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43rd Annual Season
A Bach Kaleidoscope
The Master from Many Angles
June 18–25, 2023

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43rd Annual Festival

A Bach Kaleidoscope

The Master from Many Angles

Elizabeth Blumenstock, *Artistic Director*

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Welcome to the 2023 annual season. Once again we embrace the tradition established by the Festival's founder, Burton Karson, of presenting five distinct concerts over eight days in beautiful venues in Corona del Mar and Newport Beach.

Violinist Elizabeth Blumenstock — now in her 13th year as artistic director — likes to dedicate every fourth Festival to the interpretation, inspiration and transcendence of the music of Johann Sebastian Bach. Since our last “Bach-Fest” was in 2019, we return to the master again this year. Wagner called him “the most stupendous miracle in all music,” and this week's programming will remind us why.

Thank you for being an integral part of this year's Festival. 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*

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Sunday, October 22, 2023

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Sunday, January 28, 2024

44th Annual Festival
June 16–23, 2024

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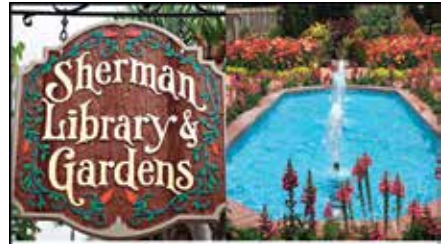
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- For publicizing our 2023 student programs, **Newport Beach Public Library**, **NMUSD**, **Pacific Symphony Youth Ensembles**, **Chamber Music OC**, **Sherman Library & Gardens**, **Music Department CSU Fullerton**, and **Concordia University**, among others.
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Baroque Music Festival, Corona del Mar
Sunday, June 18, 2023, 4 p.m.
St. Mark Presbyterian Church

*This concert was underwritten by Dr. Vina Spiehler
in memory of Ralph E. Smith, Jr. (1924–2023)*

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Georg Philipp Telemann (1681–1767)
Concerto in B-flat major, TWV 44:43
for three oboes and three violins

Allegro · Largo · Allegro

Johann Sebastian Bach (1685–1750)
Concerto in A minor, BWV 1044
for flute, violin and harpsichord

Allegro · Adagio ma non tanto e dolce · Alla breve

Antonio Vivaldi (1678–1741)
Concerto in F major, RV 551
for three violins

Allegro · Andante · Allegro

Intermission (15 minutes)

Georg Philipp Telemann (1681–1767)
Concerto in E minor, TWV 52:e3
for flute and violin

Allegro · Adagio · Presto · Adagio · Allegro

Johann Sebastian Bach (1685–1750)
Orchestral Suite No. 1 in C major, BWV 1066

Ouverture · Courante · Gavotte I, II · Forlane · Menuet I, II · Bourrée I, II · Passepied I, II

Reception on the patio sponsored by Alexandra Hart



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(June 9, 1924 – January 9, 2023)

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Concertos for Many! Notes

Welcome to our quadrennial Bach festival! In this opening concert, we continue our exploration of concertos for multiple soloists, and begin with a wonderful (and formally somewhat unusual) entry from Bach's friend **Georg Philipp Telemann**.



Telemann

Over the years we have performed several “concertos” featuring multiple soloists without an accompanying orchestra. Among those that come to mind are Telemann’s concertos for four violins (and no one else); Boismortier’s concerto for flute, oboe, violin and bassoon (and no one else, except a harpsichordist); and Vivaldi’s aptly titled “chamber concertos” for the Boismortier combination. This piece, featuring three oboe soloists and three violin soloists, is another of this sort.

This concerto has another little twist: there are no solos anywhere in the piece for single soloists! The oboe group always plays as a concerted unit, as does the violin group. The two groups are deployed as equals, and in the fast movements this entails a great deal of imitative and energized back-and-forth bantering, leapfrogging and chasing. In the slow middle movement, neither group can even manage to convey the meter of the piece, so sunk are they all in a bog of lugubrious ennui. The violin band eventually brightens things up by moving from the darkness of C minor and G minor to the more hopeful key of E-flat major.

bit of comparison. In character, today’s A minor concerto could not be more different from the sunny and brilliant D major Brandenburg. Like the Brandenburg, it largely focuses on the harpsichord in the outer movements; the flute and violin only come to prominence in the middle movement.

You may recall my many previous references to the widespread Baroque embrace of the notion that each key has specific affective qualities. An often-quoted description of A minor from the period: “Pious womanliness and tenderness of character.” Oh, my — that is far, far from Bach’s mark! The first movement sets out with a sweep, determination and power that feels almost Romantic. This opening ritornello recurs frequently, surging into the solo passages like an irresistible tide. The slow movement is like the “eye” in the storminess provided by the outer movements, a peaceful interlude full of tenderness and sweetness.

Like Telemann, Bach was also endlessly fascinated by forms, constantly (and brilliantly) extending and crossbreeding them. He nearly always begins concerto movements with easy-to-remember, oft-repeated themes that function as a sort of foil for the more complex and digressive solo passages. In the final movement here, however, he unceremoniously tosses the audience into the choppy waters of a fugue that has not one but two countersubjects, which enter immediately in a fierce and complex contrapuntal display.

This unusual recasting of ritornello as complex counterpoint is not just a departure from concerto convention; in its absence of tunefulness, it makes for challenging listening. The harpsichord solos weave through this storm, briefly leading

J.S. Bach’s **triple concerto in A minor** features the same instrumentation as his fifth Brandenburg Concerto, which invites a

the music into various safe harmonic harbors. Not a melodic movement, but a wonderfully turbulent ride!

Vivaldi is, of course, famous for his hundreds of violin concertos. And justly so, as they are full of fun, virtuosity, and often gorgeously atmospheric slow movements. F major is a robust and extroverted key, and three violins sawing away together make it simply boisterous.

There is nothing serious about either of the fast movements; they are simply about the joy of racing up and down on one's violin with two other players of like mind. The slow movement is a perfect four-part clockwork machine constructed of arpeggios, pizzicato and an anchoring bass line, with the second solo violinist perched on top of it all delivering exotic melodic arabesques.

It is likely that this concerto (among many, many others) was composed for the girls at the Ospedale della Pietà, the renowned Venetian orphanage where Vivaldi was music master. Given the technical demands of this concerto, the girls who performed it must have been Vivaldi's most talented students.



Vivaldi

Our next unique concerto by **Telemann** is the only one he wrote for flute and violin soloists — indeed, possibly the only such concerto by anyone ever. Even Vivaldi appears to have ignored this seemingly obvious instrumental combination.


The first movement sets out in a bustling, vigorous hurry worthy of Vivaldi. But where Vivaldi mostly amps up the action in the solo passages, Telemann mellows

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things out: his soloists seem to be saying, “Hey, what’s your hurry? Slow down and enjoy life more!” The contrast is wonderful, and unusual. The flawless little chocolate box of a slow movement is built in a similar fashion to the Vivaldi slow movement in the first half of our program, with an underlying rhythmic machine of pizzicato below and ravishingly intertwined melodies from the flute and violin above.

The next movement, as expected, is a fast one — a *Presto*, in fact — but with this movement, our concerto departs entirely from the usual three-movement, fast-slow-fast format. This movement is a wild exercise in *moto perpetuo* for the solo violin, and the flute is left out entirely! Obviously, one cannot end a double concerto without both soloists on board, so Telemann has thoughtfully penned another movement — well, technically, two movements, though the very brief first of them is little more than a languid interlude — perhaps allowing the flutist to rise from his unwonted seat and rejoin the band!

This little interlude starts out on such an odd harmony that you could be forgiven for imagining that we had carelessly started somewhere in the middle of the movement rather than at the beginning. The bustle of the opening movement reappears in the last movement, though not in as driven a meter: the 6/8 time signature provides a bit of lilt to the speed.

We close our program with Bach’s marvelously satisfying **first Orchestral Suite** or “Overture” in C major. A suite is a collection of dances, and an overture is the substantial slow-fast instrumental piece performed at the start of an opera or ballet. It is thought that combining an orchestral overture and a suite of dances probably began in late 17th-century France, the

happy consequence of culling out the dance movements of an opera or ballet and prefacing the resulting suite with the overture to that opera or ballet.

By the time Bach composed his four extant orchestral suites, most likely while working in Leipzig, the overture-suite pairing had become accepted as an independent form of its



Bach

own; no opera or ballet was required as a source. Much more expedient not to have to compose an entire opera or ballet!

The form’s French origins are visible in the choice of dances most often included in these suites — the vast majority of them are French dances. Only two of the dances in Bach’s suites are not French: the *Polonaise* (Polish) in the second orchestral suite, and the *Forlane* (Italian) in the first suite. In terms of orchestration, this suite, with a solo group of two oboes and bassoon, sits in the middle of Bach’s spectrum. The third and fourth suites are extremely grand works featuring not just strings and oboes but also three trumpets and timpani, while the second suite is diminutive in scale, with only strings and a solo flute.

