Baroque Music Festival
Corona del Mar

42nd Annual Season
Resounding!
June 19-26, 2022
Saturday, January 21, 2023, 8pm
Irvine Barclay Theatre

AARON DIEHL TRIO

BACH Prelude and Fugue in C major, BWV 846
DAVIS Deception
BACH Prelude and Fugue in C minor, BWV 847
GILLESPIE Bebop
THIELEMANS (arr. Hank Jones) Bluesette
BACH Prelude and Fugue in G major, BWV 860
DIEHL The Vagabond
BACH Prelude and Fugue in G minor, BWV 861
BACH Prelude and Fugue in D major, BWV 850
COREA Tones for Joan’s Bones
BACH Prelude and Fugue in D minor, BWV 851
POWELL Tempus Fugue-It

Part of Distinctive Experiences co-presented with Irvine Barclay Theatre

Thursday, March 23, 2023, 8pm
Renée and Henry Segerstrom Concert Hall

CONCERTO KÖLN

Jeanine De Bique, soprano
Trinidadian soprano Jeanine De Bique and the renowned Concerto Köln celebrate female protagonists in Mirrors, a program juxtaposing Handel heroines against their counterparts in operas by Handel’s contemporaries, Carl Heinrich Graun and Riccardo Broschi. De Bique will sing arias from Rodrigo, Giulio Cesare, Rodelinda, Partenope, and more.

Sunday, March 12, 2023, 3pm
Irvine Barclay Theatre

FRAGMENTS: CHAPTER ONE
ALISA WEILERSTEIN, CELLO

FRAGMENTS is a groundbreaking project for solo cello that weaves together the 36 movements of Bach’s solo cello suites and 27 newly commissioned works, dividing the whole into six hour-long Chapters to be released over several seasons. FRAGMENTS: Chapter One is set against the familiar backdrop of Bach’s Cello Suite No. 1.

Sunday, April 16, 2023, 3pm
Irvine Barclay Theatre

MIDORI PLAYS BACH

BACH Sonata No. 1 in G minor, BWV 1001
YUN Königliches Thema
BACH Sonata No. 3 in C major, BWV 1005
ZORN Passagen
BACH Violin Partita No. 2 in D minor, BWV 1004

Part of Distinctive Experiences co-presented with Irvine Barclay Theatre
Welcome to the 2022 summer season! We resume the tradition established by Festival founder Dr. Burton Karson of presenting five distinct concerts over eight days in beautiful venues in the Newport Beach area.

Violinist Elizabeth Blumenstock, now in her 12th year as artistic director, has programmed a “Resounding!” return to live public performances this year. No summer music festival is complete without concertos, and there will be many throughout the week in different guises. In our opening concert, the Festival Orchestra comes to the fore in virtuosic suites and overtures by Telemann and Bach. During the closing weekend, dance music and Handel operas dominate on Friday night and Sunday afternoon, respectively.

Thank you for being an integral part of this year’s Festival, especially during this reopening season. To our subscribers, donors, grant-givers, advertisers and concertgoers: we are grateful to you all for your ongoing, enthusiastic and generous support.

Festival Board of Directors
Wayne Norman, President

The Concerts

Sunday, June 19 ...................Many Happy Returns ......................... 8
Monday, June 20 ..................Follies & Fantasies .......................... 14
Wednesday, June 22 ..........Concertos in the Gardens .................. 18
Friday, June 24 ....................The Joy of the Dance ......................... 24
Sunday, June 26 ...................Festival Finale: A Handel Gala ........ 32

All concerts are preceded by brass music performed al fresco (see page 47) and followed by a complimentary wine & waters reception to which you are cordially invited to mingle with the performers.
Fall Insider’s Preview
Tuesday, Nov. 1, 2022

Winter Musicale
Sunday, Jan. 29, 2023

43rd Annual Festival:
A Bach-Fest!
June 18–25, 2023

Dates subject to change

To be placed on our mailing list,
please contact us:
Baroque Music Festival, CdM
P.O. Box 838
Corona del Mar, CA 92625-0838
(949) 760-7887
info@bmf-cdm.org
bmf-cdm.org

Festival Program
Robert Bonds, Editor
Law Wai Man, Graphic Designer
Mayer Printers (Anaheim), Printing
Artistic Direction
Elizabeth Blumenstock  
*Artistic Director*
Dr. Burton Karson  
*Artistic Director Emeritus*

Board of Directors
Dorothy Boesch
Patricia Bril, *Immediate Past President*
Virginia Cassara
Steven Dember, *Treasurer*
Philip Friedel
Carol Kirkwood
John McHugh, MD
Dr. Terri Munroe
Wayne Norman, *President*
Janet Rappaport, Esq.
Ralph E. Smith Jr., *Past President*
Trisha Smith
Dr. Vina R. Spiehler, *Secretary*
Robert Stroup, MD

Advisory Board
Patricia Albers
Norris Battin
Donald Evarts
Hon. Andrew J. Guilford, Ret.
Sigrid Hecht, *Past President*
Paula Korn
Tina McKinley
Ruth Norman
Lynne Hayward Worley

Executive Director
Zenovia Edwards

26th Annual Newport Beach Virtual Garden Tour & Summer Garden Party

New video releases of beautiful gardens all summer long, including La Casa Pacifica and President Nixon’s “Western White House”

Save the date for the Summer Garden Party at Sherman Gardens on Saturday, August 27, 4-7pm

Tickets start at only $25
Proceeds support children’s education programs

Tickets & info: thesherman.org

1280 BISON AVE, SUITE B8, NEWPORT BEACH 849-644-7804  
www.royal-jewelers.com

STORE HOURS  
MON-SAT 11AM-6PM

WATCH BATTERY  
SPECIAL $16

Save $5 on any $50 purchase with this coupon. One coupon per customer. Not valid with any other offer. Must be presented at time of purchase. Valid at Newport Center only.
The Festival Directors Gratefully Acknowledge

- For hosting our concerts, St. Mark Presbyterian Church (The Rev. D. Mark Davis, Kathy Roberts, Sue-Ann Wichman); music faculty and staff at Concordia University, Irvine; Sherman Library & Gardens (Scott LaFleur, Beverly Morgan); and St. Michael & All Angels Episcopal Church (The Rev. Susan Pinkerton, Dr. Ray Urwin).

- For grants in support of our 42nd season, a County of Orange District 2 Arts Relief Grant, the Colburn Foundation, and the City of Newport Beach.

- For organ research, Dr. Patricia Lamb; for harpsichord supply, Paul Levin and Ian Pritchard; and for harpsichord rental, Curtis Berak (Lynne Hayward Worley, sponsor).

- For artists’ accommodations, Virginia Cassara, Susan Feldman, Roger & Ellen Kempler, Terrell & Deborah Koken, John McHugh, Dr. Vina R. Spiehler, Mary Anne Turley-Emett, and Catherine & Robert Waters.

- For catering the June 26 subscribers’ dinner, Suzanne’s Catering, Huntington Beach; for coffee at Sherman Gardens, Starbucks, Corona del Mar; for coffee and breakfast for musicians, Dr. Vina R. Spiehler; and for rehearsal meals, Bristol Farms, Gelson’s Market and Plums Café & Catering.

- For underwriting the design of our program booklet and other materials, the Walter B. & Dagmar M. Rios Estate.

- For program notes, Stephen Stubbs; for the loan of stage equipment, Pacific Symphony; and for recording services, Paul Levin and Daniel Rumley.

- For stage management, Will Hunter, Keilani Spahn and members of Phi Mu Alpha, Omicron Pi Chapter (CSU Fullerton); and for event facilitation, Virginia Cassara, Steven & Cynthia Dember, Philip Friedel, Tina McKinley, John McHugh, Dr. Terri Munroe, Janet Rappaport, Dr. Vina R. Spiehler, Robert Stroup and Lynne Hayward Worley.

- For editorial support, Paula Korn; for publicity, Tyler Morrison, Beatrice Parker and music group advertisers (page 50); and for advertising liaison, Dorothy Boesch, Virginia Cassara, Tina McKinley, Dr. Terri Munroe and Lynne Hayward Worley.

- For publicizing our 2022 student programs, Newport Beach Public Library, NMUSD, Pacific Symphony Youth Ensembles, Chamber Music OC, Sherman Gardens and Concordia University, among others.

- For his continuing inspiration and guidance, Dr. Burton Karson.

Thanks to our donors (pages 48–49) and advertisers (page 50), and to these organizations for their generous support this season:
Visit our market in Corona del Mar. Fuel your healthy lifestyle with the best organic produce & juice bar, wellness items, all your grocery favorites, and popular wines.

