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Corona del Mar

*38th Annual Season
June 17-24, 2018*



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Welcome to the 38th annual Baroque Music Festival, Corona del Mar!

You're here, we're delighted, welcome — or welcome back! The Baroque Music Festival continues the fine tradition established by our founder, Burton Karson, in presenting five concerts over eight days.

Now in her eighth year as the Festival's artistic director, internationally renowned violinist Elizabeth Blumentstock has programmed an exquisite series of musical treasures for your listening enjoyment. As always, 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.

Our focus this season is primarily on French repertoire, with a few notable excursions to other areas. The opening concert celebrates two preeminent musical establishments in Paris with works by Leclair, Rameau and others. Monday sees the promised return of the organ recital in an exploration of J.S. Bach and the French organ style. As we move midweek to the Sherman Gardens, we also return to our well-received 17th-century repertoire featured in 2017, with Wednesday's large-scale sonatas of the "Stylus Phantasticus" that will amaze. Friday our program will showcase Parisian solo sonatas and, in our Finale on Sunday, we will dive into one of Handel's most magical operas, *Orlando*.

Brass music *al fresco* precedes each concert, with the addition of special horn fanfares to announce the Festival Finale on June 24. Following every performance, a wine and waters reception invites 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, and our local advertisers for their ongoing and generous support.

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Baroque Music Festival, Corona del Mar
Sunday, June 17, 2018, 4 p.m.
St. Mark Presbyterian Church

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Parisian Divertissements

Festival Orchestra
Elizabeth Blumenstock, *leader*

Concerto Grosso in G Minor, Op. 6, No. 8
per la notte di natale (“Christmas Concerto”)

Arcangelo Corelli
(1653–1713)

Vivace – Grave
Allegro
Adagio – Allegro – Adagio
Vivace
Allegro
Largo: Pastorale



Concerto in A Major, Op. 10, No. 2
for violin

Jean-Marie Leclair
(1697–1764)

Allegro ma non troppo
Adagio
Allegro ma non troppo



Ouverture in E minor, *L'Omphale*, TWV 55:e8

Georg Philipp Telemann
(1681–1767)

Ouverture
Pastorelle
Bourrée
Passepied
Les Magiciens
Les Jeux



Suite from *Zaïs*, RCT 60

Jean-Philippe Rameau
(1683–1764)

Ouverture
Menuets 1 & 2
Rigaudons 1 & 2
Air en musette
Contredanse en rondeau



Suite from *Platée*, RCT 53

Rameau

Ouverture
Rigaudons 1 & 2
Contredanse en rondeau
Passepieds 1 & 2
Tambourins 1 & 2
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Menuets 1 & 2
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Parisian Divertissements: Notes

The first half of our program centers on composers whose works were performed as part of the illustrious Parisian concert series **Les Concerts Spirituels**. This institution thrived from 1725 until 1790, its demise coinciding with the civic chaos of the French Revolution. Its popularity was due in large part to a canny decision by the managers to present the latest sacred choral works, along with a healthy dose of virtuoso instrumental music, during the many periods of the year when secular entertainments were banned because of religious observances.



French Baroque composers were held by their audiences in great esteem, but this did not stop the concert series managers from recognizing excellence in foreign composers as well. One such piece, Corelli's concerto grosso *per la notte di natale*, his “**Christmas Concerto**,” was in fact performed on the very first program of Les Concerts Spirituels, though this happened 12 years — an eternity in popular taste! — after the publication of the complete Corelli concerti grossi. This particular concerto is, in my opinion, one of the two very best of the set of twelve.

It begins strikingly, with tense, isolated chords and rhythmic drive,



Arcangelo
Corelli

relaxing into a sustained slow section notable for multiple overlapping and painful dissonances, evoking a sense of darkness and mystery. So far, it could have been a sinfonia for orchestra, but now the solo trio (two violins and cello) makes its appearance. This is the signature feature of the concerto grosso, the formal and dynamic contrast between a

small group and the whole band.

This first allegro is notable for the contrast between the bustling, busy bass line and the relatively longer lines employed above. There follows an A-B-A section, the sweet and relaxed A part being in submediant E-flat major (a rather unusual choice during the Baroque era, later much favored by Romantic composers). The B part is a short but furious allegro, after which the A section returns to pour oil on the troubled musical waters.

The piece concludes with a series of three dance-like movements, a quick wanna-be minuet, a sprightly allegro jam-packed with inventive brilliance, and a glorious Pastorale. If any section of this work can be said to depict anything about the Christmas story, it is this section, with its traditional association with shepherds.



Jean-Marie Leclair composed a dozen

violin concertos, and undoubtedly performed many of them for Les Concerts Spirituels. His **Concerto in A major** is a typically light-hearted, pleasing and sweet affair. You will notice that both of the Allegros are tempered by the words *ma non troppo* ("but not too much"!). Because virtuoso violinist/composers wanted to give themselves fast and fancy things to do, this instruction appears surprisingly often in their work, being both a way to accommodate demanding passages and to heighten the contrast between brilliant solo work and more restrained and supportive orchestral



Georg Philipp Telemann

writing. The Adagio is truly lovely, in which orchestral sections of startlingly intense harmonies alternate with solo violin passages of eloquent candor, accompanied only by the basso continuo.



Georg Philipp Telemann is another of the select group of foreigners who were welcomed into Les Concerts Spirituels, largely due to the colossal success of his two volumes of "Paris Quartets," chamber music of great vivacity, invention, and extreme sensitivity to the French taste. *L'Omphale* is a lost op-

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era by Telemann, but its suite of dances remains. The suite (he composed some 600 of these, of which “only” 200 have survived) shows him at his Francophilic best, displaying a mastery of the French Baroque style unequalled by any other composer born elsewhere, with the sole exception of Jean-Baptiste Lully, who entered the world as Giovanni Battista Lulli of Florence!

The opening *Overture* could not sound more regally French if it tried, though perhaps Telemann’s nearly habitual cut-time meter in the fast section distinguishes him from French composers, who tended to favor 4/4 or 6/4 meters for these sections — certainly a minimal distinction. The *Pastorelle* (our second of the afternoon!) in G major, the happy relative major key of E minor, is intended to evoke not the shepherds of December 24th, but the shepherds and shepherdesses of mythical Arcadia — a simple, idyllic and infinitely desirable dreamworld much loved by the French. For both the general populace and the upper classes, beset as they were with filth, urban disease, money woes and, at the upper levels, constant and nasty political intrigue, hearing a musette or pastorelle would have been rather like someone of our time receiving a beautiful postcard from Hawaii or Tahiti that says, “Bet you wish you were here!”

There follows a brisk little *Bourrée* and a sweet *Passepied*. The movement entitled *Les Magiciens*, undoubtedly referencing some part of the lost li-

bretto of *L’Omphale*, seems to show two reliable aspects of magicianship: a portentous buildup of expectations, and some extreme prestidigitation.

Les Jeux (“the games”) lives up to its anomalous name; the game appears to be “Guess the Meter!” I will reveal that it is 3/8, but that won’t be of much help: the phrases, continually buffeted by asymmetrical repetitions, are mostly 5, 7, and 9 bars in length. Given that the vast majority of Baroque dance movements are composed in 4- and

8-bar phrases, this contrives to keep us all completely off balance.



The second half of our program is devoted to the music of **Jean-Philippe Rameau**, who composed 17 operas for the Paris Opera. You may have noticed the French predilection for powerfully dissonant but sensual harmonies, particularly in the slow movement of the Leclair concerto and the *Overture* and *Les Magiciens* of the Telemann. Rameau, the author of the revolutionary “Treatise on Harmony,” developed this harmonic tradition and gave it enormously expanded expression by marrying his adventurous harmonic sense and orchestrational genius to a brilliant range of melodic figuration and affects.

Rameau’s “suites de ballets,” consisting of just the danced, instrumental parts of the opera, are so imbued



*Jean-Philippe
Rameau*

with imaginative and characterful gesture as to make musicians feel they too are dancing when playing them! All these short movements are indeed dances, with the exceptions of the two *Ouverture* movements and the *Orage*, which depicts a violent storm.

Although the plots of these operas are hardly relevant in a performance of just the instrumental music, the opera *Platée* has a story worth comment, illustrating nicely the constant, casual nastiness so typical of the French aristocracy. King Louis XV's son, the Dauphin (Crown Prince) was to be married to the Spanish Infanta (Princess) Maria Theresa in 1745, who was apparently quite homely. The opera *Platée* was written to celebrate the arrival of the newly wed Dauphine in Paris, but as the title character was an ugly

swamp-dwelling nymph who imagined that the god Jupiter was infatuated with her, there is no doubt that the opera was designed to publicly ridicule the foreign Dauphine. And everyone loved it, presumably excepting the Dauphine herself. This was Rameau's first attempt at a comedy, and was an immediate success, with several revivals in Rameau's lifetime.

The overture to *Zaïs* is also worth noting, being a stunning evocation of the emergence of the four elements, water, fire, earth and air, out of primeval chaos. This is Rameau at his imaginative peak — and he peaked late. He did not begin composing operas, to which he devoted the rest of his life, until the age of 50!

Notes by Elizabeth Blumenstock



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Bach and the French Style

Jonathan Dimmock, *organ*

From *Clavierübung III* (1739)

Johann Sebastian Bach
(1685–1750)

Praeludium pro Organo pleno, BWV 552/I

Allein Gott in der Höh sei Ehr, BWV 676

Wir glauben all an einen Gott, BWV 681

Vater unser im Himmelreich, BWV 682

Aus tiefer Not schrei ich zu dir, BWV 686



Aria in F major, BWV 587

Bach



Grand Dialogue

Louis Marchand
(1669–1732)



Veni Creator

Nicolas de Grigny
(1672–1703)

En taille à 5
Fugue à 5
Récit de Cromorne
Dialogue sur les grands jeux



Tierce en taille (5è ton)
from *Premier Livre d'Orgue*

Jacques Boyvin
(1649–1706)



Passacaglia and Fugue in C minor, BWV 582

Bach



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Bach and the French Style: Notes

This evening's program attempts to show the strong influence that French music had on the life and compositional style of Johann Sebastian Bach. In Bach's obituary, written by his son Carl Philip Emanuel, we learn of Bach's penchant for French music:

While a student in Lüneburg, my father had the opportunity to listen to a band kept by the Duke of Celle, consisting for the most part of Frenchmen; thus he acquired a thorough grounding in the French taste, which in those regions was something quite new.

