Baroque Music Festival
Corona del Mar

38th Annual Season
June 17-24, 2018
PHILHARMONIC SOCIETY presents

2018/19 CONCERT SEASON

Season highlights include appearances by the Philharmonia Baroque Orchestra, Anne-Sophie Mutter with members of the Vienna and Berlin Philharmonic, Australian Chamber Orchestra, pianists Sir András Schiff, Marc-André Hamelin, Murray Perahia, and The Five Browns.

MUSICAL HIGHLIGHTS

BACH
Chaconne (arr. Busoni)
Capriccio on Departure of a Beloved Brother
Four Duets

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Exsultate, Jubilate
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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.

Let’s enjoy great music together once again!

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☞ Paul & Carol Levin for the use of their splendid Dowd harpsichord, and for recording our events; Ian Pritchard for the loan of his harpsichord and organ.

☞ Anne LaMontagne Bohn, Penha & Dave Brevig, Virginia Cassara & Tim Hunter, David Freely, Terrell & Deborah Koken, Janice & Paul Massatt, John McHugh, Janet Rappaport, and Ralph & Trisha Smith for providing artist accommodations.

☞ Dorothy J. Solinger & Thomas P. Bernstein for underwriting our June 22 pre-concert brass performance; Judith Chodil for partial sponsorship of our 2018 Winter Musicales; and Judith Chodil and John McHugh for sponsoring our post-concert wines and waters receptions on June 22 and June 24, respectively.

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☞ Wayne & Ruth Norman for sponsoring the performance of Janet Worsley Strauss, violin.

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☞ Dr. Burton Karson, our Artistic Director Emeritus, for his continuing inspiration and guidance.

☞ Advertisers in this program (p. 66) and our generous Supporters (pp. 64–65) for the financial assistance that makes our Festival possible.
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BAROQUE MUSIC FESTIVAL

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

This concert was underwritten through  
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Parisian Divertissements

Festival Orchestra
Elizabeth Blumenstock, leader

Concerto Grosso in G Minor, Op. 6, No. 8  
Arcangelo Corelli  
(1653–1713)

per la notte di natale (“Christmas Concerto”)

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

Concerto in A Major, Op. 10, No. 2  
Jean-Marie Leclair  
(1697–1764)

for violin  

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
Orage
Menuets 1 & 2
Musette gracieux
Chaconne
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, 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 submedian 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 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-
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 Francophile 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 Ouverture 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 libretto 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, continuously 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 Ouverture 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 orchestral 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
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 primordial 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
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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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 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 Praedium, 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.

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
“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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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, Polish and Others* (1579–1645)

Fantasia à 6 in G major
Thomas Tomkins
(1572–1656)

Sonata No. III à 6 in C major
Johann Schmelzer
from *Sacro-profanus concentus musicus* (c. 1620–1680)

Sonata à 6 in E minor
Heinz Ignaz Franz Biber
from *Sonatae tam aris quam aulis servientes* (1654–1704)

Lamentation in F minor on the Death of Ferdinand III
Johann Jakob Froberger
for solo harpsichord
(1616–1667)

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

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

Sonata
Schmelzer
for three violins and basso continuo

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

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.
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 Musick, which in me hath always been Generous, because never Mercenary. To praysie Musick, 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 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.
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.

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.
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 Simphonies*  
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

Allegro · Andante · Allegro

Alessandro Besozzi
(1702–1793)

Two pieces for harpsichord

La Forqueray
La Dauphine

Jean-Philippe Rameau
(1683–1764)

Amusement in D major
for solo violin

Minuetto — Altro minore —
Minuetto con quattro variatione

Louis-Gabriel Guillemain
(1705–1770)

Tafelmusik in G major, TWV 43:G2

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

Georg Philipp Telemann
(1681–1767)

In memory of the many
Friday concerts
Ike and Ginny Kempler
enjoyed together

1932-2015  1930-2018
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, 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, melodic 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
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 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. Somehow 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.

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
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

George Frideric Handel (1685–1759)

libretto adapted from l’Orlando
by Carlo Sigismondo Capece

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:_
Stimulato 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,
Ti stimulo al seguirla
Ergi’il tuo core alle gran opre!

Orlando:
Ah! Me lo tolse amore!

Zoroastro:
Te lo renda il valore!

Orlando:
Languisce in petto!

Zoroastro:
Scherno esser vuoi d’un vile pargoletto?

Aria

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

Recitative

Orlando:

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.

