

32nd Annual Season June 17-24, 2012

2012-2013 Concert Season



OCTOBER 2012

20 Parker Quartet (181)

NOVEMBER 2012

- Philharmonia Orchestra with Esa-Pekka Salonen, conductor (SCFTA)
- Beethoven Celebration: Missa Solemnis with Orchestre Révolutionnaire et Romantique & Monteverdi Choir with Sir John Eliot Gardiner, conductor (SCFTA)
- Beethoven Celebration: Ninth Symphony with Orchestre Révolutionnaire et Romantique & Monteverdi Choir with Sir John Eliot Gardiner, conductor (SCFTA)



JANUARY 2013

26 Louis Lortie Goes to the Opera (SOKA)



FEBRUARY 2013

- Yo-Yo Ma, cello, and Kathryn Stott, piano (SOKA)
- Itzhak Perlman, in recital (SCITA)
- BBC Concert Orchestra with Keith Lockhart. 12 conductor, and Sophie Shao, cello (SGFIA)



MARCH 2013

St. Louis Symphony Orchestra with David Robertson, conductor (SCFTA)



APRIL 2013

Ray Chen, in recital (1817)



21 St. Lawrence String Quartet (1817)

MAY 2013

24 Los Angeles Philharmonic with Gustavo Dudamel, conductor (SCFTA)







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Timothy Landauer, cello • Orli Shaham, piano

Poulenc: Trio for Oboe, Bassoon and Piano Ravel: String Quartet in F Major

Chausson: Concerto in D Major for Violin, String Quartet and Piano, Op. 21

2) WOODWIND MAGIC • Sunday, Jan. 20, 2013, 3 p.m.

Benjamin Smolen, flute • Jessica Pearlman, oboe • Benjamin Lulich, clarinet Rose Corrigan, bassoon • Keith Popejoy, horn • Robert Becker, viola

Orli Shaham, piano

Prokofiev: Sonata in D Major, for Flute and Piano, Op. 94

Bruch: Pieces for Clarinet, Viola and Piano, Op. 83

Stravinsky: Three Pieces for Clarinet Solo

Mozart: Quintet in E-flat Major for Piano, Oboe, Clarinet, Bassoon and Horn, K. 452

3) THE BRILLIANCE OF BRAHMS • Sunday, April 28, 2013, 3 p.m.

Raymond Kobler, violin • Bridget Dolkas, violin • Robert Becker, viola Timothy Landauer, cello • Kevin Plunkett, cello • Orli Shaham, piano

Brahms: Sonata No. 1 in E Minor for Cello and Piano, Op. 38

Brahms: Six Pieces for Solo Piano, Op. 118 Brahms: String Sextet No. 2 in G Major, Op. 36

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- Gustav Mahler

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Works by A. Gabrieli, G. Gabrieli, Viadana, and others 17 May & 18 May

Information: www.bachcollegiumsd.org

Welcome to the 32nd annual Baroque Music Festival, Corona del Mar!

As promised after the success of a single Gala event in 2011, the Baroque Music Festival has returned this season to its traditional five-concert format. Elizabeth Blumenstock and John Alexander will serve again as Co-Artistic Directors in what we know will be a superb week of Baroque music. Featured this season will be particular emphases on selections for the flute and recorder; French composers of the period; and Purcell's music for the English Court — in recognition of Queen Elizabeth II's Diamond Jubilee celebration.

We are also fortunate to be back in our familiar and intimate local venues: the Parish Church of St. Michael & All Angels, the Sherman Library & Gardens, and the Newport Harbor Lutheran Church. And, for the first time, we are jointly presenting a concert with the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall in Costa Mesa.

The Festival will be paying special tribute in the Finale concert to Burton Karson, Artistic Director Emeritus. In his honor, a neo-Baroque piece has been commissioned by the Board of Directors from composer Roy Whelden, for a world premiere on June 24.

Thank you for being an integral part of this vibrant and venerable musical tradition. We remain extremely grateful to our individual contributors, our advertisers, and the Arts Commission of the City of Newport Beach for their ongoing and generous support.

Let us once again enjoy great music together!

Testival Board of Directors

Ralph E. Smith, Jr., President

The Board of Directors recognizes with gratitude the leadership guidance provided by the following individuals during the Festival's 2011-2012 year of transition:

Dean Corey, President, *Philharmonic Society of Orange County*Martin Hubbard, Chairman of the Board of Directors, *Pacific Chorale*Sharon McNalley, Board of Directors, *Pacific Chorale & Philharmonic Society of Orange County*Kelly Ruggirello, President & CEO, *Pacific Chorale*





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A Note from the Executive Director

I want to thank you for joining us for the 2012 Baroque Music Festival. We are thrilled to present this annual series of unique con-



certs for your musical pleasure.

The Festival prides itself on its unique role in the community. Each season we assemble a select group of outstanding artists, local businesses, and community arts partners to celebrate the Baroque tradition within our beautiful and inviting venues. Our post-concert receptions let our audience mingle with the musicians, evoking the cordial chamber environments of past musical eras.

We especially thank all of the loyal advertisers who have participated in our program booklet. We are also grateful for the community members who make up our volunteer Board of Directors and Advisory Board as well as the Steering Committee, which includes representatives from the Pacific Chorale and the Philharmonic Society of Orange County, who have provided guidance during the Festival's recent organizational transition.

When I was appointed last year to help lead the Festival into the future, I was impressed by the level of dedication and commitment from everyone associated with the Baroque Musical Festival. And that includes each of you. Your continued support of this wonderful Festival is what makes it all possible.

Dominic I. Mumolo

Music alone with sudden charms can bind The wand'ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

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33rd Annual Season 16-23 June 2012

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The Festival Directors Gratefully Acknowledge

- Sherman Library & Gardens (Dr. William O. Hendricks, Director of the Library; Wade Roberts, Director of the Gardens), Saint Michael & All Angels Episcopal Church (The Very Rev'd Canon Peter D. Haynes, Rector), and Newport Harbor Lutheran Church (The Rev. Bradley Stienstra, Pastor; The Rev'd William Wells, Minister of Music) for hosting our concerts.
- The Arts Commission of the City of Newport Beach for a grant in support of our 32nd season.
- For underwriting our pre-concert brass performances, William B. "Skip" Freely (June 17, June 24) and Dagmar M. & Walter B. Rios (June 20, June 22).
- Paul & Carol Levin for the use of their splendid Dowd harpsichord, and for recording our events; and Curtis Berak for use of the organ during our Festival Finale.
- Margaret Gates, Doreen Hamburger, Mary Kryder, Alice Remer and Ralph & Trisha Smith for providing artist accommodations.

- Community Church Congregational, Corona del Mar (Rev. Chip Fisher, Senior Pastor; Rodger Whitten, Minister of Music) for hosting our Winter Musicale; and Dr. Vina Spiehler for underwriting production of our Winter Musicale CD recordings given to supporters.
- Members of Phi Mu Alpha, Omicron Pi Chapter (California State University, Fullerton) for ushering and other event facilitation, David Ripley for website support, and Brian Lee Cross for technical advice.
- Trader Joe's, Crystal Cove, and Peet's Coffee & Tea, Corona del Mar Plaza, for providing water and coffee at our events.
- Dorothy Boesch, L. Dave Brevig, Patricia Bril, Heather Goss, Dominic Mumolo, Dagmar Rios, Dr. Penha Trés-Brevig and Joyce Winter for advertising liaison.
- Advertisers in this program (p. 54) and our generous Supporters (p. 52) for the essential financial assistance that makes this annual Festival possible.

