

Quattrocento

"Four Centuries of Italian Music"



October 18 | 7:30pm

First Congregational Church of Long Beach

October 19 | 3:00pm

First Congregational Church of Los Angeles

ON BEHALF OF MUSICA ANGELICA,
WE WOULD LIKE TO THANK OUR SPONSORS
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.

DONORS

Musica Angelica extends gratitude to our generous donors from the past year. With the Colburn Foundation's matching contribution, we surpassed our goal, allowing us to continue promoting early music.

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Musica Angelica extends heartfelt thanks to Judy and Paul Schmidt for their generosity and kindness in hosting our musicians in their beautiful home.

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

Seventeenth Century

From *Il Primo Libro delle Musiche*
S'io men vò morirò
Io mi distruggo, e ardo

Francesca Caccini (1587-1641)

Sonata Duodecima, Op. 16
Adagio
Allegro, e presto
Vivace, e largo
Spiritoso
Aria, allegro
Veloce

Isabella Leonarda (1620-1704)

Eighteenth Century

Oboe Concerto in G minor, RV 460
Allegro non molto
Largo
Allegro non molto

Antonio Vivaldi (1678-1741)

Flute Concerto in F major, RV 433 "La tempesta di mare"
Allegro
Largo
Presto

~ Intermission ~

Nineteenth Century

Sonata in C major from Sei sonate a quattro
Allegro
Andante
Moderato

Gioacchino Rossini (1792-1868)

Sonata in D major "La tempesta"
Allegro spiritoso

Twentieth Century

The Godfather Suite

Nino Rota (1911-1979)

La passarella di addio from 8½

ARTISTS

Gonzalo X. Ruiz, associate music director

Christopher Matthews, flute

Cynthia Roberts, concertmaster

Amy Wang, principal second violin

Courtney Kuroda, violin

Mishkar Fredell-Nuñez, violin

Jimena Burga Lopera, violin

Ashley Salinas, violin

Andrew Justice, viola

Alexa Haynes-Pilon, cello

Denise Brieze, violone

Elliot Figg, harpsichord



PROGRAM NOTES

Music was a central part of Italian cultural identity long before the unification of the various regions that became Italy in the 19th century. Opera, the trio sonata, the concerto, the symphony, and more, were Italian developments adopted all over Europe. While France, Germany, and the rest of Europe imported Italian musicians due to public demand throughout the 18th century, there was no reciprocation, as Italians remained thoroughly uninterested in musical developments beyond their own shores. In tonight's program we take a chronological bird's eye view to try to get a glimpse of what makes music Italian. To accomplish this ambitious task we will make four discrete stops, one for each of the last four centuries.

In the early 1600's, composers such as Jacopo Peri, Pietro Strozzi, and Giulio Caccini, sponsored by Count de'Bardi, made a clean break from Renaissance polyphony, and, while attempting to recreate the music of the ancient Greeks, invented the style we now call "baroque", and the form we now call "opera". Caccini's daughter Francesca grew up in the midst of this musical revolution, performing her father's music along with her sister. When she turned her attention to composing her own works, the result was some of the finest works of her generation, refreshing, direct, and deeply expressive. Decades later, in 1683, Isabella Leonarda, who had been a nun since her youth, published her sixteenth collection of works including the violin sonata on this program. She was sixty-three years old at the time, and for decades had been composing music that was on the cutting edge of all the stylistic changes happening in Italian cities.

Whether or not Antonio Vivaldi created the concerto as we know it, he certainly defined it. In his hundreds of such works, he developed structures that composers copied for generations, while stretching the technique and emotional range of the various instruments he wrote for, making each the star of the orchestra much like a singer on a stage. The oboe concerto in G minor comes from Opus 11, his follow-up to the enormously successful Opus 8 that included the Four Seasons. The oboe is offered by Vivaldi as an alternative to the violin. It was at this time that woodwind players achieved a kind of common ground of virtuosity with the strings. The challenging passages for the oboe



would have been beyond the reach of players just a few years earlier. In his concerto “Tempesta di Mare”, Vivaldi paradoxically uses the flute, perhaps the gentlest instrument of the time, to depict a tempest at sea. The result is charming, as if being in a ship tossed about by the waves could actually be a fun ride.

