

An ornate, black and white decorative border surrounds the central text. It features intricate scrollwork, floral motifs, and clusters of leaves and berries, creating a classic, elegant frame.

Baroque Music Festival

Corona del Mar

*34th Annual Season
June 22-29, 2014*



PHILHARMONIC
SOCIETY *presents*

2014|2015

Baroque Concerts



VENICE BAROQUE ORCHESTRA

Avi Avital, mandolin

Saturday, February 28, 2015, 8pm (RHS)

Music of Vivaldi, Galuppi, Locatelli, Paisiello



VESPERS OF 1610

English Baroque Soloists | Monteverdi Choir

Sir John Eliot Gardiner, conductor

Friday, April 24, 2015, 8pm (RHS)

Monteverdi: Vespro della Beata Vergine



L'ORFEO

English Baroque Soloists | Monteverdi Choir

Sir John Eliot Gardiner, conductor

Saturday, April 25, 2015, 8pm (RHS)

Monteverdi: L'Orfeo (concert performance)



MARK MORRIS - DIDO & AENEAS

Fri. and Sat., May 15-16, 2015, 8pm (IBT)

Purcell: Dido & Aeneas

Single tickets go on sale August 2014!

CELEBRATING

60
YEARS
1954-2014

PROUDLY PRESENTING CONCERTS AT

Segerstrom 
Center for the Arts

IRVINE
BARCLAY
THEATRE

949.553.2422 | PhilharmonicSociety.org

Concerts at Renée and Henry Segerstrom Concert Hall (RHS) and Irvine Barclay Theatre (IBT).
Although rare, all dates, times, artists, programs, and prices are subject to change.



Welcome to the 34th annual Baroque Music Festival, Corona del Mar!

Continuing the tradition established by maestro Burton Karson in 1981, the Festival marks its 34th annual season this year with five concerts over an eight-day period, presented in period style. Each concert will be preceded by brass music performed *al fresco*, and followed by a wine and waters reception to which audience members are cordially invited to mingle with the musicians.

There is much to be excited about in this year's Festival. The eminent violinist Elizabeth Blumenstock, now in her fourth year as Artistic Director, has created a collection of programs that will delight, surprise and educate. After our traditional concerto program on the opening Sunday afternoon, the middle three programs of the week illustrate how the Baroque era grew out of what came before it and evolved into what came later. Our survey begins on Monday night with "Whence Baroque?," a program of late Renaissance and early Baroque madrigals. Wednesday evening offers "Dawn of the Baroque," exploring early Baroque arias, sonatas, canzonas, dances and capriccios from Italy featuring cornetto and sackbut. Our historical overview ends on Friday night with "Whither Baroque?," a program of late Baroque and early Classical chamber pieces played by beloved Festival regulars. And our Sunday-afternoon Festival Finale this year is called "300 Years On," featuring composers and works related to the milestone year of 1714.

As our new season begins, the Board of Directors wishes to take this opportunity to recognize the dedicated service of Ralph E. Smith, Jr., as its president from 2007 to 2014. As a long-time Board member, since 1998, Ralph brought positive leadership to the group, which was especially important during the Festival's recent transition period — and much appreciated by all of us. We are fortunate that Ralph will continue to serve as Past President.

Thanks to all of 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!

Festival Board of Directors
Patricia Bril, President

**M. & R. Weisshaar & Son
Violin Shop, Inc.**

1763 Orange Avenue
Costa Mesa, California 92627
(949) 548 - 1287

www.weisshaarviolins.com



Violins Violas Cellos Accessories Rentals

*Tuesday through Saturday 1 - 5:30
Mornings by Appointment*



**Shifberg-Mencher
Associates, Inc.**

17842 Irvine Blvd., Suite 146
Tustin, CA 92780-3259

Phone: (714) 832-8600

Fax: (714) 838-3301

E-Mail: ammtax@earthlink.net

Services

- Financial Planning
- Estate & Retirement Planning
- Tax Planning & Preparation
- Representation Before All Tax Authorities

Products

- Annuities
- Tax Advantaged Investments
- Life & Long Term Care Insurance
- Health & Disability Insurance

Enrolled to Represent Taxpayers Before the IRS
California Enrolled Agent-of-the-Year 1998-99

Fellow - National Tax Practice Institute

Masters in Business Administration

Life Agent Lic. # 0635996

Albert M. Shifberg-Mencher, PFP, EA



**Baroque
Music
Festival**

Corona del Mar

Winter Musicale

February 15, 2015

35th Annual Festival

June 21-28, 2015

Dates subject to change

*To be placed on our mailing list
for advance information,
please contact us:*

Baroque Music Festival, CdM
P.O. Box 838
Corona del Mar, CA 92625-0838
(949) 760-7887
info@bmf-cdm.org
www.bmf-cdm.org

Festival Program

Patricia Bril
Editorial Director

Robert Bonds
Editor

Law Wai Man
Production Manager

Mayer Printing (Placentia)
Printing

Board of Directors

Patricia Albers
Dorothy Boesch
Patricia Bril, *President*
Virginia Cassara
Steven Dember
Joseph Dworniczak
William B. "Skip" Freely
Katie Friedel
Philip Friedel
Doreen Hamburger
Dr. Susan L. Powers
Dagmar M. Rios
Walter B. Rios
Ralph E. Smith, Jr., *Past President*
Trisha Smith
Dr. Vina Spiehler, *Treasurer*
Marilyn Wolfsberg, *Secretary*

Advisory Board

Norris Battin
Irmeli Desenberg, *President Emerita*
Donald Evarts
Heather Goss, *Past President*
Andrew Guilford
Sigrid Hecht, *Past President*
Dr. Alex Maradudin
Judy McKay
Ruth Norman
Wayne Norman
Jody Pike
John Stahr
Dorothy Taylor

Artistic Direction

Elizabeth Blumenstock
Artistic Director
Burton Karson
Artistic Director Emeritus

Your custom jeweler for 23 years

Established 1991



1280 Bison, Suite B6, at MacArthur
Newport Beach
949.644.7804

www.royal-jewelers.com

Store Hours
Mon-Sat 10-6pm

**Watch
Battery
Special**
\$8

Most watches, limit 1 per customer, not valid with any other offer.
Must be presented at time of purchase. Valid at Newport North Center only.

**FOOT
SOLUTIONS.**

Your Experts For:

Arch Supports
Comfort Shoes
Professional Fit
Sports Performance
Foot Pain Relief

**2000 Harbor Blvd, Ste A108
Costa Mesa, CA 92627**

(949) 335-9898

www.footsolutions.biz

The Festival Directors Gratefully Acknowledge

- ≈ **Sherman Library & Gardens** (Paul Wormser, Library Director; Scott LaFleur, Garden Director), **Saint Michael & All Angels Episcopal Church** (The Very Rev'd Canon Peter D. Haynes, Rector; Dr. Ray Urwin, Minister of Music), **Newport Harbor Lutheran Church** (The Rev. Bradley Stienstra, Pastor; The Rev'd William Wells, Minister of Music), and **St. Mark Presbyterian Church** (The Rev. D. Mark Davis, Pastor; Richard Messenger, Director of Music) for hosting our concerts.
- ≈ **The Arts Commission of the City of Newport Beach** for a grant in support of our 34th season.
- ≈ **William B. "Skip" Freely** for underwriting all our pre-concert brass performances.
- ≈ **Paul & Carol Levin** for the use of their splendid Dowd harpsichord, and for recording our events.
- ≈ **Virginia Cassara & Tim Hunter, Doreen Hamburger, Alice Remer, and Ralph & Trisha Smith** for providing artist accommodations.
- ≈ **Dr. Vina Spiehler** for underwriting our fundraising events.
- ≈ **Ralph & Trisha Smith** for supporting our KUSC partnership.
- ≈ **Bill & Suzanne Wyrick** for allowing us to present our Fall Insider Preview at the Jasmine Creek Community Clubhouse.
- ≈ For sponsoring our wines and waters receptions: **Duke Funderburke & Bradley B. Davis** (June 22); **Judith Chodil** (June 23); **Virginia Cassara & Tim Hunter** (June 27).
- ≈ For sponsoring orchestra musicians: **Philip & Katie Friedel** for Michael DuPree and Lot Demeyer, oboe; **Dr. Terri Munroe** for Adriana Zoppo, viola, and Gabriel Golden, violone; **Max & Marilyn Wolfsberg** for Timothy Howard, harpsichord.
- ≈ **Trader Joe's, Crystal Cove, and Peet's Coffee & Tea, Corona del Mar Plaza**, for providing water and coffee at our events; and **California Pizza Kitchen**, of Fashion Island, for rehearsal meals for artists.
- ≈ **Will Pruett**, stage manager, assisted by members of **Phi Mu Alpha, Omicron Pi Chapter** (California State University, Fullerton) for stage managing, ushering and other event facilitation; and **Mary & Jim White** for ushering.
- ≈ **Carol Knox** for providing database support.
- ≈ **Dorothy Boesch, Patricia Bril, Virginia Cassara, Heather Goss, Dagmar Rios, Dr. Vina Spiehler and Joyce Winter** for advertising liaison.
- ≈ **Dr. Burton Karson**, our Artistic Director Emeritus, for his continuing inspiration and guidance.
- ≈ **Advertisers** in this program (p. 58) and our generous **Supporters** (p. 56) for the essential financial assistance that makes this annual Festival possible.


 CLASSICAL | fm 91.5
 MEDIA PARTNER

Lauren Scott Team

— THE LUXURY YOU DESERVE —

The end of all good music is to affect the soul.

- Claudio Monteverdi



Real estate is like music to my ears. I'm here to choreograph your real estate needs. - Lauren



Lauren Scott
(714) 658-5590

LaurenScottTeam.com

Lauren@LaurenScottTeam.com

BRE #01332857



RE/MAX
Fine Homes

THE
HUTCHINS  **CONSORT**

Nothing but Strings.
Anything but Ordinary.

Taking its name from the designer and builder of the eight scaled and acoustically balanced violins on which the ensemble performs, The Hutchins Consort has been redefining chamber music since 1999, with performances that are virtuosic, uninhibited, sometimes improvisational... and always entertaining.



www.hutchinsconsort.org

Baroque Music Festival, Corona del Mar
Sunday, June 22, 2014, 4 p.m.
St. Mark Presbyterian Church

Champions of the Concerto

Concertos for Multiple Soloists by Telemann and Vivaldi

Mindy Rosenfeld, *flute*
Elizabeth Blumenstock, Rob Diggins,
Jolianne von Einem, Susan Feldman,
Andrew McIntosh, Janet Worsley Strauss,
Amy Wang, *violin*
Gretchen Claassen, *violoncello*

Festival Orchestra
Elizabeth Blumenstock, *leader*

Tafelmusik I/3: Concerto in A major, TWV 53:A2 Georg Philipp Telemann
for flute, violin and violoncello (*beginning*) (1681–1767)

Largo
Allegro



Concerto in F major, RV 567 Antonio Vivaldi
for four violins (1678–1741)

Andante
Allegro
Adagio
Allegro



Concerto in A major, TWV 40:204 Telemann
for four solo violins

Grave
Allegro
Adagio
Spirituoso

Concerto in G minor “La Notte,” RV 439
for flute

Vivaldi

Largo
Allegro
Largo
Allegro



Concerto in E minor, TWV 52:e3
for flute and violin

Telemann

Allegro
Adagio
Presto



Concerto Grosso in G minor, RV 578
for two violins and violoncello

Vivaldi

Adagio e spiccato
Allegro
Larghetto
Allegro



Tafelmusik I/3: Concerto in A major, TWV 53:A2
for flute, violin and violoncello (*conclusion*)

Telemann

Gratioso
Allegro



Champions of the Concerto: Notes

Telemann and Vivaldi rank extremely high on the list of most prolific composers in all of Western music. Indeed, Telemann is reputedly the title-holder in this category in the *Guinness Book of World Records*, with some 3,000 compositions to his credit. And lest you imagine that he padded his numbers with stacks of simple one-movement pieces, included in those 3,000 works were over 1,000 church cantatas; at least 200 (of a likely original 600) orchestral “overtures” or suites; and hundreds of trio sonatas and concertos, most of which are substantial multi-movement works of between 10 and 25 minutes’ duration.