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Baroque Music Festival, Corona del Mar Sunday, June 17, 2012, 4 p.m. Saint Michael & All Angels Church

Baroque Concertos

Stephen Schultz, flute
Judith Linsenberg, recorder
Elizabeth Blumenstock, Janet Worsley Strauss,
Jolianne von Einem, Rob Diggins, violin
Timothy Howard, harpsichord

Festival Orchestra Elizabeth Blumenstock, *leader*

Concerto in A minor, RV 455

for recorder

Antonio Vivaldi (1678-1741)

Allegro Larghetto Allegro

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Concerto in G major, D. 83

for violin

Giuseppe Tartini (1692-1770)

Allegro Largo Allegro

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Concerto in A minor, BWV 1044 for flute, violin and harpsichord

Johann Sebastian Bach (1685-1750)

Allegro Adagio ma non tanto e dolce Alla breve



Concerto in G major, QV 5:174

for flute

Johann Joachim Quantz (1697-1773)

Allegro Arioso e mesto

Presto

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Concerto in G major, TWV 40:201

for four violins (without orchestra)

Georg Philipp Telemann (1681-1767)

Largo Allegro Adagio Vivace

CO3

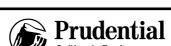
Concerto in E minor, TWV 52:e1

for recorder and flute

Telemann

Largo Allegro Largo Presto





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Notes on the Baroque Concertos

ntonio Vivaldi, the **A** premier exponent of the Baroque concerto. wrote over 500 concertos, many for a single soloist, but also many for multiple instruments. Giuseppe Tartini, born a bit later, composed 135, virtually all for the violin. While Vivaldi exploited rhythmic drive and often relied on figurative repetition to generate excitement, Tartini was

a master of quirkiness and pleasantness (an odd combination!). This difference will be apparent to you as you hear one concerto from each composer, side by side.



The first movement of Vivaldi's recorder concerto RV 455 is a testament to the considerable power of repetition, when employed by a composer with imagination. In the Largo, except for the opening ritornello and the very abbreviated closing ritornello, there are just two voices; the ornate solo voice of the recorder rests high above a unison violin line, creating a melancholy mood, broken by the third movement, fleet and lively, with nearly continuous solos interrupted briefly by truncated orchestral ritornellos.

The Tartini concerto sets out in the easygoing yet ornate style that came



Antonio Vivaldi

into vogue in the late Baroque. The Largo is very

> much in the Vivaldian mode; the third movement, though, departs formally from that model. Vivaldi's last movements tend to be very lively, and are like his first movements in form and brilliance. Composers of Tartini's generation, however, had developed the rather surprising habit of concluding their sona-

tas with genteel minuets, rather than with fast and furious allegros.

This trend carried over into the last movements of Tartini's concertos, many of which are in triple meter, composed in binary form, and relatively light and gentle in character — minuets in all but name. As if to make allowances for those who would like at least some fireworks at the end of a concerto, Tartini includes an opportunity for a solo cadenza, a chance for the soloist to surprise the audience with a last-minute burst of virtuosity.

In the triple concerto for flute, violin, and harpsichord by Johann Sebastian Bach, we see a massive increase in scale and complexity compared with Vivaldi and Tartini. The piece lasts about 20 minutes, twice as long as a typical Vivaldi concerto. This reflects Bach's interest in counterpoint, figuration and harmony, and his ability to exploit a form to the fullest.

In the first movement, the ritornello introduces three main elements: a rapidly rising figure, a triplet figure, and a rather playful dotted figure. The solos rely largely on development of the triplet figures, and the orchestra contributes short interruptive ritornellos involving the rising and dotted figures.

The enchanting slow movement is composed for the soloists

alone; it is a reworking of the slow movement of his Organ Trio No. 3. Rather than having the flute or violin carry the tune, he partners the harpsichord melodically with the flute and violin by turns. Not once do the flute and violin carry the melody between them — Bach is insisting on the melodic possibilities of the keyboard!

The final movement is a rich hybrid of fugal and concerto forms. The harpsichord comes to the fore as the principal soloist, while the flute and violin recede in importance.

CAS

Had he not lost his father at a young age, Joseph Joachim Quantz would probably have become, like him, a blacksmith. Instead, he learned to play violin, oboe and flute, eventually becoming renowned as the finest flutist in Europe. Today's concerto was written while he was employed as composer, flute builder and flute

teacher to Frederick the Great of Prussia — himself an accom-

> plished flutist — and was probably intended for the royal fingers.

This concerto is the latest-written of those on our program, and one can hear the trend away from contrapuntalism and complexity towards longer phrases, more melodious tunes, and a more restrained approach to ornament. The slow movement is tender and melancholy, while the prevailing affect of

the fast movements is animated and charming, with phrases of nearly Classical regularity.

COS.

The word "concerto" simply means "together." The more prevalent meaning of the word, suggesting a soloist playing brilliantly in front of an orchestra, is the result of the phenomenal popularity of the solo concerto, as conceived by Torelli, Albinoni, Vivaldi, and others in the early 1700s. Before the solo concerto took the concert-going world by storm, there were other sorts of pieces named "concerto" that consisted simply of various instruments playing "together." For example, there were concertos for strings with no soloists at all.

There were also four little concertos by Georg Philipp Telemann for four violins with no orchestra at all! In these "concertos," the four

Johann Joachim

Quantz

players serve variably as soloist and accompaniment for each other; they are both orchestra and soloists. In form, these pieces resemble a sonata more than the usual concerto, having four movements, slow-fast-slow-fast. They are miniaturized; all four together last only about seven minutes.

If one may judge a composer by his miniature works, Telemann proves himself a master. Beautifully balanced, amazingly full of harmonic complexity in the brief slow movements, and vigor and fun in the fast ones, these little jewels are a delight to play and hear.

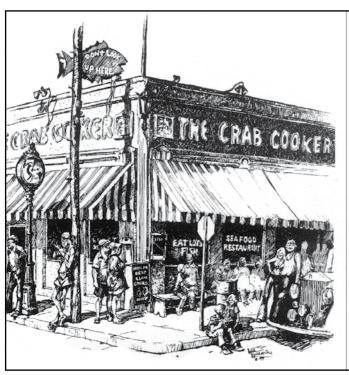
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Our final concerto, for recorder and flute, is another of Telemann's

masterpieces. Again, he has written a concerto in four movements, sort of an enhanced sonata. The opening Largo is like expressive clockwork, while the Allegro that follows boasts lively imitative ritornellos and cheerful racing solos. The lovely third movement is like an operatic duet — it even begins with the same notes as Handel's "Where e'er You Walk" from his opera Semele.

The finale reveals Telemann's fascination with ethnic music, in this case possibly Turkish. The movement is full of bizarre phrase lengths, outré harmonies, and obsessive whirling-dervish-like figures, a spectacular and unexpected close to an already superlative piece.