Our mental image of composers tends to relate them to their most famous surviving portrait, so we think of Gioacchino Rossini as a portly older man, but he was a child prodigy in the mold of Mozart. He wrote his sonatas for strings at the tender age of twelve, but such is the freshness and invention in these works that he was proud enough to publish them unchanged more than twenty years later. Stylistically they use the language of Mozart and Haydn, but with a decidedly Italian spin.

When explaining the development of classical music, a common theme is that after music in the 19th century fully explored the limits of traditional harmony, composers had no choice but to push further into the dissonant harmonies of Stravinsky, and the atonal serial works of Schoenberg and the Second Viennese School. Traditional tonal harmony in the 20th century became almost embarrassing for serious composers. In reality, the tonal harmonic language of classical music didn't simply disappear. Instead, it migrated to popular music, and very importantly, movie soundtracks. Nino Rota's music for Francis Ford Coppola's “The Godfather” may be the most iconic of all such compositions, dripping with emotion and nostalgia for the old country, and dramatically contrasting with the brutal plot of the movie. For Federico Fellini's masterpiece “8 1/2”, Rota produced a score that mirrors the madcap, circus-like quality of the action, while still hinting at heartbreak. I feel that these two very different soundtracks somehow encapsulate what we might call the Italian musical personality.



Photo By: Meinrad Hofer

MARTIN HASELBÖCK

MUSIC DIRECTOR

Be it as an organist or a conductor, Martin Haselböck is firmly established in many different ways in the international music scene. After studying in Vienna and Paris, he quickly gained recognition as an outstanding organist and was awarded several international competition prizes. His intensive involvement with the repertoire of classical church music as part of his work as court organist was the beginning of his conducting career and prompted him to found the Orchestra Wiener Akademie in 1985. In addition to an

annual concert cycle in the Vienna Musikverein, he and his period instrument orchestra are regular guests and "Artist in Residence" in concert halls and opera productions all over the world.

Martin Haselböck is a sought-after guest conductor by international orchestras, and since 2004 has also been Principal Conductor of the Musica Angelica Baroque Orchestra Los Angeles. As an opera conductor, he has directed new productions at major festivals and opera houses in Europe, North and South America, most recently Handel's "Rinaldo" and "Giulio Cesare" at the Teatro Colon in Buenos Aires.

Martin Haselböck repeatedly presents music with new, innovative concepts: for example, the project Weltgebräuche with the poet Ernst Jandl, Black Cat with the video artist Virgil Widrich or the three musical theatre pieces The Infernal Comedy, The Giacomo Variations and Just call me God with the actor John Malkovich which have been performed over 250 times worldwide.

With the RESOUND BEETHOVEN concert series, he was able to bring Beethoven's symphonies and concerts back to the locations of their first performances and world premieres. In addition to the concerts, this resulted in highly acclaimed recordings of Beethoven's nine symphonies, all piano concertos (with the pianist Gottlieb Wallisch) and the stage music for Egmont (with the speakers John Malkovich and Herbert Föttinger).

Martin Haselböck has been committed to the music of Franz Liszt for many years. He is the editor of all of the composer's organ works, which he has also recorded several times. At the Liszt Festival in Raiding, Liszt's birthplace,



where Martin Haselböck and his orchestra have been organizing a series of concerts since 2012, a multi-award-winning complete recording of all of Liszt's orchestral works on period instruments of the 19th century was created under the title *The Sound of Weimar*. In 2021 Martin Haselböck and the singer Thomas Hampson premiered three newly discovered orchestral songs by Liszt.

Martin Haselböck is the director of the Liszt Academy, which deals with Liszt's music in a scientific and music-educational way. In 2021 he was awarded the renowned Franz Liszt Prize of the German Liszt Society in Weimar.

Haselböck's numerous recordings as organist and conductor have been honoured with the German Record Critics' Award, the Diapason d'Or and the Hungarian Liszt Prize. His most recent recordings are organ concertos by G. F. Handel played and recorded for the first time on the organ of the Wiener Musikverein. Under the new label RESOUND, Aparté music is releasing early recordings of Martin Haselböck and his orchestra as box sets, starting in 2021 with *Musica Imperialis*, music from the Viennese court (14 CDs).

