

An ornate, symmetrical floral border in black ink, featuring intricate scrollwork, leaves, and small flowers, framing the central text.

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**Corona del Mar**

*37th Annual Season  
June 18-25, 2017*



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Masaaki Suzuki, conductor

Sun | Dec 10, 2017 | 3pm | RHS

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Daniel Hope, violin and conductor

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# *Welcome to the 37th annual Baroque Music Festival, Corona del Mar!*

The Baroque Music Festival continues the fine tradition established by our founder, Burton Karson, in presenting five concerts over eight days. This year our season takes a novel approach, featuring unique elements and unusual repertoire designed to delight our audiences. Our musicians perform in Baroque style using original instruments or authentic historical replicas. Likewise, we select venues that evoke the intimate audience experience of earlier centuries.

Now in her seventh year as the Festival's artistic director, internationally renowned violinist Elizabeth Blumenstock has created a series replete with the unexpected. The opening concert continues our exploration of J.S. Bach's Brandenburg Concertos — this time No. 6 — along with a foray into fencing set to music. On Monday, we are treated to a rare quartet of violas da gamba in concert, performing early Baroque works mostly from the British Isles — evocative of our 2016 program, yet entirely new and different. As we move into a garden setting for the next two concerts, we explore first the rich musical depths of Thomas Jefferson's library at Monticello before venturing just beyond the Baroque period into the early Classical movement. For our Festival Finale, our musicians partner with the Los Angeles-based ensemble Tesserae, led by Alexandra Opsahl, to combine instrumental and vocal forces in a presentation of majestic works by Monteverdi and Gabrieli.

Brass music *al fresco* precedes the first four concerts of the Festival. A special event showcasing unusual instruments from the 18th century will precede the final program. Following each concert, a wine and waters reception welcomes audience members to mingle with each other as well as with the musicians.

Thanks for being an integral part of this vibrant and venerable musical tradition. We remain grateful to our individual and foundation contributors, our corporate partners, our local advertisers, and the Arts Commission of the City of Newport Beach for their ongoing and generous support.

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- ≈ For grants in support of our 37th season, the **Colburn Foundation**, the **Ann and Gordon Getty Foundation**, the **Boeing Company**, the **Arts Commission of the City of Newport Beach**, and the **PIMCO Foundation**.
- ≈ **Paul & Carol Levin** for the use of their splendid Dowd harpsichord, and for recording our events.
- ≈ **Virginia Cassara & Tim Hunter**, **Bobbi & Jerry Dauderman**, and **Terrell & Deborah Koken** for providing artist accommodations.
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- ≈ **Starbucks**, **Corona del Mar**, for providing coffee at our events; **California Pizza Kitchen** of Fashion Island for artists' rehearsal meals.
- ≈ **Ralph & Trisha Smith** for supporting our KUSC partnership.
- ≈ For sponsoring our post-concert wines and waters receptions: **Patricia Brown** (June 18), **Judith Chodil** (June 21), **Dr. John McHugh** (June 23), and **Nancy Feit** (June 25).
- ≈ **Pacific Symphony** for the loan of music stands and related performance equipment; and **Shawne Zarubica**, Director of Pacific Symphony Youth Ensembles, for partnership efforts on behalf of student attendees.
- ≈ **Wayne & Ruth Norman** for sponsoring the performance of Janet Worsley Strauss, violin.
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- ≈ **Wayne Norman** for developing and maintaining our Facebook page, curated by **Dr. Vina Spiehler**.
- ≈ **Rob Norquist** of First Team Estates for providing Board meeting space; **Paula Korn** for publicity 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. 62) and our generous **Supporters** (p 60) for the financial assistance that makes our Festival possible.

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**Baroque Music Festival, Corona del Mar**  
**Sunday, June 18, 2017, 4 p.m.**  
**Newport Harbor Lutheran Church**

*This concert was underwritten through  
the generous donation of Patricia Bril*

All a Bout:  
Dialog in Music & Fencing

Elizabeth Blumenstock, *violin*  
Rob Diggins, *viola*

Festival Orchestra  
Elizabeth Blumenstock, *leader*

**Serenata con altre arie**

**Johann Schmelzer**  
(c. 1620/23–1680)

Serenata  
Erlicino  
Ciaccona  
Campanella  
Lamento  
Campanella



**Battalia a 10**

**Heinrich Ignaz Franz von Biber**  
(1644–1704)

Presto – Allegro – Presto  
Der Musquetier Mars  
Presto  
Aria  
Die Schlacht  
Lamento der Verwundeten





Aria · Aria  
 Sarabande · Courante  
 Fechtschule · Bader Aria

For the demonstration of fencing skills accompanying this piece we are grateful to two Junior Olympian saber team members from the Laguna Fencing Center: **Ezekiel Gremillion**, a sophomore at Pacifica Christian High School in Newport Beach, who is also a Royal School of Church Music chorister at St. Matthew's Anglican Church; and **Vera Kong**, a freshman at Sage Hill School in Newport Coast, an accomplished violinist who has won numerous competitive performance awards in both China and the United States.



Brandenburg Concerto No. 6 in  
 B-flat major, BWV 1051

Johann Sebastian Bach  
 (1685–1750)

[Allegro]  
 Adagio ma non tanto  
 Allegro



Air (Adagio)  
 from the Orchestral Suite No. 3 in D major, BWV 1068

Bach



Italian Concerto in F major, BWV 971  
 transcribed for violin and orchestra

Bach

Allegro  
 Andante  
 Presto



## *All a Bout: Notes*

The first half of our program explores some quite unusual music by two 17th-century Austrian composers, Johann Schmelzer and Heinrich Biber. Take a look at the movement titles; I will wager there are a handful that are new to you!

Schmelzer was an employee of two Hapsburg emperors who loved music — Ferdinand III and his son and heir, Leopold I — mostly composing ceremonial, chamber and dance music for the Viennese court. Biber, the preeminent violin virtuoso of 17th-century continental Europe, was employed at the nearby Salzburg court roughly a generation later; the two composers knew each other, and Biber may actually have studied with Schmelzer.

All three of the pieces in the first half of our program evoke scenes that would have been familiar to their audiences. Another quick look at the movement titles shows that the pieces share, to some degree, a preoccupation with scenes of grieving and/or combat. Austria in the 17th century was embroiled in frequent wars; the Thirty Years War killed some 7–8 million people throughout Europe. The 17th century also saw many outbreaks of the Black Plague, as increasing urbanization without public sanitation nurtured new and virulent pathogens. Some 76,000 Viennese died in the plague of 1679. Sadly, Schmelzer him-



*Johann Schmelzer*

self was one of them.

The inclusion in the *Serenata con altre arie* of a *campanella* (an imitation of the sound of passing funeral cortege bells) and a *lamento* are somewhat unusual. However, between wars and diseases, death was certainly common and generally publicly observed. It is possible that the work was written upon

the occasion of the death of a member of the nobility or royal family, but this is pure speculation on my part.



Biber's *Battalia* is an evocative depiction of scenes prior to, during and following a battle. The piece was composed in 1673; the Polish-Ottoman War of 1672–1676 was ongoing not far from Salzburg, so it is not inconceivable that he drew his inspiration from this conflict. More likely, though, as war was a prevalent part of life, it was an obvious theme for an imaginative composer. It is an odd, bemusing fact that the *Battalia* is dedicated not to Mars, the god of war, but to Bacchus, the god of wine, which rather puts the lie to the possibility the piece is any sort of serious commentary about war.

The second and third Presto movements function mostly as short, entertaining palate-cleansers, situated before more specific programmatic

depictions. After the electric opening Presto, you may be worried that we have gotten lost! The Allegro is an utterly unique movement in which eight different regional folk songs are played, in several different keys and three different meters. As you can imagine, the result is cacophony, and is designed to imitate the effect of a large group of soldiers drawn from far-flung places assembled in a war camp and enjoying some raucous free time.

Note the unusual use of left-hand pizzicato in the next Presto! *Der Musquetier Mars* presents the god of war as a gunslinging warrior, strutting proudly through the war camp. Biber calls for paper to be inserted between the strings and fingerboard of the violone, so as to create the sound of a snare drum when the violone player plucks the strings.

After the third Presto, we hear a slow and poignant air. With no title beyond “Aria,” it is up to us to imagine what it means. Saying farewell to one’s sweetheart before the battle begins? The last sleep before the battle?



*Heinrich Ignaz Franz  
von Biber*

A prayer for survival? Then the battle is on, full of rhythmic, drum-like repeated notes, slashing blows and trumpet calls in a ferocious crescendo. Immediately after the battle is done, we hear the agonized cries of the wounded, lamenting their sad fate in pathetic falling lines.



Schmelzer’s *Fechtschule* (“fencing school”), another diverting assemblage of dances, is considerably less pictorial than the *Battalia*, beginning with four simple

dances before addressing its titular subject, a fencing school bout. Where Biber’s depiction of mass hand-to-hand warfare is turbulent and violent, Schmelzer’s portrayal of the more formalized, non-lethal and rule-driven fencing match is correspondingly more organized and good-natured. The concluding *Bader Aria* refers to the post-bout remedial visit to the baths, where the fencers could soak themselves and get wounds dressed.



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We proceed with Bach's marvelous **Brandenburg Concerto No. 6**. While the six Brandenburgs are famous for their enormously diverse orchestration, the sixth, scored for two solo violas and a backup band of two violas da gamba, cello, violone and harpsichord, is certainly the most unusual of them — and provides a huge boost to Baroque viola repertoire!

The viola has been the dogsbody of the string family pretty much forever. Its tenor-ish voice — in a style devoted largely to the splendors of high voices, with a low-voice foundation — doomed it to occupying the relatively unadmired middle ground. French composers routinely turned the composition of viola parts over to their students. The enormously popular Baroque trio sonata form dispensed with violas altogether, and the number of Baroque concertos involving a solo viola can be counted on the fingers of one hand. Even the less common viola d'amore has more concertos. So a concerto featuring not one but *two* viola solo parts is a radical thing!