Notes by Elizabeth Blumenstock





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Baroque Music Festival, Corona del Mar Monday, June 18, 2012, 8 p.m. Renée & Henry Segerstrom Concert Hall

Presented jointly with the Philharmonic Society of Orange County

Simone Dinnerstein in Recital

Simone Dinnerstein, piano

French Suite No. 5 in G major, BWV 816

Johann Sebastian Bach (1685-1750)

Allemande · Courante Sarabande · Gavotte Bourrée · Loure

Gigue

Partita No. 2 in C minor, BWV 826

Bach

Sinfonia · Allemande Courante · Sarabande Rondeau · Capriccio



English Suite No. 3 in G minor, BWV 808

Bach

Prelude · Allemande Courante · Sarabande Gavotte I · Gavotte II Gigue

Partita No. 1 in B-flat major, BWV 825

Bach

Prelude · Allemande Courante · Sarabande Minuets I & II · Gigue Allegretto

Notes on the Piano Recital

Tohann Sebastian Bach never composed even one piece for the piano. The opportunity never presented itself. In the 1720s and 1730s, when Bach composed most of his keyboard music, the piano was a brand-new invention, actually still a prototype under development in the Italian city of Florence. As Bach lived half a continent away in central Germany, he knew

nothing of the new instrument, and never composed for it.

Lacking a piano, he composed instead for the harpsichord, the clavichord, and the instrument of which he was master, the organ. In the scoring for these works, he generally indicated the solo instrument as a "clavier," a generic term that meant anything with a keyboard. Contemporary pianists, in approaching the music of Bach, must adapt these works to their own, modern instruments. Although they have more power and range at



Johann Sebastian Bach

their disposal, they lack a certain Baroque delicacy, and only the finest pianists can find a happy medium between those two extremes.

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As Bach never set foot outside his native Germany, one might fairly wonder why the catalog of his works contains a set of French Suites, another of English Suites,

and one single Italian Concerto. The fact that he was no traveler did not preclude him from being familiar with other nations' musical quirks and using them in his own compositions.

The French Suites, completed by 1723, follow that nation's tendency toward grouping together various movements reflecting the rhythms of popular ballroom dances. The different dances offer a range of moods, and in some cases, various national spirits. Spanish sarabandes and German allemandes both tend

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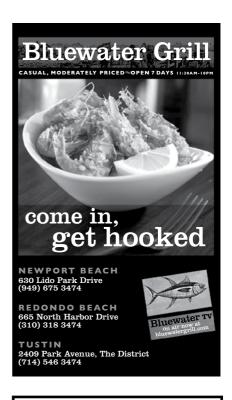
2121 E. COAST HIGHWAY (AT AVOCADO), SUITE 280 CORONA DEL MAR, CA 92625 TELEPHONE (949) 759-0781 to be smooth, graceful, and on the slow side. The French courante, by contrast, has changeable rhythms that require close attention from the performer. On the brisker side, one finds passepieds, bourrées, gavottes and gigues, each of which explores the more spirited style of dancing.

There is nothing particularly English about the English Suites, which seem to date from the 1720s. Bach's first biographer, J. N. Forkel, suggested that they had been intended for an English gentleman. Admittedly, there is no such surviving testimony from Bach himself; yet, for lack of any other designation, they are known as the English Suites. In Bach's time, a "suite" was an instrumental work of various contrasting movements in the styles of different ballroom dances, perhaps preceded by an introductory prelude.

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Bach's partitas for keyboard are a set of six, each in a different key, published together in 1731. Here he sets aside his usual role of church music composer and instead delves into a popular idea of the day, in which various dance-related movements are compiled into an evening's entertainment. None of the partitas was as detailed in construction as a prelude and fugue. Rather than being music of intellectual complexity, the partitas were intended to be a pleasant diversion with various moods juxtaposed against each other from one movement to the next.

Adapted from notes by Betsy Schwarm, author of Classical Music Insights





Baroque Music Festival, Corona del Mar Wednesday, June 20, 2012, 8 p.m. Sherman Library & Gardens

, Music in the Gardens I

Christine Brandes, soprano

Stephen Schultz, flute
Judith Linsenberg, recorder
Elizabeth Blumenstock, violin
Jolianne von Einem, violin
Rob Diggins, viola
Shirley Edith Hunt, violoncello
Ian Pritchard, harpsichord

Elizabeth Blumenstock, leader

Fantasia VII for solo recorder

Georg Philipp Telemann (1681-1767)

Alla Francese (Overture – Allegro) Presto

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"Viola" Quartet No. 5 in G major, TWV 43G5

Telemann

Adagio · Allegro · Adagio · Allegro

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Allemande from Suite No. 1 in G major, BWV 1007 for solo violoncello

Johann Sebastian Bach (1685-1750)

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Cantata Non sa che sia dolore, BWV 209

Bach

Translation of the lyrics, sung in Italian

- 1. Sinfonia
- 2. Recitativo

He does not know what sorrow is, who parts from his friend and does not die. The little child weeps and moans, and indeed, the more fearful he is, the more his mother comes to console him. Therefore, go and seek a sign from heaven, that you will now fulfill Minerva's purpose.

3. Aria

Go then, and with grief leave to us our sorrowful hearts. You will delight your nation, as you will serve it with duty; Set sail now from shore to shore, you will find the winds and waves gracious.

4. Recitativo

Your knowledge is beyond your age and years, strength and bravery alone will ensure success; but greater than you were will you now be, Ansbach, full of such august ones.

5. Aria

Suppressing grief and fear, the sailor, in quiet winds, no longer is fearful or pale, but happily upon his prow goes forth singing in the face of the sea.

Translation: Francis Browne

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Duo No. 3 in D major, Op. 51 for flute and violin

Joseph Bodin de Boismortier (1689-1755)

Largo · Allegro

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Concerto in E minor, Op. 3

Boismortier

Allegro · Adagio · Allegro

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Passacaglia from Suite No. 7 in G minor, HWV 432 for solo harpsichord

George Frideric Handel (1685-1759)

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Cantata Mi palpita il cor, HWV 132c

Handel

Translation of the lyrics, sung in Italian

Arioso e Recitativo

I feel my heart beating for reasons I do not know,
I feel my soul in turmoil but ask myself for what.
Anguish and jealousy, fury, grief and pain,
what is it you demand?
If you want me to love I will be leving, but O God do not have the love I will be leving.

If you want me to love, I will be loving; but, O God, do not kill me, since my aching heart no longer can abide its chains.

Aria

My worries are so plentiful that I can no longer discern which of them are worst. I sense that in me dwells a cruel and bitter pain, and that I will die.

Recitativo

Clori, I complain about you and also about you, O Eros, son of Cytherea, you, who have wounded my heart, for another, who is ignorant of love; yet, should you strike her heart with that same arrow, then I shall complain no more; and bowing in front of your image kneeling on the floor, humble and faithful, I will worship the god that has filled me with joy and rewarded my yearning.

Aria

If my cruel beloved should ever take to loving me, then my heart will be blithe. And my soul will know no longer the dread of pain and anguish.

Translation: Julia Whybrow

COS.

Chaconne from Alcione

Marin Marais (1656-1728)





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, Music in the Gardens I: Notes

eorg Philipp Tele-Imann was a composer of prodigious ability, and now holds a place in the Guinness Book of World Records as the most prolific composer of all time. His genius lay not only in the quantity of work he produced, but in its quality: Handel reportedly remarked that "Telemann could write a church piece in eight parts with the

same expedition that another would write a letter."

His Fantasia VII is in the form of a French overture, complete with a triple-meter allegro. There's something charmingly whimsical about this grand form, usually associated with the pomp of a full orchestra, being performed by just one tiny instrument! Telemann has added a light, quick movement after the "overture" — it is unnamed, but resembles a bourée in character.

The "Viola" quartet that follows is necessarily a more complex affair. Telemann begins with what might seem rather learned counterpoint, were it not so sweet in character. The Allegro boasts a wonderfully expansive arpeggiated and energetic theme, with fugal entrances for all four voices. A melancholy murmuring adagio leads into a brisk finale. One of the hallmarks of Telemann's compositional style, particularly in chamber music, is the



Georg Philipp Telemann

democratic way in which he shares his thematic material among the parts. This is much to the benefit of the violist, who usually gets much shorter shrift!