3049 East Coast Highway, Corona del Mar, CA 92625
Baroque Music Festival, Corona del Mar

Sunday, June 19, 2022, 4 p.m.
St. Mark Presbyterian Church

This concert was underwritten by Patricia Bril and Terry Hipolito in memory of Jane Hipolito (1942–2019)

Many Happy Returns

Stephen Hammer, Lot Demeyer, oboe
Ian Pritchard, Matthew Dirst, harpsichord
Elizabeth Blumenstock, Jolianne Einem, violin

FESTIVAL ORCHESTRA

Stephen Hammer, Lot Demeyer, oboe
Janet Strauss, Amy Wang, Lindsey Strand-Polyak, violin I
Jolianne Einem, Susan Feldman, Adriana Zoppo, violin II
Rob Diggins, Ramón Negrón Pérez, viola
Heather Vorwerck, Leif Woodward, violoncello
Gabriel Golden, violone
Kenneth Munday, bassoon
Ian Pritchard, harpsichord

Elizabeth Blumenstock, leader

THANKS TO OUR PERFORMER SPONSORS:

Stephen Hammer — Dorothy Boesch
Lindsey Strand-Polyak — J. Winthrop & Carole M. Aldrich
Janet Strauss — Ruth & Wayne Norman
Heather Vorwerck — the Kempler Family

Georg Philipp Telemann (1681–1767)
Ouverture Suite in B-flat major Les Nations, TWV 55:B5

Ouverture · Menuet I and II · Les Turcs · Les Svisses · Les Moscovites · Les Portugais · Les Boiteux · Les Coureurs
Johann Sebastian Bach (1685–1750)
Concerto in C major, BWV 1061
for two harpsichords
[Allegro] · Largo · Presto

**Intermission (15 minutes)**

Georg Philipp Telemann (1681–1767)
Concerto *Polonois* in G major, TWV 43:G7
Dolce · Allegro · Largo · Allegro

---

Antonio Vivaldi (1678–1741)
Concerto in D minor, RV 535
for two oboes
Largo-Allegro · Largo · Allegro molto

---

Johann Sebastian Bach (1685–1750)
Concerto in D minor, BWV 1043
for two violins
Vivace · Largo ma non tanto · Allegro

---

Johann Sebastian Bach (1685–1750)
Sinfonia in D major
From the cantata *Am Abend aber desselbigen Sabbats*, BWV 42

**Reception on the patio**
spared by Bonnie & Thomas Pridonoff
Baroque composers appeared to love writing music depicting other cultures! But this is probably not surprising: the 16th, 17th and 18th centuries saw great improvements in European sailing prowess. Hitherto unknown lands, peoples, languages, foods, clothing and lifestyles were being “discovered” by European navies and merchant mariners at a pace unrivaled before or since, to the fascination of everyone left ashore.

As early as the mid-17th century, Schmelzer composed works featuring country and courtly dances from France, Bavaria, England and Germany; Muffat wrote a suite including dances for the Spanish, English, Italian, French and Dutch peoples; Fux composed a work called Turcaria commemorating the siege of Vienna by the Turkish army; Purcell's The Indian Queen involved a (fictitious!) romance between the Aztec warrior Montezuma and Orazia, the daughter of the Inca of Peru; and Rameau’s lavish ballet Les Indes Galantes featured Persia, Peru, Turkey and North America.

Telemann’s Ouverture Suite Les Nations adds the Swiss, the Portuguese and the Moscovites to the already well-represented Turks. In typically colorful and imaginative fashion, Telemann seems to suggest that the Turks are bold and impetuous, the Swiss are brooding but capable of being roused, the Moscovites spend their days trudging drearily in the snow, and the Portuguese are proud and formal but loosen up nicely after a good bottle of wine.

In addition to the regulation French-style Ouverture, with its grand slow section and lively quicker section, Telemann includes a pair of minuets and two unexpected and perplexing (but enjoyable) pieces tacked on after the cultural tour, entitled “The Limpers” and “The Runners,” whose characters should be obvious!

You might not imagine that a lot of variety could be coaxed out of two harpsichords, forgive me, banging away together! In the first movement of his Concerto in C major, BWV 1061, though, Bach makes a glorious virtue of the thrilling crash and jangle of the pair of them. It’s as if they, the solitary creatures they so often are, cannot contain their joy at meeting another of their kind. Indeed, they actually interrupt the orchestral ritornello after just one bar to salute each other before allowing the ritornello...
to resume. They then completely dominate the brief remainder of it, obliging the string band to back away.

This sets the plan for the rest of the movement. The soloists are in charge of all the action, all the time. A short and almost comically gothic Adagio brings this wonderful exhibition to a close. Having relegated the strings to backup, they are dispensed with entirely in the Largo. Here, Bach sets all four available hands to work on a meditative exploration of the opening theme, with each hand picking it up in turn and examining it in the light of a new tonality, then handing it off to another, which then does the same.

The harpsichords seem a bit unwilling to permit the strings to return in the final Presto. In fact, the first harpsichord launches alone with a lengthy fugal subject and episode, finally inviting the other in; the two share a richly contrapuntal few bars before the first signs off with a few crashing chords, leaving the second to its exposition and episode. Finally, the strings join, but they are just textural eyeliner, as all of their parts are doubled by the tireless harpsichords. In a neat palindromic reversal, near the end, the second harpsichord delivers a lengthy episode, the first then follows suit. Finally the fugue subject reappears, and the work is complete.

We return to Telemann and his Concerto Polonais. Diminutive in length, it nonetheless packs a variety of stylistic punches. Telemann traveled widely and was employed for a year as Kapellmeister in Żary, Poland. Blessed with an attentive interest in ethnic musical styles, he incorporated many such elements in his
compositions. His familiarity with Polish musical idioms flavors all four movements of this little piece.

The opening Dolce is in A-A-B-B form, sweet and generously tuneful. The beginning of the second half makes a harmonic move down a whole step from D major to C major — a tasty, somewhat unconventional Baroque harmonic choice. The two Allegros are crammed full of ethnic references: unusual phrase lengths, abrupt changes of tonality and figuration, all jockeying for control.

The third movement is a polonaise masquerading as a Largo. The polonaise, one of five historic national dances of Poland, is a moderately paced triple-meter dance — ceremonious, poised and elegant, often with stresses on second beats, which is the case here. In Telemann’s hands, it is no mere formal exercise, but wonderfully persuasive, genteel and charming.

A descendant of the Renaissance shawm, the oboe (from the French hautbois, or “high wood”) emerged in the mid-17th century in France, and almost immediately spread throughout Europe on its obvious merits. It found favor in Italy particularly as a concerto instrument, and Italian composers such as Vivaldi, Albinoni, Marcello, Sammartini and Platti have left us a splendid legacy of works. (If you attend our Wednesday “Concertos in the Gardens” concert, you will hear Lara Wickes play a solo oboe concerto by Platti.)

Vivaldi’s concerto for two oboes, RV 535, was one of three such that he wrote. Its opening Largo begins stealthily, effectively setting the stage for an intense, propulsive Allegro. The grouping of the two oboes and basso continuo is set into strong contrast with the full string band, calling to mind a concerto grosso. Though Vivaldi has not hewed to his usual fast-slow-fast three-movement form, this compact opening feels more like an introduction to the Allegro than a stand-alone movement.

As in the Bach two-harpsichord concerto, the string band is left out of the next Largo, leaving the oboes to carry on a melancholy and plangent conversation. The concluding Allegro begins with a surprise: a theatrical and rather hectoring unison, which, in an abbreviated form, punctuates several lively solo passages, returning in full after the final solos.

Hugely and deservedly famous, Bach’s concerto for two violins, BWV 1043, epitomizes the Baroque concerto perhaps better than almost any other work in the repertoire, pace Vivaldi’s ever-popular Four Seasons or Albinoni’s acclaimed oboe concerto.

The first movement is a formal masterpiece, deftly interweaving tutti sections and solo sections with perfect purpose and clarity. Here, Bach tells the two violins that “turnabout is fair play,” and they do indeed take turns leading and accompanying each other. The lovely second movement gives the solo violins the tenderest of lullabies, intermingling poignant melodic lines and ornamental arabesques, with the tutti providing a gentle rocking motion.

In the final intense Allegro, the chase is on! Aggressive thematic imitation at very close rhythmic quarters, syncopations and whirlwind triplets all combine to create an incredibly energized experience. Usually, it is left to the soloists to make sparks fly, but here they use their moments to back away from the violent intensity of the ritornello a bit, instead offering
intertwined and oddly suave, exotic lines — a sort of up-tempo snake charming!

We close with the Sinfonia from Bach’s Cantata BWV 42, Am Abend desselbigen Sabbats, composed for the Sunday after Easter. It is one of the cheeriest and most winsome pieces Bach ever wrote, probably helping to extend the happiness and optimism of Easter.

With its solo contingent of two oboes and bassoon set apart from the string band, it’s a sort of concerto grosso in the form of a da capo aria. The pervasive sense of joyful contentment is created by Bach in an interesting way. The harmonies change rather slowly — that’s the contentment; the instrumental parts bubble away at a quick pace — that’s the joy. The wind band solos are often accompanied by a pulsing chordal pedal point in the strings, and a clearer musical rendering of joyous peace is hard to imagine. The middle section begins with a ravishing cantabile trio for the winds, with busy violins in the background, followed by harmonic surprises; and finally, the satisfying return to the beginning, where all is well.

Notes by Elizabeth Blumenstock
Baroque Music Festival, Corona del Mar  
**Monday, June 20, 2022, 8 p.m.**  
CU Center, Concordia University  

*Presented in association with the*  
Concordia University Music Department

---

**Follies & Fantasies**

Matthew Dirst, *harpsichord, organ*

---

**Johann Jakob Froberger (1616–1667)**  
Selections from the *Livres de 1649/1656*  
Toccata I · Capriccio II

---

**François Couperin (1668–1733)**  
**Ordre 27ème de Clavecin**  
L’Exquise · Les Pavots · Les Chinois · Saillie

---

**Carl Philipp Emanuel Bach (1714–1788)**  
Variations on *Folies d’Espagne*, H. 263

---

**Intermission (15 minutes)**

**Johann Sebastian Bach (1685–1750)**  
**Toccata, Adagio and Fugue in C, BWV 564***
Eustache du Caurroy (1549–1609)
Louis Couperin (c. 1626–1661)
Suite in G

Fantaisie sur Une Jeune Fillette · Fantaisie sur le Cromorne ·
Second Fantaisie sur Une Jeune Fillette · Duo

Christian Friedrich Rüppe (1753–1826)
Concerto in C

Allegro maestoso ·
Larghetto con espressione · Rondo

Reception on the patio
The opening selections from Johann Jakob Froberger, one of the most influential composers of his age, illustrate how this well-traveled and versatile composer adapted the German contrapuntal style to the new Italian genres of the toccata and the capriccio. Both are premised on imitative counterpoint and a generous amount of free fantasy; as such, they have much in common with the music of Froberger’s teacher, the great Roman organist Girolamo Frescobaldi. Froberger published these pieces himself, in collections that appeared in 1649 and 1656.

