Baroque Music Festival
Corona del Mar
33rd Annual Season
June 16-23, 2013
Philharmonic Society presents

Handel's Theodora
A tragic tale of love, faith and virtue

January 27
7pm
Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

Don't miss a performance of the dramatic masterpiece Theodora, Handel's favorite of his oratorios, performed by The English Concert under the direction of Harry Bicket and featuring the talents of countertenor David Daniels.

Additional cast to be determined. Supertitles will accompany the performance.

Celebrating 60 Years 1954-2014

Single tickets go on sale in Summer 2013

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Dates, times, programs, and artists are subject to change.
Welcome to the 33rd annual Baroque Music Festival, Corona del Mar!

Building upon the musical achievements of the 2012 Festival, with its return to our traditional five-concert format, we’re celebrating our 33rd annual season with another week of superb Baroque music. As you’ll discover, our internationally acclaimed artistic director, Elizabeth Blumenstock, has programmed this year’s five concerts to embrace a wide selection of Baroque masterpieces, ranging from works you may have enjoyed before to ones that will almost certainly be surprising and unfamiliar.

Indeed, this year’s Festival offers much to be excited about. After a two-year hiatus, we’re bringing back the highly regarded Monday evening organ recital. Our other concerts will introduce seldom-heard works for the viola d’amore, violoncello, oboe, and countertenor voice. Friday’s Viva Italia! program will showcase Italian composers of the Baroque period. And our Festival Finale will feature a full concert performance of Handel’s exquisite opera Acis and Galatea.

We are pleased to be returning to our familiar and welcoming local venues: St. Mark Presbyterian Church, St. Michael & All Angels Episcopal Church, the Sherman Library & Gardens, and the Newport Harbor Lutheran Church. These delightfully intimate settings, along with the use of period instruments and faithfully crafted modern reproductions, create an ambiance and sound that will let us experience chamber music in much the same way it was enjoyed during the Baroque era. And our pre-concert brass performances and post-concert receptions will encourage audiences to mingle with one another — and our performers — in a convivial environment, just as musicians and music-lovers did in the 17th and early 18th centuries.

Thank you for being an integral part of this vibrant and venerable musical tradition. We remain 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!

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Winter Musicale
February 16, 2014
34th Annual Festival
June 15-22, 2014
Dates subject to change

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☞ The Arts Commission of the City of Newport Beach for a grant in support of our 33rd season.

☞ William B. “Skip” Freely for underwriting our pre-concert brass performances on June 16th, 19th and 23rd.

☞ Paul & Carol Levin for the use of their splendid Dowd harpsichord, and for recording our events.

☞ Doreen Hamburger, Alice Remer, and Ralph & Trisha Smith for providing artist accommodations.

☞ St. Michael & All Angels Episcopal Church for hosting our Winter Musicale; and Dagmar M. & Walter B. Rios for underwriting Timothy Landauer’s performance.

☞ Ralph & Trisha Smith for hosting the Fall Preview Salon, and Doreen Hamburger for hosting the Spring Salon; and Dr. Vina Spiehler for underwriting production of Winter Musicale recordings given to supporters.

☞ Trader Joe’s, Crystal Cove, and Peet’s Coffee & Tea, Corona del Mar Plaza, for providing water and coffee at our events; and Whole Foods Market and California Pizza Kitchen, both of Fashion Island, for rehearsal meals for artists.

☞ Adrian Noack, stage manager, assisted by members of Phi Mu Alpha, Omicron Pi Chapter (CSU Fullerton) for ushering and other event facilitation; and Mary and Jim White for ushering.

☞ Dorothy Boesch, Patricia Bril, Heather Goss, Dagmar Rios and Joyce Winter for advertising liaison.

☞ Dr. Burton Karson, our Artistic Director Emeritus, for his continuing inspiration, support and guidance.

☞ Advertisers in this program (p. 54) and our generous Supporters (p. 52) for the essential financial assistance that makes this annual Festival possible.
Season 2013-2014 • The Eleventh Season

G.F. Handel: *Dixit Dominus* HWV 232
J.S. Bach: *Christ lag in Todesbanden* BWV 4
September 27 & 28 2013

G.F. Handel: *Messiah* HWV 56
December 8 & 9 2013

Michael Praetorius: *Christmas Vespers*
with Tenet NYC and Dark Horse Consort
December 20 & 21 2013

J.S. Bach and the *Florilegium Portense*
February 7 & 8 2014

J.S. Bach: *B minor Mass* BWV 232
April 5 & 6 2014

G.F. Handel: *Il Trionfo del tempo e del disinganno* HWV 46
May 30 & 31 2014

All repertoire and dates subject to change

For complete information: WWW.BACHCOLLEGIUMSD.ORG
Baroque Music Festival, Corona del Mar
Sunday, June 16, 2013, 4 p.m.
St. Mark Presbyterian Church

This concert was partially underwritten through the generous donation of Doreen Hamburger

Baroque Concertos

Elizabeth Blumenstock, violin, viola
Rob Diggins, violin, viola
Jolianne von Einem, violin
Janet Worsley Strauss, violin
Adriana Zoppo, viola d’amore
Shirley Edith Hunt, violoncello
Leif Woodward, violoncello

Festival Orchestra
Elizabeth Blumenstock, leader

Sinfonia in G major, RV 149
Antonio Vivaldi
(1678-1741)
for strings and harpsichord

Allegro molto
Andante
Allegro

Concerto in D major, GWV 317
Christoph Graupner
(1683-1760)
for viola and viola d’amore

Grave, e staccati
Vivace
Grave
Allegro

Concerto in G minor, RV 531
Vivaldi
for two violoncellos

Allegro
Largo
Allegro
Concerto Grosso in D major, Op. 12, No. 6  
Charles Avison  
(1709-1770)  
Largo  
Con Furia  
Adagio  
Vivacemente  

Concerto in D major, TWV 40:202  
Georg Philipp Telemann  
(1681-1767)  
for four violins  
Adagio, Allegro  
Grave  
Allegro  

Concerto in G major, TWV 51:G9  
Telemann  
for viola  
Largo  
Allegro  
Andante  
Presto  

Concerto in B minor, RV 580  
Vivaldi  
for four violins  
Allegro  
Largo–Larghetto–Largo  
Presto
Antonio Vivaldi has long been considered the father of the Baroque concerto, but that genre (well represented in today’s program) was by no means the only form in which he excelled. He also composed many string sinfonias, one of which opens our concert. The little Sinfonia in G major is a breezy and remarkably galant work; Vivaldi was making a serious attempt to be light-hearted and charming, remaking his style in the image of the current popular trends. He was quite successful at this, melding his trademark high-energy and often repetitive figuration into an engaging and entertaining first Allegro.

The Andante is a miracle of crafty texture and effective mood-setting: half of each string section bows the printed notes, while the other half plucks them! The result is piquant and perhaps even faintly sinister. Whimsical and eccentric, the last movement is an athletic romp; though again founded on limited musical ideas, they are so artfully combined, with such rhythmic élan and quirkiness, that the piece rises far above its material.

Christoph Graupner’s first post was as a harpsichordist in Hamburg, where he worked alongside a young violinist named Georg Frideric Handel. He moved from there to a lifelong post as Kapellmeister and composer at the court of Hesse-Darmstadt, where he was employed in the court of Landgrave Ernst Ludwig. (From this position he applied for the post of Cantor at the Thomaskirche in Leipzig in 1723, but the prize went to J.S. Bach, and Graupner remained in Darmstadt.) Even though Graupner went on to achieve fame during his lifetime, we have no idea what he looked like: he would not allow his likeness to be painted, believing that it would be unseemly for a humble Lutheran to be immortalized in this way.

In Graupner’s era, few concertos were written specifically for viola d’amore, and even fewer for viola. Even one concerto for solo viola and viola d’amore would have been unusual... but Graupner composed two!

Perhaps even more unusual is the overall character of today’s concerto. One does not think of either the viola or the viola d’amore as a martial instrument — indeed, d’amore suggests love, not war — but there is indeed a bit of a military character present in every movement. The two solo instruments escape this in the third movement, leaving the orchestra to their severe rhythms, while indulging themselves in more florid exchanges.
There is a return to the disciplined rhythmicity that informs the military character in the last movement, composed in AABB form.

