

Baroque
Music
Festival
Corona del Mar



46th Annual Season
Bright Cecilia: The Power of Harmony
June 21–28, 2026



PHILHARMONIC
SOCIETY *presents*

PHILHARMONIC SOCIETY OF ORANGE COUNTY | THE 73RD SEASON



Tuesday, November 10, 2026, 8pm
Renée & Henry Segerstrom Concert Hall

Orpheus Chamber Orchestra

Isata Kanneh-Mason, piano

HANDEL: "Water Music" Suite (selections)
And works by Mozart, Haydn and Katie Jenkins

Saturday, November 21, 2026, 8pm
Soka Performing Arts Center

Ruckus: *Strawberry Fields*

Emi Ferguson, flute

Rachell Ellen Wong, violin

HANDEL: Trio in G major, Op. 5, No. 4

HANDEL: Trio in E minor, Op. 5, No. 3

And English country dances by Ignatius Sancho



Tuesday, March 30, 2027, 8pm
Renée & Henry Segerstrom Concert Hall

Yeol Eum Son, piano

BACH (trans. Rachmaninoff): Gavotte, from Partita for
Solo Violin No. 3

BACH (trans. M. Hess): "Jesu, Joy of Man's Desiring"

And works by Beethoven, Liszt, Rachmaninoff & more

2627

SEASON HIGHLIGHTS INCLUDE

Itzhak Perlman | Vienna Philharmonic with Yuja Wang

Ray Chen | Los Angeles Philharmonic | Midori | and more



CONCERTS AT



Segerstrom
Center for the Arts®



Soka
Performing
Arts
Center

(949) 553-2422
philharmonicsociety.org

Philharmonic Society of Orange County, a resident company of Segerstrom Center for the Arts | (714) 556-2787. All dates, times, artists, programs, prices are subject to change.



46th Annual Festival
Bright Cecilia:
The Power of Harmony
Elizabeth Blumenstock, *Artistic Director*

*Elizabeth Blumenstock's Artistic Directorship for the 2026 Festival
is generously sponsored by Dr. Vina R. Spiehler*

Welcome to the 2026 annual season! We proudly continue the tradition established in 1981 by Festival founder Burton Karson of presenting five concerts over eight days at beautiful venues in Corona del Mar and Newport Beach.

Violinist Elizabeth Blumenstock — now in her 16th year as artistic director — invites you to join her and this season's assembled musicians in celebration of the patron saint of music, Saint Cecilia, and the power of harmony inspired by her legacy.

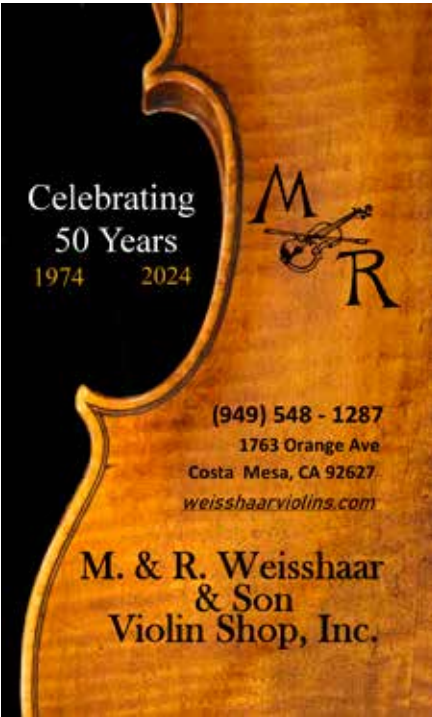
Thank you for playing *your* own role in this year's Festival. To our 2026 subscribers, donors, advertisers, audience members, grant-givers and venue partners: we are grateful to you all for your ongoing, generous and heartfelt support.

Festival Board of Directors
Wayne Norman, *President*

THE CONCERTS

Sunday, June 21.....	Parisian Pleasures	8
Monday, June 22.....	A Cöthen Chamber: Bach Sonatas.....	14
Wednesday, June 24	<i>Concerti d'Italia</i> in the Gardens.....	20
Friday, June 26	A Spanish Salón: Chamber Music Night.....	28
Sunday, June 28.....	Festival Finale: St. Cecilia's Day!.....	33

All concerts are preceded by brass music performed *al fresco* (see page 47).
Complimentary wine & waters receptions are offered before or after performances.
Mingle with the musicians following each concert!



Celebrating
50 Years
1974 2024

M R

(949) 548 - 1287
1763 Orange Ave
Costa Mesa, CA 92627
weisshaarviolins.com

M. & R. Weisshaar
& Son
Violin Shop, Inc.



Fall Preview
Sunday, October 4, 2026

Winter Musicale
Sunday, March 7, 2027

47th Annual Festival
June 20–27, 2027

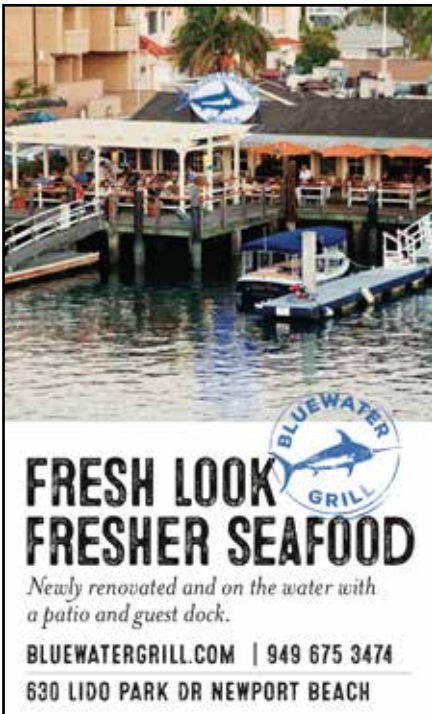
Dates subject to change

*To be placed on our mailing list,
please contact us:*

Baroque Music Festival, CdM
P.O. Box 838
Corona del Mar, CA 92625-0838
(949) 760-7887
info@bmf-cdm.org
bmf-cdm.org

Festival Program

Robert Bonds, *Editor*
Law Wai Man, *Graphic Designer*
Mayer Litho, Inc. (Anaheim), *Printing*



**FRESH LOOK
FRESHER SEAFOOD**

*Newly renovated and on the water with
a patio and guest dock.*

BLUEWATERGRILL.COM | 949 675 3474
630 LIDO PARK DR NEWPORT BEACH

Artistic Direction

Elizabeth Blumenstock
Artistic Director

Board of Directors

Philip Benguhe
Patricia Bril, *Immediate Past President*
Virginia Cassara
Steven Dember, *Treasurer*
Carol Kirkwood
Wayne Norman, *President*
Janet Rappaport, Esq.
Dr. Vina R. Spiehler, *Secretary*
John Tynan
Lynne Hayward Worley

Advisory Board

Patricia Albers
Mike Battin
Dorothy Boesch
Donald Evarts
Andrew Guilford
Alexandra Hart
Sigrid Hecht, *Past President*
Paula Korn
Mario & Nancy Liegghio
John McHugh, MD
Dr. Terri Munroe
Ruth Norman
Vanessa Pfeiffer
Elizabeth Veinsreideris
Catherine Pannell Waters

Executive Director

Zenovia Edwards

New Patient Special includes: Exam,
spinal X-rays & first adjustment for \$59



Dr. Rod Escobedo

Preferred provider for Medicare &
Blue Shield of California

179 E. 17th St., Costa Mesa, CA 92627
Phone: (949) 722-7572

Worship, Belong, and Grow



Join us on Sunday, September 27, at 9:30 am for a very
special St. Michael's Day featuring Missa in Angustiis
("Nelson Mass") by Joseph Haydn.



St. Michael and All Angels Episcopal Church
3233 Pacific View Drive, Corona del Mar, CA 92625
(949) 644-0463 • church@stmikescdm.org • www.stmikescdm.org

@smaacdm @smaacdm /smaacdm

The Festival Directors Gratefully Acknowledge

- 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 harpsichord supply and tuning services, **Curtis Berak**; for organ supply, **Tesseract Baroque**; for timpani supply, **Bach Collegium San Diego**.
- For artists' accommodations, **Philip & Natalia Benguhe**, **Susan Brown & Frank Bean**, **Kelly Carioti**, **Virginia Cassara & Tim Hunter**, **Susan Feldman**, **Andrew Hinek & Keith Wetmore**, **Susan & Wolfhard Homma**, **Terrell & Deborah Koken**, **Jane & Bob Parker**, **Nina Jo Smith**, **Mary Anne Turley-Emett**, **Melissa Rodgers Woodrow & James Woodrow**, and **Catherine & Robert Waters**.
- For event facilitation, members of **Phi Mu Alpha Sinfonia**, **Omicron Pi Chapter (CSU Fullerton)**, **Philip Benguhe**, **Kyoko Bethke**, **Virginia Cassara**, **Wolfhard Homma**, **Wade Hostler**, **Mario & Nancy Liegghio**, **Dr. Terri Munroe**, **Ruth & Wayne Norman**, **Janet Rappaport**, **Dr. Vina R. Spiehler**, **David Thorpe & Jessica Weir**, **John Tynan**, **Catherine Waters**, and **Lynne Hayward Worley**.
- For amplification at Sherman Library & Gardens, **Paul Levin**.
- For stage management and equipment, **Pacific Symphony's** production department (Will Hunter, senior director).
- For grants in support of our 46th season, **the Colburn Foundation**; the **Jane Deming Fund** at Orange County Community Foundation; and the **City of Newport Beach**.
- For catering the June 28 subscribers' dinner, **Suzanne's Catering**, Huntington Beach; for the donation of wine for Festival receptions, the **Norman Family**; for a generous nonprofit discount on wines for Festival receptions, **Total Wine**, **Tustin**; for coffee at Sherman Gardens, **Starbucks**, **Corona del Mar**; for preparation of rehearsal meals, **Dr. Terri Munroe**, **Ruth Norman**, **Dr. Vina R. Spiehler**, and **Lynne Hayward Worley**.
- For editorial support, **Patricia Bril**; for publicity, **Pat Albers**, **Carolyn Behrendt**, **Philip Benguhe**, **Virginia Cassara**, **Wolfhard Homma**, **John McHugh**, **Dr. Vina R. Spiehler**, **Catherine Waters**; for website maintenance, **Stephen Hammer**; for advertising liaison, **Virginia Cassara**, **Dr. Terri Munroe**, and **Lynne Hayward Worley**.
- For publicizing our 2026 student programs, **CSU Fullerton Music Department**, **Concordia University Music Department**, **Newport Beach Public Library**, **NMUSD**, **Pacific Chorale**, **Saddleback College**, **Santiago Canyon College** and **UC Irvine**, among others.

Thanks to our donors (pages 48–49) and advertisers (page 50),
and to these organizations for their generous support this season:

Colburnfoundation



Member of:



Media Partner:



Papa's Liquor is happy to support the Baroque Music Festival, Corona del Mar's 46th Season!