Vivaldi, known as the “father of the concerto” even though he did not invent the form — that distinction resides with Giuseppe Torelli, a generation or so Vivaldi’s senior — composed over 500 concertos alone, not to mention numerous cantatas, operas, sonatas, sinfonias, and one lone surviving (and sumptuous) oratorio.

Counting the number of extant works by Telemann and Vivaldi only



Georg Philipp
Telemann

hints at their actual grand total. Fire, war, and the many other agents of entropy have engulfed countless manuscripts. As a reference, for example, it is estimated that we have only half of J.S. Bach’s oeuvre; and that percentage quite possibly holds for many other Baroque composers. Painful to contemplate!

Both of our Champions were prodigiously cornucopian, lived at roughly the same time, shared a common musical language and style, and wrote music in most of the same forms. Yet their “flavor” is rather different. Many of Vivaldi’s concertos are well known for their energetic ritornellos, their athletic solos, and their rhythmic vigor. Telemann’s concertos, by contrast, often seem aimed at a decidedly bourgeois aesthetic — bourgeois in the best sense: full of comfort, satisfaction, robust goodness, and a strong sense of composerly fair play.

When Telemann serves up an Allegro, it often seems to be for a party of well-dressed, well-educated, happy people, enjoying a convivial evening in a fine home, accompanied by fine

This concert is underwritten by Patricia Bril in memory of

Wendell S. Bril
(1918-1998)

for sharing his lifelong love of music

food, drink, and lively conversation. When Vivaldi does the same, the atmosphere is usually more one of adventure and unpredictability. The unexpected and the excitingly unsafe make appearances. While Telemann is certainly capable of surprises, one never feels unsafe!

Social class may inform these differences: Telemann was in fact a member of the bourgeoisie, Vivaldi not. But perhaps another factor could be the creative spirit as funneled through quintessentially Germanic thoroughness and curiosity on the one hand, and a red-haired and Mediterranean temperament on the other. Whatever the sources, *vive les différences!*



Our selection from Telemann's celebrated *Tafelmusik*, with which we both begin and end our program, perfectly exemplifies the bourgeois aesthetic. It achieves gracefulness that is never effete, pathos that is never unbearable, and virtuosity that delights rather than stuns.



Vivaldi's *Concerto for Four Violins in F Major* does not make a particularly convincing case for the characteristics imputed to Vivaldi above! In fact, this is one of the most Telemannesque of Vivaldi's concertos, as it



Antonio Vivaldi

is enormously at ease, never driven, smiling and playful. Notice that the usual three-movement fast-slow-fast concerto structure has been utterly abandoned here; the piece consists of five sections that flow into one another, bringing to mind Corelli's *concerti grossi*.



In Telemann's *Concerto for Four Solo Violins in A Major*, one of four such that he wrote, the composer's trademark

egalitarianism is very much on display, with equal part-writing for all, except in the lovely third movement, which could almost be a Handel aria.



La Notte ("The Night") is a rather programmatic concerto, portraying someone having a very bad sleep experience. Like the four-violin concerto in F major, it is more or less through-composed, rather than consisting of the usual three stand-alone concerto movements. From the first bars, we know we are in a dangerous neighborhood; the sense of threat is born out in the second section, aptly titled *Fantasmii* ("Ghosts"). If the third movement sounds familiar, pat yourself on the head; Vivaldi has borrowed the third movement of "Autumn" from his *Four Seasons*. In both settings, the movement is titled *Il Sonno*, or "Sleep" — and what an uneasy sleep it is!

les surprises baroques



**Led by Artistic Director
Elizabeth Blumenstock,**

*the acclaimed ensemble continues to present
fascinating programming and outstanding performers
in lively and informative baroque music concerts.*

Visit

www.lessurprisesbaroques.org

for information

on our upcoming 4th season

It can be difficult to tell the difference between a concerto for multiple soloists and a concerto grosso, which by definition features multiple soloists. The taxonomic boundary between the two forms is quite porous! Both the Telemann E minor concerto for flute, violin and orchestra and the Vivaldi concerto for two violins, cello and orchestra lie in this fascinating overlapping territory.

Where Vivaldi's four-violin concerto in F major is rather Telemannesque, Telemann's **Concerto in E minor** is rather Vivaldian, with its determined bustling first-movement ripieno; the Presto and final Allegro are also extremely Italianate, and could almost be mistaken for something Vivaldi would write.


The slow movements, however, are pure Telemann, particularly the yummy and much-too-brief second Adagio, which is more of a bridge to the last movement than a movement in its own right.

Vivaldi's **Concerto Grosso in G minor** begins with what sounds like the opening of his "Winter" concerto from *The Four Seasons*, but enormously slowed down. Both the Allegros make extensive use of rising chromatic lines; the last one owes quite a bit of its character to the Tarantella, an ancient dance from southern Italy said by some to imitate the convulsions of someone who has been bitten by the indigenous wolf spider, and by others to be the fast dance one must perform to sweat out the spider's venom!

Notes by Elizabeth Blumenstock

Bluewater Grill

CASUAL, MODERATELY PRICED • OPEN 7 DAYS 11:30AM-10PM




**come in,
get hooked**

NEWPORT BEACH
630 Lido Park Drive
(949) 675 3474

REDONDO BEACH
665 North Harbor Drive
(310) 318 3474

TUSTIN
2409 Park Avenue, The District
(714) 546 3474



Bluewater tv
on air now at
bluewatergrill.com

Baroque Music Festival, Corona del Mar
Monday, June 23, 2014, 8 p.m.
Saint Michael & All Angels Episcopal Church

Whence Baroque?
*O Primavera: Madrigals of the
Late Renaissance and Early Baroque*

The Concord Ensemble:

Claire Fedoruk, *soprano*

Rachelle Fox, *soprano*

Dylan Hostetter, *countertenor*

Pablo Corá, *tenor*

Scott Graff, *bass*

Ian Pritchard, *virginal, organ*

Elizabeth Blumenstock, *violin*

Gioite tutti

from *Selva di Varia Ricreatione*, 1590

Text on p. 20

Orazio Vecchi

(c. 1550–1605)

Già torna a rallegrar

from *Il secondo libro de Madrigali*, 1581

Text on p. 20

Luca Marenzio

(c. 1553–1599)



O Primavera gioventú de l'anno

from *Il primo libro de madrigali*, 1611

Text on p. 21

Heinrich Schütz

(1585–1672)

O Primavera gioventú de l'anno

from *Madrigali per Cantare et Sonare*, 1601

Text on p. 21

Luzzasco Luzzaschi

(c. 1545–1607)

O Primavera gioventú de l'anno

from *Il terzo libro de madrigali*, 1592

Text on p. 21

Claudio Monteverdi

(1567–1643)



Sonata seconda detta la Luciminia contenta, Op. 4
for violin and continuo

Marco Uccellini
(c. 1610–1680)

Intorno a due vermiglie e vaghe labra
from *Il secondo libro de madrigali*, 1590
Text on p. 21

Monteverdi

Sovra tenere herbette
from *Il terzo libro de madrigali*, 1592
Text on p. 22

Monteverdi



Zefiro torna e'l bel tempo rimena
from *Il sesto libro de madrigali*, 1614
Text on p. 22

Monteverdi

Zefiro torna; ma per me, lasso!
from *Madrigali a quattro voci, libro primo*, 1592
Text on p. 22

Marenzio

Zefiro torna, e di soavi accenti
from *Scherzi musicali cioè arie et madrigali*, 1632
Text on p. 23

Monteverdi



*Tribute by David McCulloch in memory of his father,
Dr. Samuel C. McCulloch*



Ride la primavera
from *Il primo libro de madrigali*, 1611
Text on p. 24

Schütz

Felice primavera
from *Madrigali a cinque voci*, 1594
Text on p. 25

Carlo Gesualdo
(1560–1613)

Ridean già per le piagg'herbette
from *Madrigali a cinque voci*, 1593
Text on p. 25

Marenzio



Io mi son giovinetta
for keyboard solo
from *Primo Libro d'i Madrigali*

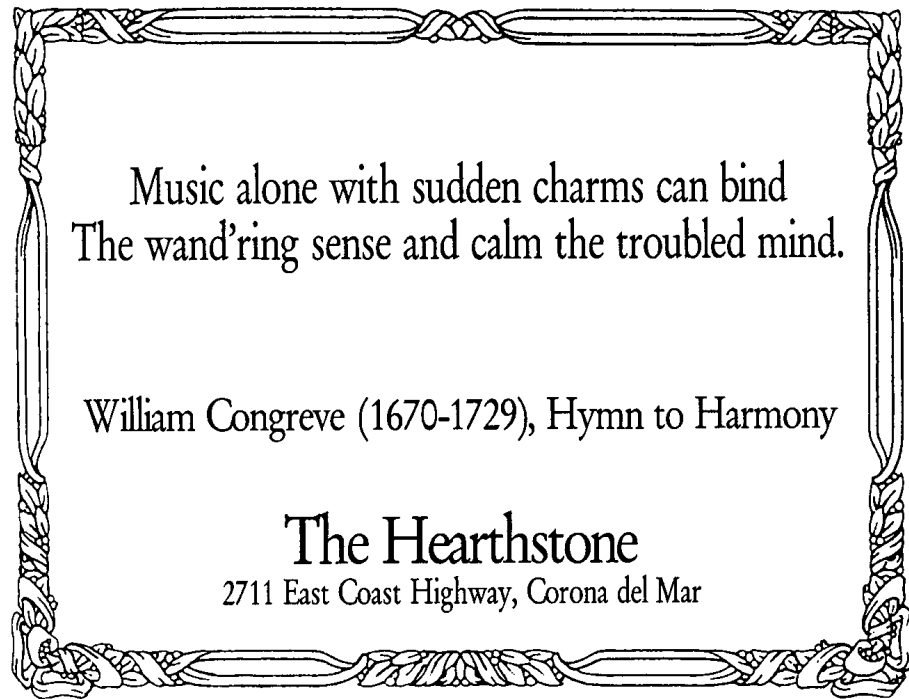
Domenico Ferrabosco
(1513–1574)



Spuntavan già; Quando 'l mio vivo sol
from *Madrigali a cinque voci*, 1593
Text on p. 26

Marenzio





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

Non giacinti o narchisi

Monteverdi

from *Il secondo libro de madrigali*, 1590

Text on p. 28



Sonata Prima

for violin and continuo

from *Libro Secondo*, 1629

Dario Castello

(c. 1590–c. 1658)



Io mi son giovinetta

Luzzaschi

from *Madrigali per Cantare et Sonare*, 1601

Text on p. 28

Io mi son giovinetta

Monteverdi

from *Il quarto libro de madrigali*, 1603

Text on p. 28

Fumia la pastorella

Monteverdi

from *Il primo libro de madrigali*, 1587

Text on p. 28



*This concert is dedicated to the memory
of long-time Festival supporter*

Dr. Samuel C. McCulloch
(1916–2013)

*by Patricia & Rand Albers · David McCulloch
Dagmar & Walter Rios · Dr. Gordon W. Smith
Dr. Vina Spiehler*

Whence Baroque?: Notes

Italian madrigals share many common themes, though most are about the power and vicissitudes of love. Nature and pastoral scenes also rank high. Along with these there are many about the seasons, with far more about spring than any other season. There are a few here and there about the hot summer sun, and one can easily get creative and interpret the fire of passion cooled as “coldness” for a winter song. Madrigals about autumn are much harder to find.