The choice of violas da gamba as the backup band, while very unusual, makes a great deal of sense in this case. One wants backup instruments that are not much higher than one's soloists, and that sound different, so using the usual violins and violas would not be an effective option. In the first movement, the two soloists virtually erupt from their wonted anonymity in ebullient character, one chasing the other in a close canon at

the eighth note, a kind of delighted fencing match of their own. In the leisurely slow movement, the violas get their own trio sonata (the gambas drop out), allowing their distinctive mellow voices a golden chance to glow. The robust last movement finds them in rambunctious dialog, streaking from top to bottom of their ranges and back at high speeds, with earthy vigor and boundless energy.



*Johann Sebastian Bach*



Bach's **Air** — the second movement of his **Orchestral Suite No. 3** — is popularly and erroneously known as the “Air on a G String,” a title that actually applied to a late-19th-century arrangement of the movement for violin and piano by virtuoso violinist August Wilhelmj. The name has clung rather annoyingly to the original piece for more than a century. For those able to stomach it, Hamlet Cigars uses the *Air* as background music for its stylishly goofy cigar advertisements, which are very entertaining! Google “hamlet cigar air” to bring up the link and view the ads on YouTube. In any case, the *Air* is justly famous, and one of Bach's loveliest compositions.



Bach's **Italian Concerto** for solo harpsichord was included as part of the *Clavier-Übung II*, published in 1735, when Bach was working in Leipzig. Bach studied Italian concertos, notably those of Vivaldi, and transcribed several of them for solo harpsichord and

organ. In this way he learned to compress the interplay between soloist and orchestra into the simpler keyboard format.

His Italian Concerto can perhaps be viewed as the fruit of this study, being all his own invention, not borrowed from another composer. The solo sections are set off from the *tutti* sections in the usual way, by reducing the number of instruments accompanying the solo. The middle movement is a long outpouring of melancholy and longing, but the third



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

movement more than recovers a wonderful *joie de vivre* — bright, sunny, optimistic, and featuring a solo viola in some delightful dialog with the solo violin.

This charming and masterful transcription was made by the harpsichordist Salvatore Carchiolo, first performed by the ensemble Insieme di Roma with Giorgio Sasso on solo violin. We use it with gratitude to them for sharing it with us.

*Notes by Elizabeth Blumenstock*



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**Baroque Music Festival, Corona del Mar**  
**Monday, June 19, 2017, 8 p.m.**  
**Saint Michael & All Angels Episcopal Church**

## Four Viols at Play

Julie Jeffrey, *viola da gamba*  
Mary Springfels, *viola da gamba*  
Heather Vorwerck, *viola da gamba*  
Leif Woodward, *viola da gamba*

Hugh Aston's Masque

Hugh Aston  
(1485–1558)

Browning

Elway Bevin  
(1554–1638)

Ut re me fa sol

Thomas Tomkins  
(1572–1656)



Fantasy a 2

Orlando Gibbons  
(1583–1625)

Fantasy a 4

Gibbons



The Virgin's Muse

from *Captain Hume's Poeticall Musick*, 1605

Tobias Hume  
(1569–1645)

Captain Hume's Pavin

from *Musicall Humors*, 1609

Hume

A Merry Conceit

from *Captain Hume's Poeticall Musick*, 1605

Hume



Suite in C

from *Ludi Musici*, 1621

Samuel Scheidt  
(1587–1654)

Paduan — Galliard — Alamande



Canzon terza a 4

Biagio Marini  
(c. 1594–1663)

Sonata in C major  
from *La Cetra*, 1673

Giovanni Legrenzi  
(1626–1690)



Pavan and Fantasia  
for two basses

John Jenkins  
(1592–1678)

Fantasia a 4

Jenkins



Fantazia a 3

Henry Purcell  
(1659–1695)

Fantazia a 4

Purcell

Hornpipe on a Ground  
from *The Married Beau*, 1694

Purcell



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## *Four Viols at Play: Notes*

If this performance marks the first time you have listened to a consort of viols, there will be several things you'll notice about the instruments themselves and the sounds they make. All members of the viol family are held vertically, on or between the knees; the bow is held with an underhand grip; and the soft, silvery, homogenous sound is the acoustical product of its fretted fingerboard, deep ribs and flat back.

The word "consort" could not better describe an ensemble of viols. The combined effect of their consorting is a true marriage of voices. In the 17th century, Dutch painters used the family of viols, played by fathers, mothers and their children, as an emblem of domestic harmony. Unlike the typical early modern human family, however, the viol consort was devoid of hierarchy. Every voice had an equal vote in the destiny of the music.

The viol, or viola da gamba ("viol of the leg"), seems to have appeared on the musical scene in the late 15th century. By about 1540, it was an important solo and ensemble instrument. In England at that time, viols were court instruments played by professionals. By around 1590, the viol became the chosen instrument of wealthy amateurs at court and in rural stately mansions. A solitary player could entertain him- or herself on the viol played "lyra-way," a highly chordal



*Thomas Tomkins*

style that imitated the lute. Adventurous musicians might attempt to master the art of virtuosic improvisation, called "division viol" playing. However, at the center of the violist's repertoire was the fantasy, also known as the fancy or fantazia, depending on the whims of Tudor/Stuart spelling.



The composer and theorist Thomas Morley described the fantasy as the most important English instrumental genre of the era. Between 1580 and 1680, thousands of these concise, densely written compositions for two to six instruments were carefully copied by hand and circulated among friends. If you wished to compose a fantasy, you would hold up as an example the free association of ideas of a human mind at play. According to Morley, "The musician [composer] taking a point [musical idea] at his pleasure, wresting and turning it as he will, making either as much or as little of it as seems to him best. In this, more art may be shown than in any other music, because the composer is tied to nothing but that to which he may add, diminish or alter at his pleasure." Of course, the effect of spontaneous artlessness is illusory. Incredible skill goes into the making of a beautifully composed, natural-sounding fantasy.

Early Tudor composers built fan-



tasies on any number of organizing principles perfected by Franco-Flemish composers in the 15th century. These included simple repeating grounds, as in the case of the dreamy *Masque* by **Hugh Aston**, or the writer could construct a set of variations based on a folk tune, like **Elway Bevin's** charming, ornate *Browning*. Tone rows, like the simple scale *Ut re me fa sol*, can be turned into a tour de force by a late Tudor composer of the stature of **Thomas Tomkins**.



The next generation of musicians who wrote for viols wrote pure counterpoint. However, the “madrigal fantasy,” as this new form was known, was not without shape. These pieces should be thought of as songs without words — fluid, conversational, rhetorical and grammatical — very much in the style of the Italian madrigal as perfected by Luca Marenzio. In England, the craze for madrigal singing (in Italian or English) was short-lived. However, by adapting the conventions of the vocal model to the idioms of the viol, English musicians created a unique and enduring form. No contemporary European culture produced so much counterpoint of such high quality.

In classic form, the madrigal fantasy tended to fall into three large sections: the exordium, in which each voice introduces what it has to say; a series of five to seven short “arguments” or contrasting sections; and a

peroration or conclusion. In the pieces by **Orlando Gibbons** and **Henry Purcell**, contrasting sections are very clearly outlined, while **John Jenkins** manipulated the form with more subtlety.



*Orlando Gibbons*

In contrast to these examples of polyphonic virtuosity, we have included a sampling of other music for the viol. **Tobias Hume** was by profession a private soldier and passionate apologist for the viol. It's likely that Shakespeare

took a jab at him in the person of the lovably inept Sir Andrew Aguecheek, who was a soldier of sorts, and played at the “viol de gamboys” in *Twelfth Night*. Hume was an autodidact and, while his music is idiosyncratic, it is also deeply felt. At its best, it supplies unusual insight into a lost emotional/musical world that a more polished music cannot give us.



On the Continent, the viol was used quite differently. Due to the presence of English expat actors and musicians in German courts, native composers got a taste of the British aesthetic. **Samuel Scheidt** and his contemporaries avoided the fantasia, and instead produced richly textured dance suites that were apt for any instrumental ensemble. It's hard to know whether these were meant for practical performance — they are very intricate — or were “art” dance music, intended for the pleasure of the players and a

stationary listening audience. Scheidt's wonderful dance sets are among the best of the genre.



Italian music for viol consorts was relatively rare, given that the violin and its music held primacy in Italy from the first quarter of the 17th century. The stately *Canzon* by Biagio Marini can be played by any ensemble of low instruments, while Legrenzi's marvelously evocative church sonata from *La Cetra* was specifically scored for viols and therefore is something of a novelty.



Henry Purcell's 14 astonishing fantasies were all written in the summer of 1680, when he was 21 years old and already established as a professional musician. He began singing with the Chapel Royal at the age of 10, composing for the court violins at the age of 18, and serving as an organist at Westminster Abbey by the age of 20.



Henry Purcell

It is surmised the fantasies were written for the private entertainment of his singing friends at the Abbey, who were perhaps members of a vanishing tribe of consort players. While the fantasies follow a traditional structure — a stately exordium followed by a series of contrasting sections — their sheer brilliance of invention could have been matched by few earlier composers.



The violin as an art instrument was first received with caution in England. But by 1700, the instrument and its music had thoroughly supplanted the old consort. In the 1720s, biographer Roger North famously wrote: "Of these fancys whole volumes are left, scarce ever to be made use of but either in the Ayres for Kites or in ye fire for singeing pullets... In a short time none will be left." Happily for us, North was overly gloomy in his predictions of the extinction of this wonderful music.