Papa's Liquor is a local family-owned
business specializing in specialty
fine wines, spirits, beer and more.



PAPA'S
BEER + WINE + SPIRITS

3
2
4

PAPA'S

BEER + WINE + SPIRITS

3244 East Coast Hwy,
Corona del Mar, CA 92625
Tel: 949-644-7011

www.papasliquorcdm.com

Instagram icon @papasliquorcdm

Baroque Music Festival, Corona del Mar
Sunday, June 21, 2026, 4 p.m.
St. Mark Presbyterian Church

Parisian Pleasures

Elizabeth Blumenstock, *violin*

FESTIVAL ORCHESTRA

Stephen Schultz, Mindy Rosenfeld, *flute, piccolo*
Stephen Hammer, Lot Demeyer, *oboe*
Leyla Zamora, *bassoon*
Allen Biggs, *percussion*
Elizabeth Blumenstock, Amy Wang,
Courtney Kuroda, *violin I*
Jolianne Einem, Heesun Choi,
Lindsey Strand-Polyak, *violin II*
Rob Diggins, Adriana Zoppo†, *viola*
Alex Greenbaum, Leif Woodward, *violoncello*
Gabriel Golden, *double bass*
Ian Pritchard, *harpsichord*

Elizabeth Blumenstock, *leader*

† *violin II* in Leclair

THANKS TO OUR PERFORMER SPONSORS:
Leyla Zamora — J. Winthrop & Carole Aldrich; Susan M. Mason

Jean-Féry Rebel (1666–1747)
Les Éléments
Ballet suite

Le Cahos · Loure Première: La Terre et l'Eau ·
Chaconne: Le Feu · Ramage: l'Air ·
Rossignols · Loure Seconde: La Chasse ·
Tambourins I & II · Sicilienne ·
Rondeau: Air pour l'Amour · Caprice

Marin Marais (1656–1728)

Suite from *Alcyone*

Tragédie en musique

Ouverture · Air pour les Faunes et Driades ·
Marche pour les Matelots · Deuxième Air pour les Matelots ·
Troisième Air pour les Matelots · Tempête ·
Ritournelle · Chaconne pour les Tritons et les Néréides

Entr'acte (15 minutes)

Jean-Marie Leclair (1697–1764)

Concerto for Violin in A Minor, Op. 7, No. 5

Vivace · Largo · Allegro assai

Jean-Philippe Rameau (1683–1764)

Suite de ballets

Les Indes Galantes: Ouverture · Danse du Grand Calumet ·
Musette en Rondeau · Air pour les Africains

Les Boréades: Entrée de Polymnie

Les Indes Galantes: Tambourins I & II

La Guirlande: Air Gracieux

Naïs: Chaconne

**Reception on the patio
sponsored by Nancy & Mario Liegghio**

Parisian Pleasures: Notes

With the exception of the Leclair violin concerto, all of our entrées today are *suites de danses*. And while we cannot offer dancers, the music is fabulous. *Les Éléments* is a straight-ahead ballet; the suite from Marais's *Alcyone* is from a *tragédie en musique*; and the Rameau selections are drawn from three different formal subgenres: the *ballet-héroïque* (*Les Indes Galantes*), the *tragédie en musique* (*Les Boréades* and *Naïs*), and the *acte de ballet* (*La Guirlande*).

These were immensely popular spectacles performed at the grand hall of the Paris Opéra and, for a more exclusive audience, at the Palace of Versailles. They offered plots, music, singing, dancing and fantastic costumery in various combinations to create truly lavish shows, and they were instrumental in setting in historical motion generations of musical theater. Contemporary musicals are descendants, and their popularity attests to the compelling power of this sort of entertainment. We want to hear it all, we want to see it all, we want to feel it all — that has not changed one bit!

Jean-Féry Rebel, at least in the context of the opening movement of *Les Éléments* — entitled *Le Cahos*, or “chaos” — is aptly named. He “Rebelliously” breaks all known harmonic rules, creating chaos! Out of the violent and contentious dissonance of the opening, the four elements of water, air, fire and earth begin to emerge as identifiable entities, with flowing flutes playing the role of Water, whistling piccolos playing the Air,



Rebel

and racing violins embodying Fire, and the bass instruments grounding the music as Earth. After his *Éléments* have established themselves, and the planet's working parts have been assembled into an integrated groove, Rebel segues to a more conventional suite of familiar dances, abandoning the expected final chaconne in favor of the more whimsical *Caprice* — perhaps another Rebellious act!

Marin Marais's wonderful suite of dances was embedded in the most famous of his four operas, *Alcyone*, based on the Greek myth of Ceyx and Alcyone. The opera premiered in Paris in February 1706, with Marais himself conducting.



Marais

In the myth, Ceyx and Alcyone, the peaceable and recently married king and queen of Trachis, love each other so much that they playfully call each other “Zeus” and “Hera,” the names of the principal god and goddess of Olympus. Zeus, mightily offended by this presumption, vows to punish them. Ceyx, uneasy about a potential military threat from a neighboring kingdom, resolves to travel across the Ionian Sea to Claros (now western Turkey) to seek guidance from the Oracle of Apollo. Although Alcyone begs him not to go, she cannot persuade him, and he sets sail. Zeus whips up a violent storm, wrecking Ceyx's ship and drowning him. Alcyone, unaware of this, spends every day praying for her husband's safe return and making lavish plans to welcome him home.

Hera, knowing Ceyx is already dead, takes pity on her vain hopes and sends Morpheus, the god of sleep, to appear in

one of her dreams as Ceyx, telling her he has drowned at sea and that she can no longer expect his return. She starts haunting the shore from which he had sailed, looking for his body, and one day sees it in the waves. She plunges into the water, wishing to die with him, but Hera plucks her from the sea, transforming her into a seabird. When Alcyone flies down to touch her husband, he turns into a seabird, too, and they are reunited in freewheeling happiness. Zeus, repenting of his anger, commands the winds to cease blowing for seven days before and after the day of the shipwreck. Ever since, these peaceful two weeks centered around the winter solstice have been



Ceyx in the Tempest, engraving by the
16th-century German artist Virgil Solis

called “halcyon days” in the sorrowing queen’s honor.

There were many superfluous characters and events added to this lovely myth by

RECOGNIZED NATIONALLY. COMMITTED LOCALLY.

Serving SoCal since 1907.

We are honored to support the
Baroque Music Festival Corona del Mar.

FMB.com



MEMBER FDIC

the librettist, and I have avoided the dances that attend those scenes. After the *Ouverture*, you will hear a proud and energetic dance for fauns and dryads. We will then jump straight into a march and dances for sailors (*matelots*), leading to the colossal storm that takes Ceyx's life, followed by the tender, sorrowful *Ritournelle*, depicting Alcyone in the darkness of her loss. The opera comes to a close with the buoyant and joyful *Chaconne*, which depicts the celebratory dancing of the *Tritons*, male sea deities who serve Poseidon, and the *Néréides*, underwater-dwelling nymphs who are associated with the sea's benevolent aspects.

Jean-Marie Leclair was a gifted violinist, an excellent composer, a fine dancer and lacemaker, and a disagreeable man. He was also a murder victim whose killing was never solved. There were many possible motives, various money issues and professional intrigues chief among them, and many suspects. It is difficult to reconcile his personal unpleasantness with his lively, sweet, beautifully crafted and imaginative music!

Now that you have heard two French suites for full orchestra, we pare down to just the strings for one of Leclair's 12 violin concertos. You will no doubt notice some significant differences, not only in decibels (of course) but also in style. This is not just because we are no longer playing a sequence of relatively short French dances, but also due to the strong influence that Italian violin concertos had on Leclair.

While the first French concertos were composed by Boismortier as early as 1729, Leclair's much more complex and substantial concertos truly brought the genre into French consciousness. It is not that you would ever mistake his work for Vivaldi's

or Tartini's, but the concerto form itself was an entirely Italian invention, usually featuring three movements, fast-slow-fast, much flashy repetitive figuration and very fast tempos, as well as dulcet, singing inner movements, none of which were generally the focus of the traditional French Baroque esthetic. Indeed, in Leclair's enthusiastic and very capable embrace of this foreign genre, I think it is remarkable how genuinely French the music still sounds!



Leclair

The opening movement is dramatic and impetuous, even brusque in the orchestral ritornellos, while the violin solos offer more varied and frequently shifting moods. Where Vivaldi moves to rather conventional and closely related keys, Leclair allows himself to range much farther afield, betraying a quite French love of exotic harmonic moments.

The slow movement, composed in the Italian *cantabile* manner, has a gentle and beguilingly meandering quality. While Vivaldi often tends to feature the orchestra only at the beginning and end of the movement, if at all, leaving the soloist to go it almost alone, Leclair brings the orchestra back in the middle as well, creating a more intimate, almost conversational relationship between the soloist and the band.

The final movement is a fiery beast! The surprisingly long ritornello consists of a sequence of highly varied, driven motifs in rapid succession. The solo violin enters in the same spirit, with ever wilder figurative variety. A patch of C major offers a pleasant respite from all this intensity, but inevitably the hard-driving minor-key character reappears. Then something wonderful and utterly unexpected happens! The violin, perhaps tired of the frenetic pace and minor-key harangues, makes an abrupt left turn off the speedway

onto a country road in A major, and almost the entire second half of the movement takes place there, in a rustic and sweeter mood. But, like some vengeful harpy, A minor swoops in and takes over in a mad flight to the finish.

Our final offering today is not at all a straightforward group of dances from one of **Jean-Philippe Rameau's** opera-ballets. It is a collection of some of my very favorite movements from four different ballets.

Why not a set from just one ballet, you ask? Well, when an orchestra plays a suite of dances from a work in which the dances are explicitly part of a story, and that story is not part of the concert, the dances are cut off from the reason for their existence, and they therefore cease to be a meaningful collection. They might be wonderful, of course

— and they mostly are — but without the story, they are not necessarily a coherent group. So why not assemble a group of pieces from wherever, which are made meaningful for no other reason than... they happen to be among my favorites?

OK, maybe not the most convincing rationale! But, apart from their beauty, vitality, and charm, this group of entrées, airs and dances runs the evocative gamut of Rameau's incredible harmonic and gestural imagination, and are part of a uniquely and marvelously French cultural heritage. Today Rameau is considered the most important French opera composer of the Baroque period, so it is surprising that he did not begin writing for the stage until he was nearly 50; all of his opera-ballets date from his final 30 years of life.



Rameau

Notes by Elizabeth Blumenstock

The Crab Cooker Restaurant and Fish Market

Searching out the world's best seafood for you since 1951!



