

Baroque
Music
Festival
Corona del Mar



45th Annual Season
La Serenissima: Vivaldi for All Seasons
June 22–29, 2025



Seong-Jin Cho



Jaime Martín

Bach & Chopin

SEONG-JIN CHO, PIANO

Wednesday, January 28, 2026, 8pm
Renée & Henry Segerstrom Concert Hall

BACH: Partita No. 1 in B-flat major,
BWV 825
SCHOENBERG: Suite for Piano, Op. 25
SCHUMANN: *Faschingsschwank aus Wien*,
Op. 26
CHOPIN: 14 Waltzes

Mozart & Tchaikovsky

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JAIME MARTÍN, MUSIC DIRECTOR

Thursday, May 14, 2026, 8pm
Renée & Henry Segerstrom Concert Hall

MOZART: Symphony No. 35 in D major, K. 385
("Haffner Symphony")
Christopher CERRONE: Double Concerto
(world premiere)
TCHAIKOVSKY: Orchestra Suite No. 4

OTHER SEASON HIGHLIGHTS

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45th Annual Festival La Serenissima: Vivaldi for All Seasons

Elizabeth Blumenstock, *Artistic Director*

Welcome to the 2025 annual season, which is dedicated to the memory of the Festival's co-founder and founding artistic director, Burton Karson (1934–2025), who passed away in March. See page 30 for our special memorial tribute to Maestro Karson.

Violinist Elizabeth Blumenstock — now in her 15th year as artistic director — invites you to join her and this season's assembled musicians on a musical journey to *La Serenissima*, the Baroque Venice of Antonio Vivaldi. There will also be visits to the worlds of J.S. Bach, in Monday's trumpet, organ and soprano recital; Telemann, who embraced many styles and cultures; and to the Classical era, notably in the Friday program at Sherman Gardens.

Thank you for performing *your* part in this year's Festival. To our 2025 subscribers, donors, grant-givers, venue partners, advertisers and audience members: we are grateful to you all for your ongoing, generous and enthusiastic support.

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Wayne Norman, *President*

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All concerts are preceded by brass music performed *al fresco* (see page 55).
Complimentary wine & waters receptions are offered before or after performances.
Mingle with the musicians following each concert!



Fall Preview
Sunday, October 5, 2025

Winter Musicale
Sunday, March 1, 2026

46th Annual Festival
June 21–28, 2026

Dates subject to change

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- For hosting our concerts, **St. Mark Presbyterian Church** (The Rev. D. Mark Davis, Kathy Roberts, Sue-Ann Wichman); **Sherman Library & Gardens** (Scott LaFleur, Lisa Wagner, Harper Larson); and **St. Michael and All Angels Episcopal Church** (Father Shane Scott-Hamblen, Maile Jansen).
- For grants in support of our 45th season, the **Colburn Foundation** and the **City of Newport Beach**.
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- For amplification at Sherman Library & Gardens, **Paul Levin**.
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Baroque Music Festival, Corona del Mar
Sunday, June 22, 2025, 4 p.m.
St. Mark Presbyterian Church

*This concert is underwritten by Margaret M. Gates
in memory of Larry Gates*

The Four Seasons

Elizabeth Blumenstock, *violin*
Stephen Stubbs, *lute*

FESTIVAL ORCHESTRA

Elizabeth Blumenstock, Janet Strauss, Andrew McIntosh, Amy Wang, *violin I*
Jolianne Einem, Adriana Zoppo, Courtney Kuroda, *violin II*
Rob Diggins, Ramón Negrón Pérez, *viola*
Eva Lymenstull, Leif Woodward, *violoncello*
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Stephen Stubbs, *theorbo*

Elizabeth Blumenstock, *leader*

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Antonio Vivaldi (1678–1741)
Sinfonia in B Minor, RV 168

Allegro · Andante · Allegro

Antonio Vivaldi (1678–1741)
Violin Concerto in E Major, RV 269

La primavera (Spring)

Allegro · Largo · Danza pastorale (Allegro)

Antonio Vivaldi (1678–1741)
Sinfonia in G Major, RV 149
for strings and continuo
Allegro molto · Andante · Allegro

Antonio Vivaldi (1678–1741)
Violin Concerto in G Minor, RV 315
L'estate (Summer)
Allegro non molto · Adagio e piano · Presto

Intermission (15 minutes)

Antonio Vivaldi (1678–1741)
Violin Concerto in F Major, RV 293
L'autunno (Autumn)
Allegro · Adagio molto · Allegro

Antonio Vivaldi (1678–1741)
Concerto in D Major, RV 93
for lute and strings
[Allegro] · Largo · Allegro

Antonio Vivaldi (1678–1741)
Violin Concerto in F Minor, RV 297
L'inverno (Winter)
Allegro non molto · Largo · Allegro

Reception on the patio
sponsored by John McHugh & Vanessa Pfeiffer

The Four Seasons: Notes

Our program today is all **Vivaldi**, in a combination of solo instrument concertos and two string sinfonias. As you listen to each movement — 21 of them! — you will be struck by the enormous contrasts in affect, the *feeling* conveyed in performance.



Vivaldi

Vivaldi's movements tend to be on the short side, so the large and colorful differences in feeling succeed each other fairly rapidly: quick bursts of different textures, flavors and spices — a sort of musical tapas or dim sum experience. I happily noticed that Vivaldi's very surname anagrams to A. (for Antonio) L. (Lucio) **Vivid!** Nothing could be more apt, as each affect is brilliantly presented: joy, melancholy, unease, obsession, extreme exertion, exhaustion, expansive relaxation....

We begin with obsession and extreme exertion! The first movement of this tiny **Sinfonia in B Minor** has enough energy to power a much longer piece. B minor is said by theorists and composers of the time to exhibit "patience, calm awaiting of one's fate and of submission to divine dispensation." Not here! Another source says, "bizarre, moody and melancholy, and therefore seldom used." These definitions do not come close to the driven harangue in the first movement's two-minute barrage.

If this *Allegro* movement were framed as behavior on someone's part, the second, *Andante*, could feel somewhat like an apology. At its close, Vivaldi offers slow-motion variants of two of the most aggressive figures from the opening movement; this slower rendition seems to imbue them

with something like regret. Tossing melancholy aside, the last movement is a lightning bolt of impetuosity and energy.

In our calendar, the year begins in winter. Yet spring is surely and visibly more like a beginning, as plants push their green leaves through the cold hard ground. And so it is that Vivaldi chose the warmer and friendlier springtime to launch his famous musical year.

Spring, composed in E major, vindicates those musical-key theorists who say this key signifies "noisy shouts of joy, laughing pleasure and complete, full delight." Perfect! Contrast is provided in the peaceful, sleepy slow movement, whose dreaminess is punctuated by a barking dog. "Wait, what?" you say?

Well, there's a wonderful thing about these four concertos that few are aware of. Vivaldi composed them, almost phrase by phrase, on the lines of four little sonnets, each describing a season in turn, and addressing not just the weather involved but also the many typical human activities associated with each one. He copied the lines of the sonnets directly into each instrumental part, so that the performers would know exactly what they were depicting! The image in the next column shows part of the first page of the solo violin part for *Spring*. Every word you see here (aside from "Allegro," "Piano," and "Forte") is part of the sonnet about spring.

Reading the sonnets thus becomes central to understanding how to play the music! When the sonnet says, "Spring has arrived with joy, welcomed by the birds with happy songs," we players know to do our utmost to sound like birds. When

the sonnet conjures murmuring streams caressed by breezes, we know to play softly and gently, imitating the slightly variable aural and sensory qualities of flowing water and light puffs of wind. And so on, all the way through the four concertos, which encompass depictions of things as disparate as hailstorms, flies and mosquitoes, skating, a drunken villager, falling down, sitting by a cozy fire, and many more.

Just to provide closure about my barking dog comment, you will hear, in the slow movement of *Spring*, three kinds of music. The solo violin melody is the dozing goatherd, the accompanying violins are the leaves and grasses undulating gently in the breeze, and the “faithful dog” barking away rhythmically, is.... the viola! (Is this the world’s first viola joke?!)

In a sense, the sonnets themselves provide all the program notes you need, so, rather than trying to describe these already spectacularly descriptive pieces, we are giving you the texts of the four sonnets starting on the next page. Follow the lines along, if you wish, as we play each season, and see if you can match the words to the music you hear. Or perhaps just read

through the sonnets beforehand, then sit back and enjoy Vivaldi at his most creative, evocative and effervescent!

Since Vivaldi’s *Sinfonia in G Major* is not a concerto, it does not feature the sort of variety that comes from the alternation of solos and tutti, nor the sort that stems from the literal depiction of different scenes, as we encounter in *The Four Seasons*. That said, its three short movements are a lovely exercise in variety, each movement having basically just one character throughout. The first is high-spirited and zesty, the second a bit melancholy and even mysterious, and the third bustles along, constantly popping out new ideas of incredible brevity in rapid succession.

When I think of Vivaldi’s *Concerto for Lute and Strings*, what comes to mind is neither of the utterly charming and animated outer movements, but the

truly great inner slow movement. I mentioned “expansive relaxation” earlier as a description of one of Vivaldi’s many affects. But this movement, despite the uncomplicated arrangement of figuration and accompaniment, manages to reach far beyond those words. To them, perhaps add “luminous, poignant, and shimmering” as descriptors of this deceptively simple little piece.



Original printed score of the first violin part for the opening of *Spring*, with Vivaldi’s descriptive notation over some musical phrases indicating what they represent in nature.

Notes by Elizabeth
Blumenstock

The Four Seasons: Texts

These are the sonnets (possibly written by the composer himself) that provide the basis for Vivaldi's set of violin concertos *The Four Seasons*.

