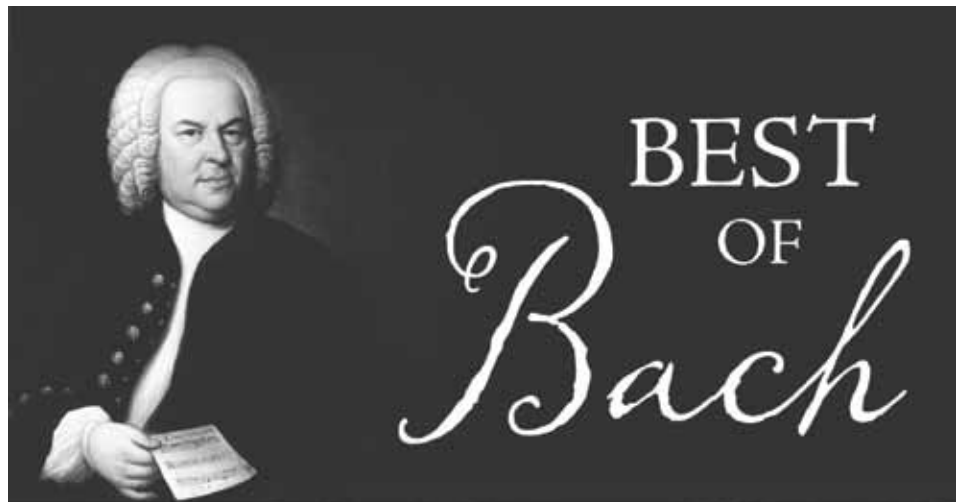


An ornate, symmetrical floral border surrounds the central text. It features intricate scrollwork, acanthus leaves, and clusters of small flowers, possibly roses, at the top and bottom corners. The border is composed of dark, stylized floral motifs.

Baroque Music Festival

Corona del Mar

*36th Annual Season
June 19-26, 2016*



COMPLETE BRANDENBURG CONCERTOS

Wednesday | December 14, 2016 | 8pm
Chamber Music Society of Lincoln Center

One of Bach's most popular and beloved works, the Brandenburg Concertos stand at the pinnacle of Baroque musical art. These six joyful and exhilarating concertos reflect one of the happiest and most productive times in the composer's life.

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Welcome to the 36th annual Baroque Music Festival, Corona del Mar!

The Baroque Music Festival continues the fine tradition established by our founder, Burton Karson, presenting five concerts over eight days. This year we focus on the British Isles to celebrate the many ways the Baroque era flourished in music throughout the United Kingdom. Our musicians perform in the style of the period and play on original instruments or authentic historical replicas. Likewise, our venues are chosen to evoke the intimate experience of audiences in earlier centuries.

In her sixth year as Artistic Director, internationally renowned violinist Elizabeth Blumenstock has curated a varied range of programs to delight, surprise and educate. The opening concert gives a nod to our exciting Bach-Fest of 2015, with another of J.S. Bach's beloved *Brandenburg Concertos* — this time No. 1 — among other works that captivated England by storm in the 18th century. Through the week, we explore works by English, Irish and Scottish composers, as well as those from other countries who embraced the ethos of Britain or migrated to live and work in the Isles. Instruments and voices, uniquely suited to such music — such as the harp, horns, countertenor and a penny whistle — illustrate our journey, which may even have you dancing in the aisles. For our Festival Finale, a full concert version of Henry Purcell's operatic masterpiece *King Arthur*, written 325 years ago, adds a triumphant vocal conclusion to our season.

Each concert is preceded by brass music performed *al fresco* — with the special addition of a bagpiper on Wednesday — and is followed by a wine and waters reception to which audience members are cordially invited to mingle with the musicians.

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

Let us once again enjoy great music together!

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- ≈ For support grants, the **Colburn Foundation**, the **Ann and Gordon Getty Foundation**, the **Boeing Company**, the **Arts Commission of the City of Newport Beach**, and the **PIMCO Foundation**.
- ≈ **David William Freely** and **Roger Douglas Freely** for underwriting all our pre-concert brass performances in memory of their father, William B. "Skip" Freely.
- ≈ **Paul & Carol Levin** for use of their Dowd harpsichord and for recording our events; and **Ian Pritchard**, for use of his Earl Russell copy of the Colmar Ruckers harpsichord.
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- ≈ **Wayne Norman** for developing and maintaining our Facebook page, curated by **Dr. Vina Spiehler**.
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- ≈ **Dr. Burton Karson**, our founder, for his continuing inspiration.
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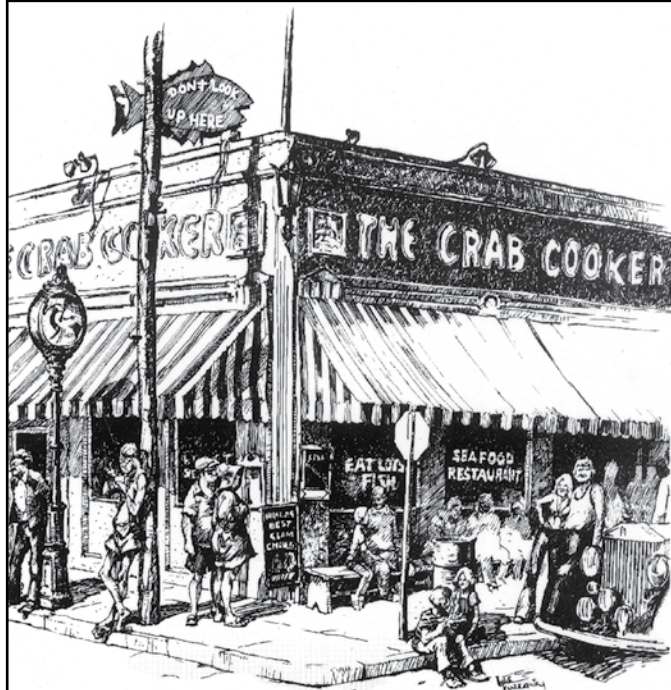
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Baroque Music Festival, Corona del Mar
Sunday, June 19, 2016, 4 p.m.
St. Mark Presbyterian Church

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the generous donation of Patricia Bril*

The Hanoverian Putsch

Kathryn Montoya, *oboe*
Sadie Glass, *horn*
Loren Tayerle, *horn*
Ian Pritchard, *harpsichord*

Festival Orchestra
Elizabeth Blumenstock, *leader*

Concerto Grosso in D major, Op. 6, No. 1

Arcangelo Corelli
(1653-1713)

Largo-Allegro
Largo-Allegro
Largo-Allegro
Allegro



The Queen's Farewell

James Paisible
(1656-1721)



Curtain Tune from *The Tempest*

Matthew Locke
(1621-1677)



Brandenburg Concerto No. 1 in F major, BWV 1046

Johann Sebastian Bach
(1685-1750)

[Allegro]
Adagio
Allegro
Menuet – Trio – Menuet – Polonaise – Menuet – Trio – Menuet



Concerto in D minor, W. C70
for harpsichord

Johann Christian Bach
(1735-1782)

Allegro assai
Adagio affettuoso
Allegro



Selections from Water Music Suite in F major, HWV 348

George Frideric Handel
(1685-1759)

Ouverture
Adagio e staccato
Minuet
[Andante]
Bourrée – Hornpipe
Minuet



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The Hanoverian Putsch: Notes

Our Festival theme of music from the British Isles has had some interesting consequences for our traditional opening program of concertos. As it happens, English composers were not prolific composers of concertos! So, we open our program with a concerto grosso by an Italian composer who was, as it were, adopted by the English public, even though he never set foot in England — **Arcangelo Corelli**.

The popular furor that surrounded Corelli's musical appearance in London, among players and audience alike, can scarcely be imagined. Writes Roger North, that avid chronicler of the London music scene: "Then came over Corelli's first consort that cleared the ground of all other sorts of musick whatsoever. By degrees the rest of his consorts, and at last the concertos came, all of which are to the musitians like the bread of life." These elegant, relatively small-scale works were undoubtedly a welcome gift to the London music scene, but that hardly explains the enthusiasm with which they were greeted. What was it about Corelli?

London itself, by the early 1700s, was beginning its ascent from filth, poverty and disease towards becoming the world's most powerful trade center, and it already had a robust self-opinion. (Samuel Johnson wrote, "You find no man, at all intellectual, who is



Arcangelo Corelli

willing to leave London. No, Sir, when a man is tired of London, he is tired of life; for there is in London all that life can afford.") The emerging bourgeoisie had an appreciation, even a craving, for cultural adornments that lifted them further from their roots. The English had been a musical people for generations. Classicism in architecture

took hold. And then Corelli appeared.

Gracious, refined, lively, optimistic, with a clean and natural musical architecture, his concerti grossi must have seemed the very embodiment of urban English values — an orderly aural mansion in which harmony, melody, and rhythm worked together to inspire, delight, and satisfy.



We now take a jump back in time to two interesting short works from the 17th century. As you will hear, a very different musical spirit inhabited London in this century from that which dominated the London of Corelli and Handel a few generations later.

James Paisible (née Jacques Paisible) moved from Paris to London early in his life and remained there, working as a composer, flutist, and oboist in the theater scene. **The Queen's Farewell** was written for the funeral of Queen Mary, joint ruler of the British Isles with her husband William, who

died of smallpox in 1694, beloved by all, at age 32. Mary's coffin was taken through the streets of London by horse carriage to Westminster Abbey, and Paisible's solemn march was possibly played as her coffin was carried through the Abbey. The steps taken by pallbearers in public ceremonies were extremely slowly paced: foot forward, left foot brought to right; left foot forward, right foot brought to left; repeat. Purcell's moving "Music for the Funeral of Queen Mary" was performed during the service.