The usually majestic slow section of the *Overture* here is unusually fluid and peaceable, and its animated fugal partner tumbles along like a swift-flowing little stream. The *Courante*, a lively frolic often notable for its tricky veering from duple to triple rhythms, is tamed into an incredibly graceful and fluent dance. From this point on, all the dances but the *Forlane* appear in pairs — two gavottes, two minuets, etc. A more exemplary *Gavotte* than the first one here is hard to imagine, with its mincingly poised two first steps and über-courteous bearing. The second *Gavotte* is a total charmer: the oboes head off on their own tuneful

adventure while the violins and violas play at being trumpets in the background.

The dance called the *Forlane* probably originated in southern Slavic regions before becoming popular in a part of northeastern Italy populated by Slavs but governed by the Republic of Venice. It was also reputed to be a favorite of Venetian gondoliers; listen to the rhythmic and athletic swing of the bass part and see if you can imagine the gondoliers wielding their pole-like oars with abandon! This swinging bass line accompanies a zesty tune, but the most fun is had by the second violins and violas, who race along two and three times faster than the outer parts in a frothing evocation of white water.

The menuet is a courtship dance for very polite partners. The first *Menuet* here is quite chaste, with only slight suggestions of flirtation or gallantry, but the second, composed just for *sotto voce*

strings in their lowest register, is pure intimacy and whispered secrets made audible. An ebullient and crackling first *Bourrée* is paired with its persuasive and elegant second, scored for just the oboes and bassoon.

The *passepied* was originally a lively duple-meter dance, but the 17th-century French composer Lully inexplicably refashioned it into a triple-meter dance for use in his lavish ballets. The first of the two *Passepied* movements is enormously high-spirited and features the metric clashes of duple and triple we might have expected from the *Courante*. The second one is less of a contrast to the first than an enchanting reworking of it: the tune now appears down an octave in the strings, while the oboes introduce a fleetly flowing and brilliantly complementary line on top of it.

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Monday, June 19, 2023, 7:30 p.m.
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*Stephen Schultz's performance is underwritten by
a generous donation from Larry Allen*

A Bach Flute Recital

Stephen Schultz, *flute*
Elizabeth Blumenstock, *violin*
Corey Jamason, *harpsichord*

J.S. Bach (1685–1750) or C.P.E. Bach (1714–1788)
Sonata in E-flat major, BWV 1031/H. 545
for flute and harpsichord

Allegro moderato · Siciliano · Allegro

Johann Sebastian Bach (1685–1750)
Chromatic Fantasy and Fugue, BWV 903
for solo harpsichord

Joseph Bodin de Boismortier (1689–1755)
Duet in D major, Op. 51, No. 3
for flute and violin

Largo · Allegro ma non presto · Adagio · Allegro

Intermission (15 minutes)

Georg Philipp Telemann (1681–1767)
Fantasia in E minor, TWV 40:8
for solo flute

Largo · Spirituoso · Allegro

Johann Sebastian Bach (1685–1750)
Capriccio on the Departure of a Beloved Brother, BWV 992
for solo harpsichord

Arioso: Adagio (*Friends gather, and try to dissuade him from departing*)

Andante (*They picture the dangers which may befall him*)

Adagissimo (*The friends' lament*)

[Andante] (*Since he cannot be dissuaded, they say farewell*)

Allegro poco (*The aria of the postilion*)

Fugue (*In imitation of the postilion's horn*)

Johann Sebastian Bach (1685–1750)
Sonata in A major, BWV 1032
for flute and harpsichord

Vivace · Largo e dolce · Allegro

Reception on the patio

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A Bach Flute Recital: Notes

For a long time, it was believed that our opening sonata was composed by J.S. Bach; it was, and continues to be, listed in the venerable Bach Gesellschaft as BWV 1031. Today, depending on whom you ask, the work is attributed either to J.S. or to his son Carl Philipp Emanuel (catalog number H. 545). There also is speculation from musicologist Jeanne Swack that the work was based on a trio sonata by Johann Joachim Quantz (1697–1773).



C.P.E. Bach

The outer movements are less content-rich than usual for J.S. Bach — rather fluffy and *galante*, a style not often embraced by him. Both C.P.E. himself and Christian Friedrich Penzel, J.S.'s last pupil, attributed the piece to him, but for me the sturdiest argument for Sebastian's authorship is the very beautiful *Siciliano*, a form he used in several concertos and sonatas. I do find the outer movements, charming though they are, somewhat lightweight for his gifts. Clearly the jury is out, but the piece itself is lovely.

Listening to the remarkable **Chromatic Fantasy and Fugue** offers us an incredible

glimpse as to how Bach might have improvised a free-form fantasia. We learn from a tantalizing contemporary source that Bach's improvisations were "of a similar description, but frequently even much more free, brilliant and expressive" than the Chromatic Fantasy. The exact date of composition is unknown. There exist more surviving 18th-century manuscript copies of this work than almost any other piece composed by Bach, attesting to its popularity among musicians over many decades.

The fantasia contains many quick changes of mood dramatized by intensely chromatic passages, strange modulations, and a remarkable recitative passage (recitative normally being the domain of singers). The fugue, with its chromatic subject and unusual modulatory scheme, is also unique within Bach's output, filled with surprises as well as Bach's customary imaginative exploration of the possibilities of the subject and accompanying material. It is a grand, often angry, cathartic piece, leaving both listener and player changed by its end.

I am confident that **Joseph Bodin de Boismortier** made many composers very jealous! He was one of the first composers to make a great deal of money selling his

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music directly to the public at the very time when the rising, musically accomplished and well-educated bourgeoisie was clamoring for new music to play at home.



Boismortier

His success came about chiefly because he obtained a royal license to engrave his own music. Composers without this advantage had to rely on the largesse of well-to-do businessmen, members of the nobility, or royalty. I can only imagine that these licenses cost a significant sum of money, and as it happens, Boismortier had married the daughter of a wealthy goldsmith. And unless his portrait artist seriously underplayed some less lovely feature, he was not only rich and famous but handsome as well.

Boismortier was an accomplished and facile composer, with a shrewd grasp of the musical tastes of the time and the technical abilities of his customers. His music, while never incredibly profound, is appealing — melodic, sweet, lively, harmonically rich and atmospheric.

The six flute and violin duets that comprise his Op. 51 are beautiful, and often not just duets: he gives the violin quite a lot of double stops, yielding a texture in three parts instead of two, making these pieces almost like trios for treble instruments. There is a long and delectable tradition in French Baroque music of precisely this sort of high-voiced trio; you can hear this

texture in the organ works of many French composers, and passages for three treble parts are common in the chaconnes of French ballets.

Telemann appears to have loved and been interested in every style, form and genre of music to which his long life exposed him. He composed a literal record number of works, from operas, masses, cantatas and large orchestral pieces right down to sets of music for single instruments — including three sets of twelve solo fantasias, one set for flute, one for violin, and one for viola da gamba. The **fantasias** are short, ranging from four to nine minutes each, but generally they include three tiny separate movements, often in a slow-fast format.

Works for just one instrument present interesting compositional problems and opportunities, both of which depend entirely on the nature of the chosen instrument. Writing for the organ, for example, offers the fewest problems: the ready availability of virtually all pitches the human ear can hear, and the capacity to create rich harmonies and a huge range of timbres with stops and both hands and feet, leave the composer almost unbounded except by the limits of his or her creativity. The harpsichord offers just 55-60 pitches, depending on the model, and employs just two hands,



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but still has a substantial harmonic capacity. The viola da gamba and instruments of the violin family encompass some 35-70 pitches, and all can play chords across their respective six (or seven) and four strings, offering a fair amount of harmonic potential.



Telemann

But contrast this with the Baroque flute! Both hands are required to play it, and only one pitch can be played at a time, so no chordal harmonies are available at all. And the flute has a range of, at most, 30 notes. Gosh, it's a good thing it sounds so lovely! You might imagine that the only option for such an instrument would be to play melodies, and of course that is a part of what Telemann does with it, but not the whole story. Melodies do better when there are harmonic elements, and Telemann craftily weaves these into his themes.

In the first movement, he accomplishes this by creating a bass line (the low notes) that provides both rhythmic stability and harmonic context, and inserts the high notes between the bass notes, creating an incomplete and somewhat unconnected "melody." The ear accepts this whole unusual package as entirely comprehensible, and the constant movement from low notes to high notes creates a beautiful and interesting spatial profile. Perhaps better than any other Western instrument, the solo flute conveys such a beguiling bouquet of mystery, tenderness, charm and innocent animation that negative comparisons vanish before they can be considered.

The **Capriccio on the Departure of a Beloved Brother** (*Capriccio sopra la lontananza del fratello diletteissimo*) is Bach's only surviving example of true program music, long thought to have been dedicated

by the teenage Bach to his elder brother Jacob upon his acceptance to serve King Charles XII of Sweden. As the term *fratello* could also imply a friend as well as a blood brother, many scholars today think Bach may have written the work to commemorate the departure from school of a childhood friend.