Orange Country's Best Seafood Proudly Offering

- Smoked Albacore & Salmon
- Handmade Fisherman's Bread
- Mesquite Broiled Seafood
- Alaskan King Crab
- World's Best Clam Chowder
- Daily & Seasonal Catches



"COMMON SENSE IS NOT SO COMMON, IMPROVE YOUR MIND, EAT LOTS A SALMON"

2200 Newport Blvd, Newport Beach, CA 92663
(949) 673-0100

Please call for today's hours

Baroque Music Festival, Corona del Mar
Monday, June 22, 2026, 7:30 p.m.
St. Michael and All Angels Episcopal Church

A Cöthen Chamber: Bach Sonatas

This concert is generously underwritten by Margaret M. Gates

Elizabeth Blumenstock, *violin*
Matthew Dirst, *harpsichord, organ*

Johann Sebastian Bach (1685–1750)
Sonata in A Major, BWV 1015
for violin and obbligato harpsichord

[Dolce] · Allegro · Andante un poco · Presto

Johann Caspar Kerll (1627–1693)
Suite in A Major
for harpsichord

Allemande – Partita · Courante – Partita · Sarabande – Partita

Johann Sebastian Bach (1685–1750)
Sonata in C Minor, BWV 1017
for violin and obbligato harpsichord

Siciliano (Largo) · Allegro · Largo · Allegro

Pause (15 minutes)

Georg Philipp Telemann (1681–1767)
Fantasia in B Minor, TWV 40:22
for violin without bass

Siciliana · Vivace · Allegro

Johann Caspar Kerll (1627–1693)
Toccata sesta · Capriccio ‘sopra il Cucu’
for organ

Johann Sebastian Bach (1685–1750)
Sonata in G Major, BWV 1019
for violin and obbligato harpsichord

Allegro · Largo · Allegro · Adagio · Allegro

Reception in Michael's Room



Where Harmony Meets Performance

Fletcher Jones Motorcars is a proud sponsor of the
Baroque Music Festival

 FLETCHER JONES MOTORCARS
THE NATION'S #1 MERCEDES-BENZ CENTER

fjmercedes.com 3300 Jamboree Rd. Newport Beach (949) 718-3000

A Cöthen Chamber: Notes

From 1717 to 1723, Bach worked as Kapellmeister at the court of Prince Leopold of Anhalt-Cöthen, in the city today known as Köthen. As a devout follower of the Calvinist tradition, which deemed that the only righteous music was unaccompanied hymn-singing, the Prince did not require Bach to compose any sacred music at all. This turned out to be a spectacular gift to posterity.

Bach, now unencumbered by the relentless demand for new church works, delightedly set to work composing secular instrumental works, including many now considered crown jewels of his career. During these few years, he produced the sonatas and partitas for solo violin, the solo cello suites, the French and English harpsichord suites, the Brandenburg concertos, and the six sonatas for violin and obbligato harpsichord, three of which you will hear tonight.

One could be forgiven for assuming that these sonatas are the usual sort of sonata for a solo violin with harpsichord accompaniment, except for that somewhat unusual word, *obbligato* — Italian for “indispensable” — which, when applied to the keyboard, indicates that the composer has written out a part for the keyboardist’s right hand. That hand is not allowed to invent spontaneous accompaniment, as it would certainly do if these were ordinary violin sonatas.

Actually, these compositions are aberrant trio sonatas. Baroque trio sonatas usually feature four players: two on treble instruments like flute, oboe, or violin; a bowed bass instrument or bassoon playing the bass line along with the keyboardist’s left hand; and a harmonic instrument,



Leopold

usually a harpsichord or organ, on which the right hand invents whatever it likes within the specified harmonies. In all of these six sonatas, however, the violin and the harpsichordist’s right hand are the two treble instruments, while the left hand (still) plays the bass line.

In the majority of movements in these sonatas, generally the fast ones, Bach’s contrapuntal skill and imagination run free in the three lines, with the violin and both of the harpsichordist’s hands sharing, trading and overlapping various freewheeling musical elements, playful, pursuing, sly, imitative, cooperative, obsessive, and combative by turns. In the slower movements, while sometimes following this design, Bach finds several intriguing alternate roles for his three main characters, creating tender, mysterious, passionate, poignant music of great expressive depth.

A few examples. In the third movement of the A major sonata — the first piece on our program tonight — the left hand does not share any material with the trebles at all; the trebles find themselves captive, in strict canon, to the steady, impervious footfall of the bass below them. In the first movement of the C minor sonata, the violin is given a true (and anguished) melody, below which the two harpsichord lines are relegated to an unchanging pair of roiling accompanimental figures. In the incomparable third movement, while the violin tells the left hand all its sad troubles and the left hand listens and responds with empathy, the right hand weaves the two lines together with supportive triplets. A more beautiful evocation of understanding and tenderness cannot be imagined.



Bach

The G major sonata boasts a unique formal surprise. At the center of the sonata lies a richly jaunty harpsichord solo, no violin allowed! This saucy intrusion forces the customary two fast and two slow movements to reconfigure themselves into a tempo palindrome, so that rather than the conventional slow-fast-slow-fast order, we now must begin with fast, follow with slow, make room for the unanticipated extra fast in the middle, and then back out on the other side with a slow and a fast. The second movement (now a slow) begins in somewhat similar fashion to the third movement of the A major sonata, with an independent left-hand bass line supporting the two imitative trebles; but about halfway through, this structure simply disintegrates as the left hand is drawn into the conversation of the right hand and violin. In the process, an unimagined fourth voice somehow appears, pruning itself out of the scene only in the last bars.

There exist several unusual alternate slow movement options in this sonata. For our last slow movement of the evening, we have chosen the haunting *Adagio* in B minor, which slips into the ear like very slow rainfall and evaporates into stillness.

Telemann composed three sets of twelve fantasias for solo instruments, one set for flute, one for viola da gamba, and one for violin. The fantasias for violin are all fairly small works, generally consisting of three or four short movements. The ninth fantasia in the set, which we present this evening, opens with a melancholy *Siciliana*, followed by an energetic *Vivace*, and closes with a wild *Allegro* gallop.



Telemann

One of the interesting challenges faced by Baroque composers when composing



FARMHOUSE

AT ROGER'S GARDENS

A Farm-To-Fork Experience in a Garden Setting

MAKE YOUR RESERVATION NOW

Farmhouserg.com • 949.640.1415





The 1683 Ottoman siege of Vienna, as depicted in an 18th-century engraving

for a melodic instrument like the violin or flute is to give them tuneful opportunities while still providing a clear harmonic context. In some of the fantasias, Telemann answers this challenge by giving the violin some double- and triple-stopped chords, which still fall short of the fuller texture and harmony that would be provided by a harpsichord, organ or lute. In the *Siciliana*, Telemann indicates harmonies by simply alternating short, ornate melodic elements with clear, simple harmonic anchors. In the two fast movements, the many and varied figurative elements easily convey harmonic intentions through arpeggiation and scales.

These pieces are really miniature solo sonatas, so... why might Telemann have decided to call them “fantasias”? In the 17th century, a fantasia was another animal entirely — almost always a contrapuntal work for a keyboard or plucked instrument, or for an ensemble of several players. I think the 18th century saw a shift in the concept. The previous century’s defining contrapuntalism gave way to a focus on

evocative and picturesque inventions, and most certainly Telemann’s fantasias succeeded admirably within that definition.

When I write program notes, I often try to include some surprising, unusual or piquant information about at least one of the composers on the program — anecdotes, quotes, experiences — anything that might shed a little light on some of personal human qualities. Researching **Johann Caspar Kerll**, I found no anecdotes or quotes at all. This is so rare as to be surprising and unusual in its own right!

But Kerll did have two devastating experiences during his years in Vienna (1673–1692). From 1679 to 1682, the Great Plague traumatized the city, killing roughly 100,000 people — about 30% of the population — with Kerll’s wife possibly among the victims. The Holy Roman Emperor Leopold and his court hastily relocated to Prague at the outset of the

epidemic, returning in 1680. A few years later, in 1683, the Turks attacked Vienna, and Leopold fled again along with roughly 60,000 citizens, leaving probably fewer than 140,000 residents to face a Turkish army of close to 200,000 soldiers. Kerll, who remained in Vienna, might well not have survived this fresh horror had not Leopold managed to muster a relief army of Poles and Germans to rout the Turks. Kerll composed a Mass during the siege; it was performed once the siege was lifted, with much of the city still lying in rubble.

Beyond this back-to-back pair of dreadful experiences, we know that Kerll was a gifted musician and a fine human being. Father to eight children, survivor of pandemic and war, and faithful husband — he did not remarry for three years after the death of his wife — he was widely praised for his vocal works, which included at least



Kerll

ten operas, all sadly lost. The Mass discussed above, one of 18 that survive, is his most famous vocal piece. It was recorded for the first time in 2002.

Today Kerll is known chiefly for his keyboard works. A practitioner of disciplined harmony and exemplary counterpoint, he earned the admiration of Bach and Handel, both of whom studied his compositions and borrowed some of his themes to rework, a common practice of this period. Notable borrowings include the subject of Kerll's *Canzona No. 4*, which Handel used quite exactly as the subject of the fugal chorus "Egypt was glad when they departed" in his celebrated oratorio *Israel in Egypt*. Bach took the Sanctus from Kerll's *Missa Superba* and reworked it as his *Sanctus*, BWV 241 — a rare example of whole-movement borrowing, and a signal recognition of its essential excellence.

Notes by Elizabeth Blumenstock

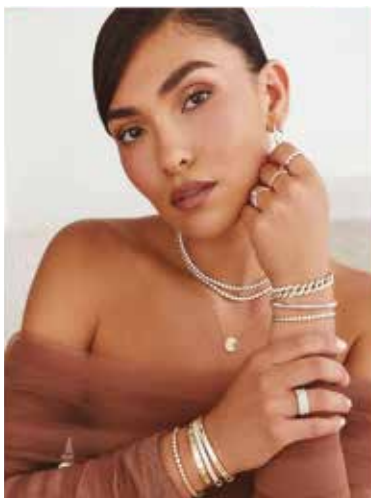


**966 AVOCADO AVE.
NEWPORT BEACH, 92660
949.520.7421
IG: @CORONADELMARJEWELERS**

**LOCATED IN THE
CORONA DEL MAR PLAZA
FAMILY OWNED & OPERATED**

SPECIALIZING IN:
- CUSTOM DESIGNS -
- JEWELRY REPAIRS -
- WATCH BATTERIES, REPAIRS & SERVICING -
- APPRAISALS -

**Where words fail,
music and jewelry speak**



Baroque Music Festival, Corona del Mar
Wednesday, June 24, 2026, 7:30 p.m.
Sherman Library & Gardens

Pre-concert reception
sponsored by Vincent J. Le Pore III, Esq.

