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Baroque Music Festival, Corona del Mar embraces “All the Pleasures” in an appreciation of the Italian influence on music in 17th- and 18th-century London society, and more: June 16-23, 2024

NEWPORT BEACH—The Baroque Music Festival, Corona del Mar, Newport Beach’s only professional classical music performing organization, returns with a pleasurable 44th season. The 2024 Festival, themed “All the Pleasures” (named after the Purcell *Ode* featured in the series’ Finale), focuses on music by a wide range of Baroque-era English composers, juxtaposed with pieces by their continental European predecessors and contemporaries. A highly enjoyable, as well as educational, boutique summer festival of accessible, smaller-scale concerts awaits. Specialist musicians present **five concerts over eight days**, at beautiful venues in **Corona del Mar and Newport Beach, CA**.

Esteemed Baroque violinist Elizabeth Blumenstock directs the season, curating and leading all but one (the Monday recital) of the performances. She maintains a busy international schedule performing on the 17th-century Guarneri violin generously loaned by the Philharmonia Baroque Period Instrument Trust. In addition to her role as artistic director of the Baroque Music Festival since 2011, she serves as a concertmaster and soloist of Baroque orchestras nationwide, and in Germany. Blumenstock’s choice of **Baroque masterpieces** for the 2024 Festival is as eclectic and entertaining as ever, ranging from Italian violin duos to a grand Handel choral work.

This **44th Festival**—“**All the Pleasures! The Italian Influence in London and Beyond**”—is anchored by two Sunday afternoon concerts with the **Festival Orchestra**, joined for the Finale by the **Festival Chorus**. For the opener, ***London Fog, Italian Sunshine***, soloists from the ensemble bring out the southern sun (the influence of Italian music on London-based composers) in J.C. (“The London”) Bach’s *Sinfonia Concertante* for violin and cello, *concerti grossi* by Arcangelo Corelli, Francesco Geminiani (“La Follia” variations, after Corelli), and Charles Avison (inspired by Scarlatti), an overture by Handel’s close friend Dr. Maurice Greene, and a Handel organ concerto endearingly nicknamed “Cuckoo and Nightingale.”

Chamber ensembles and further soloists give three evening concerts between the larger-scale Sunday events. Monday evening’s intimate ***Time Stands Still: English Lute Songs*** recital highlights the excellent acoustics of St. Michael & All Angels Church, Corona del Mar. Then, the Festival presents two concerts within the hidden oasis of Corona del Mar’s **Sherman Library & Gardens**, a beloved venue since the first series in 1981. This year, musicians gather there on the **Wednesday and Friday evenings** for ***Nightingales in the Gardens*** (music for three violin soloists, and more) and ***Galante in the Gardens*** (Bach, and late Baroque chamber music by **Telemann** and others), respectively.

The season will close with **Handel & Purcell Choral Odes**, showcasing each composer’s stunning vocal music, alongside instrumental selections. Countertenor **Clifton Massey** returns to the Festival (he last appeared in Bach’s *Magnificat* in 2019) for the familiar opening aria of Handel’s *Ode for the Birthday of Queen Anne*, “Eternal Source of Light Divine” (trumpet **Kathryn Adduci**)—a piece featured at many British royal weddings. Joining Clifton Massey are debuting soloists **Nola Richardson** (soprano), **Gregório Taniguchi** (tenor), and **Jesse Blumberg** (baritone).

[Over for information & ticket details/](#)

Information and Tickets

In addition to the ticketed concerts, we invite audience members to enjoy Baroque music performed *al fresco* by South Coast Brass, beginning 45 minutes before each concert. At all performances, audience members and musicians are encouraged to mingle for conversation and refreshment at complimentary “wine and waters” receptions.

- **Subscriptions:** \$325 for all five concerts. Price includes reservable premium seating at each concert and a private caterer post-concert dinner following the Festival Finale on Sunday, June 23rd.
- **Single Tickets:** Ranging from \$45 to \$55 for individual concerts, for open seating.
- **Students Go for Baroque Rush Tickets for Under-30s (age 12 and above):** \$10 on the day of performance only, cash only, with a valid student card and photo ID. Please email students@bmf-cdm.org for further information, and to inquire about group bookings and our open dress rehearsals for students. Exclusively for NMUSD families – thanks to support from the City of Newport Beach, the adult accompanying any NMUSD student(s) age 12 or over is also eligible for the \$10 rush ticket rate. Proof of enrollment at an NMUSD school is required to receive the discounted rate.
- **How to purchase:** Festival subscriptions, single tickets, and full venue information are at bmf-cdm.org or available by calling (949) 760-7887 and leaving a message for a callback within 24 hours.

The Baroque Music Festival was founded in 1981 by Dr. Burton Karson, then Professor of Music at CSU Fullerton. **The annual season of five June concerts is a high-quality musical experience and an accessible way to discover, or rediscover, the uplifting beauty and joy of Baroque-era music (written from around 1600 to 1750), right in the heart of the local community.** Over the past four decades, the Festival has evolved as an esteemed and popular cultural institution in Orange County. Performing primarily on period instruments in intimate settings, acclaimed instrumentalists and vocal soloists assemble each June in Corona del Mar and Newport Beach.