બ્લ

The allemande, considered as a genre of dance, varied quite a bit in character, meter, and tempo throughout the Baroque era. But

by Bach's time, composer and music theorist Johann Mattheson described it as "a serious and well-composed harmoniousness in arpeggiated style, expressing satisfaction or amusement, and delighting in order and calm." This beautifully captures the character of the Allemande from J. S. Bach's Suite No 1.

બ્ર

Cantata 209, one of only two cantatas by Bach in Italian, is a bit of a mystery, as the occasion of its composition is unknown, likewise the librettist. The text suggests that it was written as a farewell to a departing friend. The opening Sinfonia, quite a lengthy piece, suggests a concerto; there is the tantalizing possibility that this was the first movement of a now-lost flute concerto.

The first aria, *Parti pur*, is written in the "galant" or "rococo" style, meaning there is less complicated

part-writing, and more focus on melodiousness and ornament.

This is a style that was gaining popularity in the late Baroque era. The final aria is a spirited triplemeter romp; notice the rather unusual rhythmic figure, a "Scottish snap," not at all a common feature of Bach's music.

CO3

Composer Joseph Bodin de Boismortier was an entrepreneur. The rise of a European middle

class with the means and leisure to learn to play and sing at an amateur level provided him with a burgeoning clientele, and he shrewdly targeted this class with many

works for the instruments most popular with them:

voice, flute, harpsichord, oboe and violin.

Most of his works are chamber music. The French championed a nearly unique tradition of wonderfully expressive writing for three treble parts; Boismortier's duos for flute and violin are informed by and capitalize on this tradition, the violin frequently providing both

the second and third parts by means of double-stopping.



Joseph Bodin de Boismortier

Newport Harbor Lutheran School

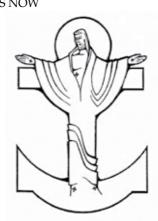
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The Boismortier Concerto in E minor provides another example of an orchestra-less concerto, for those of you who heard Telemann's concerto for four violins at our Sunday concert. In this case, the harpsichord offers a lot of background support; each of the featured "soloists" gets a turn in the spotlight in the outer movements, but they all come together imitatively and cooperatively in the tender slow movement.

બ્લ

George Frideric Handel is probably known more for his oratorios and his operas than his chamber music and cantatas, but he excelled at these as well. The Passacaglia from his 7th Suite for keyboard is a buoyant and grand piece throughout, and has inspired countless arrangements (including one for oboe and harp!). A passacaglia is usually identified by its unchanging bass line, generally a few bars long, repeated from beginning to end; Handel alters the bass line for a few repetitions, inserting a highly chromatic variation, which adds color and richness.

CAS

Handel wrote well over a hundred secular cantatas, having mastered the form during his sojourn in Italy (1706 to 1710). The version of *Mi palpita il Cor* we are performing tonight

(he wrote at least three) was probably composed in London in 1710,

shortly after he settled in England. The text is all about the torments of love. Though nowadays sung by a soprano, the "I" of the text is a man, pining after an inevitably cruel beloved, and the role would have been sung by a castrato in Handel's time

Handel's time.

The opening recitative begins with a

startling vocal evocation of a painfully beating heart. The aria *Ho tanti affan-ni* is dolorous and chromatic. Despite the love-struck gloom, a faint hope arises in the breast of the suitor, and the mood of the final aria lightens.

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We close our program with a wonderful chaconne by Marin Marais, a French composer and viola da gamba virtuoso, who flourished roughly a generation before Handel. As conceived by the great French composers of the Baroque — Lully, Marais, and Rameau, among others — a chaconne is a truly delightful thing. Like a passacaglia, it consists of a short repeating bass line, with many variations played by the upper voices.

Here, as in the Handel passacaglia heard earlier, the bass line is not entirely strict, but is varied harmonically and rhythmically throughout the piece.

Notes by Elizabeth Blumenstock

George Frideric

Handel

Pacific Chorale

John Alexander, Artistic Director



ELIJAH

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Music in the Gardens II

David Shostac, flute Elizabeth Blumenstock, violin Timothy Landauer, violoncello Gabriel Arregui, harpsichord

Concerto II in D major

from "Paris" Quartets, Book I

Georg Philipp Telemann (1681-1767)

Allegro · Affettuoso · Allegro

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Sonata in B minor, Book I, No. 1

for violoncello and continuo

Jean-Baptiste Barrière (1707-1747)

Adagio - Allegro Adagio - Andante - Adagio · Allegro

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Petite Suite in D major

from Pièces en Trio

Marin Marais (1656-1728)

Prélude · Rigaudon Menuet I · Menuet II · Bransle de village

CS.

Sonata in B minor, Book III, No. 2

for flute and continuo

Michel Blavet (1700-1768)

Andante e spiccato · Allegro Minuetto con Variazioni



Sonata in A minor, Op. 9, No. 5 for violin and continuo

Jean-Marie Leclair (1697-1774)

Andante · Allegro assai Adagio · Allegro ma non troppo

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La Marche des Scythes, from Zaïde for solo harpsichord

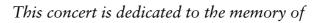
Joseph-Nicolas-Pancrace Royer (ca. 1705-1755)

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Suite No. 3 in G major from "Paris" Quartets, Book II Telemann

Prélude – en peu vivement · Legerement Gracieusement · Vite · Moderé Gay · Lentement – Vite – Lentement – Vite





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, Music in the Gardens II: Notes

rench music could not $oldsymbol{\Gamma}$ be described as a staple of the Baroque Music Festival, Corona del Mar, aside some beautiful choral/orchestral Charpentier. French Baroque music is variously regarded as fussy, snobby, lightweight or tedious by those who have conceived a dislike of it. Hah! We hope to demonstrate to you that this music is eloquent,

vivacious, poignant, imaginative, and colorful. What else should one expect from the country that has produced haute cuisine, fine wine, Debussy, Balzac, Truffaut, Matisse, Catherine Deneuve, and that deliciously voluptuous language?

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We begin boldly with a non-French composer! Georg Philipp Telemann had long wished to visit Paris; he was an admirer of French musical taste. and had achieved considerable fame in France through the popularity of several of his extremely fine pieces in that style, among them his celebrated Musique de Table and his first book of six quartets. Finally receiving an invitation, he accepted, and stayed in Paris for eight months in 1737-38, during which time he composed and published a second book of quartets. He had another reason to go there: like several other popular compos-



Georg Philipp Telemann

ers, he had been losing money for years because

of illegal publications of his works by unscrupulous Parisian publishers. Once in France, he obtained a *privilège du Roy*, which put a stop to this piracy.

We are playing one quartet from each book today. The Concerto II, from Book I, takes the form of an Italian fast-slow-fast concerto; here, "concerto" sim-

ply means "together," though there are ritornellos and solos for each obbligato instrument. See if you can spot the clever three-voice canon near the end of the first movement! While the form, movement titles and some of the figuration in this piece owes much to Italy, its overall flavor is nonetheless unmistakably French. The last piece on our program this evening, the Suite No. 3 in G major from Book II, is like a dance suite in form, consisting of seven movements of contrasting character. Although none of the movements is actually called a dance, the spirit of the dance is unarguably present.

In these pieces, Telemann perfected a compositional style that could be described as conversational, democratic, and civilized; but lest you get the impression from these adjectives that this is merely polite, "sweet" music, you will find that there is no shortage of real beauty, excitement and virtuosity.