Martin Haselböck is an honorary member of the Wiener Hofmusikkapelle and has received numerous awards, such as the Austrian Cross of Honor for Science and the Arts. As a professor, formerly at the Lübeck University of Music and now at the University of Music and Performing Arts Vienna, Haselböck is the mentor of a young generation of organists.



GONZALO X. RUIZ

ASSOCIATE MUSIC DIRECTOR
BAROQUE OBOE

Gonzalo X. Ruiz is a founding member of Musica Angelica and has been its Associate Music Director since 2012. He made his conducting debut at age twelve and has for decades been one of the world's foremost historical oboists, performing as principal and soloist with many top ensembles, such as Philharmonia, The English Concert, Orchestra of the Age of Enlightenment, Wiener Akademie, and many others. In New York he performs regularly with Trinity

Wall Street, and his chamber group, House of Time, has produced ten seasons of concerts in Manhattan.

Equally accomplished on the modern oboe, he is principal of the Carmel Bach Festival, a position he held with the Buenos Aires Philharmonic and the New Century Chamber Orchestra. He's a professor at The Juilliard School and his students fill the ranks of top groups across the country. Mr. Ruiz is featured on dozens of recordings, has earned a Grammy nomination and a Gramophone Award, and received the KQXR Record of the Year Award (NYC) as well as the ASCAP Award for Adventurous Programming in contemporary music. He has performed more works by Bach than any oboist in history. In recent years he has concentrated on the guitar with a focus on jazz. Examples of his reeds are on permanent display at the Metropolitan Museum of Art.

CRISTOPHER MATTHEWS

FLUTE

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.





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.

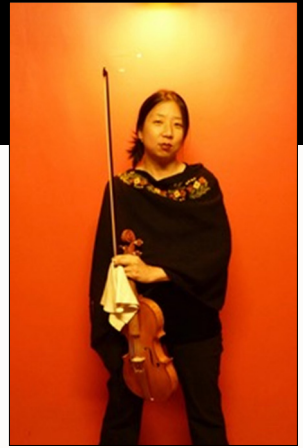
Ms. Roberts also teaches at the University of North Texas and the Oberlin Baroque Performance Institute and has given master classes at the University of Music and Performing Arts Vienna, Indiana University, Eastman, the Cleveland Institute, Cornell, Rutgers, Minsk Conservatory, Leopold-Mozart-Zentrum 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.

AMY WANG

PRINCIPAL SECOND VIOLIN

An exclusively baroque and otherwise mostly unemployed violinist, Amy Wang has played with the usual Southern Californian suspects such as the original L.A. Baroque Orchestra, Musica Angelica, and Bach Collegium of San Diego, as well as a smattering of San Francisco Bay Area groups including Voices of Music and California Bach Society. Ages ago, while a film major at UC Berkeley, she began the permanent switch from modern to baroque performance under the guidance of David Tayler and Elizabeth Blumenstock and subsequently performed at the Berkeley Early Music Festival twice including as a semifinalist in the American Bach Soloists International Young Artists Competition.

At USC, she played in the Early Music Ensemble led by James Tyler while obtaining an MFA in screenwriting from the School of Cinematic Arts.





COURTNEY KURODA

VIOLIN

Courtney Kuroda is an active performer of early music in Southern California with period ensembles Musica Angelica, Bach Collegium San Diego and Opera Neo. She has also performed throughout the U.S. and Canada with ensembles including Portland Baroque Orchestra, Seattle Baroque, Pacific Baroque in Vancouver, B.C., Ensemble Mirable, Indianapolis Baroque and has recorded with Opera Lafayette in Washington D.C under the Naxos label. She has

participated in both the Bloomington and Boston Early Music festivals as well as the Pacific Baroque Festival in British Columbia and the Oregon Bach Festival. She received her Master's degree in Historical Performance from Indiana University Jacobs School of Music where she studied Baroque violin with Stanley Ritchie.