Concerti d'Italia in the Gardens

This concert is generously underwritten by the Battin Family

Judith Linsenberg, *recorder*
Elizabeth Blumenstock, Jolianne Einem, *violin*
Rob Diggins, *viola* · Eva Lymenstull, *violoncello*
Ian Pritchard, *harpsichord*

THANKS TO OUR PERFORMER SPONSOR:
Judith Linsenberg — *Lynne Hayward Worley*

Francesco Mancini (1672–1737)
Sonata in B-flat Major, No. 10
for recorder, strings and continuo

Larghetto · Allegro · Largo · Allegro

Baldassare Galuppi (1706–1785)
Concerto à 4 in C Minor, No. 4
for strings and continuo

Grave · Allegro · Andante

Antonio Vivaldi (1678–1741)
Sonata in C Major, RV 3
for violin and continuo

Preludio (Largo) · Corrente (Allegro) · Largo · Allemanda

Francesco Mancini (1672–1737)
Sonata in E Minor, No. 19
for recorder, two violins and continuo

Allegro – Largo – Fuga ·
Moderato · Allegro

Intervallo (15 minutes)

Antonio Vivaldi (1678–1741)
Concerto in A Minor, RV 108
for recorder, two violins and continuo

Allegro · Largo · Allegro

Francesco Durante (1684–1755)
Concerto in G Minor, No. 2
for strings and continuo

Affettuoso – Presto · Largo affettuoso · Allegro affettuoso

Alessandro Scarlatti (1660–1725)
Sonata in D Minor, No. 1
for violoncello and harpsichord

Largo · Allegro · Largo · A tempo giusto

Giuseppe Sammartini (1695–1750)
Concerto in F Major
for recorder, strings and continuo

Allegro · Siciliano · Allegro assai

Concerti d'Italia in the Gardens: Notes

It is impossible to overstate the creative power and vast, long-lived influence of Italy in the emergence and evolution of what came to be known as Baroque music. Almost everything we associate with Baroque music was brought into being in that fertile Mediterranean boot! Opera, sonatas, cantatas, concertos, oratorios? All made first in Italy. The world's finest string instruments in the 17th and 18th centuries (and since)? Most built in Italy. The skills to build them? Developed in Italy. The powerfully engaging rhetorical style of composition, which still delights and moves millions of people more than 400 years later? Conceived and nurtured in Italy.

Indeed, almost every aspiring 17th- and 18th-century European composer studied Italian music assiduously and imitated it. All of musical Europe was in Italy's thrall. Yes, regional and national styles blossomed all across Europe throughout the era, but virtually all were built on the bedrock of what Italians had created.

Tonight, at the heart of our Festival week, we explore what Italian chamber music from the early 18th century feels and sounds like. Some 120+ years into the Baroque era, musical styles rather different from each other had incubated in most of Italy's largest city-states, and our repertoire tonight is drawn mainly from two of them, Naples and Venice.

We begin with a Neapolitan, **Francesco Mancini**. A brilliant organist, he was known during his lifetime as a composer of operas and oratorios, but today is most notably popular with recorder players for his twelve marvelous concertos for recorder

and strings. The sunny recorder concerto in B-flat major opens with a gracefully tuneful and dance-like *Larghetto*. Mancini mastered the art of composing engaging and accessible fugues — one gets the distinct feeling that he enjoyed writing them — and every second movement in these concertos is a fugue. The *Largo* is short, serving as a transitional interlude before the utterly captivating final *Allegro*; but, brief as it is, Mancini manages to invest it with some wonderfully unexpected harmonies.

While a penchant for tunefulness and harmonic surprise are indeed two notable elements of the Neapolitan style, you will encounter the Neapolitan affection for moodiness and mystery in **Baldassare Galuppi's** *concerto à quattro* for strings and basso continuo. Its dolorous opening *Grave* is beset with chromaticism and the aforementioned unexpected harmonies at every turn. The *Allegro* is likewise fully loaded, but here it is loaded with variety, offbeat charm and intense energy. Most unusually, the sonata finishes with an *Andante*; and if a turtle dove could sing a lament, it might sound like this.



Galuppi

I think you will agree that neither of the two first works on the program sounds much like the music of that iconic Venetian, **Vivaldi**, with whom we spent so much time during our Festival last year! There are two works by that master on tonight's program, and I am betting that you will feel that the second, at the beginning of the

second half of our program, is more like what you expect from him than the first.

His C major violin sonata is a hybrid, mixing suite (dances) and sonata. After the rich, suave *Preludio*, it takes a startling turn towards musical mood disorder! The *Corrente* is like no other corrente I have ever encountered; any choreography matching its manic, unpredictable behavior would be nearly undanceable. The *Largo* that follows is a portrait of unrelenting, oppressive desolation. And if the *Corrente* did not satisfy your appetite for eccentric gestures, hopefully the closing *Allemanda* will do the trick!

We end the first half with a return to **Mancini** and his E minor recorder concerto. It launches with an *Allegro* characterized by orderly and lively recorder music repeatedly hijacked by tempestuous outbursts from the full band. Soon worn out, the music slumps in an irresistible portrait of exhaustion, drifting into uneasy dreams.

The repeated notes of the second movement's subject make it an easily recognizable and trackable fugue, with many entrances and several spirited episodes built upon its material. If you listen with your analyzing ear, it is wonderfully coherent; if you listen with your feeling ear, its fleetness and animation are equally rewarding. Tuneful Neapolitan pleasure

returns in the G major *Moderato*, lush and satisfying, and the concerto finishes with an *Allegro* that is actually a temperamental and mercurial jig.

Vivaldi too returns with a recorder concerto in A minor, and here I suspect you may instantly experience a distinct sense of familiarity — and may observe how different this Venetian music feels from the Neapolitan. This little concerto is vintage Vivaldi and vintage Venetian style as well, formally concise, engagingly brisk and busy in the outer quick movements, and beguiling in the slow middle movement.

The outer movements rely heavily on the venerable *concertato* style, in which one group of instruments alternates with another, creating the potential for dramatic or conversational exchange. Vivaldi here plays the solo recorder off against the two violins. In the two *Allegro* movements there is little antagonism between the two sides; the violins seem happy to do some supportive cheerleading and to offer brief respites to the hardworking soloist. The lovely *Largo* features the violins rising and falling slowly on gentle harmonic waves, while the recorder dreams somewhere above them.



Vivaldi



In loving memory of

B. Norris Battin
(1936–2025)

Member, Festival Board of Directors 2000–2011
Advisory Board Member 2012–2025

The Neapolitan **Durante's** concerto for strings may not surprise you stylistically after the offerings of Mancini and Galuppi! Its sensuous, luxurious slow movements and possessed fast ones are a quintessentially Neapolitan treat.



Durante

It is tempting to observe that Neapolitan music is congruent with stereotypical character of Neapolitans, who are considered passionate, smart (both in wit and fashion), pleasure-loving, shrewd, hospitable, amorous, clever, and rather temperamental. I hasten to add that this observation, supplied with different adjectives, could apply handily to the French, the Germans, the Spanish, et al. Somehow the taste, interests, social style, and sense of local identity mysteriously manage to permeate the music of any given region. I cannot imagine the Galuppi or the Durante being composed by, say, an English or French composer!

Look for suave persuasion in Durante's first movement, manic adventures in the *Presto*, self-indulgent naps in a hammock on a warm afternoon from the *Largo*, and a tumultuous, rather scary carnival ride in the final movement, complete with sinister harmonic turns and flashes of chromatic lightning.

Alessandro Scarlatti, the most famous of the Neapolitan Baroque composers — nicknamed “the Italian Orpheus” by his contemporaries — is considered by musicologists to be the founder of the Neapolitan school. Although he moved to Naples as a young man, throughout his life he divided his time between that city and Rome, where he hobnobbed with the

aristocracy and high-level Catholic Church figures, many of them fabulously wealthy patrons of the arts. This activity in two major cities allowed his music to become even more widely known.

Celebrated mostly as a composer of operas and oratorios, Scarlatti — not to be confused with his son Domenico, who was born in the same year as Bach and Handel (1685) and is famous for his keyboard sonatas — was interested in smaller works as well. His cello sonatas were likely composed during the first decade of the 18th century, and he was among the very first composers to take the cello seriously as a solo instrument.

Through much of the 17th century, the cello had been considered a useful and necessary harmonic and rhythmic workhorse of a larger ensemble, supporting more glorified treble instruments like the cornetto, violin and recorder, as well as human voices. The cello's potential was likely boosted by the phenomenal 17th-century Italian luthiers, particularly those in Cremona and Venice, who, having built the most magnificent violins known to the world, saw that they could elevate the lowly cello to similar beauty and glory. Which they did!



Scarlatti

The first *Largo* of Scarlatti's sonata in D minor presents the cello in a leisurely, sonorous and reflective mood, and is followed by a bold, blustering *Allegro*. The second *Largo* seems to enter the sonata from some different world, one filled with expressions of hope, longing and regret. Even tiny movements like this one can, when composed in the rhetorical style, be invested with immediacy and feeling.

The last movement gives us a rather insouciant, dance-like, and incredibly brief bit of music in AABB form, a mere air-kiss goodbye. This is a common sort of ending,

but its brevity is actually an invitation to the cellist to invent a variation or two. We will see what happens tonight! And whatever it is, it may never happen again...

The works on this program were all composed sometime during the last 25–30 years of the Baroque era, and it is not surprising that the first intimations of new styles were beginning to appear. The Neapolitan school, well represented tonight, was a major contributor to the *galante* style, which is the intermediate stylistic step out of the Baroque into the Classical era. While **Giuseppe Sammartini** was Milanese, not Neapolitan, music historians credit him with contributing much to the transition from one era to the next. (He is not to be confused with his younger brother Giovanni, also a composer, who today is even more renowned.)

In my estimation, Sammartini manages to present us with elements of the older Baroque style (particularly in the rather Handelian *Siciliano* second movement), while the unpredictable phrase lengths, ever-changing melodies, and appealingly popular feel of the light, quick movements are an integral element of both the Neapolitan and *Galante* styles, making this a fitting closer for our concert.

Another sign of changing times is the steadily dwindling presence of the recorder itself in European concert halls, as it was gradually eclipsed by the transverse flute. Happily, interest in the recorder surged in the early 20th century, spawning many works, both neo-Baroque and contemporary. And of course the mega-revival of interest in Baroque music and historical performance in the last 75 years has given recorders a new lease on life.