Jean-Baptiste Barrière, born in Bordeaux, France, began his music

studies on the viola da gamba, but moved to the violoncello, becoming famous as a cellist. He is not as well known as a composer, though, inasmuch as his output is small: four books of sonatas for cello and basso continuo, and one each for the viola da gamba and the harpsichord.

The opening slow movement is sonorous and emotional, with an almost improvisational

character in places. The rather curious third movement can't seem to make up its mind about either its tempo or its character, going through several transformations. The fast movements are composed in the newly popular Italian style, which is to say animated and brilliant.

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The little suite of dances by Marin Marais is the earliest-written music on our program tonight. Marais died in 1728 at age 72, the same vear that saw Barrière's 21st

> birthday. This earlier music is more simply writ-

> > ten than the Telemann compositions (tonight's other pieces featuring our full ensemble), with less counterpoint, less "conversation" among the parts, shorter movements, and less changeable moods.

A good bit of this difference is due to the fact that these are dances, each of which is necessarily in a rela-

tively specific mood and tempo, but some of the difference reflects the lack of Italian influence, which didn't really enter into mainstream French style until the last few decades of the Baroque era. While Marais may have "less" of this or that, you will find that his dances require no apologies.

CAS

Michel Blavet, the son of a woodturner in eastern France, must have

les surprises baroques

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Marin Marais

been a prodigy of sorts. He taught himself the flute and bassoon,

and, moving from one distinguished post to the next, became *the* preeminent European flute virtuoso of the mid-18th century.

While quite a few of the composer-performers of this period managed to make enemies, either for cause or out of envy, Blavet stands out as a genuinely modest and amiable person; the historical record shows that his character, his

flute-playing and his compositions received only praise. One of his many admirers, the poet Serré de Rieux, wrote that "Blavet resurrected the art and the destiny of the flute from the slumber to which it had long seemed condemned," and that his playing was like "a fresh burst of sparkling light." When Telemann visited Paris in 1737 and employed the finest local virtuosi to play through his second book of quartets (the source of the last piece on tonight's program), the flutist he chose was none other than Blavet.

Blavet's third book of sonatas, like much of his published oeuvre, was composed in what was then the newly popular and lively Italian style. It is mostly in his moderate and slow tempo movements that careful listeners can identify his "French-ness," through his use of French ornaments and in his phrase structure.

Happily, few composers have met the sad fate of Jean-Marie

Leclair, who was murdered on his front doorstep,

probably by his nephew,

for reasons unknown. Also a fine dancer and lace-maker, Leclair penned some 55 violin sonatas. His music is sometimes so full of ornamentation that it looks rather like black lace on the page! The first movement of his sonata in A minor is highly ornate, the second vigorous and brilliant, the third mel-

Jean-Marie Leclair is highly ornate, the second vigorous and brilliant, the third melsitions ancholy, and the last — surprisingly of his in A major — a cheerful rondeau.

બ્ર

Pancrace Royer was a harpsichordist and organist who worked at both the French court and the Paris Opera. He was a music teacher to the royal children and co-director of the Concert Spirituel series. His career as an opera composer was always overshadowed by that of Jean-Philippe Rameau; their rivalry was so intense that there survives a police report of a fisticuff between the two in 1742, Rameau being the likely instigator.

"La Marche des Scythes" comes from Royer's most popular opera, *Zaïde*. Only the recurring rondeau theme is from the opera; in between the rondo repeats, Royer simply cuts loose with harpsichord fantasy on a grand and astonishing scale.

Baroque Music Festival, Corona del Mar Sunday, June 24, 2012, 4 p.m. Newport Harbor Lutheran Church

Testival Finale

Pacific Chorale's John Alexander Singers
Festival Orchestra
John Alexander, conductor
Elizabeth Blumenstock, concertmaster
Timothy Howard, organ/harpsichord

Welcome to All the Pleasures, Z. 339 Ode for St. Cecilia's Day, 1683 Henry Purcell (1659-1695)

- 1. Symphony
- Ritornello: Welcome to All the Pleasures
 Welcome to all the pleasures that delight
 Of ev'ry sense the grateful appetite,
 Hail, great assembly of Apollo's race.
 Hail to this happy place, this musical assembly
 That seems to be the arc of universal harmony.
- 3. Ritornello: *Here the Deities Approve*Here the Deities approve the God of Music and of Love;
 All the talents they have lent you,
 All the blessings they have sent you,
 Pleas'd to see what they bestow,
 Live and thrive so well below.
- 4. Ritornello: *While Joys Celestial*While joys celestial their bright souls invade
 To find what great improvement you have made.
- 5. Then Lift Up Your Voices
 Then lift up your voices, those organs of nature,
 Those charms to the troubled and amorous creature.
 The power shall divert us a pleasanter way,
 For sorrow and grief find from music relief,
 And love its soft charms must obey.
 Then lift up your voices, those organs of nature,
 Those charms to the troubled and amorous creature.

- 6. Ritornello: *Beauty, Thou Scene of Love*Beauty, thou scene of love,
 And virtue thou innocent fire,
 Made by the powers above
 To temper the heat of desire,
 Music that fancy employs
 In rapture of innocent flame,
 We offer with lute and with voice
 To Cecilia, Cecilia's bright name.
- 7. *In a Consort of Voices*In a consort of voices while instruments play
 With music we celebrate this holy day;
 Iô Cecilia!

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Theater music from *The Libertine*, **Z.** 600 Selections from Act IV

Purcell

Song: Nymphs and Shepherds
Nymphs and shepherds, come away.
In the groves let's sport and play,
For this is Flora's holiday,
Sacred to ease and happy love,
To dancing, to music and to poetry;
Your flocks may now securely rove
Whilst you express your jollity.
Nymphs and shepherds, come away.

Chorus: *We Come*We come, we come. No joy like this,
Now let us sing, rejoice and kiss.
The great can never know such bliss as this.

Chorus: In These Delightful Pleasant Groves
In these delightful pleasant groves,
Let us celebrate our happy happy loves!
Let's pipe, pipe and dance,
Dance and laugh, laugh and sing.
Thus every happy, happy living thing
Revels in the cheerful, cheerful spring.

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I Was Glad, Z. 19

Purcell

Anthem for the coronation of James II, 1685

I was glad when they said unto me: we will go into the house of the Lord. For thither the tribes go up, ev'n the tribes of the Lord, to testify unto Israel, and to give thanks unto the name of the Lord.

For there is the seat of judgment, ev'n the seat of the house of David.

O pray for the peace of Jerusalem: they shall prosper that love thee.

Peace be within thy walls, and plenteousness within thy palaces.

Glory be to the Father, and to the Son, and to the Holy Ghost;

As it was in the beginning, is now and ever shall be, world without end, Amen.

જ

Hear My Prayer, O Lord, Z. 15

Purcell

Anthem possibly for the funeral of Charles II, 1685

Hear my prayer, O Lord, and let my cry come unto thee.

COS.

O Dive Custos Auricae Domus, Z. 504

Purcell

Elegy on the death of Queen Mary, 1694

Translation of the lyrics, sung in Latin

O God, guardian of the House of Orange, and surer hope of fleeting power,
O you who should be invoked in adversity,
O divine ornament in prosperity –
Whether the eager choir of Oxford
by the river Isis calls on you
in prayer of they who are washed
by the swift stream of the distant Cam –

Come down from heaven to visit with your help the palace not thus entrusted, Come down and visit the chapel of our Monarch and the sacred chamber. Mary is dying, lamented by the Muses, short-lived darling of her people, O weep for Mary, O weep you Muses, O weep you goddesses, Weep for the dying divinity.