The court in Celle was a mini-Versailles, where many Germans were first given the opportunity to learn the French aesthetic, both in tonal color and in music's connection to dance forms. Two German composers that were one generation ahead of J.S. Bach, Georg Muffat and Johann Caspar Ferdinand Fischer, both studied under Jean-Baptiste Lully at the court of Louis XIV. Both of these composers used French ornamentation in their works, as well as French suites for the harpsichord.

Bach himself is known to have copied compositions by de Grigny, d'Anglebert and Dieupart; and his Weimar colleagues, Walther and Krebs, copied works by Couperin, Dandrieu, Lebègue, Marchand and



Johann Sebastian Bach

others. It's likely that Bach would have seen and heard these works as he has cited several of the French composers as "masters of harmony and fugue." So it is no stretch to examine the French influence in many of Bach's compositions for keyboard.



Our program opens with the third book of "Keyboard Practice," the only major book of organ music Bach published in his lifetime. The opening **Praeludium**, Bach's longest organ prelude, begins in French *ouverture* style; the third theme is in Italian concerto style. (Contrasting French and Italian musical character was a favorite trick for Bach.) The dotted rhythms of the opening theme are what characterize the French *ouverture*. It is considered a regal style, appropriate to herald a king — or, for Bach, more likely the King of Kings.



Allein Gott in der Höh sei Ehr is a trio sonata for two keyboards and pedal. Using the chorale that is nicknamed the "German Gloria," the piece seems to hover in the air without touching ground. Both charming and galant, it demonstrates a level of compositional mastery completely unique to Bach. The chorale melody can be heard

throughout the composition, alternating from voice to voice.



Wir glauben all an einen Gott is scored for one manual and no pedals. It is the shortest of the 27 movements in *Clavierübung III*, and the exact midpoint. Having it as the centerpiece highlights the role of the Creed (this is the German chorale of the Creed) and of faith. For Bach, this is paramount to understanding his sense of self.

It is also in French *ouverture* style and lends itself to French organ timbres. In style it resembles the Gigue from the first *French Suite in D minor*.



Vater unser im Himmelreich is undoubtedly the most complex, perhaps even peculiar, of all of Bach's chorale preludes. It is written as a ritornello trio sonata in the French galante style, with extensive use of French lombardic rhythms, superimposed over the German chorale that Bach

presents in canon at the octave! Bach never creates a canon without meaning. "Canon" refers to the law.

Martin Luther saw adherence to the church law as one of the purposes of prayer. Another French characteristic is the staccato sixteenth-note triplets, often found in French flute music of the time. The overall effect of the entire piece is that of mystery — groanings that cannot be uttered.



Louis Marchand

Aus tiefer Not is yet another unique "moment" in the Bach oeuvre. It is his only keyboard piece in six parts, and his only piece with double pedals (two voices in the pedal line, one per foot). Both Couperin and Marchand wrote music for double pedal; the complexity of Bach's work seems to harken to French fugal writing. Written in seven sections (a mystical number for Bach), each section incorporates motifs from the *cantus firmus* (chorale melody) into the corresponding countersubjects.

It is a masterwork of invention and ingenuity. Coupling the somber



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nature of the chorale text (taken from Psalm 130: “Out of the depths I cry to thee”), and with the melody sailing out in the baritone line (right leg) — a style typical of the French — Bach intersperses the “joy” motif in the final section, reflecting the optimism of God’s deliverance even in times of great distress.



The *Aria in F major* is a direct transcription of a piece by François Couperin. It shows the dexterity that Bach would have assumed of German organists — not something French organists were capable of at the time, nor was the French pedalboard of the 18th century conducive to good pedal technique.



Marchand’s *Grand Dialogue* is his largest and most famous composition by far, so it is possibly a piece that Bach may have copied while an orphaned teenager living with his brother. The piece demonstrates the grand vision of French classical music at the end of the 17th century: contrasting timbres, playfulness contrasting with pomposity, elegant harmonic structure, and a tour de force of compositional techniques.



De Grigny’s *Veni Creator* suite represents one of the pinnacles of late 17th-century French keyboard music. The complexity of De Grigny’s writing

was without equal in France. Organist at Notre-Dame de Paris from age 25 until his death at 31, the only thing we know about him is his single book of organ music, plainsong hymns that were made into versets (variations). The custom of the time would have been to perform each verset in *alternatim* style, with plainsong chant being sung between each verset. Mass, in that era, took a great deal of time, and generated a mood both theatrical and meditative.

In *Veni Creator*, de Grigny ignores the common practice of his day, of using major and minor scales, and reverts to modal writing. Clearly the

florid and elaborate style of these pieces would have been a thrilling discovery for the young J.S. Bach.

In the opening movement, like in Bach’s *Aus tiefer Not*, the melody thunders away in the pedal line, inside a rich texture of organ harmonies. The five-voice fugue that follows is very complex and highly ornamented. The *Récit de Cromorne* contrasts a small reed sound with a combination termed *jeux doux*, or “soft stops.” The character of the piece seems to mimic the operatic style of Lully. The final *Dialogue*, like the Marchand piece, utilizes the staggeringly immense proportions of the French Baroque organs and their large battery of reed stops!



Boyvin’s utterly charming *Tierce en taille* presents a soulful melody in the middle range of the organ (the



Opening page of the manuscript for Bach's Passacaglia and Fugue in C minor

“taille”). Using double pedaling, the piece is simultaneously dark and serenely beautiful. It is taken from one of his organ suites.



Bach's *Passacaglia and Fugue in C minor* is, in my estimation, his most amazing piece of keyboard music. It has tremendous power to move the spirit, engage the mind, and thrill the heart. First brought into the Western ear by Felix Mendelssohn, who played the piece in a recital at the Thomaskirche in Leipzig, Bach's *Passacaglia* has been loved by hundreds of thousands of performers, and several billion listeners.

The passacaglia theme itself was likely taken from the French composer André Raison's *Trio en passacaille*

from the *Messe du deuxième ton* of his *Premier livre d'orgue*. Unlike today, using another composer's musical ideas was a sign of great respect! The piece comprises 21 variations (3 x 7 — both being mystical numbers for Bach), with the final variation being a double fugue. This fugue is written in the unusual manner known as a permutation fugue, which combines elements of fugue and canon.

It seems clear that Bach intended the piece to speak to us rather than paint a picture. Using clues from his cantatas, passions and chorale preludes, it's fairly safe to say that the *Passacaglia* is not an abstract piece, but a musical symbol of faith, representing one of the supreme achievements of the greatest organist-composer of all time.

Notes by Jonathan Dimmock



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Sherman Library & Gardens

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Stylus Phantasticus

Elizabeth Blumenstock, Jolianne von Einem, *violin*

Andrew McIntosh, Rob Diggins, *violin, viola*

Heather Vorwerck, Mary Springfels, *viola da gamba*

Ian Pritchard, *harpsichord, organ*

Sonata à 6 in D minor
from *Partiturbuch Ludwig*

Antonio Bertali
(1605–1669)



Sonata X in D minor
from *Sonate festive*

Bertali



Sonata 26 in A major

Dietrich Becker
(1623–1679)



Praeludium in G minor, BuxWV 163
for solo harpsichord

Dietrich Buxtehude
(c. 1637–1707)



Moro, Lasso
No. 17 from the Sixth Book of Madrigals

Carlo Gesualdo
(1566–1613)

Les Pleures
from *Tombeau les Regrets*

Monsieur de St. Colombe
(c. 1640–1700)

Harke, Harke
from *The First Part of Ayres, French, Pollish and Others*

Tobias Hume
(1579–1645)

Fantasia à 6 in G major

Thomas Tomkins
(1572–1656)



Sonata No. III à 6 in C major
from *Sacro-profanus concentus musicus*

Johann Schmelzer
(c. 1620–1680)



Sonata à 6 in E minor
from *Sonatae tam aris quam aulis servientes*

Heinz Ignaz Franz Biber
(1654–1704)



Lamentation in F minor on the Death of Ferdinand III
for solo harpsichord

Johann Jakob Froberger
(1616–1667)



Sonata à 6 in D major
from *Sonatae tam aris quam aulis servientes*

Biber

Sonata No. 5 in E minor
for violin and basso continuo

Biber



Sonata
for three violins and basso continuo

Schmelzer

Sonata IV à 6 in A minor
from *Sacro-profanus concentus musicus*

Schmelzer



Stylus Phantasticus: Notes

No, I did not make this title up! **Stylus Phantasticus** was the name given to a unique philosophy of composing and performing music that developed primarily in Italy and the German-speaking regions north of the Alps in the late 16th and early 17th centuries. Perhaps at no other time in Western musical history has so much striking emotive content filled a few short minutes! Stylus Phantasticus composers wrote sonatas in short contrasting sections, sometimes with as many as eight or even ten players; these works are like musical pageants of strongly characterized affects and effects designed to shock, delight and move their listeners.



Our first sonata was composed by the versatile Veronese Antonio Bertali, who spent his adult life working in Vienna at the court of Emperor Ferdinand II. His **Sonata à 6** begins in an arresting fashion, with short, intense, isolated outbursts. There follow three more similar sections. The brevity of each, and the way the piece stops and starts, creates an oddly hesitant urgency: the piece has begun, yet it has not, quite. After these four attempts, it hits its stride in a very energetic contrapuntal section, followed by several more sections of alternating mood and meter. You may



Antonio Bertali

notice some extremely pungent harmonies in the slow sections!



The second Bertali work — a trio sonata, the **Sonata X** — seems fairly conventional and wholesome for quite a while, but it catches a nasty chromatic virus towards the end. This manifests itself first as a

rash of sneaky, manic figurations, and ends with the virus destroying its host.



We turn next to an utterly sunny little **Sonata 26 in A major**, a trio sonata by Dietrich Becker. Primarily a violinist who worked for the Hamburg City Council (I can only dream of living in a world where city councils have their own orchestras!), Becker was evidently an accomplished composer, though of slight productivity. He ends his sectional sonata with a darling, exuberant little ciaccona that ends all too soon.



The Danish-born Dietrich Buxtehude wrote an enormous amount of vocal music, but is still known primarily as a composer for the organ and harpsichord. His **Praeludium in G minor** is a bit like a contest between the two musical Greek gods, Dionysus and Apollo. The Dionysian predilection

for freedom, sensuality and expressive spontaneity, here represented in the several iterations of the rhythmically flexible prelude sections, and the Apollonian principles of rationality, clarity, and elegance, exemplified in the three fugal sections, take turns in a musical debate that is never resolved. Indeed, this debate informs much of the music of the Stylus Phantasticus. *Vive la différence!*



Dietrich Buxtehude

Veronese Carlo Gesualdo, Frenchman Monsieur de St. Colombe, Scotsman Tobias Hume and Welsh-born Thomas Tomkins may

not generally be considered exponents of the Stylus Phantasticus, but the music of each has characteristics that make them honorary club members — for tonight at least — such as harmonic fearlessness, improvisatory freedom and affectual power.

