recorder workshops held by the San Francisco Early Music Society (SFEMS), and the Port Townsend Early Music and Road Scholar Hidden Valley Workshops.

She can be heard on the Musica Omnia and Music & Arts labels and recently recorded with the American Bach Soloists. She directed a Musica Angelica program in January and conducted the Saskatoon Symphony Orchestra in May. This summer, she joined the Orchester Wiener Akademie as principal cellist for a European tour of The Infernal Comedy with John Malkovich. She also joined them as principal cellist for a collaboration with the Vienna Boys Choir in August. She recently returned to Vienna to perform the gamba solos with the Wiener Akademie in a performance of the St. Matthew Passion at Musikverein. <https://www.alexahaynespilon.com/>

RYAN BAIRD

PRINCIPAL VIOLONE

Dr. Ryan Baird is a double bassist and historical bass player who performs regularly in historical, orchestral, chamber, and recording settings. He earned a Doctor of Musical Arts in Double Bass Performance from the University of Southern California, where he studied with David Allen Moore. In addition to all aspects of bass performance, Ryan's doctorate degree was focused on Musicology, Arts Leadership, and Viola da Gamba performance.



Dr. Baird is a member of the Santa Barbara Symphony, Delirium Musicum Chamber Orchestra, and serves as Principal Bass of the Downey Symphony. A passionate advocate for contemporary music, he is Principal Bass of the Cabrillo Festival of Contemporary Music in Santa Cruz each August.

He appears frequently with ensembles throughout Southern California, including Musica Angelica, Artifex Consort, San Diego Baroque, Tesseract Baroque, the Pasadena Symphony, and Santa Barbara Opera. A dedicated teacher, Dr. Baird works with bassists of all levels, helping each student achieve their musical goals.

COMMUNITY CONCERT SERIES

Musica Angelica Community Concert Series is free to the public and includes an hour concert followed by a Q&A with guest artists. Reservations are not required.

Saturday, February 28 at 12PM

Harte Neighborhood Library
1595 W Willow St, Long Beach, CA 90810
Featuring Janet Strauss & Anna Marsh

Saturday, May 23 at 12PM

Santa Monica Main Library
601 Santa Monica Blvd, Santa Monica, CA 90401

Saturday, June 6 at 3PM

The Wende Museum (Reception to follow)
10808 Culver Blvd, Culver City, CA 90230
Featuring Andrew Waid

To learn more about our Community Engagement please visit us
<https://www.musicaangelica.org/education/>



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*HIGHLIGHTING COMPOSITIONS BY COUPERIN, PURCELL AND TELEMANN IN A PERFECTLY
ROMANTIC SET OF BAROQUE MUSIC FOR LOVERS OF EVERY AGE!*

SATURDAY, JANUARY 31 | 7:30 PM

FIRST CONGREGATIONAL CHURCH OF LONG BEACH
241 CEDAR AVENUE, LONG BEACH, CA 90802

SUNDAY, FEBRUARY 1 | 3PM

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES (SHATTO)
540 SOUTH COMMONWEALTH AVENUE, LOS ANGELES, CA 90020



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Auf Wiedersehen **Maestro Haselböck**



Celebrate Martin Haselböck's 20th Season with Musica Angelica

The evening will begin with a special performance by Maestro Haselböck, followed by a VIP Dinner and Reception at La Traviata restaurant, directly adjacent to the First Congregational Church of Long Beach.

Benefit Concert, Reception & VIP Dinner

Wednesday, March 25, 2026 at 6 pm
First Congregational Church of Long Beach
La Traviata Restaurant



««« BACH TO THE FUTURE II »»»

MARCH 27, 2026 / 8:30 PM

ORGAN RECITAL BY DR. CHRISTOPH BULL WITH ILLUMINATING LASER LIGHT SHOW

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
540 SOUTH COMMONWEALTH AVENUE
LOS ANGELES, CA 90020

««« 7:00PM PRE-CONCERT RECEPTION WITH GOURMET FOOD TRUCKS AND A NO HOST BAR »»»

FAMILY PASSES ARE AVAILABLE. TICKETS CAN BE PURCHASED ONLINE OR AT THE DOOR.

ILLUMINATING LASER LIGHT SHOW PRESENTED BY ARTISTIC LASER PRODUCTIONS.



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