CO3

Praise the Lord, O Jerusalem, Z. 46

Purcell

Anthem possibly for the coronation of William and Mary, 1689

Praise the Lord, O Jerusalem, praise thy God, O Zion. For kings shall be thy nursing fathers, and queens thy nursing mothers. As we have heard, so have we seen in the city of our God. God upholdeth the same forever. Be thou exalted, Lord, in thine own strength: So will we sing and praise thy power. Alleluia!



Ode after Purcell: Wondrous Cecilia World premiere

Roy Whelden (born 1950)

This work was commissioned by the Board of Directors in honor of Dr. Burton Karson and generously underwritten by James & Elaine Alexiou · Martin & Margie Hubbard Jaak & Siret Jurison · Alice Remer Vina R. Spiehler · John & Elizabeth Stahr

- Hail, Bright Cecilia.
 Fill our hearts with love, Cecilia.
 Fill every heart with love for thee and perfect harmony,
 Fill our hearts with love for thee and thy celestial art.
- Soul of the world, inspired by thee,
 The jarring seeds of matter did agree;
 Thou didst the scattered atoms bind,
 Which, by thy laws of true proportion joined,
 Made up of various parts,
 One perfect harmony.
- Thou tun'st this world below, the spheres above,
 Who in the heavenly round to their own music move;
 The souls amidst,
 Who in the worldly round to their own music move.
- 4. Wondrous Cecilia, All disharmonious thought, though used to conquest,

Must yield to thee; Wondrous Cecilia, Against thee all force is nought: Thought must yield to thee.

- The frightful harmonies of war In vain attempt the passions to alarm, Which thy commanding sounds Compose and charm.
- Hail! Bright Cecilia.
 Great Patroness of us and music,
 Fill our hearts with love for thee and thy celestial art.

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Te Deum and Jubilate Deo, Z. 232

Purcell

For St. Cecilia's Day 1694

We praise Thee, O God: we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To Thee all Angels cry aloud, the heavens and all the Pow'rs therein. To Thee Cherubim and Seraphim continually do cry, Holy, Holy, Holy, Lord God of Sabaoth, Heaven and earth are full of the majesty of thy glory.

The glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee.
The Father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.



Thou art the King of Glory, O Christ. Thou art the everlasting Son of the Father.

When thou took'st upon thee to deliver man
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death
Thou didst open the Kingdom of Heav'n to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help Thy servants,
Whom thou hast redeemed with thy precious Blood.
Make them to be number'd with thy Saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them, and lift them up forever.

Day by day we magnify thee,
And we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten up on us, as our trust is in thee.
O Lord, in thee have I trusted; let me never be confounded.

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O be joyful in the Lord, all ye lands; Serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God: It is he that hath made us and not we ourselves; We are his people, and the sheep of his pasture.

O go your way into his gates with thanksgiving, And into his courts with praise. Be thankful unto him and speak good of his name. For the Lord is gracious, His mercy is everlasting; And his truth endureth from generation to generation.

Glory be to the Father, glory be to the Son, and to the Holy Ghost; As it was in the beginning, is now and ever shall be, world without end, Amen.





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Notes on the Festival Finale

Henry Purcell was universally mourned as the "British Orpheus" after his premature death at the age of 36. This afternoon's concert juxtaposes music from the first part of his life, when he was primarily a composer for the English court, with works from after 1690, when — during what was to be the final five years of his life — he focused on composing music for the theater.



Henry Purcell

it may actually have been written shortly before the composer's death in November 1695. The song Nymphs and Shepherds is typical of Purcell's pastoral music, while the chorus In These Delightful Pleasant Groves was one of the pieces that kept Purcell's name alive throughout the 19th century.

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The concert opens with the first datable Ode for St. Cecilia's Day, Welcome to all the Pleasures, performed on November 22, 1673 as part of an annual concert celebrating the patron saint of music. It is, like all of Purcell's early odes, relatively small in scale, scored for an orchestra of strings and continuo only. The musical highlight is the alto solo *Here the Deities Approve*, which is one of the very best of Purcell's many airs written over a repeated bass pattern or "ground bass."

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Purcell's incidental music for a revival of Thomas Shadwell's play *The Libertine*, which tells a version of the Don Juan story, represents his theater music. Generally assigned a date of 1692,

The remainder of the first half is taken up with music for state occasions. The full anthem I Was Glad was written for the Coronation of King James II in 1685 but was only identified in 1977, having long been confused with Purcell's larger verse anthem with the same text. Its cheerful triple meter is typical of the anthems written during the previous reign of King Charles II, who was said to like only music he could beat time to.

Hear My Prayer, by contrast, is a massive essay for eight-part chorus in the art of old-fashioned counterpoint and expressive dissonance. It seems to be a surviving fragment of a longer work, and may have been written for the funeral of Charles II in 1685.

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Unlike her husband William, a dour military man, Queen Mary seems genuinely to have loved music. When she died of smallpox on December 28, 1694, Purcell mourned her with the Latin elegy *O Dive Custos Auricae Domus* to a text by H. Parker set for two sopranos and continuo.

The first half of the concert closes with the large-scale verse anthem Praise the Lord, O Jerusalem, which apparently was composed for the coronation of William and Mary in April 1689.



Roy Whelden

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The second half of the concert begins with the world premiere of a work specially commissioned by the Baroque Music Festival, Corona del Mar, to honor Festival cofounder Dr. Burton Karson and his 30 years of dedicated service as the Festival's artistic director, conductor, organizer, champion, muse and creative force.

It was written by the American composer and viola da gamba player Roy Whelden, who has performed and recorded with many internationally known ensembles, including Sequentia (Cologne) and Ensemble Alcatraz (San Francisco). As a composer, he has received commissions for a diverse range of works, including chamber music, songs cycles, choral works, and incidental music for plays. Whelden holds a degree in music theory from the Eastman School of Music and a doctorate from Indiana University, where he specialized in Early Music Performance.

Commenting on this commission, Whelden writes: "When

I was asked to create a new piece for voices and strings

based on Purcell's Ode on St. Cecilia's Day, I immediately called to mind a twentiethcentury masterwork, Igor Stravinsky's Pul-Stravinsky's cinella. ballet suite is a piece I had known and loved since childhood. It was one of the few recordings available in the public library of the farm community where I grew up.

"In *Pulcinella*, Stravinsky chose a number of independent works by the astoundingly prolific Baroque composer Giovanni Pergolesi (who died at age 26) and moulded them into a coherent work, a 35-minute ballet. The task I set for myself in the *Ode after Purcell* was the opposite: I chose movements and pieces of movements from Purcell's 50-minute ode to create a piece of smaller dimensions.

"How did I make the selections? What were my criteria? First, I chose texts that moved and inspired me. For the most part, the favored texts were those that showed a universal, or at least a less parochial, perspective. 'Thou tun'st this world below, the spheres above, Who in the heavenly round to their own music move.' Now, that's a stirring and universal emotion, in contrast to the somewhat narrow outlook of the verse invoking the wish that the 'British forest prove as famous

as Dodona's vocal grove.' (That last line is found in the verse for the first chorus 'Hail! Bright Cecilia'; in fact, I did use a portion of that verse, but set it with completely different music than Purcell's original.)