Carlo Gesualdo is infamous for the (unpunished) murders of his first wife and her lover, a crime committed upon discovering them in flagrante delicto. His astonishing five-voice madrigal *Moro, Lasso*, here arranged for

five string players, exhibits his morbid, wounding harmonies and passionate outbursts to perfection.



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Monsieur de St. Colombe — thus referred to because there remains no record of his first name — may have been the first to add a seventh string to the basse de viole, thereby giving the world some wonderfully growly low notes; he certainly gave the world hundreds of works for the instrument. His piece for two bass viols, *Les Pleures* (“the cries”), which is the second part of a longer work, *Tombeau les Regrets*, mines a deep vein of sadness.



Tobias Hume is the only composer I know of who was also a career soldier, serving — as Scotsmen of his time frequently did — in the Swedish and Russian militaries. In the preface to his collection of works for solo viol, he writes movingly:

My Profession being, as my Education hath beene, Armes, the onely effeminate Part of me hath beene Musicke, which in me hath always been Generous, because never Mercenarie. To prayse Musicke, were to say, the Sunne is bright.

Apparently feeling some need to defend his unique music, he continues, “These are mine own Phansies expressed by my proper Genius, which if thou dost dislike, let me see thine”!

The opening of his ayre *Harke*, *Harke* is boldly rhetorical, featuring



Heinrich Ignaz Franz
von Biber

pizzicato: he instructs the performer, in the score, to “play nine letters with your finger.” At the end, Hume incorporates the first known use of another special technique, *col legno*, which requires the performer to strike the strings with the wooden part of the bow.



Thomas Tomkins’s wonderful *Fantasia à 6* (surely at least one fantasia belongs in this program!) employs a few basic and powerful techniques: chromaticism,

falling and rising lines, ornamental diminutions and syncopation, all of which carry the piece seamlessly from initial mournfulness to final triumph.



At the risk of slighting the sonatas in the remainder of the program (I have used up most of my allotted program note words!), I will address all the Schmelzer and Biber six-part sonatas in a generic way, as they have much in common, formally, at least. All are made of a series of contrasting sections; you cannot help but notice the frequent changes of mood, tempo and meter. But listen also for the following techniques, which are liberally employed to complement these contrasts:

Homophony. In homophonic passages, all parts are written in the same rhythm. Listen for this in grand sections such as at the end of the Biber sonata in D major, or in dance-like

sections such as those in the Schmelzer sonata in C major.

Contrapuntal sections. These are places where the composer has all voices enter with similar thematic material, but never at the same time.

Mixed textures. A mixture of textures is usually found where the violins are in lively mutual imitation, while the lower parts are homophonic. A wonderful later example of this texture is the opening movement of Bach's *Brandenburg Concerto No. 6*, which we performed last year.



Biber's *Sonata No. 5 in E minor* for violin is taken from a set of eight sonatas published in 1681. In addition to his usual free, improvisatory prelude, he here offers not one theme with variations, but two! A theme with variations is perhaps Biber's favorite formal vehicle for virtuosity and contrast.



Johann Jakob Froberger was grieved at the death of his employer, the music-loving Emperor of the Holy Roman Empire, Ferdinand III.

Froberger's *Lament in F minor* is deeply touching, with a searching, meditative, profoundly regretful sadness. The very unusual ending poignantly conveys the high, very high regard in which this remarkable ruler was held by the composer.




Johann Schmelzer



Schmelzer's lovely *Sonata for three violins* begins in a mood of easy companionship. The (by now expected!) contrasting next section rises steadily in excitement, followed by a brief dolorous patch and an even briefer little canzona. The piece ends with a wonderful section: three separate little ideas are introduced, and, in an eager free-for-all, they then jump in at will, cleverly interlocking with each other. A delight to play, to study, and to hear.

Notes by Elizabeth Blumenstock



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Baroque Music Festival, Corona del Mar
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Les Petits Concerts

David Shostac, *flute*
Lara Wickes, *oboe*
Elizabeth Blumenstock, *violin*
Michael Kaufman, *violoncello*
Gabriel Arregui, *harpsichord*

Sonate en quator in D minor
from *Livre de Symphonies*

Louis-Antoine Dornel
(c. 1680–c. 1755)



Sonata in E minor, Op. 2, No. 1
for flute

Jean-Marie Leclair
(1697–1764)

Adagio
Allegro ma poco
Sarabanda. Largo
Allegro — Altro



Sonata in G major, Op. 1, No. 3
for violoncello and basso continuo

Martin Berteau
(1708–1771)

Allegro · Grave · Allegro



Chaconne in C major
from *Pièces en Trio*

Marin Marais
(1656–1728)



Sonata No. 2 in G major
for oboe

Alessandro Besozzi
(1702–1793)

Allegro · Andante · Allegro



Two pieces for harpsichord

Jean-Philippe Rameau
(1683–1764)

La Forqueray

La Dauphine



Amusement in D major
for solo violin

Louis-Gabriel Guillemain
(1705–1770)

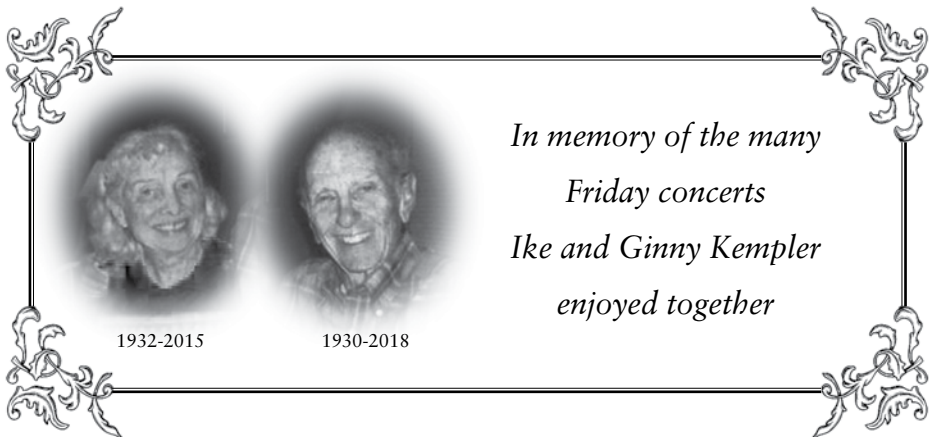
Minuetto — Altro minore —
Minuetto con quattro variatione



Tafelmusik in G major, TWV 43:G2

Georg Philipp Telemann
(1681–1767)

Largo — Allegro — Largo
Vivace · Moderato · Grave · Vivace



Les Petits Concerts: Notes

If you attended our Wednesday concert, or read the program notes for it, you will have had a good introduction to the 17th-century style of polyphonic sonata, and may recall that the style of that time favored relatively short and quite contrasting sections that built a whole piece without separate movements.

The piece with which we begin is a French example of this older style, composed for four voices with plenty of imitative counterpoint. **Louis-Antoine Dornel** was a highly regarded organist who held several prominent posts in churches in Paris during his lifetime. He was an esteemed keyboard composer as well, but also composed motets for chorus and orchestra, many of which were performed on the Concerts Spirituels series.



The sonata continually adapted itself to evolving tastes. A couple of major trends during the Baroque era are discernible. The older sectional sonata simply got longer, and gradually broke up under its own weight into separate movements of contrasting key, tempo and character. The multivoice contrapuntal sonata fell out of favor, yielding to the bourgeois preference for simplicity, tunefulness and individual virtuosity. You will hear two examples of this new sonata style next.



Jean-Marie Leclair



Jean-Marie Leclair, one of whose violin concertos was performed in our opening concert, is best known as a composer for that instrument, and in fact is considered the founder of the French violin school. He designated several sonatas from Opuses 1 and 2 as playable on either violin or flute.

The opening Adagio is interesting in that the bass line is composed in leaping and highly dotted rhythms, while the flute line is more flowing. The Allegro that follows, and the Sarabande as well, rather unusually rely to some degree on this technique. Particularly in the slow movements, the effect of this relatively active bass line is to make the slower-moving solo line seem blissfully lazy by comparison, like someone kicking back and enjoying a cappuccino at work while their co-workers bustle around them.

The final movement really turns the flute loose at last, and the bass line inhabits much the same thematic zone as the flute, making for a lively conversation.



Martin Berteau is practically unknown. I had never heard his name until I set about researching this program, probably because most of his works are lost. All that remains are

some of his cello sonatas, but these quite delighted me. Despite his current relative obscurity, his Wikipedia article claims that he, like Leclair on the violin, is credited with founding the French school of cello performance, a style associated with sonorous, melodious playing, and use of harmonics. He performed (presumably his own compositions) to great acclaim at the Concerts Spirituels in 1739.

The first movement of the sonata on our program is a total charmer, whimsical and inventive. Sonorousness and melodiousness are front and center in the very touching Grave, enhanced by prominent use of double-stopping. The cadence and sweet simplicity of the melody is occasionally oddly reminiscent of a Scottish folk tune. The final movement is a jig — not a rustic hoedown kind of jig, but perhaps a dashing jig

with lace cuffs and smart shoes with gold buckles. A jig to please a fine lady.



Viola da gamba virtuoso **Marin Marais** composed many solo works for his instrument, of course, but also six dance suites called *Pièces en Trio*. It is clear that these were designed to be edited for use, presumably at dance parties; most sets contain four minuets, a couple of sarabandes, and countless other dances, far too many to make a practical suite. We are tastefully editing out everything in the C major suite except the wonderful chaconne!



One of two foreigners on our program tonight, **Alessandro Besozzi** hailed



OCTOBER 5+6
G.F. HANDEL: Apollo e Daphne HWV 122
JEAN-BAPTISTE STUCK: Héraclite et Démocrite
 including works by Rameau and J.S. Bach

DECEMBER 14+15
J.S. BACH: Christmas Oratorio BWV 248

FEBRUARY 22+23
FRANK MARTIN: Mass for Double Choir
J.S. BACH: Motet: Komm, Jesu, komm BWV 229
 including other works for Double Choir

MAY 3+4
HENRY PURCELL: King Arthur

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from Italy, a virtuoso oboist/composer who performed in the Concerts Spirituels series in 1735. His collection of sonatas is democratically designated to be played on flute, oboe, or violin.