Comparing Graupner to Vivaldi, you may find that Graupner’s movements are more homogeneous, more “about the same thing” than Vivaldi’s. While that may mean there is less variety to be found within the movement, it suggests that Graupner felt each movement to be devoted to a more or less single effect, which was not an uncommon sentiment among Baroque composers.

The Concerto in G minor for two cellos, one of Vivaldi’s finest in a high-class field, opens memorably, not with the usual ritornello but with the two soloists growling, muttering and stamping their feet, as only cellists can. Vivaldi’s basic approach to composition is amply on display: look for plenty of fast repeated notes and lots of dialogue between the soloists.

The grumpiness of the first movement yields to a melancholy Largo for the soloists without any upper strings. In the final Allegro, Vivaldi seems to want to show us just how much cellos can be “regular” instruments: there is not so much focus here on the deep lower register, much more emphasis on playfulness, rhythmic vivacity, and lively dialogue.

Charles Avison is not a familiar name to most of us, but he was moderately famous in his time. He wrote several opuses of concerti grossi, a form hugely popular in England as a result of the phenomenal popularity of Corelli’s immortal Opus 6. In today’s concerto, as in the other concertos in this opus, Avison indulged his fascination with the keyboard works of Domenico Scarlatti, borrowing a movement and arranging it for orchestra. (The borrowed work is Scarlatti’s K. 21, and it appears as the last movement of the concerto grosso.)

The first movement is a gracious and agreeable opener; the second movement, with its unusual marking con furia, became sufficiently well known at the time to become part of a Laurence Sterne novel; the third movement recalls Geminiani in its ornate and expressive writing; and the lively, athletic character of Scarlatti’s keyboard model is faith-
fully rendered in the closing movement.

The first of two Telemann concertos on our program today is an unusual concerto for four violins without orchestra. Its opening slow movement is so very brief as not to really be worthy of the name; it functions more as an introduction to the “real” first movement. Both fast movements are quite Italianate in figuration, relying Vivaldi-like on small repetitive figures, shared in conversational style; and both feature canonical entrances, where each soloist enters in turn, playing the same thematic material. Telemann is really using the word “concerto” here in its simplest meaning, “together.” Unpredictable shifts among the soloists are an integral part of why the piece seems to sparkle: you, the audience, are having your focus constantly moved from player to player. What Telemann gave up in the length of the opening Adagio, he more than makes up for in the Grave.

At a time when composers like Vivaldi, Albinoni and Bach were writing solo concertos hewing to the standard Italian three-movement model (fast-slow-fast), Telemann (like Graupner) persisted in writing concertos in four movements (slow-fast-slow-fast), which is the standard structure for the more intimate Concerto in G for viola. The opening Largo sings a noble song; both fast movements give the viola the rare opportunity to shine; and the third movement is more typical of a Vivaldian slow movement — with its melancholy tune over a unison bass line — than any of our actual Vivaldi concertos today.

Vivaldi’s deservedly well-known Concerto in B minor for four violins and orchestra is founded on...
rhythmic drive, repetitive figuration, and lively solo exchanges, all par for Vivaldi’s course. So what it is about this piece that makes it so particularly great?

Sometimes Vivaldi’s phrase lengths can seem pretty predictable. Not in this piece! One is constantly being surprised when a phrase is completed earlier than expected, or is extended enormously; in other words, Vivaldi’s abundant and eccentric rhythmic gifts are given maximum play here.

In addition, his usual cantabile slow movement is nowhere to be found. Instead, he offers one in two quite contrasting parts, the first a formal and majestic section in which each solo instrument (including violas!) is given a fragmentary solo; this functions as a sort of overture to the meat of the movement, which is positively minimalist. The second, third, and fourth violin soloists play a quite mechanical pattern of sixteenth notes, each with their own consistent pattern of short or slurred notes, while the first violin plays arpeggiated thirty-second notes on the highest line. The violas and cellos maintain steadily repeated eighth notes throughout, the whole amounting to an elaborate rhythmic machine. There is no melody, only this machine, wending its way through a phantasmagoric sequence of harmonies. This is a novel approach to composition, almost unique in the period.

The aforementioned phrase irregularities reappear in spades in the final movement, and Vivaldi’s reliance on dialogue is greatly enhanced, mostly because there are so many participants in the conversation — you’ll find your attention being shifted from one soloist to the unpredictable next in very rapid succession! The final solo section briefly recreates something like the concerted rhythmically interlocked texture of the slow movement.

Notes by Elizabeth Blumenstock
Baroque Music Festival, Corona del Mar  
Monday, June 17, 2013, 8 p.m.  
Saint Michael & All Angels Episcopal Church

Organ Recital

Ian Pritchard, organ

Praeludium in C major, BuxWV 137  
Dieterich Buxtehude  
(1637-1707)

Ciaccona in E minor, BuxWV 160  
Buxtehude

Three Pieces from the *Messe pour les Couvents*  
François Couperin  
(1668-1733)

- Plein jeu, premier kyrie
- Fugue sur la trompette
- Offertorie sur le grands Jeux

An Wasserflussen Babylon  
Johann Adam Reincken  
(1643-1722)

- Prelude
- Allemande
- Courante
- Sarabande
- Minuets I & II
- Gigue
- Allegretto
Fugue in G minor
Johann Heinrich Buttstett
(1666-1727)

Concerto in A minor, BWV 593
based on the concerto for two violins, RV 522, by Antonio Vivaldi
Johann Sebastian Bach
(1685-1750)

(No tempo indicated)
Adagio
Allegro

Pièce d’orgue, BWV 572
Bach

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

William Congreve (1670-1729), Hymn to Harmony

The Hearthstone
2711 East Coast Highway, Corona del Mar
Notes on the Organ Recital

This evening’s program has been organized not in the mode of a traditional modern organ recital, with an historically diverse selection of repertoire, but rather as a collection of music likely on hand for an organist active in east-central Germany around the years 1700 to 1720 — perhaps a young organist such as Johann Sebastian Bach. The program includes music from printed volumes that enjoyed European-wide dissemination, as well as selections from German manuscript sources.

Apart from Bach, the Danish-born composer Dieterich Buxtehude is probably the most famous representative of the North German school of organists. And the Praetextus in C major (sometimes known as the “Prelude, Fugue and Chaconne”) is probably his most famous piece of organ music. Although it is often heard today as a concert piece, it was likely written down as a model for teaching the virtuosic, extemporaneous playing (the *stylus fantasticus*) that represented the artistic culmination of the North German organ school.

Many elements of the piece are evocative of improvisation, notably the elaborate variations over the famous ostinato (repeated) bass line of the ending *ciaccona*. Although the piece is in three distinct sections, they are not so clearly delineated to be thought of as “movements.” Rather, they progress in a seamless way, with shared motives providing further unity among them.

The *ciaccona* (“chaconne” in English) was originally a dance, with a characteristic rhythmic pattern. In the Baroque, each national tradition developed its own version of the chaconne; to a North German organist, a *ciaccona* was an elaborate variation set built over an ostinato bass, with a heavy reliance on complex polyphonic textures. The well-known Bach Passacaglia is an example.

It was also this type of *ciaccona* that formed the conceptual basis for the Finale of Johannes Brahms’ Haydn Variations, as well as the finale of his Fourth Symphony. The *Ciaccona in E Minor by Buxtehude* was in fact beloved by Brahms; the early Bach scholar Philipp Spitta compared it to a ballade and remarked on its deeply Romantic sensibility.

Couperin’s two organ masses, published together in 1690, are one of the high points of the French Clas-
sical organ school. Despite the composer’s young age (Couperin was 21 at the time of publication), these works demonstrate many of the characteristics that mark his later keyboard works: a remarkable gift for melody, as well as a skillful balancing of counterpoint with graceful, lighter textures. The individual pieces in each mass were intended to be performed alternatim with plainchant, within the context of a liturgical service. The first two pieces presented here mirror a “prelude” and “fugue”; the grand Offertoire exploits the tonal possibilities of the French Classical organ.

