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Welcome to the 35th annual Baroque Music Festival, Corona del Mar!

Continuing the tradition established by maestro Burton Karson in 1981, the Festival marks its 35th annual season this year with five concerts over eight days, 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.

To celebrate our 35th season, the 2015 Festival is a Bach-Fest! The eminent violinist Elizabeth Blumenstock, now in her fifth year as Artistic Director, has created a collection of programs that will delight, surprise and educate, with Johann Sebastian Bach featured prominently. So many of his treasures will be performed this week that it is difficult to highlight just a few, but we are especially pleased to present not only well-known favorites, such as two of his *Brandenburg Concertos*, but also lesser-known masterpieces, such as his church cantatas Nos. 17 and 73. In addition, we will feature one of the towering achievements in Western classical counterpoint, his *Musikalische Opfer* (Musical Offering). Juxtaposed with the giant Bach are two of his contemporaries, the Graun brothers, who were prominent figures in their time.

In reaching our milestone 35th season, we owe a debt of gratitude to the pioneering spirit of our early organizers, and this year we have been deeply saddened to lose one of them — the art historian Irmeli Desenberg, who passed away in January. It was at a small dinner party held in her Bayside Drive home, in the late summer of 1980, that the idea of a Baroque music festival in Corona del Mar first germinated. She volunteered to be a co-founder of the enterprise, which launched the following June, and she took great pride and delight as the Festival grew from strength to strength in succeeding decades. Our Festival Finale concert on June 28th will be dedicated to her memory.

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, the Arts Commission of the City of Newport Beach and our corporate partners for their ongoing and generous support.

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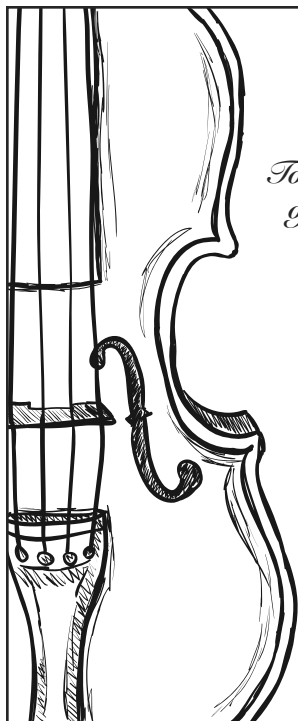
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- ≈ For grants in support of our 35th season, the **Arts Commission of the City of Newport Beach**, the **Ann and Gordon Getty Foundation**, and **The Boeing Company**.
- ≈ **David William Freely** and **Roger Douglas Freely** for underwriting all our pre-concert brass performances in memory of their father, William B. "Skip" Freely.
- ≈ **Paul & Carol Levin** for the use of their splendid Dowd harpsichord, and for recording our events.
- ≈ **Alice Remer, Terrell & Deborah Koken**, and **Dr. Vina Spiehler** for providing artist accommodations.
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- ≈ **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 **Tina McKinley**, **Gordon Smith** and **Jacques Vanders** for ushering.
- ≈ **Wayne Norman** for developing and maintaining our Facebook page, curated by **Dr. Vina Spiehler**.
- ≈ **Lana Fish** of First Team Estates for providing Board meeting space; **Debbie Gonzalez** and **Paula Korn** for marketing assistance; **Carol Knox** for database support.
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- ≈ **Dr. Burton Karson**, our Artistic Director Emeritus, for his continuing inspiration and guidance.
- ≈ **Advertisers** in this program (p. 54) and our generous **Supporters** (p. 52) for the essential financial assistance that makes this annual Festival possible.

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Baroque Music Festival, Corona del Mar
Sunday, June 21, 2015, 4 p.m.
St. Mark Presbyterian Church

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Baroque Concertos:
A Tale of Two Johanns

Judith Linsenberg, *recorder*
Kathryn Montoya, *oboe*
Elizabeth Blumenstock, *violin*
Kathryn James Adduci, *trumpet*

Arthur Omura, *harpsichord*

Festival Orchestra
Elizabeth Blumenstock, *leader*

Sinfonia in D major, Graun WV A:XII:6

Johann Gottlieb Graun
(1703-1771)

Allegro di molto
Andante
Allegro



Concerto in C major, Graun WV Cv:XIII:96
for recorder and violin

Graun

Allegro
Adagio
Allegro



Concerto in C minor, BWV 1060
for oboe and violin

Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro



Brandenburg Concerto No. 3 in G major, BWV 1048

Bach

Elizabeth Blumenstock, Jolianne von Einem, Janet Worsley Strauss, *violin*
Rob Diggins, Andrew McIntosh, Ramón Negrón, *viola*
Gretchen Claassen, Heather Vorwerck, Leif Woodward, *violoncello*

[Allegro]
Adagio
Allegro



Concerto in G minor, Graun WV C:XIII:89
for violin, strings and continuo

Graun

Allegro ma poco
Adagio
Molto allegro



Brandenburg Concerto No. 2 in F major, BWV 1047

Bach

[Allegro]
Andante
Allegro assai



*This concert is dedicated with gratitude from Festival Board
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William B. "Skip" Freely
(1938–2014)

Member, Board of Directors

Baroque Music Festival, Corona del Mar, 2005–2014

Baroque Concertos: Notes

In our first and last Festival programs this year, we are pairing music of J. S. Bach with music of two composers, Johann Gottlieb Graun and Carl Heinrich Graun, brothers whose names have been all but forgotten, though they were both well known and greatly admired during their lifetimes. The music of the younger brother, Carl Heinrich, who was known principally as an opera composer, will be featured in the final concert. And as you'll observe, the curious and influential figure of Frederick the Great of Prussia also runs through our concerts as a sort of subsidiary theme. Both of the Brothers Graun worked for him — Johann Gottlieb as a violinist at Frederick's court in Potsdam and ultimately as concertmaster of the Berlin Opera founded by Frederick around 1740, Carl Heinrich as Kapellmeister at the Potsdam court and also in Berlin at the Opera.

Johann Gottlieb Graun was born in Wahrenbrück in 1703 and studied violin with two of the greatest virtuosos of the High Baroque, Johann Georg Pisendel in Dresden and Giuseppe Tartini in Padua. His first employment as concertmaster, at the tender age of 23, was in Merseburg. His reputation must already have been excellent; J.S. Bach, who worked in nearby Leipzig at that time, sent his talented eldest



*Johann Georg Pisendel,
violin teacher to Johann
Gottlieb Graun*

son, Wilhelm Friedemann, then 16 years old, to study with him.

Known best for his instrumental writing, Graun composed at least 70 concertos for various instruments, including, rather unusually, bassoon and viola da gamba. In style, the concertos are Italianate, which by this time (c. 1726–1750) means relatively light and occasionally *galant*. The difference between his

style and that of J.S. Bach, as heard in this program, should be fairly evident; Bach's concertos are texturally much denser, more contrapuntal, and thematically more coherent and concise. That venerable and astute observer of the 18th-century music scene, Charles Burney, wrote, "In his concertos and church music... the length of each movement is more immoderate than Christian patience can endure." Lest that damn Graun excessively, be it noted that in the previous paragraph, Burney also wrote, "his concertos are masterpieces."



We open our program with Graun's **Sinfonia in D major**. Both the first and last movements are simple, lightweight — the first could easily function as the overture to a comic operetta. It is the middle movement that is most affectually interesting. With its odd, snappy,

back-dotted rhythms and minor-key eccentricity, it easily brings to mind the “sensitive style” of C.P.E. Bach, and even reminds one of Haydn in his more eccentric pianistic mode. The third movement also seems pianistic, and sounds a bit like Domenico Scarlatti in a rare tame mood. While Bach (who was, towards the end of the Baroque period, derided for his complexity, difficulty and density) has endured as a towering master of his own epoch, Graun achieved a different sort of immortality — disappearing from public consciousness but nonetheless inspiring the

early Classical composers, most of whom undoubtedly heard his music in their impressionable years.



*Johann Sebastian
Bach as a young man,
probably around the time
he wrote his Brandenburg
Concertos*



Graun’s **Concerto in C major for Recorder and Violin** appears to be the only concerto for this combination of soloists ever written — quite surprising, given the popularity of both these instruments. At 10 minutes, it is also very likely the shortest of all of his concertos, most of which run between 18 and 24 minutes. The first and last movements are simply fun, bright



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and accessible, full of playfulness; as in the Sinfonia, it is the unusual slow movement that is the standout. With its mournful character, peculiar phrase lengths and strangely modal harmonies, this movement actually sounds in parts as though it could be based on some remote Eastern European folk music.



