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

VESPER 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

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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!

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For sponsoring orchestra musicians: Philip & Katie Friedel for Michael DuPree and Lot De- meyer, 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.

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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.
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- Claudio Monteverdi

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Amy Wang, violin
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Festival Orchestra
Elizabeth Blumenstock, leader

Tafelmusik I/3: Concerto in A major, TWV 53:A2
Georg Philipp Telemann
(1681–1767)

for flute, violin and violoncello (beginning)

Largo
Allegro

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

for four violins

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
Largo
Allegro
Largo
Allegro

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

Concerto Grosso in G minor, RV 578
for two violins and violoncello
Adagio e spiccato
Allegro
Larghetto
Allegro

Tafelmusik I/3: Concerto in A major, TWV 53:A2
for flute, violin and violoncello (conclusion)
Gratioso
Allegro
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 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
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 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 Fantasmi (“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!
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
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  
Orazio Vecchi (c. 1550–1605)

Text on p. 20

Già torna a rallegrar  
from Il secondo libro de Madrigali, 1581  
Luca Marenzio (c. 1553–1599)

Text on p. 20

O Primavera gioventú de l’anno  
from Il primo libro de madrigali, 1611  
Heinrich Schütz (1585–1672)

Text on p. 21

O Primavera gioventú de l’anno  
from Madrigali per Cantare et Sonare, 1601  
Luzzasco Luzzaschi (c. 1545–1607)

Text on p. 21

O Primavera gioventú de l’anno  
from Il terzo libro de madrigali, 1592  
Claudio Monteverdi (1567–1643)

Text on p. 21
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

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

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

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  
from *Il secondo libro de madrigali*, 1590  
Text on p. 28  

Monteverdi

Sonata Prima  
for violin and continuo  
from *Libro Secondo*, 1629  

Dario Castello  
(c. 1590–c. 1658)

Io mi son giovinetta  
from *Madrigali per Cantare et Sonare*, 1601  
Text on p. 28  

Luzzaschi

Io mi son giovinetta  
from *Il quarto libro de madrigali*, 1603  
Text on p. 28  

Monteverdi

Fumia la pastorella  
from *Il primo libro de madrigali*, 1587  
Text on p. 28  

Monteverdi

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
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 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 counterpart 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.

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 Köstritz in eastern Germany. When his musical talent was recognized, he was sent to be educated as a choirboy 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 studied 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 Venosa 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
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.

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**O Primavera gioventú de l’anno**

O primavera, gioventù del’anno,
bella madre di fiori,
d’ere novelle e di novelli amori,
tu torni ben, ma teco
don 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 si vezzosa e bella,
ma non son io già
quel ch’unì tempo fui,
si caro agli occhi altrui.

**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.

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

---

**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.**

---

**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.**

---

**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,**
che, sol imaginando han già rapita quest’alma e questa vita. and have by sheer imagination captured my soul and life.
Tendi l’insidie, tendi, et un almen tra mille ardito prendi. Set traps, set them, and among a thousand preys, catch a brave one.

Sovra tenere herbette

Sovra tenere herbette and white flowers
e bianchi fiori
stave Filli sedendo in the shade of a laurel tree
nevò frangendo when I told her,
e l’ombra d’un alloro, “Darling Filli, I am dying!”
quando lì dissi: Turning to me, all embarrassed
“Cara Filli, io moro.” and stifling a laugh
Ed ella a me volgendo behind those red lips
vergognosetta il viso, which, with all my heart’s delight,
frenò frangendo I am convinced
fra le rose il riso ensured Love’s blessing,
che per gioia dal core said to me with such joy:
credo ne trasse amore: “Kiss me, my Tirso,
onde lieta mi disse: for I also feel as if
“Baciami, Tirsi mio, I am dying with desire!”
che per desir
sento morirme anch’io.”

Zefiro Torna, e'l bel tempo rimena

Zefiro torna, and brings fair weather back,
e'l bel tempo rimena the flowers, the grass,
e i fiori e l’herbe, all his sweet progeny, and
sua dolce famiglia, Procone’s chirping, Philomel’s lament;
e garrir Progne e pianger Filomena; Spring appears again,
e primavera candida white and vermilion.
e vermiglia.
Ridono i prati,

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

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

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’l pié discioglie a l’onde  
e, mormoranda  
tra le verdi fronde,  
fa danzar al bel suon  
su’l prato i fiori.

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.

In ghirlandato  
il crin Fillide e Clori  
ote 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,

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

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

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.

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,  
odì la rondinella;  
mira l’erbette 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.