The opening Allegro is extremely lively and varied, replete with triplets, 32nd notes, chromatic passages, repeated notes, and athletic leaps succeeding each other without pause. The Andante seems to want to be a simple little thing, but cannot stop itself from bursting out in sudden flurries of ornamentation. As we have had examples earlier of both highly active bass lines with leisurely solo lines and more equal part writing, it is perhaps worth noting that the last movement hews to the more usual practice of a relatively simple bass line, while the solo part hogs all the virtuosity.



Though his fame now mostly rests on his operas and ballets, Rameau was already very famous as a keyboard composer. *La Forqueray* is usually heard as the first movement of the fifth of his five *Pièces de clavecin en concerts*, but exists as a free-standing harpsichord solo as well. A lively octave-leaping motive is coupled with soothing falling scales right from the beginning, and Rameau explores their possibilities with almost Bach-like discipline. But it sounds nothing like Bach!

La Dauphine, whom we met in our notes about *Platée* in this season's opening concert, is the honoree



Martin Berteau

here. This piece was an improvisation played at a wedding at court, with the Dauphine present. In addition to the usual arpeggios, scales, and antic gestures common in French harpsichord music, note Rameau's eccentric and almost shocking harmonic sense, present in spades throughout the second half, and culminating in one of the most delectable deceptive cadences ever written!

By the 1730s, one prominent fashion in solo sonatas was for three movements instead of the earlier usual four or five. Somewhat surprisingly, the last movement was not always the fastest. Given the obvious appeal of ending a piece at a stunning tempo, the choice of the decorous minuet may seem rather curious. Perhaps the rise of the European bourgeoisie, a newly comfortable consumer class that prized refinement as a token of its social "arrival," helps explain this phenomenon. The minuet can be seen as a statement about the grace and polish that were so valued, and the brilliant variations which were added suggest further hidden depths revealed.



Louis-Gabriel Guillemain's collection of "amusements" for solo violin were a complete surprise to me. I find them actually better written and more appealing than his accompanied violin sonatas and other larger ensemble works. Many of these "amusements" are just minuets with variations; he has

done away with the first two movements of the sonata entirely! Some of them are simple dance tunes of other genres, gavottes and airs, but all of them rely principally on variations for their substance. Guillemain demonstrates an uncannily sure touch in his pursuit of charm, with enough substance to hold the listener's attention, and enough playful virtuosity to please everyone.



CR

Marin Marais

Telemann's wonderful *Tafelmusik* ("table music"), with which we conclude our program, is one of several chamber sonatas of the same name, each quite differently orchestrated, designed to be performed between the courses of a grand banquet (hence the "table"). The piece incidentally provides a fascinating look at the fate of contrapuntal writing in the High Baroque.

Though Telemann, whose prodigious musical output outstripped that of all of his contemporaries, was capable of occasional mediocrity, he

was still a phenomenal contrapuntalist with a brilliant ear for styles, high and low, local and foreign, and a keen awareness of changing tastes. Better than almost anyone else, he picked up on the popular desire for accessible, pleasing music, and to his undying credit, he imbued his best works with a sort of transformed contrapuntalism — a lively, egalitarian, conversational contrapuntalism, perfectly tuned to the appreciative ears of his audiences, in which the three soloists share

the main thematic material as well as the countermelodies.

Since the dawn of the Baroque right up to the pop music of today, there is inevitably music that "talks down" to its audience, seeking to appeal through conformist banality, and, happily, music that rather seeks to elevate its audience. A great artist is one who draws the listener into complexity, stimulates the mind and heart, and increases understanding. Telemann is such an artist.

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Sunday, June 24, 2018, 4 p.m.
St. Mark Presbyterian Church

*This concert was underwritten through the generous
donations of Dr. Vina R. Spiehler and Terry & Jane Hipolito*

Festival Finale: Handel's *Orlando*

Clifton Massey, *countertenor* (Orlando)
Josefien Stoppelenburg, *soprano* (Angelica)
Robin Bier, *alto* (Medoro)
Amanda Keenan, *soprano* (Dorinda)
Graham Bier, *bass* (Zoroastro)

Jon Lee Keenan, *narrator*

Festival Orchestra
Elizabeth Blumenstock, *leader*

Orlando, HWV 31
libretto adapted from *l'Orlando*
by Carlo Sigismondo Capece

George Frideric Handel
(1685–1759)



Synopsis

Orlando (Roland), a great soldier in Charlemagne's army, falls desperately in love with the pagan princess Angelica, who in turn is in love with another man, Medoro. Orlando, unable to accept this, is driven to madness, causing mayhem to all. The mysterious magician Zoroastro finally restores his sanity, reestablishing order and goodwill.



ACT I

Overture

Recitative

Zoroastro:

Gieroglifici eterni
Che in cifre luminose ogn'or splendete,
Ah! che olla mente umana
Altro che belle oscurità non siete!

Eternal symbols,
Bathed in radiant light,
To the minds of mortals,
Just a beautiful mystery!

Pure il mio spirto audace,
 Crede veder scritto là su in le stelle,
 Che Orlando, eroe sagace,
 Alla gloria non fio sempre rubelle.
 Ecco, sen vien! Su, miei consigli, all'opra!

But I, with my bold understanding,
 I can see, written in the stars,
 That Orlando, the discerning hero,
 Will not fight his destiny forever.
 He comes! Up, my genies! To work!

Arioso

Orlando:

Stimolato dalla gloria,
 Agitato dall'amore,
 Che farai, misero core?

Stirred by glory, agitated by love,
 Which will you choose,
 My miserable heart?

Recitative

Zoroastro:

Purgalo ormai da effeminati sensi!

Rid yourself of these weak feelings!

Orlando:

Chi sei? Che parli?
 Che vuoi tu? Che pensi?

Who are you? What are you saying?
 What do you want? What do you mean?

Zoroastro:

Di tua gloria custode

I am the guardian of your glory,

This opera is presented in the memory of

Walter B. Rios

(1929–2017)

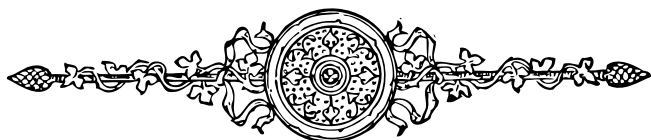
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 Max & Marilyn Wolfsberg



Ti stimulo al seguirla
Ergi'l tuo core alle gran opre!

And I adjure you
To seek great deeds, not love!

Orlando:

Ah! Me lo tolse amore!

Ah! Love has overcome me!

Zoroastro:

Te lo renda il valore!

But your valor will overcome love!

Orlando:

Languisce in petto!

Love burns in my breast!

Zoroastro:

Schernò esser vuoi d'un vile pargoletto?

Would you be love's mere plaything?

Aria

Zoroastro:

Lascia Amore, e segui Marte.
Va, combatti per la gloria!
Sol oblio quel ti comparte
Questo sol bella memoria.
Lascia Amore, *etc.*

Leave Venus, and follow Mars.
Go! Go to battle, fight for glory!
Love will bring you only oblivion,
Only war will crown your name.
Leave Venus, *etc.*

Recitative

Orlando:

Immagini funeste,
Che turbate quest'alma!
E non avrò sopra di voi la palma?
Sì, già vi fuggo, e corro
A innalzar col valor novi trofei!
Ti rendo o bella gloria gli affetti miei.
Ma che parlo? E non moro?
E lascerò quell'idolo che adoro!
No: parto, e fia mia gloria,
Più servir ad amor, ch'aver vittoria.

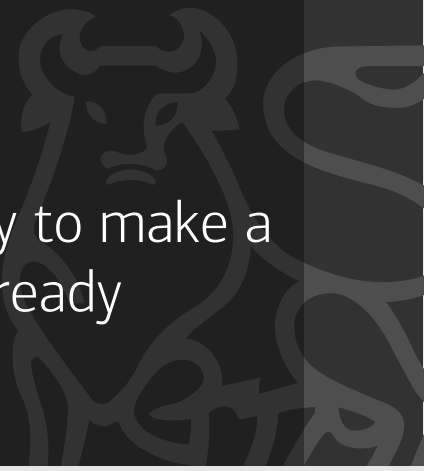
Baleful images,
How you oppress my soul!
Shall I ever be able to defeat you?
Yes, I reject you
And hurry to new trophies of valor!
I give you, Glory, my full devotion.
But how can I say this, and not die?
How can I leave the idol I adore?
No, may my glory be greater in love's service,
Than in gaining victories.

Aria

Orlando:

Non fu già men forte Alcide
Benché in sen d'Onfale bella
Spesso l'armi egli posò!
Né men fiero il gran Pelide
Sotto spoglie di donzella
D'Asia i regni minacciò!
Non fu, *etc.*

Hercules was not weakened
When he laid his arms down
On the breast of lovely Omphale!
Nor was Achilles' rage less fiery
When he attacked Asia's kingdoms
Disguised as a woman!
Hercules was not, *etc.*



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Recitative

Dorinda:

Quanto diletto avea tra questi boschi,
A rimirar quegli innocenti scherzi
E di capri, e di cervi,
Nel serpeggiar dei limpidi ruscelli
Brillar i fior, ed ondeggiar le piante,
Nel garrir degli augelli
Nello spirar di zeffiretto i fiati.
Oh giorni allor beati!
Ora per me funesti.
Io non so che siar questi moti
Che sento adesso entro al mio core
Ho inteso dir, che ciò suol fare amo.

How delightful it was in these woods,
To watch the harmless play
Of goats and deer,
To see the sinuous crystal streams,
The blooming flowers, and swaying plants,
The cooing of birds
And the balmy breezes.
Oh, blessed days!
Now, for me, wretched.
I don't understand this confusion,
Which torments my heart;
I've heard that love does this to you.

Recitative

Orlando:

Itene pur tremendo anime vili
Ite d'abisso a popolare i regni!
Tu illustre Principessa,
Libera sei; e reco più a mia gloria
Il tuo bello servir, ch'ogni vittoria.

Tremble and flee, weaklings,
Run to the underworld!
You are free, Princess;
To serve you is more glorious to me
Than any victory in battle.

Dorinda:

Quegli è il famoso Orlando
Che vive, a quel ch'io vedo
Anch'esso amando.

This is the famous warrior Orlando
Who is alive, I see,
And who also lives for love!

Aria

Dorinda:

Ho un certo rossore
Di dir quel sento s'è gioia o tormento
S'è gelo o un ardore s'è al fine —
Non so.