Notes by Elizabeth Blumenstock



REAL ESTATE IN



Casey Leshner Real Estate Salutes a Corona del Mar Treasure:
The Baroque Music Festival, Corona del Mar

2804 Ocean, Corona del Mar
Offered at \$21,000,000



CASEY LESHER

949.702.7047

CASEY@CASEYLESHER.COM

DRE 01795953

Christie's International Real Estate Southern California is a real estate broker licensed by the State of California and abides by Equal Housing Opportunity Act. All information is derived from sources deemed reliable but has not been verified. Changes in price, condition, sale or withdrawal may be made without notice. Listed for sale this is not a solicitation. Casey Leshner DRE 01795953

PERFECT PITCH



CASEY
LESHER

CHRISTIE'S
INTERNATIONAL REAL ESTATE
SOUTHERN CALIFORNIA



Equal Housing Opportunity laws. License Number 01527644. All material presented herein is intended for informational purposes only and is compiled in good faith. No statement is made as to the accuracy of any description. All measurements and square footage are approximate. If your property is currently

Baroque Music Festival, Corona del Mar
Friday, June 26, 2026, 7:30 p.m.
St. Mark Presbyterian Church

Pre-concert reception on the patio

A Spanish Salón

This concert is generously underwritten by Patricia L. Bril

Marc Teicholz, *guitar*
Elizabeth Blumenstock, Gail Hernández Rosa, *violin*
Andrew McIntosh, *viola*
Eva Lymenstull, *violoncello*

THANKS TO OUR PERFORMER SPONSORS:
Marc Teicholz — *Terrell & Deborah Koken*

Manuel Braulio Canales López (1747–1786) String Quartet in D Major, Op. 3, No. 1

Allegro maestoso · Minuet and Trio ·
Largo assai · Presto

Luigi Boccherini (1743–1805) Quintet in E Minor, No. 7, G. 451 for guitar and strings

Allegro moderato · Adagio ·
Minuetto · Allegretto

Intermedio (15 minutes)

Fernando Sor (1778–1839)
Introduction and Variations on ‘Gentil Housard’
for guitar

Luigi Boccherini (1743–1805)
Quintet in D Major, No. 4, G. 448 (“Fandango”)
for guitar and strings

Pastorale · Allegro maestoso ·
Grave assai – Fandango

Your generosity will make a difference! Play a part now in
Elizabeth’s final Bach-Fest · 2028

Elizabeth Blumenstock’s final Bach-Fest (June 18–25, 2028) before her future retirement as Artistic Director will feature the epic *Mass in B Minor*, calling for more musicians and increased concert costs. We aim to raise \$30,000 toward this goal *before* the 2027–28 season. Gifts in any amount are welcome via the QR code below; by check to “Baroque Music Festival Cdm”; or at bmf-cdm.org/support-us.



Bach-Fest donors will be recognized in these categories in a special Bach-Fest Fund section of future Festival program booklets, and on our website. Thank you to our Bach-Fest 2028 donors to date:

Concerto
\$2,500+

*supports rehearsal
and concert venue
rental*

Patricia L. Bril
Kay Becknell Jones

Toccata
\$1,000–\$2,499

*supports soloists
and principal
musicians*

Soo Borson · Albert Reid, Jr.
Dr. Vina R. Spiehler
Catherine Pannell Waters
Marie Yang

Sonata
\$750–\$999

*supports an orchestra or
choir member fee*

Partita
\$500–\$749

*supports instrument rental,
including timpani and
harpsichord*

Fugue
\$350–\$499

*supports 1–2 musicians’
out-of-area travel to
Newport Beach*

Virginia Cassara & Tim
Hunter · Susan M. Mason

Prelude
\$200–\$349

*supports 6–8 musician
rehearsal meals, or
music parts rental*

Luciana Marabella &
Jeremy Rhodes



A Spanish Salón: Notes

The Italian Luigi Boccherini, who will occupy us for much of tonight's program, may be the best-known Classical-era composer who worked in Spain, but there were many wonderful Spanish-born composers also plying their craft — among them **Manuel Canales**. A cellist, like Boccherini, he worked at the court of the Duke of Alba in Madrid from about 1770, which was around the same time that Boccherini, recently arrived in Madrid, was hired by the younger brother of King Charles III at the royal court there. The two composer-cellists were almost certainly acquainted, and Canales's Opus 3 quartets were dedicated to the Royal Court. While working at the duke's court, Canales heard string quartets by both Boccherini and Haydn, and was clearly profoundly influenced by both of them.

The opening movement of tonight's quartet oscillates suddenly and deliciously between the cultivated Viennese style and the more exotic Spanish style. Haydn wins the tug of war in the three remaining movements: a charming little *Minuet and Trio*, complete with his trademark quirky phrase lengths; a luscious *Largo assai*, with flights of fantasy for the first violin accompanied by subtle subaqueous motion and rich harmonies in the lower voices; and the requisite lightly comic *Presto* to close.

As mentioned above, **Boccherini** was Italian by birth. He was trained on the cello by his father and, at age 25, after more than a decade of employment with the City Theater in Vienna — where, still in his teens, he made his debut as a composer — he was lured to Madrid by the Spanish ambassador to Paris with promises of

good pay and patronage. The Spanish court was enthralled by Italian music, and Boccherini was soon employed by the brother of King Charles III. That is, until he got himself fired for refusing to alter a string trio passage that the King disliked.



Boccherini

Rather than filling Spain with music composed in his native Italian style, Boccherini became enamored of the Spanish music he heard — indeed, enamored of Spanish life in toto — and much of his own music is deeply infused with the spirit and sounds of his adopted country. Haydn's immense popularity during this period nonetheless hangs over Boccherini and his legacy. The contemporary epithet "Haydn's wife" was usually used as a put-down, but sometimes it was intended more thoughtfully as recognition of the stylistic common ground between the two, and an acknowledgment of Boccherini's exceptional grace, lyricism, and delicacy.

Lest that leave you feeling any doubt about Boccherini's gifts, here is Jean Baptiste Cartier, a contemporary French violinist and composer: "If the Lord God wanted to communicate with mankind, he would use a symphony by Haydn. But if he wanted to listen to music for himself, no doubt he would choose the music of the great Boccherini." Indeed, we (and perhaps the Lord!) often choose to listen to the music that speaks most pleasurably and movingly to us, and in that vein Boccherini is Haydn's equal. While the ghost of Haydn can be discerned here and there in Boccherini's guitar quintets, the mere inclusion of the guitar positions these works as indelibly Spanish.

All nine of Boccherini's guitar quintets are assembled from movements from earlier string quintets, typically by losing one cello part and creating a new guitar part (with other needed amendments). Where most composers of this period composed string quintets with two violins, two violas and one cello, Boccherini's 140 or so string quintets exclusively featured two violins, one viola and two cellos. His love of (and astounding skill on) that instrument probably predisposed him to involve two cellos, but there is another excellent reason to do so. The cello has an enormous range, far greater than the much smaller violin and viola; and with two cellos, Boccherini could create unusually deep, dark textures when both of them performed low in their registers, but could easily embrace, either singly or doubly, the viola range as well. Substituting the guitar for a cello also gave Boccherini the opportunity to refashion this music with a more Spanish flavor.

Tonight's **Quintet in E Minor** begins mysteriously, with barely suppressed energy, erupting without warning into a boisterous G major party scene, then fading back into the night of the repeated A section. The development feels its way through unusual harmonic twists and turns, finding its way home to the E minor recapitulation, even fuller of the party spirit than the exposition, ending full-on *forte*.

The Viennese taste strongly informs the A section of the lovely *Adagio*, but a Spanish flavor appears unexpectedly in the B section in a light, lilting, suggestive aside. Almost all phrases conclude with strong, rather grand rhythmic cadences throughout the movement, imbuing it with surprising contrasts of character.

The *Minuetto* and its trio, a traditional

pairing from the mid-17th century and beyond, is treated in rather novel fashion here. Boccherini changes mode from minor to major halfway through the Minuet, radically changing the mood as well, something not commonly done. The Trio is in C major, also an unusual choice for the contrasting key. These choices — E minor in suave mode, E major in fiesta mode, and C major involved in a sweet, intimate interlude — make the movement feel more like vignettes of human life than a predictable pair of obligatory dances. This ability to convey a short-lived but vivid range of moods is truly one of Boccherini's superpowers.

The closing *Allegretto* sets out quite simply in E major as if it might turn into a theme with variations, but abandons that idea in a sudden burst of sheer exuberance, and despite a brief return to its roots, simply laughs, flirts and dances its way to a close. But! An unexpected guest suddenly makes a dramatic entrance, and proceeds to tell all assembled a charming story in C major, then departs with a mysterious swirl of his cape, leaving the guests to return to... a *da capo*.

Fernando Sor lived an eventful and itinerant life. Born into a military family, he was introduced at an early age to opera and the guitar, and soon displayed enormous musical talent. From about



Sor

age 11 he was educated in music at the local cathedral and monastery, though he is generally thought to have been self-taught on the guitar. After Napoleon crushed Spain in 1808, an assault Sor protested by writing nationalistic songs (with guitar accompaniment) and attending demonstrations, he became an administrator in the

occupying French government, making him an *afrancesado*, one who embraced Napoleon's French Revolutionary ideals. Five years later, however, Spain expelled the French, and Sor hastily departed for France, never to return.

In Paris he made a name for himself as a virtuosso guitarist, but when he failed to gain popular success as an opera composer, he moved on to London. There again he easily made his mark as a guitarist, and his ballet *Cendrillon* (Cinderella) was performed some 27 times at the King's Theatre. He married an ambitious French ballerina, and they abandoned London for Moscow to further her career, thereafter traveling throughout Europe giving concerts. At about age 50 he gave up this itinerant life, returned to Paris, and devoted himself largely to composing.

His compositions for guitar during this time reflected his outsized technical skill, but they did not sell well to an amateur public hoping for music they could actually play! This embittered him, as can be seen by this caustic foreword to his Opus 45: "Six short and easy pieces in stages, which aim to lead to what has generally been agreed are difficulties. Composed and dedicated to the person with the least patience, by Fernando Sor."

"Gentil Housard," a popular, simple love song in A major, features only three main harmonies. Its very simplicity makes it fertile ground for variations, as Sor's lovely sequence demonstrates. Along with the Romantic era's trademark harmonic richness and beautiful melodies, the music of this period is focused on the individual's emotional states, often in what can feel like a narrative fashion. I can't help



A fandango dance from the time of Boccherini

hearing a little life story in the five variations of "Gentil Housard": an innocent childhood, an increasingly exciting early life, a painful loss, an energetic recovery, and at last an old age full of reminiscences — some painful, some sweet.

Our final offering, perhaps Boccherini's most celebrated piece of chamber music, begins with a *Pastorale* of beguiling peace and poignant sweetness. The cello takes center stage in the brilliant *Allegro maestoso*, a epic party piece of "Bocchinalia."

The middle section of the piece, the development, consists of constantly changing thematic elements, a dry description that does no justice at all to the fecundity of Boccherini's imagination and genius for marvelous "mood-journeys." The return of his opening ideas begins with his light, dancing second theme, as the opening material has been replaced with two crashingly exuberant bursts of energy surrounding a brief, exotic moment. This sort of substitution is another of Boccherini's superpowers. By eschewing the stricter formalities of the Viennese style, he declares himself something of a proud outlier, while also enlivening the music in entertainingly unexpected ways.

The short *Grave* serves to take the temperature down and to prepare us for the famous *Fandango*, which is, like all excellent pieces based on repeating harmonies — think *La Folia* or *Bolero* — a compelling ride through its shifting, suggestively beckoning and mesmerizing variations.

