

An ornate, symmetrical floral border surrounds the central text. It features intricate scrollwork, acanthus leaves, and clusters of small flowers, possibly roses, at the top and bottom corners. The border is composed of dark, stylized floral motifs.

# **Baroque Music Festival**

**Corona del Mar**

*33rd Annual Season  
June 16-23, 2013*



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# *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.


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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.

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**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**  
for strings and harpsichord

**Antonio Vivaldi**  
(1678-1741)

Allegro molto  
Andante  
Allegro



**Concerto in D major, GWV 317**  
for viola and viola d'amore

**Christoph Graupner**  
(1683-1760)

Grave, e staccati  
Vivace  
Grave  
Allegro



**Concerto in G minor, RV 531**  
for two violoncellos

**Vivaldi**

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  
for four violins

Georg Philipp Telemann  
(1681-1767)

Adagio, Allegro  
Grave  
Allegro



Concerto in G major, TWV 51:G9  
for viola

Telemann

Largo  
Allegro  
Andante  
Presto



Concerto in B minor, RV 580  
for four violins

Vivaldi

Allegro  
Largo–Larghetto–Largo  
Presto



# Notes on the Baroque Concertos

**A**ntonio 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



Antonio Vivaldi

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-



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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



Charles Avison

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

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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



**Georg Philipp  
Telemann**

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*

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**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  
Offertoire 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

Johann Sebastian Bach  
(1685-1750)

based on the concerto for two  
violins, RV 522, by Antonio Vivaldi

(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

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# 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 **Praeludium 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



Dieterich Buxtehude

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 *Pasacaglia* 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*,



Johann Adam  
Reincken

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-

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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 ritornello form as well as a certain sense of intensity in harmonic progression, both of which are clearly heard in this concerto. Bach’s transcription



Johann  
Sebastian Bach

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 fantasticus* 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*

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**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  
for strings and harpsichord

Antonio Vivaldi  
(1678-1741)

Allegro  
Andante  
Presto



Totus Amore Languens

Alessandro Scarlatti  
(1660-1725)

Aria: *Totus amore languens* – Largo

Totus amore languens,  
totus ardore succensus,  
erga altaris sacramentum,  
fidelis animus ardebat  
et in extasim raptus, sic dicebat:

Sick of love,  
inflamed with fire  
at this blessed altar,  
the faithful soul, ablaze,  
and rapt in ecstasy, spoke thus:

Aria: *Epulare*

“Epulare, delectare,  
felicissimum cor meum.  
Datur tibi manducare  
panem coeli, verum Deum.”

“A banquet, please,  
most happy heart,  
I will give to you to eat  
the bread of Heaven, the true God.”

Recitativo: *Quid hoc coelesti ardore*

Quid hoc coelesti  
ardore delectabilius?  
Quid suavius?

What is more delightful  
than this heavenly burning?  
What is sweeter?

Arioso: *Non mannae dulcedo* – Grave

Non mannae dulcedo,  
non lactis pinguedo,  
non favus, non mel.

Not the sweetness of manna,  
not the fat of milk,  
not honeycomb, not honey.

Allegro: *Ite procul*

Ite procul o dapes mundanae.  
Ite vanae, vos non quero,  
non cupio vestra gaudia,  
foris amena,  
intus poena,  
cibus vester non satiat.  
Eia ergo, o anima mea,  
ad haec incendia divina  
semper ardens, semper spirans  
curre propera festina.

Be gone, O worldly feast!  
Go vain, I do not want you!  
I do not desire your delights,  
On the outside charming,  
but on the inside pain.  
Your food does not satisfy.  
Turn then, O my soul,  
to this divine fire  
always burning, always breathing,  
hurry, hurry, hurry!

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



Three movements from the Partita VII  
for two violas d'amore

Heinrich Ignaz Franz Biber  
(1644-1704)

Praeludium  
Sarabande  
Trezza



Widerstehe doch der Sünde, BWV 54

Johann Sebastian Bach  
(1685-1750)

Aria: *Widerstehe doch der Sünde*

Widerstehe doch der Sünde,  
Sonst ergreifet dich ihr Gift.  
Laß dich nicht den Satan blenden;  
Denn die Gottes Ehre schänden,  
Trifft ein Fluch, der tödlich ist.

Just resist sin,  
lest its poison seize you.  
Don't let Satan blind you;  
for those who defile God's honor  
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 Verdruß  
Viel Ungemach empfinden.

The appearance of vile sin  
is indeed outwardly very beautiful;  
however, one must  
afterwards with trouble and frustration  
experience much hardship.

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

On the outside it is gold;  
yet, going further in,  
it shows itself as only an empty shadow  
and a whitewashed grave.

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

It is like the apples of Sodom,  
and those who engage themselves with it  
will not achieve God's Kingdom.

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

It is like a sharp sword  
that pierces through body and soul.

Aria: *Wer Sünde tut, der ist vom Teufel*

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

Whoever sins is of the Devil,  
since he has brought it forth.

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

Yet if one is able, with virtuous  
devotion,  
to withstand its contemptible bonds,  
it is already done away with.



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 abbattere, 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, stiglie larve!*

Ah, stiglie larve!  
Ah, sclerati spettri,  
che la perfida donna ora ascondete,  
perchè 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;  
sono un'ombra,  
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  
già 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.

*Ariosio: 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: Già 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)



# Music in the Gardens I: Notes

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,



Alessandro Scarlatti

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.



Heinrich Ignaz  
Franz Biber

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



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a severe and strong text, and Bach does not shrink from setting it emphatically. From the remarkable and startling opening harmony to the determined 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 temptations of the Devil.