I. SPRING

Allegro

Giunt' è la Primavera e festosetti
La salutan gl'augei con lieto canto,
E i fonti allo spirar de' zeffiretti
Con dolce mormorio scorrono intanto.
Vengon' coprendo l' aer di nero amanto
E lampi, e tuoni ad annuntiarla eletti.
Indi tacendo questi, gl' augelletti
Tornan' di nuovo al lor canoro incanto.

Spring has arrived with joy
Welcomed by the birds with happy songs,
And the brooks, amidst gentle breezes,
Murmur sweetly as they flow.
The sky is caped in black, and
Thunder and lightning herald a storm.
When they fall silent, the birds
Take up again their delightful songs.

Largo

E quindi sul fiorito ameno prato,
Al caro mormorio di fronde e piante,
Dorme 'l caprar col fido can' à lato.

And in the pleasant, blossom-filled meadow,
To the gentle murmur of leaves and plants,
The goatherd sleeps, his faithful dog beside him.

Danza pastorale (Allegro)

Di pastoral zampogna al suon festante
Danzan ninfe e pastor
nel tetto amato
Di primavera all'apparir brillante.

To the merry sounds of a rustic bagpipe
Nymphs and shepherds
dance in their beloved spot
When Spring appears in splendor.

II. SUMMER

Allegro non molto

Sotto dura staggon dal sole accesa
Languè l'huom, languè 'l gregge,
Ed arde il pino.
Scioglie il cucco la voce, e tosto intesa
Canta la tortorella e 'l gardelino.
Zeffiro dolce spira, mà contesa
Muove Borea improvviso al suo vicino,
E piange il pastorel, perche sospesa
Teme fiera borasca, e 'l suo destino.

Under the merciless sun of the season
Languishes man and flock,
And the pine tree burns.
The cuckoo begins to sing, and at once
The turtledove and the goldfinch join in.
A gentle breeze blows, but Boreas
Is roused to combat suddenly with his neighbor,
And the shepherd weeps because overhead
Hangs the fearsome storm, and his destiny.

Adagio

Toglie alle membra lasse il suo riposo
Il timore de' lampi, e tuoni fieri
E de mosche, e mosconi il stuol furioso!

His tired limbs are robbed of rest
By his fear of lightning and the frightful thunder
And by the flies and hornets in furious swarms!

Presto

Ah che pur troppo i suo timor son veri:
Tuona e fulmina il ciel e grandioso
Tronca il capo alle spiche e a' grani alteri.

Alas, his fears come true:
There is thunder and lightning in the heavens
And hail cuts down the tall ears of grain.

III. AUTUMN

Allegro

Celebra il vilanel con balli e canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col sonno il lor godere.

The peasant celebrates with dancing and singing
The pleasure of the rich harvest,
And full of the liquor of Bacchus
Many end their merrymaking with sleep.

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Adagio molto

Fà ch' ogn' uno tralasci e balli e canti
L' aria che temperata dà piacere,
E la staggion ch'invita tanti e tanti
D' un dolcissimo sonno al bel godere.

All are made to leave off dancing and singing
By the air which, now mild, gives pleasure
And by the season, which invites many
To find their pleasure in sweet sleep.

Allegro

I cacciator alla nov' alba à caccia,
Con corni, schioppi, e canni escono fuore.
Fugge la belva, e seguono la traccia.
Già sbigottita, e lassa al gran rumore
De'schioppi e canni, ferita minaccia,
Languida di fuggir, mà oppressa muore.

The hunters set out at dawn, off to the hunt,
With horns and guns and dogs they venture out.
The beast flees, and they are close on its trail.
Already terrified and wearied by the great noise
Of the guns and dogs, and wounded as well,
It tries feebly to escape, but is bested and dies.

IV. WINTER

Allegro non molto

Agghiacciato tremar trà nevi algenti,
Al severo spirar d'orrido vento,
Correr battendo i piedi ogni momento,
E pel soverchio gel batter i denti.

Frozen and shivering in the icy snow,
In the severe blasts of a terrible wind,
To run stamping one's feet each moment,
One's teeth chattering through the cold.

Largo

Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento.

To spend quiet and happy times by the fire
While outside the rain soaks everyone.

Allegro

Caminar sopra 'l giaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte sdruzzioiar, cader à terra
Di nuove ir sopra 'l giaccio e correr forte
Sin ch' il giaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco, Borea, e tutti i venti in guerra —
Quest' é 'l verno, mà tal, che gioja apporta.

To walk on the ice with tentative steps,
Going carefully for fear of falling;
To go in haste, slide, and fall down to the ground,
To go again on the ice and run,
In case the ice cracks and opens;
To hear leaving their iron-gated house
Sirocco, Boreas, and all the winds in battle —
This is winter, but it brings joy.

Baroque Music Festival, Corona del Mar
Monday, June 23, 2025, 7:30 p.m.
St. Michael and All Angels Episcopal Church

Joys Celestial

Jennifer Ellis Kampani, *soprano*
John Thiessen, *trumpet*
Lukas Hasler, *organ*

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George Frideric Handel (1685–1759)
Grand Entrée

from Act I of *Alceste*, HWV 45, arranged for trumpet and organ

Johann Sebastian Bach (1685–1750)
Passacaglia and Fugue in C Minor, BWV 582

Giuseppe Torelli (1658–1709)
Trumpet Concerto in D Major

Allegro · Adagio-Presto-Adagio · Allegro



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Johann Sebastian Bach (1685–1750)
Prelude and Fugue in D Major, BWV 532

Alessandro Scarlatti (1660–1725)
Three arias from *7 Arie con tromba solo*
for soprano, trumpet and continuo

Con voce festiva · Mio tesoro per te moro · Si suoni la tromba

Con voce festiva

Con voce festiva in musici modi,
L'esalti lo lodi del Tebro la riva.
E l'onda gioconda con eco d'amore
Risponda la tromba,
Gioisca il mio core.

With festive voice in musical ways,
The shores of the Tiber will exalt and praise.
And the joyful wave with echoes of love
Let the trumpet answer,
Let my heart rejoice.

Mio tesoro per te moro

Mio tesoro per te moro!
Vieni presto, presto a consolar.
Questo cor che tanto brama
E ti chiama a ristorar.

My darling, I am dying for you!
Come quickly and console me.
This longing heart is waiting
And calling for you to save it.

Si suoni la tromba

Si suoni la tromba
Miei fidi guerrieri in campo più fieri,
Armati rimbomba.

Let the trumpet sound
Making my faithful field warriors proud,
Resoundingly calling them to arms.

Thanks to Marisa Castagno for translations

Intermission (15 minutes)

Johann Sebastian Bach (1685–1750)
Schmücke dich, o liebe Seele, BWV 654
from the "Great Eighteen" set of chorale preludes for organ

Antonio Vivaldi (1678–1741)
arr. Johann Sebastian Bach (1685–1750)
Concerto in D Major, BWV 972
after the concerto RV 230 from *L'estro armónico* (trumpet arr. Michel Rondeau)

Allegro · Largo · Allegro

Johann Sebastian Bach (1685–1750)
Allein Gott in der Höh sei Ehr, BWV 662
from the “Great Eighteen” set of chorale preludes for organ

George Frideric Handel (1685–1759)
Let the Bright Seraphim
from Act III of *Samson*, HWV 57

Let the bright seraphim in burning row their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs, touch their immortal harps with golden wires.

Reception on the patio



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Joys Celestial: Notes

Handel was a composer nonpareil of grand public music. While this is perhaps most evident in his *Watermusick* and his *Musick for the Royal Fireworks*, his numerous opera overtures in the majestic French style contribute to this aspect of his reputation. This style of overture was so popular in Baroque Europe that musicologists have distinguished it as a form unto itself.

French overtures consist of a repeated slow section followed by a longer and lively contrapuntal section. The character of the slow section is most often stately, even pompous, with proud, commanding, dotted rhythms and occasional surging fast notes. I mention all this because it would be easy to confuse the *Grand Entrée* with a French overture, so full is it of the French overture's typical gestures! But it is really more of a ceremonial march, in A-A-B-B form, though it retains the regal bearing of an overture.

From Handel's grandeur, we move now to **Bach's**. Where Handel aspires to portray and honor worldly nobility, greatness and kingliness, Bach — in the truly staggering, monumental *Passacaglia and Fugue in C Minor* — aspires to something far deeper and more powerful than kingly might.

I believe his mission here is to portray and honor the King of Kings, the Eternal Lord of Heaven and Earth, as understood by a mortal supplicant, and he does it with awesome skill and comprehension. The organ, with its enormous range of pitches, volume and tonal possibilities, is the only single instrument with the power to succeed in this almost inconceivable mission. And it does not fail.

Bach was a tireless student of the works of other composers, and he particularly esteemed the works of Dietrich Buxtehude. The *Passacaglia and Fugue* was



Bach

probably composed not long after his return from Buxtehude's home in Lübeck, where he had spent a few months to take in what Buxtehude offered. Many quite talented people study and learn, and what they then produce ranges from adequate imitation to imitation with moments of novelty or originality. The enduring mystery of Bach's genius, for me, lies in his ability to transform study and learning into something far transcending imitation, with a spiritual dimension equal in impact to the power of the forms and notes themselves. It is as if the seeds of knowledge had fallen into some abundantly supercharged soil.

The *Passacaglia* presents the theme largely as a bass line for the feet, over which the hands must spin a prodigious range of variations. Advancing through these iterations like some cosmic juggernaut, traversing whole galaxies, moving from glory to glory, narrating all of time and existence and culminating in one final dense variation, Bach releases the listener into the lightly begun *Fugue*. In this, the obsessive, repetitive qualities of the *passacaglia* theme are abandoned in favor of a freer-flowing contrapuntal structure. Also abandoned is the second half of the original theme; just the first half of it now forms the theme of the fugue, making it more adaptable to modulation.

