



## Online Fall Gathering

Wednesday, October 14, 7:00 p.m. Pacific

### Opening Remarks

Wayne Norman, President, Board of Directors

Zen Edwards, Executive Director

Elizabeth Blumenstock, Artistic Director

### Featured Performance

Elizabeth Blumenstock, violin & Mary Springfels, viola da gamba

Johann Sebastian Bach (1685-1750)

#### **Selections from 15 Two-part Inventions**

No. 1 in C major, BWV 772

No. 6 in E major, BWV 777

No. 15 in B minor, BWV 786

No. 10 in G major, BWV 781

Matthew Locke (c. 1621-1677)

#### **Dances from *Music for Severall Friends* Suite in B-flat major**

Ayre · Pavan · Jig

Johann Schop (c. 1590-1667)

#### **Lachrimae Pavan**

Joseph Bodin de Boismortier (1689-1755)

#### **Movements from Six Sonatas for Flute and Violin, Op. 51**

adapted for violin and viola da gamba

Sarabande · Allegro

## Program notes

Our little concert tonight consists of an unusual sort of grab bag! First off, you should know that there are no duos actually composed for violin and viola da gamba. What we do have are solo works for the violin accompanied by a (usually unspecified) bass line, keyboard works in two parts (one for each hand), dance suites for treble and bass voices, and duos for other specified pairs of instruments. Our program draws on each of these genres.

First up are four of **Bach's** 15 two-part inventions for keyboard. These wonderful miniature works are studies in imitative writing. The two hands, or in this case, the violin and the gamba, have essentially equal access to the thematic and figurative ideas, and trade them off in creative and quite varied ways. The first is a model of collaborative and amiable sharing of the material. Our second (Bach's no. 6) begins with a comic tussle between the two voices, with one smoothly ascending a scale on the beat, while the second combatively insists on playing a downward scale on the offbeats! The third (no. 15) is rather like someone you meet who seems shy and tentative at first, but soon relaxes and becomes quite engaged and talkative—to the point where they become positively agitated and possibly even a bit insane for a couple of bars, then subside into their original mood. The last invention (no. 10) is as light-hearted and playful a little slip jig as you could ask for.

Our second set takes us back to the English 17th century. **Matthew Locke**, an esteemed composer who inspired Purcell, wrote several dance suites "For Severall Friends." Normally one of the "Friends" would be a harmonic instrument—a harpsichord or lute, for example. However, Locke has written the top and bottom parts with such clever attention to imitation and conversational interplay that we felt they stood rather nicely without the accompanying instrument. The Ayre is bold and jovial, the Pavan serene, noble, and melancholy by turns, and the Jig is very countrified. Locke ends his piece as not a few Baroque composers of this time did, with a brief slow section, which can serve a variety of affective purposes—some sound a bit like finger-wagging at the previous exuberant excess, others more gently philosophical, and most just attempting to end the proceedings in a more dignified way!

Our next selection is one of many compositions based on John Dowland's extremely beautiful lute song, "Flow My Teares." Dowland followed up on this song by composing seven pavans, called the "Lachrimae Pavans," or "The Seven Teares." If you have heard any of these works, you have heard the harmonic structure that underlies all of them. The original song became incredibly popular and was copied and elaborated all over Europe. This version for violin by **Johann Schop** can be played entirely without bass, as a meditation on the original. It traverses much affective ground, launching with Dowland's original four descending notes by way of announcing its heritage, then proceeds to offer a broad vision of loss and its attending emotions: despair, hopefulness, nostalgia, and brief comfort.

We conclude with a rather abrupt re-entry into the 18th century, to our adapted **Boismortier** duo. This is the fifth of six duos originally composed for flute and violin. They feature a lot of double-stopping in the violin part, and, being enriched by the extra notes, quite often feel almost like trios. In our adaptation, I am playing the flute part (no double-stops for me!), and Mary is playing the violin part down an octave. Double-stopping

and chords are no problem for the viola da gamba, so none of Boismortier's harmonic richness is lost in translation. You'll hear an incredibly sweet little Sarabande, and a lively Allegro, which would have been called a Gigue had it been part of a dance suite instead of a sonata.

