Baroque Music Festival
Corona del Mar
37th Annual Season
June 18-25, 2017
CHRISTMAS ORATORIO
Bach Collegium Japan Chorus & Orchestra
Masaaki Suzuki, conductor
Sun | Dec 10, 2017 | 3pm | RHS

Ring in the holiday season with uplifting choruses and sweetly intimate solos depicting scenes from Christ’s birth as Masaaki Suzuki leads his world-renowned Bach Collegium Japan in a special performance of Bach’s joyful Christmas Oratorio.

THE FOUR SEASONS
Zurich Chamber Orchestra
Daniel Hope, violin and conductor
Wed | Mar 21, 2018 | 8pm | RHS

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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.

Let’s enjoy great music together once again!

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Patricia Bril, President
Fall Insider’s Preview
October 17, 2017

Winter Musicale
February 4, 2018

38th Annual Festival
June 17-24, 2018

Dates subject to change

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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.

- For underwriting our pre-concert brass performances: Dr. Terri Munroe (June 18, 19, 21, 25) and Dorothy J. Solinger & Thomas P. Bernstein (June 23).

- 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 Zarusbica, 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.

- Will Hunter, 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.

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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.
The Main Thing is to Keep
The Main Thing
The Main Thing
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
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

Italian Concerto in F major, BWV 971

Bach

transcribed for violin and orchestra

Allegro
Andante
Presto
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 himself 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...
deceptions. 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?

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.
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.

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 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
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
Tobias Hume
(1569–1645)

from *Captain Hume’s Poeticall Musick*, 1605

Captain Hume’s Pavin
Hume

from *Musicall Humors*, 1609

A Merry Conceit
Hume

from *Captain Hume’s Poeticall Musick*, 1605

○

Suite in C
Samuel Scheidt
(1587–1654)

from *Ludi Musici*, 1621

Paduan — Galliard — Alamande
Canzon terza a 4
Biagio Marini
(c. 1594–1663)

Sonata in C major
Giovanni Legrenzi
from La Cetra, 1673
(1626–1690)

Pavan and Fantasia
John Jenkins
for two basses
(1592–1678)

Fantasia a 4
Jenkins

Fantazia a 3
Henry Purcell
(1659–1695)

Fantazia a 4
Purcell

Hornpipe on a Ground
Purcell
from The Married Beau, 1694

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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 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-
tасies 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.

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.

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
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

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Adagio, Wq 52/6  
Carl Philipp Emanuel Bach  
for keyboard  
(1714–1788)

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Aye, Waking O!  
Arr. Haydn  
Lyrics: Robert Burns

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.
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

INTERMISSION
- 15 minutes -

Ogni dolce aura
Maria Cosway
(1760–1838)

Ogni dolce aura che spira
The sweet breath of every gentle breeze
par che dica ecco il mio ben.
seems to say, “Behold my beloved.”
L’alma in sen d’amor sospira.
The soul in the breast of love sighs.
Qua l’attendo e mai non vien.
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
Giovanni Battista Pergolesi
Aria from Stabat Mater, 1736
(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  
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  
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,
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 Carlo Antonio Campioni
for two violins (1720–1788)

Allegrino
Presto scherzando

To Anacreon in Heaven John Stafford Smith
Official song of the Anacreontic Society (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 intwine
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 intwine
The myrtle of Venus with Bacchus’s vine.

G.F. HANDEL: 
ACIS & GALATEA
HWV 49 (1718 version)
OCTOBER 20, 21

G.F. HANDEL:
MESSIAH
HWV 56
DECEMBER 18, 19, 20

SOUNDSCAPE
Musical Architects of the Baroque
MARCH 2, 3
Alessandro Scarlatti, Stabat Mater
J.S. Bach, Jesus, 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
including music from King Arthur and Fairy Queen
Music from Monticello: Notes

Thomas 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, 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

For an unabridged version of these notes, visit the Festival website: 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 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 accomplished 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 virtuoso cellist, beginning with a luscious cello solo, handed over to the first violin. The last movement begins in a
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 contained 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 Pergolesi’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
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, Tersari, 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.

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

The Hearthstone
2711 East Coast Highway, Corona del Mar
Baroque Music Festival, Corona del Mar  
Friday, June 23, 2017, 8 p.m.  
Sherman Library & Gardens  

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the generous donation of Ike Kempler  

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  
Johann Georg Albrechtsberger  
(1736–1809)  

for strings  

Allegro moderato  
Menuetto – Trio  
Finale: Presto  

Oboe Quartet in F major, K. 370  
Wolfgang Amadeus Mozart  
(1756–1791)  

Allegro  
Adagio  
Rondeau: Allegro  

INTERMISSION  
~ 15 minutes ~  

30
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

In memory of the good times Ginny
had at the Friday concerts
Ginny Kempler
1932-2015
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 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
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.

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.

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 operatic 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.

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-
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.”