Variations over the bass are replaced by some recurring countersubjects, and the theme, formerly almost entirely an anchoring bass element, leaps now from one hand to the other, then back to the feet, in several

keys. The fugue builds to a powerful, awe-inspiring Neapolitan chord, then drives to the end, tumbling magnificently to rest.

Since its appearance some 2,000 years ago, the trumpet has consistently been used in military and celebratory music, but its role as a melody instrument has been less developed. The physical demands of production and control of its sound are much greater than those of string instruments, keyboard instruments, and even most other wind instruments. This means that long three-movement concertos are generally too taxing to be practical, so there are very few of them!

Torelli was arguably the first and inarguably most prominent composer of trumpet concertos, and he invariably hands



Torelli

the middle movement to the accompanying strings (in tonight's arrangement, the organ) by way of offering the soloist a respite. Later Baroque composers expected the trumpeter to play the slow movement solo as well, but as the movements all tended towards the short side, the burden on the performer was not a deal-breaker. The trumpet's greatest glory is of course its brilliant and inspiring tone. It is a wake-up call, both human and angelic, a rapturous and compelling noise!

BWV 532 was composed fairly early in **Bach's** employment — first as chamber violinist, later as organist — at the court in Weimar between 1708 and 1717. His employer, Duke Wilhelm Ernst, encouraged Bach to focus on the organ, and it was during this period that Bach wrote the majority of his organ works. The *Prelude*



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and *Fugue*, in the jubilant key of D major, feels anchored to the human scale of existence — a contrast to the *Passacaglia* and *Fugue*, whose profoundly serious and demanding C minor tonality takes us to an entirely different realm.

Preludes, as a form, vary enormously in style. Sometimes they are simply gentle opportunities to warm the fingers up. Some preludes in the early to middle Baroque period were written entirely without bar lines or meters, allowing the performer complete freedom to decide the pacing of the notes. Some are tuneful, others rely a great deal on repetitive figuration, and many are lost to us forever because they were improvised on the spot!

The *Prelude* here sounds perhaps more like a toccata than a prelude. Toccatas are composed to astonish, both as displays of virtuosity and unpredictability. Expect some shocking chords, sudden silences, bursts of impetuous notes. This prelude is unusual in having three distinct sections. A short toccata-like introduction is followed by a better-behaved and more easygoing contrapuntal section built largely on repeated sequences, which in turn gives way — with one of those unexpected and shocking chords — to another toccata-like section. The *Fugue* subject is so playful and repetitive as to verge on the comical. The sense of fun grows stronger with each fugal entrance, and amazement is added to the mix with the exceedingly fancy footwork required on the pedals.

There is not much information about **Scarlatti's** *7 Arie con tromba solo* (seven arias with solo trumpet). In fact, surprisingly, there has not yet been much musicological effort put into researching and cataloging his works as a whole. The three arias on our program are charming, with simple

texts — one about love, one about painful love, and the last a call to arms. Apart from Bach's magnificent cantata *Jauchzet Gott in allen Landen*, BWV 51, it is a rarity to hear the two high golden voices of soprano and trumpet alongside each other.



A. Scarlatti

In our second half, you will hear two of **Bach's** marvelous and substantial chorale preludes, *Schmücke dich, o liebe Seele* (Adorn Thyself, My Soul) and *Allein Gott in der Höh sei Ehr* (Glory to God in the Highest). They are part of a group of chorale preludes called the “Great Eighteen,” composed in his Weimar years. His *Orgelbüchlein* (Little Organ Book), also composed in Weimar, consists of 46 much shorter chorale preludes that may have been played before the singing of the Sunday hymn with the same chorale melody. As the Great Eighteen preludes range from two to over seven minutes long, they probably did not serve this function, but may have appeared elsewhere in the service.

There are several types of chorale preludes, considered as a form, but all share a fairly simple and flexible structure: continuous contrapuntal writing during which, at intervals, each successive line of a chorale melody appears, often in slow motion. The two preludes on tonight's program are examples of what are called “ornamental chorales,” because the chorale melody is not played as it would have been sung but is instead beautifully embellished with garlands of quick notes, trills, mordents and appoggiaturas.

This “ornamental” group (there are five of them among the 18) are particularly lovely, meditative, peaceful works. The chorale melody is voiced to stand out clearly, and it is amazing and wonderful

how, after hearing just one line of the melody, the listener is primed from then on to anticipate the next line, even if he does not know the tune. The leisurely, continuous flow of the counterpoint with long-drawn-out lines of melody can bend these few minutes of music into a conjuring of heavenly eternity.

Bach was an avid student of, and tinkerer with, other composers' music. He admired Vivaldi's concertos for their coherent and adaptable structure, and transcribed ten of them: three for organ, six for harpsichord, and one — Vivaldi's terrific concerto for four violins in B minor — for four harpsichords. BWV 972 is based on a Vivaldi violin concerto, RV 230, and is a harpsichord work. Turnabout is fair play: there have been many tinkerers with Bach's music, and tonight's lively arrangement

of BWV 972 for trumpet and organ is one of the felicitous results. You will recognize Vivaldi's energy and figuration here, but by some indescribable alchemy, Bach has entered the music as well.

Hopefully, following the second ornamental chorale prelude, you are now in a fine and cosmically contemplative state, and ready to "Let the bright seraphim in burning row their loud uplifted, angel trumpets blow!" This exultant aria appears just before the final chorus of Handel's spectacular oratorio *Samson*, and while its purpose in the oratorio is to celebrate Samson's defeat of the Philistines, its text is only about joy and jubilation.



Handel

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Wednesday, June 25, 2025, 7:30 p.m.
Sherman Library & Gardens

Pre-concert reception in the Gardens
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A 'Windy' Night in the Gardens

Elizabeth Blumenstock, *violin*
Bethanne Walker, *flute*
Lot Demeyer, *oboe*
Anna Marsh, *bassoon*
Eva Lymenstull, *violoncello*
Ian Pritchard, *harpsichord*

Georg Philipp Telemann (1681–1767)
Concerto à 4 in G Major, TWV 43:G6
for flute, oboe, violin and continuo

Allegro · Grave · Allegro

John Loiellet (1680–1730)
Trio, Op. 1, No. 6
for flute, oboe, bassoon and continuo

Largo · Allegro · Largo · Allegro

Georg Philipp Telemann (1681–1767)
Sonata à 4 in A Major, TWV 43:A1
for flute, violin, violoncello and continuo

Soave · Allegro · Andante · Vivace

Antonio Vivaldi (1678–1741)
Chamber Concerto in D Major, RV 94
for flute, oboe, bassoon, violin and continuo

Allegro · Largo · Allegro

Intermission (15 minutes)

Joseph Bodin de Boismortier (1689–1755)
Concerto à 5 in E Minor, PB 441
for flute, oboe, bassoon, violin and continuo

Allegro · Adagio · Allegro assai

Georg Philipp Telemann (1681–1767)
Trio in G Minor, TWV 42:g5
for oboe, violin and continuo

Mesto · Allegro · Andante · Vivace

Antonio Vivaldi (1678–1741)
Cello Sonata No. 3 in A Minor, RV 43
for violoncello and continuo

Largo · Allegro · Largo · Allegro

Antonio Vivaldi (1678–1741)
Chamber Concerto in G Minor, RV 107
for flute, oboe, bassoon, violin and continuo

Allegro · Largo · Allegro

A ‘Windy’ Night in the Gardens: Notes

Given that our opening concert featured only stringed instruments, that our Friday concert is for string quartet, and that our Festival Finale is mostly strings again, it seemed like a fine idea to devote our Wednesday concert largely to chamber music for wind instruments, lest they be nearly left out this year! Usual suspects Telemann and Vivaldi play a substantial role tonight, with contributions from a Belgian and Frenchman.

Both the Baroque oboe and bassoon first appeared in the mid-17th century, and each had a Renaissance antecedent: the shawm and the dulcian, respectively. While today we don’t regard the Baroque oboe and bassoon as particularly soft instruments, they are models of dynamic refinement in comparison with their rather raucous parents! This helps them balance with the Baroque flute.

The flute is one of the most ancient of instruments, probably second only to drums. (The oldest example of a flute is 43,000 years old and may have been made by a Neanderthal!) In all the intervening millennia, flutes remained remarkably simple in construction until well into the 17th century.

Before then, the flute was a one-piece instrument of such simplicity that there were actually pitches that could not even be played on it. This startling deficit was remedied in the 17th century by the development of three-piece construction and, gradually, the addition of metal keys, a process that continued past the mid-19th century. The Baroque flute has just one key, while the modern flute boasts 16 or 17.

You might reasonably wonder why people kept adding keys. The modern flute, absolutely covered with fancy metal hardware, produces a full-bodied

tone that is admirably balanced throughout its range. Admirable, that is, if your preference is for evenness of tone in every pitch from top to bottom. The Baroque flute, with its one key, is famously uneven, with some pitches ringing out clearly and sweetly and others exhibiting somewhat fluffy, thin or very soft qualities. But these very “deficits” provide the instrument with a huge range of coloristic and affective tonal possibilities largely unavailable to its industrialized descendent, giving it a fascinating and moving personal voice.

We find **Telemann** in a good-natured state throughout this little G major quartet! Nothing profound here. In the pleasing first movement and beyond, nothing particularly dramatic happens, just a comfortable jaunt through familiar harmonic neighborhoods, employing conventional Baroque motific figuration. The piece just seems to be out and about having a good time on a nice day.



Telemann

The slow movement is like a conversation among a few people who have perhaps eaten a bit too much and are just digesting peaceably and waiting for their energy to return. The final movement is a typically Telemann-esque construction, a bit like one of those ingenious wooden Chinese puzzles with pieces that can only fit together just so — only one solution possible.

Notice how the opening motif is a rising figure. Be sure to notice this, so that when the players catch their breath and launch the second half, you can realize that Telemann has turned the rising motif

upside down! Again, not an achievement of staggering genius, but certainly the kind of thing which, when you hear it happening, can enhance your enjoyment.