Reincken’s massively conceived chorale fantasia on the 16th-century hymn An Wasserflussen Babylon was well known in the circle of organists to which Bach belonged. Although not a teacher of Bach’s per se, Reincken was a close friend and a formidable influence; in many ways he was one of the principal conduits through which Bach absorbed the North German tradition of Buxtehude and his colleagues.

This particular setting can be seen as an apotheosis of the liturgically based improvisatory keyboard skills of the North German school. The chorale melody is treated in a variety of textures, and the piece progresses through an exceedingly wide range of compositional techniques.

Johann Heinrich Buttstedt was a student of Johann Pachelbel. That Bach would have known his music is demonstrated by the inclusion of two of his compositions in the well-known Andreas Bach/Möller manuscript collections compiled by Bach’s elder brother Johann Christoph. For a long time this fugue was thought to have been composed by Reinck-
en. It features a typical “motoric” subject of rapidly repeated sixteenth notes; this style can also be heard in many of Bach’s early keyboard works.

Of all of the musical influences that formed Bach’s mature compositional style, none was more important than the Italian concerto idiom developed by composers such as Torelli, Albinoni and Vivaldi. This is evident from the body of concertos that Bach transcribed for organ and harpsichord; the Concerto in A minor is a transcription of one of the double violin concertos (No. 8) from Vivaldi’s famous collection L’Estro Armonico Op. 3, a print that enjoyed major circulation throughout Europe.

As a model, Vivaldi’s music provided Bach with the subtleties of rittornello form as well as a certain sense of intensity in harmonic progression, both of which are clearly heard in this concerto. Bach’s transcription turns the piece into a true tour de force for organ, with a particularly active role for the pedals. This includes instances of double pedaling as well as the addition of virtuosic flourishes.

A relatively early work (the first extant manuscript source dates from around 1714), Bach’s Pièce d’orgue is not as French in style as its title indicates. The “French” section is the lengthy contrapuntal alla breve in the middle; the outer two sections belong to the Italianate, violinistic stylus ficttus that Bach inherited from his North German predecessors. Although a relatively youthful work, the Pièce demonstrates Bach’s remarkable ability to assimilate and refashion the contemporary styles that surrounded him, reworking them skillfully into a musical language that can be described only as uniquely his own.

Notes by Ian Pritchard
Baroque Music Festival, Corona del Mar
Wednesday, June 19, 2013, 8 p.m.
Sherman Library & Gardens

Music in the Gardens I
“Hearing Inner Voices”

Clifton Massey, countertenor
Elizabeth Blumenstock, violin, viola d’amore
Jolianne von Einem, violin
Rob Diggins, violin, viola
Adriana Zoppo, viola, viola d’amore
Shirley Edith Hunt, violoncello
John Kevin Cooper, lute, guitar
Ian Pritchard, harpsichord

Festival Orchestra
Elizabeth Blumenstock, leader

Concerto in C major, RV 112
Antonio Vivaldi
(1678-1741)
for strings and harpsichord

Allegro
Andante
Presto

Totus Amore Languens
Alessandro Scarlatti
(1660-1725)

Aria: Totus amore languens – Largo

Totus amore languens,
sick of love,
totus ardore succensus,
inflamed with fire,
erga altaris sacramentum,
at this blessed altar,
fidelis animus ardebat,
the faithful soul, ablaze,
et in extasim raptus, sic dicebat:
and rapt in ecstasy, spoke thus:

Aria: Epulare

“Epulare, delectare,
“A banquet, please,
felicissimum cor meum.
most happy heart,
Datur tibi manducare
I will give to you to eat
panem coeli, verum Deum.”
the bread of Heaven, the true God.”
Recitativo: *Quid hoc coelesti ardore*

*Quid hoc coelesti ardore delectabilius?*  
What is more delightful than this heavenly burning?  
*Quid suavius?*  
What is sweeter?

Arioso: *Non mannae dulcedo – Grave*

*Non mannae dulcedo,*  
Not the sweetness of manna,  
*non lactis pinguedo,*  
not the fat of milk,  
*non favus, non mel.*  
not honeycomb, not honey.

Allegro: *Ite procul*

*Ite procul o dapes mundanae.*  
Be gone, O worldly feast!  
*Ite vanae, vos non quero,*  
Go vain, I do not want you!  
*non cupio vestra gaudia,*  
I do not desire your delights,  
*foris amena,*  
On the outside charming,  
*intus poena,*  
but on the inside pain.  
*cibus vester non satiat.*  
Your food does not satisfy.  
*Eia ergo, o anima mea,*  
Turn then, O my soul,  
*ad haec incendia divina*  
to this divine fire  
*semper ardens, semper spirans*  
always burning, always breathing,  
*curre propera festina.*  
hurry, hurry, hurry!

Thanks to Voices of Music for generously sharing their edition and translation of this Scarlatti cantata.

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Three movements from the Partita VII for two violas d’amore  
**Heinrich Ignaz Franz Biber**  
(1644-1704)

Praeludium  
Sarabande  
Trezza

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Widerstehe doch der Sünde, BWV 54  
**Johann Sebastian Bach**  
(1685-1750)

Aria: *Widerstehe doch der Sünde*

*Widerstehe doch der Sünde,*  
Just resist sin,  
*Sonst ergreifet dich ihr Gift.*  
lests its poison seize you.  
*Laß dich nicht den Satan blenden;*  
Don’t let Satan blind you;  
*Denn die Gottes Ehre schänden,*  
for those who defile God’s honor  
*Trifft ein Fluch, der tödlich ist.*  
will incur a fatal curse.
Recitativo: Der Art verruchter Sünden

Die Art verruchter Sünden
Ist zwar von außen wunderschön;
Allein man muß
Hernach mit Kummer und Verdrüß
Viel Ungemach empfinden.

Von außen ist sie Gold;
Doch, will man weiter gehn,
So zeigt sich nur ein leerer Schatten
Und übertünchtes Grab.

Sie ist den Sodomsäpfeln gleich,
Und die sich mit derselben gatten,
Gelangen nicht in Gottes Reich.

Sie ist als wie ein scharfes Schwert,
Das uns durch Leib und Seele fährt.

Aria: Wer Sünde tut, der ist vom Teufel

Wer Sünde tut, der ist vom Teufel,
Denn dieser hat sie aufgebracht.

Doch wenn man ihren schnöden
Banden
Mit rechter Andacht widerstanden,
Hat sie sich gleich davongemacht.

Intermission

Sonata a cinque, HWV 288

George Frideric Handel
(1685-1759)

Andante
Adagio
Allegro
Recitativo: *T’ubbidirò*

T’ubbidirò, crudele,
e vedrai in questo istante
che della principessa fui solo difensor,
ma non amante.

I obey you, cruel one,
and you will see
That I only defended the princess,
And did not love her.

Aria: *Fammi combattere*

Fammi combattere, mostre e tifei,
novi trofei se vuoi dal mio valor.
Muraglie abbatere, disfare incanti,
se vuoi ch’io vanti darti prove d’amor.

Go bid me fight monsters and beasts,
New trophies, if you want, of my love.
Battlements to overturn, spells to unbind,
If you want me to prove my love to you.

Recitativo: *Ah, stigie larve!*

Ah, stigie larve!
Ah, scelerati spettri,
che la perfida donna ora ascondete,
perché al mio amor offeso,
al mio giusto furor non la rendete?
Ah, misero e schernito!
L’ingrata già m’ha ucciso;
sono lo spirito mio da me diviso;
e qual ombra adesso io voglio
varcar là giù ne regni del cordoglio.

Ah, Stygian monsters,
villainous specters!
That now hide that faithless woman!
Why do you not give her up to my
wronged love
And my just fury?
Ah, miserable and forsaken,
That ingrate has killed me;
I am now a spirit divided from myself;
I am a shadow,
and this shadow now will sink
itself into the gloomy realms of woe.

Ecco la Stigia barca.
Di Caronte a dispetto
gia solco l’onde nere.
Ecco di Pluto le affumicate soglie,
e l’arso tetto.
Già latra Cerbero,
e già dell’Erebo ogni terribile
squallida furia
sen viene a me.