François Couperin’s four volumes of Pièces de Clavecin (1713–30) are among the monuments of the harpsichord repertoire. Unlike the keyboard music of Bach or Scarlatti, Couperin’s highly idiomatic oeuvre is not well suited to the piano. But a good harpsichord will unravel many of its idiosyncrasies; the rest is up to the imagination and skill of the performer.

Couperin’s 27th Ordre (“order” or suite) comprises just four pieces that carry titles both descriptive and allusive. L’Exquise, for example, may announce only that this (his last) allemande is an exquisite example of the genre. Les Pavots (Poppies), marked nonchalamment, resembles an operatic scene de sommeil — the obligatory moment in Lullian opera when the protagonist is gently tamed, often with the help of a sleeping potion or magic spell. Les Chinois, on the other hand, conjures a mini-Baroque ballet in contrasting tempi with its a stately entrée and mandarin burlesque. With Saillie Couperin brings his last volume to a close, not with tender leave-taking but with an abrupt and mischievous little fare-thee-well.

While the simple charm of the Folies d’Espagne harmonic pattern guaranteed its longevity, this old modal progression (derived from a Spanish dance tune) must have seemed outdated by 1778, the year in which C.P.E. Bach added his set of variations to an already substantial corpus of similar works by other composers. The various cultural resonances of the title — musical “folies” range widely from simple trifles to demonic craziness — must have fascinated
this most famous of Sebastian Bach’s sons. And the liberal dose of irony in his variations reflects a healthy sense of humor about a venerable musical convention.

The Toccata, Adagio and Fugue in C Major, BWV 564, is one of Sebastian Bach’s most ambitious works for the organ. Its exuberant opening sections pay homage to the North German *stylus phantasticus* style, with abundant rhetorical flourishes and a virtuosic pedal cadenza. The central slow movement shows Bach trying to outdo Vivaldi, with a highly ornate Italianate solo melody set against a gentle accompanying figure. The closing fugue, with its gigue-like theme and sprightly development, is Bach at his most joyous.

Eustache du Caurroy is hardly a household name, even among organists, and for good reason: he wrote nothing specifically for the instrument. But during his tenure as *surintendent de la musique* for Henri IV, du Caurroy composed a series of *fantaisies* which, though ostensibly for violi, work beautifully on the organ. These contrapuntal fantasies often embed well-known tunes. “Une Jeune Fillette” will sound familiar to anyone who has seen the film *Tous les Matins du Monde*, which prominently features this haunting Noël melody.

My made-up *Suite in G* mixes a couple of these fantasies with two organ pieces by Louis Couperin, chamber musician to Louis XIV and organist at St. Germain in Paris. Couperin’s *Fantaisie sur le Cromorne* features a left-hand solo on a nasal-sounding reed stop, while his *Duo* is a lively gigue played on a combination of piquant “mutation” stops, which generate overtones instead of the fundamental pitch. (A “Nazard,” for example, plays an octave and a fifth above the sounded note.)

Trained by his father as a hat-maker, Christian Friedrich Rüppe also studied philology before embarking on a career as an organist and music director for the University Church in Leiden. A handful of surviving compositions show a fine talent for melodic invention and classical forms. This concerto, written for performance on either the organ or the fortepiano *sans* orchestra, mines the dynamic possibilities inherent in such instruments between *forte* and *piano* in an imposing but humorous *Allegro maestoso*, an intimate expressive *Larghetto*, and a cheeky concluding *Rondo*.

Notes by Matthew Dirst
Baroque Music Festival, Corona del Mar

Wednesday, June 22, 2022, 8 p.m.
Sherman Library & Gardens

This concert was underwritten by
the generous donation of Robert Stroup

Concertos in the Gardens

David Shostac, flute
Lara Wickes, oboe, oboe d'amore
Elizabeth Blumenstock, violin, viola d'amore
Michael Kaufman, violoncello
Gabriel Arregui, harpsichord

ACCOMPANYING STRINGS

Jolianne Einem, Susan Feldman, violin
Rob Diggins, viola
Leif Woodward, violoncello

Johann Sebastian Bach (1685–1750)
Concerto in F minor, BWV1056
for harpsichord

Allegro · Largo · Presto

Johann Joachim Quantz (1697–1773)
Concerto in G major, QV 5:173
for flute

Allegro assai · Lento · Vivace
Johann Gottlieb Graun (c. 1702–1771)
Concerto in A minor, Cv XIII:155
for violin

Allegro ma non troppo · Lento · Allegretto

Intermission (15 minutes)

Giovanni Benedetto Platti (c. 1692–1763)
Concerto in G minor
for oboe

Allegro · Largo · Presto

Antonio Vivaldi (1678–1741)
Concerto in G major, RV414
for violoncello

Allegro molto · Largo · Allegro

Georg Philipp Telemann (1681–1767)
Concerto in E major, TWV 53:E1
for flute, oboe d'amore and viola d'amore

Andante · Allegro · Siciliana · Vivace

Reception in the Gardens
The key of F minor, according to some scholars, is associated with “deep depression, funereal lament, groans of misery and longing for the grave.” Yikes! What a way to start a concert! Yet while some darkness does attend this compact harpsichord concerto, BWV 1056, Bach seems to have aimed to rehabilitate the key, fashioning it into a more sociable mode.

The chunky and resolute opening ritornello pointedly features some ornamental triplets, and Bach seizes upon these playful elements to organize the first keyboard solo, immediately lightening the mood. The strings in both the first and second movements employ pizzicato, something not associated with gloom. And while the triple-meter third movement begins gruffly, the harpsichord solos run with a wonderful freedom and engage in light-hearted back-and-forths with the strings.

The marvelous slow movement is in the relative major key of A-flat. Historical descriptors of this key, too, reference darkness and the grave, but they also say that “eternity lies in its radius” — and indeed there is something here timeless and lofty. I find it brings to mind Bach’s so-called “Air on the G String,” with its serene, unhurried accompaniment and the reflective cantilena of the keyboard.

Johann Joachim Quantz, composer and flute teacher to King Frederick the Great of Prussia, seems to have mastered many disparate skills. A fine performer, first on the oboe and later on the flute, and an excellent composer, he clearly possessed excellent social instincts and formidable tact and managerial skills as well. Being employed by the demanding and difficult king could not have been easy, but Quantz kept his court position from his appointment in 1741 until his death in 1773.

Many of his nearly 300 flute concertos were composed for Frederick, a rather talented flutist, to perform. It is a measure of both Quantz’s tact and his composerly gifts that he was able to write brilliant-sounding solos that were still within Frederick’s technical grasp. The opening movement of his concerto in G major is a brisk little party piece — light, animated and charming — and the final movement is similar, albeit with a slightly more relaxed tempo.

The middle movement is a lovely and curious surprise. It is composed in the form of an opening and closing recitativo surrounding a small arioso section. Recitatives — fixtures of Baroque cantatas, passions and operas — are used when the singer is “thinking out loud,” and an arioso (small aria) is where the singer vents his or her emotions. Here, the flutist is the singer, and the thoughts and emotions are left to the listener’s sensibilities.

Johann Gottlieb Graun, the fairly famous brother of the rather more famous composer Carl Heinrich Graun, had excellent instruction on the violin, having learnt from Georg Pisendel, the powerful concertmaster behind the stellar reputation of the Dresden orchestra, and Giuseppe Tartini, arguably the preeminent virtuoso of his generation. Englishman Charles Burney, who wrote extensively about music and musicians during the course of his many continental travels, reported:
The concert-master, John Gottlib Graun, brother to the opera-composer, his admirers say, “was one of the greatest performers on the violin of his time, and most assuredly, a composer of the first rank.”

This violin concerto in A minor is hard-driving in the first movement, simple and rather wistful in the second. The third movement tries to keep its poised minuet-like cool, but wilder, more passionate elements keep popping up: syncopations, sudden scales, unexpected flourishes, and other early intimations of the emerging Sturm und Drang style championed by C.P.E. Bach. Poise and Passion coexist rather uneasily, and from the final truculent unison tutti, I would judge that Passion has gained the upper hand.

Giovanni Benedetto Platti’s relatively small output may have doomed him to relative obscurity, but his work is excellent, vivid and accomplished. He trained as an oboist and violinist in his native Padua and left at the age of 25 for a post at the court in Würzburg, where he remained for the rest of his life. We don’t have a composition date for this oboe concerto, but, while its style is fundamentally Italian, Platti’s years north of the Alps seem to have imbued it with a certain additional robustness.

Not unlike the Graun violin concerto, this is a work presaging the Sturm und Drang era. The rather contentious ritornellos in the first movement give way to somewhat milder solos by way of contrast. The loose-jointed slow movement is made more melancholy by the choice of D minor, rather than the potentially sweeter and more customary relative major key of B-flat, and the fleeting 3/8 closing movement — with its brusque short notes, swirling scale figures, bird-like oboe piping and unpredictable phrase lengths and harmonies — keeps us guessing what might come next.

Vivaldi’s Concerto in G major, RV414, one of 27 he composed for the cello, sets off at a pretty breakneck pace, and does not let up one bit until the slow movement. This Allegro molto is a bit of a compendium of every figurative trick in Vivaldi’s book: scales, arpeggios, triplets and athletic leaps, mostly accompanied by a relentless and caffeinated orchestra. I cannot think of another concerto movement by Vivaldi that is as brightly ferocious!