Loeillet, though born in Flanders, lived most of his adult life in London, and achieved local success as a recorder, flute, oboe and harpsichord player. His compositions are few but well written, and very much in the sweet simple style that was coming into vogue in the High Baroque. When planning this program, I discovered that astonishingly few trios for flute and oboe exist, so I was delighted when our flutist suggested I take a look at this one! Loeillet introduced Corelli's Opus 6 *concerti grossi* to Londoners — an act that brought the Corelli hysteria there (already in full flower) to new heights — likely eclipsing any other achievement of his life.

Telemann's Sonata à 4 in A Major is one of the six works contained in his wildly and deservedly popular first volume of "Paris Quartets." These works, six of them, were performed and published in Paris in 1730 to enormous acclaim, and they became so popular that Telemann followed up with six more a few years later. They lean towards the French Baroque taste, being

mostly tender and sweet in the slow movements, and favoring a light and elegant brilliance in the quick movements.

The opening *Soave* amply lives up to its name, filled with smoothly undulating arpeggios from the strings and gently lilting little solos for each of the treble instruments. In fact, all of the movements in this sonata feature solos in turn, while the other two instruments play back-up band. The second movement captures the character of A major perfectly — bright, cheerful and lively. The wondrously melancholy and poignant third movement is the standout, in my opinion: leisurely, full of gorgeous harmonies, and somehow inducing a sense of contemplative regret. The final *Vivace* is a gently lively triple meter adventure, always graceful in its animation.

Keep that sense of refinement and elegance in your ear as we get ready to end the first half of the concert with Vivaldi's D major chamber concerto. The contrast between the French and Italian styles will immediately be apparent! As this work is a concerto of sorts, it will not be surprising that there are solos for each instrument.

The opening movement is not as rambunctious as in some Vivaldi works, but even so, its extroverted energy has a



Vivaldi



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markedly different effect than the more intimate Telemann “Paris Quartet.” The melody of the *Largo* is given entirely to the flutist; the oboist and harpsichordist are resigned to twiddling their thumbs throughout, while the violinist delivers virtually all the harmonies via arpeggiated chords. And the bassoon — well, the bassoon gets the short end of the expressive stick, simply marking time with repeated eighth notes from start to finish.

The violin launches the last movement as if the piece had suddenly become a violin concerto, but soon finds out it is not, as the others come barreling in with a proper ritornello. Many solos, ritornellos and long harmonic sequences later, the violin again usurps center stage; the others try to head her off, but she will not be sidelined, working herself upwards to a long high note. Seizing this opportunity, the others leap in once more — but she prevails yet again! Descending from the heights, she finally permits all to re-enter and finish the piece with her.

Over the years we have performed several works by the talented, wealthy, successful, popular, handsome and envy-inspiring **Boismortier**, who became wealthy by publishing his music for direct sale to the public. This terrific little *concerto à cinque* is proof positive of his compositional gifts. While Boismortier does not, during solos, use the other instruments to play back-up, as Telemann does, perhaps you may sense a kinship between this piece and the Telemann “Paris Quartet.” This is a compliment to both composers — to Boismortier for matching Telemann’s skill, and to Telemann for his perfect mastery of French style. The middle movement is



Boismortier

particularly notable for its rich and luxuriant harmonies.

Next, we revisit **Telemann** in one of his less French, more Italianate trio sonatas. Though a total master of the many regional styles he encountered, Telemann ultimately made a huge contribution to the development of a sort of late Baroque “continental” style, a fusion of French gestural and harmonic elements, Italian energy and *cantabile* lines, and German contrapuntal skill.

The first of the four movements is marked *Mesto*, a rarely seen term meaning sad. It does indeed feel anxious and pensive! The *Allegro* firmly shakes off this depressive state with lively resolve. The *Andante* opens with a short, sweet love duet between the oboe and violin, full of Corelli-esque harmonic clashes. This leads to a sort of aria (the first few bars of which could easily have been penned by Handel), featuring murmured exchanges of admiration and affection. Corelli’s little opener returns as a closer in somewhat extended form. In the adventurous *Vivace*, which is in rondo form — meaning that the opening theme keeps returning after digressions — the oboe and violin take turns supporting each other in solo and accompanimental turns.

All four movements of **Vivaldi**’s excellent cello sonata are in binary form (A-A-B-B) — an unusual choice for a sonata, as binary form is generally associated with dances. Binary form is the principal ancestor of arguably the most compelling musical form prevalent in the Classical era, which is usually called “sonata form.” (If you are planning to attend our Friday string

quartet concert, you might be interested in reading the notes for that evening, as they address this topic.)

In the dialogue-like opening movement, the brisk and emphatic second movement, the mournful third movement, and the jaunty final movement, you can begin to notice the appearance of contrasting ideas during the “A” section, exploratory and modulating material at the beginning of the “B” section, finishing up with a return to the original key and some fairly recognizable version of the original thematic elements at the end. Though still writ small here, these are indeed the seeds of sonata form.

We finish our program with another **Vivaldi** work of terrific virtuosity and éclat! The action-packed adventure begins

innocently enough with a first movement of medium intensity punctuated by a few daredevil solos.

The slow movement is a marvel of musical construction: the harpsichord, bassoon and violin together create a consistent and rhythmically active harmonic texture into which a pair of dramatic flute and oboe melodies are laid. The two play alone, they play together, they ornament; the resulting concerted effect is both compelling and magical.

The last movement is our one and only passacaglia, a piece with a short repeating bass line underlying a dizzying sequence of brilliant variations for the solo instruments. The combination of the predictable harmonic sequence with the wildly unpredictable variations created by Vivaldi’s fertile brain is utterly irresistible!

Notes by Elizabeth Blumenstock



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Baroque Music Festival, Corona del Mar
Friday, June 27, 2025, 7:30 p.m.
Sherman Library & Gardens

Pre-concert reception in the Gardens
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Classical Quartets & The Cellist's Voice

Elizabeth Blumenstock, Andrew McIntosh, *violin*
Lindsey Strand-Polyak, *viola*
Michael Kaufman, *violoncello*

Luigi Boccherini (1743–1805)
Quartet in G Minor, Op. 24, No. 6

Allegro vivo assai · Adagio · Minuetto — Trio

Joseph Haydn (1732–1809)
Quartet in C Major, Op. 20 No. 2
from the “Sun Quartets”

Moderato · Capriccio: Adagio-Cantabile ·
Minuet – Trio · Fuga à 4 soggetti

Intermission (15 minutes)

Wolfgang Amadeus Mozart (1756–1791)
Quartet in D Major, K. 575

Allegretto · Andante · Menuetto — Trio · Allegretto

Burton Karson Music Education Fund & Program

Dr. Lindsey Strand-Polyak, Education Program Director



The **Burton Karson Music Education Fund** was established in honor of Dr. Karson in June 2024 to inspire future generations of musicians and music-lovers through youth music education. It supports the Festival's new **Burton Karson Music Education Program**, which will provide Orange County school- and college-age students with Baroque music workshops, clinics, dress-rehearsal opportunities, ticket discounts, and concerts during the school year.

*Gifts to the Fund are always gratefully appreciated.
Please visit our website for further information.*



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It was go for baroque

By MARY JANE SCARCELLO
Of the Daily Pilot Staff

The Baroque Music Festival drew more than 150 music lovers to the cool sea breezes in the Sherman Library and Gardens in Corona del Mar.

Music mingled with the splash of the fountain as guests enjoyed the Garden Room's open-air setting for the concert provided by the Trio Camerata and Scott Zeidel on baroque guitar.

It was the first of a series of concerts and a lecture on the baroque style in what the organizers hope will be an annual event in Corona del Mar.

The idea for the festival began in January when Dr. Burton Karson, a professor of music at Cal State Fullerton, was invited to dinner at the home of Bud and Irmeli Desenberg (she's a part-time art instructor at Cal State Fullerton).

Karson suggested a festival, the Desenbergs applauded and the committee has been meeting regularly since then to organize details.

The first concert featured Karson playing the harpsichord as part of the trio, along with two other Cal State Fullerton music professors: Gordon Harmon and Andrew Chariton playing recorders (a baroque woodwind).

Karson lectured on the baroque style the following night and featured organist David Britton.

His performance at the Corona del Mar will be what he called as "a complete package" of number of participants. The Chorale of Los Angeles, and orchestra.



Among the music fans were Mr. and Mrs. Cynde Zulch, Marjorie Cooling, Lois Long, Cindy Case, Gerry and Christa Long, and Mrs. Henry



Burton Karson (

Burton Karson, a founder of the Baroque Music Festival, Corona del Mar, and its driving force for 30 years, died in Irvine on March 26, 2025 at the age of 90.

Karson was well known in the local music community long before the Festival was even a gleam in his eye. As he later recounted, the idea first came up in August 1980 while he was dining one evening with two fellow classical music-lovers, art historian Irmeli Desenberg and her husband Bud. As they were lamenting the dearth of

local concerts during the summer, they began to brainstorm a small series of musical events the following June. The concept grew. Planning committees were formed. Venues were found. And the Festival came to life in June 1981 under Karson's artistic directorship.

That first Festival, consisting of three concerts and a lecture, was a hit. As the *Los Angeles Times* noted, "The little

HAPPENINGS



Burton Karson (seated), with Irmeli Desenberg and Don Heller during The Baroque Music Festival at Corona del Mar.



(1934–2025): A Tribute

Baroque Festival that emerged in Corona del Mar last week deserves to blossom annually.” From then on there was no doubt it would.

Nor was there any doubt that Karson had the experience to make it happen. As a Professor of Music at California State University, Fullerton, he was already a respected writer for various publications, and he often gave lectures for the Los Angeles Philharmonic, the Philharmonic Society of Orange County and other groups.