There is the Stygian boat,
In spite of Caronte,
I ride the waves, the black waves.
Here the smoking throne of Pluto,
And the head of the god!
Now Cerberus howls,
And hideous furies scowl at me

From every corner of Hades.

Ma la furia, che sol me diè martoro,
dov’è? Questo è Medoro.
A Proserpina in braccio
vedo che fugge. Or a strapparla
io corro.
Ah! Proserpina piange!

But the Fury that torments me only,
Where is he? That is Medoro.
In Proserpina’s arms he sits,
I wrest him from her.

Ah! Proserpina weeps!
Vien meno il mio furore,  
se si piange all’inferno anco d’amore.  

My fury lessens,  
Since even in Hell, love sheds tears.

Arioso: *Vaghe pupille*

*Vaghe pupille non piangete, no,*  
che nel pianto ancor nel regno  
può in ognun destar pietà;  
vaghe pupille, non piangete, no.  
Ma sì, pupille, sì, piangete, sì,  
che sordo al vostro incanto  
ho un core d’adamanto,  
nè calma al mio furor.  
Ma sì, pupille, sì, piangete, sì.

Lovely eyes, do not weep, no,  
A sight so moving  
Will make my rage abate.  
Lovely eye, do not weep, no,  
But yes, weep!  
For I am deaf to your weeping  
and have a heart of stone,  
And will not calm my fury.  
But yes, eyes, weep, yes!

Sinfonia from Act III

Recitativo: *Già per la man*

Già per la man d’Orlando  
d’ogni mostro più rio purgato  
è il mondo!  
Ora giunge la notte dalle cimerie  
grotte  
ed è seco Morfeo,  
che I papaveri suoi sul crin me  
sfronda,  
porgende a gustar a Lete l’onda.

Now by the hand of Orlando  
The world is rid of its worst  
monsters!  
Night descends from the gloomy caves,  
With it comes Morpheus,  
Whose poppies anoint my head,  
And makes me taste the streams of  
oblivion.

Aria: *Gia l’ebro mio ciglio*

Già l’ebro mio ciglio  
quel dolce liquore invita a posar.  
Tu, perfido Amore, volando o  
scherzando  
non farmi destar.

Drugged by this sweet liquid,  
Sleep comes upon me.  
You, faithless love, spinning and  
mocking,  
Will no longer disturb me.

Passacaglia from Sonata V  

Georg Muffat  
(1653-1704)
Tonight’s program focuses on the “inner voices” between the soprano and bass, which are somewhat less well-heard in ensembles, as they do not enjoy the more obvious aural profile of the top and bottom voices. The alto focus is provided by our vocal soloist, countertenor Clifton Massey, and the tenor focus is provided by two violas d’amore, about which more in a moment.

Despite the word “tenor” contained in the word “countertenor,” the countertenor is a falsetto male voice occupying the mezzo-soprano and alto range. Baroque countertenors were either men singing in falsetto voice or castrati, men castrated before their voices changed. The cruel practice began to die out during the Classical era; the last castrato performed in Venice in 1824.

Those of you who attended our Sunday concerto program are now acquainted with a Vivaldi string sinfonia. We open our program tonight with another one; this one is called a concerto per archi e cembalo (concerto for strings and harpsichord), but really there is no discernible difference between a sinfonia per arch e cembalo and a concerto for the same. Many of these pieces are quite short, and this one is shorter than Sunday’s offering. While Sunday’s sinfonia was galant and quirky, this one is more typically High Baroque, featuring Vivaldi’s trademark rhythmic drive, small repeated figures, and well-defined contrasting sections. The second movement is notable for its mournful, chromatically descending, repeating bass line (a kissing cousin of the “Lament” from Purcell’s Dido and Aeneas). The final Presto is notable for its brevity!

Alessandro Scarlatti composed over 600 cantatas, both secular and sacred, the vast majority of which have not had a hearing in centuries. Tonight’s cantata Totus amore languens is of the sacred variety, in which the soul longs for God with passionate intensity. Note particularly the rapturous, harmonically beguiling intertwined voices of the countertenor and violins in Non mannae dulcedo.

Heinrich Ignaz Franz Biber, the greatest violin virtuoso of the 17th century, composed a set of seven partitas (a partita is a suite, or set of dances), the seventh of which is scored for two violas d’amore and continuo. Unlike
the violin, the viola d’amore has no standard tuning, although a D minor arpeggio is often used. Typically, the composer of a piece for d’amore will indicate the tuning he recommends: if none is given, it is up to the player to determine what tuning will work best. The tone color of the d’amore is sweet and faintly nasal, often quite resonant, because of the tuning and the presence of sympathetic strings, those that are tuned but not bowed. The Praeludium is full of brief contrasting sections, the Sarabande luscious and grave, and the Trezza — a lively triple-meter dance — is rustic and short.

Bach’s Cantata No. 54, Widerstehe doch der Sünde (Stand fast against sin), is likely his first cantata for solo voice, composed during his years in Weimar. Written for the Seventh Sunday after Trinity, it is short in duration, consisting of just two arias with a recitative between, but mighty in effect.

The lesson for that Sunday was “the wages of sin is death,” certainly...
a severe and strong text, and
Bach does not shrink from
setting it emphatically.
From the remarkable
and startling opening
harmony to the deter-
minded and powerful
fugal final aria, the
music is a splendid
example of how music
can reflect and enhance
text. Notice the use
of insistent repeated
rhythms, which serve
to reinforce the text
exhorting the sinner
to resist sin in the first
aria, and the “disobedient” synco-
pated rhythms and sneaky descending
chromatic lines in the highly imitative
second aria, which depict the tempta-
tions of the Devil.

Handel wrote in almost every com-
mon Baroque form — solo sonatas,
trio sonatas, cantatas, oratorios, op-
eras, motets — but his solo concerto
output was limited almost entirely
to organ concertos. He did compose
quite a few splendid concerti grossi,
which feature a small group of solo
players set against the backdrop of a
full orchestral tutti, one of which you
will hear at our Festival Finale this
Sunday. And then there is this Sonata
a cinque, that is, a sonata in five parts:
a standard string quartet of 2 violins,
viola and cello, plus a violin line more
prominent than the other parts. This
is about as close as Handel ever got to
writing a violin concerto.

This sonata, although having vir-
tuosic and soloistic elements, more
resembles a trio sonata with
an added viola line than a
concerto. As in a trio so-
nata, there is plenty of
imitation between the
two treble parts, and
relatively limited solos.
The last movement is
the most concerto-like,
offering clear-cut dis-
tinctions between solo
and tutti sections. The
piece is perhaps disap-
pointing to concerto-
lovers when viewed as
a concerto, but perfect-
ly satisfying when con-
sidered as an enhanced trio sonata. In
other words, don’t expect a dazzling
solo concerto, and you will enjoy it
for what it really is!

Handel’s Orlando is a member of
a rather large class of operas upon
which his phenomenal musical gifts
were lavished far out of proportion
to the quality of the plots. Our three
arias, with their recitatives, paint a
nearly complete psychological pic-
ture of the title character, a born war-
rior with no talent for love.

In his first recitative, Orlando
endeavors to assure the object of
his affections, Angelica (who is only
pretending to care), that he gives not
a fig for the beautiful princess he has
just rescued in a dramatic off-stage
battle. He says that he is a fighter,
not a lover, thereby undercutting
his own suit, and then sings an aria
praising his own valor. Things go
increasingly poorly for him; halluci-
nating by the end of Act II, he sings
Handel’s most glorious mad scene — spooky, eerie and pathetic.

The intermission fails to cure the hero, and in Act III, he murders Angelica’s lover Medoro and hurls Angelica into a cave. Suddenly profoundly tired, he imagines he has drunk the waters of Lethe, the Greek river of forgetfulness, sings the aria *Già l’ebro mio ciglio*, and falls asleep. This is one of the most unusually scored arias in all of opera: countertenor, two violas d’amore, and pizzicato bass, the loveliest example of middle voices singing together imaginable.

We close our program with a wonderful passacaglia by Georg Muffat.