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

Ah! Love has overcome me!

But your valor will overcome love!

Love burns in my breast!

Would you be love’s mere plaything?

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.

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.

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, How delightful it was in these woods,
A rimirar quegli innocenti scherzi To watch the harmless play
E di capri, e di cervi, Of goats and deer,
Nel serpeggiar dei limpidi ruscelli To see the sinuous crystal streams,
Brillar i fior, ed ondeggiar le piante, The blooming flowers, and swaying plants,
Nel garrir degli augelli The cooing of birds
Nello spirar di zeffiretto i fiati. And the balmy breezes.
Oh giorni allor beati! Oh, blessed days!
Ora per me funesti. Now, for me, wretched.
Io non so che siar questi moti I don’t understand this confusion,
Che sento adesso entro al mio core Which torments my heart;
Ho inteso dir, che ciò suol fare amo. I’ve heard that love does this to you.

Recitative

**Orlando:**
Itene pur tremendo anime vili Tremble and flee, weaklings,
Ite d’abisso a popolare i regni! Run to the underworld!
Tu illustre Principessa, You are free, Princess;
Libera sei; e reco più a mia gloria To serve you is more glorious to me
Il tuo bello servir, ch’ogni vittoria. Than any victory in battle.

**Dorinda:**
Quegli è il famoso Orlando This is the famous warrior Orlando
Che vive, a quel ch’io vedo Who is alive, I see,
Anch’esso amando. And who also lives for love!

Aria

**Dorinda:**
Ho un certo rossore I feel abashed to say what I feel
Di dir quel sento s’è gioia o tormento I don’t know if it’s joy or distress
S’è gelo o un ardore s’è al fine — Or burning or cold —
Non so. I don’t know.

Arioso

**Angelica:**
Ritornava al suo bel viso In his beautiful face,
Fatto già bianco e vermiglio Which had been both pale and flushed,
Con la rosa unito il giglio Finally, the hues of lilies and roses
Dal pallor delle viole. 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!

Medoro:
Hai l’alma costante
Per esser amante.

Dorinda:
No, solo fra pene
Il cor viverà.

Angelica, Medoro:
Consolati o bella, etc.

INTERMISSION

ACT II

Arioso

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

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.

Recitative

Zoroastro:
A qual rischio vi espone
Incauti amanti un cieco amor!

Do not destroy kind hope
Which is our only comfort!

Your steadfast heart proves
That it was made for love.

No, my heart is only alive
Because it suffers.

Be comforted, etc.

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

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.

Incautious lovers!
What peril blind love has brought to you!
Angelica: È d’uopo lontanarsi 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.

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 si 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.

Aria

Angelica: Verdi piante, erbette liete, Blooming vines, pretty herbs,
Vago rio, speco frondoso, Peaceful waters, hidden hollows,
Sia per voi benigno il ciel. May the heavens be kind to you.
Delle vostre ombre segrete
Mai non turbi ‘l bel riposo
Vento reo, nembo crudel.
Verdi piante, 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 spirto 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.

Arioso

*Orlando:*
Già latra cerbero
E già dell’Erebo
Ogni orribile,
Squallida furia,
Sen viene a 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

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.

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

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.

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

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

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.

Recitativo

*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!
(What should I say? Incredible!
Se mi vuole in consorte
If he wants me for his bride, would
Saria per me di questo Eroe la preda:
I be just the spoils of a triumphant hero:
Chi sa? Giove altre volte
Who knows? Jupiter in times past
Arse per Leda.)
Burned with passion for Leda.)

Orlando:
E tu non parli ancora?
You remain silent?
Dimmi crudel, se vuoi,
Tell me, O cruel one,
Ch’io viva o mora!
If you want me to live, or to die!

Arioso, Recitative

Orlando:
Unisca amor in noi
Beautiful Venus,
Gli miei, gli affetti tuoi
Let us unite our affections,
Venere bella.
Yours and mine, in love.

Dorinda:
Ed innestar tu vuoi
And you are willing
Al sangue degli eroi
To mix your hero’s blood
Me pastorella?
With that of a humble shepherdess?

Orlando:
Unisca amor in noi
Beautiful Venus,
Gli miei, gli affetti tuoi
Let us unite our affections,
Venere bella.
Yours and mine, in love.

Dorinda:
Signor, meglio rifletti
Sir! Please observe
Ch’io son Dorinda!
That I am Dorinda!