You might expect that he would relax into a mellower, sweeter mood in the slow movement. Instead, we first get an
unusual opening ritornello consisting of severe dotted descending scales in the lower instruments pitted against implacably rising long tones in the violins. The single extended cello solo does not give us a long singing line, but rather a long string of 16th notes and fairly rapid-paced figuration. No repose here…

The third movement opens in a cheerfully rustic fashion, the strings having calmed down somewhat. They cannot seem to find the will to continually whip the cello into ever more challenging feats, but content themselves mostly with listening attentively and occasionally breaking in with excited acclaim and applause (in 8th notes!). The cello needs no whipping, though, and launches one virtuosic salvo after another, finally outdoing itself in a truly demented, Spanish-flavored outburst worthy of Domenico Scarlatti.

Telemann was not quite in Vivaldi’s league in terms of concerto output (Telemann 125, Vivaldi about 490), but he certainly rivals him in concertos for eccentric combinations of solo instruments. Perhaps Vivaldi’s most exotic concerto is for violin, oboe, chalumeau (early clarinet), and three viole all’inglese (violas da gamba with sympathetic strings). Telemann counters with a concerto for mandolin, hammered dulcimer and harp!

We cannot muster quite this degree of obscurity, but our final concerto tonight is at least unusual, and certainly unique, written for flute, oboe d’amore and viola d’amore. The combination of these three is lovely. The flute is warm, sweet and soft-edged; the oboe d’amore a bit deeper and richer than the oboe; and the viola d’amore, with its resonant chordal tuning and sympathetic strings, has an ethereal and silvery tone. The abundant aching dissonances in the first movement show all of these qualities off to their best advantage.

The following jolly and rather rustic Allegro offers solos for each instrument, while the two other soloists comment, exhort and encourage throughout. The second slow movement is a Siciliana, a pastoral and rather melancholy genre in a gently buoyant 12/8 meter. Each soloist gets a turn with the plaintive theme, and the other two commiserate with fluttering falling triplets.

The final Vivace canters along comfortably enough, but Telemann has a couple of little surprises for the listener. At the first solo, the forward motion breaks off entirely, replaced by the complete stasis of sustained chords from the strings, while the oboe d’amore pipes up with the queerest little solo ever, disjointed and off-beat. At the second solo, the viola d’amore is struck with a fit of frenzied fast notes and syncopations. In the final solo, the flute restores some modicum of normalcy, and the piece concludes with a brief da capo.

Notes by Elizabeth Blumenstock
“If music be the food of love, play on.”

– Shakespeare
Baroque Music Festival, Corona del Mar
Friday, June 24, 2022, 8 p.m.
St. Michael & All Angels Episcopal Church

This concert was underwritten by Dr. Vina R. Spiehler
in memory of dear friend and Festival supporter Manuel Bañuelos

The Joy of the Dance

Elizabeth Blumenstock, Jolianne Einem, violin · Rob Diggins, viola
Leif Woodward, violoncello · Peter Maund, percussion
Stephen Stubbs, lute, Baroque guitar · Ian Pritchard, harpsichord

Michael Praetorius (c. 1571–1621)
Dances from Terpsichore

Two Branles · Two Courants · Two Bourrées

Biagio Marini (1594–1663)
Balletto No. 2

Entrada · Balletto · Zarabanda · Gagliarda · Corrente · Retirata

Bernardo Storace (fl. mid-17th Century)
Ciaconna
for solo harpsichord

Marco Uccellini (c. 1603–1680)
Bergamasca

Samuel Scheidt (1587–1654)
Paduan dolorosa a 4 from Ludi Musici, I:4, SSWV 42
Johann Schmelzer (c. 1620/1623–1680)
Balletto Pastorella

Intrada · Pastorella · Gavotta tedesca ·
Hötzer seu amener · Gavotta anglica · Gavotta styriaca ·
Gavotta gallica · Gavotta bavarica

Intermission (15 minutes)

English Country Dance Medley

The Hole in the Wall · Moll Peatly · Cuckolds All Awry

Francesco Maria Veracini (1690–1768)
Sonata No. 9 in A major
for violin and continuo (from Sonate Accademiche, Op. 2)

Allegro moderatamente · Adagio · Scozzese: Un poco andante ed affettuoso

Irish Medley

Our Ship She Is Ready · Banish Misfortune Jig · The Mountain Rose Reel

Andrea Falconieri (c. 1585–1656)
Batalla de Barabaso Yerno de Satanas

In fond memory of
Manuel Bañuelos (1935–2021)
who enjoyed the Baroque Music Festival and the artistry of the musicians in a life filled with family, faith and fun
Offered at $20,500,000  |  2501ocean.com

To find your happy home - a place of sustenance, a place of welcome - let me help you find yours!

CASEY LESHER
949.702.7211  caseylesher@gmail.com  caseylesher.com  CalRE# 01795953
I cannot imagine a genuinely happy home without music in it.

- IGNACY JAN PADEREWSKI

CASEY LESHER REAL ESTATE SALUTES A CORONA DEL MAR TREASURE:
THE BAROQUE MUSIC FESTIVAL, CORONA DEL MAR
Giovanni Paolo Foscarini (c. 1600–c. 1650)
Three Guitar Pieces
from *Libro cinque della chitarra alla Spagnola* (Spanish Guitar Book No. 5)
Sinfonia pizzigate · Fulias con parte variate · Canario

Andrea Falconieri (c. 1585–1656)
Passacalle

Santiago de Murcia (1673–1739)
Three Dances
From the Saldívar Codex No. 4
Canarios · Cumbees · Gaitas

Reception on the patio
Until roughly the end of the 19th century, dancing was ubiquitous and happened frequently. The kinds of dances danced, and the manner of their dancing, depended to some degree on one’s station in life. Daniel Defoe, the English novelist and journalist, left us this timelessly cogent description of the various human socioeconomic classes:

- The great, who live profusely.
- The rich, who live very plentifully.
- The middle sort, who live well.
- The working trades, who labour hard but feel no want.
- The country people, farmers, &c., who fare indifferently.
- The poor, that fare hard.
- The miserable, that suffer want.

Despite the nigh-unbridgeable social distance between the “great” and the “poor,” both ends of the social spectrum were well aware of each other’s dancing. The upper classes incorporated peasant dances, probably to some degree to smirk, but they likely also got a some relief from the tedious social pressures of court life by feeling themselves briefly transplanted into a simpler and possibly kinder life. Their dancing masters also occasionally created new dances for them, which naturally worked their way downwards through the culture to be danced by the “common people.”

Simple pleasure and courtship loomed large throughout all classes as reasons to dance, as they do still. In some strictly religious parts of Europe, though, not everyone believed that dancing as courtship should be allowed. William Prynne, a Puritan lawyer, wrote:

Dancing is, for the most part, attended with many amorous smiles, wanton compliments, uncharted kisses, scurrilous songs and sonnets, effeminate music, lust-provoking attire, ridiculous love pranks, all which savour only of sensuality, of raging fleshly lusts. Therefore, it is wholly to be abandoned of all good Christians.

In the upper classes, however, and especially in the royal courts, dancing skill could open doors to higher status, while its lack could expose one to ridicule. Puritan opinion and the risk of humiliation notwithstanding, dancing survived handily (or perhaps footily!).

Dance music itself also had a sort of life of its own. Dances all had distinct characters, meters and tempos, and the music of gavottes, minuets, gigues and the like would have been instantly recognizable to everyone, whether or not they danced. Indeed, dance music was often used to accompany court dinners and other non-dancing occasions.

Our program tonight showcases a variety of dances from several European principalities, and a few non-dance pieces. We begin with a set of French dances composed by Michael Praetorius. The Branle is a moderate-tempo line and circle dance, the courants are lively triple-meter dances with occasional jazzy cross-rhythms, and I’m betting that at least one of the animated bourrées will probably be familiar to many of you.

Moving southeast to 17th-century Italy, we introduce even more types of dances, beginning with those in Biagio Marini’s quirky and charming little suite. The dances are framed by an Entrata (“entrance”) and...
a *Retirata* (literally “retired”), signifying the departure (or exhaustion!) of the dancers. This is a rather unusual suite in that almost every movement is in a different key, and I have therefore felt free to add to it a beautiful sarabande by Marini in yet another key.

Marini’s free and fresh attitude towards keys extends to the practice of beginning a movement in one key and ending in another! You can hear this surprising effect in both his *Zarabanda* and *Retirata*. The sarabanda emerged from its native Spain in the early 1600s as a fast dance, but over the years and the miles, wound up, at least in France and Germany, as a slow dance.

**Bernardo Storace**, a generation or so younger than Marini, composed his energetic *Ciaconna* on possibly the second most popular and long-lived Baroque bass line (the Folia bass line taking first place). **Marco Uccellini**’s wild little *Bergamasca* is also a chaconne, composed on another very popular bass line. If you have been listening to pop music since the 1950s, you will certainly have heard plenty of tunes sung over repeating bass lines. “Hit the Road, Jack” is a prime example; Biber’s *Passacaglia* for solo violin uses exactly the same bass line! Indeed, an incredible number of pop songs, including “Heart and Soul,” “Every Breath You Take” and “Crocodile Rock,” all are based on the ever-classic ’50s C-Am-F-G chord progression.

Not surprisingly, the folk music and dances of **England, Scotland and Ireland** are deeply intertwined: many are shared outright, with regional variations. That said, there are several dance genres that originated in each country, such as the Irish slip-jig we’re playing tonight. We are leaving it to you to respond to these wonderful melodies, and judge for yourself wherein their similarities, differences and evocations may lie.

Notable in the **English** set is the first tune, “The Hole in the Wall.” Purcell used this tune in his incidental music for the revenge tragedy *Abdelazar*. If you attended our Winter Musicale in March you may remember that we performed several of these dances, but not this one. It has remained popular with English country dance groups for more than 325 years!

Our **Scottish** offering dates from almost 50 years after Purcell was compiling his incidental music, and is in the form of a sunny violin sonata with plenty of “Scotch snaps” and other stylized folk effects by the well-traveled Florentine composer **Francesco Maria Veracini**. The final movement is an ornamental setting of the beguiling traditional Scots tune “Tweedside.”