*Notes by Elizabeth Blumenstock, 2020*

## About the Performers

**Elizabeth Blumenstock** is a longtime concertmaster, soloist and leader with the Bay Area's Philharmonia Baroque Orchestra 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." Blumenstock's love of chamber music has involved her in several accomplished and interesting smaller ensembles, including Musica Pacifica, the Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, Trio Galanterie, and Voices of Music. She has performed at the Boston and Berkeley Early Music Festivals, the Carmel Bach Festival, the Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. An enthusiastic teacher, Blumenstock conducts classes at the San Francisco Conservatory of Music, and teaches at the American Bach Soloists' summer Festival and Academy, at the International Baroque Institute at Longy, and at the Valley of the Moon Music Festival in Sonoma, California. She began teaching Historical Performance at Juilliard in 2016. She plays a violin built by Andrea Guarneri in 1660, in Cremona, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

**Mary Springfels** is a veteran of the American early music movement. In 1968, she became the youngest member of the New York Pro Musica, and has been active in the performance of medieval, Renaissance and baroque music ever since. After a decade of freelancing in New York, she became Musician-in-Residence at Chicago's Newberry Library, and was the founder and director of the Newberry Consort until 2008. In 2009 Mary moved to New Mexico where she is co-director of Several Friends, a collection of musicians devoted to the performance of early repertoires in Santa Fe. She is a busy freelancer, appearing regularly with The Texas Early Music Project, Sonoma Bach, LOBO of Sonoma, Ars Lyrica of Houston, Parthenia, and the Folger Consort. She was recently a soloist on the Main Stage of the Berkeley Early Music Festival, as well as performing in the Corona del Mar and Amherst Early Music Festivals. She has taught at the University of Chicago and Northwestern University, and is a regular faculty member at the Summer Toot, SFEMS Early Music Weeks, The Viola da Gamba Society of America Conclaves and Viols West.

### Filming locations

Wayne Norman and Zen Edwards remarks, September 13, 2020  
Sherman Library & Gardens, Corona del Mar, CA  
Videographer: Jose Lizarraga

Elizabeth Blumenstock remarks and featured performance, September 28, 2020  
Cerrillos, NM

Videographer (performance): Pete Monro  
A co-production with Severall Friends, New Mexico

*Grateful thanks to Beverly Morgan at Sherman Library & Gardens and Ken Perlow, Manager, Severall Friends*

**Post-production assistance**

Aditi Kumar

**Opening and end credits music**

Recorded live Sunday, February 16, 2020  
St. Mark Presbyterian Church, Newport Beach  
Baroque Music Festival's Winter Musicale concert  
Extract from Telemann: Concerto à 4 in A Major, TWV 43:A4, I: Adagio  
Performed by Elizabeth Blumenstock & Andrew McIntosh, violins;  
Ramón Negrón Pérez, viola; Leif Woodward, cello; Ian Pritchard, harpsichord

## About the Baroque Music Festival, Corona del Mar

Now in its 41<sup>st</sup> season, the festival's mission is to present the astounding wealth and diversity of the Baroque era in a wide variety of ways. Large-scale works, with and without singers, are offered on our Sunday concerts, while our three mid-week programs give the opportunity to enjoy smaller scale vocal and chamber performances, all given by the finest musicians in the historically informed Baroque field. We are proud to be a community festival and welcome you to our community. We offer the chance to socialize with our musicians following each of our concerts, and also take pride in our lovely and varied venues.

**Save the date for our virtual Winter Musicale!**  
**Sunday, February 21, 2021, 7:00 p.m. Pacific**

Discover more and subscribe to our monthly newsletter at our website  
[bmf-cdm.org](http://bmf-cdm.org)