For the next 29 summers, Karson produced a crowd-pleasing and critically acclaimed series of concerts. He crafted the programs, brought together distinguished Baroque musicians from all over, conducted the choral and orchestral ensembles himself, and sometimes even accompanied on piano, organ or harpsichord. And, ever the educator,

he explained the music through insightful program notes and concert commentary.

Beyond all this, he handled much of the Festival administration personally, from raising funds to drafting press releases. It was a labor of love: he never received any payment for his work as artistic director, administrator, conductor or performer.

By the time he decided to retire after the 30th annual Festival, in 2010, he had received numerous accolades, including induction into USC's Trojan Half-Century Hall of Fame. Yet his proudest legacy was the Festival, which has continued to grow from strength to strength by building on the foundations he laid. And a bold initiative launched in his final year, the **Burton Karson Music Education Program**, will be joyfully developing new audiences for Baroque music for generations to come.

Classical Quartets & The Cellist's Voice: Notes

Welcome to our inaugural year of Classical chamber music in the Gardens! Our program is called “The Cellist’s Voice” because each of its three quartets references that instrument in different ways. **Boccherini** was as much a virtuoso cellist as composer; our **Haydn** quartet opens with a beautiful tune for the cello; and **Mozart’s** K. 575 is one of three quartets he dedicated to Friedrich Wilhelm, King of Prussia, who was an avid music-lover and accomplished cellist.

As for why these quartets are from the Classical era, rather than the Baroque, I would love to share with you how this new direction for our Friday concerts came about, building on the legacy of Festival co-founder Dr. Burton Karson, who passed away in March. Along the way, instead of giving you the usual program notes — I will leave you to simply enjoy these three wonderful quartets! — let me offer some thoughts about Classical style and how it emerged from the Baroque.

Since Burton founded the Baroque Music Festival, Corona del Mar 44 years ago (*applause and everlasting appreciation!*), the Festival has of course focused on Baroque repertoire. During his directorship, as some of you may recall, he made occasional forays into contemporary neo-Baroque music, and since succeeding him in 2011 I have made a few ventures into early Classical works. I have spent most of my career playing and teaching Baroque music in what I hope is a reasonable simulacrum of how the music of that time might have sounded. This approach is sometimes amusingly referred

to as “HIP” — Historically Informed Performance.

Not surprisingly, HIP practice does not abruptly cease to exist for music written after 1750, the widely accepted end of the Baroque era. Many musicologists and historically informed performers have happily extended the HIP perspective to include Classical and even Romantic repertoire. I am no exception, and my experiences with Classical repertoire have taught me some interesting things about the nature of musical evolution. I have been fortunate to have an enormously instructive, fascinating and near life-long experience coming to Classical and Romantic repertoire after spending many years firmly ensconced in the Baroque world.

Most musicians I know who gravitated to the emerging field of HIP in Baroque music did so from a strong intuitive sense that this great music could best be understood and appreciated by using the instruments and practice of its time. They were also moved by a conviction that this great music was beautifully performed in its own day. I am one of those musicians.

And I believe that Burton, with his profound love of Baroque music in particular, was another. By the time I started as concertmaster in 1997, at least three of our five annual Festival concerts were being performed by HIP players. Of course I regard this as a wonderful and savvy move on Burton’s part.

Many of us, as we grow up, want to understand why we are the way we are, whether out of exigent need or simple fascination. We often start that quest by

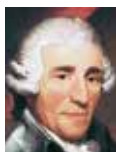


Boccherini



Karson

examining our past, trying to fathom the experiences and influences that contributed to our identity. What I hope to do with the Friday concerts is, in a sense, to replicate that search in the musical realm; to offer you, along with splendid music, a sense of “what happened” to Baroque music, by examining some of the Baroque rhetorical practices that helped shape the Classical identity, a few of which I will explore in the essay below.



Haydn

Our Festival performers have studied both styles and relish the chance to present you with some marvelous pieces of Classical chamber music, imbued with understanding of what they owe to their Baroque roots. I know that Burton loved many different styles of music and believe that he would look upon our new Friday adventure with approval. And surely a colorful wisecrack or two!

*In Memoriam, with gratitude,
Elizabeth Blumenstock, 2025*

Baroque, Classical: What's the Difference?

During the pandemic, we briefly offered a little feature called “Ask Elizabeth,” in which you were invited to ask me musical questions that intrigued you, and I tried to answer through a video presentation. Though we only made two episodes, this was heaps of fun for me.

However, one question that did not get its own episode really challenged me: what's the difference between the Baroque and Classical styles? Since tonight's concert involves Classical music, I herewith endeavor to make a little dent in that challenge.

Eras of Western music:

Medieval Era (500–1400)

Renaissance Era (1400–1600)

Baroque Era (1600–1750)

Classical Era (1750–1820)

Romantic Era (1820–1900)

Modern Era (20th Century onwards)

One of the consequences of assigning names and fixed starting and ending dates to Western musical eras is the implication

that a particular sort of music suddenly stopped being produced, and a new sort commenced. But in truth, even near the middle of an era, when you might reasonably expect a style to have completely crystallized, ideas from a previous era are still discernible, even as dreams of a future era begin to appear.

Still, at the height of the Classical era, was anyone composing music that still *sounded* like Baroque music? Not so much. So had some new concept of music been created? Not so much. Yes, the outer, audible surfaces of Baroque music were more or less gone, replaced by new ones; but within the music, some powerful and durable elements survived.

The best analogy I can come up with is with our own genome. People have children, the children grow up and do the same, and within a few generations, their descendants may not actually resemble them so very much, but they still share a whole lot of DNA. There are several strands of musical DNA that survive in the “genome” of Western music throughout most of the eras listed above,

notably the Baroque through the Romantic. These strands are all constituent parts of **musical rhetoric**, the art of engaging the listener by using the structures and inflections of human language to generate a persuasive sense of meaning.

Human speech involves grammar, which is found musically in harmony; sentence structure, whose musical analog is phrase structure; and form. Form is a bit of a special category, as it applies largely to artistic endeavors. We use grammar and sentences for mundane communications, but preoccupations with form tend to appear primarily in art — in poetry, essays, novels, music, dance, etc.

Addressing these musical DNA strands in order, we'll start with harmony, which constitutes something like the "grammar" of music. The most useful thumbnail definition of grammar I've found is "a system of rules that allow us to structure sentences." Harmonies, in sequence, allow composers to structure musical phrases. Some harmonies excite or surprise us, a sort of musical exclamation point; some seem to carry us forward like musical prepositions; some leave things unfinished, like a musical comma or question mark. In a nutshell, what happened in the move from the Baroque era to the Classical was that the melodic elements inhabiting sequences of harmony became gradually less figurative, localized and repetitive, while also becoming longer and more tuneful. But underneath that new preoccupation with melody, harmonic behavior actually remained fairly similar between the two eras.

Next up is the analogy between sentence structure and musical phrases. Baroque music produced a huge range of phrase structures, many of which have lived on past the era, albeit often enlarged. I will take a simple example from Baroque dance music. I call this one

a "short-short-long" phrase. The majority of Baroque examples of this simple structure are between two and eight bars long — quite short. Here is a written analogy, the first four lines of a child's poem:



Mozart

(Short) Jack be nimble,
(Short) Jack be quick,
(Long) Jack jump over the candlestick.

This short-short-long structure, along with many others, survives the Baroque era and even well beyond the Classical. What largely happened to it after the Baroque era was that it gradually got longer — probably, again, because of the emerging fascination with melody. As an example, think of the opening of Beethoven's fifth symphony:

(Short) Di-Di-Di-*Daaah!*
(Short) Di-Di-Di-*Daaah!*
(Long) Di-Di-Di-Dah, Di-Di-Di-Dah,
Di-Di-Di-*Daah...*

And finally, on to formal structures. The huge development in this department during the Classical era was the evolution of sonata form. (I wish this form had a more informative name! There were sonatas in the early 1600s, and they all had some form or other, but — a bit confusingly — it wasn't "sonata form.") Sonata form has been the subject of enormous quantities of musicological investigation over the years, so what follows here is a mere sliver of hopefully helpful information about it.

Sonata form is thought to have emerged from simple binary form. Most Baroque dances are composed in binary form. As the term "binary" suggests, this form consists of two sections, which we

call the “A” and “B” sections, and each section is repeated.

In the A section, theme-like material appropriate to the character of a specific dance is introduced, and there is often a partial or complete modulation to a related key by the end of the section. The B section generally launches in this new key, often plays around a bit with figuration from the A section, and then returns to the original key, bringing back the opening material. In Baroque dances, this all happens in a very few minutes; these dances are generally quite short.

What happened in the Classical era was the unprecedented expansion of this simple form. The opening A section becomes largely melody-driven, there is a modulation to a new key, and a second contrasting theme is presented in the new key. At the end of this second theme there is generally a coda, a sort of confirmation of the new key, and then this fantastically enlarged A section is repeated.

In the Classical-era B section, the various thematic elements in play so far are generally treated to extensive tossing about, often in traveling through several key areas — all in an exploratory manner, as if seeing what might emerge. This exploration leads inevitably back to a recapitulation of the whole A section, both themes and coda, but now all in the home key.

The genius of this capacious form is, I feel, its ability to take the listener on a

meaningful, almost novel-
esque journey. To couch the
form in human experien-
tial terms, at the beginning
listeners find themselves
in some sort of emotional
situation. Things develop,
listeners are taken to another emotional
state. The composer adds some empha-
sis about this new state, then plunges
listeners back at the beginning. So far,
this process is informative: listeners learn
what they are dealing with.



Beethoven

In the B section, all can be upended! Familiar bits of themes appear, but are fragmented, repeated; doubt or delight can be sown; all is in flux! The composer brings listeners back to the A section material. The storm is over! And listeners, as they relax into the familiarity of the principal themes, have a sense of — what? Having heard a wonderful story? Survived a crisis? Learned something? There is an enhanced sense of narrative that belongs to this form.