*Notes by Mary Springfels*

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**Baroque Music Festival, Corona del Mar**  
**Wednesday, June 21, 2017, 8 p.m.**  
**Sherman Library & Gardens**

Music from Monticello

Elizabeth Blumenstock, *violin*

Jolianne von Einem, *violin*

Rob Diggins, *viola*

Heather Vorwerck, *violoncello*

Ian Pritchard, *harpsichord*

Jennifer Ellis Kampani, *soprano*

Overture to *Alessandro*, HWV 21

George Frideric Handel  
(1685–1759)

[Grave] — Allegro — Lentement — Allegro



Beneath a Weeping Willow's Shade

Francis Hopkinson  
(1737–1791)

Beneath a weeping willow's shade,  
She sat and sang alone;  
Her hand upon her heart she laid,  
And plaintive was her moan.  
The mockbird sat upon a bough  
And listen'd to her lay;  
Then to the distant hills he bore  
The dulcet notes away.

Fond echo to her strains reply'd,  
The winds her sorrows bore;  
Adieu, dear youth, Adieu, she cry'd,  
I ne'er shall see thee more.  
The mockbird sat upon a bough  
And listen'd to her lay;  
Then to the distant hills he bore  
The dulcet notes away.



Trio Sonata in C major, Op. 3, No. 8

Arcangelo Corelli  
(1653–1713)

Largo  
Allegro  
Largo  
Allegro



The White Cockade  
Traditional Scottish folksong

Arr. Franz Joseph Haydn  
(1732–1809)

My love was born in Aberdeen,  
The bonniest lad that e'er was seen,  
But now he makes our hearts fu' sad.  
He takes the field with his white cockade.

*Refrain:*

O, he's a rantin' rovin' lad,  
He is a brisk and a bonny lad,  
Betide what may I will be wed,  
And follow the boy with the white cockade.



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I'll sell my rock, my reel, my tow,  
 My gude grey mare, and hawkit cow  
 To buy mysell a tartan plaid,  
 To follow the boy with the white cockade. *Refrain*



Adagio, Wq 52/6  
 for keyboard

Carl Philipp Emanuel Bach  
 (1714–1788)



Aye, Waking O!  
 Lyrics: Robert Burns

Arr. Haydn

Aye, waking O! Waking, aye, and weary,  
 Rest I canna get for thinking of my dearie.  
 O, this love, this love! Aye, waking O! Life to me how dreary!  
 When I sleep I dream; when I wake I'm eerie. O, this love, this love!

Long, long the night, heavy comes the morrow,  
 While my soul's delight is on her bed of sorrow.



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O, this love, this love!  
 Can I cease to care, can I cease to languish,  
 While my darling fair is on her couch of anguish?  
 O, this love, this love!

Long, long the night, heavy comes the morrow,  
 While my soul's delight is on her bed of sorrow.  
 O, this love, this love!  
 Hear me, Pow'rs divine; O, in pity hear me;  
 Take aught else of mine, but my Chloris spare me!  
 Spare, O spare my Love!



**String Quartet in C minor, Op. 2, No. 1**

**Luigi Boccherini**  
 (1743–1805)

Allegro Comodo  
 Largo  
 Allegro



**Ogni dolce aura**

**Maria Cosway**  
 (1760–1838)

Ogni dolce aura che spira  
 par che dica ecco il mio ben.  
 L'alma in sen d'amor sospira.  
 Qua l'attendo e mai non vien.

The sweet breath of every gentle breeze  
 seems to say, "Behold my beloved."  
 The soul in the breast of love sighs.  
 Here I wait, but my love never comes.



**String Trio in G major, Op. 20, No. 6**

**Felice de Giardini**  
 (1716–1796)

Andante  
 Adagio  
 Rondeau: Allegro



**Cujus animam gementem**  
 Aria from *Stabat Mater*, 1736

**Giovanni Battista Pergolesi**  
 (1710–1736)

Cujus animam gementem,  
contristatam et dolentem,  
pertransivit gladius.

Through her heart, His sorrow sharing,  
All His bitter anguish bearing,  
Now at length the sword has passed.

**Vidit suum dulcem natum**

**Pergolesi**

Aria from *Stabat Mater*, 1736

Vidit suum dulcem Natum,  
moriendo desolatum,  
dum emisit spiritum.

She beheld her tender Child,  
Saw Him hang in desolation,  
Till His spirit forth He sent.



**Bess of Bedlam**

**Henry Purcell**  
(1659–1695)

Lyrics: anonymous

From silent shades and the Elysian groves  
Where sad departed spirits mourn their loves,  
From crystal streams and from that country where  
Jove crowns the fields with flowers all the year,  
Poor senseless Bess, cloth'd in her rags and folly,



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Is come to cure her lovesick melancholy.  
Bright Cynthia kept her revels late while Mab, the Fairy Queen, did dance,  
And Oberon did sit in state when Mars at Venus ran his lance.

In yonder cowslip lies my dear, entomb'd in liquid gems of dew;  
Each day I'll water it with a tear, its fading blossom to renew.  
For since my love is dead and all my joys are gone,  
Poor Bess for his sake a garland will make, my music shall be a groan.

I'll lay me down and die within some hollow tree,  
The rav'n and cat, the owl and bat shall warble forth my elegy.

Did you not see my love as he pass'd by you?  
His two flaming eyes, if he comes nigh you,  
They will scorch up your hearts. Ladies beware ye  
Lest he should dart a glance that may ensnare ye!

Hark! Hark! I hear old Charon bawl, his boat he will no longer stay;  
And furies lash their whips and call: "Come, come away, come away!"

Poor Bess will return to the place whence she came,  
Since the world is so mad she can hope for no cure;  
For love's grown a bubble, a shadow, a name,  
Which fools do admire and wise men endure.

Cold and hungry am I grown. Ambrosia will I feed upon,  
Drink nectar still and sing: who is content?  
Does all sorrow prevent?  
And Bess in her straw, whilst free from the law,  
In her thoughts is as great as a king.



**Duo in A major**  
for two violins

**Carlo Antonio Campioni**  
(1720–1788)

Allegrino  
Presto scherzando



**To Anacreon in Heaven**  
Official song of the Anacreontic Society

**John Stafford Smith**  
(1750–1836)

To Anacreon in Heav'n, where he sat in full glee,  
A few Sons of Harmony sent a petition,



That he their inspirer and patron would be;  
When this answer arriv'd from the jolly old Grecian,

“Voice, fiddle and flute, no longer be mute,  
I'll lend you my name and inspire you to boot  
And besides I'll instruct you, like me, to intertwine  
The myrtle of Venus with Bacchus's vine.”

Ye Sons of Anacreon, then join hand in hand;  
Preserve unanimity, friendship, and love!  
'Tis yours to support what's so happily plann'd;  
You've the sanction of gods, and the fiat of Jove.  
While thus we agree, our toast let it be.  
May our Club flourish happy, united, and free!  
And long may the Sons of Anacreon intertwine  
The myrtle of Venus with Bacchus's vine.



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**Musical Architects of the Baroque**  
**MARCH 2, 3**

Alessandro Scarlatti, *Stabat Mater*  
J.S. Bach, *Jesu, meine Freude* BWV 227  
Claudio Monteverdi, *Magnificat a 6*  
Heinrich Schütz, *Die Himmel erzählen die Ehre Gottes*  
Schütz, *Selig sind die Toten & Nunc Dimittis*  
(from *Musikalische Exequien*)

Scott Allen Jarrett, Guest Conductor

## WELCOME TO ALL THE PLEASURES!

**Henry Purcell:**  
**The Sacred and the Profane**  
**MAY 11, 12**

*Now does the glorious day appear*  
(Birthday Ode for Queen Mary, 1689)  
*Welcome to all the Pleasures*  
(Ode to St. Cecilia's Day, 1683)  
*Rejoice in the Lord alway* (Bell Anthem)  
*Man that is born of a woman*  
*In the midst of life*  
(from *Funeral Music for Queen Mary*)  
*Hear my prayer, O Lord*

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## *Music from Monticello: Notes*

**T**homas Jefferson (1743–1826), Governor of Virginia, author of the Declaration of Independence and third President of the United States, was an accomplished violinist and ardent student of philosophy and the arts. His passionate love of music is evident in many of his letters, in the time he took to learn to play the violin well, and in his large and wide-ranging music library, which provides us with all the pieces in tonight's program. But our concert is about more than the music we will perform: it's also about the man who collected it. Sections throughout our program will be introduced by a quote read aloud from Jefferson's personal letters, so as to let the man speak for himself.



Jefferson had a set of the overtures to every one of **Handel's** operas and oratorios in his library. If it seems odd to see a mere five players performing what should be a work for full orchestra, consider that Jefferson undoubtedly hoped to play the music he bought, but would have had no hope of assembling an adequate orchestra at Monticello. **Alessandro** (Alexander the Great) was, as we know, a precocious warrior and military strategist,



*Thomas Jefferson*

and Handel's overture is appropriately brimming with vitality, determination and pomp.



**Francis Hopkinson** was, rather like Jefferson, a man of varied accomplishments: a lawyer, judge, scientist, inventor, and very active musician. In 1788, he composed eight songs

(authoring the words as well), and dedicated them "To his Excellency, George Washington, Esquire." In his dedication, he claimed to be the United States' first native composer. It is hard for me to believe that no American composed any music between 1776 and 1788, even allowing for upheaval in the post-revolutionary era, and surely Hopkinson could not have proved his claim. I forgive him entirely, however, being charmed by the thought of a politician composing sentimental songs for another politician! I have tried without success to think of a modern-day parallel.



**Corelli's** music is no stranger to this festival, but this is the first time we have performed one of his trio sonatas, a genre that comprises 48 of his mere 72 published works. The **Opus 3** sonatas, unlike those in Opuses 1, 2

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For an unabridged version of these notes, visit the Festival website: [www.bmf-cdm.org](http://www.bmf-cdm.org)

and 4, are *sonate da chiesa* (church sonatas) — which means that the movements are ordered slow-fast-slow-fast and contain a fugal movement, with no dancing allowed!

The opening Largo is a sunny affair, with only the merest suggestion of clouds, and is followed by a lively little fugal piece. The next slow movement is in the relative minor key, but Corelli's signature harmonic dissonances are not particularly intense; he seems to be reluctant to dig too deeply, to affect too strongly, preferring to suggest pain without actually delivering any. The last movement is the usual busy, spirited closer.