What a contrast in style and character between this double concerto and the next one, Bach's **Concerto for Oboe and Violin!** Far more ambitious in scope, and offering one of Bach's most beautiful slow movements, this piece nonetheless presents some problems for performers. The solo writing for the oboe is generally very well fitted to that instrument, but the writing for the violin is often too low for easy projection. Since this version is a reconstruction of a lost original based on the surviving version for two harpsichords, one could wonder if the second part was originally written for some other instrument. However, the nature of the figuration is ideally suited to the violin; no wind instrument could negotiate it beautifully, and the low range of the part would be even more problematic for winds than it is for the violin in terms of projection.

This balance issue is most evident in the first movement, with frequent interjections from the orchestra muddying the textural waters. In the gorgeous, elegiac slow movement, the



*Christian Ludwig,
the Margrave of
Brandenburg, for whom
Bach composed his
Brandenburg Concertos*

orchestra is cut back to mere rhythmic-harmonic wallpaper, allowing the two equal solo parts to soar and intertwine with perfect clarity. While the orchestra returns to its frequent vociferous interjections in the final Allegro, much of the violin writing is liberated into a higher range, permitting easier projection.



Bach wrote his immensely appealing six **Brandenburg Concertos** as a bid for employment (unsuccessful) with the Margrave of Brandenburg. Their remarkably diverse solo orchestration

is an enormous part of their charm, but Bach's attempt at writing relatively light-hearted but still virtuoso music (successful!) is also a key element of their popularity.

Brandenburg III features an utterly unique lineup of three violins, three violas, and three cellos, all of whom take turns as soloists. There is no backup orchestra separate from the solo parts. It is also virtually unique in possessing the most truncated slow movement ever: just two chords! This could be an invitation to an improvised florid cadenza; we'll see.

Brandenburg II boasts one representative from every major Baroque instrumental family except keyboards and plucked instruments: trumpet, recorder, oboe and violin. This is a good example of a piece possibly more successful in performance on period instruments than on their modern coun-

terparts, due to the better balance among these instruments. Trumpets, oboes, and violins were all modified to become louder after the Baroque era, while the relatively soft recorder, not amenable to restructuring for more volume, simply died out until the popular revival of old instruments began in the mid-20th century. The result is that performances of this piece on modern instruments generally leave the recorder nearly eclipsed.

The melancholy and lovely slow movement kindly provides the hard-working trumpeter a respite between her pair of mighty exertions in the outer movements. The trumpet part, written 300 years ago, is still regarded as among the most challenging in any period of music.

The **Violin Concerto in G Minor** nicely exhibits Graun's composerly range and considerable abilities as a violinist. There is plenty of the requisite Vivaldi-esque flashy figuration, but his galant, eccentric and expressive side is also on display. I found that he wrote a few relatively easy violin concertos, but many more phenomenally difficult ones; he may have had hands like Paganini (who many experts believe suffered from Marfan's Syndrome, in which connective tissue abnormalities provide extreme extension and flexibility), as many of these more-difficult concertos feature double-stops in 10ths and even 12ths, which are simply unreachable by my hand! (Grrr.) The concerto I chose is still closer to the difficult end of the spectrum!



Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Monday, June 22, 2015, 8 p.m.
Saint Michael & All Angels Episcopal Church

Bach at Work, Bach at Home

Ian Pritchard, *organ, harpsichord*
Elizabeth Blumenstock, *violin*

Prelude and Fugue in C major, BWV 531

Johann Sebastian Bach
(1685-1750)



Two Chorale Preludes

Bach

Nun komm, der Heiden Heiland, BWV 659

Nun komm, der Heiden Heiland, BWV 661

Chorale Prelude: *Liebster Jesu, wir sind hier*, BWV 731

Bach



Prelude and Fugue in C major, BWV 547

Bach



Sonata in G major, BWV 1021
for violin and basso continuo

Bach

Adagio

Vivace

Largo

Presto

French Suite in G major, BWV 816
for harpsichord solo

Bach

Allemande
Courante
Sarabande
Gavotte
Bourée
Loure
Gigue



Sonata in C minor, BWV 1017
for violin and harpsichord

Bach

Siciliano-Largo
Allegro
Adagio
Allegro



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

Nancy Willits Sattler
(1924–2014)

Robert “Bob” Sattler
(1920–2011)

Bach at Work, Bach at Home: Notes

Improvisation was a major component, if not the foundation, of the organist's art in the Baroque period. Johann Sebastian Bach, heir to the tradition of Northern European organ composers often referred to as the "North German Organ School," was no exception. As improvisation played such a major role in Bach's art, and the boundary between improvisation and composition was a very thin one, why would Bach write down his major organ works?

We know that written-down *praeludia* in the North German tradition were often composed as teaching models; surely some of Bach's works fall in this category. It is also possible that Bach wrote down certain preludes and fugues as "fixed" versions — as opposed to the ephemeral versions he undoubtedly extemporized — for the major public organ recitals held periodically throughout his life.



The two sets of Preludes and Fugues heard this evening are certainly reflective of this tradition. BWV 531 is sometimes referred to as the "Lüneberg," indicative of it being a youthful composition; Bach was in Lüneberg from 1700 to 1703, where he attended school and probably studied with the organist Georg



A pastel portrait of Bach, probably painted during his lifetime

Böhm. He was therefore most likely still a teenager when this piece was composed. Its style also identifies it as a youthful work; it also is very close to the art of improvisation. The fugue ends with a toccata-like flourish, making its form evocative of the multipartite structures of the 17th century, with alternating free and fugal sections; and the prelude contains dramatic gestures and

abrupt changes of harmony, both hallmarks of the 17th-century improvisatory style known as the *stylus phantasticus*.



In contrast, the later BWV 547 (extant copies date from Bach's time of service in Leipzig, although the work may well have been written earlier) has much more of a "composed" quality. The prelude clearly demonstrates the influence of the famous Venetian violin composer Antonio Vivaldi, whose works were ubiquitous in Western Europe. This influence can clearly be heard both in its contrasting sections of harmonic stability and instability (evocative of Vivaldian *ritornello* forms), and in the manner in which Bach draws great amounts of compositional material from the opening motives. The fugue is a contrapuntal tour de force;

its subject is heard in stretto (overlapping entries), in inversion and in augmentation, often all at the same time.



Chorale preludes — short, liturgical works based on a chorale melody, the hymn of the Lutheran church, and often used to introduce the congregation to the hymn about to be sung — formed a major part of Bach's compositional output as an organ composer. (As with Preludes, they were also certainly extemporized in practice as well.) BWV 659 and 661 are both based on one of the chorales for the first Sunday of Advent, but the treatment of the melody in each is very different. In BWV 659, the chorale tune is heard as a heavily paraphrased, ornamented melody on a solo manual; in the latter, it is used as a plodding *cantus firmus* in the pedal, which contrasts with a lively fugal texture in the manuals. The well-known setting of *Liebster Jesu, Wir Sind Hier*, BWV 731, is in the general style of BWV 659.




Bach at the organ in Leipzig, probably in the 1730s



When you attend our Friday evening concert, you will hear the bass line of the **Sonata in G major for violin and continuo** a second time. Our opening trio sonata on that program is composed over a bass line identical to the bass line in this violin sonata. Some believe that this bass line was one Bach assigned to his sons as homework, requiring them to supply both a solo line above the

bass and a trio version with two upper lines. The bass line is perhaps well-suited to this purpose, as none of the four movements is terribly long, and the movements offer much contrast.

The opening Adagio is lovely and tender, the Vivace is lively and buoyant, the Adagio is darkly chromatic, and the closing fugue gallops to a triumphant finish at a great pace. It is interesting to compare the thematic material in the two versions: there is no substantial point of melodic simi-



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larity between the two versions in the first and third movements, though the effects are quite similar. The second movement employs virtually the same figuration in both versions, and the fourth movement, being a fugue, necessarily uses the same material!



Today we think of the **French Suites** as concert works (the moniker “French” was not given by Bach, but was applied to the works after his death); in their original manifestations, however, they seem to have been intended as domestic music. Their earliest extant versions exist in the *Clavier Book for Anna Magdalena*, ostensibly assembled to improve the keyboard skills of Bach’s second wife, and are certainly reflective of the Bach family’s domes-

tic music-making. (Other evidence exists that suites such as the French and English Suites were used by Bach as part of a keyboard/compositional pedagogical program.) They differ from the “English” Suites in that they don’t have preludes.



Bach composed many works in sets of six: six Brandenburg concertos, six solo cello suites, six solo violin sonatas and partitas, six organ trios, six French and six English suites, and six sonatas for violin and obbligato harpsichord, of which the Sonata in C minor for violin and obbligato harpsichord is the fourth. Why six?