Matthew Locke was of the generation before Henry Purcell (whose semi-opera *King Arthur* will be performed next Sunday). He, like Purcell, composed often for the theater. **The Curtain Tune** from his incidental music for *The Tempest* (yes, Shakespeare's *Tempest*) embodies the aforementioned different 17th-century esthetic beautifully. Quirkiness, startling harmonies and eccentricity (that core and still-thriving British trait!) are all present in this tiny, perfect work. It is a depiction of a literal tempest, consisting of a musical sunrise, gathering clouds and winds, a violent downpour, and then an achingly beautiful rolling away of the storm and return to a damp, sunny peace. There is a repeat called for in the score which we will take, as opportunities to play and hear this lovely thing are all too rare!



Honoring my commitment never to program a festival without at least



Johann Sebastian Bach

one piece by J.S. Bach, we move now to his resplendent **first Brandenburg Concerto**. Along with the other five concertos in the set, it was composed in an (unsuccessful) bid for employment — a sort of compositional resumé — for the Margrave of Brandenburg. This first concerto boasts the most lavish instrumentation of the lot, with two horns, three oboes and bassoon, alongside the usual orchestral strings and harpsichord. The rarely employed piccolo violin — a 3/4- or

7/8- size violin, tuned a minor third higher than its standard-issue sister — also takes lively solo turns.

Perhaps the inclusion of this robust and sturdily Germanic work will inform your impressions of English taste by dint of contrast! Bach's brilliant and dense counterpoint presides over the two fast movements, while an air of exuberant ceremony reigns in the final movement — the Minuet proper providing the ceremony, and the two interspersed Trios and a Polonaise contributing the exuberance. Note particularly the haunting slow movement, whose melancholic oboe and piccolo violin arabesques, supported by plangent harmonies, make an exotic contrast to the surrounding jubilant mood.



Johann Christian Bach, Sebastian's youngest son, moved early in his career to London, becoming known as the "London Bach" or the "English

Bach.” Like all of his brothers, he learned the difficult art of contrapuntal composition from his father, but he managed to shed some of it during his successful though sadly rather brief career as a composer, favoring the rococo or *galante* style, all the rage in London during his lifetime. Christian composed quite a few harpsichord concertos, all invested with his birthright of good compositional sense, a sweet and rather English tunefulness, and — certainly in today’s concerto — an awareness of the *Sturm und Drang* style championed by his much elder brother, Carl Philipp Emanuel.



George Frideric Handel



We close our concert with a suite of movements from a veritable pillar of the Baroque era, **Handel’s Water Music**. There is a French overture, with the obligatory pompous slow section, followed by the equally obligatory lively Allegro. There are airs featuring the oboe, fanfares for horns, and some lively dances. This is much more a suite of dances than any sort of concerto, and is not limited to the French, Italian, German or English taste. Handel draws grandly and confidently upon all of the foregoing, and upon his vast experience and ability, creating a fitting musical feast for a king.

There is some disagreement among scholars concerning the reason Handel composed the Water Music. The most colorful version (with which I, and possibly you, grew up) is that Handel, hav-

ing skipped out on his first employer, George, Elector of Hanover, in 1712, found himself out of favor when that very employer ascended to the English throne, and wrote the piece as a fittingly magnificent obeisance and apology to his monarch.

Good story. Quite possibly untrue, however! It is at least equally likely that the Prince Elector gave permission for Handel to leave, knowing full well that he would be King George I of England before long, and would have Handel’s services again. It is also possible that the King didn’t particularly care about Handel’s departure, became King of England, and simply hired Handel to write him some music to be played at a lavish riverboat party.

Whatever the truth, the event, which took place on July 17, 1717, was a monumental success. King George, along with several aristocratic companions, boarded a sumptuous barge at around 8 p.m., accompanied by another barge carrying some 50 musicians. The barges floated up the Thames on the rising tide, followed by an enormous impromptu flotilla of other vessels, full of Londoners eager to join the party. The *London Daily Courant* wrote, “The whole river, in a manner, was covered,” with boats and barges presumably all seeing their way by means of lanterns. The King was so delighted with Handel’s music that it had to be performed in its entirety (some 70–80 minutes) at least three times.

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Monday, June 20, 2016, 8 p.m.
Saint Michael & All Angels Episcopal Church

An Evening in Britain

Diana Rowan, *harp*
Dylan Hostetter, *countertenor*
Elizabeth Blumenstock, *violin*

ANCIENT IRISH CHANTS

Gabhaim Molta Bríde (Hymn to Brigid)

Medieval Ireland

This is the oldest-known written piece of Irish music. St. Brigid holds such an important position in Irish culture that she is known as “Mary of the Gael” and the female counterpart to St. Patrick. She is associated with sacred fire, and to this day an eternal flame is kept alight by the Brigidine Sisters in Kildare.

Gabhaim molta Bríde,
Ionmhain i le hEirinn,
Ionmhain le gach tír I
Molaimis go léir i.

I pay homage to Saint Brigid,
Beloved in Ireland,
Beloved in all countries,
Let us all praise her.

Lóchrann geal na Laighneach
A' soilsíú feadh na tíre,
Ceann ar óghaibh Éireann
Ceann na mban ar mine.

The bright torch of Leinster
Shining throughout the country.
The pride of Irish youth
The pride of our gentle women.

Tig an eimhreadh dian dubh
'Ggearradh lena ghéire
Ach ar lá 'le Bríde
Gar dúinn earrach Éireann.

The house of winter is very dark
Cutting with its sharpness.
But on Saint Brigid's Day
Spring is near to Ireland.

Ag Críost an Síol

Seán Ó Riada
(1913–1971, Ireland)

A song by Father Micheál Ó Síocháin, set to music by Seán Ó Riada in his 1968 composition *Ceol an Aifrinn* (“Music of the Mass,” commonly referred to as the “Ó Riada Mass.”) A founding member of the traditional Irish band The Chieftains, Ó Riada was instrumental in reviving Celtic music.



OLD ENGLISH SONGS

Lyke-Wake Dirge

14th-century England (Yorkshire)

Based on a very ancient, possibly pre-Christian, song, this dirge tells of the soul's journey on its final night on earth. Each verse ends with the refrain, "And Christe receive thy saule."

Three Ravens

15th-century England

This English folk ballad was published in 1611, but is no doubt older. Each stanza ends with the refrain, "With a downe, derrie, derrie, derrie, downe, downe."

The Westron Wynde

16th-century England

This song was used as the basis for several masses by English composers such as John Taverner (1495–1545.) However, the original lyrics are very earthy!



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ENGLISH ART SONGS

If Floods of Tears

John Dowland
(1563–1626)

If floods of tears could cleanse my follies past,
And smokes of sighs might sacrifice for sin;
If groaning cries might salve my fault at last,
Or endless moan, for error pardon win:
Then would I cry, weep, sigh and ever moan,
Mine errors, faults, sins, follies past and gone.

I see my hopes must wither in their bud;
I see my favours are no lasting flower.
I see that words will breed no better good
Than loss of time and light'ning, but at hours.
Thus when I see, then thus I say therefore,
That favours, hopes and words can blind no more.

A Shepherd in a Shade

Dowland

A shepherd in a shade, his plaining made of love and lovers wrong
Unto the fairest lass that trode on grasse, and thus began his song.

Refrain:

Restore, restore my hart againe, which love by thy sweet looks hath slaine,
Least that inforst by your distaine, I sing, fie fie on love, it is a foolish thing.

Since love and fortune will, I honour still your faire and lovely eye,
What conquest will it be, sweet nymph, for thee, if I for sorrow dye. *Refrain*

My hart where have you laid, O cruell maide, to kill when you might save,
Why have yeecast it forth as nothing worth without a tombe or grave. *Refrain*

O let it bee intombed and lye in your sweet minde and memorie,
Least I resound on every warbling string, fye fye on love, that is a foolish thing.



WELSH SONGS

The Royal Dream

Traditional Welsh

The harp is also the national instrument of Wales, although the Welsh harp is a triple-strung model based on the Italian Baroque harp. This traditional Welsh folksong was arranged by harpist Beth Kollie.

Lady Owen's Delight

Traditional Welsh

Another tune from the Welsh, showing their love of flowing melody.

The Blackbird on Silken Wings

Traditional Welsh

Y deryn du a'i blufyn sidan
A'i big aur, a'i dafod arian,
A ei di drosta'i i Gydweli
I sbio hynt y ferch rwy'n caru.

Blackbird on silken wing,
Golden beak, silver tongued,
Fly from me to Kidwelly
To see how fares the girl I love.

Dacw'r ty, a dacw'r sguor,
A dacw glwyd yr ardd yn agor,
A dacw'r goeden fawr yn tyfu
O dan ei bôn rwy' am fy nghladdu.

There's the house, there the barn,
There's the open garden gate,
Over there the great tree growing
Neath its shade may I be buried.

Un, dau, tri pheth sy'n anodd imi
Yw rhifo'r sêr pan fo hi'n rhewi,
A dodi'm llaw i dwtshio'r lleuad
A deall meddwl f'annwyl gariad.

One, two, three things are hard for me
Counting the stars on a frosty night,
Reaching up to touch the moon,
Knowing the heart of my dearest love.