Notes by Elizabeth Blumenstock

Baroque Music Festival, Corona del Mar
Sunday, June 28, 2026, 4 p.m.
St. Mark Presbyterian Church

Festival Finale: St. Cecilia's Day!

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

Hannah De Priest, *soprano*
Nicholas Phan, *tenor*

FESTIVAL CHORUS

Anna Schubert, Addy Sterrett, *soprano*
Sarah Lynch, Kyle Tingzon, *alto*
Michael Jones, Matthew Tresler, *tenor*
Brett McDermid, Scott Graff, *bass*

FESTIVAL ORCHESTRA

Stephen Schultz, *flute*
Stephen Hammer, Lot Demeyer, *oboe*
Leyla Zamora, *bassoon*
Kathryn Adduci, Melissa Rodgers Woodrow, *trumpet*
Simon Carroll, *timpani*
Elizabeth Blumenstock, Janet Strauss, Amy Wang, Lindsey Strand-Polyak, *violin I*
Jolianne Einem, Adriana Zoppo, Andrew McIntosh, *violin II*
Rob Diggins, Ramón Negrón Pérez, *viola*
Eva Lymenstull, Leif Woodward, *violoncello*
Gabriel Golden, *double bass*
Ian Pritchard, *chamber organ*
Jason Yoshida, *lute, theorbo*

Elizabeth Blumenstock, *leader*

THANKS TO OUR PERFORMER SPONSORS:
Kathryn Adduci — *Steven & Cynthia Dember*
Simon Carroll — *Andrea & Peter Strelow*
Stephen Hammer — *Susan M. Mason*
Melissa Rodgers Woodrow — *Steven & Cynthia Dember*
Janet Strauss — *Ruth & Wayne Norman*

George Frideric Handel (1685–1759)
Concerto Grosso in D Minor, Op. 3, No. 5, HWV 316

Grave · Allegro · Adagio · Allegro ma non troppo · Allegro

George Frideric Handel (1685–1759)
O Sing unto the Lord a New Song, HWV 249b
Chandos Anthem No. 4

Sonata

Aria (Tenor)

Aria (Soprano), Chorus

O worship the Lord in the
beauty of holiness.

O sing unto the Lord a new song!
O sing unto the Lord all the whole earth.

Duet (Soprano, Tenor)

Chorus

The waves of the sea rage horribly,
But yet the Lord who dwells on high
is mightier.

Declare his honor unto the heathen,
And his wonders unto all the people.
For the Lord is great, and cannot worthily
be praised.
He is more to be feared than all gods.

Chorus

Let the whole earth stand in awe of him.
Let the heav'ns rejoice, and let
the earth be glad,
Let the sea make a noise
and all that therein is.

Interval (15 minutes)

George Frideric Handel (1685–1759)
Ode for St. Cecilia's Day, HWV 76

Overture

And could not heave her head.

Recitative, Accompagnato (Tenor)

The tuneful Voice

Was heard from high:

Arise! Arise!

From harmony, from heav'nly harmony,
This universal frame began.
When nature, underneath a heap
Of jarring atoms lay,

Arise ye more than dead!

Then cold, and hot, and moist, and dry,

In order to their stations leap

And music's pow'r obey!

Chorus

From harmony, from heav'nly harmony,
This universal frame began.
Through all the compass of the notes it ran,
The diapason closing full in man.

Aria (Soprano)

What passion cannot music raise
and quell?
When Jubal struck the chorded shell,
His listening brethren stood 'round.
And wondering on their faces fell,
To worship that celestial sound!
Less than a god they thought
there could not dwell
Within the hollow of that shell
That spoke so sweetly and so well.
What passion cannot Music raise
and quell?

Aria (Tenor), Chorus

The trumpet's loud clangor
excites us to arms,
With shrill notes of anger
and mortal alarms,
The double, double, double beat,
Of the thundering drum,
Cries hark! the foes come!
Charge, charge! 'Tis too late to retreat!

Aria (Soprano)

The soft complaining flute
In dying notes discovers
The woes of hopeless lovers,
Whose dirge is whispered by
the warbling lute.

Aria (Tenor)

Sharp violins proclaim
Their jealous pangs and desperation!
Fury, frantic indignation!
Depth of pains, and height of passion,
For the fair disdainful dame!

Aria (Soprano)

But oh! what art can teach,
What human voice can reach
The sacred organ's praise?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.

Aria, Accompagnato (Soprano)

Orpheus could lead the savage race,
And trees uprooted left their place
Sequacious of the lyre.

But bright Cecilia raised
the wonder higher.
When to her organ vocal breath
was given
An angel heard, and straight appeared,
Mistaking Earth for Heaven.

Solo (Soprano), Chorus

As from the power of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the blest above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high:

The dead shall live, the living die,
And music shall untune the sky.

Festival Finale: Notes

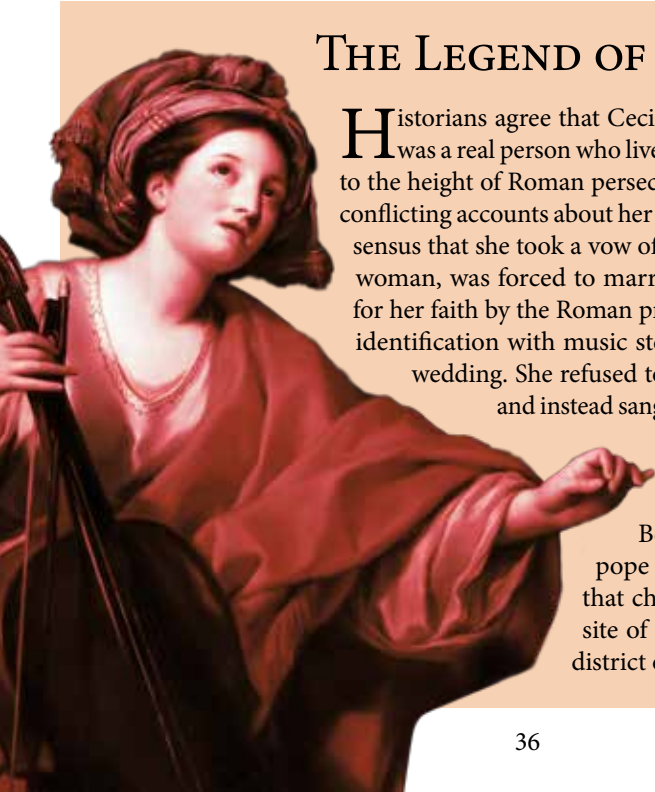
Concerti grossi, rich orchestral works which rely heavily on the contrast between a small solo group and the full orchestra, burst upon London in 1714 with the publication of Corelli's set of a dozen — actually two sets of six. The first set was composed in the *concerto da chiesa* style (meaning no dances allowed), while the second comprised full-on dance suites with preludes. Though the concerto grosso form had been developing nicely since the late 1600s, largely on the Continent, the staggering popularity of Corelli's set instantly inspired many London-based composers to make their own similar contributions.

And just like that, a new genre entered the musical scene. A very partial composer list includes John Stanley (six concerti grossi), Charles Avison (two

sets of six), and Geminiani (three sets of six, plus many transcriptions of Corelli). The Dutch composer Hellendaal took a run at it as well, with a single set of six, and Locatelli, then living in Amsterdam, composed a dozen. Moving further east, Johann Sebastian Bach composed his six Brandenburg concertos, which are indeed concerti grossi; and back at the source of all goodness (Italy!) were Scarlatti, Manfredini and Platti, among others. This explosion of formal creativity lasted until the publication in 1739 of Handel's set of twelve, Opus 6.

And that was the end of it. Virtually no more concerti grossi were composed, at least not until a rather notable, if eclectic, resurgence in the 20th century, with entries from Vaughan Williams, Villa-Lobos and Philip Glass, among others. It

THE LEGEND OF SAINT CECILIA



Historians agree that Cecilia, the patron saint of music, was a real person who lived roughly 200–230 A.D., close to the height of Roman persecution of Christians. There are conflicting accounts about her life, but there seems to be consensus that she took a vow of Christian chastity as a young woman, was forced to marry a pagan, and was executed for her faith by the Roman prefect Turcius Almachius. Her identification with music stems from a legend about her wedding. She refused to participate in the ceremony, and instead sang to God throughout. The exact

manner of her martyrdom remains in dispute, but most sources agree it was horrific.

Before her death, she asked the pope to make her house a church; that church, which was built on the site of Cecilia's home in the Roman district of Trastevere, still exists today.

is fitting that the heyday of the Baroque concerto grosso ended with Handel: his Opus 6 was explicitly designed as homage to Corelli, who started it all.

Concerti grossi typically consist of three to five movements in contrasting tempi and character. Our concerto grosso comes from **Handel's Opus 3**, published in 1734; and Opus 3 is — well, something of a mess. (A “hotch-potch,” as one anonymous commentator put it.) The movements of all six Opus 3 works were indeed composed by Handel, but he did not remotely intend them to be presented together as one work, nor were they published with his consent, approval, or even knowledge! They were either single movements or movements from various other works, most dating back to 1720.



Handel

How did this happen? The music publishing scene in London, from 1695 through Handel's death in 1759 and afterward, was almost completely dominated by one John Walsh — and, after his death, by his son, also named John. John Walsh the elder was a businessman of the notably shady sort, pirating editions from the esteemed Amsterdam-based music publisher Estienne Roger, replacing the finer but expensive copper-plate printing process with a poorer-quality pewter-plate process, among other unsavory and penny-pinching practices. He had persuaded Handel to turn over large numbers of his manuscripts without any agreement as to how or when they could be published.

Specifically in the case of Opus 3, it appears that, eager to cash in on the sizzling market for concerti grossi, Walsh simply assembled Handel movements from his cache, in a plausible order and in related

keys, and published them without informing the composer. Ever the pragmatist, Handel took this brazenly self-serving behavior in stride — presumably because, on balance, the two actually needed each other and benefited from the relationship. In fact, No. 5 makes for quite varied and interesting listening, and Walsh's compilation is not half bad.

The opening movement is wonderfully dramatic, full of surging runs leading to startling harmonies; the next a bustling fugue; the *Adagio* stately and imposing; and the *Allegro ma non troppo* a determined exercise in building and releasing tension based on limited motific material. The A-section of the last movement begins in a quirky, almost macabre fashion with a short obsessive figure played in unison by the whole band. It then breaks into parts, revealing itself to be altogether more jovial than it first seemed, ending with the opening unison. A contrasting B-section begins rather like a caffeinated pastorale, but the obsession soon returns and takes us back to the *da capo*.

In a pretty coincidence, while doing research for these notes, I found that three of the five movements of No. 5 (the first, second and fourth) were extracted by Walsh from Handel's Chandos Anthems (Nos. 2 and 6), one of which (No. 4) follows on today's program!