Bach’s was a mathematical mind; he knew that six is the first “perfect” number (one whose factors add



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up to itself), making it a symbol of completeness and perfection. His was also a religious mind; he would have expected himself to produce the most complete and perfect six-piece sets possible as an offering to God. Though we cannot define completeness and perfection in music, certainly all of these sets of six are encyclopedic in terms of thorough exploration of the possibilities of each genre.

Unlike the little G major continuo sonata, in which the harpsichord is exclusively in the accompanimental *basso continuo* role (except in the fugue!), the six sonatas for violin and harpsichord feature each hand of the keyboard player as an equal to the violin, so that these sonatas are, in effect, trios — or more accurately, trio sonatas, with two equal upper voices (the violin and the harpsichordist's

right hand) supported by a bass line (the harpsichordist's left hand).

BWV 1017's almost romantic opening movement is the only Siciliana in the set. The second movement is a determined, imitative Allegro, full of highly varied figuration and purposeful ascending chromatic lines. The following Adagio delineates three utterly distinct roles for the "three" performers: the violin in an impassioned, questioning rhetoric supported by a calmly understanding bass line, the two bound together by wreathed triplet figuration in the harpsichordist's right hand. The final Allegro is a jaunty, robust affair whose liveliness is capped by a jazzy little passage of cross-rhythms.

*Notes by Ian Pritchard and
Elizabeth Blumenstock*

The image is a promotional graphic for the Musica Angelica Baroque Orchestra. It features a dark background with the orchestra's name in large, elegant white serif font. Below the name, the words "BAROQUE ORCHESTRA" are written in a bold, black, sans-serif font. The lower half of the graphic has a light gray background with a faint image of a violin and bow. Overlaid on this is the text "Announcing the 2015/16 Season with a new Saturday series in Long Beach!" in bold black font. Below this, a list of concert dates and titles is provided in bold black font. At the bottom, a call to action directs visitors to the orchestra's website for more information.

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Baroque Music Festival, Corona del Mar
Wednesday, June 24, 2015, 8 p.m.
Sherman Library & Gardens

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Music for Three Kings

Christopher Matthews, *flute*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Andrew McIntosh, *violin*
Rob Diggins, *viola*
Gretchen Claassen, *violoncello*
Leif Woodward, *violoncello*
Ian Pritchard, *harpsichord*

Das Musikalische Opfer, BWV 1079

Johann Sebastian Bach
(1685-1750)

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Trio Sonata for flute, violin, violoncello and harpsichord

Largo
Allegro
Andante
Allegro



Concert Royale No. 1 in G major

François Couperin
(1668-1733)

Prelude
Allemande
Sarabande
Gigue

Lamento Ferdinand III

Johann Heinrich Schmelzer
(c. 1620-1680)



Allegro
from the Concerto for Flute, QV 5:173

Johann Joachim Quantz
(1697-1773)



Das Musikalische Opfer, BWV 1079

Bach

Ricercar a 6



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Music for Three Kings: Notes

During the first half of tonight's concert, I will relate the events that provoked Bach into composing his **Musical Offering** (*Das Musikalische Opfer*). I use the word "provoked" advisedly. While on a visit to his son Carl Philipp Emanuel at the court in Potsdam in 1747, Bach had a rather difficult encounter with his son's employer, King Frederick the Great of Prussia, and we shall see how Bach responded.

The King was a difficult man on every front: egotistical, controlling, idealistic, abusive, sensitive, tortured and talented. His own father had been a brutal sadist, and the young prince had been a victim of his cruelty; when the 18-year-old Frederick formed a bond with another young man at court, his father had the lover decapitated before his son's eyes. Forever after, powerfully conflicting impulses governed him, with his genuinely passionate and gifted artistic side always subjected to his need to exercise power over even his closest friends and most trusted employees.

Survival as an artist in Frederick's court demanded the highest talents in both creativity and diplomacy. The King was lavish in his support of all the arts — and what artist would not wish to be able to draw on such resources? — but the high price was his domineering intrusion into artistic matters.



*Frederick II ("the Great")
of Prussia, for whom
music was composed
by Quantz, Bach, C.H.
Graun and others*

Frederick controlled nearly every aspect of his artists' creative process, as though jealously claiming ownership of it.



The highly precocious François Couperin was appointed *organiste du Roi* at the Chapelle Royale by King Louis XIV at the age of 25, and was further elevated to harpsichordist at Versailles and court composer during the next two and a half decades. His four

Concerts Royaux, composed for the King and published in 1722, would have been performed at Louis's regular Sunday concert series.

Couperin was primarily a harpsichordist, and an extremely fine composer for that instrument. Indeed, the **Concerts Royaux** appear at first glance to be composed for keyboard. However, the common practice was for musicians, oboists, flutists, violinists, cellists, and violists da gamba to orchestrate such pieces as whim and taste suggested; we will do the same. In contrast to the accessible, generally extroverted Italian style, the French style is sophisticated music for the few, for the connoisseurs and aristocrats.



King Ferdinand III, Holy Roman Emperor, King of Hungary and Croatia,



In Adolph Menzel's 1852 painting The Flute Concert of Sanssouci, Frederick the Great plays the flute in the music room at his summer palace in Potsdam, accompanied by C.P.E. Bach on the harpsichord. His flute teacher, Johann Joachim Quantz, leans against the wall on the right.

King of Bohemia and Archduke of Austria, was another music-loving king, even a capable composer in his own right, who appears to have been a virtuous and effective ruler in all areas of his demanding life. When he died suddenly at age 49, Johann Heinrich Schmelzer, who was employed at the royal court,

composed the **Lamento Ferdinand III**, presumably for performance at some funerary ceremony.

The piece is rhetorically rich, opening with a doleful falling figure, immediately repeated for emphasis, then rising back to an elevated cadence, undoubtedly representing the King's

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death and resurrection. Typical of the 17th-century style, the piece consists of successive contrasting sections, with no returning material. Very likely each section would have been recognizable in meaning to the listeners; still clear to us now are the passionate rush of grief following the opening statement and the evocation of funeral bells, solemn and static. An equivocal imitative section follows, succeeded in turn by a stately triple-meter dance that devolves into impetuous rising figures. The piece concludes with a brief, resigned Adagio.



The life of Johann Joachim Quantz is a classic rags-to-riches story. His obvious musical talent lifted him from the relative poverty of the working class (his father was a blacksmith) all the way to Frederick's Potsdam court. He was acknowledged to be the finest flutist in Europe, having studied with Buffardin, the preeminent virtuoso of the preced-

ing generation. His impeccable manners served him well at court, and they informed his music as well, both as a composer and as a master flutist. It was part of his job to provide Frederick with flute concertos to perform; unerring instincts and consummate skill were needed to ensure that the monarch always came off well in performance. Indeed, one rather wishes he had penned a tell-all book about working for the King!



François Couperin, court composer to Louis XIV

Quantz's music, of which our **flute concerto movement** is a fine exam-

ple, exhibits all the most polished and civilized virtues: vivacity without complication, charm without syrup, brilliance without craziness, and a sense of poised control throughout. Like the Brothers Graun, Quantz can be seen as a forerunner of the early Classical style. As his pieces were heard all over Europe, they helped to endow that as-yet-unborn style with its signature balance and proportion.



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We close our program with arguably the greatest single element of Bach's *Musical Offering*, the **six-part Ricercar**. (A *ricercar* is a polyphonic instrumental form resembling a vocal motet.) After Bach had, at Frederick's command, improvised a *ricercar* in three parts based on Frederick's "Royal Theme," the king, as if annoyed by Bach's skill, immediately demanded a second improvised *ricercar* in six parts. Presuming that such a thing was impossible, since it had never been done before, he must have been determined to force Bach to

fail publicly. Bach merely replied that he regretted he could not produce the piece on the spot, and promised to send it to Frederick upon completion at home.



*Johann Joachim Quantz,
flute teacher to Frederick
the Great*

This he did. But he did not send just the six-part Ricercar; he sent the whole, incomprehensibly brilliant, clever, eloquent and mysterious *Musical Offering* — an ultimate demonstration of his worth and ability, far beyond Frederick's reach. And Frederick never looked at it.