Llawn iawn yw'r wy o wyn a melyn

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Llawn iawn yw'r môr o swnd a chregyn,	So full the sea of sand and shells,
Llawn iawn yw'r coed o ddail a blode	So full the woods of leaves and flowers,
Llawn iawn o gariad ydw inne.	So full of love am I.

David of the White Rock

Traditional Welsh

“Bring me my harp,” was David’s sad sigh,
 “I would play one more tune before I die.
 Help me, dear wife, put the hands to the strings,
 I wish my loved ones the blessing God brings.”

Last night an angel called with heaven’s breath:
 David, play, and come through the gates of death!
 Farewell, faithful harp, farewell to your strings,
 I wish my loved ones the blessing God brings.



IRISH BARDIC SONGS of Turlough O’Carolan

Turlough O’Carolan lived at almost exactly the same time as J.S. Bach. He was a traditional Irish bard, meaning he would go around the great houses of Ireland and live with the families for sometimes months at a time. He would recite Irish history, mythology, and compose new works. When he left, his tradition was to write a song for the lady of the house.

The first two songs in this set reflect this sweet practice. *Sí Beag Sí Mór* refers to two fairy hills, from which battling fairy armies met. The charming melody is an interesting contrast to the subject matter!

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Gentle Maiden

Turlough O'Carolan
(1670–1738, Ireland)

Eleanor Plunkett

O'Carolan

Sí Beag Sí Mór

O'Carolan



ENGLISH ART SONGS

Sweeter than Roses

Henry Purcell
(1659–1695)

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

An Evening Hymn

Purcell

Now, now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?

Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy that prolongs thy days.
Hallelujah!



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DIVERSE CELTIC NATIONS

Ny Kirree fo Niaghtey (Sheep Beneath the Snow)

Traditional Manx

First published in 1896, this old song from the Isle of Man tells of how, after a hard winter, shepherds will find old sheep dead and new lambs alive.

Nobilis Humilis

12th-century Orkney Islands

We now go from one small island between Ireland and England to an archipelago off the northeastern coast of Scotland. This hymn celebrates Saint Magnus of Orkney.



CELTIC LOVE SONGS

My Love's Like the Red Rose

The great Scottish poet Robert Burns (1759–1796) was invited to create lyrics for more than 100 Scottish traditional tunes. This is a fascinating reversal of the usual process, in which a composer is given a text and then finds ways to set it effectively to music. One can imagine that many writers, even poets, would fall short, given this assignment; but Burns manages it beautifully.

My love is like a red, red rose that's newly sprung in June;
My love is like the melody that's sweetly played in tune.
As fair art thou, my bonnie lass, so deep in love am I;
And I will love thee still, my dear, till a' the seas gang dry.

Till a' the seas gang dry, my dear, and the rocks melt wi' the sun;
And I will love thee still, my dear, while the sands o' life shall run.
And fare thee weel, my only love, and fare thee weel a while!
And I will come again, my love, thou' it were ten thousand mile.

My Lagan Love

This glorious air was collected in northern Ireland in 1903 and no doubt predates that. The words are magical and hypnotic.

Where Lagan streams sing lullabies there blows a lily fair.
The twilight gleam is in her eye, the night is on her hair.
And like a lovesick lenashee [fairy woman] she hath my heart in thrall.
No life have I, no liberty, for love is Lord of all.

And often when the beetles horn has lulled the eve to sleep,

I'll steal into her sheiling lorn and through the doorway creep.
 There on the cricket's singing stone she makes the bogwood fire
 And sings in sweet and undertone the song of hearts desire.

O Waly Waly

The water is wide, I cannot get o'er, and neither I have wings to fly
 Give me a boat that can carry two, and both shall row — my love and I

There is a ship, she sails the sea, she's loaded deep as deep can be
 But not as deep as the love I'm in; I know not how I sink or swim

The water is wide, I cannot get o'er, and neither I have wings to fly
 Give me a boat that can carry two, and both shall row — my love and I
 And both shall row — my love and I.

Hit Her on the Bum

Variations for violin and harp

Robert Bremner

(c. 1713–1789)

Many composers had a grand time writing sets of variations on Scottish traditional tunes (Veracini, Barsanti, Oswald and McGibbons, to name just

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a few), and this trifling but charming set is typical of them, and features an unusual variation with left-hand pizzicato.

I Will Give My Love an Apple

I will give my love an apple without e'er a core
I will give my love a house without e'er a door,
I will give my love a palace wherein she may be,
But she may unlock it without any key.

My head is the apple without e'er a core,
My mind is the house without e'er a door.
My heart is the palace wherein she may be
And she may unlock it without any key.



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Baroque Music Festival, Corona del Mar
Wednesday, June 22, 2016, 8 p.m.
Sherman Library & Gardens

Dancing in the Isles

Elizabeth Blumenstock, *violin, violino piccolo*
Jolianne von Einem, *violin*
Rob Diggins, *viola, guitar*
Judith Linsenberg, *recorder*
Heather Vorwerck, *violoncello*
Ian Pritchard, *harpsichord*

Trio Sonatas on Scots Tunes

James Oswald
(1710-1769?)

Air: O Mother What Shall I Do
Air: Ettrick Banks
Air: She Rose and Let Me In
Air: Cromlit's Lilt
Air: Polwart on the Green



An English Court Masque

The Temple Anticke (*Anonymous*)
La Volta (*William Byrd, c. 1543-1623*)
Graysin (*Anonymous*)
Lord Zouches Masque (*Giles Farnaby, 1563-1640*)
The Fairey Masque (*Robert Johnson, c. 1583-1633*)



Selections from *The Division Violin*

Thomas Baltzar
(1630-1663)

Published by John Playford (1623-1687)

Prelude for Solo Violin
John Come Kiss Me Now



Medley of Traditional Scottish Tunes
Arranged by Elizabeth Blumenstock

Air: Johnnie Faa
Jig: My Lane Leg
Strathspey: The Gordon
Reel: Old Grey Cat
Reel: Lord Saltoun



Medley of English Country Dances
Arranged by Musica Pacifica

Portsmouth · Scotch Cap · Orleans Baffled
Irish Lamentation · Mr. Lane's Maggot



Suite in A minor, Book II
for violin

Nicholas Matteis
(fl. c. 1670-c. 1714)

Alemanda ad imitatione d'un tartaglia
Movimento incognito
Passaggio rotto
Fantasia
Aria burlesca con molte di bizzarie



Ground after the Scotch Humour

Matteis



Three Parts upon a Ground, Z. 731

Henry Purcell
(1659-1695)



Medley of Traditional Irish Tunes

Arranged by Elizabeth Blumenstock

Air: Farewell, My Love, and Remember Me

Air: The Grassy Green Pillow

Jig: Greensleeves

Jig: Planxty Toby Peyton

Reel: The Mountain Rose



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A black and white photograph of a man, Ruben Valenzuela, wearing glasses and a dark suit, gesturing with his hands as if conducting. He is looking upwards and to the left.

Dancing in the Isles: Notes

Music and dancing have gone hand in hand in virtually every human society we know about. In our own time, except for professional dancers and amateur devotees of specific styles of dance, popular dancing seems to be the province of the younger generation; not remotely so in pre-modern times! Everyone danced throughout their lives as often as time and mobility permitted. As poet Lord Byron wrote, “On with the dance! Let joy be unconfined.”



Scottish-born cellist, dancing master, musicologist and composer **James Oswald** was an avid collector of Scottish tunes. He was also an able arranger and publisher, issuing several volumes of such pieces. Traditional tunes were historically sung or played either as solos or with the simplest of accompaniments; what Oswald attempted in his **Trio Sonatas on Scots Tunes** is to marry these fine melodies with the trio sonata texture so popular during the High Baroque.

As you may have read in the notes for Monday night’s program, the number of old Scottish tunes arranged by composers (including Haydn and Beethoven) was absolutely staggering, but virtually all of them were just for solo voice with harpsichord or forte-



James Oswald

by Musica Pacifica.



Masques — elaborate entertainments involving dancing, music, costumes and machinery — were enormously popular in 16th- and 17th-century England. They were often designed to flatter their noble and royal sponsors (see notes for our Festival Finale for more on this), and it was common for the patron’s own courtiers to participate as dancers. Sometimes even a queen or king danced as well. If you add a libretto, singers and actors, you pretty much have an opera, and in fact, the word “masque” continued to be used occasionally in the 18th century to describe works that are now commonly called operas or semi-operas, such as Purcell’s *King Arthur*, and the much later *Masque of Alfred* by Thomas Arne.

Reflecting the extreme cultural and class divisions of the time, masques generally came in two flavors. The “antimasque” had its roots in popular

piano accompaniment. Oswald may well have been the first to publish a complementary second line, or countermelody, along with a high-class bass line and keyboard realization.

He was not the last to do this, though: our English, Scottish and Irish tune medleys later in the program have been treated the same way by yours truly and

entertainment and was characterized musically by a rapidly changing sequence of highly contrasting sections, often with abrupt and carnivalesque effects, to support the physical comedy of acrobats and jugglers. Our **Temple Anticke and Fairey Masque** are antimasques. The “maine masque” was a more genteel, aristocratic take on music and dancing, here represented by **Graysin and Lord Zouches Masque**.

Masque performances were often rowdy. Reporting on a 1606 presentation of the masque *Solomon and Sheba*, Sir John Harington wrote, “The entertainment went forward, and most of the presenters went backward, or fell down, wine did so occupy their upper chambers.”



Thomas Baltzar

moved to London after a stint at the German Embassy in Sweden.