I’m inclined to think that the rhetorical experiment begun in the very early Baroque era — that is, the embedding of speech-like elements into musical compositions and performances — is what enabled the appearance of the highly engaging, almost story-telling power of this marvelous Classical-era music.

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Sunday, June 29, 2025, 4 p.m.
St. Mark Presbyterian Church

This concert is supported by a grant from the City of Newport Beach

Festival Finale: Vivaldi's 'Gloria'

Estelí Gomez, *soprano*
Cecilia Duarte, *mezzo-soprano*

FESTIVAL ORCHESTRA

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Stephen Hammer, *oboe*
Elizabeth Blumenstock, Andrew McIntosh, Lindsey Strand-Polyak,
Adriana Zoppo, *violin I*
Jolianne Einem, Courtney Kuroda, Amy Wang, *violin II*
Rob Diggins, Ramón Negrón Pérez, *viola*
Heather Brewin, Leif Woodward, *violoncello*
Gabriel Golden, *violone*
Ian Pritchard, *harpsichord, chamber organ*
Kevin Cooper, *theorbo*

Elizabeth Blumenstock, *leader*

FESTIVAL CHORUS

Estelí Gomez, Addy Sterrett, *soprano*
Cecilia Duarte, Sarah Lynch, *alto*
Michael Jones, Matthew Tresler, *tenor*
Brett McDermid, Scott Graff, *bass*

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Pietro Locatelli (1695–1764)
Concerto Grosso in C Minor, Op. 1, No. 11

Largo · Allemanda: Allegro ·
Sarabanda: Largo · Giga: Allegro

Antonio Vivaldi (1687–1741)
Vengo à voi, luci adorate, RV 682
Secular cantata for soprano

Estelí Gomez, *soprano*

Aria

Vengo à voi, luci adorate
Per dar tregua à tante pene,
E ritorno ad amarvi.
Benché siate tanto ingrato,
Care luci del mio bene,
Io lasciar non vò d'amarvi.

I come to you, beloved lights
To give respite from so many woes,
And come back to adore you.
Despite you being so ungrateful,
Dear lights of my love,
I won't stop loving you.

Recitative

Portando in sen l'ardor
Che m'accendeste un giorno,
Idolatra fedel à voi ritorno.
Mà, se foste pietoso,
Ristoro voi non date al mio gran foco,
Datemi almen la morte,
Poiché è troppo insoffribile martire
Viver nel foco e non poter morire.

Carrying in my heart the ardor
That you once lit in me,
Faithful idolater, I return to you.
But, if you were merciful,
You give no relief to my great fire,
At least give me death,
Because it is too intolerable
To live in the fire unable to die.

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Aria

Sempre penare,
Senza speranza —
È un gran tormento,
Occhi tiranni!
Né val sperare
Dalla costanza
Un sol momento
In tanti affanni.

Always suffering,
Without hope —
It is a great torment,
Eyes of tyranny!
Nor is it worth hoping
From the relentlessness
For a single moment
Amidst all my troubles.

Antonio Vivaldi (1687–1741)
Concerto in G Minor, RV 157
for strings and continuo

Allegro · Largo · Allegro

Antonio Vivaldi (1687–1741)
Cessate, omai cessate, RV 684
Secular cantata for mezzo-soprano

Cecilia Duarte, *mezzo-soprano*

Recitative

Cessate, omai cessate,
Rimenbranze crudeli d'un affetto tiranno;
Già barbare e spietate
Mi cangiaste i contenti
In un immenso affanno.

Cessate, omai cessate
Di lacerarmi il petto,
Di trafigger mi l'alma,
Di toglier al mio cor riposo e calma.

Povero core afflitto e abbandonato,
Se si toglie la pace un affetto tiranno,
Perche un volto spietato,
Un alma infida
La sola crudeltà pasce ed annida.

Cease, cease at last,
Cruel memories of a tyrannous love;
Barbarous and pitiless
You have changed my joys
Into immeasurable grief.

Cease, cease at last
To rend my breast,
To pierce my soul,
To rob my heart of repose and calm.

Poor heart, afflicted and abandoned,
If a tyrannous love robs you of peace,
It is because a merciless face,
A faithless soul,
Are nourished and inhabited by cruelty alone.

Aria

Ah, ah, ch'infelice sempre
Me vuol Dorilla ingrata,
Ah, sempre più spietata,
Mi stringe à lagrimar.
Spietata, mi stringe à lagrimar

Per me non v'è ristoro,
Per me non v'è speme.
E il fier martoro e le mie pene,
Solo la morte può consolar.

Ah, that ingrate Dorilla
Wishes me to be unhappy forever.
Ah, ever more merciless,
She makes me weep.
Merciless, she makes me weep

For me there is no relief,
For me there is no hope left.
And my fierce torment and sufferings
Can be consoled by death alone.

Recitative

À voi dunque ricorro, orridi specchi,
Taciturni orrori, solitaria ritiri,
Ed ombre amichi
Trà voi porto il mio duolo,
Perche spero da voi quella pietade,
Che Dorilla inhumana non annida.

So it is to you I turn, dreadful caverns,
Mute horrors, solitary refuges
And friendly shadows
Into your midst I bring my grief,
For from you I hope for the pity
Of which the inhuman Dorilla is devoid.




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Vengo, spelonche amate,
Vengo specchi graditi,
Affine meco in volto il mio tormento
In voi resti sepolto.

I come, beloved grottoes,
I come, delightful caves,
So that, interred with me,
My suffering may remain buried in you.

Aria

Nell'orrido albergo ricetta di pene
Potrò il mio tormento sfogare contento;
Potrò ad alta voce chiamare spietata
Dorilla l'ingrata, morire potrò.

In this dread place, refuge of torments,
I may pour forth my grief as I wish;
I may declare aloud that
Dorilla the ingrate is pitiless, and then die.

Andrò d'Acheronte sù le nera sponda,
Tinguendo quest'onda
Di sangue innocente,
Gridando vendetta,
Ed ombra baccante
Vendetta farò.

I shall go to the dark shore of Acheron,
Staining its waters
With innocent blood,
Crying out for vengeance,
And as a Bacchic shade
Avenged I shall be.

Translation by Charles Johnston, courtesy Naïve Records

Intermission (15 minutes)

Antonio Vivaldi (1687–1741) Sinfonia in B Minor, RV 169 “Al Santo Sepolcro”

Adagio molto – Allegro ma poco

Antonio Lotti (1667–1740) Crucifixus for eight voices, from the Credo in F Major

Crucifixus etiam pro nobis
sub Pontio Pilato;
Passus, et sepultus est.

He was crucified for us
under Pontius Pilate;
He suffered and was buried.

Antonio Vivaldi (1687–1741)
Gloria in D Major, RV 589

Chorus

Gloria in excelsis Deo.

Glory to God in the highest.

Chorus

Et in terra pax
Hominibus bonae voluntatis.

And on earth peace
To men of good will.

Duet

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.

We praise you, we bless you,
We adore you, we glorify you.

Chorus

Gratias agimus tibi
Propter magnam gloriam tuam.

We give you thanks
For your great glory.



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Aria

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Lord God, King of Heaven,
God the Father Almighty.

Chorus

Domine Fili unigenite, Jesu Christe.

Lord, only-begotten Son, Jesus Christ.

Chorus

Domine Deus, Agnus Dei,
Filius Patris.

Lord God, Lamb of God,
Son of the Father.

Chorus

Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostram.

Who takes away the sins of the world,
Have mercy on us.
Who takes away the sins of the world,
Receive our prayer.

Aria

Qui sedes ad dexteram Patris,
Miserere nobis.

You who sit at the right hand of the Father,
Have mercy on us.

Chorus

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus, Jesu Christe,

For you alone are holy,
You alone are the Lord,
You alone are the Most High, Jesus Christ,

Chorus

Cum Sancto Spiritu
In gloria Dei Patris. Amen.

With the Holy Spirit
In the glory of God the Father. Amen.

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Festival Finale: Notes

Pietro Locatelli was one of a small and reasonably illustrious group of Baroque violinist-composers that includes Tartini, Geminiani, Leclair and Veracini, among others. Born in Bergamo in 1695, he left home to pursue violin studies in Rome at the age of 16. He then performed extensively for several years in Italy (including Venice) and Germany, finally settling in Amsterdam, where he lived until his death in 1764.



Locatelli

It is fairly rare to hear Locatelli's orchestral works in concert — which is a great shame, as they are beautifully composed and very good listening indeed. His Opus 1 *concerti grossi* are modeled somewhat after those of Corelli's influential Opus 6, particularly the last six of the concertos in that set. Corelli's first six are *concerti da chiesa*, church concertos; but the last six are *concerti da camera*, chamber concertos, which include dances (no dancing in the Catholic church!).

Locatelli's C minor concerto grosso is of the dancy sort. While Corelli employed two violins and a cello as the solo group, Locatelli adds a viola. This means the extensive solo sections sound quite rich, unlike Corelli's simpler trio sonata texture. The opening *Largo*, of course, is not a dance, but a wonderfully lyrical movement with a slow and powerful rhythmic swing to it. The *Allemanda* is busy and purposeful, the *Sarabanda* meditative, the *Giga* intrepid, and every movement is unfailingly elegant.

Alessandro Scarlatti over 500 — even Bach rates with about 30. These works, mostly devoted to themes of disappointed love, were performed at the homes of wealthy families and high-ranking church officials, who were often passionate music-lovers.

Vivaldi's *Vengo a voi, luci adorate* certainly fits the love-sick mold, except in one charming way. Despite the unhappy texts, both of the arias sound happy! The suffering complainer is clearly frustrated, but still besotted enough to believe there is hope despite his pain. Only in the short recitative do you feel a glimmer of actual misery. *Cessate, omai, cessate* is another proposition entirely: the text is considerably longer and darker, with music to match. My fantasy is that this is the same lover from the first cantata, and his early-stage, still-hopeful unhappiness has given way to end-stage disappointment, rage and black despair.