Many composers of the Baroque era employed four-part string groups — two violins, viola, and cello — but earlier in the era it was not unusual to employ an extra viola part, which enriches the texture. While many of the pieces so scored can be, and were, performed as trio sonatas by leaving out the violas altogether, we are delighted to be able to offer tonight the full original scoring.

A passacaglia is a kind of chaconne, or repeating bass line, with elaborate variations above. This passacaglia is also part rondo. In one masterly variation, Muffat manages to marry this recurring theme to a particularly jazzy rhythmic variation, to stunning effect.

Notes by Elizabeth Blumenstock
Baroque Music Festival, Corona del Mar
Friday, June 21, 2013, 8 p.m.
Sherman Library & Gardens

This concert was generously
underwritten by Patricia Bril

Music in the Gardens II
Viva Italia!

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

Concerto da Camera in F major, RV 99

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

Sonata Prima

Giovanni Benedetto Platti
(1697?-1763)

for violoncello

Adagio
Allegro
Largo
Presto

Trio in C minor

Giuseppe Antonio Brescianello
(1690-1758)

for oboe, violin and continuo

Largo
Allegro
Adagio
Allegro
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Concerto da camera in D major, RV 94  
Vivaldi

Allegro  
Largo  
Allegro

Sonata in G major  
Pietro Antonio Locatelli  
(1695-1764)

for flute

Adagio  
Allegro  
Largo  
(Allegro molto)

Toccata in A minor  
Alessandro Scarlatti  
(1660-1725)

for solo harpsichord

Sonata in C minor  
Platti

for oboe

Adagio assai  
Allegro assai  
Non tanto adagio  
Giga – Presto

Concerto da camera in G minor, RV 107  
Vivaldi

Allegro  
Largo  
Allegro
Three of the pieces on tonight’s program are chamber concertos by Vivaldi. So far, if you have attended our previous two chamber concerts this week, you have encountered “normal” concertos, in which a soloist stands in front of an orchestra and the two parties take turns being important; you’ve met a concerto by Telemann for four solo violins and no orchestra at all; and you’ve heard some chamber music. And now you might well be wondering what a chamber concerto (concerto da camera) could be!

These Vivaldi chamber concertos resemble the aforementioned Telemann in that there is no orchestra involved. However, unlike the Telemann, Vivaldi writes these pieces in a true ritornello form: the five instruments involved take on the role of the missing orchestra when playing the recurring thematic material together, and then accompany each other to some degree in more soloistic passages.

The F major Chamber Concerto is very flute-centered; there are virtually no solos for oboe or violin. The first movement is ebullient and explosive by turns, the second is a very simple flute tune with an even simpler accompaniment, and the last is eccentric and colorful, full of peculiar phrase lengths and highly ornamented flute solos. The work ends with a bizarre and comical back-and-forth in which the flute keeps trying to launch a solo, and is repeatedly defeated by the rest of the band.

The cello sonata of Giovanni Benedetto Platti is full of mellifluous sunniness. In the first movement, he does manage to get from friendly D major to the darker B minor — but just isn’t troubled enough to dwell on it, and instead simply returns, without formal modulation, to his happy home key. In the second movement, he is somewhat more harmonically adventurous, visiting a couple of troubled minor-key neighborhoods, but again never allowing his cantabile to be infected by them.

The third movement is entirely in the relative minor (B minor), but even here, the initial serious dotted rhythms give way almost immediately to flowing slurred figures. Platti evidently has no appetite in this movement for emotional stress! The final Presto is an engaging gigue, calling Vivaldi, or even Corelli, to mind.

Giuseppe Antonio Brescianello did not have a highly distinguished career, but even modestly talented
composers can occasionally outdo themselves. In his *Trio in C minor*, the highly rhetorical opening Largo gives way to an Allegro characterized by clearly defined phrase structures, and equally well-defined contrasting sections. The opening ritornello is handled imitatively, almost fugally, and makes a splendid contrast with the virtuosic *passaggi* between its reappearances. Much of the brilliance in this movement is provided by arpeggiated violin figuration (Brescianello was principally a violinist), but you will notice that the bass line dominates the action in a dashing fashion for a bit.

The violin takes the lead in the Adagio which follows. In this movement, particularly, Brescianello’s familiarity with the forward-looking Neapolitan manner is evident; one can almost feel the Classical style waiting in the wings. The lively and quirky final Allegro is full of rhetorical queries and leaping figures, as the two soloists accompany, interrupt and comment on each other.

Vivaldi’s *D major chamber concerto*, with which we end the first half of this evening’s program, is a substantial piece, featuring more and longer solos than the others. Atypically, the lion’s share of the solo opportunities fall to the violin, except in the slow movement, which is again scored for flute and basso continuo.

Locatelli’s *Flute Sonata in G major* is beautifully proportioned, sweet, graceful, and dazzling — everything a flute sonata ought to be. The rather predictable phrases and sequences of the opening Adagio are decorated with charming roulades. In the subsequent Allegro, an emphatic opening measure gives way immediately to tricky flute figures, each more brilliant than the last. Locatelli writes the simple and lovely Largo in the subdominant key, C major, a harmonic move that produces a sense of expansive relaxation. If the word “rococo” may be defined as “elaborately ornamental,” the closing Allegro is a rococo piece par excellence!

In addition to composing at least 600 cantatas, more than 50 operas, and many motets and masses, **Alessandro Scarlatti** turned his inventive and dynamic attention to more intimate works, composing many fugues, dances and toccatas for solo keyboard. Toccatas are generally designed to show off the performer’s flashy fingerwork, and Scarlatti’s *Toccata in A minor* is no exception. The full and impressive
gamut of arpeggios, scales, blocky chords, triplets, and stunning speed is run here in double-quick time.

A sonata’s opening slow movement often has an explicitly introductory character. Not true in the Oboe Sonata by Platti. The music immediately takes a flying leap into harmonic, figurative, and expressive complexity. Though this is not a long movement, Platti finds time to move from C minor through E-flat major, G minor and F minor before returning to the home key. The following Allegro assai continues in the harmonically and melodically complex vein he is mining, full of unpredictable phrase lengths, and short-lived bursts of ornamental figuration that threaten to undermine the stability of the piece. The third movement is perhaps more “legible,” having markedly more conventional phrase lengths, and the closing Presto is a headlong tail-chasing jig, with virtuoso figuration galore.

The first movement of Vivaldi’s G minor chamber concerto is full of determined brilliance; the second is the only slow movement of the three concertos scored for all players. The last movement is a ciacona, a relatively uncommon formal choice for Vivaldi — and judging by this one, it’s a real shame he employed it so rarely! It begins tautly and builds in tension and complexity all the way to the end. The repeated bass line consists of eight bars, but midway through the movement Vivaldi manages to increase the tension by eliding the last of the eight bars with the first of the next eight. This compositional trick shortens the phrase length by one bar, subtly creating a wonderfully breathless feel.

Notes by Elizabeth Blumenstock
Baroque Music Festival, Corona del Mar
Sunday, June 23, 2013, 4 p.m.
Newport Harbor Lutheran Church

This concert was partially underwritten through
the generous donation of Dr. Vina Spiehler

Opera Festival Finale

Christine Brandes, soprano
Alice Murray, alto (in choruses)
Brian Thorsett, tenor
Matthew Tresler, tenor
John Bischoff, bass

Festival Orchestra
Elizabeth Blumenstock, leader
Michael DuPree, oboe
Inga Funck, recorder

Concerto grosso in A major, Op. 6, No. 11
George Frideric Handel
(1685-1759)

Andante Larghetto e Staccato
Allegro
Largo
Andante
Allegro

INTERMISSION
- 15 minutes -

Acis and Galatea, HWV 49
Handel

Full concert performance

Dramatis Personae
Galatea – Christine Brandes
Acis – Brian Thorsett
Damon – Matthew Tresler
Polyphemus – John Bischoff
Act One

Sinfonia

Chorus

Oh, the pleasure of the plains!
Happy nymphs and happy swains,
Harmless, merry, free and gay,
Dance and sport the hours away.
For us the zephyr blows,
For us distills the dew,
For us unfolds the rose,
And flow’rs display their hue.
For us the winters rain,
For us the summers shine,
Spring swells for us the grain,
And autumn bleeds the vine.