The traditional tunes in our **three medleys** (Scottish, English and Irish) have been arranged in a variety of ways. A few of the tunes seem to invite the addition of second and even third lines; others fare better with only simple chordal and rhythmic accompaniments; and others benefit from unison playing of the tune. Harpsichord,

occasional cello pizzicato and guitar (the Festival debut on this instrument of our own Rob Diggins!) make a wonderful harp-like plinking together, and recorders and whistle add color and character.



Londoner John Playford, bookseller, minor composer and publisher, brought out several volumes of music — six editions of *The Division Violin* and at least nine of *The Dancing Master* — which may be receiving even more attention in the Baroque revival of the past 50 years than they did in his lifetime! The lovely improvisatory **Prelude for Solo Violin**, one of the earliest such pieces I know of, is a rarity; most of the pieces in this volume are, like **John Come Kiss Me Now**, popular tunes with several variations, accompanied by a figured bass. Both selections were composed by **Thomas Baltzar**, a highly accomplished German violinist from Lübeck who



Violinist and composer **Nicola Matteis** was born in Naples, made his way to London while still a young man, and took the city by storm. John Evelyn, a notable diarist of the day, wrote, “I heard that stupendious Violin Signor Nichola (with other rare Musitians) whom certainly never mortal man Exceeded on that instrument, he had a stroak so sweete, & made it speake like the Voice of a man; & when he pleased, like a Consort of severall Instruments: he did wonders upon a Note: was an excellent Composer also. Nothing approach’d the violin in Nicholas’ hand: he seem’d to be spiritato’d & plaied such ravishing things on a ground as astonishd us all.”

Matteis published four volumes of “Ayres for the Violin,” some of which are actually embryonic trio sonatas. He often titled his fascinatingly eccentric music with equally unusual titles; the first movement of tonight’s *Suite in A minor* means “Allemande in imitation of a stutterer.” The second means “unknown movement, the third means “broken passage,” and the final movement translates as “burlesque air with a lot of strange things.” His *Ground after the Scotch Humour* is altogether more straightforward, being continuous (and catchy) variations over a simple repeating bass line.



Nicola Matteis

❧

We follow Matteis’s comparatively conventional ground with possibly the strangest and most intriguing ground of all time, the *Three Parts upon a Ground* written by the incomparable *Henry Purcell*. Composed around the same time as the one by Matteis, it is a marvel of tricky counterpoint, bizarre harmonies, and shifting moods and meters. As I am fairly confident you will doubt it, I assure you we are playing all the correct notes!

Notes by Elizabeth Blumenstock

Music alone with sudden charms can bind
The wand’ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

The Hearthstone

2711 East Coast Highway, Corona del Mar

Baroque Music Festival, Corona del Mar
Friday, June 24, 2016, 8 p.m.
Sherman Library & Gardens

*This concert was partially underwritten through
the generous donation of Dr. Terri Munroe*

A London Salon

David Shostac, *flute*
Elizabeth Blumenstock, *violin*
Timothy Landauer, *violoncello*
Gabriel Arregui, *harpsichord*

Trio Sonata in F major, HWV 386b

George Frideric Handel
(1685-1759)

Larghetto · Allegro
Adagio · Allegro
Allegro



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

John Stanley
(1712-1786)

Adagio e staccato
Allegro molto
Allegro



Suite in E minor, HWV 438
for harpsichord

Handel

Allmand
Saraband
Jigg



Sonata in A major, Op. 4, No. 12
for violin and basso continuo

Francesco Geminiani
(1687-1762)

Adagio – Presto – Adagio – Presto – Presto – Presto



Trio Sonata in B minor, HWV 389

Handel

Andante
Allegro ma non troppo
Largo
Allegro



Duo in D major
for flute and violin

Robert Valentine
(1671-1747)

Adagio
Allegro



Sonata in D minor, H. 104
for violoncello

Geminiani

Andante
Presto
Adagio
Allegro



Trio Sonata in B minor, Op. 1, No. 6

Giuseppe Baldassare Sammartini
(1695-1750)

Con spirito
Allegro
Andante e staccato
Allegro

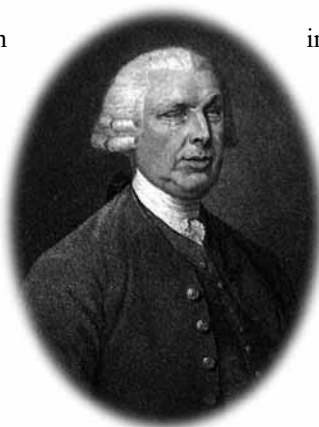


A London Salon: Notes

This evening we return from prior adventures in home-grown music of the British Isles to the cosmopolitan London scene, where foreign flavors — especially Italian flavors — were in high fashion in the High Baroque. Adopted English son **Handel** is best known for his operas and oratorios, but he also composed a quite respectable amount of fine chamber music. His delightful **Trio Sonata in F major** is a bit atypical of his trio sonatas generally; many, even most, High Baroque trio sonatas, including Handel's, are in the *sonata da chiesa* form — that is, they consist of four movements, slow-fast-slow-fast. This trio sonata has an extra, buoyant, Corelliesque movement (the second Allegro), and the jig that concludes the sonata is positively antic.



John Stanley, a bona fide Englishman, was a very gifted composer whose works have been sadly overlooked until relatively recent research into Baroque repertoire disinterred him, and performers began taking an interest. He was born the year Corelli died, and came of age hearing the music of Handel, Corelli, and the myriad of Italian composers who flocked to London in the last decades of the era. Not surprisingly, then, his music is Italianate



John Stanley

in style and form, but his melodic invention mostly verges on the early Classical — tuneful, pleasing, lively and sweet.

Composing in G minor seems to have affected him in this regard, and, especially in the second movement, he delivers some rather impetuous and fiery writing, not usually associated with the flute!

The **solo sonata** in three movements was a development of the late Baroque, and this slow-fast-fast model was fairly common.



Handel's petite **Suite in E minor** was published in 1733. Handel had become a naturalized English citizen six years earlier, after living in London for 15, and shows his allegiance to his adopted country in the Anglicized dance-name spellings.

The suite begins with a lovely strolling Allmand, notable for the perfect spinning-out of limited motivic material. Long, arching lines grow out of the simplest of four-note patterns; a little material in the hands of a genius pays off in coherence and a beautifully delineated mood. The Saraband continues in a quite similar vein, and a fierce rollicking Jigg breaks the mood and closes the suite in bracing fashion.



Francesco Geminiani made two extended sojourns in London during his life, and had much contact with the leading musical lights of the period there. He is one of a select group of composer/violin virtuosi — others include LeClair, Tartini, Veracini and Locatelli — and was undoubtedly the most eccentric of them. His little **Sonata in A major** may clock in at only about seven minutes, as compared with Corelli and Handel's weightier 10 or 11 minutes, but it packs an outsize punch.



Francesco Geminiani

There is no proper slow movement at all, highly unusual for Geminiani, who elsewhere often positively wallows in Adagios, and the four (four!) fast sections are all marked Presto! As you will hear again in the cello sonata later, this is highly original music: Geminiani “goes with the flow” of his melodic and harmonic creativity, quite deliberately at the expense of traditional forms.

The author John Hawkins, writing around 1775, remarked, “The rules of transition from one key to another... [Geminiani] not only disregarded, but objected to as an unnecessary restraint on the powers of invention.” So unconventional is he formally that it is almost shocking to encounter a *giga* in rondo form at the end.



Handel's B minor trio sonata is without a doubt one of his loveliest. Many trio sonatas are scored for unspecified “Treble I” and “Treble II,”


leaving instrumentation up to the players. This trio is specified for the transverse flute and violin. The upper parts of the first two and final movements could in fact be played by any of the usual treble suspects — flute, violin or oboe — but the third movement is a different story. The second (lower) treble part can only be played by a violin, as it is written almost entirely in double-stops — that is, two notes sounding at the same time, something not possible on wind instruments. While the

upper treble part could be played by any treble instrument, its remarkable and rather vocal loveliness makes the flute the ideal choice. Indeed, the movement is really a little opera aria without words.



Duos, usually for two treble instruments, constitute a surprisingly large portion of Baroque and early Classical repertoire. As duos were probably almost never performed in public concerts, being far too small-scale, they were undoubtedly written for amateur players to perform at home after dinner parties with friends and family, and we are including two movements from a **duo by Robert Valentine** as a sort of window into a middle-class English home of the period.

Valentine, an exceptional recorder and flute player, reversed the more common trend, being an Englishman who relocated permanently to Rome. John Hawkins writes, “a flute was

A close-up, black and white photograph of a musical score, showing several staves with notes and fingerings (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 11, 14).

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the pocket companion of many who wished to be thought fine gentlemen. The use of it was to entertain ladies, and such as had a liking for no better music than a song-tune, or such little airs as were then composed for that instrument; and he that could play a solo of Schickhard of Hamburg, or Robert Valentine of Rome, was held a complete master of the instrument.”



In his moody **Cello Sonata in D minor, Geminiani** reveals himself to be a true cosmopolitan, drawing on a quite French appreciation of sonority, an affinity for Italianate allegros (already demonstrated this evening!), and, occasionally, the fluent, expansive melodic style loved by the English.

The first movement is mostly an engaging meander, with only a brief introduction repeated at the end in varied form to give it a bit of structure. This same casual attitude towards the standard forms of the day persists in the lively second movement; Geminiani creates what stricter composers would probably deem only the illusion of coherence. His music doesn't so much have tunes or structure as it has a few little musical ideas and its creator's canny ability to combine and vary them in a natural unfolding narrative.