*Notes by Elizabeth
Blumenstock*

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

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Baroque Music Festival, Corona del Mar
Friday, June 26, 2015, 8 p.m.
Sherman Library & Gardens

All Bach, All Evening:
Sonatas and Trio Sonatas

David Shostac, *flute*
Elizabeth Blumenstock, *violin*
Gretchen Claassen, *violoncello*
Gabriel Arregui, *harpsichord*

Trio Sonata in G Major, BWV 1038

Johann Sebastian Bach
(1685-1750)

Largo
Vivace
Adagio
Presto



Italian Concerto, BWV 971
for harpsichord solo

Bach

[Allegro]
Andante
Presto



Sonata in B minor, BWV 1030
for flute and harpsichord

Bach

Andante
Largo e dolce
Allegro
Presto
Vivace



Sonata in E major, BWV 1016
for violin and harpsichord

Bach

Adagio · Allegro
Adagio ma non tanto · Allegro



Prelude from Suite No. 5 in C minor, BWV 1011
for violoncello solo

Bach



Trio sonata in G major, BWV 1039

Bach

Adagio · Allegro ma non presto
Adagio e piano · Presto



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All Bach, All Evening: Notes

Continuing our brief survey of Bach's chamber music, we start this program with the **Trio sonata in G Major, BWV 1038**, a partial repeat of a piece from Monday evening's concert — partial in the sense that one of its parts, the bass line, is the same as a bass line from one of Monday's pieces, the **Sonata in G major, BWV 1021**. Please see the notes from Monday's program (p. 17) for a brief discussion of that piece.



Over recent years we've presented you with some quite atypical concertos — ones that don't behave "normally" with the usual soloist supported by the usual orchestra. We've had concertos for orchestra with no soloists; we've had concertos for soloists and no orchestra; we've (just!) had a concerto for three violins, three violas, three cellos and no orchestra; and now we have a concerto for just one player!

I was astonished to find that this wonderful piece, the **Italian Concerto**, has had scorn heaped over it from high-ranking Bach scholars right and left. Their objections seem to boil down to the complaints that it is formally too simple to be truly worthy of the master, and that it attempts to win praise by being "popular." One even



*Johann Sebastian Bach,
in an 19th-century
engraving done by an
anonymous artist*

suggests that it imitates the (implicitly inferior) works of the Graun brothers — God forbid! But as musicologist Federico Garcia suggests in his 2004 paper, *The Nature of Bach's Italian Concerto*, "Bach might have been driven by the very interesting possibilities, the techniques, and the challenges of 'playing the orchestra' from the keyboard." And why ever not?

The outer movements are bright and crisp, and utilize the different dynamic and tonal properties of the harpsichord's upper and lower manual to help draw distinctions between "tutti" ritornelli and "solo" passages. The slow movement is somewhat reminiscent of the middle movement of the D minor harpsichord concerto, an extended "aria" with a simple accompaniment under a garlanded melodic line, though the mood is more pensive and far less tortured. The final movement returns us to brilliance and to the expected alternation of ritornello themes with solo episodes.



As I mentioned in Monday's notes, Bach had a habit (helpful to musicologists!) of organizing his chamber works into tidy and comprehensive sets of six; alas, this did not happen with the flute sonatas. Happily, the

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B Minor Sonata on our program is one of the two works for flute upon which scholars can agree. It is definitely the work of Bach, was based on an earlier version in G minor that was most probably composed between 1729 and 1732, and was transposed up a third to B minor sometime before 1736.

Some of Bach's music composed relatively late in his life verges toward the *galant* in style; I'm tempted to suggest that the flute's charming and complaisant tonal qualities, *galant* almost in themselves, may have encouraged Bach to work the more *au courante* style into his composerly skill set. This sonata features the harpsichord mostly in its equal obbligato role, with no figures for the performer to improvise on, but rather a fully written-out part for both hands. That said, the written-out part for the middle movement does not partake of thematic elements, and is essentially a spectacular *basso continuo* realization for the performer.

The sonata opens very much as it goes on, in a coolly florid vein. The second movement may perhaps remind listeners of the *Goldberg Variations* theme, both because of its simple A-A-B-B form and by its awesome sweetness. The third movement is a lively and rigorously developed Presto, which seems demanding enough in its own right, but is nonetheless trumped by a second, even quicker section full of diabolically tricky chromatics and syncopations.



In Monday's program, we presented Bach's **sonata for violin and harpsichord** in C minor, one of a set of six such sonatas. Tonight we offer another one from this set, the third, in **E major**.

The opening Adagio features a chordal accompaniment in the right hand of the harpsichord that supports a rhapsodic, soaring violin line. Such a strict accompanimental role for the harpsichord is rare in these sonatas, as the focus is more usually on equality of line for the

three voices (violin, harpsichord right hand, and harpsichord left hand). This movement is a grand exception! The rich, repetitive stateliness of the harpsichord parts stand in great contrast to the highly expressive, highly ornamented, free-ranging violin line; the combination suggests a monumental vista of earth and huge vault of sky, magnificent and moving.

One could hardly be returned more shockingly to the mundane than by the second movement, an exercise in imitative lines whose principal theme has the simplicity of a child's playground song. Yet another depth is sounded in the third movement, dominated by doleful falling lines in the bass coupled with hopefully rising lines which then fall back in dejection. The meander of these lines is so compelling that the piece feels almost as if it were a through-composed, formless,



The original title cover of Bach's Clavier-Übung II of 1735, in which his Italian Concerto was published for the first time

stream-of-consciousness sort of thing, but analysis reveals its underlying rational formal structure, hidden as it were, in plain view.

The substantial closing movement is in A-B-A form, the A being musical champagne fizzing away madly in 16th notes, and the B cantering to mellower triplets. An almost comical tension ensues as energetic A attempts to intrude into B's more easy-going space, eventually succeeding in dragging B into her whirlwind.



The **Prelude to the fifth Suite for Solo Cello** is remarkable in scope and effect.

It opens with a marvellously growly Adagio section, dolorous in the extreme, a perfect articulation of deep melancholy, a perfect balance of harmonic narrative and melodic embellishment. A sober but active fugue follows, with the necessary alternations between thematic exposition and episodic development. It is ended by a musical rhetorical device called an *abruptio* (a sudden and unpredictable halt to the musical action), after which something resembling the original opening character of the Prelude attempts to reappear, but manages to conclude on an almost-sweet major chord.



Our closing trio, somewhat like our opening trio, exists as a solo sonata as well as a trio sonata, the solo version

being for viola da gamba and obbligato harpsichord. The first movement is sweetly unhurried, the second picks up a bit of energy, but is really still quite contented just to jog along in a friendly fashion. Pay attention to the opening theme: the second section of the movement presents it again, but upside down!

The third movement is made largely of a short, simple rising repetitive motive shared by the flute and violin, and a tenderly mournful but fairly conventional

movement proceeds until the harmonies abruptly take a wincingly sharp turn. Tenderness and wincing alternate for a bit, till a deceptive cadence lands us in a pedal point; the repetitive motive is taken over exclusively by the flute, and, driven by a wondrous and eerie succession of harmonies, is gradually distorted until it collapses upon itself, and magically resolves.

The Presto is a wild ride in which all three lines grab hold of the same thematic elements, and run with, against, around, and into each other, duelling, jostling and teasing one another all the way, concluding with boundless good humor.



*A manuscript copy of Bach's
Cello Suite in C Minor,
BWV 1011, believed to have been
made by Bach's second wife,
Anna Magdalena*

Notes by Elizabeth Blumenstock

Baroque Music Festival, Corona del Mar
Sunday, June 28, 2015, 4 p.m.
St. Mark Presbyterian Church

Sacred and Secular: Vocal Music
of J.S. Bach and C.H. Graun

Corey Carleton, *soprano*
Dylan Hostetter, *countertenor*
Jon Lee Keenan, *tenor*
Michael Bennett, *bass-baritone*

Festival Orchestra
Elizabeth Blumenstock, *leader*

Suite from *Ifigenia en Auride*

Carl Heinrich Graun
(1704-1759)

Gavotte
Menuets I & II
Bourree



Superba un dì la Rosa
from “Six Italian Cantatas”

Graun

Recitativo (tenor)

Superba un dì la rosa
Queste spargeva al ciel voci di vanto:
Chi più de me vezzosa?

Proudly, one day, the rose
Spread this boastful talk into the sky:
Who is more graceful than I?

Io son di primavera,
La vaghezza primiera,
Io son d'aprile
Il più vago tesoro,
A me d'intorno
Mi fan scorta le spine,
Mi vagheggia l'aurora,
Mi corteggiano i venti,
Il sol m'indora,
Il cielo in sul mattino
Per me si stilla in candide ruggiade
E intorno al mio bel piede

I am the first charm
Of springtime,
I am April's
Most charming treasure,
All around me
Thorns escort me,
Dawn gazes fondly at me,
The winds court me,
The sun gilds me,
In the morning the sky
Perfuses immaculate dew for me,
And around my pretty foot

Fatto amante il ruscello
Con tributi d'argento
Errar si vede.

You see the stream
Whose love I won
Roaming with silvery tribute.