Following our first cantata is a short, obsessive and disturbed concerto for strings, which makes a fine preamble to that second cantata!

Our second half opens with two quite short works, both concerned with death. Vivaldi's two-movement sinfonia *Al Santo Sepolcro* (At the Holy Sepulchre) begins with an *Adagio molto* movement offering slow-moving harmonic darkness that perfectly evokes the darkness of the tomb. The subsequent *Allegro ma poco* is a study in simultaneously rising and falling lines, both types poignantly spiced with chromaticism and punctuated by small rhythmic outbursts.

After the claustrophobic gloom of the first movement, this quicker one seems to take place, not in the grave, but perhaps in

Secular cantatas were a pretty big deal in Baroque times — Vivaldi composed 36 of them, Steffani more than 100, Handel 120,

the souls of the bereaved, as they struggle to contend with and accept a painful loss.

Venice-born organist Antonio **Lotti** gradually worked his way through the ranks at San Marco Basilica, starting as a lowly choral alto, then second organist, then first organist, and finally reaching the top of the heap as *maestro di cappella*. This process took 47 years, and Lotti died four years later. He is most famous now for his sacred choral works.



Lotti

His *Crucifixus* in eight parts is not a long work, but it is powerful, building from one rising voice to all eight inexorably, but without haste. Repeated and painful dissonances develop whenever the word *crucifixus* (crucified) is sung; these dissolve into mournful falling lines at the text *sub Pontio Pilato* (under Pontius Pilate), and reappear with the text *passus* (suffered), while the final *sepultus est* (was buried) is delivered with simple finality.

Joy, worship, and life return from the opening bars of Vivaldi's brilliant *Gloria*. The text obliquely references Jesus's death and ascension, making this a fitting conclusion to our sacred journey.

When confronted by a text from the Mass, composers must decide how to set it — put the whole text into one long movement? A few? Many? Bach sets the “Gloria” from his *Mass in B Minor* in nine movements; Zelenka, in his *Missa dei Patris*, six; Haydn, in his *Lord Nelson Mass*, just three. Here, Vivaldi needed 12. (In one surprising choice, he breaks the sentence “We thank you for your immense glory” into two separate choruses — the first, “We thank you,”

and the second, “for your immense glory.”)

Like most of his contemporaries, Vivaldi set texts in musically pictorial ways, the better to demonstrate their meaning. While his depictions are not extreme, they are certainly effective. In some cases, the text is illumined by the setting of a textural mood, and in others, there is more specific word-painting. This work is so fresh and immediate in its impact that you truly do not need to notice Vivaldi's compositional techniques to enjoy it; but for those who *do* like to notice such things, here are a few memorable and compelling items.

Et in terra pax

The opening descending line in the violins creates the sense that peace is arriving on earth from above.

Gratias agimus tibi

The simplest of heartfelt, homophonic thank yous! “Homophonic” means all voices (and instrumental parts) say the same words in the same rhythm at the same time.

Propter magnam gloriam tuam

In strong contrast to the “thank you,” Vivaldi writes a long and, well, “glorious” ornament (melisma) on the word *gloriam*, giving every voice and instrumental part a chance to sing this at different times by embedding the line into an imitative contrapuntal structure. The movement is therefore fully populated with God's “immense glory!”

Domine Deus, Rex coelestis

This is a movement in which a sense of exalted and undisturbed serenity is created through the long-flowing oboe melody and the eternally lilting 12/8 meter, rather than through word-painting.

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.



Kathryn Adduci is a versatile trumpet player who has appeared with numerous professional groups around the world. She is highly regarded for her work in historical performance and works with numerous period-instrument groups in North America, including the Philharmonia Baroque Orchestra, American Bach Soloists, and the Tafelmusik Baroque Orchestra. She can also be heard in over 20 recordings on various recording labels.

A graduate of the University of Western Australia (BMus), the University of Georgia (MMus) and the University of North Texas (DMA), Adduci was a professor of trumpet and the Brass Area Coordinator at San Jose State University for 12 years.



She has held additional teaching positions at Tennessee Tech University, Tennessee State University, the University of Idaho, and the University of Western Australia. She lives in Cookeville, Tennessee.

Lot Demeyer's oboe playing has been hailed as "brilliantly translucent" and "perfection" in the *Oregon Artwatch* and *LA Opus*, respectively. She has performed on historical and modern oboes with Musica Angelica, Bach Collegium San Diego, Philharmonia Baroque Orchestra, Dunedin Consort (Scotland), the Los Angeles Chamber Orchestra, LA Opera and others. Her many festival



appearances include the Oregon Bach Festival, Berkeley Early Music Festival, Musica Antiqua Festival (Belgium), and Festival de Juiz de Fora and Festival de Música de Londrina (Brazil).

Demeyer holds a master's degree from the Royal Conservatory of Brussels and a Doctor of Musical Arts from the University of Southern California. She has won awards and fellowships from the Fulbright Foundation, the King Baudouin Foundation and the Belgian American Educational Foundation. Since 2014 she has been a lecturer at the USC Thornton School of Music.

Cecilia Duarte has been praised by the *New York Times* as “a creamy-voiced mezzo-soprano.” She premiered the role of Renata in the first Mariachi opera *Cruzar la Cara de la Luna*, commissioned by Houston Grand Opera in 2010, and went on to perform the role at nearly a dozen other opera houses in Europe, South America and the U.S. She created the role of Renata in *El milagro del Recuerdo* for Houston Grand Opera (2019) and sang Dido in *The Queen of Carthage* for Early Music Vancouver.

In early music, Duarte has performed with Ars Lyrica Houston, Mercury Houston, Bach Society Houston, Boston Early



Music Festival, Bach Collegium San Diego, re:Naissance Opera, Early Music Vancouver, Pacific Music Works, Blue Heron, Tafelmusik, the Newberry Consort, and the Kaleidoscope Vocal Ensemble. She is also a soloist on the Grammy-Award-winning album *Durufle: The Complete Choral Works*.

Esteli Gomez has received Grammy awards with the contemporary octet Roomful of Teeth for best chamber music/small ensemble performance, and first prize in the Canticum Gaudium International Early Music Vocal Competition in Poland. Praised by the *New York Times* for her “clear, bright voice,” she can be heard on the soundtracks of Lena Dunham’s 2022 film *Catherine, Called Birdy* and Ken Burns’s 2024 documentary *Leonardo da Vinci*. Highlights of the 2024–25 season include recitals with Philharmonia Baroque, concerts at Carnegie Hall and the Tank Center for Sonic Arts, and concert tours throughout Europe and Latin America.



Gomez received her B.A. in music with honors from Yale and her Master of Music degree from McGill. She teaches voice at Lawrence University and is a proud member of Beyond Artists, a coalition of creatives who donate a percentage of

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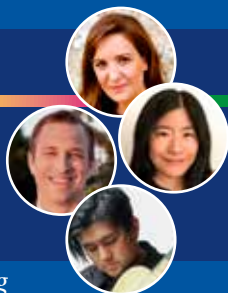
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Scott Graff has appeared as a bass-baritone soloist with the Los Angeles Philharmonic, Los Angeles Master Chorale, Musica Angelica, Carmel Bach Festival and California Bach Society, among many others. Now in his 24th season with Los Angeles Master Chorale, he was part of their touring company presenting a staged production of Orlando di Lasso's monumental *Lagrima di San Pietro*, directed by Peter Sellars, which was featured at the Salzburg Festival.



Graff has performed in concert halls around the world. In addition to live appearances, he has participated in soundtrack recordings for more than 70 feature films (*Star Wars: Rise of Skywalker*, *Star Wars: The Last Jedi*, *Rogue One: A Star Wars Story*, *Jumanji*, *Frozen*, *Minions*, *Smallfoot* and *Sing*, to name a few) and television projects such as Mickey Mouse cartoons, *House of Cards* and *Family Guy*.

Stephen Hammer appears regularly as principal oboist with Musica Angelica, Tesserae Baroque and the 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 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 Decca L'Oiseau-Lyre and other labels. He enjoys collaborating with the instrument-maker Joel Robinson in designing and building replicas of historical oboes, and is both an accomplished website designer and an enthusiastic tennis player.

Lukas Hasler is music director and organist of Saint Michael and All Angels Episcopal Church, Corona del Mar. He completed his master's degree in cultural and media management at the University of Hamburg, Germany in 2019, graduated with distinction in organ studies at the University of Music and Performing Arts in Graz, Austria in 2022, and is currently pursuing a Doctor of Musical Arts degree at the University of Southern California.



Hasler has a thriving concert career as an organist that has taken him to Europe, Asia and Australia, as well as to some of the largest cathedrals in the United States. In 2022, he was the first classical musician to perform in Ukraine after the start of the war, and played two benefit concerts in Lviv for victims of the conflict. With some 80,000 followers on Facebook, Instagram and YouTube, he is one of the world's most successful organists on social media.

Michael Jones is an award-winning international soloist, chamber musician and clinician. He has appeared as a tenor soloist with the Philadelphia Orchestra, Philharmonia Baroque Orchestra, Tesserae Baroque, Cal Poly



Bach Festival, Choral Arts Philadelphia, Academy of Sacred Drama, Haverford University Choir and Orchestra, and Disney's All-American College Band, among others.

In addition to an extensive solo career, Jones regularly performs with many of the nation's finest choral ensembles, including Los Angeles Master Chorale and two Grammy-Award-winning groups, The Crossing and Conspirare, as well as Santa Fe Desert Chorale, Seraphic Fire, Bach Collegium San Diego, Grant Park Opera Chorus, Opera Philadelphia, Apollo's Fire, and Vocal Arts Ensemble of Cincinnati. He is a founding member of the Constellation Men's Ensemble, Chicago's premiere group for low voices.