The beautiful but oh-so-brief third movement begins as if it meant to stay a while, but soon hits some rocky harmonic territory, and backs out. The comparatively substantial final move-

ment starts conventionally enough, with an orderly sequence of identifiably four-bar phrases, but the composer's unstoppable and quirky figurative imagination soon takes over, and all one can do is enjoy the ride.



Giuseppe Baldassare Sammartini

Giuseppe Baldassare Sammartini is the slightly more illustrious of two composing brothers. He spent most of his extremely successful career as a virtuoso oboist and composer in London and in Wales. The **Trio Sonata**

in B minor is from a set dedicated to his employer, Prince Frederick of Wales, for whom Sammartini worked the last 15 years of his life.

The introductory opening movement manages to cover a surprising amount of harmonic territory within the constraints of a spiky, rhetorical style. The following Allegro is characterized by imitation at very close quarters between the two treble parts, tense and breathless. It's a bit like the highly annoying game children love to play in which they persistently repeat whatever their parents have just said — minus the annoyance!

The third movement could almost be a Handel opera aria in binary form, with a brief introduction, melodic solo turns for the treble instruments, and some dramatic development for the two together. The last movement is a wild gallop toward some abyss, into which we will endeavor to avoid falling!

Notes by Elizabeth Blumenstock

Baroque Music Festival, Corona del Mar
Sunday, June 26, 2016, 4 p.m.
St. Mark Presbyterian Church

*This concert was underwritten through the generous
donations of Dr. Vina R. Spiehler and Mary L. Taylor*

Festival Finale:
Purcell's *King Arthur*

Corey Carleton, *soprano*
Jennifer Ellis Kampani, *soprano*
Janelle DeStefano, *mezzo-soprano*
Dylan Hostetter, *countertenor*
Jon Lee Keenan, *tenor*
Brandon Lloyd, *tenor*
Michael Bannett, *bass-baritone*
Brett McDermid, *bass*

Festival Orchestra
Elizabeth Blumenstock, *leader*

King Arthur, or The British Worthy, Z. 628
Libretto by John Dryden (1631-1700)

Henry Purcell
(1659-1695)

Roles, in order of appearance:

First Saxon Priest.....	Brett McDermid
Second Saxon Priest.....	Jon Lee Keenan
Third Saxon Priest.....	Dylan Hostetter
First Priest's Servant	Jennifer Ellis Kampani
Philidel	Corey Carleton
Grimbald.....	Michael Bannett
A Shepherd.....	Brandon Lloyd
Two Shepherdesses	Corey Carleton, Janelle de Stefano
Cupid	Jennifer Ellis Kampani
Cold Genius	Brett McDermid
Two Syrens.....	Jennifer Ellis Kampani, Corey Carleton
Aeolus	Michael Bannett
Nereid	Corey Carleton
Pan	Brett McDermid
Comus.....	Jon Lee Keenan
Venus.....	Corey Carleton
Honour	Jennifer Ellis Kampani

ACT ONE

King Arthur has secured all of his country, except Kent, in the course of battles with the Saxon foes. The Saxons are led by Oswald, who has set out to win Arthur's kingdom and his love, the blind Emmeline.

A scene of heathen worship: the three Saxon gods, Woden, Thor and Freya, placed on pedestals. In the front are ranged six Saxon soldiers, voluntary victims to these deities.

First Saxon Priest

Woden, first to thee, a milk-white steed in battle won,
We have sacrific'd.

Chorus

We have sacrific'd.

Second Saxon Priest

Let our next oblation be to Thor, thy thund'ring son
Of such another;

Chorus

We have sacrific'd.

First Saxon Priest

A third (of Friezland breed was he,) to Woden's wife, and to Thor's mother,
And now we have aton'd all three.

Chorus

We have sacrific'd.

Second Saxon Priest

The white horse neigh'd aloud:

Second and Third Saxon Priests

To Woden thanks we render. To Woden we have vow'd.

Chorus

Thanks to Woden, our defender.

The rest of the scene is addressed to the victims, who, at its conclusion, are led off to be sacrificed.

First Priest's Servant

The lot is cast, and Tanfan pleas'd; of mortal cares ye shall be eas'd.

Chorus

Brave souls, to be renown'd in story, honour prizing, death despising,
Fame acquiring by expiring, die, and reap the fruit of glory.
Brave souls, to be renown'd in story.

Third Saxon Priest

I call ye all to Woden's Hall;
Your temples round with ivy bound in goblets crown'd,
And plenteous bowls of burnish'd gold;
Where you shall laugh, and dance and quaff
The juice that makes the Britons bold.

The six Saxons are led off to be sacrificed.

Chorus

To Woden's Hall, etc.

A battle is supposed to be given behind the scenes, with trumpets, and military shouts and excursions.

SYMPHONY WITH TRUMPETS AND HAUTBOYS

After the foregoing symphony, the Britons, expressing their joy for the victory, sing this song of triumph.

Chorus

Come if you dare, our trumpets sound; come if you dare, the foes rebound,
We come, we come, we come, we come,
Says the double, double, double beat of the thund'ring drum.
Now they charge on amain, now they rally again:
The gods from above the mad labour behold,
And pity mankind that will perish for gold.

The fainting Saxons quit their ground, their trumpets languish in their sound;
They fly, they fly, they fly, they fly; Victoria, Victoria, the bold Britons cry.
Now the victory's won, to the plunder we run;
We return to our lasses like fortunate traders,
Triumphant with spoils of the vanquish'd invaders.



ACT TWO

Philidel, a repentant spirit, is commanded by Merlin to guard the Britons.

INTRODUCTION (play'd by Musicians)

AIR (play'd while Merlin descends in a chariot drawn by dragons)

Philidel informs Merlin that Grimbald will attempt to mislead the Briton army to cliffs, where they will fall to their deaths, by telling them they are pursuing the retreating Saxons.

Philidel

Hither, this way, this way bend, trust not that malicious fiend:
Those are false deluding lights, wafted far and near by sprights.
Trust 'em not, for they'll deceive ye; and in bogs and marshes leave ye.

Chorus of Philidel's Spirits

Hither this way, this way bend.

Chorus of Grimbald's Spirits

This way, this way bend.

Philidel

If you step, no danger thinking, down you fall, a furlong sinking:
'Tis a fiend who has annoy'd ye; name but heav'n, and he'll avoid ye.

Chorus of Philidel's Spirits

Hither this way, this way bend.

Chorus of Grimbald's Spirits

This way, this way bend.

Philidel's Spirits

Trust not that malicious fiend; hither, this way, etc.

The Britons are persuaded by Philidel to turn about, but Grimbald conjures fresh footprints as proof they should continue.

Grimbald

Let not a moon-born elf mislead ye, from your prey, and from your glory.
Too far, alas, he has betray'd ye: follow the flames that wave before ye:
Sometimes seven, and sometimes one, hurry, hurry, hurry on.

See, see, the footsteps plain appearing, that way Oswald chose for flying:
Firm is the turf, and fit for bearing, where yonder pearly dewes are lying.
Far he cannot hence be gone; hurry, hurry, hurry, hurry on.

The Britons turn to follow the course to the cliffs.

Philidel and Chorus

Hither this way, etc.

The Britons incline to Philidel. Grimbald curses Philidel and sinks with a flash.

Chorus

Come follow me. And me, and me, and me, and me.
And greensward all your way shall be, come follow me.
No goblin or elf shall dare to offend ye.
We brethren of air, you heroes, will bear,
To the kind and the fair that attend ye.

Philidel and the spirits go off singing, with King Arthur and the rest in the middle of them. Enter the blind Emmeline led by her servant Matilda.

Enter shepherds and shepherdesses.



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Shepherd and Chorus

How blest are shepherds, how happy their lasses,
While drums and trumpets are sounding alarms!
Over our lowly shed, all the storm passes;
And when we die, 'tis in each other's arms.
All the day on our herds and flocks employing;
All the night on our flutes, and in enjoying.

Bright nymphs of Britain, with graces attended,
Let not your days without pleasure expire;
Honour's but empty, and when youth is ended,
All men will praise you, but none will desire.
Let not youth fly away without contenting;
Age will come time enough for your repenting.

Here the men offer their flutes to the women, which they refuse.

Shepherdesses

Shepherd, shepherd, leave decoying, pipes are sweet on summer's day;
But a little after toying, women have the shot to pay.
Here are marriage vows for signing, set their marks that cannot write:
After that, without repining, play and welcome, day and night.

Here the women give the men contracts, which they accept.

Chorus of All

Come, shepherds, lead up a lively measure;
The cares of wedlock are cares of pleasure:
But whether marriage bring joy or sorrow,
Make sure of this day, and hang tomorrow.

THE DANCE AFTER THE SONG

Exeunt shepherds and shepherdesses.

Emmeline and Matilda are captured by Oswald, who refuses the offers made by Arthur during a parley. The Britons prepare to rescue Emmeline from the Saxons.



ACT THREE

Though the Britons are terrified by the magic horrors that surround the Saxon fort, Arthur is ready to go on alone. Merlin advises him to wait until the spells are broken, but finally agrees to lead him to find Emmeline and restore her sight.

OVERTURE

A deep wood. Philidel, trying to find Emmeline, is caught by Grimbald, but escapes and casts a strong spell over the evil spirit. Merlin enters, gives a vial to Philidel, and exits. Enter Emmeline and Matilda at the far end of the wood. Philidel sprinkles water from the vial over Emmeline's eyes. Emmeline, having recovered her sight and seen Arthur for the first time, tells him that not only Oswald, but also Osmond, a powerful Saxon magician, is wooing her. Philidel, Arthur, and Merlin exit.