Aria (tenor)

V'è più d'una pastorella
Che per me sospira e more.
L'odoroso mio vermiglio
Rende stupido ogni ciglio,
Fa languir d'un pastore.

There is more than one shepherdess
Who sighs and dies for me.
My aromatic vermillion
Beguiles every eye,
Makes more than one shepherd languish.

Recitativo (tenor)

Mentre così narrava la sua beltà
La super beltà rosa
Che vento impetuoso
La crollò, la recife
E in seno al prato languido
E vacillante
Lasciò quel fior che folle
In se vantava tante bellezze
E tante
Ch'all'istesso momento cadde,
Languì,
Restò preda al vento.

While relating its beauty in this way,
The superb beauty of the rose,
A tempestuous wind
Shook it, cut it off
And in the midst of the languishing
And wavering meadow
Left that flower which, in madness,
Boasted its many beauties,
So many,
But still at the very same moment it fell,
Expired,
Was left prey to the wind.

Aria (tenor)

Farfalletta semplicità
Va girando innamorata
Tutta lieta intorno al lume.
Solo intende ch'è omicida
Quella face che l'accende
Perchè mira arse le piume.

Simple little butterfly
Is in love, and flying
Around the light, all happiness.
She only understands that the flare
Which ignites it is lethal,
Because she sees her wings burnt.



Excerpts from *Cesare e Cleopatra* (1742)

Graun

Overture

Aria (soprano)

Tra le procelle assorto
Se resta il passeggero,
Colpa non à il nocchiero,
Ma solo il vento, e il mar.

If in the midst of the tempest
The passenger is drowned,
The steersman is not to blame,
But only the wind and the sea.

Colpa non à, se il frutto
 Perde l'agricoltore,
 Ma il nembo, che sul fiore
 Lo venne a dissipar.

If the fruit is lost,
 The farmer is not to blame,
 But the storm that has come
 To squander the blossom.

Aria (soprano)

Sento mio dolce amore,
 Un certo grato affetto,
 Che per la gioia in petto
 Il cuor fà palpitar.
 Pace sol spero al core
 Che l'alme nostre unite
 Con più tenace nodo
 Non sapran paventar.

I feel, my sweet love,
 A sense of true delight,
 That within my breast
 Makes my heart beat with joy.
 Only then will it find peace
 When our souls are united
 By the strongest bond
 And they shall no longer know fear.



*Memorial tribute to Irmeli Desenberg, Festival co-founder,
 by Dr. Burton Karson, Artistic Director Emeritus*



Herr, wie du willst, so schicks mit mir, BWV 73

**Johann Sebastian Bach
 (1685-1750)**

Chorus, Recitative (tenor, bass, soprano)

Herr, wie du willst, so schicks mit mir
 Im Leben und im Sterben.

Lord, as Thou wilt, so may it be
 In life and death.

Ach! aber ach! wieviel
 Läßt mich dein Wille leiden!
 Mein Leben is des Unglücks Ziel,
 Da Jammer und Verdruß
 Mich lebend foltern muß
 Und kaum will meine Not
 Im Sterben von mir scheiden.

Ah! Woe is me:
 How sorely by Thy Will I suffer.
 Adversity has been my lot,
 Disaster and disgrace
 Have followed me apace.
 Nor may, by death itself,
 My anguish be abated.

Allein zu dir steht mein Begier,
 Herr, laß mich nicht verderben!

My hope and joy is all in Thee.
 Lord, Thou wilt not reject us.

Du bist mein Helfer, Trost, und Hort.
 So der Betrübten Tränen zählet

Thou are my Helper, comfort, and stay.
 Mark Thou my Faith and my affliction

Und ihre Zuversicht,
Das schwache Rohr,
nicht gar zerbricht;
Und weil du mich erwählet,
So sprich ein Trost- und Freudenwort!

And my unhappy lot;
This broken reed, ah,
Shatter not,
But give Thy benediction.
My care with joyful words allay.

Erhalt mich nur in deiner Huld,
Sonst wie du wilt, gib mir Geduld,
Denn dein Will ist der beste.

Uphold us by Thy saving grace,
Else make us brave Thy trials to face
Which Thou may choose for us.

Dein Will zwar ist ein versiegelt Buch,
Da Menschenweisheit nichts vernimmt:
Der Segen scheint uns oft ein Fluch,
Die Züchtigung ergrimmt Strafe,
Die Ruhe, so du in dem Todesschlaf
Uns einst bestimmst,
Ein Eingang zu der Hölle.
Doch macht dein Geist
Uns dieses Irrtums frei, und zeigt,
Daß uns dein Wille heilsam sei,

Thy will is like a sealed book
Beyond the ken of mortal mind.
Thy blessings oft like curses look,
Thy punishment a harsh chastisement;
Our entrance into Death's peaceful slumber
At times appears
A way to Hell itself.
But when Thy wisdom
Puts all to the test, we see
That Thy way is best.

Herr, wie du wilt!

Lord, as Thou wilt!

Aria (tenor)

Ach, senke doch den Geist der Freuden
Dem Herzen ein!

Oh, enter thou, Spirit of Gladness
Into my heart!

Es will oft bei mir geistlich Kranken
Die Freudigkeit und Hoffnung wanken
Und zaghaft sein.

Ah, would my ailing soul were braver,
That joy be there and hope not waver
Too timidly.

Recitative (bass)

Ach, unser Wille bleibt verkehrt,
Bald trotzig, bald verzagt,
Des Sterbens will er nie gedenken;
Allein ein Christ,
In Gottes Geist gelehrt,
Lernt sich in Gottes Willen senken
Und sagt:

Alas, how inconstant are we all,
Now prideful, now abased,
Of death we never will bethink us;
But indeed, he who would be
One with God,
Will wholly merge his will in God's will,
Saying:

Aria (bass)

Herr, so du wilt,
So preßt, ihr Todesschmerzen,
Die Seufzer aus dem Herzen,
Wenn mein Gebet nur vor dir gilt.

Lord, if Thou wilt,
Though with mortal aching,
My sighing heart be breaking,
If Thou, my God, forgive my guilt,

Herr, so du wilt.
So lege meine Gleider
In Staub und Asche nieder
Dies höchst verderbte Sündenbild.

Lord, if Thou wilt.
To dust am I returning,
To ash my body burning,
That which was I is sand and silt!

Herr, so du wilt,
So schlagt, ihr Leichenglocken,
Ich folge unerschrocken,
Mein Jammer ist nunmehr gestillt.

Lord, as Thou wilt.
Though knells of Death be sounding,
I trust Thy Grace abounding;
My wailing voice is still.

Chorale

Das ist des Vaters Wille,
Der uns erschaffen hat;
Sein Sohn hat Guts die Fülle
Erworben und Genad;
Auch Gott der heilige Geist
Im Glauben uns regieret,
Zum Reich des Himmels führet.
Ihm sei Lob, Ehr und Preis!

It was the Father's pleasure
That He created our race;
His Son in fullest measure
Has shed on us His Grace.
The Holy Ghost above
In Heaven High is reigning,
Our laws and lives ordaining;
To them be praise, honor, and glory!



Sinfonia

Bach

from *Am Abend aber desselbigen Sabbats*, BWV 42



***Wer Dank opfert, der preiset mich*, BWV 17**

Bach

PRIMA PARTE

Chorus

Wer Dank opfert, der preiset mich,
Und das ist der Weg
daß ich ihm zeige das Heil Gottes.

He who offers thanks praises me,
And that is the way that I show him
God's salvation.

Recitative (countertenor)

Es muß die ganze Welt
Ein stummer Zeuge werden
Von Gottes hoher Majestät,
Luft, Wasser, Firmament und Erden,
Wenn ihre Ordnung
als in Schnuren geht;
Ihn preiset die Natur
mit ungezählten Gaben,
Die er ihr in den Schoß gelegt,

The whole world must become
A silent witness
To God's high majesty,
Air, water, firmament and earth,
When their order proceeds
As in a line;
Nature praises Him
With countless gifts
That He has laid in her lap,

Und was den Odem hegt,
Will noch mehr Anteil an ihm haben,
Wenn es zu seinem Ruhm
So Zung als Fittich regt.

And all that has breath
Wants a greater share of Him
When tongue and wings alike
Are stirred to glorify Him.

Aria (soprano)

Herr, deine Güte reicht,
So weit der Himmel ist,
Und deine Wahrheit langt,
So weit die Wolken gehen.

Lord, your goodness extends
As far as the heavens are wide,
And your truth reaches
As far as the clouds go.

Wüßt ich gleich sonst nicht,
Wie herrlich groß du bist,
So könnt ich es gar leicht
Aus deinem Werken sehen.