Why was spring so popular? To answer this question we must mention the Florentine Camerata, a group of humanist poets, intellectuals, and musicians, which met for the first time in 1573. The foundation of the Camerata’s beliefs was that the music of their time overused polyphony (multiple parts of equal importance but great independence), making it impossible for the listener to understand and respond to the text. They set out to improve music, and thus society, by “returning” to Greek expressive ideals. The ideas of the Camerata would eventually lead to a new style of singing, called recitative; a baby step in this stylistic shift was increased use of homophony (multiple parts with the same rhythms and textual underlay).

A great number of madrigals were composed around themes, characters



Luca Marenzio

and stories from Greek and Roman mythology.

In Roman mythology, Flora is the goddess of flowers and the season of spring. She was a minor figure, just one of several fertility goddesses, but she did have a festival day — Floralia, dating back to 240 BCE — which was between April 28 and May 3. Her Greek mythological counter-

part is Cloris. Flora was married to Favonius, whose Greek counterpart is Zephyrus, the god of the west wind, bringer of light spring and early summer breezes.

In Italian poetry, spring is associated with youth, renewal, fertility and erotic love. The cycle of the year, the return of warmth and the new growth of spring — the Earth pushing forth new life, the return of the warmth of a lover’s attention after the coldness of being ignored — these are all powerful, expressive themes. It is easy to see why these composers would want to set poetry that spoke of such passion, and would invent musical devices to evoke those passions in the listener. Spring, *Primavera*, in all her voluptuous glory, then, became a popular theme amongst the madrigalists.

The composers chosen for this program were all writing in the late period of the Italian Madrigal, shortly before the transition into the more monodic style of the early Baroque.

Orazio Vecchi, variously *maestro di capella*, choir-master and priest, was most famous as a composer of madrigals in a light and popular style. He often grouped his madrigals together in a “madrigal comedy,” which were considered by some to be a precursor to opera.



Claudio Monteverdi

Luca Marenzio's influence was felt as far away as England, having been included in *Musica Transalpina*, the publication that brought the Italian madrigal to England. Having worked in the service of the Gonzaga, Este and Medici families, he was one of the most renowned composers of the late period of early madrigal style.

Heinrich Schütz was born in Köst-ritz in eastern Germany. When his musical talent was recognized, he was sent to be educated as a choir-boy in Kassel. He eventually went to study music in Venice with Giovanni Gabrieli before returning to Germany for a court post in Dresden. He later visited Venice again and stud-

ied with Monteverdi before returning to Dresden. He composed vocal music almost exclusively.

Luzzascho Luzzaschi was born in Ferrara and stayed there most of his life, as organist for the Este family. He composed in the late Italian Madrigal style. He is most famous for his association with

the *Concerto della donne*, the famed “ladies of Ferrara,” a trio of virtuosic singers for whom he composed much music.

Born in Cremona, Italy, **Claudio Monteverdi** worked as *maestro di cappella* at San Marco in Venice and is best known as the revolutionary composer considered largely responsible for the invention of opera. His eight books of madrigals show many of the key features of the transition from the late Renaissance to the early Baroque, with his early works being polyphonic and his later ones being more monodic.

In the madrigals on this program, listen for the following words or themes:

- *Ninfe e pastori* and *pastorelle* — nymphs and shepherds
- *Primavera* — Spring, who is young
- *Augelli* — birds, heralding the return of spring
- *Fioretti* or *fiori* — flowers; *herbette* — grasses
- *Zefiro* — the gentle west wind

Marco Uccellini composed operas and ballets, now lost, and much instrumental music. He was a virtuoso violinist; his writing for the violin is adventurous, expressive, full of surprise and contrast. Both he and Dario Castello were active a generation or more later than most of the composers on this program, so it is perhaps helpful to consider the two violin sonatas offered here as a telescopic look into the near future, and as an opportunity to observe the central place that solo voices and instruments were to assume in the early Baroque era.



Carlo Gesualdo was born into a noble family; this Prince of Venozza was known as a composer and a lutenist. His composition style is considered ahead of its time because of the extent of its chromaticism, which was unusual for his day and remains stunning to modern ears.

He is also infamous for murdering his wife and her lover *in flagrante delicto*.



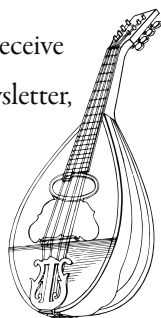
Alfonso Ferrabosco came from Italy to England as a very young man, and worked as a musician in the court of Elizabeth I. He may even have been a spy for her; he appears to have been too well paid to have been merely a musician!

The appearance of the aforementioned publication *Musica Transalpina* kick-started the English appetite for madrigals; Ferrabosco made a niche for himself capitalizing on it.

Notes by Rachelle Fox

Southern California Early Music SOCIETY

Join us! Members receive
an informative newsletter,
a calendar of early-
music concerts,
and discounts on
SCEMS events.



www.earlymusicla.org

P.O. Box 41832, Los Angeles, CA 90041-0832 • (310) 358-5967

DRIVEN TO EXCELLENCE.

The Bold 2014
GLK-Class SUV



The nation's #1 Mercedes-Benz Center*
is a proud sponsor of the
Baroque Music Festival 34th Annual Season.

Experience The Fletcher Jones Difference.



FLETCHER JONES MOTORCARS
NEWPORT BEACH

3300 Jamboree Road • www.fjmercedes.com



9 4 9 ▲ 7 1 8 ▲ 3 0 0 0

*Number One claim based on MBUSA New and Pre-Owned Sales Report January 3, 2014.

Gioite Tutti

Gioite tutti in suoni
e'n canti e'n balli
poi che la vaga primavera è giunta
e fioriscon le valli
e fuor la rosa spunta.
Scherzan gl'adori
E van spargendo fiori.

Prendete ninfe i vostri almi pastori
che la stagion novella invita al ballo;
hor sfogate gl'ardori
senza prov'intervallo
liente, calcate
le verd'herbette grate.

Rejoice all with sounds,
songs and dances
since the fair spring has come
and the valleys are blossoming
and the rose is in full bloom.
The lovers are jesting
and scattering flowers.

Take, nymphs, your dear shepherds,
for the new season invites to dance;
enjoy your passions
without any rest.
Let us walk
on the green and happy grass.

Già torna a rallegrar

Già torna a rallegrar
l'aria e la terra
Il giovinetto April carco di fiori,
Il mar s'acqueta,
il giel fugge sotterra,
scherzan le vaghe ninfe
e i lor pastori:
tornan gl'augelli a l'amorosa guerra'
lieti a cantar
nei matutini albori.
Et io piango la notte
e son dolente tosto che 'l sol
si scopre in Oriente.

Youthful April already returns
laden with flowers
to cheer the air and the earth;
the sea stills,
ice flees below the ground,
graceful nymphs
sport with their shepherds,
the birds return in amorous strife,
happy to sing in the brightness
of the early morning.
But I weep in the night,
and suffer as soon as the sun
appears in the Orient.



JEWELS by JOSEPH

MEMBER



AMERICAN
GEM
SOCIETY

984 Avocado Avenue
Newport Beach, CA 92660

Tel (949) 640-6788

Fax (949) 640-6785

www.jewelsbyjoseph.com

E-mail: info@jewelsbyjoseph.com

O Primavera gioventù de l'anno

O primavera, gioventù del'anno,
bella madre di fiori,
d'ere novelle e di novelli amori,
tu torni ben, ma teco
non tornano i sereni
e fortunati di delle mie gioie;
tu torni ben, tu torni,
ma teco altro non torna
che del perduto mio caro tesoro
la rimembranza misera e dolent.
Tu quella sé, tu querela
ch'eri pur dianzi sì vezzosa e bella,
ma non son io già
quel ch'unì tempo fui,
si caro agli occhi altrui.

O spring, youth of the year,
Fair mother of flowers,
new grass and new loves,
indeed you return, but with you
do not return the serene
and happy days of my delight;
indeed you do return,
but with you returns naught else but
the wretched and painful memory
of my dear lost treasure.
You are the selfsame one
you were before, so fair and comely,
but I am no longer
what I once was,
so dear in the eyes of another.



Intorno a due vermiglie e vaghe labra

Intorno a due vermiglie e vaghe labra
di cui rose più belle
non ha la primavera,
volan soavi baci a schiera a schiera.
E son più ch'a le stelle
in ciel puro e sereno, più di
le gemme de la terra in seno.

Around two vermillion pretty lips
more beautiful than any rose
that blooms in spring
sweet kisses fly in flocks.
And they are more than the stars
in the clear, serene sky,
more than the gems in all of Earth.

Motti sonori od amorosi o casti,
tra tanti un mi negasti,
spietato un bacio solo,
tu, che non spieghi a volo,
amor, insidiando a baci,
sì come augei rapaci

Among the many resounding words,
loving or chaste, you denied me one,
a single kiss, cruel man,
who do not spread your wings,
love, ambushing with kisses
as if you were a bird of prey,

GELSON'S®
THE *Super* MARKET

che, sol imaginando han già rapita
quest'alma e questa vita.
Tendi l'insidie, tendi, et un almen
tra mille ardito prendi.

and have by sheer imagination
captured my soul and life.
Set traps, set them, and among
a thousand preys, catch a brave one.

Sovra tenere herbette

Sovra tenere herbette
e bianchi fiori
stave Filli sedendo
ne l'ombra d'un alloro,
quando li dissi:
"Cara Filli, io moro."
Ed ella a me volgendo
vergognosetta il viso,
frenò frangendo
fra le rose il riso
che per gioia dal core
credo ne trasse amore,
onde lieta mi disse:
"Baciami, Tirsi mio,
che per desir
sento morirne anch'io."

Amongst soft grasses
and white flowers
was Filli sitting
in the shade of a laurel tree
when I told her,
"Darling Filli, I am dying!"
Turning to me, all embarrassed
and stifling a laugh
behind those red lips
which, with all my heart's delight,
I am convinced
ensured Love's blessing,
said to me with such joy:
"Kiss me, my Tirso,
for I also feel as if
I am dying with desire!"



Zefiro Torna, e'l bel tempo rimena

Zefiro torna,
e'l bel tempo rimena
e i fiori e l'herbe,
sua dolce famiglia,
e garrir Progne e pianger Filomena;
e primavera candida
e vermiglia.
Ridono i prati,

Zephyr returns,
and brings fair weather back,
the flowers, the grass,
all his sweet progeny, and
Procne's chirping, Philomel's lament;
Spring appears again,
white and vermilion.
The meadows smile,



NEW BISTRO DINNER MENU!