Osmond, now seen by Emmeline for the first time, pleads ardently for her favor, boasting how he has cast Oswald into prison. Emmeline is frozen with terror; Osmond swears his love will thaw her. He strikes the ground with his wand: the scene changes to a prospect of winter in frozen countries.

Cupid descends.

Cupid

What oh, thou Genius of the clime, what oh!
Ly'st thou asleep beneath those hills of snow?
Stretch out thy lazy limbs; awake, awake,
And winter from thy furry mantle shake.

The Cold Genius arises.

Cold Genius

What power art thou, who from below, hast made me rise, unwillingly and slow,
From beds of everlasting snow!
See'st thou not how stiff, and wondrous old, far unfit to bear the bitter cold,
I can scarcely move, or draw my breath; let me, let me, freeze again to death.

Cupid

Thou doating fool, forbear, forbear; what dost thou mean by freezing here?
At love's appearing, all the skie clearing. The stormy winds their fury spare:
Winter subduing and spring renewing, my beams create a more glorious year.
Thou doating fool, forbear, forbear; what dost thou mean by freezing here?

Cold Genius

Great love, I know thee now; eldest of the gods art thou:
Heav'n and earth, by thee were made.
Human nature is thy creature, everywhere thou art obey'd.

Cupid

No part of my dominion shall be waste, to spread my sway, and sing my praise,
Ev'n here I will a people raise, of kind embracing lovers, and embraced.

Cupid waves his wand, upon which the scene opens, and discovers a prospect of ice and snow to the end of the stage. Singers and dancers, men and women, appear.

Chorus

See, see, see, we assemble thy revels to hold, tho' quiv'ring with cold
We chatter, chatter, chatter, and tremble,
See, see, see, we assemble thy revels to hold.

Cupid

'Tis I, 'tis I, 'tis I that have warm'd ye;
In spite of cold weather, I've brought ye together:
'Tis I, 'tis I, 'tis I that have warm'd ye.

Chorus

'Tis love, 'tis love, 'tis love that has warm'd us;
In spite of cold weather, he brought us together:
'Tis love, 'tis love, 'tis love that has warm'd us.

Cupid and Cold Genius

Sound a parley, ye fair, and surrender; set your selves, and your lovers at ease;
He's a grateful offender who pleasure dare seize:
But the whining pretender is sure to displease.
Since the fruit of desire is possessing, 'tis unmanly to sigh and complain,
When we kneel for redressing. We move your disdain:
Love was made for a blessing, and not for a pain.

HORNPIPE

The singers and dancers depart. Emmeline is saved from the advances of Osmond by a cry from the ensnared Grimbald, which compels Osmond to come to his aid.



ACT FOUR

Osmond, learning that his spells have been broken by Merlin, plans to trap Arthur with visions of beauty. Arthur, having been warned by Merlin that all he sees is illusion, is left in the wood, watched over by Philidel, who can, with Merlin's wand, expose the evil spirits. As Arthur is going to a bridge, two syrens arise from the water. They shew themselves to the waist, and sing.

Two Syrens

Two daughters of this aged stream are we;
And both our sea-green locks have comb'd for thee;
Come bathe with us an hour or two, come naked in, for we are so;
What danger from a naked foe?
Come bathe with us, come bathe, and share what pleasures in the floods appear;
We'll beat the waters till they bound, and circle round, around, around,
And circle round, around.

Arthur is enchanted, but succeeds in tearing himself away. As he is going forward, nymphs and sylvans come out from behind the trees, and sing the following song.

PASSACAGLIA (play'd by Musicians)

Sylvans

How happy the lover, how easie his chain,
How sweet to discover he sighs not in vain.
For love every creature is form'd by his nature;
No joys are above the pleasures of Love.

Nymphs

In vain are our graces, in vain are your eyes,
In vain are our graces if love you despise;
When age furrows faces, 'tis time to be wise.
Then use the sweet blessing, while now it possessing:
No joys are above the pleasures of love.

King Arthur wills himself to resist the Syrens, strikes the finest tree in the wood, and the dancers, singers, and Syrens vanish. From the tree appears Emmeline, her arm bleeding from the blow. She has almost persuaded him to put down his sword and take her by the hand, when Philidel runs on, touches her with Merlin's wand, and discloses her to be Grimbald disguised. Arthur then strikes the tree again, the spells are broken, and the pass to the Saxon castle revealed. Philidel binds Grimbald and takes him a prisoner.



ACT FIVE

Osmond, finding his spells broken and his spirit Grimbald captured, determines to release Oswald from the prison in the last hope that together they may defeat Arthur. Marching to the Saxon castle, the Britons are met by Oswald, who proposes to decide the war by single combat with Arthur. Assisted by their enchanters, the two kings do battle, Arthur finally disarming Oswald. Arthur orders Oswald to take his men back to Saxony. Emmeline is restored to her lover, Osmond is cast into prison by Merlin. Merlin waves his wand; the scene changes, and reveals the British ocean in a storm, Aeolus in a cloud above, and the Four Winds nearby.

Aeolus

Ye blust'ring brethren of the skies,
Whose breath has ruffl'd all the wat'ry plain,
Retire, and let Britannia rise in triumph o'er the main.
Serene and calm, and void of fear, the Queen of Islands must appear.

Aeolus descends, and the Winds fly off. The scene opens, and discovers a calm sea, to the end of the house. An island arises, to a soft tune; Britannia seated in the island, with fishermen at her feet, etc.

SYMPHONY FOR THE RISE OF BRITANNIA

The tune changes, the fishermen come ashore, and dance a while, after which, Pan and a Nereid come on the stage, and sing.

SYMPHONY FOR THE FISHERMEN

Pan, Nereid and Chorus

Round thy coasts, fair nymphs of Britain for thy guard our waters flow:
Proteus all his herd admitting, on thy greens to graze below.
Foreign lands thy fishes tasting; learn from thee luxurious feasting.

TRIO FOR FARMERS AND SHEPHERDS

For folded flocks, or fruitful plains, the shepherds and the farmers' gains,
Fair Britain all the world outvies; and Pan, as in Arcadia reigns,
Where pleasure mix'd with profit lies. Tho' Jason's fleece was fam'd of old,
The British wool is growing gold; no, no, no mines can more of wealth supply,
It keeps the peasants from the cold, and takes for kings the Tyrian dye.

Enter Comus with peasants.

Comus with Three Peasants and Chorus

Your hay it is mow'd and your corn is reap'd;
Your barns will be full, and your hovels heap'd:
Come, boys, come, come, boys, come,
And merrily roar out our harvest home.
Harvest home, harvest home, and merrily roar out our harvest home.
We've cheated the parson, we'll cheat him agen,
For why should a blockhead have one in ten?
One in ten, one in ten, for why should a blockhead have one in ten?
One in ten, one in ten, for why should a blockhead have one in ten?
For prating so long like a book-learn'd sot,
Till pudding and dumplin' are burnt to pot;
Burnt to pot, burnt to pot, till pudding and dumplin' are burnt to pot.
Burnt to pot, burnt to pot, till pudding and dumplin' are burnt to pot.
We'll toss off our ale till we cannot stand,

And heigh for the honour of Old England, Old England, Old England,
And heigh for the honour of Old England, Old England, Old England,
And heigh for the honour of Old England.

Venus

Fairest Isle, all isles excelling, seat of pleasures and of loves;
Venus, here, will choose her dwelling, and forsake her Cyprian groves.
Cupid, from her fav'rite nation, care and envy will remove
Jealousie, that poysons passion, and despair that dies for love.
Gentle murmurs, sweet complaining, sighs that blow the fire of love;
Soft repulses, kind disdain, shall be all the pains you prove.
Ev'ry swain shall pay his duty, grateful ev'ry nymph shall prove;
And as these excel in beauty, those shall be renown'd in love.

A warlike consort: the scene opens and discovers the Order of the Garter. Enter Honour, attended by heroes.

SONNERIE OF TRUMPETS

Honour

St. George, the patron of our Isle, a soldier and a saint,
On that auspicious Order smile, which love and arms will plant.

Chorus

Our natives not alone appear to court this martial prize;
But foreign kings adopted here, their crowns at home despise.
Our sov'reign high, in awful state, his honours shall bestow;
And see his scepter'd subjects wait on his commands below.

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Purcell's *King Arthur*: Notes

What is Purcell's *King Arthur*? Sort of an opera, a kind of masque, a dramatic play with singers and instrumentalists — these messy definitions are all right, though they don't quite cover the whole picture. A term many people use is "semi-opera," but I can't say I love it. The prefix "semi," meaning "half," conjures up uneasy suggestions of "not quite" or "half-baked," or even "incomplete," which are not good descriptors of *King Arthur*.

One of the two names I like best comes from the period and the country in which such works were written, roughly 1672–1712 in England: "dramatick opera." (This was Dryden's own description, used on the libretto's title page.) The second term, used most often by scholars, is "Restoration spectacular." With outrageous stage machinery, lavish costumes and stage designs, fireworks, trap doors and the like, these shows were, if you will, the Cirque du Soleil productions of the day, stunning and delighting their audiences.

There is indeed a quite substantial dramatic element in *King Arthur*. The actual play with spoken roles (which you will not hear today) is accompanied by an even more substantial amount of singing and playing (which you will!). Given that our performance of just the musical parts of *King Arthur* lasts almost two hours,



Henry Purcell

it's likely that the complete version with spoken roles would last over three. I have condensed the spoken parts of the piece into brief descriptions of the action, which are included in your programs in italics.