"Second, I wanted to work with those melodies from Purcell's Ode that suggested compelling shapes for me when looked at from different perspectives. Often the most interesting shapes were things that I found in dreams. 'Wondrous machine' is an example. It's got a wonderfully virile ostinato, which eventually suggested a different harmonization (or, more accurately, different counterpoint), which in turn lead to a slight alteration of the original ostinato. And in the course of working on the piece, I ended up changing the text as well. 'Wondrous machine [i.e. organ — Purcell's instrumentl, To thee the warbling lute, Though used to conquest, Must be forced to yield' became the more universalized 'Wondrous Cecelia, All disharmonious thought, Though used to conquest, Must yield to thee.'

"If I have altered the music and texts of Purcell's wonderful Ode on St. Cecilia's Day, I don't wish to

imply any criticism of the original. Purcell's mastery of counterpoint, his surprising twists of harmony and able text settings are above criticism. The morphogenesis of my own Ode after Purcell is clear and apparent, even if there is no single measure from the original which survives unaltered. My work is a genetic descendant — an illegitimate daughter, if you allow — of Henry Purcell."

CO3

Today's program concludes with Purcell's famous setting of the canticles Te Deum and Jubilate Deo from the Anglican service of Morning Prayer, written for a public celebration of St. Cecilia's Day in 1694. Purcell's was the first English setting of these texts to include orchestral accompaniment. It was immediately successful and was performed throughout the 18th century alongside Handel's settings. The music, with its dramatic gestures, memorable solo airs and sturdy counterpoint, serves as an appropriate summation of Purcell's career.

> Notes by Graydon Beeks and Roy Whelden



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About the Performers

John Alexander, now celebrating his 40th season as Artistic Director of Pacific Chorale, is one of America's most



respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered international admiration and acclaim.

His long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Dudamel, Lukas Gustavo Max Rudolf, Carl St. Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams, and Keith Lockhart.

A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli, and James Hopkins.

Elizabeth Blumenformances, whose performances have been called "rapturous" and "riveting," is a frequent



violin soloist, concertmaster and leader with Philharmonia Baroque Orchestra under Nicholas McGegan, American Bach Soloists under Jeffrey Thomas, the Italian ensemble Il Complesso Barocco under Alan Curtis, the Goettingen Handel Festspielorchester, and the newly formed Los Angeles–based group Les Surprises Baroques.

Her love of chamber music has involved her in several of California's finest period instrument ensembles, including Musica Pacifica, Live Oak Baroque, the Galax Quartet, the Arcadian Academy, Ensemble Mirable, and Trio Galanterie. She has performed at the Boston and Berkeley Early Music Festivals, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded over 100 CDs for Harmonia Mundi, Deutsche Grammophon, Virgin Classics, Dorian, BMG and others.

An enthusiastic teacher, she is an adjunct faculty member at the San Francisco Conservatory of Music, and teaches at both the American Bach Soloists Academy and the International Baroque Institute at Longy. She plays a violin built by Andrea Guarneri in 1660, in Cremona, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Gabriel Arregui holds degrees from the University of Southern California (Accompanying and Collaborative Piano) and



Loma Linda University (in Organ Performance). His professors have included Gwendolyn Koldofsky, Brooks Smith, and Jean Barr (Collaborative Piano), Anita Norskov Olson (Solo Piano), Malcolm Hamilton (Harpsichord), and Donald J. Vaughn (Organ). While at USC, he won the Hans Schiff Memorial Scholarship for excellence in chamber music, as well as the award for outstanding graduate from the Accompanying Department.

He has appeared in recital with sopranos Julianne Baird and Rosa Lamoreaux, has taught 18th-century counterpoint, and has performed for Queen Elizabeth II, the Duke of Edinburgh, and the Archbishop of Canterbury. Arregui currently serves as Organist-Choirmaster at St. Andrew's Episcopal Church in Encinitas, California. He has been with the Festival since 1994, performing at one time or another in each of the five concerts.

બ્ર

Christine Brandes, soprano, enjoys a career that runs the gamut from intimate chamber concerts and recitals to op-



era and oratorio. Most recently she has appeared in operas by Mozart and Gluck with the Seattle Opera, Washington National Opera and Arizona Opera. Concerts have included the L.A. Philharmonic, the National

Symphony, and chamber concerts with the most distinguished players of both the Baroque and modern persuasions. Next season will see the premiere of a new work by Eric Moe written especially for her and the Brentano Quartet.

Brandes has sung for the orchestras of Cleveland, Chicago, Philadelphia, New York, Los Angeles, San Francisco, Seattle, Toronto and Tokyo, among others. She has also performed for the New York City Opera, as well as with the opera companies of San Francisco, Seattle, Minnesota, Los Angeles, Philadelphia, Washington and Portland. She has recorded for numerous labels.

COS.

Rob Diggins has performed at home and abroad on the stage and in the studio with most of the important turn-



of-the-century period instrument orchestras and ensembles. He currently plays with Les Conversations Galante, Magnificat, the Portland Baroque Orchestra, Music from Green Mountain, and the Dizzy Vipers, his gypsyjazz band. While touring with his wife, violinist Jolianne von Einem, and their daughter, he studies South Indian classical music with Shree Vidya Chandramouli and yoga with Swami Veda Bharati and other senior students of H. H. Swami Rama.

Diggins teaches yoga and meditation in the Himalayan Yoga tradition and, when not on the road, enjoys teaching his many talented string students in the Eastern European classical tradition and attend-

ing to various sustainable gardening and community projects in Northern California.

બ્ર

Simone Dinnerstein has been called "a throwback to such high priestesses of music as Wanda Landowska and Myra



Hess" by Slate magazine, and praised by Time for her "arresting freshness and subtlety." The New York-based pianist gained an international following because of the remarkable success of her recording of Bach's Goldberg Variations, released on Telarc in 2007, which ranked No. 1 on the U.S. Billboard Classical Chart in its first week of sales and was named to many "Best of 2007" lists, including those of the New York Times and the Los Angeles Times. Her followup album, "The Berlin Concert," released in 2008, also gained the No. 1 spot on the chart.

Dinnerstein records exclusively for Sony Classical, and her first album for that label — "Bach: A Strange Beauty," released last year — immediately earned the No. 1 spot on the Billboard Classical Chart. The Washington Post raved, "Dinnerstein's readings may be said to plumb these works' genuine depths... poised, elegant, wonderfully played."

Dinnerstein's extensive performance schedule has taken her around the world many times since her triumphant New York recital debut at Carnegie Hall's Weill Recital Hall in 2005. She is a graduate of the Juilliard School, where she was a student of Peter Serkin.

Jolianne von Einem received her musical training at UCLA and USC, where she studied modern violin with Alex



Treger and Alice Schoenfeld. Concurrently she studied Baroque violin with Monica Huggett and began dedicating her career to historical performance practices.

She is a member of the Philharmonia Baroque Orchestra, Magnificat, and Portland Baroque Orchestra, and has also been featured with the Allard String Quartet, American Bach Soloists, California Bach Society, Los Angeles Baroque Orchestra, Musica Angelica, and the Seattle Baroque Orchestra; in Europe she has performed and recorded with the Amsterdam Baroque Orchestra, Hausmusik, and Trio Sonnerie. Recordings include the acclaimed CD of Mendelssohn's Octet with Hausmusik on EMI; "Early Music of the Netherlands 1700-1800" with Trio Sonnerie on Emergo; and "Eighteenth Century Music for Lute and Strings" with Trio Galanterie on Audioquest.