★ *from 4:30 pm Nightly* ★ *with Waiter Service* ★

Serving Breakfast, Lunch and Dinner Daily · Garden Patio available for Private Parties
champagnesdeli.com

Bison Avenue & MacArthur Blvd.
Newport Beach, CA (949) 640-5011

Mon - Fri 7:30am-8:30pm
Sat & Sun 8:00am-8:30pm

e 'l ciel si rasserena;
 Giove s'allegra di mirar sua figlia;
 L'aria, e l'acqua, e la terra
 è d'amor piena;
 ogni animal d'amar si riconsiglia.

Ma per me, lasso!
 tornano i più gravi sospiri,
 che del cor profondo tragge
 quella ch'al ciel
 se ne portò le chiavi;
 e cantar augelletti e fiorir piagge,
 e 'n belle donne
 honeste atti soavi
 sono un deserto
 e fere aspre e selvagge.

the heaven is clear and bright;
 Jove delights his daughter to behold;
 Air, water and the earth
 are full of love;
 all creatures to its spell respond.

But oh! to me
 the deepest sighs return which
 from my heart's remotest depths
 she draws, who took the keys
 when she went hence to heaven, thus
 birdsong and flowers of the fields,
 the winsome ways of ladies
 fair and true
 a desert are,
 and savagery of beasts.

Zefiro torna e di soavi accenti

Zefiro torna
 e di soavi accenti
 l'aer fa grato
 e'il piè discioglie a l'onde
 e, mormoranda
 tra le verdi fronde,
 fa danzar al bel suon
 su'l prato i fiori.

In ghirlandato
 il crin Fillide e Clori
 note temprando lor care e gioconde
 e da monti e da valli
 ime e profonde
 raddoppian l'armonia
 gli antri canori.
 Sorge più vaga in ciel l'aurora,

Return, O zephyr,
 and with gentle motion
 make pleasant the air
 and scatter the grasses in waves
 and murmuring
 among the green branches,
 make the flowers in the field
 dance to your sweet sound.

Crown with a garland
 the heads of Phylla and Chloris
 with notes tempered by love and joy,
 from mountains and valleys
 high and deep
 and sonorous caves
 that echo in harmony.
 Dawn rises eagerly into the heavens



Berkshire Hathaway

California Properties

1400 Newport Center Drive #200, Newport Beach, CA 92660

Your Neighborhood Real Estate Specialist

Sally Shipley

Realtor®, CalBRE#00582056, Chairman's Circle, President's Circle

Cell: (949) 887-9064 ■ Bus: (949) 210-2414

Email: Sally@sallyshipley.com ■ Website: www.Sallyshipley.com



e'l sole, sparge più luci d'or;
più puro argento
fregia di Teti
il bel ceruleo manto.

Sol io,
per selve abbandonate e sole.
L'ardor di due belli occhi
e'l mio tormento,
come vuol mia ventura,
hor piango hor canto.

and the sun scatters rays of gold,
and of the purest silver,
like embroidery on the
cerulean mantle of Thetis.

But I,
in abandoned forests, am alone.
The ardor of two beautiful eyes
is my torment;
as my fate wills it,
now I weep, now I sing.



Ride la Primavera

Ride la primavera
torna la bella Clori,
odi la rondinella;
mira l'herbette e i fiori.
Ma tu Clori più bella,
nella stagion novella.
Serbi l'antico verno.

Spring returns,
fair Chloris comes back;
hear the swallow;
behold the grasses and flowers.
But you, Chloris, even fairer
in the new season,
retain the old winter.

HISTORICALLY informed

bachcollegiumsandiego

Ruben Valenzuela MUSIC DIRECTOR

VIBRANTLY performed

2014•15

SEASON

September 26/27 2014

THE LEIPZIG LEGACY The Thomaskantor

Music of Knüpfer, Schelle, Kuhnau, and J.S. Bach

December 5/6/8 2014

G.F. HANDEL *Messiah* HWV 56

Annual performance of Handel's beloved oratorio

December 12/13 2014

MAGNIFICAT From Darkness to Light

A sequence of music marking Advent and Christmas

February 27/28 2015

MUSICA POETICA Theatre of the Baroque

Guest Director Nicholas Kraemer

Music by J.S. Bach, Handel, Durante, and Purcell

April 17/18 2015

G.F. HANDEL *La Resurrezione* HWV 47

Handel's dramatic oratorio retells the events between Good Friday and Easter Day

May 29/30 2015

TALE OF TWO CITIES Rome & Paris

The music of Carissimi and Charpentier

www.bachcollegiumsd.org

De, s'hai cinto il cor
di ghiaccio eterno,
perchè, ninfa crudel,
porti negl'occhi il sol,
nel volt'aprile?

Oh, if you have so girded your heart
with eternal ice,
why, lady, as cruel as you are kind,
do you carry the sun in your eye
and April in your face?

Felice Primavera

Felice primavera!
De' bei pensier fiorisce nel mio core
novo lauro d'amore
a cui ride la terra e il ciel
d'intorno e di bel manto adorno
di giacinti e viole,
il Po si veste.

Happy spring!
Joyful thoughts cause the new laurels
of love to flourish within my heart,
heaven and earth smile at the sight
while the Po adorns its banks
with a fine mantle
of hyacinths and violets.

Ridean già per le piagg'herbette

Ridean già per le piagg'herbette
e fiori e garir cominciava
ogni augelletto,
coi baci e coi sospir
Favonio e Clori

The grasses and flowers were already
smiling along the banks, and every
little bird was beginning to chirp,
with kisses and sighs
Favonius and Chloris



Newport Beach
2200 Newport Blvd.
(949) 673-0100
www.crabcooker.com



Tustin
17260 E. 17th Street
(714) 673-1077
www.crabcooker.com



**The Main Thing
is to Keep
The Main Thing
The Main Thing**



ebre l'alme rendean
d'alto diletto;
sentia destarsi a disusati ardori
al tempo novo ogni più nobel petto,
all'hor ch'a lo spuntar
dei freschi albori;
così parlò Damon
con puro affetto:

“Piagge, herbe fiori,
augelli, aure feconde,
novo ardor, novo tempo,
amata Aurora,
non fia mai ch'io
per voi cangi desire.”
Volto a le stelle poi:
“Siate seconde,”
humil le disse a questo, e accennò
all'hora un lauro per cui sol
par ch'ei respire.

were intoxicating their souls
with great delight;
every noble soul felt awaken
with the spring forgotten ardors;
then with the bursting forth
of the fresh rays of the day,
thus spoke Damon
with true affection:

“Banks, grasses, flowers,
birds and fruitful breezes,
new ardor, new season,
beloved Aurora,
let it never come to pass
that I change my desire for you.”
Then turning towards the stars:
“May you be favorable,”
humbly he said to them, indicating
a laurel for which he alone
seemed to live.

Spuntavan già; Quando 'l mio vivo sol

(Prima parte)

Spuntavan già
per far il mondo adorno
vaghi fioretti, herbe
verdi e belle;
di color mille
e 'n queste parti e 'n quelle
rallegravan la terra
e i colli intorno.
Gian gl'augelletti
all'apparir del giorno
d'amor cantando
sin sopra le stelle
e correvan
le fiere ardite e snelle
tra lor scherzando
e le campagne intorno

(Seconda parte)

Quando 'l mio vivo sol
perch'io non pèra
“Godi hor,”
mi disse con un dolce riso,
“amante fido,
il premio del tuo ardore.”
Indi con molti baci sparse fuore

(Part one)

Charming little flowers
and fine green grasses
were already putting forth
to adorn the world;
of a thousand colors,
and spread here and there,
they gladdened the earth
and the hills around.
The little birds
at the break of day
were singing of love
to the stars above,
and the bold creatures
ran fearlessly and nimbly,
sporting with each other
in the fields around.

(Part two)

Then my bright sun
with a sweet smile said to me,
so that I would not perish,
“Enjoy now,
my faithful love,
the rewards of your ardor.”
With many kisses she gave forth

CAFÉ LUDWIG 2014-15

Elegant and nuanced, captivating and sublime



Sip coffee and enjoy desserts as host Orli Shaham joins principal musicians from Pacific Symphony to present the most intimate musical thoughts from the world's greatest composers.

Subscribe today for the best seats at the best prices!

Early Works

BEETHOVEN, DEBUSSY and MENDELSSOHN • Sunday, Nov. 2, 3 p.m.

Beethoven: Cello Sonata No. 2 in G Minor, Op. 5, No. 2

Debussy: Piano Trio in G Major

Mendelssohn: String Octet in E-flat Major, Op. 20

Middle Works

BACH, BEETHOVEN and BARTÓK • Sunday, March 1, 2015, 3 p.m.

Bach: Trio Sonata in G Major for Two Flutes and Piano, BWV 1039

Beethoven: Cello Sonata No. 3 in A Major, Op. 69

Bartók: Sonata for Two Pianos and Percussion

Later Works

BEETHOVEN, BRAHMS and SCHUBERT • Sunday, May 10, 2015, 3 p.m.

Beethoven: Cello Sonata No. 5 in D Major, Op. 102 No. 2

Brahms: Four Pieces for Piano, Op. 119

Dean: Etude: Hommage à Brahms (2013)

Schubert: Nocturne for Piano, Violin and Cello, D. 897

Brahms: Trio for Clarinet, Cello and Piano in A Minor, Op. 114

(714) 755-5799
PacificSymphony.org



quante gratie
e dolcezze ha 'l paradiso
e quant'ha odor nei fior la primavera.

all the grace
and sweetness of paradise
and the flowery perfumes of spring.

Non giacinti o narcisi

Non giacinti o narcisi
ma piccioletti fior siamo, che amore
manda a voi,
di belta candido fiore.
O se il sol de' vostri occhi
pur un poco ne tocchi,
saran vil alghe poi
e narcisi e giacinti
a fronte a noi!

We are not hyacinths nor narcissi
only tiny flowers that love
has sent thee,
lily-white flower of beauty.
O, if from thine eyes
a beam of light should fall upon us,
as vile seaweed, compared with us,
would hyacinths and narcissi
forever be!



Io mi son giovinetta

“Io mi son giovinetta,
e rido e canto
alla stagion novella,”
cantava la mia dolce pastorella,
quando subitamente
a quel canto,
il cor mio canò, quasi
augellin vago e ridente:
“Son giovinett' anch'io,
e rido e canto alla gentil e bella
primavera d'amore,
che ne' begli occhi tuoi fiorisce.”
Ed ella:
“Fuggi, se saggio sei,” disse,
“l'rdore; fuggi ch'in
questi rai primavera
per te non sarà mai.”

“I am a young maid,
and I laugh and sing
for the new season,”
so sang my sweet shepherdess,
when suddenly,
in response to that song,
my heart sang out, like a
charming, laughing little bird:
“I too am a young lad,
and I laugh and sing for the
fair and fine springtime of love,
which blooms in your lovely eyes.”
Said she:
“Flee, if you are wise,
from this passion,
flee, for in these beams, there will
never be springtime for you!”

Fumia la pastorella

(Prima parte)
Fumia la pastorella,
tessendo ghirlandetta,
sen gia cantando
in un prato di fiori.
Intorno a quella
scherzavan per l'eretta
Ciprigna, il figlio
e i pargoletti amori.