**The White Cockade and Aye, Waking O!** are two of the several hundred Scottish songs arranged by Haydn during one of the many enthusiastic rediscoveries of that wonderful repertoire. The first song is simple enough, but the second, with poetry by Robert Burns, is a remarkably touching lament of a man for his dying lover.



I was unfamiliar with the keyboard works of **C.P.E. Bach** until researching this program, and am delighted and astonished by them. They run a very large gamut in mood, figuration, composerly technique, and imaginative inspiration.

Jefferson's wife Martha was an ac-

complished keyboard player. The marriage, though darkened by the early deaths of four of their six children, was a very happy one. Not a long one, alas; Martha never recovered from her last childbirth, and died a few months later at the age of 33. As a widower, Jefferson was an attentive father to his two young girls, determined to see them well educated and productive. His plan for their daily schedules — which might put dragon moms to shame! — included time for music practice, reading, drawing, and dance lessons.



At age 17, as a first-year student at William and Mary College in Williamsburg, Jefferson was already advanced enough as a violinist to be invited to play string quartets (to general acclaim) at the home of Francis Fauquier, the city's royal governor. Already an interesting social companion, he was also invited to Fauquier's excellent dinner parties, where he was introduced to high-level political and philosophical discussion, to which he took like a duck to water. In a similar testament to youth, **Boccherini's string quartets**, Opus 2, were composed when Boccherini was only about 20.

The first movement of our quartet is immediately engaging, and wonderfully clear in its form. The second reminds us that Boccherini was a virtuosic cellist, beginning with a luscious cello solo, handed over to the first violin. The last movement begins in a



*Francis Hopkinson*

fiery mood, which keeps reappearing unexpectedly in the milder sections.



While serving as the U.S. Minister to France from 1785 to 1789, Jefferson met the charming young painter **Maria Cosway** and became infatuated with her. Though it is highly doubtful their relationship became intimate, as the lady was married, the two maintained a substantial and affectionate correspondence until Jefferson's death. A celebrated painter, Mrs. Cosway's musical endeavors may not have equaled her artistic work, but her little song **Ogni dolce aura** has an undeniable charm.



Our trio by **Felice de Giardini** presents very nice examples of the moods favored by Rococo and early Classical composers — moods designed to charm, to please, to stir mildly. In other words, the very sorts of effects desired by well-bred, well-heeled bourgeois concertgoers. Breezy virtuosity, simple sentiment and high spirits are the order of the day.



Though Jefferson was brought up in the Anglican faith, his college studies of Enlightenment thinkers convinced him that natural reason offered a finer basis for morality than supernatural faith. Nevertheless, his library con-

tained quite a few Christian sacred works, including **Pergolesi's Stabat Mater**, which was composed in the last days of a very short life; Pergolesi died of tuberculosis at the age of 26.

The piece immediately became enormously popular, and has remained so. While I enjoy much of it, I must confess that I agree with one of its detractors at the time, Giovanni Battista Sammartini — a Franciscan friar and himself a very fine Baroque composer — who found Pergo-

lesi's style too frivolous to convey the profound grief of the text. In the first of our two arias, for example, notice the positively jazzy syncopations of the principal theme! The second aria, though, is one of the most expressive of the whole work.



**Bess of Bedlam** was published in "Orpheus Britannicus," a collection of Purcell songs owned by Jefferson. It is an example of a genre known as "mad songs," which became popular in 17th-century England. London had a large population of beggars, vagrants and mentally unstable people. Many were confined at Bedlam, the city's insane asylum, where more fortunate citizens could view them for a penny each. Purcell was attracted to this genre; perhaps the nature of madness has a natural affinity for the artistic imagination! The (anonymous) poetry conveys a rueful awareness of suffering as part of the lives of all of us, and



*Felice de Giardini*

a beautifully sympathetic acknowledgment of mad Bess's essential humanity.



A huge part of Jefferson's music library is devoted to violin duets, including volumes of pieces by Roeser, Godwin, Campioni, Tessarini, Besozzi, Sammartini, Battino, Figlio, de Giardini, Borghi, Chintzer and Haydn! Though many of these enjoyable pieces are rather slight, I found the **Campioni** duos particularly charming.



*Giovanni Battista  
Pergolesi*

Jefferson tried repeatedly to develop a vineyard at Monticello, and was frustrated just as repeatedly. But we remember his love of wine with the English drinking song that closes tonight's program, **To Anacreon in Heaven**. It was the official anthem of an 18th-century London men's social club called the Anacreontic Society, which devoted itself to "wit, harmony and the god of wine," and whose members, like Jefferson, were amateur musicians. I suspect you will find the tune rather familiar!



*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

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## Beyond Baroque

David Shostac, *flute*  
Elizabeth Blumenstock, *violin*  
Timothy Landauer, *violoncello*  
Andrew McIntosh, *violin, viola*  
Lara Wickes, *oboe*

Quintet in G major, Op. 8, No. 1

Giuseppe Maria Cambini  
(1746–1825)

Allegro  
Rondo: Allegro



Trio in F major, Op. 9, No. 3  
for strings

Johann Georg Albrechtsberger  
(1736–1809)

Allegro moderato  
Menuetto – Trio  
Finale: Presto



Oboe Quartet in F major, K. 370

Wolfgang Amadeus Mozart  
(1756–1791)

Allegro  
Adagio  
Rondeau: Allegro



Flute Quartet in D major, K. 285

Mozart

Allegro  
Adagio  
Rondeau



Divertimento in B minor, Hob. V:3  
for string trio

Franz Joseph Haydn  
(1732–1809)

Adagio  
Allegro  
Tempo di Minuetto



Quintet in D major, Op. 11, No. 6

Johann Christian Bach  
(1735–1782)

Allegro  
Andantino  
Allegro assai



## *Beyond Baroque: Notes*

Only occasionally do we know many details about the lives of Baroque composers. If the composer was successful, his contemporaneous critics, historians and fans wrote about him. If he was obscure, even assiduous research by modern scholars often comes up short. Record-keeping was unreliable across the board, and of course many records, articles and letters have been lost over the centuries.

It is nonetheless somewhat surprising to discover how much of the biography of the much later **Giuseppe Maria Cambini**, who was very well known in his lifetime, is peppered with large empty stretches and dubious details. Cambini himself turns out to be responsible for some of the misinformation; he falsely claimed to have worked with Manfredi, Boccherini and Nardini, and to have been a personal friend of Haydn. More colorfully, and equally falsely, the notable music critic and theorist François Fétis two generations later spread the inexplicable fiction that Cambini and his betrothed had been kidnapped by Barbary pirates and ransomed by a music-lover.

Whomever Cambini studied with, he learned to compose well enough, targeting the prevailing taste for unchallengingly pleasant music with great success. His music reminds me a wee bit of the child Mozart's, being



*Giuseppe Maria Cambini*

formally clear, using melodic conventions effectively, but not displaying any great emotional reach.



Austrian **Johann Georg Albrechtsberger** is principally remembered for his writings on music theory and for being one of Beethoven's composition teachers, schooling him thoroughly in

the mastery of strict counterpoint. His abilities in this regard are nicely on display in his string trios, which achieve an admirable and rewarding balance of light thematic material and contrapuntal complexity.

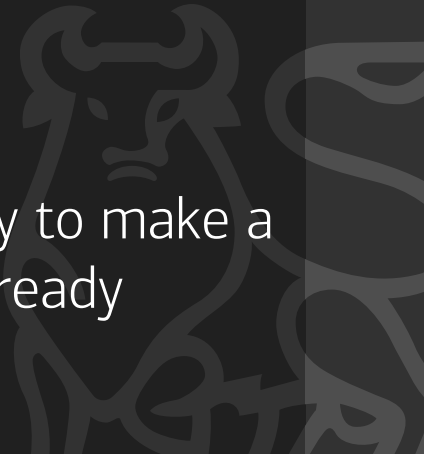
Oddly, three of our composers this evening share a cathedral, St. Stephen's in Vienna. The young Haydn sang in the boy's choir there, Mozart's wedding and memorial service were held there, and Albrechtsberger became the cathedral's assistant Kapellmeister in 1791, the year Mozart died.



Having commented above that the young Mozart was wanting in depth, we turn to one of his mature masterpieces, the **Oboe Quartet in F major**, composed for the virtuoso first oboist of the Munich orchestra when Mozart was 25. (Yes, for Mozart, 25 was mature. And a good thing, too, as he was dead at 35.)

The first movement is winsome





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and comfortably free-flowing, with a remarkably lovely development section made of new thematic material. The beautiful Adagio feels more like a concerto movement than a quartet, complete with a brief cadenza, and with strings almost exclusively in an accompanying role. Its passionately melancholy character recalls the slow movement of his *Sinfonia Concertante* composed less than two years earlier. The final movement is a felicitous blending of the quartet and concerto genres, in rondo form.

The Classical rondo typically involves four iterations of the opening material — the “rondo” or “refrain” — with three “episodes” or “digressions” inserted between them. The rondo theme is always in the tonic key, the first episode is generally in the contrasting dominant, the second in the relative minor, and the last in the tonic. Mozart follows this form in almost textbook style; the great fun of the piece lies in his handling of the episodes. The first and last are


in fact very similar to each other, but the middle episode goes on a totally unexpected and eccentric excursion into polyrhythmicity. The strings carry on in jaunty 6/8, but the oboe veers off into 4/4! Not only that, but as the music moves more deeply into the minor key, the oboe becomes possessed by a wild subversiveness, a sort of Eastern European, gypsy-like spirit. This bizarre and highly amusing intrusion is over too soon; with a proud flourish, the oboe returns to its proper key and meter, leaving the listeners wondering, “What just happened?”