As a musician working under the Hapsburgs in Vienna, **Johann Schmelzer** had the opportunity to compose numerous dances for the royal court. But his *Balletto Pastorella* is not quite your typical dance suite. After a sturdy *Intrada* and a dreamy *Pastorale* comes a marvelous alternation between elegant, citified gavottes from various foreign lands and far more rustic peasant dances. The contrasts are delicious.
Andrea Falconieri was born in 1585 or 1586 in Naples, which had been controlled by Spain since 1504. (Domenico Scarlatti was also Neapolitan, and also moved to Spain, evidence of the close bonds and economic opportunities engendered by politics.) Falconieri began his life working in various Italian cities, but also spent several years in Spain and France, and he seems to have been equally at home in the styles of both countries. His vigorous *Batalla de Barabaso Yerno de Satanas* ("Battle of Barabbas, son-in-law of Satan") feels less obviously Spanish.

The *Batalla* was a not-uncommon type of composition, with Biber and Monteverdi having composed notable examples. The biblical Barabbas was known as a violent revolutionary, fighting Roman rule, and though we do not know who he is fighting with here — and therefore cannot tell you who wins — the piece is full of the martial/musical tropes of the genre: challenge, skirmish, feinting, chasing, exhaustion, and redoubled engagement.

In the first half of the 17th century the guitar evolved from a strictly strummed instrument to one using a mixture of plucking and strumming. Certain guitar virtuosos, like Foscarini, began to consciously “steal” the plucking technique of the lute, and in so doing helped to make the instrument more artful and courtly. Our suite begins with a “plucked” prelude with a basso continuo part, followed by a set of variations both plucked and strummed on the famous *Folia* chord pattern, and finally a *Canario* stolen from the chitarrone works of Kapsberger.

In marked contrast to the *Batalla* we heard earlier, Falconieri’s marvelous *Passacalle*, though harmonically a typically Italian work, nonetheless has irresistibly sensuous qualities that somehow evoke associations with Moorish Iberia.

The last and greatest of the great Spanish guitarists was Santiago de Murcia. The final repository of Santiago’s music is a beautifully written manuscript discovered by the Mexican historian Gabriel Saldivar in Mexico in the late 20th century. The music includes both European and New World forms such as the *Cumbees*, which appears to be one of the missing links between West African music and the American genre known as “the blues.”

Notes by Stephen Stubbs (for Foscarini and Santiago de Murcia) and by Elizabeth Blumenstock (for all others)
Festival Finale: A Handel Gala

Josefien Stoppelenburg, soprano
Nicholas Burns, countertenor
Elizabeth Blumenstock, narrator

FESTIVAL ORCHESTRA

Stephen Hammer, Lot Demeyer, oboe
Andrew McIntosh, Adriana Zoppo, violin I
Jolianne Einem, Susan Feldman, Heesun Choi, violin II
Rob Diggins, Ramón Negrón Pérez, viola
Heather Vorwerck, Leif Woodward, violoncello
Gabriel Golden, violone
Kenneth Munday, bassoon
Ian Pritchard, harpsichord

Elizabeth Blumenstock, leader

NICHOLAS BURNS’ APPEARANCE IS SUPPORTED BY LARRY ALLEN

Georg Frideric Handel (1685–1759)
Concerto Grosso in G major, Op. 6, No. 1

A tempo giusto · Allegro · Adagio · Allegro · Allegro

Selections from Ariodante, HWV 33

Aria, Act I, Scene 2

Ginevra:
Orrida a gli occhi miei, quanto, signor, tu sei Tesifone non è. Not even Tisiphone is so hateful to my sight as you, my Lord.
PITTSBURGH’S CUTTING EDGE QUANTUM THEATRE, IN COLLABORATION WITH CHATHAM BAROQUE, PRESENTS

IDASPE

OCTOBER 7–15, 2022
BYHAM THEATER • PITTSBURGH

Created by Chatham Baroque and Claire van Kampen from Riccardo Broschi

Directed by Claire van Kampen

Starring Vivica Genaux and John Holiday leading a cast including Grammy Award-winning Karim Sulayman, Pascale Beaudin, Amanda Lynn Bottoms, Shannon Delijani, and Wei En Chan.

The story follows two children from the post-war Middle East to Naples, where they are separated in an underworld of organized crime. Grown to adulthood, the siblings become powerful bosses of two opposing clans and come face-to-face in an escalating war. True lovers are mere bargaining chips, boss and pawn alike held captive by their circumstances and emotions. Might they find that all-consuming power and violence are not the only means to survive?

Tickets: 412.456.6666 www.quantumtheatre.com/idaspe
Amor, di noi per gioco,  
il core a te di foco,  
di gelo fece a me.  
To make sport of us,  
Love gave you a heart of fire,  
me one of ice.

**Aria, Act II, Scene 5**

*Polinesso:*
Se l’inganno sortisce felice,  
io detesto per sempre virtù.  
If deception proves successful,  
I will forever shun honesty.

Chi non vuoi se non quello, che lice,  
vive sempre infelice quaggiù.  
He who desires only what is right  
Is always unlucky in this world.

---

**Selections from *Rodelinda*, HWV 19**

**Aria, Act II, Scene 6**

*Rodelinda:*
Ritorna, oh caro e dolce mio tesoro,  
a dar conforto e speme a questo cor!  
Come back, my dearest treasure  
with comfort and hope for my heart!

Tu renderai al seno mio la calma  
se refrigero sei d’ogni dolor.  
If you can bring solace to any grief  
you will bring peace to me.

**Duet, Act II, Scene 7**

*Rodelinda:*
Io t’abbraccio,  
I embrace you,

*Bertarido:*
Io t’abbraccio,  
I embrace you,

*Rodelinda, Bertarido:*
E più che morte, aspro e forte,  
è pel cor mio questo addio,  
che il tuo sen dal mio divide.  
and more cruel and bitter than death is,  
to my heart, this goodbye  
which divides my heart from yours.

*Bertarido:*
Ah mia vita!  
Ah, my life!

*Rodelinda:*
Ah mio tesoro!  
Ah, my treasure!
Rodelinda, Bertarido:
Se non moro, è più tiranno, che dà morte e non uccide.
Should I not die, then this distress is crueler, which gives death but does not kill.

Aria, Act III, Scene 8

Bertarido:
Vivi, tiranno! Io t’ho scampato! Svenami, ingrato, sfoga il furor.
You live, tyrant! I have saved you! Now in your ingratitude, kill me, unleash your rage.

Volli salvarti sol per mostrarti ch’ho di mia sorte più grande cor.
I wanted to spare your life simply to prove to you that destiny has bestowed on me the nobler heart.

Intermission (15 minutes)

The OCWC seeks extraordinary women to make extraordinary music in our 25th anniversary season!

For more information, visit ocwomenschorus.org. Schedule an audition in August by emailing auditions@ocwomenschorus.org.
Overture

Aria, Act II, Scene 8

*Cesare:
Al lampo dell’armi
Quest’alma guerriera
vendetta farà.

Non fia che disarmi
la destra guerriera
che forza le dà.

Amid the flashing of arms
this warrior’s heart
will wreak vengeance.

My dauntless right arm
shall not be weakened
by the one who gives it strength.

Aria, Act III, Scene 3

*Cleopatra:
Piangerò la sorte mia,
sì crudele e tanto ria,
finché vita in petto avrò.

Ma poi morta d’ogn’intorno
il tiranno e notte e giorno
fatta spettro agiterò.

I will lament my lot,
so harsh and cruel,
as long as I have breath in my body.

But when I am dead my ghost
will haunt the tyrant on all sides
by night and day.

Aria, Act III, Scene 7

*Cleopatra:
Da tempeste il legno infranto,
se poi salvo giunge in porto,
non sa più che desiar.

Così il cor tra pene e pianto,
or che trova il suo conforto,
torna l’anima a bear.

When a ship ravaged by storms
comes safely into harbor,
there is no more to be desired.

So now that my heart finds comfort
after its suffering and tears,
my soul regains its happiness.

Duet, Act III, Final Scene

*Cleopatra:
Caro!

Cesare:
Bella!

My dearest!

My beautiful one!
Cleopatra, Cesare:
Più amabile beltà mai non si troverà
del tuo bel volto.

In te [me] non splenderà
né amor né fedeltà
da me [te] disciolto.

More lovable beauty will never be found
than in your face.

Neither love nor fidelity
apart from you [me]
will ever shine in me [you].

Andante from *Water Music* Suite in F major, HWV 348

Selections from *Ariodante*, HWV 33

Ballo, Act I, Scene 13: Allegro

Duet, Act III, Scene 11

Ginerva:
Bramo aver mille cori
per consacrarli a te.

I long to have a thousand hearts
to devote them to you.

Ariodante:
Bramo aver mille vite
per consacrarle a te.

I long to have a thousand lives
to devote them to you.

Ginerva, Ariodante:
Ma in questa che ti dono,
più che in mille, vi sono
amor, costanza e fé.

But in that which I give you,
more than in a thousand,
are love, constancy and faith.

Reception on the patio
A Handel Gala: Notes

When the name of any famous person is mentioned, most of us experience a vague sense of familiarity, perhaps a more or less clear mental image of that person’s face. An amorphous cluster of qualities — friendly, generous, untrustworthy or the like — may attend the image. When we call Handel to our attention, we probably conjure up a mild, fleshy countenance in a bewigged head set atop a capacious middle. If we are more familiar with him, we may think along the lines of “hardworking,” “successful,” “ambitious” and “brilliant.”

He was certainly all of these; but he appears to have been an extraordinarily human creature as well. Indeed, the many anecdotes about Handel handed down over the generations help bring our image of him into finer focus.