The six movements describe the affectionate attempt of friends to dissuade the "brother" from leaving. The first movement contains a repeating rhythm that might be interpreted as the words *bleibe doch* (stay, don't go). The second movement is a sorrowful fughetta describing the bad things that could happen being away from home. The third is a classic passacaglia with variations over a highly chromatic bass in which the friends lament the imminent separation.

Once the friends realize nothing can be done to delay the departure, one can hear in a transitional movement their attempt to put on a brave face, followed by an aria for the post horn (presumably indicating the carriage was leaving) and a bright, concluding fugue in which the post horn is heard in the countersubject against trumpet-like figures in the subject. Suffused with the teenage Bach's wit, charm and imagination, the entire piece is an expression of love, affection and esteem for a friend.

Bach's **Flute Sonata in A major** has a quirky little history. Since paper and ink were costly in the Baroque era, and since it was difficult to save on ink — all the notes had to be written down, after all — composers saved on the cost of paper in several ways. Among their thrifty strategies were cramming as many notes on each staff as they could; cramming the staves very close together, often making it difficult to tell which notes belonged to which

staff; and leaving very small margins on all four sides of the paper. Bach was not the worst offender in any of these regards, but in this instance, he came up with yet another paper-saving maneuver!



Bach

While composing his concerto for two harpsichords in C minor, he left the three bottom staves on each page of the score empty. Lest you think he was being unthrifty here, a score for two harpsichords requires eight staff lines, while the typical sheet of paper only permits up to twelve. A flute sonata only requires three. So Bach saved paper by composing this sonata on the bottom three staves of each page of his two-harpsichord score!

Alas, some muttonhead who later came into possession of the manuscript decided to separate the two works by cutting the flute sonata staves off... and then mislaid five of the snippets, resulting in

the permanent loss of roughly 48 bars of the flute sonata. After the first project to compile all of Bach's known works, the Bach Gesellschaft, began in 1850, its dedicated researchers made a serious sleuthing effort to locate the missing bits. Working backwards in time through sales records to track down previous owners of the manuscript, their search dead-ended in an antiquarian shop. And the missing bars remained missing.

Since then, many composers over the generations have come up with their own completions of the missing bars. All of them are just fine, and tonight we use one composed by German musicologist Alfred Dürr. If you can perceive where Dürr's contribution begins and ends, my hat's off to you!

Notes by Corey Jamason (solo harpsichord works) and Elizabeth Blumenstock



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Flattery, Fugues and Frivolities

Elizabeth Blumenstock, Jolianne Einem, *violin*
Rob Diggins, *viola*
Eva Lymenstull, *violoncello*
Corey Jamason, *harpsichord*
(sponsored by Lynne Hayward Worley)

Johann Sebastian Bach (1685–1750)
Three Fugues from *Die Kunst der Fuge*, BWV 1080
arranged for string quartet

Contrapunctus No. 1 · Contrapunctus No. 5 · Contrapunctus No. 7

Wolfgang Amadeus Mozart (1756–1791)
Fugue in C minor, K. 546
for string quartet

Ludwig van Beethoven (1770–1827)
Fugue in F major, Hess 30
for string quartet

Felix Mendelssohn (1809–1847)
Fugue in D minor, MWV R1
for string quartet

P.D.Q. Bach (1807–1742)
Sonata for Viola Four Hands

Andanteen · Molto Fast · Ground Round · Allah Breve

Intermission (15 minutes)

Johann Sebastian Bach (1685–1750)
Concerto in D minor, BWV 987
for solo harpsichord; based on a work by
Prince Johann Ernst of Saxe-Weimar

[No tempo indication] · Allegro · Adagio · Vivace

Georg Philipp Telemann (1681–1767)
Intrada-Suite *Gulliver's Travels*, TWV 40:108
for two violins

Intrada (Spirituoso)
Chaconne for the Lilliputians
Gigue for the Brobdingnagians
Reverie of the Laputians, with Their Wakers (Andante)
Loure of the Refined Houyhnhnms/Fury of the Unruly Yahoos

Wilhelm Friedemann Bach (1710–1784)
Overture in G minor

Larghetto, un poco allegro · Torneo · Aria, adagio ·
Menuetto, Trio · Capriccio

Johann Sebastian Bach (1685–1750)
Vor deinen Thron, BWV 668
arranged for string quartet

Flattery, Fugues and Frivolities: Notes

Well, you are in for it tonight: almost half a concert of fugues! Fugues are marvels of intelligence, creativity, obsession and mastery. They are also works in which intellectual prowess trumps sentiment. That said, Bach's fugues in particular reach both an intellectual and emotionally moving pinnacle in all these regards.

You may learn a little tonight about what Bach has done in the three fugues we will perform, but you will probably be no wiser as to how he has actually done it. An exhaustive program involving performance and analysis of the cumulative incredibility of the complete *Die Kunst der Fuge* (The Art of Fugue) would eat up our entire time together, and our heads might hurt afterwards. Happily, the tricks of the fugal trade can be explained fairly quickly, and we will offer brief demonstrations of the relevant tricks involved in each of our three Bach fugues.

We follow Bach's three selections from the *Art of Fugue* with a fugue from each of three followers of Bach: Mozart, Beethoven and Mendelssohn. After their early encounters with Bach's music,

all three were profoundly impressed by his contrapuntal genius, and set themselves to some serious study of it.

Mozart's response to seeing a score of Bach's *Well-Tempered Clavier* — a collection of 48 preludes and fugues in two sets — was to borrow it in order to copy it. By "copying" we mean literal hand-copying, which for many generations was a cardinal method for studying admired works. Budding composers copied to learn their craft,



Mozart

and teachers made copies to use in teaching their students. Hand-copying is laborious and time-consuming, but its inherent focus provides a gold mine for the observant and thoughtful copyist.



Mendelssohn

It also turns out to have been vital to the preservation of not a few works; unpublished manuscripts were frequently lost or destroyed, and copies that had been made by admiring and aspiring students became important as sources, sometimes a work's only surviving source.

Mozart "discovered" Bach in 1782 when a patron, the fascinating polymath Baron von Swieten, shared his many Bach and Handel scores with him. Beethoven learned all of Bach's *Well-Tempered Clavier* from his teacher, Christian Gottlob Neefe — who likely studied under some of J.S. Bach's last students — and he could play them all from memory before he was 12. Mendelssohn was born to a wealthy music-loving household with close connections to Bach's family: his great aunt, Sarah Itzig Levy, studied harpsichord with Bach's eldest son Wilhelm Friedemann, and she commissioned new pieces from the next eldest, Carl Philipp Emanuel.

There is only one biography of Bach's last son, P.D.Q. Bach. As it is brief, we include it in its entirety:

P.D.Q. Bach once said that his illustrious father gave him no training in music whatsoever, and it is one of the few things he said that we can believe without reservation. His rebelliousness was such, in fact, that he avoided music as much as possible until he was well into his thirties. (As a teenager he did assist in the

construction of the loudest instrument ever created, the pandemonium, but he wisely skipped town before the instrument's completion, having sensed, with uncanny accuracy, that the Pavilion of Glass was perhaps not the most felicitous location for the inaugural concert.)

But by the mid-1770s he realized that, given his last name, writing music was the easiest thing he could do, and he began composing the works that were to catapult him into obscurity. This most mini musical life has been divided into three creative periods: the Initial Plunge, the Soused Period, and Contrition.

The middle period was by far the longest of the three and was characterized by a multiplicity of contrapuntal lines and a greater richness of harmony due to almost constant double vision. It was during this period that he emulated (i.e., stole from) the music of Haydn and Mozart, but his pathetic attempts to be *au courant* were no more successful than his pathetic attempts to be *passé* had been during the Initial

Plunge; having to cope with the problems that accompany immense popularity was something P.D.Q. Bach managed to avoid.



P.D.Q.
Bach

It has been said that the only original places in his music are those places where he forgot what he was stealing. And, since his memory was even shorter than his sightedness, he was, in point of fact, one of the most original composers ever to stumble along the musical pike.

When Bach was 18 years old, he took a post for six months as a violinist in the court band of Johann Ernst III, Duke of Saxe-Weimar. He probably met the duke's seven-year-old son at that time; and by the time he returned to Weimar five years later it was clear that the 12-year-old prince had become a musically gifted child. Before

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his untimely death at age 19, Prince Johann had composed several pieces that Bach found interesting enough to arrange as harpsichord solos.



Johann
Ernst III

While this **Concerto in D minor** does bear the name “concerto,” it is considerably more like a toccata — a work (typically for a keyboard instrument or lute) featuring dramatic contrasts of tempi and affects, brilliant virtuosic outbursts and, often, longer imitative sections, all of which you will experience here.

Jonathan Swift’s satirical novel *Gulliver’s Travels* was published in 1726 and instantly became a massive hit. Like Boismortier (featured on our Monday program), **Telemann** built a lucrative publishing business, and cleverly capitalized on Swift’s popularity by composing a programmatic **violin duo** based on the fantastical imaginary creatures in the book — creatures that turn out to be just as perverse, charming, flawed and entertaining as any human beings.