Recitative (Galatea)

Ye verdant plains and woody mountains,
Purling streams and bubbling fountains,
Ye painted glories of the field,
Vain are the pleasures which ye yield;
Too thin the shadow of the grove,
Too faint the gales, to cool my love.

Aria (Galatea)

Hush, ye pretty warbling quire!
Your shrilling strains
Awake my pains,
And kindle fierce desire.
Cease your song, and take your flight,
Bring back my Acis to my sight!

Aria (Acis)

Where shall I seek the charming fair?
Direct the way, kind genius of the mountains!
O tell me, if you saw my dear!
Seeks she the groves, or bathes in crystal fountains?

Recitative (Damon)

Stay, shepherd, stay!
See how thy flocks in yonder valley stray!
What means this melancholy air?  
No more thy tuneful pipe we hear.

Aria (Damon)

Shepherd, what art thou pursuing?  
Needless running to thy ruin;  
Share our joy, our pleasure share.  
Leave thy passion till tomorrow,  
Let the day be free from sorrow,  
Free from love, and free from care.

Aria (Acis)

Lo, here my love! Turn, Galatea,  
Hither turn thy eyes;  
See, at thy feet the longing Acis lies!

Aria (Acis)

Love in her eyes sits playing,  
And sheds delicious death;  
Love on her lips is straying,  
And warbling in her breath!  
Love on her breast sits panting,  
And swells with soft desire;  
No grace, no charm is wanting,  
To set the heart on fire.

Recitative (Galatea)

Oh! didst thou know the pains of absent love,  
Acis would ne’er from Galatea rove.

Aria (Galatea)

As when the dove laments her love,  
All on the naked spray;  
When he returns, no more she mourns,  
But loves the live-long day.  
Billing, cooing, panting, wooing,  
Melting murmurs fill the grove,  
Melting murmurs, lasting love.

Duet (Acis, Galatea)

Happy we!  
What joys I feel!
What charms I see!
Of all youths, thou dearest boy!
Of all nymphs, thou brightest fair!
Thou all my bliss, thou all my joy!

Act Two

Chorus

Wretched lovers! Fate has passed
This sad decree: no joy shall last.
Wretched lovers, quit your dream!
Behold the monster Polypheme!
See what ample strides he takes!
The mountain nods, the forest shakes;
The waves run frightened to the shores.
Hark, how the thund’ring giant roars!

Recitative (Polyphemus)

I rage, I melt, I burn!
The feeble god has stabb’d me to the heart.

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Thou, trusty pine,
Prop of my god-like steps, I lay thee by!
Bring me a hundred reeds of decent growth,
To make a pipe for my capacious mouth;
In soft enchanting accents let me breathe
Sweet Galatea’s beauty, and my love.

Aria (Polyphemus)

O ruddier than the cherry,
O sweeter than the berry,
O nymph more bright
Than moonshine night,
Like kidlings blithe and merry!
Ripe as the melting cluster,
No lily has such lustre;
Yet hard to tame
As raging flame,
And fierce as storms that bluster!

Recitative (Polyphemus, Galatea)

**Polyphemus:** Whither, fairest, art thou running,
Still my warm embraces shunning?

**Galatea:** The lion calls not to his prey,
Nor bids the wolf the lambkins stay.

**Polyphemus:** Thee, Polyphemus, great as Jove,
Calls to empire and to love,
To his palace in the rock,
To his dairy, to his flock,
To the grape of purple hue,
To the plum of glossy blue,
Wildings, which expecting stand,
Proud to be gather’d by thy hand.

**Galatea:** Of infant limbs to make my food,
And swill full draughts of human blood!
Go, monster! Bid some other guest:
I loathe the host, I loathe the feast!

Aria (Polyphemus)

Cease to beauty to be suing,
Ever whining love disdaining.
Let the brave their aims pursuing,
Still be conqu’ring, not complaining.
Aria (Damon)

Would you gain the tender creature,
Softly, gently, kindly treat her:
Suff’ring is the lover’s part.
Beauty by constraint possessing,
You enjoy but half the blessing,
Lifeless charms without the heart.

Recitative (Acis)

His hideous love
Provokes my rage:
Weak as I am, I must engage!
Inspir’d with thy victorious
charms,
The god of love will lead his arms.

Aria (Acis)

Love sounds th’alarm,
And fear is a flying!
When beauty’s the prize,
What mortal fears dying?
In defence of my treasure,
I’d bleed at each vein;
Without her no pleasure,
For life is a pain.

Aria (Damon)

Consider, fond shepherd,
How fleeting’s the pleasure,
That flatters our hopes
In pursuit of the fair!
The joys that attend it,
By moments we measure,
But life is too little
To measure our care.

Recitative (Galatea)

Cease, oh cease,
Thou gentle youth,
Trust my constancy and truth,
Trust my truth and pow’rs above,
The pow’rs propitious
Still to love!
Trio (Acis, Galatea, Polyphemus)

_Acis, Galatea:_ The flocks shall leave the mountains,
The woods the turtle dove,
The nymphs forsake the fountains,
Ere I forsake my love!

_Polyphemus:_ Torture! fury! rage! despair!
I cannot, cannot bear!

_Acis, Galatea:_ Not show’rs to larks so pleasing,
Nor sunshine to the bee,
Not sleep to toil so easing,
As these dear smiles to me.

_Polyphemus:_ Fly swift, thou massy ruin, fly!
Die, presumptuous Acis, die!

Recitative (Acis)

Help, Galatea! help, ye parent gods!
And take me dying to your deep abodes.

Chorus

Mourn, all ye muses! weep, all ye swains!
Tune, tune your reeds to doleful strains!
Groans, cries and howlings fill the neighb’ring shore:
Ah, the gentle Acis is no more!

Solo and Chorus (Galatea, Chorus)

_Galatea:_ Must I my Acis still bemoan,
Inglorious crushed beneath that stone?

_Chorus:_ Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve.

_Galatea:_ Must the lovely charming youth
Die for his constancy and truth?

_Chorus:_ Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve;
Call forth thy pow’r, employ thy art,
The goddess soon can heal thy smart.

_Galatea:_ Say what comfort can you find?
For dark despair o’erclouds my mind.
Chorus: To kindred gods the youth return,
Through verdant plains to roll his urn.

Recitative (Galatea)
'Tis done: thus I exert my pow’r divine;
Be thou immortal, though thou art not mine!

Aria (Galatea)
Heart, the seat of soft delight,
Be thou now a fountain bright!
Purple be no more thy blood,
Glide thou like a crystal flood.
Rock, thy hollow womb disclose!
The bubbling fountain, lo! it flows;
Through the plains he joys to rove,
Murm’ring still his gentle love.

Chorus
Galatea, dry thy tears,
Acis now a god appears!
See how he rears him from his bed,
See the wreath that binds his head.
Hail! thou gentle murm’ring stream,
Shepherds’ pleasure, muses’ theme!
Through the plains still joy to rove,
Murm’ring still thy gentle love.

“Every note that Blumenstock touched with
her 1660 Andrea Guarneri was like gossamer poetry, and her colleagues played as if
inspired by her example.” (Laurence Vittes,
Huffington Post )

“We could use more surprises in a concert
scene so often encased in ritual and for-
mula... The surprise, (when) it came, en-
livened the afternoon in a theatrical
way.” (Richard Ginell, LA Times)

For tickets or more information on our 2013-2014 season, go to www.lessurprisesbaroques.org.
Handel’s Opus 6 collection of concerti grossi is justly famous — buoyant, expressive, inventive and endlessly engaging. The opening movement of No. 11 is quite unusual, featuring a repeated note figure that increases in speed and sweetly bird-like solos for the violin, all set in a sublime orchestral soundworld of sylvan ease.