બ્ર

Timothy Howard this year marks his seventh season as principal harpsichordist and featured soloist with the Baroque



Music Festival, Corona del Mar. He serves as music director and organist at Pasadena Presbyterian Church and lectures at California State University, Northridge, where he heads the school's organ program. The *Orange County Register* has hailed his performances as "precision-cut"

and filled with "superb grace and élan," and he is featured regularly in recital series of the American Guild of Organists. He has appeared with the Los Angeles Philharmonic and the L.A. Master Chorale.

His work as composer/arranger, conductor and performing collaborator can be heard on HBO's series "Big Love," Christopher Parkening's *Simple Gifts* on Angel, and Brian Reeves' *Never Looking Back* on Briro Records. He earned his Doctor of Musical Arts degree with honors from the University of Southern California.

CAS

Shirley Edith Hunt is known in the San Francisco Bay area and beyond as a rising star in the field of historical



performance. She performs on Baroque cello and viola da gamba with Philharmonia Baroque Orchestra, the American Bach Soloists, Musica Pacifica, Agave Baroque, Sonoma Bach, and the cello duo Bradamante. Other recent engagements include performances with Portland Baroque Orchestra, Musica Angelica, Berkeley Opera, Archetti, Bach Collegium San Diego, and the San Francisco Symphony. In addition to numerous orchestral and chamber performances, Hunt also appears as a recitalist and concerto soloist across the United States and Europe.

CAS

Timothy Landauer, was hailed as "a cellist of extraordinary gifts" by the *New York Times* when he won

the coveted Concert Artists Guild International Award of 1983 in New York. Today, as principal cellist of the Pacific Sym-



phony, he can look back on numerous prestigious prizes, among them the National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize, and the Hammer-Rostropovich Scholarship Award of 1984.

Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, and in Hannover, Germany. He has performed as a soloist with orchestras in Russia, Portugal, Hong Kong, Taiwan, Beijing and Shanghai.

બ્ર

Judith Linsenberg, a leading exponent of the recorder, has performed throughout the U.S. and Europe, including solo



appearances at the Hollywood Bowl and Lincoln Center. She has been featured with such leading American ensembles as the San Francisco Symphony, the Los Angeles and San Francisco Operas, Philharmonia Baroque, American Bach Soloists, and the Portland and Seattle Baroque Orchestras. She has performed with the Oregon and Carmel Bach Festivals, and is artistic director of the Baroque ensemble Musica Pacifica, whose recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim; she has also recorded for Harmonia Mundi USA

and Koch International, among others. Linsenberg holds a doctorate in early music from Stanford, and has been a visiting professor at the Vienna Conservatory and at the Early Music Institute at Indiana University in Bloomington.

CAS

Ian Pritchard, organist and director of music at Trinity Lutheran Church in Pasadena, studied harpsichord at the Oberlin



Conservatory in Ohio and the Royal Academy of Music in London, where he graduated with distinction. In 2003 he won a Fulbright Scholarship to conduct research on early keyboard music in Italy. He is now pursuing his PhD in Historical Musicology at USC.

Pritchard has performed with groups such as Florilegium, the Academy of Ancient Music, the Orchestra of the Age of Enlightment, the Orquesta Nacional de España, and the Irish Baroque Orchestra, and as a chamber musician with Monica Huggett, Rachel Podger, and Peter Holtslag. His first solo CD, a disc of 16th-century Venetian virginal music entitled "Larpicordo," has been released on Morphic Resonance Music.

બ્ર

Stephen Schultz, called "among the most flaw-less artists on the Baroque flute" by the San Jose Mercury News, is a



co-principal flutist with the Philharmonia Baroque Orchestra and performs with other leading early music groups such as Musica Angelica, Tafelmusik, Chatham Baroque, and American Bach Soloists. In 1986, he founded the original instrument ensemble American Baroque; concert tours have taken him throughout Europe and North America.

A graduate of the Royal Conservatory of Music in the Netherlands, Schultz is an Associate Teaching Professor in Music History and Flute at Carnegie Mellon University, director of the Carnegie Mellon Baroque Orchestra, and a faculty member at the Longy School of Music's International Baroque Institute. He performs on nearly 50 recordings for such labels as Naxos, Harmonia Mundi USA, and Koch International.

Q

David Shostac, principal flutist and frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured



performer with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane and many others. His solo appearances have included the Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, and the Carmel Bach Festival.

Shostac holds a master's degree from Julliard. He has recorded on many major labels, most recently "J.S. Bach: The Six Flute Sonatas" with harpsichordist Igor Kipnis and cellist John Walz. Now on the faculty of California State University,

Northridge, he is the author of *Super Warm-ups for the Flute*.

બ્ર

Janet Worsley Strauss enjoys an active career as a leading Baroque violinist in Los Angeles. She has performed with the



Los Angeles Opera and Los Angeles Master Chorale, is a principal member of the Musica Angelica Baroque Orchestra, and is co-founder of the chamber ensemble Angeles Consort.

Strauss often appears with Seattle Baroque, Portland Baroque Orchestra, and Trinity Consort (Portland, Oregon), where she has worked with Monica Huggett, Eric Milnes, Reinhard Goebel, Paul Goodwin, and Richard Egarr. She has performed with the American Bach Soloists, Musica Pacifica, San Francisco Bach Choir, Magnificat, Camerata Pacifica, and Galanterie. She holds a BMus degree from USC and has recorded for Koch, Centaur, and Loft.

The John Alexander Singers, Pacific Chorale's professional chamber choir, is a 24-voice ensemble of outstanding choral musicians from throughout Southern California. While most of these singers also serve as part of the paid core to Pacific Chorale's 140-voice ensemble, their work with

the John Alexander Singers focuses on specialized repertoire appropriate for a professional chamber chorus. The Singers have enjoyed an extensive collaboration with Musica Angelica, Southern California's premier period instrument orchestra; other notable collaborations include performances with the Los Angeles Philharmonic on their "Green Umbrella" new-music series, and performances with the Kronos Quartet, Mark Morris Dance Company, the Royal Ballet of Covent Garden, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony.



The ensemble has served as the resident chorus for several arts. festivals sponsored by the California State University system, and has appeared as a featured chorus at the American Choral Directors Association conference in Los Angeles in 2000, Chorus America's national conference in Los Angeles in June 2007, and the Association of California Symphony Orchestras' annual conference in Costa Mesa in August 2007. The John Alexander Singers' latest CD, Shenandoah: Songs of the American Spirit, which focuses on American folksong, is now available on the Gothic Records label.

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Susan Feldman Andrew McIntosh (June 24)

Joel Pargman (June 17)
Janet Worsley Strauss
Amy Wang
Adriana Zoppo

Viola

Ondine Young, *principal*Jane Levy

Violoncello

Shirley Edith Hunt, *principal* Leif Woodward

Violone Denise Briesé

Lute Jason Yoshida

Trumpet
Tony Ellis
Barry Perkins

Harpsichord & Organ Timothy Howard

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Pacific Chorale's John Alexander Singers

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Kellee King Maria Cristina Navarro Linda Williams Pearce Sandy Rosales Katharin Rundus Sarah Thompson Lorraine Joy Welling

Alto

I-Chin Feinblatt Kathleen Preston Jane Shim

Tenor

Daniel Coy Babcock Roger W. Johnson Memorial Chair Nicholas Preston John S. St. Marie Gregorio Taniguchi

Bass

Aram Barsamian Carver Cossey Ricardo McKillips Emmanuel Miranda Thomas Ringland

Countertenor Joseph Cruz Jason Francisco

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