I feel abashed to say what I feel
I don't know if it's joy or distress
Or burning or cold —
I don't know.

Arioso

Angelica:

Ritornava al suo bel viso
Fatto già bianco e vermiglio
Con la rosa unito il giglio
Dal pallor delle viole.

In his beautiful face,
Which had been both pale and flushed,
Finally, the hues of lilies and roses
Replaced the pallor of violets.

Medoro, listening nearby:

E il mio cor da me diviso

And my stunned heart

Si struggeva in fiamma lieve,
Come suol falda di neve
Discoperta ai rai del sole.

Consumed itself in gentle flames,
As a snowflake
Is undone by the rays of the sun.

Aria

Angelica:

Chi possessore è del mio core
Può senza orgoglio chiamarsi Re!

He who possesses my heart
Can without conceit call himself a king!

Aria

Medoro:

Se il cor mai ti dirà
Ch'io mi scordi di te,
Rispondigli per me
Ch'è menzognero!

If your heart ever tells you
That I've forgotten you,
Tell your heart for me
That he's a liar!

Aria

Dorinda:

O care parolette, o dolci sguardi!
Sebbene siete bugiardi,
Tanto vi crederò.

O delicious words, O sweet looks!
Even though you lie,
I want to believe you.

Aria

Orlando:

Fammi combattere mostri e tifei,
Nuovi trofei se vuoi dal mio valor,
Muraglie abbattere, disfare incanti,
Se vuoi ch'io vanti darti prove d'amor.
Fammi combattere mostri, *etc.*

Have me battle monsters and behemoths,
Win new trophies through my strength,
Tear down walls and break enchantments,
If you want me to prove my love for you.
Have me battle monsters, *etc.*

Trio

Angelica, Medoro:

Consolati o bella,
Gentil pastorella!
Ch'al fine il tuo core
E' degno d'amore
E amor troverà.

Be comforted, beautiful one,
Gentle shepherdess!
In the end, your heart
Which is deserving,
Will find love.

Dorinda:

Non so consolarmi,
Non voglio sperare;
Più amor non può darmi
L'oggetto da amare che perder mi fa.

I cannot be consoled,
I don't want to hope;
Love cannot give me the object of my love,
Of which he has robbed me.

Angelica:

Non perder la speme
Ch'è l'unico bene!

Do not destroy kind hope
Which is our only comfort!

Medoro:

Hai l'alma costante
Per esser amante.

Your steadfast heart proves
That it was made for love.

Dorinda:

No, solo fra pene
Il cor vivrà.

No, my heart is only alive
Because it suffers.

Angelica, Medoro:

Consolati o bella, *etc.*

Be comforted, *etc.*



ACT II

Arioso

Dorinda:

Quando spieghi i tuoi tormenti,
Amoroso rosignolo,
Par che canti e piangi allor
E accompagni il mio dolor.

Lovely nightingale,
When you tell of your torments,
You seem to sing, to weep,
And to accompany my suffering.

Aria

Orlando:

Cielo! Se tu il consenti Deh!
Fa che nel mio seno
Possa anche il ferro entrar;
Perché a un sì rio dolore
Dal misero mio core
Sappia col ferro almeno
L'uscita ritrovar.
Cielo! Se tu il consenti, *etc.*

Heaven! If you consent,
Then let steel
Enter my heart;
Because despite its bitter pain,
My heart at least knows
How to resolve this misery
With the sword.
Heaven! If you consent, *etc.*

Recitative

Zoroastro:

A qual rischio vi espone
Incauti amanti un cieco amor!

Incautious lovers!
What peril blind love has brought to you!

Angelica:

È d'uopo allontanarsi da Orlando.

We must escape from Orlando.

Zoroastro:

E s'ei vi giunge?

And if he comes here?

Medoro:

Ho core anch'io nel petto!

I too have a fearless heart!

Angelica:

Forse per me non sarà mai crudele.

Perhaps Orlando will not be cruel to me.

Zoroastro:

E avrà pietà di chi gli fu infedele?

You who were unfaithful to him?

Affrettatene i passi per fuggir il suo sdegno

Hurry! Escape his wrath,

E l'opra mia per vostro aiuto impegno.

And I promise to help you.

Aria

Zoroastro:

Tra caligini profonde

In a thick mist

Erra ognor la nostra mente

The mind wanders,

S'ha per guida un cieco Nume.

As though guided by a blind god.

Di rovina sulle sponde

When it is not led by reason,

E' in pericolo imminente

It is in great danger

Se ragion non le dà il lume.

Of being smashed on the shore.

Tra caligini, *etc.*

In a thick mist, *etc.*

Aria

Medoro:

Verdi allori sempre unito

Green laurel,

Conservate il nostro nome

Hold our names forever

Come unito sarà il cor.

Entwined like our hearts.

E poi dite a chi lo miri

And, if you will,

Da qual mano, quando, e come

Tell those who admire you

Fosse in voi sì ben scolpito

Who, when, and how you were formed,

Se volete, che sospiri invidiando

That all may envy

Il nostro amore.

Our sorrowful love.

Verdi allori, *etc.*

Green laurel, *etc.*

Aria

Angelica:

Verdi piante, erbetto liete,

Blooming vines, pretty herbs,

Vago rio, speco frondoso,

Peaceful waters, hidden hollows,

Sia per voi benigno il ciel.
Delle vostre ombre segrete
Mai non turbi 'l bel riposo
Vento reo, nembo crudel.
Verdi piante, *etc.*

May the heavens be kind to you.
No breath of wind, no dark clouds
Disturb your placid slumber
In this secret, shadowy spot.
Blooming vines, *etc.*

Recitative

Orlando:

Ah Stigie larve!
Ah scellerati spettri,
Che la perfida donna ora ascondete.
Perché al mio amor offeso
Al mio giusto furor non la rendete?
Ah misero e schernito!
L'ingrata già m'ha ucciso;
Sono lo spirito mio da me diviso
Sono un'ombra,
E qual ombra adesso io voglio
Varcar là giù ne' regni del cordoglio.
Ecco la Stigma barca.
Di Caronte a dispetto
Già solco l'onde nere: con Pluto
Le affumicate soglie,
E l'arso tetto.

Ah, you Stygian shades!
Wicked spirits,
Who hide that faithless woman from me!
Give her up to my vengeance
And rightful anger!
Ah, poor me, poor dishonored me!
The ingrate has killed me;
I have become my own departed ghost!
I am a shadow,
And will as a shadow,
Roam the Underworld.
There is the boat to Hades!
Defying Charon, I will tunnel
Through the black waters:
Smoke-blackened portals
And burnt roofs of Pluto's kingdom.

Arioso

Orlando:

Già latra cerbero
E già dell'Erebo
Ogni orribile,
Squallida furia,
Sen viene a me.

Cerberus growls,
And from the darkness
Emerge horrible,
Depraved spirits,
Which approach me.

Recitative

Orlando:

Ma la Furia, che sol mi diè martoro
Dov'è?
Questa è Medoro
A Proserpina in braccio
Vedo che fugge.
Or a strapparla io corro.
Ah! Proserpina piange!
Vien meno il mio furore

But the fury, which caused all my torment,
Where has it gone?
Here is Medoro,
With Proserpina in his arms
I see him flee.
I rush to snatch her from him.
Alas, Proserpina is weeping!
My wrath is lessened

Se si piange all'inferno
Anco d'amore.

To see that even in Hades,
People weep for love.

Vaghe pupille, non piangete, no!
Che del pianto ancor nel regno
Può in ognun destar pietà.
Vaghe pupille, non piangete, no!
Ma sì, pupille,
Sì piangete sì che sordo
Al vostro incanto
Ho un core d'adamanto;
Né calma il mio furor.
Ma sì, pupille sì piangete, sì!

Lovely eyes, do not weep, no!
Even in this realm
Weeping can arouse pity.
Lovely eyes, do not weep, no!
But yes, eyes, weep, yes! Weep!
I am deaf to your tears,
To your magic,
And have an implacable heart;
My rage is not relieved.
But yes, eyes, weep! Yes, weep!



ACT III

Sinfonia; Aria

Medoro:

Vorrei poterti amar
Il cor ti vorrei dar
Ma sai che mio non è.

I would love to love you,
I would love to give my heart to you,
But it no longer belongs to me.

Recitative

Orlando:

Pur ti trovo, o mio bene —
E dopo tante pene,
Pur giungo a riveder il tuo sembiante!

I've found you at last, my love —
After so much trouble,
I finally see your face again!

Dorinda:

(Orlando, il grande Orlando,
Mi si palesa amante!)
Forse meco scherzando, signor, tu vai.

(Orlando, the famous Orlando,
Greets me like a suitor!)
Sir, do you mock me?

Orlando:

Non so scherzar col foco:
E quel che per te m'arde è così fiero
Che non trova più loco.

I can't play with fire:
What draws me to you is so strong
I cannot resist it.

Dorinda:

(Par che dica il vero.)

(He seems to be telling the truth.)

Orlando:

Tu non rispondi?

Will you not respond?

Dorinda:

(Che dirò? Ben grande!
Se mi vuole in consorte
Saria per me di questo Eroe la preda:
Chi sa? Giove altre volte
Arse per Leda.)

(What should I say? Incredible!
If he wants me for his bride, would
I be just the spoils of a triumphant hero:
Who knows? Jupiter in times past
Burned with passion for Leda.)

Orlando:

E tu non parli ancora?
Dimmi crudel, se vuoi,
Ch'io viva o mora!

You remain silent?
Tell me, O cruel one,
If you want me to live, or to die!

Arioso, Recitative

Orlando:

Unisca amor in noi
Gli miei, gli affetti tuoi
Venere bella.

Beautiful Venus,
Let us unite our affections,
Yours and mine, in love.

Dorinda:

Ed innestar tu vuoi
Al sangue degli eroi
Me pastorella?

And you are willing
To mix your hero's blood
With that of a humble shepherdess?

Orlando:

Unisca amor in noi
Gli miei, gli affetti tuoi
Venere bella.

Beautiful Venus,
Let us unite our affections,
Yours and mine, in love.

Dorinda:

Signor, meglio rifletti
Ch'io son Dorinda!

Sir! Please observe
That I am Dorinda!

Orlando:

Eh già lo so; tu sei
Pronipote de Dei.
Ah no: sei l'Argalia,
Fratello del mio bene
Che l'empio Ferrauto uccise a torto!
Già in me s'accende l'ira!

Yes, I know,
You are the descendant of gods.
Oh, wait, you are Argalia,
My beloved Angelica's brother,
Slain by the dastardly Ferrau!
I feel my rage burning anew!