Into this expansive comfort zone arrives the second movement, an energetic fugue whose subject features falling scales, while the countersubject is made of little tightly coiled bursts of rising notes. A brief transitional Largo leads to the fourth movement, an extended, rapturous dialogue between the “bird” of the first movement, now a nightingale, and the orchestra, which alternately accompanies the solos, and richly joins in. The violin’s figuration increases in intensity with each successive solo, culminating in a brief cadenza, and a final contented tutti.

The piece could be finished here, but Handel is not; there follows one of the most playful, exuberant Allegros he ever wrote, a real Baroque hoedown.

Acis and Galatea is beloved among Handel aficionados and performers of Baroque music. It joins Monteverdi’s Orfeo and Purcell’s Dido and Aeneas on a very short and very distinguished list of miniature operas (Handel called it “a little opera”) that deliver all the dramatic punch of Baroque opera without its usual duration, or its frequently silly plots!

The first version of the work was composed during 1716 and 1717 while Handel was the in-house composer at Cannons, the home of the Duke of Chandos, and had its first performance there, on a terrace overlooking the gardens. It was revived, fully staged and without Handel’s participation, in 1731 by the great English composer Thomas Arne, in an extremely successful production.

Apparently somewhat peeved at this, Handel reworked the piece from its original one act into a three-act serenata the following year, and mounted an unstaged production, which was not as successful. While the lack of staging probably didn’t help matters, the real problem was that Handel, exhibiting surprisingly poor judgment for such a successful impresario, mixed his original English arias with some from his Italian-language version, Acis, Galatea e Polifemo (1708), creating what can only have been a strange and unsatisfying mishmash.

Handel continued to rework the piece, finishing with the two-act
version in 1739. The piece has enjoyed frequent cycles of popularity, and has been revived in significant productions in every century. This popularity is due to several factors: a simple and moving story, brevity, and of course Handel himself, at the top of his game. Particularly fine are the arias “As When the Dove,” “Love in Her Eyes Sits Playing,” and “O Rudder than the Cherry.”

Handel did not compose a huge number of vocal trios, but this “little opera” contains one of the very finest, “The Flocks Shall Leave the Mountains,” which begins as a love duet but then develops into a highly dramatic trio with the approach of the monstrous and murderously jealous monster Polyphemus. In this stunning bit of drama, the horror bearing down on the oblivious lovers is visible only to the audience and the chorus of terrified shepherds.

Notes by Elizabeth Blumenstock

_Acis and Galatea: Synopsis_

_Acis_ is a shepherd in love with the beautiful and semidivine water nymph Galatea, who is likewise in love with him. The community of shepherds is a happy one, full of dancing and reveling, and most of Act I is concerned with the joys and anxieties of undeclared love, and the development of the budding romance, helped along, albeit reluctantly, by Acis’s friend Damon, and the chorus of shepherds.

Act II opens with the chorus “Wretched Lovers,” portending tragedy. The monster Polyphemus, besotted with Galatea himself, and murderously jealous of Acis, is drawing near. The lovers are too deep in their private amorous world to notice their danger. Polyphemus woos Galatea (with considerable charm, considering he is a cannibalistic cyclops!), but of course Galatea rejects him, full of revulsion. Her scorn and disgust enrage him, and he picks up a boulder, crushes the life out of Acis, and quits the scene.

The inconsolable Galatea is now reminded by the shepherds that her semidivine powers enable her to transform Acis’s body into a fountain, and this she does, with the final words, “Be thou immortal, though thou art not mine.”
Elizabeth Blumenstock, 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.

She studied viola at the University of California, Berkeley, and the Royal Conservatory of Music in The Hague, and switched to the Baroque violin in the early ’80s. 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 (Harpischord), 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 involved with the Baroque Music Festival, Corona del Mar, since 1994, performing at one time or another in each of the five concerts.
Christine Brandes, soprano, enjoys a career that runs the gamut from intimate chamber concerts and recitals to opera 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 styles. This season saw the premiere of a new work by Eric Moe, Of Color Braided All Desire, which was 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 and Portland. She has recorded for numerous labels.

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

Michael DuPree studied the modern oboe with Raymond Duste at Stanford University and with Dr. Allan Vogel at the University of California at Los Angeles. After changing to Baroque instruments, he attended the Koninklijk Conservatorium in The Hague, where he studied with Ku Ebbinge.

DuPree lives in Los Angeles and performs with Musica Angelica. He has performed and recorded with numerous national ensembles, including the Philharmonia Baroque Orchestra, American Bach Soloists, San Francisco Bach Choir, Seattle Baroque Orchestra, Portland Baroque Orchestra, Trinity Consort, Orchestra of New Spain, and Philadelphia Classical Symphony. He has participated as tenor oboist in the oboe band and orchestra of the Boston Early Music Festival production of Lully’s Thésée. Internationally, he has performed with Tafelmusik and Les Arts Florissants.

Inga Funck was born in Hamburg, Germany. She studied recorder and flutes with Peter Holtslag at the Hochschule für Musik und Theater, Hamburg. She has been featured in solo performances and period instrument ensembles in Germany, Austria, Hungary, Denmark and the Netherlands. Performances with members of the Los Angeles Philharmonic have included György Kurtág’s Quasi una fantasia, conducted by Esa-Pekka Salonen, and Bach’s Brandenburg Concertos, conducted by Giovanni Antonini.

Funck has performed as a member of the Los Angeles Opera, the Los Angeles Chamber Orchestra, and Musica Angelica, and is a founding member of Les Folies, a recorder ensemble. She is a founding member of Les Surprises Baroques and serves as the organization’s executive direc-

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.
Shirley Edith Hunt embraces life as a multi-instrumentalist and collaborator in the Bay Area. Equally at home on Baroque and modern cello as well as the viola da gamba, she performs extensively with Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Wiener Akademie, Agave Baroque, and Bach Collegium San Diego. Recent engagements include performances with Archetti, Berkeley Symphony, Musica Pacifica, Mark Morris Dance Group, Portland Baroque Orchestra and the San Francisco Symphony. She holds degrees from Northwestern University and USC. She has been an artist-in-residence at the Banff Centre for the Arts, a visiting teaching artist at California Institute of the Arts, and has given master classes at Cornish College of the Arts and Willamette University. She can be heard on the NCA and Origin Classics labels, as well as on numerous pop/rock albums and feature film soundtracks.

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 Symphony, he can look back on many prestigious prizes, among them the National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the American String Teacher’s Association, and the 1984 Hammer-Rostropovich Scholarship Award.

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 the City Hall Theatre in Hong Kong. He has performed as a soloist with orchestras in Russia, Portugal, Hong Kong, Taiwan, Beijing and Shanghai. He has also appeared with the Maryland Symphony and Grand Teton Festival Orchestra, and has conducted numerous master classes.

Clifton Massey is known for his stylish interpretations of wide-ranging musical styles. Praised by San Francisco Classical Voice for “gloriously rounded tone,” his singing has taken him to many festivals and venues including Tanglewood, Ravinia, Metropolitan Museum of NY, Tokyo Opera City, and the Bach festivals of Berkeley, Bloomington and Kalamazoo, Michigan. He performs frequently with Spire Ensemble, Clerestory, American Bach Soloists, and Philharmonia Baroque.

Massey was a member of Chanticleer, with whom he performed over 200 concerts in some of the
world’s most renowned concert halls. He teaches with the Piedmont Choirs, directing young singers in the Bay Area.

David Shostac, principal flutist and a frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured artist with conductors Sir Neville Marriner, Iona Brown, Karl Richter, Jean-Pierre Rampal, Cristof Perick, Christopher Hogwood, Gerard Schwarz, Claudio Scimone, Helmut Rilling, Jorge Mester, Jeffery Kahane, Henryk Szeryng, and many others. Solo appearances have included the Hollywood Bowl, Lincoln Center’s Mostly Mozart Festival, the Casals Festival of Puerto Rico, the Aspen Music Festival, the Ojai Festival, the Stratford (Ontario) Festival, and the Carmel Bach Festival.

Shostac holds a master’s degree from Julliard. He has recorded on the Crystal, Angel, Nonesuch, Excelsior Records and Columbia labels, most recently J.S. Bach: The Six Flute Sonatas with harpsichordist Igor Kipnis and cellist John Walz. Formerly a faculty member at the University of Southern California and currently on the faculty of California State University Northridge, he is the author of Super Warm-ups for the Flute, and his recording of the Vivaldi flute concertos with the Song of the Angels Flute Orchestra has been released on CD.