If I knew not otherwise
How wonderfully great you are,
I could easily see it
From your works.

Wie sollt man dich mit Dank
Davor nicht stetig preisen?
Da du uns willst den Weg des Heils
Hingegen weisen.

How should we not praise you
With thanks
Since you want to show us
The way of salvation?

SECONDA PARTE

Recitative (tenor)

Einer aber unter ihnen,
Da er sahe, daß er gesund worden war,
Kehrete um und preisete Gott
Mit lauter Stimme
Und fiel auf sein Angesicht
Zu seinen Füßen und dankete ihm;
Und das war ein Samariter.

And one of them,
When he saw that he was healed,
Turned back, and glorified God
With a loud voice.
And fell down on his face
At his feet, giving him thanks;
And he was a Samaritan.

Aria (tenor)

Welch Übermaß der Güte
Schenkst du mir!

What excess of goodness
You give me!

Doch was gibt mein Gemüte
Dir dafür?
Herr, ich weiß sonst nichts zu bringen,
Als dir Dank und Lob zu singen.

Yet what does my spirit
Give you in return?
Lord, I know not what else to bring
Than to sing thanks and praise you.

Recitative (bass)

Sieh meinen Willen an,
Ich kenne, was ich bin;
Leib, Leben und Verstand,

Look upon my will,
I know what I am:
Body, life and reason,

Gesundheit, Kraft und Sinn,
Der du mich läßt
Mit frohem Mund genießen,
Sind Ströme deiner Gnad,
Die du auf mich läßt fließen;

Health, strength and mind,
Which you let me enjoy
With a cheerful mouth,
Rivers of your grace
Which you let flow upon me;

Lieb, Fried, Gerechtigkeit
Und Freud in deinem Geist
Sind Schätz, dadurch du mir
Schon hier ein Vorbild weist,
Was Gutes du gedenkst
Mir dorten zuzuteilen
Und mich an Leib und Seel
Vollkommentlich zu heilen.

Love, peace, righteousness
And joy in your spirit
Are treasures through which
You show me an example here
Of what goodness you intend
To allot me there,
And heal me completely
In body and soul.

Chorale

Wie sich ein Vater erbarmet
Über seine junge Kindlein klein,
So tut der Herr uns Armen,
So wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleich wie das Gras vom Rechen,
Ein Blum und fallendes Laub,
Der Wind nur drüber wehet,
So ist es nimmer da:
Also der Mensch vergehet,
Sein End, das ist ihm nah.

As a father has mercy
On his little children,
So the Lord does unto us poor ones
When we fear Him in childlike purity.
He knows the poor creature,
God knows we are but dust,
Just like grass from the rake,
A flower and falling leaves,
The wind blows over it
And it is no longer there:
Thus man passes hence,
His end is always near him.



This concert is dedicated to the memory of

Irmeli Desenberg
(1917–2015)

*A long-time teacher of Art History at California State University,
Fullerton, she was a passionate advocate for the arts
throughout her life, and co-founded
the Baroque Music Festival, Corona del Mar, in 1981*

Sacred and Secular: Notes

Carl Heinrich Graun, younger brother of Johann Gottlieb Graun — whose music was featured on our concerto program — became widely known (*pace* Johann Adolph Hasse) as the finest German composer of opera during the late Baroque era. His career followed a similar path to that of his brother, as they both were employed by King Frederick the Great, both at his court in Potsdam and at the Berlin Opera founded by the King.

Handel now so dominates our perceptions of Baroque opera that it is hard to believe Graun and Hasse were both considered his equals during their lifetimes, and possibly even his betters. Many of Graun's opera arias could in fact be mistaken for those of Handel, but the others that could not are perhaps more interesting, as they are remarkably neo-Classical in styling of melody, ornamentation and phrasing. You might say that Handel (and Bach, for that matter) represented the culmination of musical form and style of content, but did not contribute as much to the evolving mainstream of stylistic change as did the Grauns, who, though less personally accomplished, propelled more of their musical genome into the future.

Recitatives and arias are venerable and versatile vocal forms dating from the dawn of opera at the very end of the 16th century that have since found



Carl Heinrich Graun

their way into other genres, notably sacred works such as oratorios and Passions. They work beautifully in dramas by virtue of their different functions: a recitative is used as a way of telling the story, moving the plot along, while an aria is a sort of time-out from the action in which the private emotional state of a protagonist is revealed.

The emphasis in recitative is on the words — which are sung once, and set syllabically. Accommodating the natural spoken rhythm of the words, recitatives are often not performed in precisely measured tempi. By contrast, in arias, the usually much-shorter text is set in a regular tempo, and is often set repetitively; it's really all about feelings, not words, and the beauty of the music and performance are paramount.



Recitatives and arias are also the mainstay of smaller-scale cantatas, which may be secular or sacred. In the secular cantata *Superba un dì la Rosa* by Graun, an unidentified narrator introduces the protagonist, the Rose, and quotes her vain boasting about her beauty and desirability. Rose sings the ensuing aria, continuing the boast in her own words. The narrator returns in the next recitative, and tells how Rose is cut down

by the wind in mid-boast, and then sings the closing aria, lamenting her foolish vanity and sorry fate.

Such cantatas would likely have been performed as a light entertainment at the homes of the composers' patrons — Handel and Scarlatti were other notable contributors to the genre — and were generally composed on the subject of love and the suffering it causes. But, as in our example, a moral could be embedded.



Graun's opera *Cesare e Cleopatra* was composed as the inaugural opera for King Frederick's spanking-new opera house in Berlin. The overture is very fine, with a grand French-style Adagio succeeded by a quite quirky fugal Allegro, and concluding with a good-natured romp of a gigue. *Tra le procelle assorto* is a breezy, bright virtuoso aria from the first act, showing the young Cleopatra's confident and adventurous spirit. The sweeter and milder second aria, *Sento mio dolce amor*, shows her rapturously in love with Cesare.



Bach imported the operatic recitative-aria structure into his many church cantatas. In **Cantata 73**, he uses it in a highly arresting manner: during the opening movement, after the chorus has sung two lines of chorale text about embracing the will of God come

what may, the tenor breaks in with an anguished recitative about his suffering.

The chorus resumes with its insistence on obeying God's will. Then the bass interrupts, pleading with God to support him; the chorus resumes its theme. Now it's the soprano's turn to break in; she accepts God's will despite not understanding it. In these three personalized recitative passages, the soul is moved from complaint to pleading to submission before being united again with the chorus, whose unwavering theme is "Lord, as Thou wilt."



Bach in 1746, four years before his death, painted from life by Elias Gottlob Haussmann

An aria follows in which the tenor asks God to bestow joy upon him; the bass replies with a recitative deploring man's sin, then an aria seeking God's forgiveness in the face of our own mortality. The final chorale, reminding us that God's will is unavoidable and that Jesus and the Holy Spirit imbue it with grace, encourages the listener to trust in God.



The buoyant **sinfonia from the BWV 42 church cantata** combines two typical formal elements of Baroque music, the concerto grosso and the *da capo* aria form. *Concerti grossi* (like the Brandenburg concertos) feature a small solo group in contrast to the full orchestra; here, the solo group consists of two oboes with their own bass line.



Cantata 17 is generally a more joyful affair, with praise, gratitude and wonder being pervasive themes. Like some 20 of Bach's cantatas written for performance during church services, it is composed in two parts, the first of which would have been played before the sermon, the second afterwards. (We will omit the sermon in our performance!) The highly melismatic writing for both instruments and voices in the opening sinfonia/chorus make for a vigorous and exalted Glory-to-God. The recitative and aria that follow continue the theme of praise; note the expansive rising lines in the violins, depicting the breadth of the heavens.

Part II opens with a narrative recitative that could have been lifted from a Passion (a fine example of recitative as a story-telling form), followed by

another aria of praise and gratitude. The bass, standing in for the divine voice (as it often does in Bach cantatas), reminds the congregation that obedience to His will brings health, happiness and virtue — quite different from the deeply sad understanding of God's will that ends Cantata 73! The very lovely chorale that closes the work refers gently to our mortality, but reminds us that God cares for us through everything.

In a Lutheran church service of Bach's time, chorales would have been sung by the entire congregation — they are simply hymns, after all — and brought the word of God directly and personally home to each person. I remain astounded by their simplicity and eloquence.

Notes by Elizabeth Blumenstock

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About the Performers

Elizabeth Blumenstock, whose performances have been called “rapturous” and “riveting,” is a frequent violin soloist, concertmaster and leader with the Philharmonia Baroque Orchestra under Nicholas McGegan, American Bach Soloists under Jeffrey Thomas, the Italian ensemble Il Complesso Barocco under Alan Curtis, and the Goettingen Handel Festspielorchester under Laurence Cummings. She has been Artistic Director of the Baroque Music Festival, Corona del Mar, since 2011.