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"Injustice anywhere is a threat to justice everywhere." (Martin Luther King, Jr.) What is justice? What is just? 2019 brings experiences that are in search of justice; insightful and inspiring.

Three Tales



Fall add-on

LBO Premiere
Steve Reich
Ernest Borgnine Theater
November 3rd & 4th, 2018

This multimedia opera reflects on technology with; the Hindenburg explosion, the Bikini Atoll nuclear tests, and Dolly the cloned sheep..

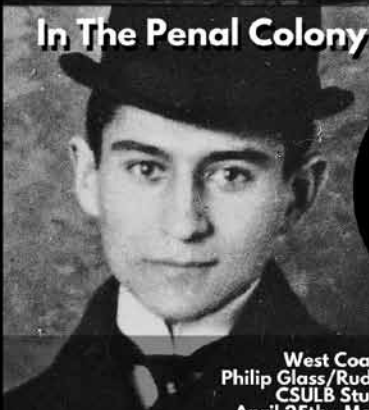
The Black Cat



U.S. Premiere
David Sylvian / J.S. Bach
Beverly O'Neill Theater
January 19th & 20th, 2019

The Black Cat looks at the absolute force of law without mercy as something which cannot be escaped.

In The Penal Colony



West Coast Premiere
Philip Glass/Rudy Wurlitzer
CSULB Studio Theater
April 25th - May 5th, 2019

Philip Glass' In The Penal Colony is a Kafkaesque metaphor about the twilight of a barbaric world order and the dawn of a humane judicial system.

The Central Park Five



World Premiere
Anthony Davis/Richard Wesley
The Warner Grand Theater
June 15th, 22nd, & 23rd, 2019

A dramatic case of legal injustice from the 1980's inspired LBO's world premiere of The Central Park Five by Anthony Davis.

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Dorinda:

(Addio speranze! Per mia fe' delira!)

(Farewell, my hopes! He's raving mad!)

Orlando:

Per Angelica mia se tu sei morto
Ora ne vuoi vendetta!

If you died for my dear Angelica,
I will now avenge that death!

Dorinda:

(Bell'imbroglione per me.)
Signor, aspetta!

(What a dreadful tangle.)
Sir, wait!

Orlando:

Sì, sì v'intendo ben, dirmi volete
Ch'è Ferrau senz'elmo, e senza spada
Li lascio dunque anch'io, su via, prendete.
Or ch'io ho lasciato l'armi
Son pronto a vendicarmi.

Yes, yes, I know, you want to say,
That Ferrau has neither helmet nor sword -
I cast my weapons aside as well;
Now, without them, I am ready
To take my revenge.

Aria

Orlando:

Già lo stringo, già l'abbraccio
Con la forza del mio braccio
Nuovo Atteò l'alzo da terra:
E se vinto non si rende
Perché Marte lo difende
Marte ancor io sfido a guerra.
Son morto, a caro bene,
Trafitto da rie pene
Languente cado a terra.

Now I seize him, grasp him
In my mighty arms,
A new Atlas rises from the earth:
And if he is not killed
Because Mars defends him,
Then I will do battle with Mars as well.
I am dead, my dear love,
Destroyed by evil sorrow,
I fall, prostrate, to the ground.

Aria

Angelica:

Così giusta è questa speme
Che se l'anima ancora teme
Ingannata è dal timor.

I have a righteous hope
That his soul
Can overcome this terror.

Aria

Dorinda:

Amor è qual vento
Che gira il cervello.
Ho inteso che a cento
Comincia bel bello
A farli godere
Ma a un corto piacere
Dà un lungo dolor.

Love is like a wind
That makes the head spin;
I've heard that it
Begins smoothly
By giving a hundred pleasures,
But this short pleasure,
Is paid for in endless pain.

Se uniti due cori
 Si credon beati,
 Gelosi timori
 Li fan sfortunati
 Se un core è sprezzato
 Divien arrabbiato.
 Così fa l'Amor.
 Amore è qual vento, *etc.*

If two hearts, united,
 Believe themselves happy,
 Jealousy
 Will make them unhappy.
 If a heart is disdained,
 It becomes angry.
 That is what love does.
 Love is like a wind, *etc.*

Recitative

Zoroastro:

Impari ognun da Orlando
 Che sovente ragion si perde amando.
 O voi del mio poter ministri eletti
 Or la vostra virtute unite meco
 Si cangi 'l bosco in speco.
 Fa segno e la scena si trasforma
 in orrida spelonca.

Everyone, learn from Orlando,
 That, in love, a man can lose his mind.
 You, chosen servants of my power,
 Combine your powers with mine.
 Transform this grove
 Into a horrid cavern.

Là al fuor dell'eroe siatene attenti
 Che fra pochi momenti avrò vittoria
 E l'eroe renderò sano alla gloria.

There, all madness waits,
 And in a moment, I will triumph over it,
 And send our blessed hero on to glory.

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Aria

Zoroastro:

Sorge infausta una procella
Che oscurar fa il cielo e il mare
Splende fausta poi la stella
Che ogni cor ne fa godere.
Può talor il forte errare
Ma risorto dall'errore
Quel che pria gli diè dolore
Causa immenso il suo piacer.
Sorge infausta, *etc.*

A threatening storm is rising,
Darkening the heavens and the seas,
But one star gleams,
Bringing elation to every heart.
Even the strong man can go astray,
But when he reflects,
He finds that what brought him pain before
Now brings enormous joy.
A threatening storm, *etc.*

Recitative

Angelica:

Dorinda, e perché piangi?

Dorinda, why are you weeping?

Dorinda:

Non lo cercar, che al fin se lo saprai
Più di me piangerai.

Do not ask the cause, when you know,
You will weep more than I.

Angelica:

Dimmi che avvenne?

Tell me, what has happened?

Dorinda:

Il furioso Orlando
Ha distrutto il mio albergo;
Io Dei non moro!
Ed ha sepolto vivo il tuo Medoro.

Orlando in his madness
Has destroyed my cottage;
I, O gods, did not die!
But he has buried your Medoro alive.

Angelica:

Che intendo? Oh sorte ria!
Crudel pur tolto m'hai l'anima mia!

What do I hear? O cruel fate!
Cruel one, you have robbed me of my soul!

Orlando:

Più non fuggir potrai
Perfida Falerina!

You cannot escape me any longer,
Faithless Falerina!

Angelica:

In me ravvisa
Angelica da te già un tempo amata
Ora da te aborrita.
Aprimi 'l petto Levane pur il core
Come l'anima m'hai tolta
E con Medoro l'hai sepolta viva.

Know that I am Angelica,
Whom you once loved,
But now hate.
Open my breast, tear my heart out,
As you have torn my soul from me,
Burying me alive as you did Medoro.

Orlando:

Sì, sì, devi morir, o core ingrato!

Yes, you must die, ingrate heart!

Angelica:

Non piango il mio,
Ma di Medoro il fato.

I do not bewail my fate,
Only that of Medoro.

Duet

Angelica:

Finchè prendi ancora il sangue
Godi intanto
De' miei lumi al mesto umor.

Until you make me bleed,
Rejoice in my tears,
These tears are the blood of my soul.

Orlando:

Sol ha sete di sangue il mio cor.

My heart thirsts for blood alone.

Angelica:

Che dell'anima che langue
Questo pianto e' sangue ancor.

These tears with which I bewail my fate
Are my blood as well.

Orlando:

Ma non placa il mio giusto rigor.
Vieni, vanne precipitando
Di queste rupi al barbaro profondo!

You cannot weaken my righteous rage.
Come, down these cliffs
Into the deep chasm!

Angelica:

Numi, pietà!

Gods! Have pity!

Arioso

Orlando:

Già l'ebro mio ciglio
Quel dolce liquore invita a posar.

Drunk with the draught
Of this sweet potion,



Tu perfido amore
Volando o scherzando
Non farmi destar.

I feel it now, lulling me to sleep.
At last, perfidious love,
No more of your wanton deceptions.

Sinfonia

Recitative

Dorinda:

Ah! Che fate signor?
S'egli si desta certo ambedue ne uccide!

Sir, what are you doing?
If he wakes, he will kill us both!

Zoroastro:

Non temer, che lo voglio oggi guarire.

Do not fear, I am healing him.

Dorinda:

E' più sicur lo lasciar dormire.

It is safer to let him sleep.

Orlando:

Dormo ancora, o son desto?
Come qui mi ritrovo
Senz'elmo e senza 'l mio famoso brando?
Chi disarmarmi osò?
Parla Dorinda!

Am I sleeping still, or am I awake?
How did I get here, without my helmet
And my famous sword?
Who dared to disarm me?
Tell me, Dorinda!

Dorinda:

Ve lo direi: ma temo che torniate
Alla vostra follia
E che lo paghi poi la mia vita
Come pure faceste
Ad Angelica e Medor, che voi uccideste.

I would tell you, but I'm afraid
Your madness will return,
And I'll pay with my life,
As Angelica and Medoro did
When you killed them.

Orlando:

Pur troppo hai detto,
Ed ho pur troppo udito.
E non m'inghiotte il suolo?
Non mi folgora il Cielo?
Dove, o misero Orlando
N'andrai per ritrovar chi con la morte
Ti tolga al tuo rossore?

Alas, but you have said it,
And I have heard it.
And the earth has not swallowed me up?
And lightning has not struck me?
Where can you look, pitiable Orlando,
To find one to free you from this shame
Through your death?

Dorinda:

Ben lo diss'io, ritorna a impazzire;
E' meglio fuggire.

I can see that he will run mad again;
I'd better run.

Recitative

Angelica:

Dei vive ancor!

You must live!

Orlando:

Che vedo oh Dei! Angelica tu vivi?

What do I see? Angelica, you're alive?

Angelica:

Vivo sì, e vive ancora
Chi amandomi t'offende,
E vol la mia sorte.

Yes, I live, and also alive
Is the man who suffered because of me,
And who is my destiny.

Medoro:

Signor, dammi la morte
Non ti chiedo la vita
Senza colei, per cui m'è sol gradita.

Sir, give me death
I do not wish for life
Without the one who makes life dear.

Zoroastro:

Orlando, al tuo furore
Geloso di tua gloria;
Io fui custode, e dalla morte
Io trassi Angelica e Medoro
E per ambo da te la grazia imploro.

In your madness, Orlando,
I was the guardian of your glory;
I protected Angelica and Medoro
From death,
And I implore your goodwill to them both.