(Part one)
Fumia the shepherdess,
weaving her little garland,
sang as she crossed
the flowery field.
All around her,
playing in the grass,
were Venus, her son
and the little cupids.

Ella rivolta al sole
dicea queste parole:

(Seconda parte)

“Almo divino raggio,
della cui santa luce
questa lieta stagion s’alluma e ‘ndora,
e ‘l bel mese di maggio
oggi per te conduce
dal ciel in terra la tua vaga Flora,
deh, quel che si s’annoia
cangia in letizia e in gioia.”

(Terza parte)

Allora i pastor tutti
del Tebro, e ninfe a schiera
corsero a l’armonia lieti e veloci:
e di fior e di frutti
che prota Primavera,
gli porgean doni, e con rozze alte voci
cantavan tuttavia
le lodi di Fumia.

Turning to the sun,
she spoke thus:

(Part two)

“Divine and noble ray,
whose holy light gilds
and lights up this happy season,
through you the fair month of May
bears lovely Flora
from heaven to earth,
ah, all that was wearisome
turns now to happiness and joy.”

(Part three)

Then all the shepherds
of the Tiber, and a host of nymphs,
sped joyful to the music:
and offered her gifts of
flowers and fruit brought by Spring.
and with voices loud and clear
together sang
the praises of Fumia.



Bristol Farms

proudly supports the

Baroque Music Festival

Bristol Farms
Your Extraordinary Food Store

Newport Beach 949.760.6514

www.bristolfarms.com

Baroque Music Festival, Corona del Mar
Wednesday, June 25, 2014, 8 p.m.
Sherman Library & Gardens

Dawn of the Baroque
Arias, Sonatas, Canzonas, Dances and
Capriccios of the Italian Early Baroque

Alexandra Opsahl, *cornetto*
Nicholas Daley, *sackbut*

Festival Orchestra
Elizabeth Blumenstock, *leader*

FORM

Giovanni Gabrieli (c. 1557–1612)

Canzon IV à 4, Ch. 198

CANZONA



Tarquinio Merula (c. 1595–1665)

Ciaccona
from *Canzoni ovvero sonate concertate*
per chiesa e camera, 1637

DANCE

La Strada
from *Il secondo libro delle canzoni da*
suonare, Op. 9, c. 1631

ARIA

La Lusignuola
from *Canzoni a quattro voci, Libro primo*, 1615



CANZONA



This concert is dedicated by Carol Kirkwood in loving memory of

H. William “Bill” Kirkwood
(1926-2008)

who discovered the Baroque Music Festival in 1983
and enthusiastically attended every year thereafter



When you're ready
to make a difference,
we're ready to help

**Merrill Lynch is proud to support
Baroque Music Festival**

Giving back to your community is important to you — and to us.
Merrill Lynch Financial Advisors are committed to helping you make
a difference.

BLS Group

Herbert F. Bennett, CRPC®

Senior Vice President – Wealth Management
Wealth Management Advisor

William J. Livingston

Senior Vice President – Wealth Management
Senior Financial Advisor

Timothy P. Scudder, CRPC®

Assistant Vice President
Senior Investment Associate

Merrill Lynch

4695 Mac Arthur Court
Suite 1600
Newport Beach, CA
92660
949.955.6070



Merrill Lynch

Bank of America Corporation

Life's better when we're connected™

CRPC® is a registered service mark of the College for Financial Planning.

Merrill Lynch makes available products and services offered by Merrill Lynch, Pierce, Fenner & Smith Incorporated ("MLPF&S"), a registered broker-dealer and member SIPC, and other subsidiaries of Bank of America Corporation ("BAC").

Investment products: **Are Not FDIC Insured** **Are Not Bank Guaranteed** **May Lose Value**

The Bull Symbol and Merrill Lynch are registered trademarks or trademarks of Bank of America Corporation.

© 2014 Bank of America Corporation. All rights reserved. | ARW9QA7N | AD-04-14-0534 | 470945PM-0314 | 04/2014

Giovanni Gabrieli

Canzon à 4, “La Spiritata,” Ch. 186

CANZONA



Biagio Marini (1594–1663)

Sonata à 4

SONATA

from *Per Ogni Sorte d’Stromento, Sonate da Chiesa e da Camera*, Op. 22, 1655

Zarabanda III

DANCE

from *Per Ogni Sorte d’Stromento, Sonate da Chiesa e da Camera*, Op. 22, 1655

Sonata sopra “La Monica”

SONATA

from Opus 8

Passacalio à 4

DANCE

from *Per Ogni Sorte d’Stromento, Sonate da Chiesa e da Camera*, Op. 22, 1655



Francesco Cavalli (1602–1676)

Canzon à 6

CANZONA



Dario Castello (c. 1590–c. 1658)

Sonata XII

SONATA

from *Sonate concertate in stil moderno, libro primo*, Venice, 1658

Sonata XV per strumenti d’arco

SONATA

from *Sonate concertate in stil moderno, libro secondo*, 1644

Girolamo Frescobaldi (1583–1643)

Capriccio III sopra “Il Cucho,” F4.03
for harpsichord solo

CAPRICCIO



Andrea Falconieri (c. 1585–1656)

Passacalle

DANCE

from *Il primo libro di Canzone, Sinfonie, Fantasia,
Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte*, 1650

Folias echa para mi Señora Doña Tarolilla de Carallenos

ARIA

from *Il primo libro di Canzone, Sinfonie, Fantasia,
Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte*, 1650



Marco Uccellini (c. 1610–1680)

Caporal Simon

ARIA

from *Sonate, arie et correnti*, Op. 3
Venice, 1642

Aria quinta sopra la Bergamasca

ARIA

from *Sonate, arie et correnti... terzo libro*
Venice, 1642





SINCE 1884

DOORS & WINDOWS
CUSTOM MILLING
HARDWARE
MOULDING
PAINT

1220 E. Ball Road
Anaheim, Ca 92805

Tel. (714) 772-5444
FAX (714) 772-0639

GANAHL LUMBER

GANAHL LUMBER.COM

Dawn of the Baroque: Notes

This program features pieces composed in roughly five distinct formal categories. Rather than a serious discussion of each piece — there are, after all, 17 of them! — these notes will instead discuss the forms; the program informs you (no pun intended) which category each piece belongs in. The formal categories to watch out for are, in order of first appearance in the program, canzonas, dances, sonatas, capriccios (just one of these), and arias (popular tunes or chord patterns).



Canzona (or canzon)

Wikipedia has this to say about canzonas: “Literally ‘song’ in Italian, a **canzone** (plural: *canzoni*; cognate with English to *chant*) is an Italian or Provençal song or ballad. The term *canzone* is also used interchangeably with *canzona*, an important Italian instrumental form of the late 16th- and early 17th-century. Often works designated as such are *canzoni da sonar*; these pieces are an important precursor to the sonata. Terminology was lax in the late Renaissance and early Baroque music periods.”

Lax? I’ll say! This may be the scholarly definition, and may apply nicely to strictly vocal works, but



Giovanni Gabrieli

examination of actual instrumental *canzoni* of the period reveals that they very commonly feature imitative counterpoint, something not generally associated with ballads or even, necessarily, sonatas. Musical taxonomy is apparently just as messy as biological!

The composerly construction of imitative counterpoint is a bit like watching someone skillfully putting together one of those wooden Chinese puzzles. All the pieces fit together cunningly, but you suspect that if you tried it yourself, you’d be hopelessly confused from the outset.

Unfortunately, I can’t tell you how it’s done! I can make some suggestions, though, about how to listen to pieces constructed in this way.

Since it is virtually guaranteed that, in a canzon, you will have sequential entrances of the same theme, or musical figure, you will get at least three or four cracks at learning how that figure sounds. Imagine that Lady Gaga enters a crowded room where you are sitting; you’ve never heard of her, but many people in the room have, and you hear “Lady Gaga!” repeated in rapid succession as she passes people near you. You quickly surmise that this person is Lady Gaga, and if you spot her later in another part of the room, you will be able to identify her.

In listening, one tricky bit is that the principal figure is often quite short — sometimes even shorter than the pronunciation of “Lady Gaga”— and the first imitation of it occurs quite quickly. Don’t be distracted, though. Let your ears focus on the new voice, and notice that the second voice is saying the same “word” as the first, and so on, through all the entrances. If you get just good enough at this, you’ll have a shot at catching the figure as it reappears later during the piece, providing a satisfying “Aha!” moment.

I’ll just note here that the open-



Andrea Falconieri

ing Gabrieli canzon gives you an incomplete group of entrances; only four voices come in, instead of all six, and then the whole entrance process is abruptly broken off in favor of a brief noncontrapuntal dance-like section. But this canzon has a wonderful pedagogical feature: the identical opening figure returns *four times*, each time interrupted by the identical mini-dance, so you will most certainly know its name by the end of the piece! I hasten to add that actively listening to counterpoint is in some ways the most demanding kind of listening there is.

GLOBAL MARKETING:
EVERY PROPERTY. EVERY DAY.

First Team Estates® is part of an exclusive global network that:

- Sells more U.S. homes than any network or franchise
- Represents more \$1M+ homes than any luxury network
- Reaches 200 countries/territories around the world

FIRSTTEAMESTATES
LUXURY REAL ESTATE

CHRISTIE'S
INTERNATIONAL REAL ESTATE



Lana Fish
Luxury Specialist
CalBRE# 01888807
949-280-3000
Lana@FirstTeamEstates.com
LanaFish.com

**Lana Salutes the Baroque
Music Festival for 34 years
of World Class Music.**

Dances

In this category, we have one sarabande and three ciacconas, which can also be called passacaglias. (Don't worry about the spellings; no one at the time appears to have.) Sarabandes are triple-meter dances that varied in tempo over the course of the Baroque; by the end of that era, which was also pretty much the end of the Sarabande, it was a luxuriously slow dance. Marini's tiny but lovely example is, perhaps atypically for his time, also slow.

Ciacconas feature a short sequence of bass notes coupled with more or less unchanging harmonies, above which the higher-voiced instruments perform an ever-changing sequence of animated decorations, often in a playfully conversational manner. Listen at first to the bass line in a ciaccona to get an idea of the structure.

Sonatas

The typical early Italian sonata comprises several contrasting sections in one fairly short through-composed movement. The idea appears to have been to provide a near-kaleidoscopic stream of relatively brief and very different mini-movements, which varied in tempo, meter, and affect.

I should just mention that Marini's *Sonata sopra "La Monica"* is another example of messy taxonomy; the AABB form of the titular

song is present, and a truncated version of the "A" returns to great effect throughout the piece, but there is no contrast in meter, tempo, or, really, in affect either. It's a fantastic piece, but I don't think he knew *what* to call it!



Tarquinio Merula

Capriccios

Another example of rather indeterminate formal designation, capriccios most often denote a free-form, spontaneous-sounding piece. But wouldn't you know, Frescobaldi's *Capriccio*

III sopra "Il Cucho" is in many ways more like a sonata *and* a canzona, with several contrapuntal and imitative sections, with the added piquant feature of a cuckoo ostinato.

Arias

There were several mega-popular songs drifting through 17th-century Italy — some, like the *Folia*, quite ancient, some, like *E tanto tempo hormai*, more evanescent. For a rock 'n' roll simile, consider Elvis Presley and Gerry Marsden. (Gerry Marsden? Who?)

Composers were pretty uniformly pleased to use these popular songs, partly because they could bask in associated glory, and partly because the songs were often very good tunes! The hallmark of an aria is the verse structure; in the Classical era, this form reappears dressed as a Theme and Variations.