Blumenstock studied viola at the University of California, Berkeley, and the Royal Conservatory of Music in The Hague, and later switched to Baroque violin. She has been involved in several of California’s finest period instrument ensembles, including Musica Pacifica, Live Oak Baroque, the Galax Quartet, the Arcadian Academy, Ensemble Mirable, Trio Galanterie, and

Les Surprises Baroques. 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, Blumenstock 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, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

Elizabeth Blumenstock’s performance and artistic directorship is sponsored by Dr. Susan L. Powers.



Kathryn James Adduci has performed with numerous professional groups in Australia, including as a soloist with the Adelaide Symphony Orchestra and the West Australian Symphony Orchestra, and with orchestras in Malaysia, Canada, and the United States. She is highly regarded for her work with historical instruments, playing with groups such as the Philharmonia Baroque Orchestra, American Bach Soloists, Tafelmusik Baroque Orchestra, Apollo’s Fire, and the Portland Baroque Orchestra.



With degrees from the University of Western Australia, the University of Georgia and the University of North Texas, Adduci is currently Associate Professor of Trumpet and Brass Area Coordinator at San José State University. She can be heard on numerous recordings, including as featured soloist on the CD *Forte e Dolce* with the Baroque Chamber Orchestra of Colorado, and on the soundtrack to the Disney movie *Casanova*.

Kathryn James Adduci’s performance is sponsored by Philip and Katie Friedel.

Gabriel Arregui holds keyboard performance degrees from the University of Southern California and Loma Linda University. While at USC, he won the Hans Schiff Memorial Scholarship for excellence in chamber music.



Arregui has appeared in recital with sopranos Julianne Baird and Rosa Lamoreaux, has taught 18th-century counterpoint, and has performed for Queen Elizabeth II and the Archbishop of Canterbury. He recently collaborated in both preparing and performing in the orchestra for the San Diego Opera production of John Adams' *Nixon in China*. This spring he taught a master class at San Diego State University in art song for singers and pianists, and was musical co-director for SDSU Lyric Opera's "Baroque to Britten," scenes from 17th- through 20th-century operas. He currently serves as Organist-Choirmaster at St. Andrew's Episcopal Church in Encinitas, California. He has performed regularly with our Festival since 1994.



Michael Bennett is a graduate of the University of Southern California's

Thornton School of Music, where he sang with the USC Chamber Singers and USC Opera. Recent operatic roles include Silvio in Leoncavallo's *I Pagliacci* with the Celestial Opera Company; Dancairo in Bizet's *Carmen* and Pish in Gilbert & Sullivan's *The Mikado* with the Pacific Opera Project; Guglielmo in Mozart's *Così fan Tutte* with the Hawaii Performing Arts Festival; Sharpless in Puccini's *Madama Butterfly* with the Los Angeles Metropolitan Opera; Betto in Puccini's *Gianni Schicchi* and First Priest in Mozart's *Die Zauberflöte* with USC Opera; and Camero in Conte's *America Tropical* with the Definians Project.



Bennett studies voice with Donald Brinegar in Los Angeles and is a staff singer at St. James' in the City. He often performs with choral organizations in Southern California, including the Horizon Music Group, the de Angelis Vocal Ensemble, and LASchola.



Corey Carleton is a native Californian who specializes in Baroque music. Her clear, agile voice has been described as "bell-like" by the *San Jose Examiner* and "glassy-toned" by the *East Bay*



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Express. For the last 15 years she has performed around the United States and internationally in the early-music genre as both a soloist and ensemble musician with orchestras and chamber groups such as Tesserae, Musica Angelica, Musica Pacifica, Faire Viols, Ensemble Vermilion, and the Grammy Award-winning Los Angeles Chamber Singers.



Since 2006 Carleton has also been a member of Les Violettes, a Bay Area-based chamber ensemble that champions French Baroque music. She lives in Los Angeles with her husband and 11-year-old daughter.



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, and performed as a featured soloist with that ensemble last month.

Gretchen Claassen's performance is sponsored by Doreen Hamburger.



Rob Diggins is a principal player with the Portland Baroque Orchestra, directed by Monica Huggett, and is featured soloist on their recording of J.S. Bach concerti. In addition to regular performances with our Festival, he also performs with the Baroque orchestras Musica Angelica and Wiener Akademie, directed by Martin Haselböck, and with the Magnificat San Francisco, directed by Warren Stewart.



In addition to his performance schedule, Diggins maintains a flourishing private teaching studio. He is a *Bhaktin* (devotional musician) and a *Samayacharin* guided by the Himalayan yoga tradition *Parampara*. In these roles he has joined his students in making a pledge to eradicate violence. He is further committed in 2015–16 to extensive recording of the standard classical violin repertoire and the traditional oral teachings from the Nada Yoga Parampara.



Jolianne von Einem performs with Philharmonia Baroque Orchestra, Portland Baroque Orchestra, Archetti Strings, Musica Angelica, Les Conversations Gallants, and Magnificat. She has toured South America, Mexico, US and Canada with John Malkovich, the Wiener Akademie and Musica Angelica in *The Infernal Comedy* and *Giacomo Variations*. She recently recorded the



double violin concerto by J.S. Bach, which is soon to be released by the Portland Baroque Orchestra.

With degrees from UCLA and USC, von Einem studied violin with Alex Treger and Alice Schoenfeld, and Baroque violin with Monica Huggett. She toured and recorded in Europe with Hausmusik and Huggett's Trio Sonnerie, and in Japan with the Amsterdam Baroque Orchestra, recording and filming half of Mozart's symphonies under Ton Koopman. Among her many other recordings are 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 the Audioquest label.



Dylan Hostetter was born in Indianapolis and is now a resident of Los Angeles. He started singing in the Anglican tradition of boys' choirs at Christ Church Cathedral Indianapolis under the tutelage of Dr. Fredrick Burgomaster, soloed with the New York Philharmonic under the direction of Leonard Slatkin, and sang the lead in an Indiana University Opera production of Menotti's *Amahl and the Night Visitors*. He went on to study voice with Paul Elliott and Paul Hillier at the Early Music Institute at Indiana University.



Hostetter has sung with the Pro Arte singers, toured in Holland with Theatre of Voices, and was a founding member of the Concord Ensemble. He later joined the award-winning ensemble Chanticleer, with whom he re-



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corded and toured internationally for six years. A lover of all kinds of music, he currently freelances as a composer, producer and arranger, and moonlights as a singer and songwriter.



Jon Lee Keenan grew up in his home town of Las Vegas, Nevada, exposed to a wide variety of music ranging from rock 'n roll and bluegrass to classical and jazz. After graduating from the University of Nevada, Las Vegas with a triple major in Music, he moved to Los Angeles to continue his musical studies, earning a doctorate in Vocal Arts from the University of Southern California. Since joining the Los Angeles Master Chorale in 2007, he has appeared as a featured soloist each season.

Recent highlights include Magnus Lindberg's *Graffiti* with Esa-Pekka Salonen and the Los Angeles Philharmonic; singing the role of the Evangelist in Bach's *St. Matthew Passion* this past February; and appearances with the American Bach Soloists in Bach's *Easter Oratorio* and *St. Matthew Passion*, and with the Industry Opera as George Hunter White in Anne LeBaron's *LSD: the Opera*. When not



singing, he can often be found playing jazz bass with the Disciples Trio on YouTube.



Judith Linsenberg, a leading exponent of the recorder, has performed throughout the U.S. and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center. She has been featured with such leading American ensembles as the San Francisco Symphony, the Los Angeles and San Francisco Operas, Philharmonia Baroque, Los Angeles Chamber Orchestra, American Bach Soloists, the Portland and Seattle Baroque Orchestras, and the Oregon and Carmel Bach Festivals, among others.



Linsenberg is artistic director of the Baroque ensemble Musica Pacifica, whose recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim; she has also recorded for Harmonia Mundi USA, Koch International, Reference Recordings, Musical Heritage Society, and Hänssler Classics. She holds a doctorate in early music from Stanford, and has been a visiting pro-



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fessor at the Vienna Conservatory and at the Early Music Institute at Indiana University in Bloomington.

Judith Linsenberg's performance is sponsored by J. Winthrop and Carole Aldrich.