Telemann imbues each short movement with humor. A peppy introduction is followed by two dances whose customary Baroque character is absurdly adapted to the highly unusual dimensions of the dancers. The normally gentle liveliness and substantial length of the *Chaconne* becomes a vanishingly brief dance for the six-inch Lilliputians, and the usually lively *Gigue* becomes an almost painfully ponderous galumph when danced by the 60-foot-tall Brobdingnagians! The *Reverie* depicts the Laputians, a race of oblivious deep thinkers so profoundly impractical that they must hire “wakers” to swat them back to reality.

The final movement is a twofer. One violin depicts the civilized and rational

horse-bodied Houyhnhnms in the form of a French *Loure*, while the other portrays the wild and disagreeable Yahoos in the form of a *Furie* — not a formal dance, of course, but a genre that appears frequently in Baroque operas and ballets.

Swift, a misanthropic and grumpy man, was not a music lover, and thus would not have been amused by Telemann’s whimsies. When Handel wanted to use the boys’ choirs of two prominent churches in Dublin for his premiere of *Messiah* in 1742, he wrote his request to Swift, who was the dean of one of the churches involved. Replied Swift, “I do hereby require and request NOT to permit any of the choristers to attend or assist at any public musical performances... and whereas it hath been reported that I gave a license to assist a club of fiddlers in Fishamble Street, I do annul said license, entreating my said Sub-Dean to refuse such songsters, fiddlers, pipers, trumpeters, drummers, drum-majors, or any [such] sonic quality.” Happily, the show went on.



Swift

Although the **Overture in G minor** is still attributed to Bach (as BWV 1070), it is generally agreed that he did not write this moody and entertaining work. The preponderance of opinion identifies Wilhelm Friedemann, Bach’s eldest son, as the most likely composer. Style is an ephemeral thing, surprisingly difficult to discuss without plunging into esoteric arguments — so at the risk of being simplistic, I will just assert that this piece does not “feel” like Sebastian’s work!



W.F. Bach

All four of Bach’s composer-sons were exhaustively grounded in contrapuntal

technique by their father, and they cannot help but pay homage to that education, no matter how far from the tree these apples tried to fling themselves. Indeed, this work boasts two fugues, the fast section of the first movement and the driven, intense *Capriccio* that concludes the piece. In between these contrapuntal bookends are a wild little *Torneo* (tournament), a sentimental *Aria* (air), and, finally, a mildly stern *Menuetto* with a lighthearted *Trio*.

With our last piece, we enter a little confluence of history, mythology and human nature. A couple of decades after Mendelssohn's momentous revival of Bach's *St. Matthew Passion*, devoted Bach scholars created the Bach Gesellschaft — the first compendium of all known Bach works — a massive, painstaking labor of love and admiration. The Gesellschaft established that the first publication of *Die Kunst der Fuge* included three interesting items besides the fugues and canons Bach had written.



C.P.E. Bach

The first item was a fugue clearly belonging to the set, but incomplete. Following this was the second item, a statement from his son Carl Philipp Emanuel Bach to justify including the first item: “While working on this fugue, which introduces

the name B-A-C-H in the countersubject, the composer died.”

The third is the score of **Vor deinen Thron** (Before Thy Throne), a chorale prelude by Bach that has no musical relationship to *Die Kunst der Fuge* whatsoever. This first publication had been arranged the same year Bach died and was overseen by Emanuel. Modern scholars now believe it is highly doubtful that Bach, after several years of declining health, was actually in the moment of composing — or even dictating music — when he died of a stroke.

Emanuel may well have believed what he wrote, although there is no evidence that he was present when his father died. Even so, for many generations this sentimentally compelling story has been accepted as truth. Yet it seems more likely to me that including this wondrous though unrelated chorale prelude was an act of homage from a loving, grieving son.

In any case, there is nothing doubtful about this consoling, sure and transcendent chorale setting. *Vor deinen Thron* is one of roughly 45 chorale preludes Bach composed for the organ — a chorale prelude being a contrapuntal piece based on, and including, the melody of a hymn tune. The tune appears, not continuously, but phrase by phrase, separated by the constant flow of the contrapuntal parts, themselves gently related to the melody.

Notes by Elizabeth Blumenstock

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Bach the Indestructible

Lara Wickes, *oboe* (sponsored by Dorothy Boesch)
Elizabeth Blumenstock, Andrew McIntosh, *violin*
Ramón Negrón Pérez, *viola*
Stella Cho, Michael Kaufman, *violoncello*
Ian Pritchard, *harpsichord*

Johann Sebastian Bach (1685–1750)
Prelude in C major, BWV 846
arranged for string quartet by E. Blumenstock

Johann Sebastian Bach (1685–1750)
Goldberg Variations, BWV 988 (excerpts)
arranged for string trio by Dmitry Sitkovetsky

Aria · Variations 1, 3, 5, 9, 11, 14, 22, 25, 26, 30 · Aria da Capo

Dmitri Shostakovich (1906–1975)
Prelude and Fugue in D major, Op. 87
for solo harpsichord

Johann Sebastian Bach (1685–1750)
Partita No. 2, BWV 1004: Chaconne
for solo violin, arranged for two cellos by
Johanne Perron, Claudio Jaffe, Michael Kaufman and Stella Cho

Intermission (15 minutes)

Johann Sebastian Bach (1685–1750)
Orchestral Suite No. 2, BWV 1067
transcribed for oboe and strings by Gonzalo X. Ruiz

Ouverture · Rondeau · Sarabande · Bourrée I, II ·
Polonaise & Double · Menuett · Badinerie

Johann Sebastian Bach (1685–1750)
Orchestral Suite No. 3, BWV 1068: Air
for strings and continuo

Johann Sebastian Bach (1685–1750)
Italian Concerto, BWV 971
arranged for harpsichord and strings by E. Blumenstock

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Bach the Indestructible: Notes

Tonight's program is (mostly) filled with transcriptions and arrangements of music by J.S. Bach. What's the difference between a transcription and an arrangement? Well, it's not a 100% black-and-white distinction, but a transcription generally involves swapping out a composer's chosen instruments and/or keys for different ones, leaving his notes pretty much as written. An arrangement is a freer affair that keeps the most identifiable elements of the original work, such as its melody and chord sequence, while adding new lines, ornaments, even entire new sections.

I remember, in the 1960s, hearing the fabulously agile voices of the Swingle Singers performing jazzy versions of Bach works. They generally kept Bach's written notes, very strictly, omitting none and observing his tempi, so those were transcriptions. To offer an early example of an arrangement, Bach himself took a melody from a 17th-century love song by Hassler and used it in his chorale "O Sacred Head, Sore Wounded," which appears several times in his *St. Matthew Passion*.

Paul Simon, of Simon and Garfunkel fame, used this same melody in his lovely



Bach

and mournful hit "American Tune." Both Bach and Simon were making arrangements of Hassler's original five-part homophonic madrigal. Bach kept Hassler's melody and composed three additional vocal parts, while Simon offered only the (highly ornamented) melody as a vocal and added acoustic and bass guitars, keyboards, drums and strings.

One of Bach's simplest and most enduring tiny works, his **Prelude in C major, BWV 846**, learned and loved by countless young musicians, gets an uncomplicated transcription here. The notes written for the harpsichord have simply been shared out among the four stringed instruments, so literally the only difference in the two versions is one of timbre. Even that is minimized, as the strings are playing pizzicato, so all notes are plucked, as they would be on a harpsichord.

Bach's **Goldberg Variations** — like his *Art of Fugue*, which we explored a bit in Wednesday night's concert — is a long, compendious study of the formal and contrapuntal possibilities of a single musical element. In the *Art of Fugue* this element is a fairly short and simple subject; in the *Goldberg Variations* it is a chord sequence in binary form. This chord sequence is the foundation for a set of 30 variations, all in the same form, each with a different contrapuntal treatment.

As the *Goldberg Variations* would take about an hour and a half to perform, essentially a full program on their own, we have opted to perform only ten of the 30




The Swingle Singers

variations, bookended by the reflective *Air* that opens and closes the work. An index to the action:

- **Air.** A sarabande that provides a mellow, sweet introduction to the set.
- **Variation 1.** Lively, in the style of a Polonaise.
- **Variation 3.** Canon at the unison: a canon between the violin and viola, in which both instruments begin on the same pitch, but start a half measure apart.
- **Variation 5.** A single line of rapidly running 16th notes shared among all players, with pointillistic accompaniment.
- **Variation 9.** Canon at the third: the violin and viola are in canon, and the viola begins a third lower than the violin.
- **Variation 11.** A virtuoso concoction in the style of a toccata.
- **Variation 14.** The pianist Glenn Gould said this variation was “certainly one of the giddiest bits of neo-Scarlatti-ism imaginable.”