Notes by Elizabeth Blumenstock

Baroque Music Festival, Corona del Mar
Friday, June 27, 2014, 8 p.m.
Sherman Library & Gardens

Whither Baroque?
Origins of the Classical Style

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

Sonata a 4 in B flat major

Johann Friedrich Fasch
(1688–1758)

Largo
Allegro
Grave
Allegro



Two Pièces de Clavecin, 1759

Claude-Bénigne Balbastre
(1724–1799)

“La Lugeac”
“La Lamarck”



Sonata in G minor, H. 549
for oboe and continuo

Carl Philipp Emanuel Bach
(1714–1788)

Adagio
Allegro
Vivace

This concert is dedicated by Alice Remer in loving memory of

Franklin I. Remer
(1929–2008)

President, Board of Directors
Baroque Music Festival, Corona del Mar, 2001–2006

Sonata I in G major
for flute and continuo

Johann Baptist Wanhal
(1739–1813)

Allegro · Adagio
Presto · Minuetto



Sonata I
for harpsichord with violin obbligato

Luigi Boccherini
(1743–1805)

Allegro con moto · Grave · Presto



Étude No. 9
for violoncello solo

Jean-Louis Duport
(1749–1819)



Quintet in D major, W. B76

Johann Christian Bach
(1735–1782)

Allegro
Andantino
Allegro assai



New Location!

**333 E. 17TH STREET
COSTA MESA, CA 92627**

E Debbie@NewportFloorCovering.com
O 949.675.1636 CA SCL # 218912

www.NewportFloorCovering.com

www.NewportFloorCoveringDoesWindowsToo.com



NEWPORT FLOOR COVERING
 **CARPET ONE** FLOOR & HOME®

Whither Baroque?: Notes

If you attended our Monday and Wednesday programs, you have now heard a goodly amount of late Renaissance and early Baroque repertoire, both vocal and instrumental. You may have noticed that a lot of that early repertoire is polyphonic — that is, written in many independent parts, played or sung together. With the advent of operatic monody (solo lines usually with subsidiary accompanimental lines) towards the end of the Baroque era, polyphony, or counterpoint, gradually lost its grip as the most important style of composition.

This evolution was largely the result of cultural changes in the Age of Enlightenment. While Renaissance composers conceived of contrapuntal writing as a metaphor for a faith-structured society, making all parts (individuals) equal and governed by strict rules (set forth by God), with an emphasis on the whole group, the emerging humanism of the Age of Enlightenment instead focused composers on individuals in an increasingly secularized society.

It is not surprising that the High Baroque (mid-17th century) became the age of vast numbers of solo sonatas, solo concertos, and operas with their solo arias. As the 18th century progressed, dislike of complexity intensified. Counterpoint was *out*. Extreme harmonies were *out*. Charm,



Johann Friedrich Fasch

melody, lightness, and individual virtuosity were *in*, as they exemplified the values and tastes of the new bourgeoisie. The largely contrapuntal music of J.S. Bach was considered profoundly old-fashioned; Bach's composer sons were respectful of their father, but privately called him "the Old Wig," while J.A. Scheibe, himself a Bach pupil, declared

Bach's music "unnatural," with a "turgid and confused" style.

The new generation of composers responded with several related but relatively short-lived styles, including what we now call rococo, galante, *Sturm und Drang* ("Storm and Stress"), and *Empfindsamkeit* ("Sensitive Style"). The subsequent generation, of which Mozart and Haydn were a part, saw the consolidation of all these impulses into the arguably richer and more ambitious mature Classical style.



The Sonata a 4 quartet by Johann Friedrich Fasch that opens our program — by way of reminding listeners of the prevailing High Baroque style — could have been written by Telemann. The first movement shows unmistakable signs of catering to the new taste for sweetness and simplicity. The second movement is contrapuntal, albeit with a very lightheart-

ed theme, and the third combines rhythmic severity with lyrical interludes for flute and oboe. The final movement is a mixture of contrapuntal tutti sections and small solo breaks.



Fortune certainly smiled on **Claude-Bénigne Balbastre**. He enjoyed a spectacularly successful career as organist at Notre Dame and La Chapelle Royale, gave harpsichord lessons to Marie Antoinette, and — perhaps most impressive — managed to keep his head during the French Revolution despite his close ties to many doomed royals. “**La Lamarck**” sounds as though it could have been written by a light-hearted French Domenico Scarlatti, while “**La Lugeac**” is more grandly energetic.



Empfindsamkeit, the “Sensitive Style,” can fairly be attributed to **Carl Philipp Emanuel Bach**, second-oldest and arguably most talented of J.S. Bach’s several composer sons. An eccentric approach to melody and harmony are integral to this style, and Bach certainly delivers them in the first movement of this **sonata for oboe and continuo**. The second could almost have been a conventional Baroque piece but for the quirky “Scottish snap” rhythms that pervade it obsessively. The final Vivace is a

lively tune, perhaps an incognito minuet of the sort with variations that became popular in mid-century.



**Carl Philipp
Emanuel Bach**

Johann Baptist Wanhal was born a serf in Bohemia to Czech parents, who by virtue of great and early talent as an organist, violinist and composer managed to escape poverty by acquiring a patron in the Viennese court. His symphonies, written early in his

life, are composed in the *Sturm und Drang* style, full of shock and contrast, but as he later began writing for the bourgeoisie, his style mellowed. The **flute sonata** here is a lovely example of the light galante style, full of grace, with a floridly ornamented slow movement, and a minuet with variations that accumulate in an increasingly virtuosic manner.



The Italian composer **Luigi Boccherini** spent virtually all of his professional life in the relative backwater of Spain, where he was employed by various members of the Spanish court and nobility. This little **Sonata for harpsichord and violin obbligato** is one of six, and lasts just long enough for one to get a sense of his abilities as a composer of party music and affectingly tender Adagios, without fully revealing his mastery of mood and texture.

The harpsichord is the principal instrument here, with the violin merely along for the enjoyable ride.



The latest work on our program, published in 1806, is the *étude* for solo cello — the 9th of 21 — by Jean-Louis Duport. This date actually puts it towards the end the Classical range, so perhaps we have overshot our program's mission! It is fascinating that, often at the height of an era, elements of the style which will replace it are discernible, and so it is here. A well-developed Romantic technique is needed to play these pieces, and while Duport's *études* are exercises, there is much beautiful music in them.



Johann Christian Bach, the youngest son of Johann Sebastian, became known as the "London Bach," though he spent a good many years as

a young man in Italy. Far more than his much elder brothers, Johann Christian was a creature of the post-Baroque era, and he excelled at composing the sort of light, entertaining music that was so popular at the time — and which would probably have impressed his father very little!

His *Quintet in D major* is nonetheless a masterpiece of its sort, skillfully managing to stay away from counterpoint, mostly by dint of swiftly alternating duo and solo writing in a highly ornamented melodic vein. Indeed, the piece could conceivably have been called a *Quintet Concertante*, as each player eventually gets some sort of solo turn; notice that the harpsichord here is no continuo player, but often a soloist! However much some musicians might be inclined to dismiss this period in music as rather shallow, this piece has an undeniable high-wattage charm and beauty.

Notes by Elizabeth Blumenstock



Johann Christian
Bach



*Simply
Delicious
for over
50 years*

949.673.6580
AmeliasBalboaIsland.com

Baroque Music Festival, Corona del Mar
Sunday, June 29, 2014, 4 p.m.
Newport Harbor Lutheran Church

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

Festival Finale: 300 Years On
*Births, Deaths, Marriages, Publications and
Good Gigs in the Music World of 1714*

Kristen Toedtman, *mezzo-soprano*

Festival Orchestra
Elizabeth Blumenstock, *leader*

PUBLISHED IN 1714 (*posthumously*)

Concerto Grosso in D major, Op. 6, No. 1

Arcangelo Corelli
(1653–1713)

Largo – Allegro
Largo – Allegro
Largo · Allegro · Allegro



MARRIED IN 1714 (*for the second time*)

Overture in G minor, TWV 55:g7

Georg Philipp Telemann
(1681–1767)

Overture · Cajolerie · Rondeau
Loure · Gavotte · Menuets I & II



BORN IN 1714 (*5th of 20 siblings*)

Carl Philipp Emanuel Bach
(1714–1788)

Sinfonie No. 1 in G major, H. 657

Allegro di molto · Poco Adagio · Presto





GOOD GIG IN 1714 (*in London*)

Francesco Maria Veracini
(1690–1768)

Overture VI in G minor

Allegro · Largo
Allegro · Minuet



BORN (*and notorious*) IN 1714

Susannah Maria Cibber
(1714–1766)

As Stars that Rise, and Disappear
from *Hercules*, HWV 60

George Frideric Handel
(1685–1759)

As stars that rise, and disappear,
Still in the same bright circle move,
So shines unchang'd thy hero's love,
Nor absence can his faith impair.
The breast where gen'rous valour dwells,
In constancy no less excels.
As stars, *etc.*

O Lord, Whose Mercies Numberless
from *Saul*, HWV 53

Handel

O Lord, whose mercies numberless o'er all thy works prevail,
Though daily Man thy laws transgress, thy patience cannot fail.
If yet his sins be not too great, the busy fiend control;
Yet longer for repentance wait, and heal his wounded soul.

*This concert is dedicated to the memory of
Orange County music champion*

Elaine Redfield
(1917-2014)

*by Karen & Don Evarts · Burton Karson
Dagmar & Walter Rios · Dr. Vina Spiehler*

Vengeance, O Come Inspire Me

Thomas Arne
(1710–1778)

Vengeance, O come inspire me,
Virtue and freedom fire me.
Join me, ye sons of Glory,
The foe shall fly before ye,
And fame record your story
In never-dying lays.



DIED IN 1714

Chaconne
from Overture V in F major

Philipp Heinrich Erlebach
(1657–1714)



**Arts & Humanities - Science & Mathematics
Social Sciences - Special Events**

**OSHER LIFELONG LEARNING INSTITUTE
at UCI EXTENSION**

is happy to support

**The Baroque Music Festival
Corona del Mar**

www.extension.uci.edu/olli
OLLI at UCI

Festival Finale: Notes

It is difficult to overstate the popularity of **Arcangelo Corelli** during his life and after his death. Roger North, a prolific contemporary writer about the English music scene in the late 1600s and early 1700s, commented that when Corelli's music arrived there, musicians embraced it as if it were "the bread of life." Corelli was still adored a decade later, when North remarked, "It is wonderful to observe what a scratching of Corelli there is everywhere now — nothing will relish but Corelli." That his popularity has been restored enthusiastically in the latter-day revival of Baroque music is perhaps astonishing when you consider his miniscule output of only 72 compositions!

If you attended our Wednesday concert, you will have become familiar with the short sectional early Italian sonata; Corelli, writing several generations later, appears to have taken this sectional form and expanded it, turning a 4-minute composition into a 10-minute one. Though not the first to write pieces featuring a small solo group played off against a larger tutti group, his solo sections are more coherent and well-developed than those of his predecessors, and his formal structure achieves an almost Classical balance.

I also feel that his music somehow crystallized the modern sense



Arcangelo Corelli

of mode. There is virtually no antique modal writing in his work; major and minor stand out cleanly, and seem to signal the beginning of a new musical century.