Dorinda:

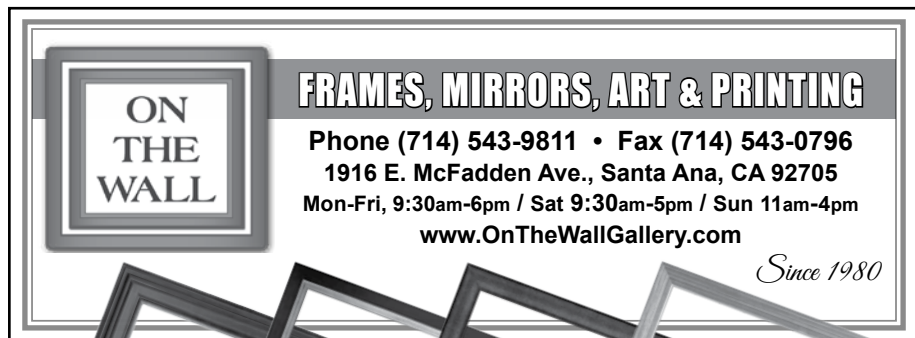
Signor vi prego anch'io
Sebben perdo (ho un gran cor!)
Medoro mio.

And Sir, even though I lose my Medoro
I have a valiant heart,
And wish this as well.

Orlando:

Non più! Uditte tutti
Quando sia d'Orlando la più bella gloria!

No more! Now attend, all
To what will be Orlando's greatest glory!



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Angelica a Medoro unita godì!

*Angelica, Medoro,
Zoroastro, Dorinda:*
Chi celebrar potrà mai le tue lodi!

Triumphant over spells, battles,
And fierce monsters,
Today the victor prevails over love.
Angelica, be happy, united with Medoro!

Who can praise your deeds enough!

Chorus

Orlando:
Trionfa oggi 'l mio cor
E da sì bell'aurora
Avrò più bello ancora
Un giorno il vostro amor.

Today, my heart has triumphed,
And from this beautiful dawn
Will come an even brighter tomorrow,
In the fullness of your love.

Angelica, Medoro:
Trionfa oggi 'l mio cor
E con più lieta face
La fedeltà, la pace
Risplenderà d'ognor!

Today may my heart rejoice
And in an ever-happy light
Faithfulness and peace
Resplendent will be!

Dorinda:
Mi scordo ogni dolor;
Oblio quel che m'affanna!
V'invito alla capanna
Per festeggiar ancor!

All suffering is beyond recall;
I've forgotten what pained me!
I invite you all to my cottage
To celebrate some more!

All:
Con un diverso ardor
Giacchè ciascun è pago
Dar lodi sol sia vago
A gloria ed all'amor!

Since everyone is content,
And every breast swells with delight,
How pleasing it is
To celebrate glory and love!



Festival Finale: Notes

The story of Orlando begins with a real live Frankish military governor, Roland, who served the Emperor Charlemagne in the eighth century AD. While Roland appears to have been quite a capable warrior, history does not tell us just why he became such an immensely popular figure in medieval literature and song. Had he not, however, there would surely be no opera *Orlando* by Handel.

Three epic poems kept the increasingly mythologized Roland's fame burning brightly through the centuries. The first, "The Song of Roland," is the earliest surviving major work of French literature, and manuscript copies were widely disseminated throughout Europe from the 12th through 14th centuries. This poem, which hews mostly to known history, is concerned entirely with Roland's military achievements and his death in an ambush in the Pyrenees Mountains.

Two Italian epic poems that were



George Frideric Handel

published in close succession during the early Renaissance period form the basis for Carlo Sigismondo Capece's libretto, used by Handel. The first, "Orlando Innamorata" ("Orlando in Love"), written by Matteo Maria Boiardo and published in the late 15th century, steps quite far from history, but does contain a couple of elements in common with the much

later Capece version, namely a love triangle and a magician, suggesting that Capece may have been familiar with the poem.

The second poem, the more famous "Orlando Furioso" by Ludovico Ariosto, published in the early 16th century, riffs on the Boiardo version, but loses the magician in favor of Astolfo, a knightly sidekick. Here is Wikipedia on the Ariosto poem:

Orlando, Charlemagne's most famous paladin, has been tempted to forget his duty to protect the emperor through his love for the pagan



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princess Angelica. At the beginning of the poem, Angelica escapes from the castle of the Bavarian Duke Namo, and Orlando sets off in pursuit. The two meet with various adventures until Angelica saves a wounded Saracen knight, Medoro, falls in love, and elopes with him to Cathay.

When Orlando learns the truth, he goes mad with despair and rampages through Europe and Africa, destroying everything in his path. The English knight Astolfo journeys to Ethiopia on the hippogriff to find a cure for Orlando's madness.

He flies up in Elijah's flaming chariot to the moon, where everything lost on earth is to be found, including Orlando's wits. He brings them back in a bottle and makes Orlando sniff them, thus restoring him to sanity. (At the same time Orlando falls out of love with Angelica, as the author explains that love is itself a form of insanity.)

Capece has altered this story somewhat. In place of Ariosto's English knight Astolfo, Capece offers the more impressive and dramatically useful figure of the magician Zoroastro. Zoroastro is the guardian of Orlando's glory, and his robust, authoritative presence seems to reassure us that nothing too terrible can happen. The central thread, Orlando's unrequited love for Angelica (who is in love with Medoro), is the most important thematic element; his rageful, murderous offensive across Europe and Africa is



An engraving from an 18th-century edition of 'Orlando Furioso'

entirely removed, and in its place is a merely teeny-rampage, involving a spot of arson and just two homicides — with the victims of course being revived by Zoroastro. Everyone is safer with a resident wizard!

The historical Zoroaster (also called Zarathustra) was an ancient, more or less Persian religious philosopher, and by the standards of his time — probably a couple

of thousand years BCE — or even by ours today, I'd say he was pretty great! He believed in free will and opposed animal sacrifice, the over-ritualization of religious observances, and the oppressive social caste system. To medieval Europeans, however, he was a distant, exotic figure in possession of arcane foreign wisdom who became associated with magic and was widely believed to be the founder of astrology. This latter attribution is clearly referenced in the opening scene of *Orlando*, where the wizard sits at night communing with the stars.

The shepherdess Dorinda is Capece's completely gratuitous character, appearing in no other poem or libretto about Orlando. If Boiardo and Ariosto focus less on military prowess than does the older mythology of Roland, Capece ramps things down even further with Dorinda, a kindhearted but rather ditzy young woman who manages to get embroiled in the affairs of magicians, warriors, princes and princesses. Not surprisingly, she is mostly here for comic relief and a couple of spectacular arias. The absence

of Orlando's bloody, mad rampage, the reassuring presence of a bona fide wizard, and the lovely human silliness of Dorinda make Capece's version of the story closer to a fairy tale than its more serious forerunners.

A mid-career and not wildly successful opera for Handel, *Orlando* was first performed in London in 1733, when it had only a single run of 11 shows. Scottish politician Sir John Clerk attended the opera and wrote:

I never in all my life heard a better piece of musick nor better perform'd — the famous Castrato, Senesino made the principal Actor, the rest were all Italians who sung with very good grace and action, however, the Audience was very thin so that I believe they get not enough to pay the Instruments in the orchestra.

extremely grateful to our Board, our wonderful audiences, our local merchants and our granting foundations for the confidence that we "Instruments" will all be paid!)

After *Orlando* closed its initial run in 1733, it was not revived until 1922. Since then, its star has been steadily rising, most likely because the music is simply ravishing. (Sir John Clerk got it right!) Along with a couple of vigorous and fantastically athletic arias for the wizard, a spectacular mad scene for the warrior, brilliant and varied arias for both princess and shepherdess, and a gorgeous love aria from our prince, the trio at the end of Act I — already a relative rarity for this composer — is, in my opinion, the most touching and beautiful of Handel's entire career.

(Here I feel compelled to say that I am

Notes by Elizabeth Blumenstock



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About the Performers

Elizabeth Blumenstock is a long-time concertmaster, soloist and leader with the Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists; concertmaster of the International Handel Festival in Göttingen, 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 the Juilliard School in New York in 2016. She plays a violin built by Andrea Guarneri in 1660, in Cremona, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.



Gabriel Arregui holds degrees from the University of Southern California (Collaborative Piano) and Loma Linda University (Organ Performance). His professors have included Gwendolyn Koldofsky, Brooks Smith, and Jean Barr (Collaborative and Solo Piano), Anita Nørskov Olsen (Solo Piano), Malcolm Hamilton (Harpichord), and Donald J. Vaughn and Thomas Harmon (Organ). While at USC, he won the Hans Schiff Memorial Scholarship for excel-



lence in chamber music, as well as the award for outstanding graduate from the Accompanying Department.

Arregui has appeared in recital with sopranos Julianne Baird and Rosa Lamoreaux, has taught 18th-century counterpoint at La Sierra University, and has performed for Queen Elizabeth II. He recently performed in the orchestra for the San Diego Opera production of John Adams's *Nixon in China*. He currently serves as an organist and choirmaster at St. Paul's Episcopal Cathedral in San Diego,

where the magnificent organ provides him many opportunities to practice his latest passion: improvisation. He has been with our Festival since 1994, performing at one time or another in each of the five concerts.



Graham Bier keeps busy as a conductor and singer, serving as director of music at Bryn Athyn Cathedral, music director of the Reading Choral Society, and an adjunct lecturer at Bryn Athyn College, as well as co-director and singer with Les Canards Chantants. He holds a bachelor's degree in music from Oberlin College, and a master's degree in Vocal Studies and a PhD in Musicology from the University of York in the U.K.



Bier has sung with many ensembles, including the specialist early-music groups I Fagiolini and Stile Antico, and has performed as a soloist with Choral Arts Philadelphia, Big Apple Baroque, and the Yorkshire Baroque Soloists. Recently he performed the roles of Gelone in Cesti's *L'Oronte* with the Haymarket Opera Company's Summer Program, the Cold Genius in Purcell's *King Arthur* at the Amherst Early Music Festival, and the title role in Michael Haydn's *Der Bassgeiger zu Wörgel* with Philadelphia's Night Music.



Robin Bier, who has been praised for her "robust, shapely contralto" (*San Francisco Chronicle*), "silky lyricism" (*The York Press*) and "mysterious

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dark hue and sauntering presence” (*San Francisco Classical Voice*), has appeared as a soloist with the American Bach Soloists, Bourbon Baroque, Bach Festival of Philadelphia, Dartington Festival Orchestra, English Symphony Orchestra, Baroque Collective, and the Yorkshire Baroque Soloists. As a chorister she has worked with Apollo’s Fire, Voices of Ascension and The Thirteen, and she co-directs the early-music ensemble Les Canards Chantants.