- **Variation 22.** A loose fugue.
- **Variation 25.** One of just three variations in the minor mode, this ravishingly ornamented and magnificently dolorous variation was described by famed harpsichordist Wanda Landowska as “the black pearl” of the variations.
- **Variation 26.** If you can tear your ears from the elated running 16th-note sextuplets, you will hear the original sarabande hidden behind them.
- **Variation 30.** This quodlibet is a lighthearted combination of four folk songs, only two of which can now be identified, but both of those are of a rustically earthy character.
- **Air da capo.**

Keys and modes fascinated theorists and composers during the Baroque era. Many were convinced that each key had a different character: E-flat major was intimate and consoling, F minor was miserable






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and lamenting, and so on. This made a modicum of sense, since the many different ways to tune a keyboard resulted in subtly altered sizes of chords, coloring each key slightly differently. By the



Shostakovich

turn of the 19th century, though, European musicians had settled on what is called equal temperament. This approach calls for all half-steps to be tuned in exactly equal distances from each other, thus erasing all differences among keys related to tuning.

However, the fascination with keys persisted. Bach's encyclopedic *Well-Tempered Clavier* offers preludes and fugues in every key, in both major and minor modes — and he went through all 12 keys twice! Many composers since Bach have been moved to imitate this, though not always to the extent of two full sets. **Dmitri Shostakovich**, a dedicated Bach-lover, went through the 12 keys and two modes once, composing his set in 1950–51.

Bach's famous **Chaconne** is the last movement of his second partita for solo violin. This long, difficult and profoundly moving work is believed by many to have been composed in loving memory of his first wife, Maria Barbara. The timing is at least suggestive: Bach very likely composed the sonatas and partitas around 1718–20, and Maria Barbara died in 1720. Johann Sebastian left Cöthen for a couple of months that year with his employer, Prince Leopold, and upon his return learned that his wife had died suddenly and was already buried.

The *Chaconne* (Bach used the Italian word “ciaccona” rather than the French “chaconne”) has been universally loved by composers, performers and music-lovers everywhere for its intimate grandeur and powerful embodiment of joy and struggle.

Composed with a short chordal pattern that repeats throughout the entire work, it moves through three larger sections, the first in D minor, the second in D major, and the last returning to D minor.

Some 20 years ago, the well-known Baroque oboist Gonzalo X. Ruiz took Bach's **second orchestral suite**, for flute and strings, and transcribed it for oboe and strings. But was the original actually for flute? Ruiz has kindly contributed the fruits of his research and opinion for use in these notes:



Gonzalo X. Ruiz

Sometime in the late 1730s Bach took the unprecedented step of summoning four copyists to assist him. The task was to take an existing work of his, one that had been performed at some point, and transpose it up a step to B minor, probably for a performance the following day, which would explain the extra hands involved.

That is the fascinating story told by the manuscript parts to the second orchestral suite, BWV 1067. One of the most famous works in the flute's repertoire was originally written a step lower for another instrument. The A minor original makes it too low for flute but fits the oboe perfectly. In addition, the scoring points to the oboe, as the violins frequently play higher than the solo instrument. This is the main reason that the work poses balance problems on flute, but that same texture is also very unusual for violin. This, however, is exactly the way all composers from Albinoni to Mozart, including Bach, scored music for oboe and strings.

That there are four copyists involved in the surviving B minor manuscript of this work is indisputable, and there is evidence that there was a version in A minor. Musicologist Joshua Rifkin opines that the solo instrument in the A minor version would

have been a violin. Whether this version featured the violin or the oboe remains unknown, but Ruiz makes a compelling case for the oboe. My personal experience with the piece in its ubiquitous form for flute and strings is that the strings must indeed play extremely softly to balance the flute — but not so with the oboe! So tonight you will hear a more robust and timbrally pungent performance of this well-known and beautiful piece.

Not a lot needs to be said about Bach's famous, incomparable **Air from the third orchestral suite**. Given the staggering number of arrangements for an equally staggering and unusual range of instruments available for this work, often referred to as "Air on the G String," we have chosen to play it in its original setting. (If you go to YouTube and search for "Hamlet Cigars," you'll be treated to some very funny vintage British cigar ads, most of which are accompanied by piano arrangements of the *Air*.)

The "concerto" for solo harpsichord without orchestra that we performed on Wednesday, based on a work by Prince Johann Ernst of Saxe-Weimar, is by no means the only such concerto Bach composed. In fact, he wrote 18 of them!

Tonight's **Italian Concerto** is the most famous and familiar today. The work's original title, "Concerto after the Italian Taste," was not only a reference to the Italian concerto form and character — with its fast-slow-fast movements and clearly delineated contrasts between tutti and solo sections — but also a rare tip of Bach's hat to the popular *galante* style that swept Europe in the mid-18th century.

This marvelous piece, with its bright first movement, touching middle movement and exhilarating final movement, also manages to evoke Italy itself in all its exuberance, sentiment and vivacity. Bach of course did a superlative job of creating the sense of orchestral ritornello and more intimate solos in his version; all I needed to do was transcribe his keyboard ritornellos for the stringed instruments. Though all the notes Bach wrote are still present, I have added a few notes for the strings in the ritornello and minimal accompaniment for some of the solo passages.

So this version of the piece is something of a hybrid of arrangement and transcription. However, the poignant slow movement is left to the harpsichord alone. There are only two elements in this movement, from beginning to end: a gently supportive bass line in the left hand, and a highly ornate lamentation in the right. Nothing else is needed here.

Notes by Elizabeth Blumenstock



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Festival Finale: Darkness & Light

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Jay Carter, *countertenor*
Jacob Perry, *tenor*
Mischa Bouvier, *baritone*

FESTIVAL ORCHESTRA

Judith Linsenberg, Stephen Hammer, *recorder*
Stephen Hammer, Lot Demeyer, *oboe*
Elizabeth Blumenstock, Janet Strauss, Adriana Zoppo, *violin I*
Jolianne Einem, Susan Feldman, Amy Wang, *violin II*
Rob Diggins, Ramón Negrón Pérez, *viola*
Heather Vorwerck, Leif Woodward, *viola da gamba*
Heather Vorwerck, Leif Woodward, Mikala Schmitz, *violoncello*
Gabriel Golden, *violone*
Kenneth Munday, *bassoon*
Ian Pritchard, *harpsichord*

Elizabeth Blumenstock, *leader*

Johann Christoph Bach (1642–1703)
Ach, dass ich Wassers gnug hätte

Lamento for countertenor, violin, viola, two viola da gambas and continuo; text from Jeremiah 9, Psalm 38, Lamentations 1

Ach, daß ich Wassers gnug
hätte in meinem Haupte,
und meine Augen Tränenquellen wären,
daß ich Tag und Nacht
beweinen könnte meine Sünde.

Meine Sünden gehen über mein Haupt,
wie eine schwere Last
sind sie mir zu schwer worden,

O, that I could have water enough in my head
and that my eyes could be
flowing wellsprings of tears
so that night and day
I could lament my sins.

My sins overwhelm me;
like a heavy burden,
they have become too painful,

darum weine ich so,
und meine beiden Augen fließen mit Wasser.

Meines Seufzens ist viel,
und mein Herz ist betrübet,
denn der Herr hat mich voll Jammers gemacht
am Tage seines grimmigen Zorns.

and so I weep,
and my eyes flow with water.

My sighs are many,
my heart is afflicted,
for the Lord has filled me with sorrow
on the day of his terrible wrath.

Johann Sebastian Bach (1685–1750)
Welt, ade, ich bin dein müde

Aria for baritone, solo violin, soprano *cantus firmus* and continuo
from the cantata *Der Friede sei mit dir*, BWV 158

Recitative:

Der Friede sei mit dir,
du ängstliches Gewissen!
Dein Mittler stehet hier,
der hat dein Schuldenbuch
und des Gesetzes Fluch
verglichen und zerrissen.
Der Friede sei mit dir;

Peace be with you,
O troubled conscience!
Your intercessor stands here,
by him the book of your guilt
and the law's curse
have been annulled and torn up.
Peace be with you;

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der Fürste dieser Welt,
der deiner Seele nachgestellt,
ist durch des Lammes Blut
bezwungen und gefällt.
Mein Herz, was bist du so betrübt,
da dich doch Gott durch Christum liebt?
Er selber spricht zu mir:
der Friede sei mit dir!

Aria:

Welt, ade, ich bin dein müde,
Salems Hütten stehn mir an,
*Welt, ade, ich bin dein müde,
ich will nach dem Himmel zu,*
wo ich Gott in Ruh und Friede
ewig selig schauen kann.
*da wird sein der rechte Friede
und die ewig stolze Ruh.*

Da bleib ich,
da hab ich Vergnügen zu wohnen,
*Welt, bei dir ist Krieg und Streit,
nichts denn lauter Eitelkeit;*
Da prang ich gezieret
mit himmlischen Kronen.
*in dem Himmel allezeit
Friede, Freud und Seligkeit.*

the prince of this world,
who hunted after your soul,
has been conquered and felled
through the blood of the Lamb.
My heart, why are you so distressed,
since God loves you through Christ?
He himself says to me:
peace be with you!

World, farewell, I am weary of you,
the tents of Salem suit me better,
*World, farewell, I am weary of you,
I want to go to Heaven,*
where I can find God in peace and calm
and eternal bliss.