Mozart composed three of his four **flute quartets** in late 1777 and early 1778 during his sojourn in Mannheim. They were written for a talented amateur flutist — a surgeon for the Dutch East India Company — and the project was not pleasant for Mozart. He wrote to his father, “I could, to be sure, scribble off things the whole day



*Johann Georg  
Albrechtsberger*



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long, but a composition of this kind goes out into the world, and naturally I do not want to have cause to be ashamed of my name on the title page. Moreover, you know I am quite powerless to write for an instrument which I cannot bear.” And the patron paid him less than half of the agreed-upon commission.

The received wisdom that Mozart disliked the flute rests almost entirely upon this one rant, which, in my opinion, is a somewhat shaky foundation. Because Baroque and Classical flutes were not difficult to learn to play, but *were* difficult to play in

tune, there were hordes of execrable amateur flutists whose performances could well have revolted the young genius and soured his attitude. Whether Mozart seriously meant what he wrote to his father or not, he was most definitely not powerless; he always wrote very beautifully for the instrument. The **Quartet in D major** is a veritable exemplar of happy Classicism, perfectly proportioned, possessed of a fine gamut of moods, and with enough virtuosity to keep even the least committed listener engaged.



*Wolfgang Amadeus  
Mozart*



Music is the divine way to tell beautiful, poetic things to the heart.

— Pablo Casals

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Out of some 165 string trios Haydn wrote, his **Divertimento in B minor** is one of only five in a minor key. Indeed, the Classical era could almost be called the “Era of the Triumph of the Major Mode.” Baroque composers also leaned heavily on the major mode, but not to the extent seen later. If the early Baroque era oversaw the transition from several modes to just two, the Classical era perhaps saw the establishment of those two modes, major and minor, as diametrically opposed characters: happy/sad, outgoing/introspective, healthy/disturbed, bright/dark.



*Franz Joseph Haydn*

atic wail from the first violin. In fact, this whole trio appears to be about a violin with issues. In the agitated second movement, the violin seems determined to break out of its misery, and succeeds somewhat, but in a manic and not entirely convincing fashion. In the closing Menuetto we see a sadder but wiser violin: the wailing and manic tendencies are still there, but are held in check, and this balance seems to suggest a good-as-it-gets acceptance of the situation.



Minor-key movements are frequently sandwiched between major-key outer movements, perhaps as a way of quarantining the more troubled mood safely “inside,” and presenting a more conventionally happy public face at start and finish; both of our Mozart quartets follow this pattern. All three of Haydn’s movements here, however, are in B minor. The first movement is indeed disturbed and dark, a sort of extended oper-

Music of **J.C. Bach**, Johann Sebastian’s youngest son, has been performed at this Festival in previous years, but only in company with Baroque music. When heard alongside music of the more mature Classical style, particularly that of Mozart, it becomes evident what a truly seminal figure Johann Christian was in the development of the Classical style. In fact, Mozart met “John Bach,” as he was known in London, in 1764, when Mo-

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zart was only eight years old, and the two struck up a remarkable and durable relationship, characterized by lifelong mutual respect. Mozart's talented older sister Nannerl wrote, "Herr Johann Christian Bach, music master of the Queen, took Wolfgang between his knees. He would play a few measures; then Wolfgang would continue. In this manner they played entire sonatas. Unless you saw it with your own eyes, you would swear it was one person playing."



*Johann Christian Bach*

the gracefulness, charm and cantabile style we associate with Mozart is abundantly present in the older man's **Quintet in D major**.

The connection is apparent in the suave and tuneful opening movement, but is remarkable in the profoundly sweet Andantino. The closing movement, though not named as such, is a rondo, with three refrains separated by two episodes, a sort of early version of the form. The refrain is notable for a profusion of thematic elements succeeding one another with irrepressible energy.

There is no doubt whatsoever that Mozart's style was strongly influenced by Johann Christian's music;

*Notes by Elizabeth Blumenstock*

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Jennifer Ellis Kampani, *soprano*  
Pablo Corá, *tenor*  
Jimmy Traum, *tenor*

N. Lincoln Hanks, *tenor*  
Matthew Tresler, *tenor*  
Edward Levy, *bass*  
Brett McDermid, *bass*

Elizabeth Blumenstock, *leader*

Canzon XVI a 12, Ch. 209

Giovanni Gabrieli  
(1554/57–1612)

Plaudite, psallite a 12, Ch. 41

Gabrieli

Plaudite, psallite,  
jubilate Deo,  
omnis terra — alleluja.

Clap [your hands], sing praises,  
make a joyful sound to God,  
all the earth — hallelujah.

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Benedicant Dominum omnes gentes,  
collaudantes eum — alleluja,  
quia fecit nobiscum Dominus  
misericordiam suam — alleluja,  
et captivam duxit captivitatem,  
admirabilis et gloriosus  
in saecula — alleluja.

Let all nations bless the LORD,  
joining in his praises — hallelujah,  
for the LORD has had  
mercy on us — hallelujah,  
and he has led captivity captive,  
estimable and venerable  
for [all] ages — hallelujah.



# Dixit Dominus secundo, SV 264

from *Selva morale e spirituale*, 1640–41

Claudio Monteverdi

(1567–1643)

## PSALM 110

Dixit Dominus Domino meo:  
Sede a dextris meis,  
donec ponam inimicos tuos  
scabellum pedum tuorum.

The LORD says to my Lord:  
“Sit at my right hand,  
until I make your enemies  
your footstool.”

Virgam virtutis tuae emittet Dominus  
ex Sion: dominare in medio  
inimicorum tuorum.  
Tecum principium in die virtutis tuae  
in die virtutis tuae  
in splendoribus sanctorum;  
ex utero, ante luciferum,  
genui te.  
Juravit Dominus,  
et non poenitebit eum:  
Tu es sacerdos  
in aeternum secundum  
ordinem Melchisedech.

The LORD sends forth from Zion  
your mighty scepter. Rule in the midst  
of your enemies.  
Your people will offer themselves freely  
on the day of your power  
in holy garments;  
from the womb of the morning,  
the dew of your youth will be yours.  
The LORD has sworn,  
and will not change his mind:  
“You are a priest  
forever after the order  
of Melchizedek.”

Dominus a dextris tuis;  
confregit in die irae  
suae reges.  
Judicabit in nationibus,  
implebit ruinas;  
conquassabit capita  
in terra multorum.  
De torrente in via bibet;  
propterea exaltabit caput.

The LORD is at your right hand;  
he shall shatter kings  
on the day of his wrath.  
He will judge among the nations,  
filling them with corpses;  
he will shatter chiefs  
over the wide earth.  
He will drink from the brook by the way;  
therefore he will lift up his head.

Gloria Patri, et Filio,  
et Spiritui Sancto:

Glory to the Father, and to the Son,  
and to the Holy Spirit:

Sicut erat in principio,  
et nunc, et semper,  
et in sæcula sæculorum. Amen.

As it was in the beginning,  
is now, and always  
will be forever. Amen.



Canzon noni toni a 8, Ch. 173

Gabrieli

Canzon duodecimi toni a 10, Ch. 178

Gabrieli



Beatus vir, SV 268

Monteverdi

from *Selva morale e spirituale*, 1640–41

PSALM 112

Beatus vir, qui timet Dominum,  
In mandatis eius rolet nimis.  
Potens in terra erit semen eius;  
Generatio rectorum benedicetur.  
Gloria et divitiae in domo eius;  
Et iustitia eius manet  
in saeculum saeculi.

Blessed is the man who fears the LORD,  
who delights greatly in his commandments.  
His offspring will be mighty in the land;  
the generation of the upright will be blessed.  
Wealth and riches are in his house;  
and his righteousness endures  
for ever and ever.

Exortum est in tenebris lumen rectis;  
Misericors, et miserator et justus.  
Jucundus homo  
qui miseretur et commodat;  
disponet sermones suos in iudicio.

Light dawns in the darkness for the upright;  
he is gracious, merciful and righteous.  
It is well with the man  
who deals generously and lends;  
who conducts his affairs with justice.

Quia in aeternum non commovebitur;  
in memoria aeterna erit justus.  
Ab auditione mala non timebit.  
Paratum cor eius sperare in Domino;  
Confirmatum est, cor eius;  
Non commovebitur,  
Donec despiciat inimicos suos.  
Dispersit, dedit pauperibus;  
Iustitia eius manet in saeculum saeculi;  
Cornu eius exaltabitur in gloria.

For the righteous will never be moved;  
he will be remembered forever.  
He is not afraid of bad news.  
His heart is firm, trusting in the LORD;  
his heart is steady;  
he will not be afraid,  
until he looks in triumph on his enemies.  
He disperses generously to the poor;  
his righteousness endures forever;  
his horn is exalted in honor.

Peccator videbit, et irascetur;  
Dentibus suis fremet et tabescet;  
Desiderium peccatorum peribit.

The wicked man sees it and is angry;  
he gnashes his teeth and melts away;  
the desire of the wicked will perish.



Sanctus, Ch. 47  
from *Sacrae Symphoniae*, 1615

Gabrieli

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.  
Benedictus qui venit  
in nomine Domini.  
Osanna in excelsis.

Holy, holy, holy,  
LORD God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes  
in the name of the LORD.  
Hosanna in the highest.



Canzon XVII a 12, Ch. 209

Gabrieli

Confitebor tibi Domine a 13, SV 265

Monteverdi

Confitebor tibi Domine  
in toto corde meo;  
narrabo mirabilia tua,  
Laetabor et exultabor in te;  
psallam nomini tuo Altissime;  
Exultabit cor meum in salutari tuo.

I will give thanks to the LORD  
with my whole heart;  
I will recount all your wonderful deeds,  
I will be glad and exult in you;  
Sing to praise to your name, O Most High;  
My heart shall rejoice in your salvation.

Cantabo Domino  
qui bona tribuit mihi;  
Psallam nomini Domini Altissimi.  
Psallite Domini  
qui habitat in Sion.

I will sing to the LORD  
who has dealt bountifully with me;  
Sing to the name of the LORD Most High.  
Sing praises to the LORD  
who sits enthroned in Zion.