Most of us have likely not had the experience of church services that regularly include not just an organ and choir, but a small orchestra as well. This was the felicitous Sunday experience, not just at the King's Chapel Royal or Westminster Abbey, but in the chapels and nearby parish churches of many smaller courts, particularly those of the higher-ranked noblemen, dukes, marquises and earls. Among the

many perks of that wealth and power, this may have been the most delightful and benign!

These chapels were generally small and could not house huge forces; the smaller contingent performed only for the noblemen's families and estate servants. (Commoners attended the local parish church, where services were sometimes graced with the presence of their duke or earl.) To establish the relative scale of royal versus noble performances, the royal sort often featured upwards of 150 singers and instrumentalists! The Duke of Chandos's musicians numbered about 24 — barely larger than our forces today — when Handel wrote the anthems in 1717–18.

While Handel composed several very grand anthems for royal occasions, the eleven smaller-scale **Chandos Anthems** were composed specifically for use at the chapel of the very ambitious and well-connected James Brydges, who had worked his way through the ranks from relatively lowly barony to become the first Duke of Chandos in recognition of his support for the incoming Hanoverian King George (formerly Georg Ludwig, Elector of Hanover — who happened to be Handel's former employer there!).

Today these anthems are in the process of being renamed the “Cannons Anthems,” as James Brydges did not actually become the Duke of Chandos until after the anthems were composed, Cannons being the name of Brydges' estate. Indeed, Brydges' chapel was still under construction when Handel lived at Cannons, and the anthems were performed at the larger parish church, St. Lawrence, Whitechurch, presumably for nobles and commoners alike.



James Brydges, the first Duke of Chandos, and his family
in a 1713 portrait by Godfrey Kneller

The musical staple for the church service was a genre called verse anthems. The word “anthem” is derived from the Greek “antiphon,” and the defining antiphonal (call and response) element is provided by the alternation of tutti and solo movements. Compared to Handel's odes — works that similarly feature both solo and tutti movements — the Cannons Anthems can feel a bit like miniatures, as most of the movements are on the short side, and there are generally fewer of them. The texts are all selected verses from Psalms.

After a wonderfully peaceful, flowing section and quicker, wake-up section from the orchestra, the soprano exhorts all to “sing unto the Lord a new song,” and the choir obeys. The choir then exhorts us to “declare his honor” in appropriately declarative and imitative fashion. Handel, who almost certainly selected the psalm verses himself, furnishes the next movement with some animated drama using the text of the most graphic lines of Psalm 93, “The waves of the sea rage horribly,” memorably rendered by slashing 8th-note and turbulent 16th-note figures.

The “beauty of holiness” is ecstatically delivered in the soprano and tenor duet, the whole earth “stands in awe of Him” in suitably grand choral fashion, and a jubilant chorus of praise follows, the sea making a cheerful repeat appearance; a joyful noise is made by all. Given that Handel probably had a free hand when choosing his psalm texts, the anthems were not particularly relevant liturgically, and were probably the least edifying — but most entertaining — parts of the service.

Having begun our 2026 Festival last Sunday afternoon with the “Chaos” of Rebel’s *Les Élémens*, we conclude it today with Handel’s magnificent *Ode for St. Cecilia’s Day*, which opens with the text, “From harmony, from heav’nly harmony, this universal frame began.” It continues,

evoking the oppression of Chaos, and proposing music itself as the prime generative force that gives structure, feeling, life, and meaning to all that exists.

The powerful and brilliant text by the peerless John Dryden imbues each movement in turn with words as warlike, dolorous, intense, exalted, eloquent and seraphic as Handel’s settings of them, praising the first human music, then the instruments in turn — trumpet, drum, flute, violin, organ, lyre — and finally the human voice. The ode concludes with stunning grandeur, evoking Revelations; just as the power of music first brought the cosmos into being, it shall also kindle its ultimate undoing. After we have savored the lovely gamut of earthly and very human musical experience, this final text strikes with the impact of a thunderbolt.

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 on 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, and the University of Western Australia.

Hannah De Priest, a soprano renowned for her Baroque repertoire, has been praised by the *Chicago Classical Review* for her "bright, ideally focused sound allied to a probing expressive intelligence." Recent highlights have included debuts with the Wrocław Baroque Orchestra, the Innsbruck Early Music Festival, and Opera Lafayette at the Kennedy Center. Her 2025–2026 season with the Boston Early



Music Festival included roles as Amore in Gluck's *Orfeo* and Proserpina in Monteverdi's *Orfeo*.

On the concert stage, De Priest has performed Bach's *Christmas Oratorio* with the Washington Bach Consort, Handel's *Messiah* with the St. Louis Bach Festival, and a new version of Bach's unfinished *Markus-Passion* with Bach in the City (Chicago). She has earned prizes at the London Handel Competition, Le Concours Corneille, the Handel Aria Competition and the Bethlehem Bach Festival, among many others.

Rob Diggins is a principal player with the Portland Baroque Orchestra. In recent seasons he has collaborated with Musica Angelica, Musica Transalpina, Live Oak Baroque and the Sonoma Bach Choir. He enjoys performing at weddings and other special occasions alongside his life partner and colleague Jolianne Einem as part of their duo, The Flying Oms—String Duo Plus!



Diggins is heard on violin and cornet on Jarvis Lamoreux's album *Never The Same*, and on synth violin and cornet for March Adstrum's albums *Relics from Phantoms* and *Veins, Vines and Cables*. His discography includes solo work on Portland Baroque Orchestra's recording of J.S. Bach's complete string concertos with Monica Huggett; various Bach masterpieces with Collegium Vocale, Ghent and La Chapelle Royale with Philippe Herreweghe; and Baroque concertos with Jed Wentz's ensemble Musica ad Rhenum.

Matthew Dirst is a conductor, keyboard player and musicologist. As harpsichordist

he is featured on two new recordings on the Acis label: Bach's *Well-Tempered Clavier, Book I*, and Alessandro Scarlatti's 1710 oratorio *La sposa dei cantici*. About the former, *American Record Guide* comments that "his playing sounds like great conducting... the musicians are his own fingers"; about the latter, *Early Music America* notes that "Dirst brilliantly brings it all to life" with Ars Lyrica Houston, a period-instrument ensemble he founded in 2003.



Professor of Musicology at the University of Houston's Moores School of Music, and organist of St. Philip Presbyterian Church in Houston, he is the author of *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge, 2012) and *Bach's Art of Fugue and Musical Offering* (Oxford, 2023); and the editor of *Bach and the Organ* (Illinois, 2016).

Jolianne Einem performs with Philharmonia Baroque Orchestra, Portland Baroque Orchestra, Archetti Strings, Musica Angelica, Les Conversations Gallants, and Magnificat. She has toured South America, Mexico, the U.S. and Canada with John Malkovich, the Weiner Akademie and Musica Angelica in *The Infernal Comedy* and *Giacomo Variations*. She recorded the double violin concerto of J.S. Bach in a 2015 release by the Portland Baroque Orchestra.



With degrees from UCLA and USC, Einem studied violin with Alex Treger and Alice Schoenfeld, and Baroque violin with Monica Huggett. She has toured and recorded in Europe with Hausmusik and Huggett's Trio Sonnerie, and in Japan with the Amsterdam Baroque Orchestra under Ton Koopman. Among her many recordings are an acclaimed CD of Mendelssohn's

Octet with Hausmusik on EMI, and *Eighteenth-Century Music for Lute and Strings* with Trio Galanterie on Audioquest.

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.



In addition to live appearances, Graff 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 short cartoons, *House of Cards* and *Family Guy*.

Gail Hernández Rosa is based in Northern California and performs with American Bach Soloists, Washington Bach Consort, Philharmonia Baroque, Bach Collegium San Diego, Ars Minerva and Voices of Music. She leads Marin Baroque and Opera Neo, serves as concertmaster for Lakeside Symphony, and has an active career as a soloist and chamber musician. She holds a master's degree from the Royal Academy of Music in London, where she was the first violinist from Puerto Rico to specialize in historical performance.



In 2017 Hernández Rosa cofounded the chamber ensemble Beneath a Tree, which explores the deep relationships between Baroque music and global folk traditions. She was voted the “Favorite Instrumental Recital” winner for 2025 in the *San Francisco Classical Voice* Audience Awards for her performance of Vivaldi's *The Four Seasons* with Marin Baroque.

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



Jones regularly performs with many of the nation's premier choral ensembles, including two Grammy-Award-winning groups, The Crossing and Conspirare, as well as Los Angeles Master Chorale, 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.

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

Soloists, the Portland and Seattle Baroque Orchestras, and the Oregon and Carmel Bach Festivals, among others.



Linsenberg is artistic director of the Baroque ensemble Musica Pacifica, whose recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim; she has also recorded for Harmonia Mundi USA, Koch International, Reference Recordings and many other labels. She holds a doctorate in early music from Stanford, and has been a visiting professor at the Vienna Conservatory and at the Early Music Institute at Indiana University.

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 (UK), 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, a roster member of the Los Angeles Master Chorale, has also been active with ensembles such as Musica Angelica, Prism, Constellation, The Golden Bridge, Clarion, and the choirs at St. James' in-the-City and St. John's Cathedral. Her 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 arranged the music of Elton John and Harold Arlen for the 2023 "Hello Yellow Brick Road" concert staged by the San Francisco Gay Men's Chorus and San Francisco Symphony. She holds two degrees in piano performance, and studies voice with soprano Renée Sousa.

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 venues around the world including 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. He worked with John Williams on the soundtrack for *Star Wars: The Rise of Skywalker* and recorded *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 Tesserae. He is an original member of the male vocal ensemble Chanson.

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



McIntosh's compositions have been played at venues across Europe and the USA, and he has received commissions from the Los Angeles Philharmonic, Industry Opera Company, Calder Quartet, Bludenzner 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.

Nicholas Phan is a lyric tenor, curator and educator, described by the Boston Globe as “one of the world’s most remarkable singers.” He won the 2025 Grammy Award for “Best Opera Recording” for his recording of Kaija Saariaho’s *Adriana Mater* with Esa-Pekka Salonen and the San Francisco Symphony, and his album *A Change Is Gonna Come* was nominated for the 2025

Grammy Award for “Best Classical Solo Vocal Album.”

Phan is the host and creator of BACH 52, a web series examining the music of J.S. Bach, and cofounder and artistic director of Art Song Chicago. He has created programs for broadcast on WFMT and WQXR and has served as guest curator for projects at Wigmore Hall, Philadelphia Chamber Music Society, Bravo! Vail Music Festival, San Francisco Opera Center, and San Francisco Performances.



Ian Pritchard has performed as harpsichordist and organist with many leading early-music ensembles, including the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and Florilegium. He 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 2015, and received a PhD in Musicology at USC 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 Tesserae. He is currently a full-time faculty member at the Colburn School Conservatory of Music.