*where there is true peace
and eternal majestic calm.*
There I shall stay,
there I shall delight to dwell,
*World, with you is war and strife,
nothing but pure vanity;*
There be crowned
in the glory of heavenly splendor.
*in Heaven there always reigns
peace, happiness and bliss.*

Johann Sebastian Bach (1685–1750)
**Gottes Zeit ist die allerbeste
Zeit (Actus Tragicus), BWV 106**

Cantata for vocal quartet, two recorders, two viola da gambas and continuo

Sonatina

Chorus

Gottes Zeit ist die allerbeste Zeit.
In ihm leben, weben und sind wir,
solange er will.
In ihm sterben wir zur rechten Zeit,
wenn er will.

God's own time is the best time.
In him living, moving, we exist,
as long as he wills.
In him we shall die at the right time,
when he wills.

Arioso

Tenor:

Ach, Herr, lehre uns bedenken,
dass wir sterben müssen,
auf dass wir klug werden.

Ah, Lord, teach us to remember
that our death is certain,
that we might gain wisdom.

Aria

Tenor:

Bestelle dein Haus;
denn du wirst sterben
und nicht lebendig bleiben.

Prepare your house;
for you will perish
and not continue living.

Chorus

Es ist der alte Bund:
Mensch, du musst sterben!

This is the ancient law:
man, you must perish!

Soprano:

Ja, komm, Herr Jesu, komm!

Yes, come, Lord Jesus!

Aria

Countertenor:

In deine Hände
befehl ich meinen Geist;
du hast mich erlöst, Herr,
du getreuer Gott.

Into your hands now
do I commit my soul;
for you have redeemed me, Lord,
you, my faithful God.

Arioso

Baritone:

Heute wirst du mit mir
im Paradies sein.

This day will you be with me
in paradise.

Chorale

Mit Fried und Freud ich fahr dahin
in Gottes Willen;
Getrost ist mir mein Herz und Sinn,
sanft und stille.
Wie Gott mir verheißen hat:
der Tod ist mein Schlaf geworden.

In peace and joy I depart,
as God wills;
I am consoled in heart and mind,
calm and quiet.
As God has promised me:
My death is changed to slumber.

Chorus

Glorie, Lob, Ehr und Herrlichkeit
sei dir, Gott Vater und Sohn bereit,
dem heiligen Geist mit Namen!
Die göttlich Kraft
mach uns sieghaft
durch Jesum Christum. Amen.

Glory, laud, praise and majesty.
To God, Father and Son be given,
the Holy Ghost, with these names!
May godly strength
make us triumph
through Jesus Christ, Lord. Amen.

Intermission (15 minutes)

Christoph Bernhard (1628–1692) Aus der Tiefe ruf ich, Herr, zu dir for tenor, two violins and continuo; text from Psalm 130

Aus der Tiefe ruf ich, Herr, zu dir;
Herr, höre meine Stimme.

Out of the depths I cry to you, Lord;
Lord, hear my voice.

Lass deine Ohren merken
auf die Stimme meines Flehens.

Let your ears be attentive
to the voice of my supplication.

So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?

If you, Lord, kept a record of sins,
Lord, who could stand?

Denn bei dir ist die Vergebung,
dass man dich fürchte.

But with you there is forgiveness,
so that we revere you.

Ich harre des Herren; meine Seele harret,
und ich hoffe auf sein Wort.

I wait for the Lord, my whole being waits,
and in his word I put my hope.

Meine Seele wartet auf den Herren
von einer Morgenwache bis zur andern.

My soul waits for the Lord
from one waking to the next.

Israel, hoffe auf den Herren!
Denn bei dem Herren ist die Gnade
und viel Erlösung bei ihm.

Israel, put your hope in the Lord!
For with the Lord is unfailing love
and with him is plenteous redemption.

Und er wird Israel erlösen
aus allen seinen Sünden. Amen.

And he himself will redeem Israel
from all their sins. Amen.

Dietrich Buxtehude (1637–1707)
Herr, wenn ich nur dich hab, BuxWV 38

Cantata for soprano, two violins and continuo

Herr, wenn ich nur dich hab,
so frag ich nichts nach Himmel und Erden.
Wenn mir gleich Leib und Seele verschmacht.
so bist du doch Gott allezeit
meines Herzens Trost und mein Heil.
Alleluja!

Lord, if I have only you,
I ask nothing from heaven and earth.
If life and limb shall pass away,
still you, God, will always be
my heart and my salvation.
Alleluia!

Johann Sebastian Bach (1685–1750)
In allen meinen Taten, BWV 97

Cantata for vocal quartet, orchestra and continuo

Chorus

In allen meinen Taten
lass ich den Höchsten raten,
der alles kann und hat;

In all my undertakings
I allow the Almighty to counsel,
who owns and can do all things;



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er muss zu allen Dingen,
solls anders wohl gelingen,
selbst geben Rat und Tat.

he must in all affairs,
if they are to succeed,
counsel and act.

Aria

Baritone:

Nichts ist es spät und frühe
um alle meine Mühe,
mein Sorgen ist umsonst.
Er mag's mit meinen Sachen
nach seinem Willen machen,
ich stell's in seine Gunst.

There is nothing late or early
for all my toil,
My worries are in vain.
He may deal with all I do
according to his will,
I place it in his care.

Recitative

Tenor:

Es kann mir nichts geschehen,
als was er hat ersehen,
und was mir selig ist:
ich nehm es, wie ers gibet;
was ihm von mir beliebt,
das hab ich auch erkiet.

For nothing can befall me
but what he has provided
and what shall make me blest:
I take it as he gives it;
what he desires of me
is what I have also chosen.

Aria

Tenor:

Ich traue seiner Gnaden,
die mich vor allem Schaden,
vor allem Übel schützt.
Leb ich nach seinen Gesetzen,
so wird mich nichts verletzen,
nichts fehlen, was mir nützt.

I trust in his mercy
that protects me from all harm,
and every evil.
If I live by his laws,
nothing will harm me,
I shall lack nothing.

Recitative

Countertenor:

Er wolle meiner Sünden
in Gnaden mich entbinden,
durchstreichen meine Schuld!
Er wird auf mein Verbrechen
nicht stracks das Urteil sprechen
und haben noch Geduld.

May he mercifully
deliver me from my sins,
Cancel all my guilt!
He'll not pronounce judgment
immediately on my crimes,
but will still forbear.

Aria

Countertenor:

Leg ich mich späte nieder,
erwache frühe wieder,
lieg und ziehe fort,
in Schwachheit und in Banden,
und was mir stößt zuhanden,
so tröstet mich sein Wort.

Whether I go to rest late,
awake early,
lie down or go forth,
in weakness and in chains,
whatever befalls me,
his word shall comfort me.

Duetto

Soprano, Baritone:

Hat er es denn beschlossen,
so will ich unverdrossen
an mein Verhängnis gehn!

For if he has decided,
then I shall patiently
go to meet my fate!

Kein Unfall unter allen
soll mir zu harte fallen,
ich will ihn überstehn.

None of the many mishaps
will seem to me too cruel,
I shall overcome each one.

Aria

Soprano:

Ich hab mich ihm ergeben
zu sterben und zu leben,
sobald er mir gebeut.

I have surrendered myself to him,
to die and to live,
as soon as he commands.

Es sei heut oder morgen,
dafür lass ich ihn sorgen;
er weiß die rechte Zeit.

Be it today or tomorrow,
I leave to his decision;
he knows the proper time.

Chorale

So sein nun, Seele, deine
und traue dem alleine,
der dich erschaffen hat;
es gehe, wie es gehe,
dein Vater in der Höhe
weiß allen Sachen Rat.

Therefore, O soul, be true to yourself
and trust in him alone
who has created you;
whatever may happen,
your father on high
counsels well in everything.

Reception on the patio

Festival Finale: Notes

Our program today is a combination of solo voice motets and cantatas. There is a wealth of seldom-performed motets for solo voice, a great number of which were composed in Germany during the mid-to-late 17th century. Bach was aware of many of the composers of these works; indeed, he was a cousin to one of them! So mixing some of these smaller works with his cantatas is a way to illuminate some of the musical traditions that nurtured and informed him.

Motets originated in 13th-century France, and, like many long-lived forms, they evolved over time. The word “motet” is derived from the French word *mot*, meaning “word,” and signified the replacement of an instrumental line by a sung text. Originally used in church services, motets expanded their reach to include secular works, a cappella choral works, choral works with instruments doubling the vocal parts, and works for solo voice accompanied by instruments. Quite a capacious umbrella! They generally differ from cantatas in having no recitatives or any sort of truly separate movements, though they often have several internal sections driven by the form of the text.

Since Bach was a devout Lutheran, and his faith informed every aspect of his life, it behooves us to know a bit about that faith. Martin Luther, the 16th-century theologian/priest and founder of the church that later bore his name, took on what he believed was error and corruption in the Catholic church, especially its granting of “indulgences” — the forgiveness of sins on the basis of some prescribed prayers, actions or even payments by the sinner. Luther believed that forgiveness was possible only through God’s grace, and he abhorred the power of the Catholic clergy,



The Thomaskirche in Leipzig, Germany,
where Bach is buried

who presented themselves as required intermediaries between laypeople and God. No, Luther declared, all baptized Christians were members of a priesthood who could approach God directly.