In truth, though, neither my digest version nor a full performance of the spoken roles is likely to give you a crystal-clear picture of the story. The

story is in fact only barely a story at all, let alone a plot. It is more an evocation of some of the quite fantastical (non-Camelot) bits of Arthurian legend, in which Arthur and the Britons drive the invading Saxons from England. This material would have been familiar to all English listeners, a familiarity we cannot entirely share here in California 325 years later. And after the beginning of Act V, the story morphs entirely away from the King Arthur legend and becomes a much more concrete celebration of all things British, from the Island herself to her products and economy, her fish, her wool, her crops and her loving lovers.

To make some sense out of all this strangeness, it helps to know that glorified masques such as this were almost always composed with flattery of the current king in mind. In the case of *King Arthur*, by inference, the King would be compared with Arthur (and not come up short), and credit for the booming British economy would implicitly be laid at his feet. In fact,

Dryden originally wrote the libretto to celebrate the 25th anniversary of Charles II's restoration to the throne.

However, Charles died before the project reached fruition, and Dryden shelved the libretto for several years. He was talked into revising it by Thomas Betterton, a theater manager who had just tasted success with *Dioclesian* (music by Henry Purcell), and suspected he could do even better with a collaboration between the famous old poet and the brilliant young composer. Dryden apparently grumbled, albeit gently, about the changes he was asked to make to his lines and verses, but, being a great admirer of Purcell's music, and clearly having a good grip on everyday philosophy, he yielded, remarking:

"The Numbers of Poetry and Vocal Musick, are sometimes so contrary, that in many places I have been oblig'd to cramp my Verses, and make them rugged to the Reader, that they may be harmonious to the Hearer: Of which I have no Reason to repent


me, because these sorts of Entertainments are principally design'd for the Ear and the Eye; and therefore in Reason my Art on this occasion, ought to be subservient to his."



John Dryden

The first performance likely took place in May 1691; the production was extremely successful and engendered frequent revivals. Some amusing facts about the original cast have survived. Theater manager Betterton could not resist taking the role of Arthur for himself, though he was in his fifties (in all fairness, he was also the best actor of his day). Roger North, music commentator extraordinaire, described the singing of the famously beautiful dark-eyed soprano Charlotte Butler in the role of Cupid as "beyond anything I ever heard upon the stage," crediting her success in part to "the liberty she had of concealing her face, which she could not endure should be so contorted as is necessary to sound well, before her gallants, or at least her envious sex."

Notes by Elizabeth Blumenstock



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About the Performers

Elizabeth Blumenstock is a longtime concertmaster, soloist and leader with the Bay Area's Philharmonia Baroque and American Bach Soloists; concertmaster of the International Handel Festival in Goettingen, Germany; and artistic director of the Baroque Music Festival, Corona del Mar. She is widely admired as a Baroque violinist of expressive eloquence and technical sparkle whose performances have been called "rapturous" and "riveting." She studied viola at the University of California, Berkeley, and the Royal Conservatory of Music in The Hague, and switched to the Baroque violin in the early '80s.

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

tivals, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded over 100 CDs for Harmonia Mundi, Dorian/Sono Luminus, Virgin Veritas, Koch, Naxos, Reference Recordings and others.

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

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



Kathryn Adduci has performed with numerous professional groups in Australia, including as a soloist with the Adelaide Symphony Orchestra and the West Australian Symphony Orchestra, and with other orchestras in Malaysia, Canada, and the United States. She is highly regarded for her work with historical instruments, playing with period-instrument groups such as the Philharmonia Baroque Orchestra,



American Bach Soloists, Tafelmusik Baroque Orchestra, Apollo's Fire, and the Portland Baroque Orchestra.

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

Colorado, and on the soundtrack to the Disney movie *Casanova*.

Kathryn Adduci's performance is sponsored by Steven and Cynthia Dember.



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 Piano), Anita Norskov Olson (Solo Piano), Malcolm Hamilton (Harpsichord), and Donald J. Vaughn (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, and has performed for Queen Elizabeth II, the Duke of Edinburgh, and the Archbishop of Canterbury. He recently performed in the orchestra for the San Diego Opera production of John Adams's *Nixon* in China. This past September he was appointed Sub-Organist and Assistant Choirmaster at St Paul's Episcopal Cathedral in San Diego. He has been with the Festival since 1994, performing at one time or another in each of the five concerts.



Michael Bannett is from San Francisco. He is a graduate of the University of Southern California's Thornton



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

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



Corey Carleton is a native Californian who specializes in Baroque music. Her clear, agile voice has been described as "bell-like" by the *San Jose Examiner* and "glassy-toned" by the *East Bay Express*. She has performed around the United States and internationally in the early-music genre as both a soloist and ensemble musician with orchestras and chamber groups such as Tesserae, Musica Angelica, Musica Pacifica, Faire Viols, Ensemble Vermillion, and the



Grammy Award-winning Los Angeles Chamber Singers.

Since 2006 Carleton has also been a member of Les Violettes, a Bay Area-based chamber ensemble that champions French Baroque music. She lives in Los Angeles with her husband and 12-year-old daughter.



Janelle DeStefano enjoys the entire gamut of classical singing, from opera and oratorio to recital and chamber music. Praised for her “passionate delivery” and “rich seamless voice,” she has rendered dramatic performances in such diverse concert works as the Monteverdi *Vespers*, Bach’s *B minor Mass*, Respighi’s *Laud to the Nativity*, Zeisl’s *Hebrew Requiem*, Szymanowski’s *Stabat Mater*, and the United States premiere of Hungarian composer Peter Eötvös’s choral work *Schiller: Erotische Schönheit*.



DeStefano has been featured in concert with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, Jacaranda Music at the Edge, El Mundo, Bach Collegium San Diego, and the Los Angeles Master Chorale. Operatic roles include Romeo in Bellini’s *I Capuleti e i Montecchi*; Dido in Purcell’s *Dido and Aeneas*; and the title role in Britten’s *The Rape of Lucretia*. She earned her Doctor of Musical Arts with honors from USC’s Thornton School of Music, and is now on the faculty at Santa Monica College.



Rob Diggins is a principal player with the Portland Baroque Orchestra, and

is a featured soloist on the orchestra’s latest recording of the complete string concerti of J.S. Bach. He appears in the 2014 film *Giacomo Variations* starring John Malkovich, Veronica Ferres and Fanny Ardant, which was filmed on location at the Teatro Nacional de São Carlos, Lisbon; he performs as viola soloist in the second movement of Mozart’s *Sinfonia Concertante*. He is also featured on Joanne Rand’s newly released CD *Southern Girl*, and will perform with Rand at this summer’s Oregon Country Fair.



Diggins has been a regular performer with our Festival for many years. In addition to his performance schedule, he maintains a flourishing private teaching studio. He is a *Bhaktin* (devotional musician) and a *Samayacharin* guided by the Himalayan yoga tradition *Parampara*. In these roles he has joined his students in making a pledge to eradicate violence. He recently returned from his month-long activities as a musical ambassador at Ananda Vidya Vihar high school in Vadodara, Gujarat, India.



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, the U.S. and Canada with John Malkovich, the Weiner Akademie and Musica Angelica in *The Infernal Comedy* and *Giacomo Variations*. She recently recorded the double violin concerto by J.S. Bach,



which was released in 2015 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.

Jolianne von Einem's performance is sponsored by Martha Yohe.

Dominic Favia, praised by the San Francisco Chronicle for his "unforgettable display of virtuosity" on the Baroque trumpet, is equally comfortable on modern and historical instruments. Originally from Vienna, Virginia, he is currently enrolled at the San Francisco Conservatory of Music as a graduate student of Adam Luftman and recently received a bachelor's degree from the Cleveland Institute of Music after studying with Michael Sachs. He has performed with the American Bach Soloists and has attended the Oregon Bach Festival's Berwick Academy, the National Repertory Orchestra, and the National Orchestral Institute.



Favia has performed on NPR's "From the Top" and made a solo appearance with the United States Navy



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Band. When he is not playing trumpet, he enjoys woodworking.

Dominic Favia's performance is sponsored by Steven and Cynthia Dember.



Sadie Glass leads a varied career as performer, teacher and administrator. As a versatile musician, she performs on both modern and historic horns. She has performed with period ensembles, such as the Mercury Orchestra in Houston, MUSA at Berkeley, and Black Box Baroque in San Francisco. Living in the Bay Area, she performs with numerous ensembles including the Monterey Symphony, Sacramento Philharmonic and Opera, and Symphony Silicon Valley. This year she will be a featured artist at the Montana Early Music Festival and Sonoma's Valley of the Moon Early Music Festival.



In addition to performance, Glass serves on the faculty at Pacific Union College and Napa Valley College. As an administrator at the Napa Valley Performing Arts Center, she is associate director for the Professional Chamber Music Series and New Millennium Concert Series, and is the Artist Manager for the Artist in Residency Program.

Sadie Glass's performance is sponsored by Philip and Katie Friedel.



Dylan Hostetter was born in Indianapolis and is now a resident of Los Angeles. He started singing in the Anglican tradition of boys' choirs at Christ Church Cathedral Indianapolis under

the tutelage of Dr. Fredrick Burgomaster, soloed with the New York Philharmonic under the direction of Leonard Slatkin, and sang the lead in an Indiana University Opera production of Menotti's *Amahl and the Night Visitors*. He went on to study voice with Paul Elliott and Paul Hillier at the Early Music Institute at Indiana University.