Georg Philipp Telemann once estimated that he had written over 600 orchestral "Overtures," or suites. (See page 10 for more on how prolific he was.) Only about 200 have survived, a hideous loss for those who love this composer! He had an incomparable flair for dance forms, endless invention, good humor, and superlative craftsmanship. Today's Overture is not entirely typical, however; it is a remarkable hybrid of a dance suite and a solo violin concerto. This specific cross-breeding is a taxonomic wonder rarely seen in a music world full of them.



J.S. Bach's fifth child and second son was godfathered by Telemann, and was given Telemann's middle name for his own in honor of the relationship. **Carl Philipp Emanuel Bach** was largely responsible for the development of the "Sensitive Style" — an extravagantly and unpredictably emotional approach which, in the late Baroque milieu of polite, sweet and charming music, stands

out like a bristlecone pine in a bed of daffodils.

His G major symphony gets right to bristling within a few bars, and the shocks don't stop coming. This is his first symphony, and he seems determined that people should notice it!



Francesco Maria Veracini was apparently a difficult character, paranoid, defensive and rageful, but he was clearly an astonishing musician as well. Tartini, upon hearing him in a concert, secluded himself for two years to perfect his bow technique before daring to appear in public again. Charles Burney, an avid chronicler of music throughout Europe, commented about his skill as a composer, that “he had certainly a great share of whim and caprice, but he built his freaks on a good foundation, being an excellent contrapuntist.”

One doesn't often sense his conflicted inner life in his compositions; this Overture may be the piece that best reveals them. A stormy whirlwind of an opening Allegro gives onto a passionately tender Largo and a driven Allegro, and the piece ends with an appallingly grim Minuet.



Susannah Maria Cibber, the younger sister of composer **Thomas Arne**, was best known as an actress. She



**Susannah Maria
Cibber**

possessed what was generally agreed to be a sweet and nimble yet not fully trained voice, but her dramatic gifts were powerful enough to support both a singing and an acting career. Again in Charles Burney's perceptive words, “by a natural pathos, and perfect conception of the words, she often penetrated the heart, when others, with infinitely greater voice and skill, could only reach the ear.”

She became a lifelong personal friend of **Handel**, who, because she could not read music, taught her to sing her arias note by note. The arias written especially for her by Handel and Arne play to her strengths of vocal agility, compelling eloquence, and dramatic flair.



We close the 2014 Festival with a tribute to a 17th-century composer who died 300 years ago. **Philipp Heinrich Erlebach** was a gifted and renowned composer whose posterity was largely destroyed in a catastrophic fire that broke out in a library where most of his works were housed. Today it is estimated that only 7% of his works are extant. His six surviving Overtures are written in the French style, and this Chaconne is a fine and exuberant example of the genre.

Notes by Elizabeth Blumenstock

About the Performers

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, 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 (Harpichord), 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 our Festival since 1994.

Gabriel Arregui's performance is sponsored by Max & Marilyn Wolfsberg.

Gretchen Claassen, a versatile chamber musician, often appears as a cellist, Baroque cellist and viol player in diverse groups around the San Francisco Bay Area and beyond. She has recently performed with the American Bach Soloists, Portland Baroque Orchestra, Musica Pacifica, Wildcat Viols, Nash Baroque, and Karl Cronin and the Americana Orchestra. She is a founding member of the period ensembles MUSA and the Alchemy Trio, as well as the pop/classical crossover ensemble Cello Street Quartet, with whom she recently embarked on a tour of Hungary, Kosovo and Russia sponsored by the U.S. State Department.



A graduate of the Juilliard School and the San Francisco Conservatory of Music, Claassen has been named the winner of American Bach Soloists' Jeffrey Thomas Award.

Gretchen Claassen's performance is sponsored by Alice Remer.



Nicholas Daley is an active freelance trombonist and sackbut player in the greater Los Angeles area, where he regularly performs with a diverse assortment of groups ranging from orchestras and early-music ensembles to jazz, salsa and pop bands. He earned a Bachelor of Music degree from Oberlin Conservatory, then moved to Los Angeles for his Master of Music degree from the University of Southern California.



During his studies at USC, Daley was a prize-winner at the Pasadena Showcase House for the Arts Solo

Competition, and was honored with the Order of Arete and membership in Pi Kappa Lambda, the National Music Honor Society. After finishing his master's degree at USC, he studied early wind band music with Rotem and Adam Gilbert before becoming a founding member of Tesseract, a Los Angeles-based early-music ensemble. He has also performed with the Dark Horse Consort in collaboration with Tenet and the Bach Collegium San Diego.



Rob Diggins is a principal player with the Portland Baroque Orchestra, directed by Monica Huggett, and is a featured soloist on the orchestra's latest recording of the complete string concerti of J.S. Bach. Last summer he was a featured violist in a performance of Mozart's *Sinfonia Concertante* for a film shot on location in Portugal, *The Giacomo Variations*, starring John Malkovich. He has also toured extensively with the live version of this show.



Diggins performs and records with Musica Angelica, Wiener Akademie, Magnificat, and the Southern Oregon Repertory Singers. In addition, he continues his studies and practices with his teachers, Swami Veda Bharati (Himalayan Yoga Tradition) and Shree Vidya Chandramouli (South Indian Classical Music), and their devotees. He also maintains a flourishing private teaching studio, and continues to perform and teach as a *bhakta*, or devotional musician.

The Concord Ensemble came together in 1997 and was quickly catapulted into the international music scene by winning the Grand Prize in the First Early Music America Recording Competition. Subsequently their debut recording, *The Victory of Santiago: Voices of Renaissance Spain*, earned them the prized “5-Star” distinction in *Goldberg Magazine*. The award-winning ensemble has toured extensively throughout the United States and Europe, headlining prestigious early-music festivals such as those of Berkeley, Washington, D.C., Madison, Milwaukee, Bloomington (IN), San Francisco, San Diego, Phoenix, Pittsburgh, New York’s Cloisters, Indianapolis, Regensburg (Germany) and Feldkirchen (Austria). Their work has been broadcast on National Public Radio.

Equally at home in the contemporary medium, Concord has performed music by Karlheinz Stockhausen, Stephen Hartke, Steve Reich, Arvo Pärt, and Libby Larsen, as well as newly commissioned programs of Spanish and Latin American Christmas and paschal music. The group has an outstanding tradition of collaborating with several instrumental ensembles of renown, such as the Folger Consort, Mu-

sica Angelica, Piffaro, the Renaissance Wind Band, and the contemporary Pennington Dance Group. The ensemble’s versatility has even reached the rock world, when the men of the ensemble performed with Sting and Bosnian lutenist Edin Karamazov to sold-out audiences at Walt Disney Concert Hall in a program entitled “Songs of the Labyrinth,” Sting’s foray into the music of 17th-century English composer John Dowland.

Recent performances include a series of concerts in Washington, D.C. with the Folger Consort, a guest performance in Portland for the Cappella Romana series, and other collaborations with Musica Angelica, including Purcell’s *The Faerie Queene* and selections from J.S. Bach’s *Christmas Oratorio*.



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.



Susan Feldman, violinist, is an active teacher in Los Angeles and performer throughout the United States. She holds a bachelor's degree from Illinois Wesleyan University, a master's degree from the University of Southern California, where she studied with Robert Lipsett, and a doctorate from USC in early-music performance, where she studied with James Tyler, Ingrid Matthews and Elizabeth Blumen-



stock. She has devoted much of her professional career to the study of historically informed performance on period instruments.

In 1999, Feldman cofounded La Monica, a period instrument chamber ensemble dedicated to performing music of the Baroque period. She has played with the Baroque Band in Chicago, Seattle Baroque, Los Angeles Baroque and Musica Angelica. She is an active member of the Bach Collegium San Diego, Tesseræ, and Les Surprises Baroques. She is currently on the early-music faculty at USC and teaches string performance at the Ocean Charter School.



Timothy Landauer was hailed "a cellist of extraordinary gifts" by the *New York Times* when he won the coveted Concert Artists Guild International Award in 1983. Now principal cellist of the Pacific Symphony, he has won numerous prestigious prizes, among them the National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize in the National Solo Competition of the American String Teacher's Association, the 1984 Hammer-Rostropovich Scholarship Award, and the 2004 Outstanding Individual Artist Award presented by Arts Orange County.



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

the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony, the Beijing Symphony, and the Shanghai Symphony Orchestra. In the United States, he has appeared with the Maryland Symphony, the Grand Teton Festival Orchestra, and the Pacific Symphony Orchestra.

Timothy Landauer's performance is sponsored by Dagmar M. & Walter B. Rios.



Andrew McIntosh is a composer, violinist, violist, and Baroque violinist. He is a member of the Formalist Quartet, which is dedicated to adventurous and relevant repertoire and has been performing regularly for seven years around the United States and in Europe. Baroque musicians that he has performed with include the Bach Collegium San Diego, Los Angeles Master Chorale, Musica Angelica, Cornucopia Baroque, Scott Pauley from Chatham Baroque, Les Surprises Baroques, Preethi de Silva and Con Gioia, and harpsichordist Arthur Omura.



McIntosh's compositions have been featured at major venues in the Netherlands, Germany, Austria, Switzerland, England, Los Angeles, New York, and most recently at Walt Disney Concert Hall in the Los Angeles Philharmonic's Green Umbrella Series. A native of rural Northern Nevada, McIntosh is currently based in the Los Angeles area, where he enjoys a wide variety of writing, per-

S D E M S



San Diego Early Music Society

The San Diego Early Music Society will announce its **2014/15 International Series** in July.

To be added to our mailing list please email **sdems@sdems.org** with your details.

www.sdems.org – 619-291 8246



Corona Del Mar Chevron
2546 E. Coast Highway
Corona Del Mar, 92625

David Everett
Service Manager

Phone (949) 717-5096
Fax (949) 717-5098



We service foreign & domestic cars.

Your satisfaction guaranteed.

Star Smog Check.

forming, teaching, and recording activities.



Alexandra Opsahl studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, graduating with honors in 2004. She then studied cornetto privately in Italy with Bruce Dickey, continuing her studies at the Schola Cantorum Basiliensis. She has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment under Emmanuelle Haim, Apollo's Fire, the Green Mountain Project, Le Studio Musique Anciennes de Montréal, Cappella Artemisia, Musica Angelica, The Whole Noyse, and the American Bach Soloists.



This summer Opsahl is performing in early-music festivals in New York and Berkeley, and in Cincinnati Opera's production of *La Calisto*. She is a member of the Dark Horse Consort, and is the Music Director of the Los Angeles-based ensemble Tesseract, devoted to early music.

Alexandra Opsahl's performance is sponsored by Steven & Cynthia Dember.



Ian Pritchard earned his Bachelor of Music degree 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 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," and has won prizes in several international harpsichord competitions. In 2003 he was awarded a Fulbright Scholarship to research early keyboard music in Italy. He is currently pursuing his PhD in Historical Musicology at USC. 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.

Ian Pritchard's performance is sponsored by Steven & Cynthia Dember.



Mindy Rosenfeld is a founding member of the Baltimore Consort, and has been a member of San Francisco's Philharmonia Baroque Orchestra since 1989. She has performed under director Nicholas McGegan and guest conductors William Christie, Jordi Savall, Gustav Leonhardt, Andrew Parrott, Andrew Manze, Bernard Labadie and Trevor Pinnock. She has recorded extensively and has appeared in Lincoln Center's Mostly Mozart Festival, the Berkeley Early Music Festival, and



the BBC Proms at Royal Albert Hall.