Annunciate inter gentes opera eius  
Regnabit Dominus in aeternum  
et in saeculum saeculi.

Tell among the peoples his deeds  
The LORD is king  
forever and ever.



**Sonata a 6**  
from *Musiche sacre*, 1656

**Francesco Cavalli**  
(1602–1676)



**Hor che'l ciel e la terra, SV 147**  
from the *Eighth Book of Madrigals*, 1638

**Monteverdi**

Hor che'l ciel e la terra  
e'l vento tace  
e le fere e gli augelli  
il sonno affrena,  
Notte il carro stellato  
in giro mena  
e nel suo letto il mar  
senz'onda giace,

Now that the sky and the earth  
and the wind are silent  
and the wild creatures and the birds  
are reined in sleep,  
Night leads its starry chariot  
in its round  
and the sea without a wave  
lies in its bed,

Veggio, penso, ardo, piango;  
e chi mi sface  
sempre m'è inanzi  
per mia dolce pena:  
guerra è'l mio stato,  
d'ira e di duol piena,  
e sol di lei pensando  
ò qualche pace

I look, think, burn, weep;  
and she who destroys me  
is always before my eyes  
to my sweet distress:  
war is my state,  
filled with grief and anger,  
and only in thinking of her  
do I find peace.

Così sol d'una chiara fonte viva  
move'l dolce e l'amaro  
ond'io mi pasco;  
una mano sola  
mi risana e punge;

So from one pure living fountain  
flow the sweet and bitter  
which I drink;  
one hand alone  
heals me and pierces me;

E perché'l mio martir  
non giunga a riva,  
mille volte il dí moro  
e mille nasco,  
tanto da la salute mia son lunge.

and so that my ordeal  
may not reach haven,  
I am born and die  
a thousand times a day,  
I am so far from my salvation.



Canzon noni toni a 12, Ch. 183

Gabrieli

Omnes gentes a 16, Ch. 52

Gabrieli

PSALM 47:1-6

Omnes gentes, plaudite manibus;  
jubilate Deo in voce exsultationis;  
quoniam Dominus excelsus, terribilis,  
rex magnus super omnem terram.  
Subjecit populos nobis,  
et gentes sub pedibus nostris.  
Elegit nobis haereditatem suam,  
speciem Jacob quam dilexit.  
Ascendit Deus in júbilo,  
et Dominus in voce tubae.

Clap your hands, all peoples;  
Shout to God with loud songs of joy; for  
the LORD, the Most High, is to be feared,  
a great king over all the earth.  
He subdued peoples under us,  
and nations under our feet.  
He chose our heritage for us,  
the pride of Jacob whom he loves.  
God has gone up with a shout,  
the Lord with the sound of a trumpet.



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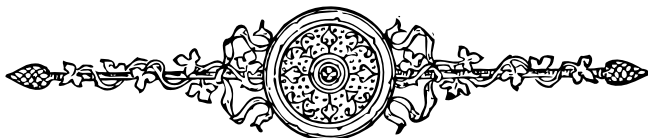
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## *A Quire of Choirs: Notes*

The period of music we now know as the Baroque era did not begin all at once, but rather as the culmination of stylistic innovations that gathered like a wave throughout the musical world. These innovations, which started appearing around 1600 and were largely developed by northern Italian court musicians and theorists, include the invention of basso continuo accompaniment notation; the new declamatory vocal styles of Jacopo Peri and Giulio Caccini, which we now know as monody; the recitative style and its offspring, opera; and the so-called “concerted” or *concertato* style.

It is this latter innovation that, more than any other, ties together the music heard in today’s program. Most simply, *concertato* music involved a sort of dialogue between diverse groups of singers and instrumentalists. Instead of the relatively monotone sound of Renaissance polyphony, the new style emphasized contrast and diversity of texture, often with a heightened sense of dramatic possibility. “Concerted music” could also refer to the addition of obbligato instrumental parts to the traditional vocal genres of the late Renaissance, which were — at least as notated — vocal works intended to be sung a cappella.

The decades around 1600 saw the development of the *concertato* madrigal and the sacred concerto, com-



*Giovanni Gabrieli*

parable to their traditional Renaissance counterparts but with the addition of basso continuo and obbligato instrumental parts. These genres reflected the new textual possibilities of late Renaissance and early Baroque music, and the new “concerted” style grew to dominate the early Baroque style that emerged from Italy, crossed the Alps, and

took over the rest of Western Europe.

The addition of basso continuo — another of the major innovations of the early Baroque style — is also a form of “concerting,” if not the most important one. Chordal instruments such as organs, lutes and harpsichords had traditionally doubled vocal music throughout the Renaissance, but it was the invention of *new* continuo parts — conceived independently from the vocal or obbligato instrumental ones — that gave us true *concertato* vocal music. This radical innovation meant that composers no longer had to use the vocal parts for full harmony, opening up a new world of flexibility in texture, affect and effect.

The innovations that brought us the Baroque era were pioneered by many people, from noble enthusiasts to radical humanist scholars to practical musicians. As with all historical narratives, though, music history tends to be dominated by a few major figures. Two of these — quite disparate in their musical interests and composi-

tional styles, but both associated with the famous Basilica of San Marco in Venice — also dominate the music heard in this afternoon’s program.



**Giovanni Gabrieli** was never officially the director of the music program at the basilica, but rather one of the two organists, originally alongside his uncle Andrea. This didn’t mean his role wasn’t powerful; indeed, he probably was the most powerful figure within the establishment.

San Marco featured a veritable Renaissance “orchestra” staffed by the finest players in Italy. It is no surprise that many of the innovations in *concertato* music sprung from this fertile ground. Gabrieli played a major role in working with instrumentalists

and singers alike, and this role was reflected in his published books of instrumental and vocal music. However, the three sacred concertos and the *Sanctus* (an independent Mass movement) that we’ll hear this afternoon don’t feature strictly obbligato parts — that is, ones specifically created by the composer — but rather reflect the practice of instruments either doubling or independently playing vocal parts, creating a kaleidoscopic texture of alternating blending and contrasting sections. This is still a form of the concerted style, which was certainly a mode of performance as much as it was a compositional practice. Indeed, the practice of instrumental doubling certainly played a practical role in the development of the *concertato* style in composition.

Gabrieli’s music embodies other



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hallmarks of the Venetian style. Most notably, it features the distinctive poly-choral idiom, in which groups of voices and instruments alternate as a kind of special effect — one grounded in the unique acoustical properties of San Marco, and also of course reflective of the *concertato* style. Audiences in the basilica would be awed by the grand sonorous effects created by dispersed groups of instruments and voices, the perfect counterpart to the visual splendor of the church's interior. It is this quasi-propagandistic element that explains the tendency of these texts towards the topics of praise and glory: they glorified the Venetian state as much as they did God. Other aspects of the Venetian style may reflect the influence of San Marco's instrumentalists, such as the lively triple-meter "Alleluias" and the catchy refrains — both of which originally appear in the Renaissance vocal *chanson* but were further developed by instrumentalists in the new genre of the instrumental *canzona*.



*Claudio Monteverdi*

In many respects, the music of **Claudio Monteverdi** was a bellwether of the early Baroque style. His collections of vocal music published over the entire course of his life, especially his eight books of madrigals (with a ninth appearing posthumously), always reflected the latest stylistic trends. From the fifth book onwards, the addition of basso continuo and obbligato instruments to create the *concertato* madrigal become the norm. The

sole madrigal heard this afternoon, **Hor che'l ciel e la terra**, is taken from Monteverdi's most famous collection, the Eighth Book, which the composer called "madrigals of love and war." Here, the splendid possibilities of the new concerted style are on full display. Equally on display is Monteverdi's supreme mastery of drama, reminding us that he was of course the first true master of the then-new form of opera.

One of the paradoxes of Monteverdi's career was that he spent a good part of his life in the service of San Marco — a church job, in other words — but only published two ma-



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jor collections of sacred music. (Another paradox is that Monteverdi was first hired by the Gonzaga court in Mantua as an instrumentalist, but published no purely instrumental music.) Luckily, the two sacred collections he did publish are massive in scope and contain some of the finest church music of the entire Baroque period. In our program, you will hear two of his best-known works, *Dixit Dominus* and *Beatus vir*, both from his second major collection, the 1641 *Selva morale e spirituale* (“moral and spiritual grove,” *selva* here representing a wooded place to rest in the shade and contemplate). Compared to the Gabrieli works, these demonstrate the full-fledged, mature *concertato* style, here taking on a more “classical” guise with a standard scoring of two obbligato violins (or cornetti), obbligato bass and continuo. Of course, other instruments could and did still carry on the tradition of doubling vocal parts, as you will hear today.

These two sacred pieces also dem-

onstrate Monteverdi’s keen command of drama in music. This is especially evident in the dramatic and highly declamatory style of text setting; the works also demonstrate a mastery of the possibilities of the *concertato* style, exploiting all available resources of texture, timbre, and tonal color. His experience as a madrigal composer is also on display in his dramatic use of harmony, sometimes enlivened by bold chromaticism.



Francesco Cavalli



Lastly, our program features an instrumental sonata by Francesco Cavalli, Monteverdi’s successor at San Marco. Cavalli was one of the leading opera composers of the mid-17th century, but this work — included in another large-scale collection of sacred music — is strangely retrospective, glancing back towards Gabrieli, rather than foreshadowing the new instrumental concertos by composers such as Corelli and Vivaldi.

Notes by Ian Pritchard

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## About the Performers

**E**lizabeth Blumenstock is a longtime concertmaster, soloist and leader with the Bay Area's Philharmonia Baroque and American Bach Soloists; concertmaster of the International Handel Festival in Goettingen, Germany; and artistic director of the Baroque Music Festival, Corona del Mar. She is widely admired as a Baroque violinist of expressive eloquence and technical sparkle whose performances have been called "rapturous" and "riveting." 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.