In one of these stories, we find Handel as a young man, when he was not above occasionally borrowing thematic material from older composers and developing it his own way. The renowned composer Bononcini had made an impact on him, not least because he once tried to humiliate the young Handel by giving him an extremely difficult piece to sight-read in public. (Handel’s brilliance rendered the attempt null.) Later, when someone asked Handel why he had “borrowed” some of Bononcini’s music, he is said to have quipped, “It was much too good for him. He did not know what to do with it!”

Also told is the story of Handel attending a performance of his marvelous oratorio Jephtha. The young man sitting with him remarked shyly, “This movement, sir, reminds me of some of old Purcell’s music.” Handel retorted, “Oh, God and the Devil! If Purcell had lived, he would have composed better music than this.”

The man wasn’t always easygoing, though. Francesca Cuzzoni, a famously obstinate soprano, threw a tantrum during a rehearsal for Handel’s opera Ottone. He immediately leaped from his seat, grabbed her around the middle and threatened to heave her out the second-story window. One hopes this was done in jest, but I suspect he had a low tolerance for misbehavior.

Yet Handel could also be patient. He frequently hired the famous actress and alto Susannah Cibber, sister of composer Thomas Arne, for his productions. Her voice was not remarkable, but she had a unique presence and power on stage. Music historian Charles Burney wrote that “by a natural pathos, and perfect conception of the words, she often penetrated the heart, when others, with infinitely greater voice and skill, could only reach the ear.” She and Handel became lifelong friends — and because she could not read music, he took the time to teach her all her arias note by note.

And Handel’s spiritual side was genuine and deep. About composing Messiah, he said that “I did think I did see all Heaven before me and the great God Himself.” He also remarked that, when he was composing the “Hallelujah” chorus, “Whether I was in my body or out of my body as I wrote it I know not. God knows.”

Our program today involves music drawn from roughly 22 years in the middle of Handel’s life. Toward the end of this period, in 1734, Handel left his opera company, the (second) Royal Academy of Music, after
professional relationships there went south, and immediately started a new company at Covent Garden. However, his operas from this time, many now famous, were not particularly successful; and with rival opera companies making inroads (including one rather snootily named “Opera of the Nobility”), Handel was under enormous pressure.

In April of 1737, he had a minor stroke, and for a time lost the use of the fingers of his right hand — a serious blow to a man whose livelihood depended on his literal music-writing and keyboard skills. After many undoubtedly stressful weeks, he was persuaded to take a water cure. Just two months at one spa in Tunbridge Wells and another at Aix-la-Chapelle fully restored him, and he went straight back to work.

Yet his brush with physical ruin may well have caused a sea change in his musical focus. He gradually backed away from composing operas, with their myth-based plots, and instead embraced oratorios, with their more spiritually oriented and philosophical themes. This turned out to be a brilliant stroke financially, as it provided some welcome novelty in opera-fatigued London. As a further indication that Handel may have had some sort of transformative experience, it was during this period that he founded the Fund for the Support of Decayed Musicians.

Also during this time, around 1739–40, Handel composed his monumental set of 12 Concerti Grossi, Opus 6. This too was a savvy business move, as these works were clearly offered in homage to the 12 wildly popular concerti grossi by Arcangelo Corelli. The endeavor may also have had more personal meaning. Just as Bach's Mass in B Minor is generally regarded as a work of summation, encompassing all its composer's skills and understanding, something similar could easily be said about Handel's Opus 6, so replete is it with every musical form: dances, fugues, overtures, trio sonatas, operatic “arias,” and themes and variations. At the age of 55, he may well have seen his mortal horizon shrinking.

The instrumental works sprinkled throughout our program come from disparate sources. First up is the first Concerto Grosso from the aforementioned Opus 6. The full opus was originally written only for strings, as was Corelli's Opus 6, but Handel later added two oboes and a bassoon to Nos. 1, 2, 5 and 6. The five movements of No. 1 are jaunty, swooning, playful, melancholy and boisterous by turns — a perfect opener for this grand collection.

At the top of the second half, we begin with the proud and cocky overture to Giulio Cesare, full of pomp and energy, with the usual French overture slow section followed by a fugal Allegro in the happy key of A major. Allowing the singers to rest briefly from their exertions, we will play the gently passionate untitled tenth movement from the F major suite of Handel's Water Music. We open our last set of music from Ariodante with an untitled Allegro dance, probably a rigaudon, from the Ballo at the end of Act I. During the last narration, you will hear part of the deeply peaceful Musette from Handel's Concerto Grosso, Op. 6, No. 3.

Handel's operas are largely centered around classical myths and blithely rewritten history. The preposterously tortured, almost impenetrable plots of our three operas are beyond my ability to address without extending these notes to absurd lengths. However, there will be brief narrations here and there to help contextualize the arias and duets within the operas' storylines!

Notes by Elizabeth Blumenstock
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. She has recorded over 100 CDs for Harmonia Mundi, Dorian/Sono Luminus, Virgin Veritas, Koch, Deutsche Grammophon, Naxos, Reference Recordings and others.

An enthusiastic teacher, Blumenstock conducts classes at the San Francisco Conservatory of Music, and teaches at the American Bach Soloists’ summer Festival and Academy, at the International Baroque Institute at Longy, and at the Valley of the Moon Music Festival in Sonoma, California. She began teaching Historical Performance at 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.

Gabriel Arregui holds degrees from the University of Southern California (Collaborative Piano) and Loma Linda University (Organ Performance). His professors have included Gwendolyn Koldofsky, Brooks Smith and Jean Barr (Collaborative and Solo Piano), Anita Norskov Olson (Solo Piano), Malcolm Hamilton (Harpischord), and Donald J. Vaughn and Thomas Harmon (Organ). While at USC he won the Hans Schiff Memorial Scholarship for excellence in chamber music, as well as the award for outstanding graduate from the Accompanying Department.

Arregui has appeared in recital with sopranos Julianne Baird and Rosa Lamoreaux, has taught 18th-century counterpoint at La Sierra University, and has performed for Queen Elizabeth II. He currently serves as an organist and choirmaster at St. Paul’s Episcopal Cathedral in San Diego, where he enjoys improvising on the magnificent organ. He has been with our Festival since 1994, performing at one time or another in each of the five concerts.

Nicholas Burns has been described as possessing a “thrilling voice,” and past performances have been described as a “revelation” (Opera Canada). As an artist at the Britten-Pears Young Artist Programme, this Canadian countertenor.
Belgian American Educational Foundation. Since 2014 she has been Lecturer in Baroque Oboe at the USC Thornton School of Music.

Rob Diggins is a principal player with the Portland Baroque Orchestra. He performs regularly with the avant-garde rock band March and the Months; an eclectic duo, the Flying Oms; and Skywater Kirtan Band with She-maia Skywater. He was a featured artist on the recently released folk album Just Keep Going, and performed on Joanne Rand’s albums Roses in the Snow and Drought and Southern Girl. His many recordings include solo work on a recent Portland Baroque Orchestra recording of the complete string concertos of J.S. Bach, and he was featured as viola soloist in the 2013 film Giacomo Variations starring John Malkovich.

Diggins is both a Bhaktin (devotional musician) and a Samayacharin (devoted teacher) guided by the Himalayan yoga tradition Parampara. In 2017 and 2018 he taught music and yoga in Kurdistan and Lebanon with the YES Academy. When not on the road, he teaches yoga in adult assisted-living facilities and in the Humboldt County Correctional Facility in Eureka, California.

Lot Demeyer’s playing has been hailed as “brilliantly translucent” by Oregon Artwatch and “perfection” by LA Opus. As a Baroque oboist she has performed on historical and modern instruments with Musica Angelica, Bach Collegium San Diego, Philharmonia Baroque Orchestra, Dunedin Consort (Scotland), Los Angeles Chamber Orchestra, LA Opera and others. Festival appearances include the Oregon Bach Festival, Berkeley Early Music Festival, Musica Antiqua Festival (Belgium), and Festival de Juiz de Fora and Festival de Música de Londrina (Brazil).

Demeyer holds a master’s degree from the Royal Conservatory of Brussels (Belgium) and a Doctor of Musical Arts degree from the University of Southern California. Awards and recognitions include fellowships from the Fulbright Foundation, the King Baudouin Foundation and the Belgian American Educational Foundation. Since 2014 she has been Lecturer in Baroque Oboe at the USC Thornton School of Music.

Matthew Dirst is the first American musician to win major international prizes in both organ and harpsichord performance, including the American Guild of Organists National Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and

Lot Demeyer’s playing has been hailed as “brilliantly translucent” by Oregon Artwatch and “perfection” by LA Opus. As a Baroque oboist she has performed on historical and modern instruments with Musica Angelica, Bach Collegium San Diego, Philharmonia Baroque Orchestra, Dunedin Consort (Scotland), Los Angeles Chamber Orchestra, LA Opera and others. Festival appearances include the Oregon Bach Festival, Berkeley Early Music Festival, Musica Antiqua Festival (Belgium), and Festival de Juiz de Fora and Festival de Música de Londrina (Brazil).

Demeyer holds a master’s degree from the Royal Conservatory of Brussels (Belgium) and a Doctor of Musical Arts degree from the University of Southern California. Awards and recognitions include fellowships from the Fulbright Foundation, the King Baudouin Foundation and the

Belgian American Educational Foundation. Since 2014 she has been Lecturer in Baroque Oboe at the USC Thornton School of Music.

Rob Diggins is a principal player with the Portland Baroque Orchestra. He performs regularly with the avant-garde rock band March and the Months; an eclectic duo, the Flying Oms; and Skywater Kirtan Band with She-maia Skywater. He was a featured artist on the recently released folk album Just Keep Going, and performed on Joanne Rand’s albums Roses in the Snow and Drought and Southern Girl. His many recordings include solo work on a recent Portland Baroque Orchestra recording of the complete string concertos of J.S. Bach, and he was featured as viola soloist in the 2013 film Giacomo Variations starring John Malkovich.