Hostetter has sung with the Pro Arte singers, toured in Holland with Theatre of Voices, and was a founding member of the Concord Ensemble. He later joined the award-winning ensemble Chanticleer, with whom he recorded and toured internationally for six years. A lover of all kinds of music, he currently freelances as a composer, producer and arranger, and moonlights as a singer and songwriter.



Jennifer Ellis Kampani, a soprano who "offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos" (*Andante.com*), is a leading interpreter of the Baroque vocal repertoire. She has performed with the Washington Bach Consort, the Bach Choir of Bethlehem, and the New York Collegium. Her international career has included appearances with period-instrument groups such as the American Bach Soloists, Baroque Band, the Portland Baroque Orchestra, the Seattle Baroque Orchestra, Opera Lafayette, Apollo's Fire, Musica Angelica, and the Boston Camerata.



Kampani has been heard in many concert series and festivals includ-

ing Les Flâneries Musicales de Reims (France), Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Highlights among the many CDs she has recorded are *Kingdoms of Castille*, which was nominated for a Grammy Award in 2012; and the works of Chiara Cozzolani, which was a *Gramophone* editors' pick in 2002.



Jon Lee Keenan grew up in his hometown of Las Vegas, Nevada, exposed to a wide variety of music ranging from rock 'n roll and bluegrass to classical and jazz. After graduating from the University of Nevada, Las Vegas with a triple major in Music, he moved to Los Angeles to earn 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.



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New York Times when he won the coveted Concert Artists Guild International Award of 1983 in New York. Now principal cellist of the Pacific Symphony, he has won numerous prestigious prizes, among them the National Gregor Piatigorsky Memorial Cello Award, the Samuel Applebaum Grand Prize of the American String Teacher's Association, and the 1984 Hammer-Rostropovich Scholarship Award.



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

Timothy Landauer's performance is sponsored by Dagmar M. and Walter B. Rios.



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



the Oregon and Carmel Bach Festivals, among others.

Linsenberg is artistic director of the Baroque ensemble Musica Pacifica, whose recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim. She has also recorded for Harmonia Mundi USA, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records, and Hänssler Classics. She holds a doctorate in early music from Stanford, and has been a visiting professor at the Vienna Conservatory and at the Early Music Institute at Indiana University in Bloomington.

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



Brandon Lloyd is a full-time member of the Los Angeles Master Chorale. He has been a featured soloist with the Bach Collegium San Diego and the Angeles Chorale in performances of Handel's *Messiah* and Bach's *Christmas Oratorio*. He has also been a soloist in Bach's *St. Matthew Passion* with the Los Angeles Master Chorale and Musica Angelica at the Walt Disney Concert Hall. He recently made his musical theatre debut as Georg Nowack in *She Loves Me!* with Panic Productions in Thousand Oaks, and made his operatic debut with the Pacific Opera Project as Camille in *The Merry Widow*.



As a student at Washington Adventist University, where he received a bachelor's degree in Music, Lloyd was a soloist on international tours spanning five continents. He earned his Master

of Music in Performance (Vocal Arts) degree from USC's Thornton School of Music, where he performed numerous principal roles and scenes through the Opera Department. He enjoys singing a wide range of solo repertoire, from Bach to Freddie Mercury.



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



McDermid currently sings with the Clarion Singers, the Los Angeles Master Chorale, the Choir of St. James, LASchola, the De Angelis Vocal Ensemble, the Horizon Chamber Choir, the Pacific Bach Ensemble, and the Los Angeles Chamber Singers. He is a member of the early-music ensemble Tesserae, and works as a TV and internet voice-over artist.

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



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

Kathryn Montoya's performance is sponsored by Dorothy Boesch.



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Ian Pritchard earned his Bachelor of Music degree in harpsichord performance at Oberlin, then moved to London in 2000 to study at the Royal Academy of Music, where he graduated with distinction. While in Europe he performed with groups such as Florilegium, the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, the Orquesta Nacional de España and the Irish Baroque Orchestra, and as a chamber musician with Monica Huggett, Rachel Podger, Elizabeth Wallfisch and Peter Holtslag, among others. He has performed under eminent early-music conductors including Christopher Hogwood, Emanuelle Haïm, Nicholas McGeegan and Laurence Cummings, and in masterclasses for Trevor Pinnock, Kenneth Gilbert and Gustav Leonhardt. He has won prizes in the Broadwood Harpsichord Competition, London (first prize), the P. Bernardi Competition in Bologna, and in the Bruges Competition. In 2015 he was elected as an Associate of the Royal Academy of Music.

Pritchard has appeared frequently on BBC Radio 3 and on the BBC 2 production “Vivaldi Unmasked,” and has won prizes in several international harpsichord competitions. In 2003 he



was awarded a Fulbright Scholarship to research early keyboard music in Italy. He is currently pursuing his PhD in Historical Musicology at USC. He is organist and director of music at Trinity Lutheran Church, Pasadena, and is a founding member of the early-music group Tesseract.

Ian Pritchard's performance is sponsored by Doreen Hamburger.



Diana Rowan, an award-winning harpist whose playing has been described as having “unusual power and beauty,” was born in Ireland and raised the child of an Irish diplomat. She lived and studied on the East Coast, in Europe and the Middle East before settling in Berkeley, California, where she received both her bachelor's degree in Women's Health and her Master of Music degree in Piano Performance (classical). She has since earned her PhD in Music Theory (world harp composition techniques), and has been a pioneer in using harp music for therapeutic purposes. During her career of over 30 years she has performed at the World Harp Congress in Australia, the Smithsonian Institution in Washington, DC,



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the American Embassy in Vietnam, in cathedrals in Eastern Europe, and on many CDs and soundtracks.

Rowan conducts seminars in harp performance all over the world that win rave reviews. She is the founder of Sage Harpists, an organization that brings the healing power of harp music to hospitals and other healthcare facilities. She runs the Bright Knowledge Academy, an online college for dedicated musicians, and collaborates with Ya Elah, a women's vocal ensemble that performs music influenced by Middle Eastern and ancient traditions.



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

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of the Arts, the Aspen Music School and the Idyllwild Arts Academy. He is a faculty member of CSU Northridge.



Loren Tayerle leads an active career as a performer on both period-instrument and modern horns. He is a member of the American Bach Soloists and has performed with period groups such as the Philharmonia Baroque Orchestra, the Portland and Seattle Baroque Orchestras, and the Mercury Orchestra of Houston. Playing the modern horn, he is a member of the Berkeley and Marin Symphonies and has performed with the San Francisco Symphony, San Francisco Opera and the San Francisco Ballet Orchestra. He was a member of the Carmel Bach Festival Orchestra for 27 years.

Tayerle is the director of Orchestral Studies at De Anza College, where he teaches music history and conducts the De Anza Chamber Orchestra. He received a master's degree in Conducting and a Bachelor of Music degree in horn performance from the San Francisco Conservatory of Music. He is a passionate luthier and maintains and oversees a large collection of stringed



instruments, many of which are on loan to students and colleagues.

Loren Tayerle's performance is sponsored by Philip and Katie Friedel.



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, and studied at the Royal Conservatory in the Netherlands with Jaap ter Linden and Anneke Pols. Her teachers have also included Catharina Meints and Martha Gerschevski.



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

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Violin	Violoncello	Bassoon
Elizabeth Blumenstock, <i>concertmaster/leader</i>	Heather Vorwerck	Kenneth Munday (June 19)
Jolianne von Einem	Leif Woodward	
Susan Feldman		Horns
Janet Worsley Strauss	Violone	Sadie Glass (June 19)
Amy Wang	Gabriel Golden	Loren Tayerle (June 19)
Adriana Zoppo		
	Oboe	Trumpets
	Lot Demeyer	Kathryn Adduci (June 26)
Viola	Michael DuPree (June 26)	Dominic Favia (June 26)
Rob Diggins	Kathryn Montoya (June 19)	
Ramón Negrón Perez	Aki Nishiguchi (June 19)	Harpsichord
		Ian Pritchard



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John Deemer, Steve Kraus, <i>trumpet</i>	Craig McKnight, <i>trombone</i>
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 Wednesday evening in the Sherman Gardens, this pre-concert also features traditional
 Scottish tunes presented by bagpiper Dave Champagne (www.davechampagne.com).

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

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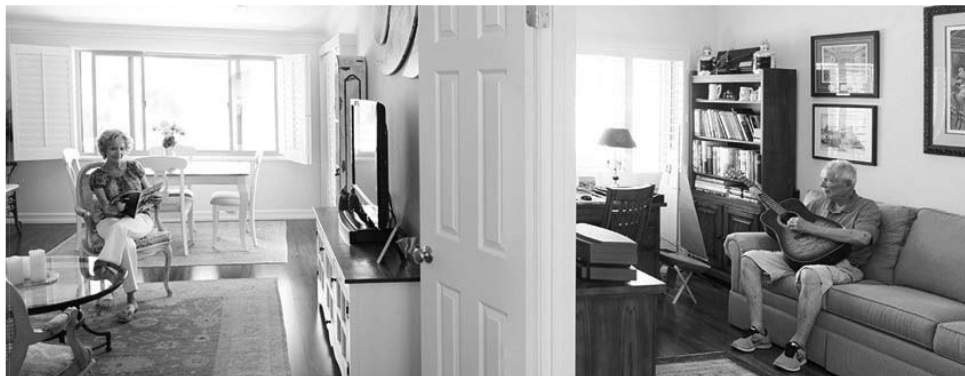
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