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De, s’hai cinto il cor
di ghiaccio eterno,
perché, 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
ebre l'alme rendean
d'alto diletto;
sentìa destarsi a disusati ardori
al tempo novo ogni più nobel petto,
al'hor ch'a lo spuntar
dei freschi albori;
cosi parlo 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.

Spuntavan già; Quando 'l mio vivo sol

(Prima parte)
Spuntavan già
per far il mondo adorno
vaghi fioretti, herbette
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 sovra 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
“Godì 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
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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
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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 giancinti
a fronte a noi!

Io mi son giovinetta

“Io mi son giovinetta,
e rido e canto
alla stagion novella,”
cantava la mia dolce pastorella,
when 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.”

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.

(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.

(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.

(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.

(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.
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,
spd 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.

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Baroque Music Festival, Corona del Mar
Wednesday, June 25, 2014, 8 p.m.
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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 overo 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

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H. William “Bill” Kirkwood
(1926-2008)
who discovered the Baroque Music Festival in 1983 and enthusiastically attended every year thereafter
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Giovanni Gabrieli

Canzon à 4, “La Spiritata,” Ch. 186

Biagio Marini (1594–1663)

Sonata à 4
from Per Ogni Sorte d’Stromento, Sonate da Chiesa e da Camera, Op. 22, 1655

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

Sonata sopra “La Monica”
from Opus 8

Passacalio à 4
from Per Ogni Sorte d’Stromento, Sonate da Chiesa e da Camera, Op. 22, 1655

Francesco Cavalli (1602–1676)

Canzon à 6

Dario Castello (c. 1590–c. 1658)

Sonata XII
from Sonata concertate in stil moderno, libro primo, Venice, 1658

Sonata XV per strumenti d’arco
from Sonata concertate in stil moderno, libro secondo, 1644
Girolamo Frescobaldi (1583–1643)

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

Andrea Falconieri (c. 1585–1656)

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

Folias echa para mi Señora Doña Tarolilla de Carallenos
from *Il primo libro di Canzone, Sinfonie, Fantasie, Capricci, Brandi, Correnti, Gagliarde, Alemane, Volte, 1650*

Marco Uccellini (c. 1610–1680)

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

Aria quinta sopra la Bergamasca
from *Sonate, arie et correnti... terzo libro*
Venice, 1642
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 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 opening 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.
Dances

In this category, we have one sarabande and three ciaconas, 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.

Ciaconas 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 ciaconna 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!

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
Carl Philipp Emanuel Bach
(1714–1788)

for oboe and continuo

Adagio
Allegro
Vivace

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Sonata I in G major
for flute and continuo
Allegro · Adagio
Presto · Minuetto

Johann Baptist Wanhal
(1739–1813)

Sonata I
for harpsichord with violin obbligato
Allegro con moto · Grave · Presto

Luigi Boccherini
(1743–1805)

Étude No. 9
for violoncello solo

Jean-Louis Duport
(1749–1819)

Quintet in D major, W. B76
Allegro
Andantino
Allegro assai

Johann Christian Bach
(1735–1782)

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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, 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 lighthearted-
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.

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 obligato 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
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)

Ouverture in G minor, TWV 55:g7
Georg Philipp Telemann
(1681–1767)

Ouverture · 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

INTERMISSION
15 minutes
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  
George Frideric Handel  
(1685–1759)

from Hercules, HWV 60

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  
Handel

from Saul, HWV 53

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

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

Vol. 1: 1709–1753
Vol. 2: 1754–1755

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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 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 “Ouvertures,” 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 Ouverture 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 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.

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, Ensemble Mirable, and Trio Galanterie. She has performed at the Boston and Berkeley Early Music Festivals, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded over 100 CDs for Harmonia Mundi, Deutsche Grammophon, Virgin Classics, Dorian, BMG and others.

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

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

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

Gabriel Arregui’s performance is sponsored by Max & Marilyn Wolfsberg.
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 Tesserae, 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 Giacamo Variations, starring John Malkovich. He has also toured extensively with the live version of this show.

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 Tesserae, 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.

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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, Musica 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.
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, performance, and teaching activities.
performing, 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 Tesserae, 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 Tesserae (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 Regensberg, 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 under 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)

Violoncello
Gretchen Claasssen, *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 *Te Deum* .................................................................Marc-Antoine Charpentier (1644–1704)

Canzona per sonare .................................................................Giovanni Gabrieli (1557–1612)

“Hornpipe” from *Water Music* ................................................George Frideric Handel (1685–1759)

Verbum carol factum est .................................................................Hans Leo Hassler (1564–1612)

Two Pieces .................................................................Anthony Holborne (c. 1545–1602)
Five Pieces from *Pavans and Galliards* ........................................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)
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