Orlando:
Eh già lo so; tu sei
Yes, I know,
Pronipote de Dei.
You are the descendant of gods.
Ah no: sei l’Argalia,
Oh, wait, you are Argalia,
Fratello del mio bene
My beloved Angelica’s brother,
Che l’empio Ferrauto uccise a torto!
Slain by the dastardly Ferrau!
Già in me s’accende l’ira!
I feel my rage burning anew!
"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'Neil 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.

LONGBEACHOPERA.ORG • 562-470-SING (7464)
Dorinda:  
(Addio speranze! Per mia fe' delira!)  
(Farewell, my hopes! He’s raving mad!)

Orlando:  
Per Angelica mia se tu sei morto  
Ora ne vuò vendetta!  
If you died for my dear Angelica,  
I will now avenge that death!

Dorinda:  
(Bell’imbroglio per me.)  
(Sir, wait!)

Orlando:  
Si, si v’intendo ben, dirmi volete  
Ch’è Ferrau senz’elmo, e senza spada  
Li lascio dunque anch’io, su via, prendete.  
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 Anteo l’alzo da 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.
Son morto, a caro bene,  
Trafitto da rie pene  
Languente cadà a terra.  
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’alma ancora tene  
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 avrà 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.
Aria

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

Recitative

Angelica:
Dorinda, e perché piangi?

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

Angelica:
Dimmi che avvenne?

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

Angelica:
Che intendo? Oh sorte ria!
Cruel pur tolto m’hai l’anima mia!

Orlando:
Più non fuggir potrai
Perfida 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’alma m’hai tolta
E con Medoro l’hai sepolta viva.

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.

Dorinda, why are you weeping?
Do not ask the cause, when you know,
You will weep more than I.
Tell me, what has happened?
Orlando in his madness
Has destroyed my cottage;
I, O gods, did not die!
But he has buried your Medoro alive.
What do I hear? O cruel fate!
Cruel one, you have robbed me of my soul!
You cannot escape me any longer,
Faithless Falerina!
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,
I do not bewail my fate,
Ma di Medoro il fato.
Only that of Medoro.

Duet

Angelica:
Finch’è prendi ancora il sangue
Until you make me bleed,
Godi intanto
Rejoice in my tears,
De’ miei lumi al mesto umor.
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
These tears with which I bewail my fate
Questo pianto è’ sangue ancor.
Are my blood as well.

Orlando:
Ma non placa il mio giusto rigor.
You cannot weaken my righteous rage.
Vieni, vanne precipitando
Come, down these cliffs
Di queste rupi al barbaro profondo!
Into the deep chasm!

Angelica:
Numi, pietà!
Gods! Have pity!

Arioso

Orlando:
Già l’ebro mio ciglio
Drunk with the draught
Quel dolce liquore invita a posar.
Of this sweet potion,
Tu perfido amore
Volando o scherzando
Non farmi destar.

Sinfonia

Recitative

_Dorinda:_
Ah! Che fate signor?
S’egli si desta certo ambedue ne uccide!

_Zoroastro:_
Non temer, che lo voglio oggi guarire.

_Dorinda:_
E’ più sicur lo lasciar dormire.

_Start of recitative._

_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.

_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 ritrovare chi con la morte
Ti tolga al tuo rossore?

_Dorinda:_
Ben lo diss’io, ritorna a impazzire;
E’ meglio fuggire.
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 Yes, I live, and also alive
Chi amandomi t’offende, Is the man who suffered because of me,
E vol la mia sorte. And who is my destiny.

Medoro:
Signor, dammi la morte Sir, give me death
Non ti chiedo la vita I do not wish for life
Senza colei, per cui m’è sol gradita. Without the one who makes life dear.

Zoroastro:
Orlando, al tuo furore In your madness, Orlando,
Geloso di tua gloria; I was the guardian of your glory;
Io fui custode, e dalla morte I protected Angelica and Medoro
Io trassi Angelica e Medoro From death,
E per ambo da te la grazia imploro. And I implore your goodwill to them both.

Dorinda:
Signor vi prego anch’io And Sir, even though I lose my Medoro
Sebben perdo (ho un gran cor!) I have a valiant heart,
Medoro mio. And wish this as well.

Orlando:
Non piú! Udite tutti No more! Now attend, all
Quando sia d’Orlando la più bella gloria! To what will be Orlando’s greatest glory!
Vinse incanti, battaglie,
E fieri mostri,
Di se stesso, e d’amor oggi ha vittoria.
Angelica a Medoro unita godi!