Diggins is both a Bhaktin (devotional musician) and a Samayacharin (devoted teacher) guided by the Himalayan yoga tradition Parampara. In 2017 and 2018 he taught music and yoga in Kurdistan and Lebanon with the YES Academy. When not on the road, he teaches yoga in adult assisted-living facilities and in the Humboldt County Correctional Facility in Eureka, California.

Matthew Dirst is the first American musician to win major international prizes in both organ and harpsichord performance, including the American Guild of Organists National Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and
conducting, he was recently described in the *Washington Post* as an “efficient, extremely precise conductor who has an ear for detail and up-to-date ideas about performing Bach.” As artistic director of the period-instrument ensemble Ars Lyrica Houston, he has conducted on several acclaimed recordings, including one of Johann Adolph Hasse’s *Marc Antonio e Cleopatra* that was nominated for a Grammy Award in 2011 for Best Opera.

Dirst is a professor at the University of Houston’s Moores School of Music. He holds a PhD in Musicology from Stanford University and the Prix de Virtuosité in both organ and harpsichord from the Conservatoire National de Reuil-Malmaison, France, where he spent two years as a Fulbright scholar. His publications include *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012); *Bach and the Organ* (University of Illinois Press, 2016); and *Learned Play: Bach’s Art of Fugue and Musical Offering* (Oxford University Press, forthcoming 2023).

Jolianne Einem performs with the Philharmonia Baroque Orchestra, Portland Baroque Orchestra, Archetti Strings, Musica Angelica, Les Conversations Gallant, 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 recorded the double violin concerto of J.S. Bach in a 2015 release by the Portland Baroque Orchestra.

With degrees from UCLA and USC, Einem studied violin with Alex Treger and Alice Schoenfeld, and Baroque violin with Monica Huggett. She has toured and recorded in Europe with Hausmusik and Huggett’s Trio Sonnerie, and in Japan with the Amsterdam Baroque Orchestra under Ton Koopman. Among her numerous 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.

Susan Feldman is an active teacher in Los Angeles and performer throughout the United States. She holds a bachelor’s degree from Illinois Wesleyan University; a master’s degree from the University of Southern California, where she studied with Robert Lipsett; and a doctorate from USC in early music performance, where she studied with James Tyler, Ingrid Matthews and Elizabeth Blumenstock. She has devoted much of her professional career to the study of historically informed performance on period instruments from the Middle Ages through the Baroque. In 1999 she cofounded La Monica, a period-instrument chamber ensemble dedicated to performing music of the Baroque period.

Feldman has played with the Baroque Band in Chicago, Seattle Baroque, the Los Angeles Baroque Orchestra, Musica Angelica, and Les Surprises Baroques. She is a founding member of Tesserae, a Los Angeles–based period-instrument ensemble specializing in historically informed performances of music from the 16th, 17th and 18th centuries, with which she regularly performs. She is also an active member of the Bach Collegium San Diego, and serves on the early-music faculty at USC, where she coaches the Thornton
Baroque Sinfonia and teaches private students. She previously taught string performance at the Ocean Charter School, and recently joined the teaching team at the Bergmann Project, a part of the Santa Monica/Malibu School District.

**Stephen Hammer** appears regularly as principal oboist with the period-performance groups Musica Angelica, Tesserae Baroque and American Bach Soloists. He is artistic director of the Blue Hill Bach Festival in Maine, and a regular participant at the Aston Magna Festival in Western Massachusetts. Before relocating to Southern California in 2016 he was principal oboist of the Boston Handel and Haydn Society and principal recorder for the Metropolitan Opera, among other groups.

Hammer has taught at Bard College, Indiana University and other distinguished schools of music. He has recorded more than 200 solo, chamber, obbligato and orchestral recordings for Oiseau-Lyre and other labels. He enjoys collaborating with the instrument-maker Joel Robinson in designing and building replicas of historical oboes, and is an accomplished website designer, as well as an enthusiastic if untalented tennis player.

**Michael Kaufman’s** concerto performances and chamber music engagements have taken him across the U.S. and Western Europe to festivals such as Open Chamber Music at Prussia Cove, Yellow Barn, Music@Menlo, and the Verbier Festival in Switzerland. He was the cello soloist for the opening of the...
renovated Kodak Hall at Eastman Theater in 2009, and has performed at Zankel Hall and Weill Hall at Carnegie Hall. Founder and artistic director of Sunset Chamber-Fest and founding member of the cello quintet Sakura, he champions eclectic juxtapositions of music from the classical and contemporary canon, and is an advocate for cultivating future composers.

Kaufman received his bachelor’s degree from Eastman studying with Steven Doane, and his master’s and doctoral degrees from the University of Southern California under the mentorship of Ralph Kirshbaum. He is a member of the Los Angeles Opera orchestra and is on the faculty of Loyola Marymount University and the Colburn Community School of Performing Arts.

Peter Maund, a native of San Francisco, studied percussion at the San Francisco Conservatory of Music. He also studied music, folklore and ethnomusicology at the University of California, Berkeley. A founding member of Ensemble Alcatraz and Alasdair Fraser’s Skyedance, he has performed with early and contemporary music ensembles including the American Bach Soloists, Anonymous 4, Chanticleer, Hesperion XX, Musica Pacifica, Pacific MusicWorks, Philharmonia Baroque Orchestra, Texas Early Music Project, and Voices of Music.

Maund has performed in venues and festivals across the U.S., including Carnegie Hall, the Berkeley Festival, Fillmore Auditorium, Lincoln Center and the Kennedy Center. Abroad he has performed at Celtic Connections (Glasgow), Cervantino Festival (Guanajuato), Confederation House (Jerusalem), Edinburgh International Festival, Festival Interceltique de Lorient, Horizonte Orient Okzident (Berlin), Palacio Congressos (Madrid), Queen Elizabeth Hall (London), Teatro Monumental (Madrid), and Tage Alter Musik (Regensburg), among others.

Ian Pritchard specializes in historical keyboard practice as a harpsichordist, organist and musicologist. He has performed with many leading early-music ensembles, such as the Academy of Ancient Music, Orchestra of the Age of Enlightenment and Florilegium, and collaborated with eminent figures such as Monica Huggett, Elizabeth Wallfisch, Christopher Hogwood, Emanuelle Haïm, Nicholas McGegan, Trevor Pinnock, Kenneth Gilbert and Gustav Leonhardt. He earned his Bachelor of Music degree at Oberlin, then moved to London to study at the Royal Academy of Music, where in 2015 he was elected Associate. In 2018 he was awarded a PhD in Musicology at USC.

Pritchard is on the faculty of the Colburn School Conservatory of Music, and is music director of the early-music ensemble Tesserae. He appears frequently with the Los Angeles Philharmonic, Los Angeles Master Chorale, Musica Angelica and the Los Angeles Chamber Orchestra. His harpsichord, built in 1999 by Earl Russell of Oberlin, Ohio, is a copy of a 1625 instrument by Johannes Ruckers of Colmar, France.

David Shostac was appointed principal flute of the Los Angeles Chamber Orchestra in 1975. An alumnus of Juilliard and Tanglewood, he has served as principal flute of the St. Louis, Milwaukee and New Orleans symphony orchestras.
orchestras. He has appeared with the American Symphony Orchestra, Boston Symphony and Los Angeles Philharmonic, and has collaborated with many prominent conductors over the years, 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 the Song of the Angels Flute Orchestra; his discography includes “J.S. Bach: The Six Flute Sonatas” on Resort Classics and “Masterpieces from the French Repertoire” on Harmonie. He is active in the motion picture recording industry and can be heard on hundreds of movie soundtracks. He has taught at California State University, UCLA, the California Institute of the Arts, the Aspen Music School, and the Idyllwild Arts Academy. He is on the faculty of California State University, Northridge.

Josefien Stoppelenburg, internationally known for her passionate and insightful interpretations as a soprano soloist in Baroque and Classical-era works, has performed all over the United States, Europe, Asia and South America. She has sung most of the major oratorio works by Handel, Haydn, Bach and Mozart in concert, and by the end of this season she will have performed all of Bach’s cantatas for solo soprano. Her recently released recording on the Navona label, “Modern Muses: Contemporary Treasures for Soprano and Cello,” won a bronze medal in the Global Music Awards.

Stoppelenburg has taught vocal master classes at Indiana University’s Jacobs School of Music, the University of Colorado, Cincinnati Conservatory of Music, and Illinois State University. Hailing from the Netherlands, she has had the honor of performing for the Dutch royal family on
several occasions. She is also an acclaimed painter, and is currently working on illustrating a children’s book.

**Stephen Stubbs**, one of the world’s most respected lutenists and Baroque opera specialists, won the Grammy Award as conductor for Best Opera Recording in 2015. After a 30-year career in Europe, he returned to his native Seattle in 2006, where he established his own production company, Pacific MusicWorks. He is the Boston Early Music Festival’s permanent artistic co-director; during his tenure, BEMF recordings have won two Echo Klassik awards and the Diapason d’Or de l’Année, and have been nominated for six Grammys.

Stubbs’s recent appearances have included Handel’s *Amadigi* for Opera UCLA; Mozart’s *Die Zauberflöte* and *Così fan tutte* in Hawaii; Handel’s *Agrippina* and *Semele* for Opera Omaha; Cavalli’s *Calisto* and Rameau’s *Hippolyte et Aricie* for Juilliard; and Mozart’s *Il Re Pastore* for San Francisco’s Merola Opera Program. He has conducted Handel’s *Messiah* with the Seattle, Edmonton, Birmingham and Houston symphony orchestras. His extensive discography as conductor and solo lutenist includes well over 100 CDs, many of which have received international awards.