Jennifer Ellis Kampani “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*). 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, Boston Camerata, Richmond and Charlotte Symphonies, and the Washington Cathedral Choral Society.



Kampani has appeared in many concert series and festivals, including Les Flâneries Musicales de Reims (France), Aston Magna, Da Camera Society, Houston Early Music, 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, a *Gramophone* editors' pick in 2002. She is on the faculty at the University of Southern California.

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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 canons.



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.

Eva Lymenstull has performed as soloist and principal cellist with the Lyra Baroque Orchestra (St. Paul) and guest principal cellist of the Atlanta Baroque Orchestra. She has appeared with Apollo's Fire, Musica Angelica, the Tafelmusik Baroque Orchestra, Voices of Music, Tesserae, the Orchestra of the Age of Enlightenment (U.K.), and the Holland Baroque Society; and has performed at the Carmel Bach Festival and the Utrecht, Boston and Berkeley Fringe Festivals, among others.



Lymenstull enjoys playing and recording chamber music on historical instruments, and teaches Baroque cello and viola da gamba as a regular guest

artist at the University of Michigan. She holds degrees from the Royal Conservatory of The Hague (Jaap ter Linden), Rice (Desmond Hoebig) and the University of Michigan (Richard Aaron), and a doctorate in historical performance practice from Case Western Reserve.

Sarah Lynch has been a roster member of the Los Angeles Master Chorale since 2014. Other ensembles in which she has been active include Musica Angelica, Prism, Constellation, The Golden Bridge, Clarion, and in Los Angeles the choirs at St. James' in-the-City and St. John's Cathedral. Her recent choir-session film credits include *The Tiger's Apprentice*, *Ghostbusters: Frozen Empire*, *The Super Mario Bros. Movie*, *Shazam! Fury of the Gods*, *The Lost City*, and the Disney+ series *Willow*.



Lynch also works as an orchestrator, arranger and in music prep for film, television and media. She was lead orchestrator on the 2022 Danish film *Julemandens Datter 3*, and recently arranged the music of Elton John and Harold Arlen for the San Francisco Gay Men's Chorus/San Francisco Symphony concert "Hello Yellow Brick Road." She holds two degrees in piano performance, and studies voice with soprano Renée Sousa.

Anna Marsh is a multi-instrumentalist fluent in Renaissance, Baroque, Classical and modern styles. Originally from Tacoma, Washington, she holds a Doctorate of Music in Historical Performance from Indiana University and a Master of Music



in modern bassoon from the University of Southern California.

Marsh has appeared as a Baroque bassoonist with Opera Lafayette, Tempesta di Mare, Folger Consort, Musica Angelica, Tafelmusik, Washington Bach Consort and Atlanta Baroque, among others. She has taught at the Eastman School of Music, Los Angeles Music and Art School, Amherst Early Music, San Francisco Early Music Society, and Western Double Reed Workshops. She has been heard on WXXI and CBC Radio, and has recorded for Chandos, Analekta, Centaur, Naxos, Avie, and on Musica Omnia's Grammy-nominated album, Handel's *Israel in Egypt*.

Brett McDermid is a member of the Los Angeles Master Chorale and the touring company for the madrigal cycle *Lagrime*

di San Pietro, performing at the Barbican in London, Cité de la Musique in Paris and the Melbourne International Arts Festival. He solos in the Peter Sellars touring production of Schütz's *Musikalische Exequien*, which opened the 2023 Salzburg Festival. Other highlights include working with John Williams on the soundtrack for *Star Wars: The Rise of Skywalker*, and recording *The Sacred Veil* with Eric Whitacre.

McDermid has performed with the Concordia Choir, Kentucky Opera, Cornerstone Chorale, Pallas Ensemble, Cardinal Singers, Choir of St. James, Clarion Singers, LASchola, De Angelis Vocal Ensemble, Horizon Chamber Choir, Pacific Bach Ensemble, and the early music ensemble Tesseract. He is an original member of the ensemble Chanson, recording four studio albums with them.



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Andrew McIntosh is a violinist, violist and composer. He performs regularly on period instruments with Tesseract, 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, Bludenz 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.

Ian Pritchard has performed as harpsichordist and organist with many leading early-music ensembles, including 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 notables 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, was elected as an Associate of the Royal Academy of Music in London in 2015, and was awarded a PhD in Musicology at the



University of Southern California in 2018.

Pritchard has frequently appeared with the Los Angeles Philharmonic, Los Angeles Master Chorale, Musica Angelica and the Los Angeles Chamber Orchestra, and is music director of the early-music ensemble Tesseract. He is currently a full-time faculty member at the Colburn School Conservatory of Music.

Addy Sterrett is a roster member of the Los Angeles Master Chorale, with whom she has been a featured soloist in Handel's *Messiah*, Fauré's *Requiem*, and a staged production of Schütz's *Musikalische Exequien* directed by Peter Sellars at the Salzburg Festival. Recent highlights include singing background vocals during Björk's Cornucopia tour, and the premiere of William Cooper's *St. Luke Passion*, in which she sang the role of Jesus. She has sung with Seraphic Fire, Bach Collegium San Diego, Ensemble Altera, Audivi, Tonality, and Voices of Ascension.



Sterrett studied at Interlochen Arts Academy and graduated from the Yale Institute of Sacred Music in Early Music Voice Performance. She is the 2022 recipient of the Linn Maxwell Keller Distinguished Bach Musician Award, and recently soloed in Mahler's *Symphony No. 4* with the Grand Rapids Symphony.

Lindsey Strand-Polyak holds a PhD in Musicology and a Master of Music in Violin Performance from UCLA. She is a passionate educator and arts advocate who has worked with organizations including the Los Angeles



Philharmonic, the Young Musicians Foundation, Education through Music Los Angeles, Elemental Music Santa Monica, and the UCLA Mentor Outreach Program.

In 2016, Strand-Polyak co-founded Los Angeles Baroque, made up of dedicated musicians both amateur and professional. Since 2022–23 she has served as director of the San Francisco Early Music Society's annual Baroque Workshop, and in 2024 became Education Program Director for the Baroque Music Festival, Corona del Mar. This year, between performance commitments with Bach Collegium San Diego, Early Music Seattle and other groups, she has led workshops for Early Music Seattle's New Baroque Orchestra, Bitterroot Baroque, and Baroque Music Montana.

Stephen Stubbs, who won the Grammy Award as conductor for Best Opera

Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors and Baroque opera specialists, and soon after established his production company, Pacific MusicWorks. He is permanent artistic co-director of the Boston Early Music Festival.



Stubbs's recent appearances have included Handel's *Amadigi di Gaula* for Opera UCLA, Mozart's *Die Zauberflöte* and *Così fan tutte* in Hawaii, Handel's *Agrippina* and *Semele* for Opera Omaha, Cavalli's *Calisto* and Rameau's *Hippolyte et Aricie* at Juilliard, and Mozart's *Il re pastore* in San Francisco. He has conducted Handel's *Messiah* with the Seattle, Edmonton, Birmingham and Houston symphony orchestras. His extensive discography as conductor and solo lutenist includes well over 100 CDs.

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John Thiessen has appeared on period instruments as soloist and principal with Trinity Baroque, Boston Early Music Festival, Tafelmusik, Philharmonia Baroque Orchestra, the Handel and Haydn Society, Boston Baroque, American Bach Soloists, and Opera Lafayette. Described by the *New York Times* as “the gold standard of Baroque trumpet playing in this country,” he has also performed with the Academy of Ancient Music, Taverner Players, the English Baroque Soloists and Amsterdam Baroque Orchestra.



Thiessen serves on the faculty of the Juilliard School, gives master classes throughout the U.S. and Canada, and is executive director of the agency Gotham Early Music Scene, New York's foremost advocate for early music. Highlights this season have included Bach projects with the Handel and Haydn Society, New York's Bach Vespers, Trinity Baroque and the Bach Virtuosi Festival. He has recorded extensively for Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London Decca, Analekta, CBC, Tafelmusik Media and Denon.

Matthew Tresler holds degrees in voice and conducting from Northern Arizona University and the University of Miami. Praised for his “voice of unearthly beauty” (*Miami Herald*), he has appeared as a soloist with the Los Angeles Master Chorale, New World Symphony, Flagstaff Symphony, Les Surprises Baroques and Early Music Hawaii, among others. As an ensemble singer he performs with the Los Angeles Master Chorale, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Bach



Collegium San Diego, True Concord and Vox Humana. He also works as a studio singer for film soundtrack recording projects in Los Angeles.

Tresler is now in his second decade as director of choral and vocal music at Irvine Valley College. He has taught choral music at Highland High School in Gilbert, Arizona, and has served as director of music ministries at the Coral Gables Congregational Church in Florida. He has also sung with the Phoenix Chorale and the Spire Chamber Ensemble.

Bethanne Walker, noted for her versatility on the flute, is dedicated to modern, orchestral and historical performance practice. She is principal flutist of the Stockton Symphony and performs as a guest musician with the San Francisco Ballet, San Francisco Opera and San Francisco Symphony. As a historical flutist she has performed with ensembles such as the American Bach Soloists, Boston Baroque, Portland Baroque Orchestra, Cantata Collective, Oregon Bach Festival, San Francisco Bach Festival, Mercury Chamber Orchestra, Bach Vespers at Holy Trinity, New York Baroque Inc., TENET, Sonnambula and Les Arts Florissants.



Walker studied modern flute with Tim Day and historical performance at the San Francisco Conservatory of Music with Corey Jamason, and continued with Sandra Miller at the Juilliard School in New York City. In her spare time, she enjoys exploring museums and discovering new restaurants and fine wines.

Visit the Festival website for more complete information about 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 22, 23, 25 and 29 are sponsored by David Freely, and on June 27 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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