Blumenstock's love of chamber music has involved her in several accomplished and interesting smaller ensembles, including Musica Pacifica, the Galax Quartet, Ensemble Mirabile, Live Oak Baroque, the Arcadian Academy, Trio Galanterie, and Voices of Music. She has performed at the Boston and Berkeley Early Music Festi-

tivals, 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, Dorian/Sono Luminus, Virgin Veritas, Koch, Naxos, Reference Recordings and others.

An enthusiastic teacher, Blumenstock conducts classes at the San Francisco Conservatory of Music, and teaches at the American Bach Soloists' summer Festival and Academy, at the International Baroque Institute at Longy, and at the Valley of the Moon Music Festival in Sonoma, California. She began teaching Historical Performance at Julliard last fall. 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.

*Elizabeth Blumenstock's performance and artistic directorship is sponsored by Terry & Jane Hipolito.*



**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 Express*. 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, Mu-



sica Angelica, Musica Pacifica, Faire Viols, Ensemble Vermillion, 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 can be heard on recordings released on the Harmonia Mundi and Naxos labels. She lives in Los Angeles with her husband and 13-year-old daughter.



**Pablo Corá** holds music degrees from Ithaca College and Indiana University. Originally from Buenos Aires, he has performed at the Argentine Colón Theatre, Amsterdam Concertgebouw, Lincoln Center and the Brooklyn Academy of Music, among many others, and locally has sung with the Los Angeles Philharmonic, Los Angeles Master Chorale, Los Angeles Chamber Singers, Musica Angelica and the Concord Ensemble. He has often collaborated with period ensembles such as the Folger Consort, Piffaro and Camerata Pacifica Baroque in works ranging from Renaissance Florentine songs to operas by Marc-Antoine Charpentier.



Corá's recording credits include work for the Harmonia Mundi label with Paul Hillier's Theater of Voices and the Pro Arte Singers, for Dorian with the Concord Ensemble and Piffaro, and the recent release of Steve Reich's *You Are (Variations)* on Nonesuch. He was featured in last year's Grammy-winning recording *Padilla: Sun of Justice* with the Los Angeles Chamber Singer's Cappella. Upcoming recording releases include Steve Reich's *Daniel Variations* for Nonesuch.



**Rob Diggins** is a principal player with the Portland Baroque Orchestra and Musica Angelica. He performs regularly with the jazz trio RLA; Wiener Akademie, directed by Martin Haselböck; and Magnificat San Francisco, directed by Warren Stewart. He was a featured artist on the recently released folk album *Roses in the Snow and Drought* and performed on Joanne Rand's *Southern Girl*. His many recordings include solo work on a recent Portland Baroque Orchestra recording of the complete string concerti of J.S. Bach, and he was featured as viola soloist in the 2013 film *Giacomo Variations* starring John Malkovich.



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. Last November he completed his 500-hour, Level 2 certification in the practice of yoga philosophy in Rishikesh, India. When not on the road, he enjoys attending to various sustainable gardening and community projects in Northern California.

*Rob Diggins's performance is sponsored by Terrell & Deborah Koken.*



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**Jolianne von Einem** performs with Philharmonia Baroque Orchestra, Portland Baroque Orchestra, Archetti Strings, Musica Angelica, Les Conversations Galants, and Magnificat. She has toured South America, Mexico, US and Canada with John Malkovich, the Weiner Akademie and Musica Angelica in *The Infernal Comedy* and *Giacomo Variations*. She recorded the double violin concerto of J.S. Bach in a 2015 release 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, and *Eighteenth-Century Music for Lute and Strings* with Trio Galanterie on Audioquest.



**N. Lincoln Hanks** thrives in the outer regions of the music spectrum as a composer and performer. He studied performance practice at Indiana University's Early Music Institute, and while there co-founded the Concord Ensemble, an a cappella group that won Grand Prize in the first Early Music America/Dorian Records Competition. He often performs as a singer with the Baroque ensemble Tesserae and other vocal



groups in the Los Angeles area, and directs Pepperdine University's Pickford Ensemble, which performs new works scored for silent film.

Hanks directs the composition program at Pepperdine, where he is the Blanch E. Seaver Professor of Fine Arts. He has received numerous awards for his compositions, and his dramatic cantata *Tegel Passion* was recently honored as a finalist for the Lilly Fellows' Arlin G. Meyer Prize. His works have been performed by the Pittsburgh Symphony Orchestra, the Cyprus String Quartet and the Dale Warland Singers, among many others. His epic solo piano work *Monstre sacré* was recently featured on *New Generations*, a solo CD recording with pianist Paul Barnes on Philip Glass's Orange Mountain Music label.



**Julie Jeffrey** has been playing the viola da gamba since 1976. Based in the San Francisco area, she has performed and recorded throughout the U.S., in Canada, Mexico, Europe and Australia, and teaches both privately and at workshops in the U.S. and abroad. She is a member of the critically acclaimed Sex Chordae Consort of Viols, which has toured extensively and has released three well-received recordings for the Centaur label. She is the creative mastermind of Wildcat Viols, a three-woman trio of viola da gamba performers based in the Bay Area, which she founded in 2001. And, along with early-music specialist Peter Hallifax, she performs in the viol duo Hallifax & Jeffrey, which has been promoting viola da gamba music since 2005.



Jeffrey is co-founder and co-director of the Barefoot Chamber Concerts, a popular early-music series in the Bay Area, and is a co-founder and active member of the Viola da Gamba Society's Pacifica Chapter. She has also served on the board of directors for the Viola da Gamba Society of America. She has appeared with the Carmel Bach Festival, California and Ashland Shakespeare Festivals, San Francisco Early Music Festival, the Regensburg Tage Alter Musik in Germany, the Festival Internacional Cervantino in Mexico, and the Melbourne Autumn Music Festival in Australia.



**Jennifer Ellis Kampani**, a soprano who “offers a freshness of voice, fineness of timbre, and ease of production that

place her in the front rank of early-music sopranos” (andante.com), is a leading interpreter of the Baroque vocal repertoire. She has performed with the Washington Bach Consort, Bach Choir of Bethlehem, and New York Collegium. Her international career has included appearances with period instrument groups such as the American Bach Soloists, Baroque Band, Portland Baroque Orchestra, Seattle Baroque Orchestra, Opera Lafayette, Apollo's Fire, Musica Angelica, and the Boston Camerata.



Kampani has been heard in many concert series and festivals including Les Flâneries Musicales de Reims (France), Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music

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**Jan 13, 20, 21, 2018**

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**David Sylvian / J.S. Bach**

**Featuring**  
**Musica Angelica**  
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Festivals. Highlights among the many CDs she has recorded are *Kingdoms of Castille*, which was nominated for a Grammy Award in 2012; and the works of Chiara Cozzolani, which was a *Gramophone* editors' pick in 2002.



**Timothy Landauer** was hailed as “a cellist of extraordinary gifts” by the *New York Times* when he won the coveted Concert Artists Guild International Award of 1983 in New York. 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 of the American String Teacher's Association, and the 1984 Hammer-Rostropovich Scholarship Award.



Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, and the City Hall Theatre in Hong Kong. He has performed as a soloist with orchestras in Russia, Portugal, Hong Kong, Taiwan, Beijing and Shanghai. In the U.S. he has also appeared with the Maryland Symphony and the Grand Teton Festival Orchestra.

*Timothy Landauer's performance is sponsored by Philip & Katie Friedel.*



**Edward Levy** has been singing in Los Angeles and around the country since the 1980s. A native of Phoenix, Arizona, he attended Arizona State University, where he studied organ and cho-

ral music. Since moving to Southern California, he has performed with the Los Angeles Master Chorale and the LA Opera, has been featured in the Bach festivals in Los Angeles, Carmel and Oregon, and has sung in many local churches and synagogues. He may be heard on many movie soundtracks.



Levy's wide-ranging solo repertoire includes the music of Perotin and Machaut; cantatas and oratorios of Bach, Handel and Telemann; requiems of Mozart, Brahms, Dvořák, Fauré and Duruflé; and the vocal music of Schoenberg, Stravinsky, Penderecki and John Adams. He has been a frequent guest artist with such ensembles as the Lark Musical Society, Musica Angelica and the Los Angeles Chamber Singers/Capella, as well as a variety of other chamber ensembles.



**Brett McDermid** holds a bachelor's degree in Theatre Arts from Concordia College in Moorhead, Minnesota. After graduation, he spent several years touring the United States and internationally with various choirs. He has performed with the Concordia Choir, Kentucky Opera, Cornerstone Chorale, the Palas Ensemble and the Cardinal Singers. He is an original member of the male vocal ensemble Chanson, which has released four studio albums.



McDermid currently sings with the Clarion Singers, the Los Angeles Master Chorale, the Choir of St. James, LASchola, the De Angelis Vocal Ensemble, the Horizon Chamber Choir, the Pacific Bach Ensemble, and the

Los Angeles Chamber Singers. He is a member of the early-music ensemble Tesserae, and works as a TV and internet voice-over artist.



**Andrew McIntosh** is a composer, violinist, violist and Baroque violinist. Among the early-music performers with whom he has collaborated are the American Bach Soloists, Bach Collegium San Diego, Los Angeles Master Chorale, Musica Angelica, Les Surprises Baroques, Tesserae and Preethi de Silva. He was recently featured as a Baroque violinist performing solo Bach at the San Francisco Symphony's SoundBox series.



Described in the *Los Angeles Times* as “an explorer into the cracks of in-

tonation 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. He currently serves on the faculty of the California Institute of the Arts teaching violin, viola, composition and Baroque performance practice.



**Alexandra Opsahl** studied recorder with Peter Holt-slag and Daniel Bruggen at the Royal Academy of Music, and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. She was the winner of the



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2003 Moeck Solo Recorder competition, the 2001 and 2003 RAM Early Music Prizes, and the 2003 Hilda Anderson Dean Award. She has performed with the Amsterdam Baroque Orchestra, Orchestra of the Age of Enlightenment, Boston Early Music Festival, the Green Mountain Project, Oslo Opera and Glyndebourne Opera. She is music director for the Baroque ensemble Tesseræ and is a member of Dark Horse Consort.