Bier has recorded Striggio’s *Mass in 40 Parts* with I Fagiolini for the Decca label, Bach’s *St. John Passion* with the Yorkshire Baroque Soloists for Signum Classics, and the second book of madrigals by Giovanni Valentini with Les Canards Chantants and Acronym for Olde Focus Recordings. She holds degrees from the Oberlin Conservatory of Music and the University of York in the U.K., and is a student of Christian Immler.



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.



loist 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.



Jonathan Dimmock, a graduate of Oberlin and Yale and co-founder of the highly acclaimed American Bach Soloists, is the only American to have served as Organ Scholar of Westminster Abbey. He has also served in three American cathedrals: St. John the Divine in New York, St. Mark’s in Minneapolis, and Grace in San Francisco. Now based in the Bay Area, he is principal organist at the California Palace of the Legion of Honor, organist for the San Francisco Symphony, director of music at Congregation Sherith Israel, and a regular freelance performer.

Dimmock may be heard on more than fifty CDs, including the Grammy-winning San Francisco Symphony recording of Mahler’s *Symphony No. 8*. He is founder of the Resonance Project, an initiative that uses music in international conflict resolution. He is a certified teacher of Meditation in Daily Stress and is deeply committed to healing our world through the beauty of music.



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, re-



cording and filming half of Mozart's symphonies under Ton Koopman. Among her many other recordings are the acclaimed CD of Mendelssohn's *Octet* with Hausmusik on EMI; *Early Music of the Netherlands 1700-1800* with Trio Sonnerie on Emergo; and *Eighteenth-Century Music for Lute and Strings* with Trio Galanterie on Audioquest.



Michael Kaufman was the cello soloist for the opening of the renovated Kodak Hall at Eastman Theater and has performed at Carnegie Hall. He has participated in several chamber music festivals including Open Chamber Music at Prussia Cove, Yellow Barn, Music@



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Menlo, and Verbier. Last season, he performed the Saint-Saëns Concerto with the Saddleback Symphony and premiered a concerto by USC faculty composer Sean Friar with the Eastman Wind Ensemble.

Kaufman earned his master's and doctoral degrees from the University of Southern California and his bachelor's from the Eastman School of Music. He is a founding member of the cello quintet Sakura, artistic director of the Los Angeles-based Sunset ChamberFest, and associate principal cellist of the Redlands Symphony. He teaches on the faculty of Loyola Marymount University. His principal teachers have been Ralph Kirshbaum, Steven Doane and Alison Wells.



Amanda Keenan received her music degree from California State University, Fullerton. A native of Southern California who began her career in Los Angeles, she has performed on both opera and symphony stages. Notable solo engagements have included Orff's *Carmina Burana*, Mozart's *Requiem*, Mahler's *Symphony No. 2* and C.P.E. Bach's *Magnificat*. She captivated San Francisco audiences in the American Bach Soloists presentations of Bach's *Mass in B Minor* and Purcell's *King Arthur*. In February she made her Pacific Symphony debut as Adele in Strauss's *Die Fledermaus*. She is excited to be joining the Baroque Music Festival, Corona del Mar this season as Dorinda in our Festival Finale production of Handel's *Orlando*.

Keenan is also well versed on the jazz stage, regularly performing with



her jazz band, Citizen Kitten. You may even see paintings of her hanging around various galleries in Los Angeles, as she is active as a professional art model.

Amanda Keenan's performance is sponsored by Duke Funderburke.



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



Recent highlights include Magnus Lindberg's *Graffiti* with Esa-Pekka Salonen and the Los Angeles Philharmonic; singing the role of the Evangelist in Bach's *St. Matthew Passion*; and appearances with the American Bach Soloists in Bach's *Easter Oratorio* and *St. Matthew Passion*, and with the Industry Opera as George Hunter White in Anne LeBaron's *LSD: the Opera*. When not singing, he can often be found playing jazz bass with the Disciples Trio on YouTube.



Clifton Massey is an alumnus of the Grammy-award-winning group Chanticleer, with whom he performed in over 200 concerts. He has participated in the Ojai Festival, Tanglewood Mu-

sic Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston, and Utrecht. He is a frequent collaborator with notable early-music ensembles such as the Philharmonia Baroque Orchestra, American Bach Soloists, Bach Collegium San Diego, and American Classical Orchestra. Highlights of recent seasons include his solo debut at Lincoln Center in Handel's *Messiah* with the choir and orchestra of Trinity Church Wall Street under the direction of Julian Wachner, and modern premieres of Bassani's *Giona* and Stradella's *La Susanna* with the Academy of Sacred Music.

Massey is now based in New York City, where he sings with the professional choir of Trinity Church Wall Street. He holds degrees from Texas Christian University and Indiana University's Historical Performance Institute, where he studied with Paul Hillier and Paul Elliott.



Andrew McIntosh is a composer, violinist, violist, and Baroque violinist. Early-music performers with whom he has collaborated include the American Bach Soloists, Bach Collegium San Di-



ego, 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.

McIntosh's compositions have been featured at major venues across Europe and the United States, and he has received commissions from performing groups such as the Los Angeles Philharmonic, Industry Opera Company, Calder Quartet, and Los Angeles Percussion Quartet. Based in the Los Angeles area, he currently serves on the faculty of the California Institute of the Arts teaching violin, viola, composition, chamber music and Baroque performance practice.



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



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numerous international prizes and has collaborated with leading figures in early music such as Monica Huggett, Elizabeth Wallfisch, Christopher Hogwood, Emanuelle Haim, 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 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 J. Winthrop & Carole Aldrich.



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 is a veteran of the early-music movement in the United States. She began her career at the age of 21 with the renowned New York Pro Musica, and has been playing, recording and teaching ever since. She was director of the Newberry Consort in Chicago for 25 years, after which she moved to New Mexico in 2008. In recent seasons, she has appeared as a soloist with the Houston, Victoria, Sonoma and Arizona Bach festivals. She performs regularly with the Live Oak Baroque Orchestra, Folger Consort, and Ars Lyrica of Houston.



This year, in addition to her second season with the Baroque Music Festival, Corona del Mar, Springfels is playing at the early-music festivals at Berkeley and Amherst, and is teaching at the SFEMS Medieval and Renaissance Workshop, the VdGSA Conclave, and Viols West. In Santa Fe,

she co-directs Severall Friends, a consortium of performers who play early music from Machaut to Rameau, and recently she began to host a live show featuring early repertoires on KSFR, Santa Fe's public radio station.

Mary Springfels's performance is sponsored by Henry & Ann Horbaczewski.



Josefiën Stoppelenburg is equally at home in the worlds of opera, concert and historical performance. She has appeared with the Dutch Radio Philharmonic Orchestra, Noord Nederlands Orchestra, Apollo Chorus of Chicago, Baroque Artists of Champaign-Urbana, Newberry Consort, Handel Week



Festival, Bloomington Bach Cantata Project, Fort Wayne Symphony Orchestra, and the Young Opera Ensemble of Cologne, Germany. She has sung leading roles in Handel's *Aci, Galatea e Polifemo* and *Clori, Tirsi e Fileno*, both with the Haymarket Opera Company; and in Poulenc's *La Voix Humaine* in the International Chamber Opera Festival in the Netherlands. This season she has performed with the Rembrandt Chamber Players, Boulder Bach Festival, Cincinnati Bach Ensemble, Arizona Bach Festival, and Camerata Amsterdam.

Stoppelenburg's second love is painting. She was artist in residence at the Evanston Art Center in 2014 and paints frequently on commission. Her colorful works have been used in opera sets, CD booklets, music festival posters and note cards.

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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, Tesseræ 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 Orchestra's production of Bach's *St. John Passion*. She can be heard on the experimental-rock studio recording *The Happy End Problem* with Fred Frith. In San Diego she enjoys playing fiddle with the indie-country band Ypsitucky, which was formed in 2015.

Heather Vorwerck's performance is sponsored by Philip & Katie Friedel.



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's appearances at music festivals have included the Lucerne Music Festival under the direction of Pierre Boulez, as well as the Spoleto Festival USA, Henry Mancini Institute, Norfolk Chamber Music Festival, and Sarasota Music Festival. She has appeared on TV with several legendary singers, including Prince, Mariah Carey and Andrea Bocelli. In addition to oboe, she plays theremin.

Lara Wickes's performance is sponsored by Patricia Bril.



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Elizabeth Blumenstock, <i>leader</i>	Heather Vorwerck, <i>principal</i>	Clay Zeller-Townson
Jolianne von Einem	Leif Woodward	Georgeanne Banker (June 17)
Fang Gao (June 17)	Violone	Horn
Andrew McIntosh (June 24)	Gabriel Golden	Paul Avril (June 24)
Lindsey Strand-Polyak	Flute/Piccolo	Loren Tayerle (June 24)
Janet Worsley Strauss	Stephen Schultz (June 17)	Percussion
Andrew Waid (June 17)	Christopher Matthews (June 17)	Peter Maund (June 17)
Amy Wang		
Adriana Zoppo (June 17)		
Viola	Oboe/Recorder	Harpsichord
Rob Diggins, <i>principal</i>	Steven Hammer	Ian Pritchard
Ramón Negrón Perez	Lot Demeyer	
Andrew Waid (June 17)		
Adriana Zoppo (June 17)		

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Mark Ghiassi, <i>horn</i>	Robert Aul, <i>tuba</i>

This group performs *al fresco* for 45 minutes prior to each concert from the playlist below.
 On June 24 the pre-concert concludes with Paul Avril and Loren Tayerle on natural horns
 playing pieces from the 18th-century *Moravian Brass Duet Book*.

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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December 8th, 2018: Beverly O'Neill Theater, 7 pm

December 9th, 2018: Zipper Hall, The Colburn School, 3 pm

Director: Martin Haselböck

Teresa Wakim, soprano - Thomas Cooley, tenor

Guest Choir: Long Beach Camerata

THE PLAYFUL MOZART

February 9th, 2019: Beverly O'Neill Theater, 7 pm

February 10th, 2019: Zipper Hall, The Colburn School, 8 pm

Director: Martin Haselböck

Sherezade Panthaki, soprano - Ilia Korol, violin

LOVE AND DEATH IN VENICE

April 6th, 2019: Beverly O'Neill Theater, 7 pm

April 7th, 2019: Zipper Hall, The Coburn School, 3 pm

Director: Cynthia Roberts

Kathryn Mueller and Ellen McAteer, sopranos

Daniel Taylor, countertenor

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