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

Notes by Elizabeth Blumenstock
Baroque Music Festival, Corona del Mar  
Sunday, June 25, 2017, 4 p.m.  
St. Mark Presbyterian Church

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

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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, 
adorabilis et glorioun 
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 secondo, SV 264
from Selva morale e spirituale, 1640–41

PSALM 110

Dixit Dominus Domino meo: The LORD says to my Lord:
Sede a dextris meis, “Sit at my right hand,
donec ponam inimicos tuos until I make your enemies
scabellum pedum tuorum. your footstool.”

Virgam virtutis tuae emittet Dominus The LORD sends forth from Zion
ex Sion: dominare in medio your mighty scepter. Rule in the midst
inimicorum tuorum. of your enemies.

Tecum principium in die virtutis tuae Your people will offer themselves freely
in die virtutis tuae on the day of your power
in splendoribus sanctorum; in holy garments;
ex utero, ante luciferum, from the womb of the morning,
genui te. the dew of your youth will be yours.

Juravit Dominus, The LORD has sworn,
et non poenitebit eum: and will not change his mind:
Tu es sacerdos “You are a priest
in aeternum secundum forever after the order
ordinem Melchisedech. of Melchizedek.”

Dominus a dextris tuis; The LORD is at your right hand;
confringit in die iae he shall shatter kings
suae reges. on the day of his wrath.
Judicabit in nationibus, He will judge among the nations,
implebit ruinas; filling them with corpses;
conquassabit capita he will shatter chiefs
in terra multorum. over the wide earth.
De torrente in via bibet; He will drink from the brook by the way;
propterea exaltabit caput. therefore he will lift up his head.

Gloria Patri, et Filio, Glory to the Father, and to the Son,
et Spiritui Sancto: and to the Holy Spirit:

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

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.

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.

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.

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 nominis Dominii 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,
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
Cosí sol d’una chiara fonte viva
move’l dolce e l’amaro
ond’io mi pasco;
una mano sola
mi risana e punge;
E perché’l mio martir
non giunga a riva,
mille volte il dí moro
e mille nasco,
tanto da la salute mia son lunge.

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,
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.
So from one pure living fountain
flow the sweet and bitter
which I drink;
one hand alone
heals me and pierces me;
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.
Omnes gentes, plaudite manibus; Clap your hands, all peoples;
quoniam Dominus excelsus, terribilis, Shout to God with loud songs of joy; for
rex magnus super omnem terram. the LORD, the Most High, is to be feared,
Subjecit populos nobis, a great king over all the earth.
et gentes sub pedibus nostris. He subdued peoples under us,
Elegit nobis haereditatem suam, and nations under our feet.
speciem Jacob quam dilexit. He chose our heritage for us,
Ascendit Deus in jubilo, the pride of Jacob whom he loves.
et Dominus in voce tubae. God has gone up with a shout,
the Lord with the sound of a trumpet.

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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, comparable to their traditional Renaissance counterparts but with the addition of basso continuo and obbligato instrumental parts. These genres reflected the new textural 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
hallmarks of the Venetian style. Most notably, it features the distinctive poly-
choral idiom, in which groups
of voices and instruments al-
ternate as a kind of special
effect — one grounded
in the unique acoustical
properties of San Mar-
co, 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 origi-
nally appear in the Renaissance vocal
chanson but were further developed by
instrumentalists in the new genre of the
instrumental canzona.

In many respects, the music of Clau-
dio Monteverdi was a bellwether of
the early Baroque style. His
collections of vocal music
published over the entire
course of his life, espe-
cially his eight books
of madrigals (with a
ninth appearing post-
humously), always
reflected the latest sty-
listic 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 su-
preme 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 Mon-
teverdi’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-
Francesco Cavalli

Major 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 demonstrate 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.

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
### About the Performers

**Elizabeth Blumenstock** is a long-time concertmaster, soloist and leader with the Bay Area’s Philharmonia Baroque and American Bach Soloists; concertmaster of the International Handel Festival in Gottingen, 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 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, 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, Musica 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.
Rob Diggins is a principal player with the Portland Baroque Orchestra and Music 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.
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 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 Hullahfax, 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.
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 choral 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.

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.

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 Pallas 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
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 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. 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 Holtslag 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

A 50th Anniversary Celebration
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December 2, 2017
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St. John Passion
March 2, 2018
Our Lady Queen of Angels Catholic Church, Newport Beach

Music of the Golden State
May 19, 2018
Renée and Henry Segerstrom Concert Hall, Costa Mesa
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 Tesserae. 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

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.

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Ian Pritchard’s performance is sponsored by Dr. Terri Munroe.
**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 century. 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.
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,
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-
chors’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 appeared 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 College 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.
**Festival Orchestra**

**Violin**
Elizabeth Blumenstock, *concertmaster/leader*
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

**Harpischord (June 18)**
Ian Pritchard

**Organ (June 25)**
Ian Pritchard · Bernard Gordillo

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**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 & Sagbutts
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 *Water Music*
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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