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

Chorus

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

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

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

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

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!

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

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

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

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

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

(Here I feel compelled to say that I am 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 gorgeous love aria 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.

Notes by Elizabeth Blumenstock
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 Norskov Olsen (Solo Piano), Malcolm Hamilton (Harpischord), and Donald J. Vaughn and Thomas Harmon (Organ). While at USC, he won the Hans Schiff Memorial Scholarship for excellence in chamber music, as well as the award for outstanding graduate from the Accompanying Department.

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’Orontea 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
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.

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 Gallants, and Magnificat. She has toured South America, Mexico, US and Canada with John Malkovich, the Weiner Akademie and Musica Angelica in The Infernal Comedy and Giacomo Variations. She recorded the double violin concerto of J.S. Bach in a 2015 release by the Portland Baroque Orchestra.

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

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 Diego, Los Angeles Master Chorale, Musica Angelica, Les Surprises Baroques, Tesserae and Preethi de Silva. He was recently featured as a Baroque violinist performing solo Bach at the San Francisco Symphony’s SoundBox series.

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...
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.

Josefien 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.
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, Tesseriae 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.
Festival Orchestra

Violin
Elizabeth Blumenstock, leader
Jolianne von Einem
Fang Gao (June 17)
Andrew McIntosh (June 24)
Lindsey Strand-Polyak
Janet Worsley Strauss
Andrew Waid (June 17)
Amy Wang
Adriana Zoppo (June 17)

Violoncello
Heather Vorwerck, principal
Leif Woodward

Violone
Gabriel Golden

Flute/Piccolo
Stephen Schultz
(June 17)
Christopher Matthews
(June 17)

Oboe/Recorder
Steven Hammer
Lot Demeyer

Bassoon
Clay Zeller-Townson
Georgeanne Banker
(June 17)

Horn
Paul Avril (June 24)
Loren Tayerle (June 24)

Percussion
Peter Maund
(June 17)

Harpsichord
Ian Pritchard

South Coast Brass

John Deemer, Steve Kraus, trumpet
Mark Ghiassi, horn
Craig McKnight, trombone
Robert Aul, tuba

This group performs al fresco for 45 minutes prior to 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 Cornets & Sagbutts
Anonymous .......................................................... Die Bänkelsängerlieder
Bach, Johann Sebastian (1685–1750) ............... Vom Himmel hoch, da komm ich her
Fugue in G minor, BWV 578 · Prelude and Fugue in G minor, BWV 558
Contrapunctus · While Sheep May Safely Graze
Byrd, William (1543–1623) .................................. Earle of Oxford's Marche
Charpentier, Marc-Antoine (1644–1704) .................. Prelude to Te Deum
Gabrieli, Giovanni (1557–1612) ............................. Canzona per sonare
Handel, George Frideric (1685–1759) .................. “Hornpipe” from Water Music
Royal Fireworks Music
Hassler, Hans Leo (1564–1612) ........................... Verbum carol factum est
Holborne, Anthony (c. 1545–1602) ... Elizabethan Dance Suite · Assorted Pieces
Mouret, Jean-Joseph (1682–1738) ................................. Rondeau
Pezel, Johann Christoph (1639–1694) ......................... Sonata No. 22
Purcell, Henry (1659–1695) ................................. Purcell Suite · Voluntary on Old 100th
Scheidt, Samuel (1587–1654) ................................. Canzona · Galliard Battaglia
Simpson, Thomas (1582–c. 1628) .......................... Suite of 17th-Century Dances
Susato, Tielman (c. 1510/15–1570?) ................. Renaissance Dances
Vivaldi, Antonio (1678–1741) ............................... Suite in E-flat Major
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September 22nd, 2018: Beverly O’Neill Theater, 7 pm
September 23rd, 2018: Zipper Hall, The Colburn School, 3 pm
Director: Gonzalo X. Ruiz

TOTAL ECLIPSE
Handel’s Music for John Beard
November 10th, 2018: Beverly O’Neill Theater, 7 pm
November 11th, 2018: Thayer Hall, The Colburn School, 3 pm
Guest director: Stephen Stubbs
Aaron Sheehan, tenor

FROM HEAV’NLY HARMONY
Music of Joy to Celebrate the Season
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 Colburn School, 3 pm
Director: Cynthia Roberts
Kathryn Mueller and Ellen McAteer, sopranos
Daniel Taylor, countertenor

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