Opsahl has recorded Vivaldi's *Concerto in C Minor*, RV 441 with the Norwegian period orchestra Barokkanerne, and recently recorded Johan Daniel Berlin's cornetto concerto with the Norwegian Baroque Orchestra. Upcoming performances of Monteverdi works this summer include *L'Orfeo* with I Fagiolini at St. John's Smith Square in London, *Vespers* at the Carmel Bach Festival, and *Il Ritorno d'Ulisse* at the Innsbrucker Festwochen der Alten Musik in Austria.

*Alexandra Opsahl's performance is sponsored by J. Winthrop & Carole Aldrich.*



**Ian Pritchard** specializes in historical keyboard practice as a harpsichordist, organist and musicologist. He has performed with many leading early-music ensembles, such as the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and Florilegium. As a chamber musician he has won numerous international prizes and has collaborated with leading figures in early music such as Monica Huggett, Elizabeth Wallfisch, Christopher Hogwood, Emanuelle Haïm, Nicholas



McGegan, Trevor Pinnock, Kenneth Gilbert and Gustav Leonhardt. He earned his Bachelor of Music degree at Oberlin, then moved to London to study at the Royal Academy of Music. He is currently pursuing his PhD in Historical Musicology at USC.

Pritchard appears frequently with leading local musical ensembles such as the Los Angeles Philharmonic, L.A. Master Chorale, Musica Angelica and the L.A. Chamber Orchestra, and was a founding member of the early-music ensemble Tesseræ. His interests include keyboard music of the late Renaissance and early Baroque, improvisation, notation and performance practice. He is currently a full-time faculty member at the Colburn School Conservatory of Music, and in 2015 was elected an Associate of the Royal Academy of Music.

*Ian Pritchard's performance is sponsored by Dr. Terri Munroe.*



**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.



Mary Springfels began her professional career at the age of 21 with the legendary New York Pro Musica, and has been at work steadily ever since as a gambist and specialist in music of the 14th cen-



tury. She has worked with many of the country's leading early-music ensembles, including the Waverly Consort, American Bach Soloists, Philharmonia Baroque Orchestra, Folger Consort, Seattle Baroque Orchestra, Ars Lyrica of Houston, and the Texas Early Music Project. She was also a founder of Les Filles de Sainte-Colombe, Second City Music, Newberry Consort, and Severall Friends.

Springfels was Musician-in-Residence at the Newberry Library in Chicago for 25 years, and has made dozens of recordings. She is active as an instructor, having been a Senior Lecturer at Northwestern University and the University of Chicago, and enjoys long-lasting relationships with the SFEMS workshops, Viols West, and the annual Conclaves of the Viola da Gamba Society of America.

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Jimmy Traum graduated *cum laude* from Westminster Choir College in 2010. As a student, he performed under the batons of Michael Tilson-Thomas, Pierre Boulez, Kurt Masur, Mariss Jansons, Sir Roger Norrington, Christoph Eschenbach, Gilbert Kaplan, John Rutter and John Adams. In 2011, he won the Planet Connections Award for Outstanding Lead Actor in a Musical in the off-Broadway show *He's Not Himself*. In 2013, he played the lead role in the musical *Stay on the Line* at Theatre 68 in Los Angeles. In 2016, he made his solo debut at the Broad Stage in Santa Monica, performing in Mozart's *Regina Coeli* and Durante's *Magnificat*.



Earlier this year, Traum performed as the tenor soloist in the Mozart *Requiem* as part of the special Concert of Remembrance organized by St. James in-the-City Episcopal Church. In addition to his work with the St. James Choir, he sings regularly with LASchola, the De Angelis Vocal Ensemble, the Clarion Singers, Tonality and the Golden Bridge.



Matthew Tresler holds degrees in voice and conducting from Northern Arizona University and the University of Miami. Praised for his “feathery light acrobatics” (*Orange County Register*) and “voice of “unearthly beauty” (*Miami Herald*), he has appeared as a soloist with the Los Angeles Master Chorale, New World Symphony, Flagstaff Symphony, Les Surprises Baroques, and Early Music Hawaii,





among others. An active ensemble singer, he performs with the Los Angeles Master Chorale, Conspirare, Seraphic Fire, Bach Collegium San Diego, True Concord and Vox Humana, and works as a studio singer for film soundtracks in Los Angeles.

Tresler is now in his ninth year as director of vocal music at Irvine Valley College, where he also serves as Academic Chair of Music. He has taught choral music at Highland High School in Gilbert, Arizona, and was director of music ministries at the Coral Gables Congregational Church in Florida. He has also sung with the Phoenix Chorale and Spire.



Heather Vorwerck is 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.



Before her recent move to San Diego, Vorwerck was a freelancer and soloist throughout the Midwest, often performing with Apollo's Fire and the Cleveland Baroque Orchestra. In 2001 she was the viola da gamba soloist for the Rotterdam Baroque Or-

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chestra'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. In San Diego she plays fiddle with the indie-country band Ypsitucky, which was formed in 2015.



**Lara Wickes** is principal oboist of the Santa Barbara, Pasadena and New West Symphonies. She has performed with the 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 and TV soundtracks.

Wickes' 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 ap-



peared on TV with several legendary singers, including Prince, Mariah Carey and Andrea Bocelli. In addition to oboe, she plays theremin.



**Leif Woodward** is a Pi Kappa Lambda alumnus of the University of Southern California 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 Mount St. Mary's 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 with Musica Angelica, Los Angeles Master Chorale, Pacific Chorale, 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. He has participated in chamber music series at the Getty Museum, LACMA, Les Salons de Musiques and the Redlands Chamber Music Society.



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Jolianne von Einem · Susan Feldman

Andrew McIntosh (June 18)

Amy Wang (June 18)

Janet Worsley Strauss (June 18)

Adriana Zoppo (June 18)

## Viola

Rob Diggins

Ramón Negrón Perez (June 18)

## Violoncello

Heather Vorwerck

Mikala Schmitz (June 18)

Leif Woodward

## Violone

Gabriel Golden (June 18)

## Cornetto (June 25)

Alexandra Opsahl

Kiri Tollaksen · Stephen Escher

## Sackbut (June 25)

Rebecca Burrington

Nicholas Daley · Greg Ingles

## Bass Sackbut (June 25)

Adam Bregman · Noah Goldstone

## Harpsichord (June 18)

Ian Pritchard

## Organ (June 25)

Ian Pritchard · Bernard Gordillo



# The South Coast Brass

John Deemer, Steve Kraus, *trumpet*

Mark Ghiassi, *horn*

Craig McKnight, *trombone*

Robert Aul, *tuba*

This group performs *al fresco* for 45 minutes prior to the Festival's first four  
concerts (June 18, 19, 21, 23) from the playlist below.

- |   |   |
|---|---|
| Adson, John (c. 1587–1640) .....                                  | Two Ayres for Cornetts & Sagbuts          |
| Anonymous.....  | Die Bänkelsängerlieder                    |
| Bach, Johann Sebastian (1685–1750).....                           | Vom Himmel hoch, da komm ich her          |
| Fugue in G minor, BWV 578 · Prelude and Fugue in G minor, BWV 558 |   |
| Contrapunctus · While Sheep May Safely Graze                      |   |
| Byrd, William (1543–1623) .....                                   | Earle of Oxford's Marche                  |
| Charpentier, Marc-Antoine (1644–1704).....                        | Prelude to Te Deum                        |
| Gabrieli, Giovanni (1557–1612) .....                              | Canzona per sonare                        |
| Handel, George Frideric (1685–1759) .....                         | “Hornpipe” from <i>Water Music</i>        |
|   | Royal Fireworks Music                     |
| Hassler, Hans Leo (1564–1612).....                                | Verbum carol factum est                   |
| Holborne, Anthony (c. 1545–1602)....                              | Elizabethan Dance Suite · Assorted Pieces |
| Mouret, Jean-Joseph (1682–1738).....                              | Rondeau                                   |
| Pezel, Johann Christoph (1639–1694) .....                         | Sonata No. 22                             |
| Purcell, Henry (1659–1695).....                                   | Purcell Suite · Voluntary on Old 100th    |
| Scheidt, Samuel (1587–1654).....                                  | Canzona · Galliard Battaglia              |
| Simpson, Thomas (1582–c. 1628).....                               | Suite of 17th-Century Dances              |
| Susato, Tielman (c. 1510/15–1570?).....                           | Renaissance Dances                        |
| Vivaldi, Antonio (1678–1741) .....                                | Suite in E-flat Major                     |

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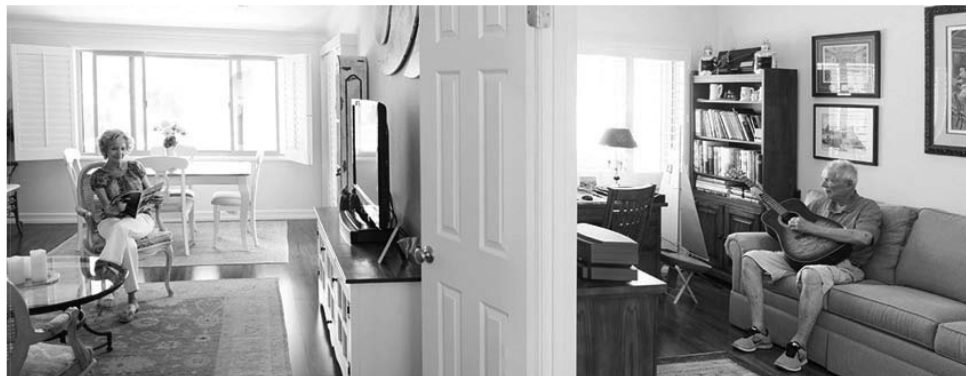
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