Anna Schubert, a soprano who has been described as “luminously expressive” with a “silvery voice” that “moves from

innocence to devastation with an actor's ease," enjoys an eclectic international career. In addition to performing in many Baroque and Classical operas and concert standards, she has been featured in a number of modern productions, creating the role of Bibi in Ellen Reid's Pulitzer Prize-winning opera *Prism*, as well as the role of Lady Reason in Kate Soper's opera *The Romance of the Rose*.



Schubert also has a versatile career as a session singer. Her solo vocals can be heard dramatically soaring over orchestra and choir in the films *Birds of Prey* (2020), *Guardians of the Galaxy Vol. 3* (2023) and *Superman* (2025), as well as the Netflix series *Midnight Mass*, the HBO series *Raised by Wolves*, and the Hulu series *Only Murders in the Building*.

Stephen Schultz, called "among the most flawless artists on the Baroque flute" by the *San Jose Mercury News*, plays principal flute with the Philharmonia Baroque Orchestra and Musica Angelica, and performs with other leading early-music groups such as Tafelmusik Baroque Orchestra, Wiener Akademie and Chatham Baroque. He appears on over 60 recordings and



has been active in commissioning new music, including Pittsburgh composer Nancy Galbraith's *Traverso Mistico*, scored for electric Baroque flute, solo cello and chamber orchestra.

Schultz teaches music history and flute at Carnegie Mellon University, directs the Carnegie Mellon Baroque Orchestra, and often performs at the Oregon and Carmel Bach Festivals. In 2018 the Music and Arts label released his CD of *Bach Sonatas for Flute and Harpsichord*, in which he collaborated with harpsichordist Jory Vinikour.

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, earning her the top prize and an engagement as soloist in Mahler's *Symphony No. 4* with the Grand Rapids Symphony.

Marc Teicholz was the first prize-winner of the 1989 International Guitar Foundation of America competition. His recitals and master classes around the world have been critically acclaimed, and he has toured under the auspices of the USIA's Artistic Ambassador program. He has recorded several solo CDs for Naxos and other labels, as well as the pilot soundtrack for George Lucas's *Young Indiana Jones*, and has worked with many composers to produce new guitar literature. *Acoustic Magazine* named his recording of music of Ernesto Nazareth as one of the 10 best CDs of 2016.



Teicholz received his master's degree from the Yale School of Music in 1986 and a JD degree from the Boalt School of Law at the University of California, Berkeley, in 1990. He is currently on the faculty of the San Francisco Conservatory of Music and at California State University, East Bay.

Kyle Tingzon has been praised for his "powerful countertenor" by the *Wall Street Journal* and his "lovely, plummy voice" by *Opera Today*. In recent seasons he has sung the roles of Endimione in Cavalli's *La Calisto* at the Glimmerglass Festival, Goffredo in Handel's *Rinaldo* with Detroit Opera, and Oberon in Britten's *A Midsummer Night's Dream* with Pocket Opera. He was a soloist in John Adams' *El Niño* in New York, and has enjoyed ongoing

solo and ensemble work with the San Francisco Symphony Chorus, American Bach Soloists, Philharmonia Baroque Orchestra and Chorale, and The Byrd Ensemble.



Tingzon earned his graduate and post-graduate degrees in vocal performance from the San Francisco Conservatory of Music, where he sang the title role in Handel's *Giulio Cesare*. He has received numerous international awards, and was first-prize winner of the 2021 Handel Aria Competition.

Matthew Tresler holds degrees in voice and conducting from Northern Arizona University and the University of Miami. Praised for his "voice of unearthly beauty" by the *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.



Tresler 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 is now in his second decade as director of choral and vocal music at Irvine Valley College. He also works as a studio singer for film soundtrack recording projects in Los Angeles.

Visit the Festival website for more complete information about all 2026 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 21, 22, 26 and 28 are sponsored by David Freely, and on June 24 by Dorothy J. Solinger and Thomas P. Bernstein.

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

Adson, John (c. 1587–1640)	Two Ayres for Cornetts & 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



PHOTO: JEANINE HILL 2023

Festival Supporters

The Board of Directors recognizes with thanks these supporters, whose contributions toward our 46th season have been indispensable in sustaining the Festival's reputation for excellence.

Philanthropists (\$10,000+)

The Battin Family · Patricia L. Bril
The Colburn Foundation · Dr. Vina R. Spiehler

Partners (\$5,000–\$9,999)

Steven & Cynthia Dember · Margaret M. Gates · Tricia Nichols
Thomas A. & Bonnie J. Pridonoff · Steve & Paula Mae Schwartz

Benefactors (\$3,000–\$4,999)

Boeing Employee Matching · Rochelle Bowe & Michael Ishikawa
City of Newport Beach Arts Commission

Patrons (\$1,000–\$2,999)

Cheryl Czyz · Bobbi & Jerry Dauderman · Jane Deming Fund at the Orange County
Community Foundation · Donald & Karen Evarts · David Freely · Carol Kirkwood
Luciana Marabella · Susan M. Mason · John McHugh, MD · Dr. Terri Munroe
Wayne & Ruth Norman · Janet Rappaport, Esq. · Albert Reid, Jr. · Elaine Sarkaria
Emmanuel Sharef · Dorothy J. Solinger & Thomas P. Bernstein · Andria Strelow
Mark Vuchinich · Catherine & Robert Waters · James White
Lynne Hayward Worley

Donors (\$500–\$999)

David Camp · Janet Hryniewicki · Terrell E. & Deborah S. Koken · Paul & Carol Levin
Mario & Nancy Liegghio · Goran Matijasevic · Catherine McCallum & Thomas Fouser
Leslie Mulford · Pamela Platz · Juan Salcedo & Linda Chavez · Joseph Spence
Martha Yohe & Dr. Gwyn Parry

Contributors (\$300–\$499)

J. Winthrop & Carole M. Aldrich · Vincent J. Le Pore III, Esq.

Friends (\$125–\$299)

Patricia N. Albers · Bank of America Employee Matching Program · Thomas Belin
Philip Benguhe · L. Dave Brevig & Maria da Penha Tres Brevig · Susan K. Brown
Teresa Chandler · Virginia Cassara & Tim Hunter · Karin Easter Gurwell · Enid Hayflick
Wade Hostler · Craig McKnight · Sharon McNalley · Jane & Bob Parker
Deborah Patterson · PayPal Giving Fund · Kay Poggi · Jeremy Rhodes · Diana Sidtis
Sam Tanenbaum · JoLane Thomas · Janice Trop · Mary Anne Turley-Emett
Marilyn Wolfsberg · Marie Yang · Neema Zareh

Supporters (\$50–\$124)

Karen Ahola · Diane Baker · Patricia Clarke · Russell Dember · Anna Gonosova
Jane Ishibashi · Patricia Jorgensen · Fay & Paul Morisseau · Peggy Pugh
Martha Radosevich · Sandra Thompson

Festival Subscribers

Patricia N. Albers · J. Winthrop & Carole M. Aldrich · Dr. Hoda Anton-Culver
Mike Battin · Thomas Belin & Marilia Roman · Philip Benguhe
Rochelle Bowe & Michael Ishikawa · L. Dave Brevig & Maria da Penha Tres Brevig
Patricia L. Bril & Gordon W. Smith · Virginia Cassara & Tim Hunter · Bobbi & Jerry
Dauderman · Steven & Cynthia Dember · Dana Dunaway · Margaret M. Gates
Jon & Carolyn Gaylord · Anna Gonosova · Karin Easter Gurwell · Andrew Hinek &
Keith Wetmore · Margaret Huffman · Jane Ishibashi · Kay Becknell Jones
Patricia Jorgensen · Claude & Marlene Kastenholtz · Barbara Keller & David L. Auchterlonie
Terrell E. & Deborah S. Koken · Paul & Carol Levin · Mario & Nancy Liegghio
Susan M. Mason · John McHugh & Vanessa Pfeiffer · Leslie & Bob Mulford
Dr. Terri Munroe & Bob Foster · Wayne & Ruth Norman · Jane & Bob Parker
Pamela Platz · Sally Price · Thomas A. & Bonnie J. Pridonoff · Susan Qaqundah
Janet Rappaport · Anne Rawlinson · David Reyes · Steve & Paula Mae Schwartz
Linda Sizemore · Dr. Vina R. Spiehler · Sam Tanenbaum · Mary Anne Turley-Emett
Mark & Ann Vuchinich · Catherine & Robert Waters · James White
Lynne Hayward Worley · Karen Wright

Lists are complete as of publication deadline.

Index of Advertisers

Those who enjoy the Baroque Music Festival are encouraged to patronize the following advertisers, whose support is integral to the Festival's success.

Baroque Music Festival, Corona del Mar	29
Bluewater Grill.....	4
Burton Karson Music Education Fund & Program	51
Casey Leshner Real Estate.....	26
CDM Jewelers	19
Coast Family Chiropractic.....	5
Crab Cooker Restaurant	13
F&M Bank.....	11
Farmhouse at Roger's Gardens.....	17
Fletcher Jones Motorcars	15
Hutchins Consort.....	39
Mayer Printers	50
Papa's Liquor	7
Philharmonic Society of Orange County	2
Regents Point.	52
St. Michael and All Angels Episcopal Church	5
Suzanne's Catering	25
Tesserae Baroque.....	45
Weisshaar & Son Violin Shop.....	4



**Thank you for bringing the
Baroque Music Festival
to our Community!**



Quality. On time. Every time.

714.630.4244 www.mayerlitho.com Since 1980



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 **Burton Karson Music Education Program**, which in 2025–26 began providing school- and college-age students with Baroque music workshops, dress-rehearsal opportunities, ticket discounts, and interactive concerts during the school year. Plans are underway for 2026–27!

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



**The Festival Board of Directors sincerely thanks
the following Founding Donors:**

Larry W. Allen *in memoriam* · B. Norris Battin *in memoriam*
Patricia L. Brill · Richard & France Campbell *in honor of their friend, Dr. Burton Karson*
Cheryl Czyz · Bobbi & Jerry Dauderman · Steven & Cynthia Dember · Margaret M. Gates
Karin Easter Gurwell · Jennifer Klein · Carol & Paul Levin · Susan M. Mason
John McHugh, M.D. · Wayne & Ruth Norman · Janet Rappaport, Esq. · Albert Reid, Jr.
Dr. Vina R. Spiehler · Mary Anne Turley-Emett · James White

bmf-cdm.org/education-fund-program

INDEPENDENT LIVING • ASSISTED LIVING • MEMORY SUPPORT • SKILLED NURSING

Irvine's **premiere** life plan community.



Ideally situated between Mason Park and U.C. Irvine

Regents Point

a human good community

RegentsPoint.com

Regents Point is owned and managed by HumanGood SoCal, a California nonprofit public benefit corporation serving older adults since 1955. License #300603257, DHS License #060000055, Certificate of Authority #300.