**Lara Wickes** is principal oboist of the Santa Barbara, Pasadena and New West Symphonies. She has performed with Musica Angelica, the Pacific Symphony, San Diego Symphony, Los Angeles Chamber Orchestra and Los Angeles Philharmonic. She holds a Doctor of Musical Arts degree from USC, a Master of Fine Arts degree from the California Institute of the Arts, and a Bachelor of Music degree from the University of Oregon.

Wickes works frequently as a studio musician, and is currently one of the most frequently recorded oboists in the world. She can be heard playing oboe and English horn on many motion picture and TV soundtracks, and has appeared on TV with legendary singers such as Prince, Mariah Carey and Andrea Bocelli. Her festival appearances have included the Lucerne Music Festival under the direction of Pierre Boulez, Spoleto USA, Norfolk Chamber Music Festival, Sarasota Music Festival, and the Henry Mancini Institute. In addition to modern and Baroque oboe, she plays theremin.

**Leif Woodward** is an alumnus of the USC Thornton School of Music, where he graduated Pi Kappa Lambda. In addition to his doctoral degree there, he holds bachelor’s and master’s degrees from the San Francisco Conservatory of Music. He currently teaches at Mount St. Mary’s University and at the Orange County School of the Arts, and has been a guest instructor at the University of Southern California, UC Riverside, and the Colburn School.

Woodward performs with groups such as Tesserae, Musica Angelica, Los Angeles Master Chorale, Pacific Chorale, and Long Beach Symphony Orchestra. He has appeared at the Carmel Bach and San Luis Obispo Mozart Festivals, and is a regular performer at the Baroque Music Festival, Corona Del Mar. He plays a German cello built around 1720, maker unknown, and his viola da gamba is a 2009 John Pringle copy of a 1624 instrument by Henry Jaye.
South Coast Brass
John Deemer, Steve Kraus, *trumpet* · Mark Ghiassi, *horn*
Craig McKnight, *trombone* · Faith Valdez, *tuba*

Appearances by South Coast Brass on June 19, 20, 22 and 26 are sponsored by David Freely in memory of Roger Freely (1963–2021), and on June 24 by Dorothy J. Solinger and Thomas P. Bernstein.

This group performs *al fresco* for 45 minutes prior to each concert from the playlist below.

Adson, John (c. 1587–1640) ............................................... Two Ayres for Cornetts & Sagbutts
Anonymous............................................................................................................ Die Bänkelsänglerlieder

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 · Alleluia, Alleluia
Charpentier, Marc-Antoine (1644–1704) ................................................. Prelude to Te Deum

Gabrieli, Giovanni (1557–1612) ................................................................. Canzona per sonare

Handel, George Frideric (1685–1759) ............................... Water Music · Royal Fireworks Music

Hassler, Hans Leo (1564–1612) ................................................................. Verbum caro 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 · Canzon Cornetto

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
The Board of Directors recognizes with thanks these supporters, whose contributions toward our 42nd season have been indispensable in sustaining the Festival’s reputation for excellence.

**Philanthropists**

Patricia Bril · The Colburn Foundation · Elaine Sarkaria · Dr. Vina R. Spiehler · County of Orange District 2 Arts Relief Grant

**Partners**

City of Newport Beach Arts Commission · Steven and Cynthia Dember · Robert M. Stroup

**Benefactors**

Boeing Employee Matching · Rochelle Bowe & Michael Ishikawa

**Patrons**

Larry Allen · Norris Battin · Dorothy Boesch · David Freely · Philip Friedel · Margaret Gates · Terry Hipolito · The Kempler Family · Carol Kirkwood · Susan M. Mason · John McHugh · Dr. Terri Munroe · Wayne & Ruth Norman · Dr. Gwyn Parry & Martha Yohe · Norman J. Powell · Janet Rappaport · Walter B. & Dagmar M. Rios Estate · Dorothy J. Solinger & Thomas P. Bernstein · James White

**Donors**

J. Winthrop & Carole M. Aldrich · Donald & Karen Evarts · Lauri Howell · Terrell E. & Deborah S. Koken · PIMCO Matching · Thomas & Bonnie Pridonoff · Emmanuel Sharef · Mary Taylor · Lynne Hayward Worley
Contributors

Richard & France Campbell · Bobbi & Jerry Dauderman · Patricia Jorgensen · Albert Reid · John Shaak · Jean Siegel · Mary Anne Turley-Emett · Robert Waters & Catherine Pannell Waters · Marie Yang

Friends

Patricia N. Albers · Suzanne Beukema · Mary Borgia · Soo Borson · L. Dave Brevig & Maria da Penha Tres Brevig · David Camp · Virginia Cassara & Tim Hunter · Mike & Loretta Clark · Patricia Clarke · Robert & Diana Clemmer · Cheryl Czyz · Disney Employee Matching · Laura Farnum · Jon & Carolyn Gaylord · Susan Girardeau · Olivier Gosse · Karen A. Havlena · Vera J. Hirtz · Kyung Ha · Nancy & Mario Liegghio · Florent & Amelia Marneau from Marché Moderne · Paul & Janice Massatt · June Lusk Nelson · Marlys E. Nelson · Joan S. Petty · Pamela Platz & James Weaver · Peggy Pugh · Paul & Susan Qaundah · Anne Rawlinson · Roger H. Rindge · Peter Rooney · Roy Roudine · Juan Salcedo & Linda Chavez · Steven Sorenson · Michael Sweeney · Sam & Carol Tanenbaum · Duncan Thomas & Charlene Rainey · Susan & Richard Williams · Marilyn Wolfsberg · Linda Zimmerman

Festival Subscribers

Patricia N. Albers · Ellen Bell · Soo Borson & Jake Wright · Rochelle Bowe & Michael Ishikawa · Patricia Bril & Gordon Smith · Virginia Cassara & Tim Hunter · Steven & Cynthia Dember · David Freely · Margaret Gates & family · Jon & Carolyn Gaylord · Susan Girardeau · Bradley Hand & Mary Van Cott-Hand · Lauri Howell · Margaret Irwin-Brandon · Patricia Jorgensen · Claude & Marlene Kastenholz · Roger & Ellen Kempler · Terrell E. & Deborah S. Koken · Paul & Carol Levin · John McHugh & Vanessa Pfeiffer · Dr. Terri Munroe & Bob Foster · Wayne & Ruth Norman · Beatrice Parker · Dr. Gwyn Parry & Martha Yohe · Pamela Platz & James Weaver · Norman J. Powell · Martha Radosevich · Janet Rappaport · Anne Rawlinson · Elaine Sarkaria & family · Dr. Vina R. Spiehler · Robert M. Stroup · Mary Anne Turley-Emett · Catherine Pannell Waters & Robert Waters · James White · Lynne Hayward Worley · Marie Yang

Lists are complete as of publication deadline.
Those who enjoy the Baroque Music Festival are encouraged to patronize the following advertisers, whose support is integral to the Festival’s success.

Bach Collegium San Diego ................................................................. 51
Bayshore Dental Group ........................................................................ 21
Bristol Farms .......................................................................................... 23
Casey Lesher Real Estate ..................................................................... 26–27
Coast Family Chiropractic ................................................................. 17
Couture Flowers ................................................................................... 4
Display Art Services (Orange County Fine Art Storage) ................... 45
Farmers & Merchants Bank ................................................................. 11
Farmhouse at Roger’s Gardens ........................................................... 19
Fletcher Jones Motorcars ................................................................. 15
Ganahl Lumber ................................................................................... 28
Gelson’s Market .................................................................................. 10
Hutchins Consort ................................................................................ 43
Mayer Printers ................................................................................... 50
Mother’s Market & Kitchen ............................................................... 7
Orange County Women’s Chorus .................................................... 35
Philharmonic Society of Orange County ........................................ 2
Quantum Theatre Pittsburgh ............................................................ 33
Regents Point ..................................................................................... 52
Royal Jewelers .................................................................................. 5
San Diego Early Music Society ....................................................... 37
Sherman Library & Gardens ............................................................. 5
Suzanne’s Catering ............................................................................. 13
Tesserae Baroque ............................................................................... 16
Weisshaar & Son Violin Shop ........................................................... 4

Thank you for bringing the Baroque Music Festival to our Community!
BLOW BY BLOW!
October 21-22, 2022
Exploring the music and relationship of John Blow to Henry Purcell, two of England’s most influential composers of the seventeenth century.
Masque: Venus & Adonis, John Blow
Ode: Ye Sons of Phoebus, Blow
including works by Purcell

PRAETORIUS CHRISTMAS MASS
with Tesserae Baroque
December 9-10, 2022
Celebrating the music of Michael Praetorius, including thrilling settings of In dulci jubilo, Wie schön leuchtet der Morgenstern, Vom Himmel Hoch, and others.

J.S. BACH: ST MATTHEW PASSION
March 25-26, 2023
Bach’s vivid account of Christ’s Passion combines striking drama and devotion in some of the most exquisitely crafted music ever written. Join BCSD in their debut performance of this iconic work.

BCSD SCORCHERS!
THE ORIGINAL GOLDEN OLDIES
May 5-6, 2023
BCSD reaches its twentieth anniversary, offering up an eclectic and vibrant program featuring favorite repertoire performed over the last twenty seasons!

BACH AT NOON SERIES RETURNS
Dates and Repertoire to be announced (Summer 2022)

YESTERDAY’S SOUND TODAY
www.bachcollegiumsd.org
Irvine’s Premier LIFE PLAN COMMUNITY

Regents Point
a human good community

INDEPENDENT LIVING • ASSISTED LIVING • MEMORY SUPPORT • SKILLED NURSING

Wonderfully situated between Mason Park and U.C. Irvine

RegentsPoint.com