Christopher Matthews, whose performances have been described by the *New York Times* as “excellent,” “vividly played,” and “a kind of aching, textless, soliloquy,” began his professional studies at the Cincinnati College-Conservatory of Music. He holds degrees from the University of Southern California, Yale, Juilliard and SUNY Stony Brook. His principal flute teachers over the years have included Carol Wincenc, Ransom Wilson, Jim Walker and Sandra Miller.

Equally adept on modern and Baroque flute, Matthews has performed under early music luminaries such as Ton Koopman, William Christie, Christopher Hogwood, Nicholas McGegan and Jordi Savall, and under composers and conductors such as Krzysztof Penderecki, John Corigliano, John Williams, Aaron Kernis, James Conlon, Alan Gilbert and Bernard Haitink. He has



performed from Asia to Europe and around the United States, including in Carnegie Hall, Disney Hall, Cincinnati's Music Hall, Le Poisson Rouge, and Galapagos Art Space.



Andrew McIntosh is a composer, violinist, violist, and Baroque violinist. Early-music performers with whom he has collaborated include the American Bach Soloists, Bach Collegium San Diego, Los Angeles Master Chorale, Musica Angelica, Cornucopia Baroque, Scott Pauley from Chatham Baroque, Les Surprises Baroques, Tesserae, Preethi de Silva and Con Gioia, and harpsichordist Arthur Omura.



Described in the *Los Angeles Times* as “an explorer into the cracks of intonation and the quirks of symmetry,” McIntosh has composed pieces that 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



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Kathryn Montoya teaches Baroque oboe and recorder at Oberlin Conservatory and the University of North Texas. She appears with a variety of orchestral and chamber music ensembles including the Boston Early Music Festival (BEMF) Orchestra, Tafelmusik, the Wiener Akademie, Pacific Musicworks, and Apollo's Fire. She received her degrees at Oberlin Conservatory and the Indiana University School of Music, Bloomington. While at IU she was the recipient of the prestigious Performer's Certificate and was awarded a Fulbright Scholarship to study in Germany.



Montoya has been broadcast on NPR's "Performance Today" and can be heard on the Erato, Naxos, CPO, NCA, Analekta, and Dorian Sono Luminus labels. Recent projects include the Globe productions of *Twelfth Night* and *Richard III* on Broadway, concerts and master classes in Shanghai, and a tour of Steffani's *Niobe, Regina di Tebe* with Philippe Jaroussky, Karina Gauvin and the BEMF Orchestra.

Kathryn Montoya's performance is sponsored by Dorothy Boesch.



Ramón Negrón began his musical career at the age of 9 in his native Puerto Rico, going on to graduate *cum laude* from the Puerto Rico Conservatory of Music with a Bachelor of Music degree in vi-



ola performance. He was a member of the Puerto Rico Symphony Orchestra for 16 years, served as conductor of San Diego Youth Symphony Overture Strings Orchestra, and was guest conductor of the Greater San Diego Coterie Community Orchestra. Currently an adjunct faculty member of viola and chamber music at the University of San Diego, he is music director and conductor of the newly formed Kensington Baroque Orchestra.

Negrón has performed with the San Diego Bach Collegium and Long Beach Baroque Orchestra, and at music festivals such as the Casals Festival of Puerto Rico and Prades, France; the Reina Sofia Summer Program in Santander, Spain; and the Sonoma Bach Baroque String Workshop. He recently collaborated with the American Bach Soloists in a recording of Handel's *Messiah* at Grace Cathedral in San Francisco. He has participated in master classes with Bruno Pasquier, Harmut Rohde, Elizabeth Blumenstock and Robert Mealy, among others.



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 Holt-slag, 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 actively involved with the early-music group Tesseræ, of which he is a founding member.

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



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

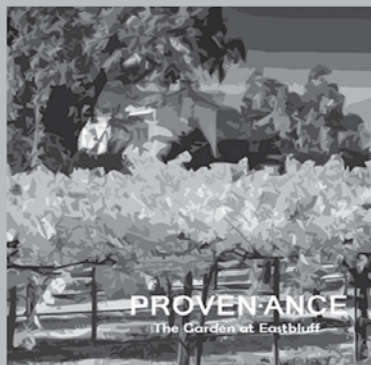


Shostac's most recent recording is *Vivaldi Flute Concertos* with Song of the Angels Flute Orchestra; his discography also includes *J.S. Bach: The Six Flute Sonatas* and *Masterpieces from the French Repertoire*. As a recording artist he can be heard on hundreds of movie soundtracks. He has taught at USC, UCLA, the California Institute of the Arts, the Aspen Music School

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and the Idyllwild Arts Academy. He is a faculty member of CSU Northridge.

David Shostac's performance is sponsored by Dagmar M. and Walter B. Rios.



Janet Worsley Strauss enjoys an active career as a leading Baroque violinist in Los Angeles. She has performed with the Los Angeles Opera and Los Angeles Master Chorale, is a principal member of the Musica Angelica Baroque Orchestra, and is co-founder of the chamber ensemble Angeles Consort. Strauss often appears with Seattle Baroque, Portland Baroque Orchestra, and Trinity Consort (Portland, Oregon), where she has worked with Monica Huggett, Eric Milnes, Reinhard Goebel, Paul Goodwin, and Richard Egarr.



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



Heather Vorwerck is the principal cellist with the Bach Collegium San Diego. She is a graduate of the Oberlin Conservatory, where she studied with Catharina Meints and Peter Rejto and received the E. Russell Award for Excellence



in Historical Performance. She earned an MFA in cello performance at Mills College, where she was active in the new-music scene, and studied at the Royal Conservatory in the Netherlands with Jaap ter Linden and Anneke Pols. Most recently she has performed with Musica Angelica, Tesserae, and Agave Baroque.

Vorwerck has often performed with Apollo's Fire and the Cleveland Baroque Orchestra. In 2001 she was the viola da gamba soloist for the Rotterdam Baroque Orchestra's production of Bach's *St. John Passion*. She can be heard on the experimental-rock studio recording *The Happy End Problem* with Fred Frith.



Leif Woodward is a Pi Kappa Lambda alumnus of the USC Thornton School of Music, where he received the Colburn Foundation Scholarship for studies in Early Music Performance. He holds a doctorate from USC as well as bachelor's and master's degrees from the San Francisco Conservatory of Music. He teaches at Vanguard University and the Orange County School of the Arts, and has been a guest instructor at USC and the Colburn School of Music.



Woodward frequently performs as a cellist with Musica Angelica, Los Angeles Master Chorale, Pacific Chorale, Les Surprises Baroques, Santa Barbara Symphony, Bach Collegium San Diego, and Tesserae. He has appeared at the Carmel Bach Festival and San Luis Obispo Mozart Festival, among others, and participates in chamber music series at the Getty Museum, LACMA, and Le Salon de Musiques.

Festival Orchestra

Violin

Elizabeth Blumenstock,
concertmaster/leader
Jolianne von Einem
Susan Feldman
Andrew McIntosh
Janet Worsley Strauss
Amy Wang
Adriana Zoppo

Viola

Rob Diggins
Ramón Negrón

Violoncello

Gretchen Claassen
Leif Woodward

Violone

Gabriel Golden

Oboe

Michael DuPree (June 28)
Lot Demeyer (June 28)

Harpisichord

Arthur Omura (June 21)
Ian Pritchard (June 28)



The South Coast Brass

John Deemer, Steve Kraus, *trumpet*
Mark Ghiassi, *horn*

Craig McKnight, *trombone*
Robert Aul, *tuba*

The South Coast Brass performs *al fresco* for 45 minutes prior to each concert.
Below 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)

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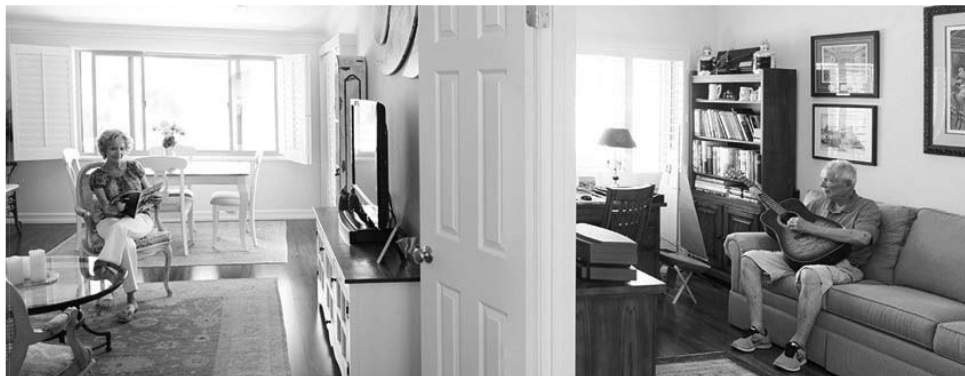
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