Georg Muffat

resembles a trio sonata with an added viola line than a concerto. As in a trio sonata, 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 distinctions between solo and tutti sections. The piece is perhaps disappointing to concertolovers when viewed as a concerto, but perfectly satisfying when considered 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** wrote in almost every common Baroque form — solo sonatas, trio sonatas, cantatas, oratorios, operas, 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 virtuosic and soloistic elements, more

**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 picture of the title character, a born warrior 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; hallucinating 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*

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**Baroque Music Festival, Corona del Mar**  
**Friday, June 21, 2013, 8 p.m.**  
**Sherman Library & Gardens**

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*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  
for violoncello

Giovanni Benedetto Platti  
(1697?-1763)

Adagio  
Allegro  
Largo  
Presto



Trio in C minor  
for oboe, violin and continuo

Giuseppi Antonio Brescianello  
(1690-1758)

Largo  
Allegro  
Adagio  
Allegro





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Concerto da camera in D major, RV 94

Vivaldi

Allegro  
Largo  
Allegro



Sonata in G major  
for flute

Pietro Antonio Locatelli  
(1695-1764)

Adagio  
Allegro  
Largo  
(Allegro molto)



Toccata in A minor  
for solo harpsichord

Alessandro Scarlatti  
(1660-1725)



Sonata in C minor  
for oboe

Platti

Adagio assai  
Allegro assai  
Non tanto adagio  
Giga – Presto



Concerto da camera in G minor, RV 107

Vivaldi

Allegro  
Largo  
Allegro



## Music in the Gardens II: Notes

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 or-



Giovanni Benedetto  
Platti

namented 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.

CR

The cello sonata of **Giovanni Benedetto Platti** is full of mellifluous sunniness. In the first movement, he does man-

age 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.

CR

**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 op-

portunities fall to the violin, except in the slow movement, which is again scored for flute and basso continuo.



Giuseppe Antonio  
Brescianello

**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.

tail-chasing jig, with virtuoso figuration galore.

✎

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



Pietro Antonio  
Locatelli

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 *ciaccona*, 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*



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**Baroque Music Festival, Corona del Mar**  
**Sunday, June 23, 2013, 4 p.m.**  
**Newport Harbor Lutheran Church**

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*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



Acis and Galatea, HWV 49  
Full concert performance

Handel

*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?  
Heedless 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!



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### 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.



## les surprises baroques

**Elizabeth Blumenstock**, artistic direction

*"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 formula... The surprise, (when) it came, enlivened 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](http://www.lessurprisesbaroques.org).

# Notes on the Opera Festival Finale

**H**andel'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 Alle-gros he ever wrote, a real Baroque hoedown.



*Acis and Galatea* is beloved among Handel aficionados and performers of Baroque music. It joins Montever-



George Frideric  
Handel

di'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 Ruder than the Cherry.”

Handel did not compose a huge number of vocal trios, but this “lit-

tle 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*

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### *Acis and Galatea: Synopsis*

**A**cis 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 draw-

ing 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.”



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## *About the Performers*

**E**lizabeth 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, Ensem-

ble 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 Norkov 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 outstand-



ing 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.

**John Bischoff** is a versatile performer frequently featured in operatic, orchestral and choral performances throughout the San Francisco Bay Area and beyond. He appeared recently as the Sacristan in *Tosca* with Livermore Valley Opera, the Commendatore in *Don Giovanni* with West Bay Opera, and Tripaldi in *Ainadamar* with Opera Parallèle. This season's solo engagements include Bach's *Weihnachts-Oratorium* with Soli Deo Gloria, Handel's *Samson* with San Francisco City Chorus, Verdi's *Requiem* with the San Francisco Sinfonietta, and the inaugural concerts presented by San Diego's Pacific Bach Project.



Bischoff was privileged to sing with the renowned choral ensemble Chanticleer and continues to perform with numerous professional choirs in the Bay Area, including the Philharmonia Chorale and Clerestory. Before pursuing a career in music, he taught English in Guangzhou, China, and worked as a journalist for Minnesota Public Radio in St. Paul as a producer, reporter and host.



**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.



**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 Philhar-

monia 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.



**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-

tor. She conducts the monthly meetings of the Southern California Recorder Society, the Orange County Recorder Society, and the San Diego Recorder Society.



**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.



**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 Broadway 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 Tesseract (of which he is a founding member) and Les Surprises Baroques.

**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.



**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 Brit-

ten-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 lec-



turer 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 subseries. 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

## Harpsichord

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.....	Anonymous
Contrapunctus I.....	Johann Sebastian Bach (1685–1750)
Sheep May Safely Graze.....	Bach
Von Himmel hoch, da komm ich her .....	Bach
Earle of Oxford's Marche .....	William Byrd (1543–1623)
Prelude to <i>Te Deum</i> .....	Marc-Antoine Charpentier (1644–1704)
Canzona per sonare .....	Giovanni Gabrieli (1557–1612)
“Hornpipe” from <i>Water Music</i> .....	George Frideric Handel (1685–1759)
Verbum carol factum est .....	Hans Leo Hassler (1564–1612)
Two Pieces .....	Anthony Holborne (c. 1545–1602)
Five Pieces from <i>Pavans and Galliards</i> .....	Holborne
Rondeau .....	Jean-Joseph Mouret (1682–1738)
Purcell Suite .....	Henry Purcell (1659–1695)
Voluntary on Old 100th.....	Purcell
Galliard Battaglia.....	Samuel Scheidt (1587–1654)
Canzona.....	Scheidt
Renaissance Dances .....	Tielman Susato (c. 1510/15–1570?)

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