MISHKAR FREDELL-NUÑÉZ

VIOLIN

Mishkar Núñez-Fredell is a violinist, conductor and contractor in Los Angeles, but mostly he's very happy father. Presently, he is the first violinist of the Kadima String Quartet and conductor of the Valley Symphony Orchestra (VSO), Pierce College/Monroe High School Orchestra and the Kadima Junior Symphony. He appears regularly as a soloist with various orchestras including LA Sinfonica and the Santa Cecilia Symphony. He is co-founder of Opera Ritrovata, a company dedicated to unearthing unjustly buried works, such as the now hugely successful opera *L'Amant Anonyme* by French-Carib composer Joseph Bologne. Mishkar is also co-founder of the award-winning ensemble Delirium Musicum. He was honored by the Ministry of Culture of the Dominican Republic, his motherland, with the Cultural Personality of the Year Award. Mishkar holds a doctorate in historical performance and a masters in violin performance from USC. In his spare time, he enjoys playing with his daughter.





JIMENA BURGA LOPERA

VIOLIN

Peruvian violinist Jimena Burga Lopera enjoys a career performing across the United States, Europe, and South America. She holds a master's degree in Historical Performance from The Juilliard School and a bachelor's degree in Violin Performance from Indiana University.

She has appeared with ensembles such as Juilliard415, the Bloomington Bach Cantata Project, ARTEK,

Washington Bach Consort, Carmel Bach Festival, American Bach Soloists, Les Arts Florissants, Insula Orchestra, and the Arequipa Baroque Ensemble. Jimena has performed as a soloist with several Peruvian symphony orchestras and most recently performed Vivaldi "Il Piacere" with Juilliard415 for Music Before 1800s in New York City.

Passionate about music education and community engagement, Jimena was a teaching fellow with Juilliard's Music Advancement Program, a teaching artist with the Sphinx Summer Academy and is currently teaching with Harmony program. As a member of the Omni Consort, she has created interactive concerts for the New York City community, including a performance for Lincoln Center Moments.

Jimena dreams of developing early music education in her home country. Outside of music, she enjoys painting with watercolor.

ASHLEY SALINAS

VIOLIN

Texas native, Ashley Salinas completed degrees in viola performance at the University of North Texas with emphasis in Early Music. While in Texas, she appeared regularly with the Dallas Bach Society, Denton Bach Society, La Novella Baroque, La Follia Austin Baroque, and Orchestra of New Spain. Through her Baroque experience, she has appeared at the Berkeley Early Music Festival (fringe program), Victoria Bach Festival, Boston Early Music Festival, Cervantino Festival of Mexico, and Siglo d'Oro Festival in El Paso, Texas. Since moving to California in 2016, she performs with and works for Opera Neo in San Diego and Musica Angelica in Long Beach.



Ashley maintains a strong commitment to current and historical research, as well as effective string instrument pedagogy in under-resourced communities. She currently serves as Music Director for the Long Beach Youth Orchestra and teaches middle- and high school viola in Long Beach.



ANDREW JUSTICE

VIOLA

Andrew Justice earned degrees in music at Oregon State University, viola performance at the University of Oregon, and library science at Syracuse University. He has worked in academic music libraries for two decades: paraprofessional staff at Cornell University's Sidney Cox Library of Music and Dance, Music Librarian for Audio and Digital Services (later Assistant Head Music Librarian) at the University of North Texas, and Head of the Music Library at the University of

Southern California since 2016.

At USC, he serves the Thornton School of Music by curating collections of books, scores, and recordings which (in addition to reference and bibliographic instruction) support the scholarly and performing activities of students and faculty. He also oversees the Music Library's archival collections of primary source materials, including names such as Igor Stravinsky, Harry James, Miklós Rózsa, Ingolf Dahl, Robert Linn, and more.

Aside from membership and service to the Music Library Association, International Association of Music Libraries, and Association of Recorded Sound Collections, Mr. Justice also regularly teaches graduate music research courses and a seminar on the history of sound recordings. Outside of academia, he maintains a professional career as a baroque violist and has performed with Musica Angelica, the Victoria Bach Festival, Dallas Bach Society, Denton Bach Society (co-founder and artistic director of the Denton Bach Players), Orchestra of New Spain, Tempesta di Mare Baroque Orchestra, and New York State Baroque.