Concertgoers have described the performances as “rapturous” and “riveting”; reviews from the *Los Angeles Times*, *Orange County Register*, and other publications have praised the Festival throughout its long and illustrious history. The organization’s Board of Directors remains committed to bringing inspirational Baroque-era music to Corona del Mar and Newport Beach every summer.

Artistic Director Elizabeth Blumenstock is available for phone, video, and email interviews on request.

Visit bmf-cdm.org for:

- **Press Kit** <https://bmf-cdm.org/press-kit/> **Password:** telemann (all lower case)
- **Concert listings** <https://bmf-cdm.org/2024-programs/>
- **Tickets** <https://bmf-cdm.org/tickets/>
- **Biographies** <https://bmf-cdm.org/performers/>
- **Videos** <https://bmf-cdm.org/videos/>
- **Gallery** <http://bmf-cdm.org/gallery/> (photos may be used; please credit the photographer)
- **Festival History** <https://bmf-cdm.org/festival-history/>

Over for concert listings/

All the Pleasures! The Italian Influence in London and Beyond

44th annual season, Baroque Music Festival, Corona del Mar

June 16-23, 2024

Sunday, June 16, 4 p.m. – St. Mark Presbyterian Church, Newport Beach

London Fog, Italian Sunshine

Soloists from the Festival Orchestra bring out the southern sun to banish the northern fog, in J.C. (“The London”) Bach’s *Sinfonia Concertante* for violin and cello, concerti grossi by Corelli, Geminiani (after Corelli) and Avison (after Scarlatti), Handel’s organ concerto “Cuckoo and Nightingale” (soloist: Corey Jamason) and more from the Festival Orchestra led by Elizabeth Blumenstock.

[Followed by a wine & waters reception on the patio with the musicians](#)

Monday, June 17, 7:30 p.m. – St. Michael & All Angels Episcopal Church, Corona del Mar

Time Stands Still: English Lute Songs

While Shakespeare was defining English poetry and drama, Dowland was doing the same for English song. After Dowland, the influence of the Italians led to the magnificent achievements of Henry Purcell, arguably the greatest English composer of all time. GRAMMY-winning lutenist Stephen Stubbs, soprano Danielle Reutter-Harrah and violinist Elizabeth Blumenstock explore the golden age of English song through works by John Dowland, William Lawes, Henry Purcell, and others—where time may indeed stand still.

[Followed by a wine & waters reception on the patio with the musicians](#)

Wednesday, June 19, 7:30 p.m. – Sherman Library & Gardens, Corona del Mar

Nightingales in the Gardens

[Gates open at 6:45 p.m. for complimentary wine in the Gardens · Intermission coffee & cookies · Meet the musicians after the concert](#)

Elizabeth Blumenstock, Jolianne Einem and Rob Diggins (violins), with Eva Lymenstull (cello and viola da gamba) and Ian Pritchard (harpsichord and organ), in virtuosic sonatas for three violins by Buonamente, Pachelbel (yes, the canon – and more!), Purcell, Schmelzer—and others.

Friday, June 21, 7:30 p.m. – Sherman Library & Gardens, Corona del Mar

Galante in the Gardens

[Gates open at 6:45 p.m. for complimentary wine in the Gardens · Intermission coffee & cookies · Meet the musicians after the concert](#)

Late French and German Baroque chamber music in the musical equivalent of 18th-century fine art’s rococo, the immediately appealing *Galante* style, including Telemann’s “Paris” Quartet in D Major. Plus, Bach’s solo keyboard Toccata BWV 914. Performers are Judith Linsenberg (recorder), and “Friday Gardens” regulars Lara Wickes (oboe), Elizabeth Blumenstock (violin), Michael Kaufman (cello), and Gabriel Arregui (harpsichord).

Sunday, June 23, 4 p.m. – St. Mark Presbyterian Church, Newport Beach

Festival Finale: Handel & Purcell Choral Odes

Nola Richardson (soprano), Clifton Massey (countertenor) and Jesse Blumberg (baritone) join the Festival Orchestra and Chorus in Handel’s *Ode for the Birthday of Queen Anne*, “Eternal Source of Light Divine” (Kathryn Adduci, baroque trumpet) and Purcell’s ode *Welcome to All the Pleasures* (tenor soloist: Gregório Taniguchi). Plus, instrumental selections from Purcell’s stage work *Dioclesian*, a Purcell *In nomine* for solo strings, and Handel’s celebrated Concerto Grosso Op. 6, No. 11 with its beautiful violin solos.

[Followed by a wine & waters reception on the patio with the musicians](#)

FULL PROGRAM INFORMATION AND PERFORMER LISTS AT BMF-CDM.ORG · PROGRAM AND ARTISTS SUBJECT TO CHANGE

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