Life in the 17th century was profoundly challenging. The Thirty Years War killed nearly half of the population in what is now Germany, and the subsequent Little Ice Age caused many famine deaths. Despair, loss and ruin were always close at hand, and faith offered promises of relief from the painful difficulties of survival as well as from the ever-present evils of human nature. Texts in the music of these times often run towards bewailing the tribulations of life and the passionate desire for release from them in anticipation of paradise in the hereafter.

We open with one of the most beautiful and wrenching motets ever written, by Bach’s first cousin once removed, **Johann Christoph Bach**. Sebastian revered his

older relative as a “profound composer,” and in this work the text is one of the darkness of agonized remorse. We never learn the nature of the sin, but the sinner, accompanied by violas (and/or viola da gambas), organ and a lone plaintive violin, believes that an angry God has turned against him for his iniquity. A more luminous and compelling portrait of anguished regret cannot exist.



J.C. Bach

in the form of a *cantus firmus* — a melody used as the basis for a larger composition; here the melody is that of a chorale by Johann Rosenmüller. It is not sung continuously, but appears interspersed line by separate line.

Bach’s **Cantata BWV 106** — also known as **Actus Tragicus** in editions published long after his death — is one of his greatest works. Its profound beauty beggars anything I can say. In any case, the music and texts themselves provide the essence of what Bach always set out to do in his sacred works: to move the listener to deeper faith.

The scoring pairs two viola da gambas with two recorders. Recorders, which Bach employed in roughly 10% of his cantatas, have (along with flutes) a historical association with funeral themes. From the opening notes of the *Sonatina*, the dolorous timbres of gambas and recorders create a deeply tender and consoling feeling. Composed when Bach was only 22, this early work was likely intended for a funeral service, possibly that of an uncle.

Unlike in the majority of his later cantatas, there are no recitatives and no closing chorale. Instead, the work is almost one seamless movement in several different sections, with nine texts drawn from both the Old and New Testaments. The Old Testament says that man must die; the

Bach’s **Cantata BWV 158** is unusually short, and many scholars speculate that some of it may have been lost. There is just one aria for a bass, surrounded by recitatives and a chorale. That one aria is substantial, though, and wonderful, and though we will not perform the whole cantata, we are pairing the aria with its opening recitative. Where the text of the Christoph Bach motet is full of pain, the text of this recitative is full of assurances that God, through the suffering of Jesus, has forgiven the distressed soul its sins, and that salvation and peace are freely offered.

In the aria, the singer longs to be released from the sin and suffering of the world and enter the light of eternal grace with God. The longing in this text is shared between the mortal and his soul, here voiced by a soprano, who affirms his desire

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New Testament offers the hope of eternal life. Bach weaves these theologies together, using the “old” contrapuntal style for the O.T. passages and a more “modern” solo aria style for the N.T. texts.

The influence of music from Italy during the 17th century can hardly be overstated. As the new Italian vocal style, spearheaded substantially by Monteverdi, flowed northwards over the Alps, aspiring northern composers such as **Christoph Bernhard** flocked to Venice and Rome to drink from the source. The vivid use of word-painting (setting an important word in a manner that displays its meaning) flowered in these decades.



Bernhard

In his setting of Psalm 130, Bernhard uses word-painting brilliantly from the start. In the first line, “Out of the depths I cry to you, Lord,” notice how he sets the word “depths” deep in the singer’s range, and the word “cry” is a long, wailing ascent to God in the heavens. The urgency of this appeal is enhanced by repeated overlapping entrances in the violins. Indeed, repetition plays an important role throughout this pleading, passionate text.

Dietrich Buxtehude is another composer deeply admired by Bach. The young Sebastian’s famous 280-mile trek from Arnstadt to Lübeck in 1705 to meet and learn from the renowned organist/composer nearly cost him his job. He had permission to stay in Lübeck for a month, but in his enthusiasm stayed for three!

As with so many 17th-century composers, much of Buxtehude’s work is sadly lost to us. He composed everything from

solo keyboard and organ works to chamber music and massive choral works. He also composed numerous motets. **Herr, wenn ich nur dich hab** is an exquisite



Buxtehude

example of a motet in just one section. No particular word painting here, just an ever-evolving flow of violin figuration, responding rapturously to the singer’s exclamations of perfect love and trust in God. The steadfastness of this text is beautifully manifested in the short repeating bass line, which shapes the whole work.

Composed originally for a wedding, and likely repurposed for church services later, **Cantata BWV 97** comprises settings of the first nine verses of Heinrich Isaac’s famous chorale, “Innsbruck, I must leave you.” The opening chorus is splendid — a French overture (with singers!), and with the chorale tune appearing as a *cantus firmus* in the soprano line. A succession of recitatives and arias follow, each serving up one of the remaining eight verses.

Up to this point in our program, the music has focused on existential human experiences of suffering, mortality, desire for redemption, and the joys and consolations of faith — fervent inner personal experiences. In this unusual and wonderful cantata, though, we get what amounts to a sort of practical rule book for managing our lives: trust and obey God, know that he ordains all that happens, be courageous and steadfast, and accept our lot.

This may seem rather deterministic, but the message can be seen as very good news for the faithful who heed it — that because God is truly almighty and loves us, we cannot go wrong!

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 Göttingen, Germany; and artistic director of the Baroque Music Festival, Corona del Mar. She studied viola at the University of California, Berkeley, and the Royal Conservatory of Music in The Hague, and switched to the Baroque violin in the early '80s.

Blumenstock's great love of chamber music has involved her in accomplished ensembles such as 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 Chamber Music Festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded over 100 CDs for Harmonia Mundi, Naxos and other major labels.



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.

Mischa Bouvier has received critical acclaim for a diverse career that includes concerts, recitals, staged works and recordings. He made his



Lincoln Center debut at Alice Tully Hall with Musica Sacra under the direction of Kent Tritle, and his Carnegie Hall debut in recital with pianist Yegor Shevtsov. He has performed the arias of Bach's *St. Matthew Passion* with Iván Fischer and the Orchestra of St. Luke's, and sang the role of Jesus in this work at the Festival Casals de Puerto Rico under Helmuth Rilling.

Other notable and roles have included Pilate in Bach's *St. John Passion* with the Choir of Men and Boys of St. Thomas Church, New York, under John Scott; Lucifer in Handel's *La Resurrezione* with

the Helicon Ensemble at Yale; and Plutone in Monteverdi's *L'Orfeo* with Apollo's Fire in Cleveland, Ann Arbor and California.

Jay Carter is recognized as one of the nation's premier countertenors and is a leading interpreter of Baroque repertoire, lauded for his luminous tone and stylish interpretations. He has appeared with numerous acclaimed conductors and ensembles, among them Masaaki Suzuki leading the Bach Collegium Japan, Nicholas McGegan with the St. Louis Symphony, and Daniel Hyde with the Choir of Men and Boys of St. Thomas Church, New York.



Carter holds a doctor of musical arts degree from the University of Missouri–Kansas City Conservatory. He earned a master’s degree in music from Yale’s Institute of Sacred Music and his undergraduate degree from William Jewell College, where he studied with Arnold Epley. He is currently on the voice faculty of Westminster Choir College in Lawrenceville, New Jersey, and serves as Artistic Advisor for the Kansas City chamber choir *Musica Vocale*.

Stella Cho made her solo debut at the Royal Albert Hall, London, at the age of 15. She has given recital programs in South Korea, Spain,



the Netherlands, Poland, Germany, Croatia and the USA; has performed many times on national TV and radio; and has participated in renowned music festivals around the world including the Ravinia Festival, La Jolla SummerFest, Banff Chamber Music Festival, Casals Festival, Yellow Barn and the Perlman Music Program.

Cho studied cello with Ralph Kirshbaum at the USC Thornton School of Music, where she earned her bachelor’s and master’s degrees with honors. She pursued further graduate studies at the New England Conservatory with Laurence Lesser, and recently completed her DMA degree at USC. She currently teaches on the cello faculty at Loyola Marymount University and performs with the Sakura Cello Quintet and *Delirium Musicum*.

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 *Shemaia 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.



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.

Jolianne Einem performs with the *Philharmonia Baroque Orchestra*, *Portland Baroque Orchestra*, *Archetti Strings*, *Musica Angelica*, *Les Conversations Gallants*, and *Magnificat*. She has toured South America, Mexico, the U.S. and Canada, and 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*.

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 collaborates with the instrument-maker Joel Robinson in designing and building replicas of historical oboes.

Corey Jamason developed a fascination with Baroque music as a young piano student growing up in Puerto Rico and Florida. Introduced to the harpsichord by Anthony Newman while an undergraduate at SUNY Purchase, he then pursued further studies in early music at Yale and at the Early Music Institute at Indiana University. With his colleague Eric Davis he founded the Studio for the Early American Musical, which specializes in reviving works in historically informed performances.