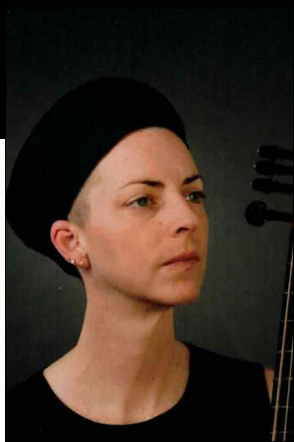
ALEXA HAYNES-PILON

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/>



DENISE BRIESE

VIOLONE

After graduating from Yucaipa High School, Denise Briesé studied double bass at USC with Dennis Trembly and John Clayton, and she learned to play violone in the Early Music Department with James Tyler. She also performs and records with the Hollywood Bowl Orchestra, Downey Symphony, Desert Symphony, Con Gioia, Coachella Valley Symphony, and many other California ensembles.

ELLIOT FIGG HARPSICHORD

Elliot Figg is a keyboardist, conductor and composer who lives in New York. He is a graduate of the Historical Performance Program at The Juilliard School where he studied harpsichord with Kenneth Weiss. He also studied with Arthur Haas at the Yale School of Music. Elliot is an active member of ACRONYM, Ruckus, and House of Time. Previous engagements include: Five Boroughs Music Festival, *Through the Warping Lens*, a concert featuring his own music; Conductor and harpsichordist for Haydn's *Jupiter's Journey to Earth*, Monteverdi's *Combattimento*, Hasse's *Piramo e Tisbe*, and St.-Georges' *L'Amant Anonyme*, all with Little Opera Theatre of New York; Conductor and harpsichordist for Death of Classical's productions of *Dido and Aeneas* and *Hot Dogs, Hooch, & Handel* in and around the catacombs of Green-Wood Cemetery; Deputy Music Director and harpsichordist for *Farinelli and the King* on Broadway.



Presenting Our 33rd Season

2025-2026



Maestro Martin Haselböck, Music Director of Musica Angelica for two decades, hails from a renowned Viennese musical family. A distinguished conductor, organist, and composer, he founded the Vienna Academy Orchestra and has led major orchestras worldwide. With Musica Angelica, he has delivered critically acclaimed performances of baroque music on period instruments, including Bach's St. Matthew Passion, now a Southern California tradition. His innovative theatre-music drama *The Infernal Comedy* achieved global success. Join us in celebrating his final season with Musica Angelica.

December 20-21, 2025 | "A Baroque Christmas in Germany"

Traditional German baroque holiday music in an intimate and exquisite concert that combines vocal and instrumental compositions from Bach, Handel and Telemann. Our maestro Martin Haselböck is joined by some very special guest artists to celebrate the magic sounds of the season during this special time of year.

January 31- February 1, 2026 | "Valentine to the Viola da Gamba"

The rich and beautiful sound of two viola da gamba's will be featured in a special performance featuring husband and wife duo Alexa and Justin Haynes-Pilon accompanied by harpsichord, Concertmaster Ilija Korol on violin and Stephen Schultz on flute highlighting compositions by Couperin, Purcell and Telemann in a perfectly romantic set of baroque music for lovers of every age!

March 25-29, 2026 | "The Bach Festival"

Join us for a memorable farewell Organ Recital by Martin Haselböck on Wednesday, March 25. Prepare for the much-anticipated return of *Bach to the Future II* on Friday, March 26. Experience Bach's Masterpiece, *St. Matthew Passion*, featuring an exceptional All-American cast, conducted by the remarkable Martin Haselböck





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, October 18 at 12PM

Dana Neighborhood Library

3680 Atlantic Ave, Long Beach, CA 90807

Featuring Gonzalo Ruiz, Cynthia Roberts, and Alexa Haynes-Pilon

Saturday, November 8 at 12PM

The Miller Room at the Billie Jean King Main Library

200 W Broadway, Long Beach, CA 90802

Featuring Yu Eun Kim and Sheng-Ching Hsu

Saturday, February 28 at 12PM

Harte Neighborhood Library

1595 W Willow St, Long Beach, CA 90810

Saturday, May 16 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



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2025-2026

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The Port of Long Beach believes that the arts are vital to a thriving community and is proud to support Musica Angelica.



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