Ian Pritchard earned his BMus in harpsichord performance at Oberlin, then moved to London in 2000 to study at the Royal Academy of Music, where he graduated with Distinction. While living in Europe he performed with groups such as Florilegium, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Orquesta Nacional de España and the Irish Baroque Orchestra, and as a chamber musician with Monica Huggett, Rachel Podger and Peter Holtslag, among others.

Pritchard has appeared frequently on BBC Radio 3 and on the BBC 2 production “Vivaldi Unmasked.” He won First Prize in the 2001 Broadwood Harpsichord Competition and was a prizewinner in the 2003 First International Harpsichord Competition P. Bernardi in Bologna, Italy. In the same year, he was awarded a US Fulbright Scholarship to Italy to research early Italian keyboard music. He is currently pursuing his PhD in Historical Musicology at USC, where he plans to write his dissertation on Italian keyboard music, notation, and performance practice in the 16th century. He is organist and director of music at Trinity Lutheran Church, Pasadena, and is involved with the early-music groups Tesserae (of which he is a founding member) and Les Surprises Baroques.

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. She 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.

Strauss has performed with the American Bach Soloists, Musica Pacifica, San Francisco Bach Choir, Magnificat, Camerata Pacifica, and Galanterie. She has performed at the Indianapolis Early Music Festival, Tage Alte Musik Regensburg, and the Brighton Early Music Festival. She holds a Bachelor of Music degree in performance from the University of Southern California and has recorded for Koch, Centaur, and Loft.

Brian Thorsett has been seen and heard in over 100 roles since taking to the operatic stage in 2001. This season he sings Arnalta in Monteverdi’s *L’Incoronazione di Poppea*, Quint in Britten’s *The Turn of the Screw*, and the title role in Handel’s *Samson*. He has sung in concert halls across Europe and the United States, including solo recitals and vocal-chamber performances presenting the premieres of works by Ian Venables, David Conte, Shinji Eshima, Michel Bosc, Noah Luna and Laurence Lowe.

Thorsett is a graduate of San Francisco Opera’s Merola Program, Glimmerglass Opera’s Young American Artist program, the American Bach Soloists’ Academy, and the Britten-Pears Young Artist Programme at Aldeburgh, England. He has spent two summers at the Music Academy of the West, and is currently on the faculty at Santa Clara University, where he directs the Opera Workshop.

Matthew Tresler is in his fifth year at Irvine Valley College, serving as Academic Chair of Music. He holds a Bachelor of Music degree in voice from Northern Arizona University and the M.M. and D.M.A. degrees in choral conducting from the University of Miami. An active professional ensemble singer, he sings with the Los Angeles Master Chorale, Santa Fe Desert Chorale, Conspirare, Seraphic Fire, Bach Collegium San Diego, Tucson Chamber Artists, and Spire Ensemble. He was a member of the Grammy award-winning Phoenix Chorale for eight seasons.

Also active as a solo singer, Matthew has performed with the New World Symphony under Michael Tilson Thomas, the Flagstaff Symphony, the Arizona Bach Festival, the Victoria Bach Festival, the Miami Bach Society, and the Master Chorale of South Florida.

Lara Wickes is principal oboist of the Santa Barbara Symphony. She performs regularly with the Pasadena Symphony, Pacific Symphony, San Diego Symphony, Los Angeles Chamber Orchestra,
and the Los Angeles Philharmonic. She holds a Doctor of Musical Arts degree from USC, a Master of Fine Arts degree from the California Institute of the Arts, and a Bachelor of Music degree from the University of Oregon. She works frequently as a recording musician, and can be heard playing oboe and English horn on many motion picture soundtracks.

Her appearances at music festivals have included the Lucerne Music Festival under the direction of Pierre Boulez, as well as the Spoleto Festival USA, Henry Mancini Institute, Norfolk Chamber Music Festival, and Sarasota Music Festival. She has appeared on TV with several legendary singers, including Prince, Mariah Carey, and Andrea Bocelli. In addition to oboe, she plays theremin, and has performed in Carnegie Hall and Disney Hall on both instruments.

Leif Woodward holds a Doctoral degree from USC’s Thornton School of Music, where he graduated Pi Kappa Lambda, as well as Master’s and Bachelor’s degrees from the San Francisco Conservatory of Music. He performs with Musica Angelica, Los Angeles Master Chorale, Pacific Chorale, Les Surprises Baroques, Santa Barbara Symphony, Bach Collegium San Diego, and Tesserae. He appears at the Carmel Bach Festival, San Luis Obispo Mozart Festival, and on chamber music series at the Getty Museum, LACMA, Les Salons de Musiques, and Redlands Chamber Music Society.

Woodward has been a guest lecturer at USC and the Colburn School, and is on the faculty for orchestra and chamber music at the Orange County High School of the Arts and Long Beach Poly High School. He adjudicates for competitions such as the Los Angeles Spotlight Awards, MTAC State Finals, CMEA, and the Long Beach Mozart Festival.

Adriana Zoppo, a winner of the Consortium of Southern California Chamber Music Presenters, performs professionally on violin, viola, baroque violin, Baroque viola, and viola d’amore, serving in the string sections of the Santa Barbara, Pacific and Long Beach Symphonies, and with the Long Beach Opera, Los Angeles Master Chorale, Pacific Chorale and other symphonic groups. She appears frequently on the Glendale Noon Concerts series, where she is Director of the early-music Ergo Musica sub-series. She also plays with the Musica Angelica Baroque Orchestra, Les Surprises Baroques, Bach Collegium San Diego, and the Los Angeles Baroque Players. A member of the Carmel Bach Festival Orchestra for several years, she has served on the faculty of the Maud Powell Festival as Baroque violin performer and teacher.

Zoppo has played in numerous film soundtracks, solo artist recordings, Broadway musicals and live shows. She currently plays for the TV programs American Idol and Mad Men, and played viola d’amore on the soundtrack of the newly released film After Earth.
Festival Orchestra

Violin
Elizabeth Blumenstock, concertmaster/leader
Rob Diggins
Jolianne von Einem
Susan Feldman
Carrie Kennedy (June 16)
Andrew McIntosh
Joel Pargman (June 23)
Janet Worsley Strauss
Adriana Zoppo

Viola
Ondine Young, principal
Jane Levy

Violoncello
Shirley Edith Hunt, principal
Leif Woodward

Violone
Denise Briesé (June 16)
Gabriel Golden (June 23)

Oboe (June 23)
Michael DuPree, principal
Sarah Davol

Recorder (June 23)
Inga Funck

Lute (June 19)
John Kevin Cooper

Harpischord
Timothy Howard

The South Coast Brass

John Deemer, Steve Kraus, trumpets
Mark Ghiassi, horn
Craig McKnight, trombone
Robert Aul, tuba

The South Coast Brass performs al fresco for 45 minutes prior to each concert. Here is a listing of what they are playing this week.

Die Bankelsangerlieder
Contrapunctus I
Sheep May Safely Graze
Von Himmel hoch, da komm ich her
Earle of Oxford’s Marche
Prelude to Te Deum
Canzona per sonare
“Hornpipe” from Water Music
Verbum carol factum est
Two Pieces
Five Pieces from Pavans and Galliards
Rondeau
Purcell Suite
Voluntary on Old 100th
Galliard Battaglia
Canzona
Renaissance Dances

Anonymous
Johann Sebastian Bach (1685–1750)
Bach
Bach
William Byrd (1543–1623)
Marc-Antoine Charpentier (1644–1704)
Giovanni Gabrieli (1557–1612)
George Frideric Handel (1685–1759)
Hans Leo Hassler (1564–1612)
Anthony Holborne (c. 1545–1602)
Holborne
Jean-Joseph Mouret (1682–1738)
Henry Purcell (1659–1695)
Purcell
Purcell
Samuel Scheidt (1587–1654)
Scheidt
Tielman Susato (c. 1510/15–1570?)
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