In 2001 Jamason joined the faculty of the San Francisco Conservatory, where he is professor of harpsichord and directs the historical performance program. He was artistic director of the San Francisco Bach Choir 2007–2014 and has performed

with ensembles such as the San Francisco Symphony, Los Angeles Opera, Philharmonia Baroque, Musica Angelica, Camerata Pacifica, Yale Spectrum, and El Mundo.

Jennifer Ellis Kampani, who “offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos” (andante.com), is a leading interpreter of the Baroque vocal repertoire. She has performed with groups such as the American Bach Soloists, Washington Bach Consort, New York Collegium, Baroque Band, Portland Baroque Orchestra, Seattle Baroque Orchestra, Opera Lafayette, Apollo’s Fire, Musica Angelica and Boston Camerata. She has also been heard with the Washington Cathedral Choral Society and the symphony orchestras of Richmond and Charlotte.



Kampani has performed in many concert series and festivals including Les Flâneries Musicales de Reims (France), Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music festivals. Highlights among her many recordings are “Kingdoms of Castille,” nominated for a Grammy Award in 2012, and the works of Chiara Cozzolani, which was a *Gramophone* editors’ pick in 2002. She is on the faculty at USC.

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 has performed at Carnegie Hall and the Eastman Theater. Founder

and artistic director of Sunset ChamberFest and founding member of the cello quintet Sakura, he champions eclectic juxtapositions of music from the classical and contemporary canon.



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.

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



Linsenberg is artistic director of the Baroque ensemble Musica Pacifica, whose recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim; she has also recorded for Harmonia Mundi USA, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records, and Hänssler Classics. She holds a doctorate in early music from Stanford.

Eva Lymenstull's career as Baroque cellist and viola da gamba player has taken her across North America and Europe as a soloist, chamber musician, continuo player and orchestral musician. She has recently

performed as concerto soloist and principal cellist with the Lyra Baroque Orchestra (St. Paul), guest principal cellist of the Atlanta Baroque Orchestra, and with Apollo's Fire and Musica Angelica. She has also appeared with Tafelmusik Baroque Orchestra, Voices of Music, Tesserae, the Orchestra of the Age of Enlightenment (UK), and the Holland Baroque Society. She has performed at the Utrecht, Boston, Carmel Bach and Berkeley Fringe festivals, among many others.



Lymenstull holds degrees from the Royal Conservatory of The Hague (Jaap ter Linden), Rice University (Desmond Hoebig) and the University of Michigan (Richard Aaron), and a doctorate in historical performance practice from Case Western Reserve. She teaches Baroque cello and viola da gamba as a regular guest artist at the University of Michigan.

Andrew McIntosh is a violinist, violist and composer. He performs regularly on period instruments with Tesserae, Musica Angelica and Bach Collegium San Diego, has served as guest concertmaster for Baroque operas with the Los Angeles Opera and Opera UCLA, and has performed with the Washington National Cathedral Baroque Orchestra, Agave Baroque, Musica Pacifica and the American Bach Soloists. He is a frequent recitalist with harpsichordist Ian Pritchard and fortepianist Steven Vanhauwaert.



McIntosh's compositions have been played at venues across Europe and the USA, and he has received commissions from the Los Angeles Philharmonic, Industry Opera Company, Calder Quartet, Yarn/Wire, Bludenzer Tage Zeitgemäßer Musik and Los Angeles Percussion Quartet. He

currently serves full-time on the faculty of the California Institute of the Arts teaching violin, viola, composition, chamber music and historical performance practice.

Ramón Negrón Pérez began his musical career at the age of nine in his native Puerto Rico, graduating cum laude from the Puerto Rico Conservatory of Music. He was a member of the Puerto Rico Symphony Orchestra for 16 years. Now based in Southern California, he has performed at the American Bach Soloists Festival, the Tafelmusik Baroque Summer Institute in Toronto, and the Casals Festival in Puerto Rico, among others.



Negrón Pérez has participated in master classes with Bruno Pasquier, Hartmut Rohde, Gerald Caussé, Jesse Levine, Elizabeth Blumenstock and Stefano Marcocchi. He is an adjunct faculty member of viola and chamber music at the University of San Diego, and regularly performs with the American Bach Soloists in San Francisco.

Jacob Perry has long received praise for his interpretations of Renaissance and Baroque vocal repertoire. He has been featured as a tenor soloist with Apollo's Fire, Choralis, Handel Choir of Baltimore, Mountainside

Baroque, Portland Baroque Orchestra, Tempesta di Mare, Washington Bach Consort, and the Choir of the Washington National Cathedral.



Perry enjoys singing with Les Canards Chantants, a soloist-ensemble based in Philadelphia of which he is the core tenor, and in engagements with ensembles such as the Art of Early Keyboard, Yale Choral Artists, Cathedra, New Consort, Seraphic Fire, and TENET Vocal Artists. He is co-artistic director of Bridge, a genre-defying vocal collective based in Washington, D.C. that explores connections between early masterpieces and new works.

Ian Pritchard specializes in historical keyboard practice as a harpsichordist, organist and musicologist. He has performed with many leading early-music ensembles, such as the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and Florilegium. As a chamber musician, he has won numerous international prizes and has collaborated with leading figures in early music such as Monica Huggett, Elizabeth Wallfisch, Christopher Hogwood, Emmanuelle Haïm, Nicholas McGegan, Trevor Pinnock, Kenneth Gilbert and Gustav Leonhardt. He earned his Bachelor of Music degree at



Oberlin and his PhD in Musicology at USC.

Pritchard appears frequently with leading local musical ensembles such as the Los Angeles Philharmonic, Los Angeles Master Chorale and the Los Angeles Chamber Orchestra, and is the music director of the early-music ensemble Tesseract. He is currently a full-time faculty member at the Colburn School Conservatory of Music, and in 2015 was elected an Associate of the Royal Academy of Music.

Stephen Schultz, who has been called “among the most flawless artists on the Baroque flute” by the *San Jose Mercury News* and “flute extraordinaire” by the *New Jersey Star-Ledger*, plays solo and principal flute with the Philharmonia Baroque Orchestra and Musica Angelica, and performs with other leading early-music groups such as Tafelmusik Baroque Orchestra, Wiener Akademie and Chatham Baroque.



Schultz appears on over 60 recordings and has been active in commissioning new music written for his instrument, including works scored for electric flute. In 2018 the Music and Arts label released his acclaimed recording of “Bach Sonatas for Flute and Harpsichord” in which he collaborated with harpsichordist Jory Vinikour. He teaches music history and flute performance at Carnegie Mellon University, where he directs the Carnegie Mellon Baroque Orchestra.

Janet Strauss enjoys an active career as a Baroque violinist. She is a principal member of the Musica Angelica Baroque Orchestra, and co-founded the Angeles Consort chamber ensemble. She often

appears with Bach Collegium San Diego, Seattle Baroque, Portland Baroque Orchestra and Trinity Consort (Portland, Oregon). She has performed with the Los Angeles Opera, Los Angeles Master Chorale, American Bach Soloists, Musica Pacifica, San Francisco Bach Choir, Magnificat, Camerata Pacifica, and Galanterie.



Strauss has recorded for Koch, Centaur and Loft Recordings. She has participated in the Indianapolis Early Music Festival, Tage Alter Musik Regensburg, Brighton Early Music Festival, and Renaissance and Baroque Society Pittsburgh. She holds a Bachelor of Music degree in performance from the University of Southern California.

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 movie and TV soundtracks, and has appeared on TV with legendary singers such as Prince, Mariah Carey and Andrea Bocelli. In addition to modern and Baroque oboe, she plays theremin.

Visit the Festival website for more complete information on all performers.

South Coast Brass

John Deemer, Steve Kraus, *trumpet* · Mark Ghiassi, *horn*
Craig McKnight, *trombone* · Faith Valdez, *tuba*

Appearances by South Coast Brass on June 18, 19, 21 and 25 are sponsored by David Freely, and on June 23 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 & Sagbuts
Anonymous.....	Die Bänkelsängerlieder
Bach, Johann Sebastian (1685–1750).....	Vom Himmel hoch, da komm ich her Fugue in G minor, BWV 578 · Prelude and Fugue in G minor, BWV 558 Contrapunctus · While Sheep May Safely Graze
Byrd, William (1543–1623)	Earle of Oxford's Marche · 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



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BACH'S SONS

Saturday, September 23 at 7:30 PM

Beverly O'Neill Theater, Long Beach

Sunday, September 24 at 3:00 PM

First Congregational Church of Los Angeles

THE JOY OF CHRISTMAS

Saturday, December 9 at 7:30 PM

Beverly O'Neill Theater, Long Beach

Sunday, December 10 at 3:00 PM

First Congregational Church of Los Angeles

HAPPY BIRTHDAY MOZART!

Saturday, January 27 at 7:30 PM

Beverly O'Neill Theater, Long Beach

Sunday, January 28 at 3:00

First Congregational Church of Los Angeles

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TO BE ANNOUNCED

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Saturday, April 20 at 7:30 PM

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Sunday, April 21 at 3:00 PM

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