Rosenfeld is principal flutist with the Mendocino Music Festival and has been a guest artist with Musica Angelica, American Bach Soloists, Trinity Consort, Bach Collegium San Diego, San Francisco Bach Choir, Pacific Collegium, Apollo's Fire, Opera Lafayette, Live Oak Baroque Orchestra, and the Catacoustic Consort, among others. She has a BA in Flute Performance from the Peabody Conservatory and an MA in Modern and Baroque Flute Performance from the San Francisco Conservatory.



David Shostac was appointed principal flute of the Los Angeles Chamber Orchestra in 1975. An alumnus of Juilliard and Tanglewood, he has also served as principal flute of the St. Louis, Milwaukee and New Orleans symphony orchestras. He has taken part in numerous music festivals, and has appeared with the American Symphony Orchestra, the Boston Symphony and the Los Angeles Philharmonic. He has worked with many prominent conductors, including Eugene Ormandy, Zubin Mehta, Leopold Stokowski, Seiji Ozawa, Karl Richter, Helmuth Rilling and Christopher Hogwood.



Shostac's most recent recording is *Vivaldi Flute Concertos* with Song of the Angels Flute Orchestra; his discography also includes J.S. Bach: *The Six Flute Sonatas and Masterpieces from the French Repertoire*. He is active in the motion picture recording industry and can be heard on hundreds of movie soundtracks. He has taught at

USC, UCLA, the California Institute of the Arts, the Aspen Music School and the Idyllwild Arts Academy. He is a faculty member of CSU Northridge.

David Shostac's performance is sponsored by Doreen Hamburger.



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 Baroque orchestra Musica Angelica, and is co-founder of the chamber ensemble Angeles Consort. Strauss often appears with Seattle Baroque, Portland Baroque Orchestra, and Trinity Consort (Portland, Oregon), where she has worked with Monica Huggett, Eric Milnes, Reinhard Goebel, Paul Goodwin, and Richard Egarr.



She has performed with the American Bach Soloists, Musica Pacifica, San Francisco Bach Choir, Magnificat, Camerata Pacifica, and Galanterie. She 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 USC and has recorded for Koch, Centaur, and Loft.



Kristen Toedtman sings with the Los Angeles Master Chorale and the Concord Ensemble. She is also a regular on the



singer-songwriter circuit in Hollywood, leading her band and choir from the piano in original songs from the Americana gospel-style tradition at the Hotel Cafe, Bootleg Theater and Room 5. Before moving to Los Angeles she was a frequent recitalist and oratorio soloist in the Baltimore-Washington area, and toured with Baltimore Consort member Mark Cudek as the Duo Encina. She holds a master's degree in Vocal Performance from the Peabody Conservatory and a bachelor's degree from Indiana University, where she studied with Martina Arroyo and sang with the Pro Arte Singers. She recorded with that group and Theatre of Voices under Paul Hillier on the Harmonia Mundi label while in Indiana.

More recently she has recorded with the Master Chorale for Decca Records (Muhly: *A Good Understanding*, 2010; Górecki: *Miserere*, 2012) and with long-time friend and collaborator Brendan Hines (*Good for You Know Who*, 2010; *Small Mistakes*, 2012).



Amy Wang is a Baroque violinist who has performed with a variety of early-music groups throughout California, including the Los Angeles Baroque Orchestra, Musica Angelica, the Bach Collegium of San Diego, Voices of Music, and the California Bach Society.

Wang maintained her enthusiasm for the violin during her undergraduate years as a Film Studies major at UC Berkeley. She began the transition from modern to Baroque violin un-



der the guidance of David Tayler and Elizabeth Blumenstock and first performed on the instrument at the Berkeley Early Music Festival in 1996. She returned to that festival in 2000 as a semifinalist in the American Bach Soloists' International Young Artists Competition. While obtaining a Master of Fine Arts degree in screenwriting from USC's School of Cinematic Arts, she played in the Early Music Ensemble led by James Tyler.



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.

Lara Wickes' performance is sponsored by Doreen Hamburger.

Festival Orchestra

Violin

Elizabeth Blumenstock,
concertmaster/leader

Rob Diggins

Jolianne von Einem

Susan Feldman

Andrew McIntosh

Joel Pargman (June 29)

Janet Worsley Strauss

Amy Wang (June 22)

Viola

Adriana Zoppo, *principal*

Jane Levy

Violoncello

Gretchen Claassen, *principal*

Leif Woodward

Violone

Gabriel Golden

Oboe

Michael DuPree,

principal

Lot Demeyer

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 Bänkelsängerlieder	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?)
Suite in E flat major	Antonio Vivaldi (1678–1741)

Festival Supporters

The Board of Directors recognizes with thanks these supporters, whose contributions towards our 33rd season have been indispensable in sustaining the Festival's reputation for excellence.

≈ Benefactors ≈

Arts Commission of the City of Newport Beach	Philip & Katie Friedel
Patricia L. Bril	Doreen B. Hamburger
Virginia Cassara & Tim Hunter	Judy J. McKay
Ruth Casteel	Dr. Terri Munroe
Steven & Cynthia Dember	Wayne & Ruth Norman
Joseph Dworniczak & Judith Chodil	Dr. Susan L. Powers
Carol Kirkwood	Alice Remer
William B. "Skip" Freely & Mary Kryder	Walter B. & Dagmar M. Rios
	Ralph & Trisha Smith
	Dr. Vina Spiehler
	Max & Marilyn Wolfsberg

≈ Sponsors ≈

Norris Battin
Bradley B. Davis &
Duke Funderburke
Catherine & James Emmi
Terry & Jane Hipolito
Sharon McNalley
Dr. Gwyn P. Parry

≈ Donors ≈

Patricia N. and Rand Albers
Dorothy Boesch
Richard D. Campbell
Dr. David & Diana Casey
Donald & Karen Evarts
Brian & Mary Taylor
Judith Y. Wagner

≈ Contributors ≈

Penha & Dave Brevig	Drs. Amelia & Aaron Neustadt
Ernani Dangelo	Joan S. Petty
Jacqueline A. Dombroski	Marjorie Ringwalt
Nancy Feit	Dorothy Solinger
Peggy & Alex Maradudin	Patricia & Rich Spencer
Lynne T. Marsh	Mary & Jim White
Paul & Janice Massatt	

~ Festival Subscribers ~

Patricia N. Albers	Philip & Katie Friedel	Dr. Terri Munroe
Norris Battin	Jon & Carolyn Gaylord	Wayne & Ruth Norman
Dorothy Boesch	Doreen Hamburger	Dr. Gwyn P. Parry
Patricia L. Bril & Gordon W. Smith	Terry & Jane Hipolito	Joan S. Petty
Dr. David & Diana Casey	Mr. & Mrs. Claude Kastenholz	Dr. Susan L. Powers
Virginia Cassara & Tim Hunter	Carol Kirkwood	Alice Remer
Steven & Cynthia Dember	Terrell & Deborah Koken	Walter B. & Dagmar M. Rios
Joseph Dworniczak & Judith Chodil	Peggy & Alex Maradudin	Ralph & Trisha Smith
William B. "Skip" Freely & Mary Kryder	Lynne T. Marsh	Dr. Vina R. Spiehler
	Paul & Janice Massatt	Mary & Jim White
		Max & Marilyn Wolfsberg

Lists are complete as of publication deadline.

For All Of Your Real Estate Needs...

Serving Orange County and the Beach Cities

Call for a free evaluation or private showing



DAVID McCULLOCH

Broker Associate

949.718.1549 **DIRECT**

949.283.9199 **CELL**

David.McCulloch@camoves.com



©2014 Coldwell Banker Real Estate LLC. All Rights Reserved. Coldwell Banker Real Estate LLC fully supports the principles of the Fair Housing Act and the Equal Opportunity Act. Each Coldwell Banker Residential Brokerage office is owned by a subsidiary of NRT LLC. Coldwell Banker® and the Coldwell Banker Logo, Coldwell Banker Previews International® and the Coldwell Banker Previews International Logo, are registered service marks owned by Coldwell Banker Real Estate LLC.

Index of Advertisers

Friends of the Baroque Music Festival are urged to patronize the following,
who support the Festival with their advertisements.

<p>Amelia's Restaurant 41</p> <p>Bach Collegium..... 24</p> <p>Berkshire Hathaway California Properties, Sally Shipley 23</p> <p>Bluewater Grill..... 12</p> <p>Bristol Farms..... 29</p> <p>Champagne's Bistro & Deli..... 22</p> <p>Chevron, Corona del Mar..... 51</p> <p>Coldwell Banker, David McCulloch 57</p> <p>Crab Cooker Restaurant..... 25</p> <p>First Team Estates, Lana Fish..... 35</p> <p>Fletcher Jones Motor Cars 19</p> <p>Foot Solutions..... 5</p> <p>Ganahl Lumber..... 33</p> <p>Gelson's Market..... 21</p> <p>Hearthstone 15</p> <p>Hutchins Consort..... 7</p> <p>Jewels by Joseph 20</p> <p>Les Surprises Baroques..... 12</p>	<p>Mayer Printing..... 58</p> <p>Merrill Lynch Financial Advisors, BLS Group 31</p> <p>Mother's Market & Kitchen 59</p> <p>Newport Floor Covering..... 38</p> <p>Osher Lifelong Learning Institute (OLLI), UCI Extension 44</p> <p>Pacific Symphony..... 27</p> <p>Philharmonic Society of Orange County 2</p> <p>RE/MAX Fine Homes, Lauren Scott Team..... 7</p> <p>Regent's Point 60</p> <p>Royal Jewelers 5</p> <p>San Diego Early Music Society 51</p> <p>Shifberg-Mencher Associates 4</p> <p>Southern California Early Music Society 19</p> <p>Weisshaar & Son Violin Shop..... 4</p>
--	---

MAYER
Printers.
Quality. On time. Every time.



THANK YOU!
Baroque Music Festival
For 34 Years!



800.356.2769
www.mayerlitho.com



Mother's Market & Kitchen

**The Natural Foods
Market & Restaurant
Committed to**

"Truth, Beauty & Goodness"

CONGRATULATES

**The 34th
Annual
Baroque
Music
Festival
BRAVO!**



COSTA MESA
1890 Newport Blvd.
(949) 631-4741

IRVINE
2963 Michaelson Drive
(949) 752-6667

SANTA ANA
151 E. Memory Lane
(714) 542-6667

HUNTINGTON BEACH
19770 Beach Blvd.
(714) 963-6667

LAGUNA WOODS
24165 Paseo de Valencia
(949) 768-6667

ANAHEIM HILLS
5759 E. Santa Ana Canyon Rd.
(714) 974-6667

BREA
413 Associated Rd. (714) 990-6667

Open Daily - 8am to 10pm

Serving Orange County Since 1978 • www.mothersmarket.com

Mail Order & Seminars Call 1-800-595-MOMS



Mother
Loves You.



Mother
Loves You.

An excuse to be you (again)



Be a part of a
vibrant community
where meaningful
experiences lead
to achieving
your aspirations.

Be who you want to be

*Meet interesting friends you can
depend on*

*Continue learning for pleasure and
personal growth*

Maintain a productive life

Set your own pace



be.regents point

a be.group community

19191 Harvard Ave. • Irvine, CA 92612-4670
(888) 864-9169 • beRegentsPoint.org



DSS #300603257 COA #135