



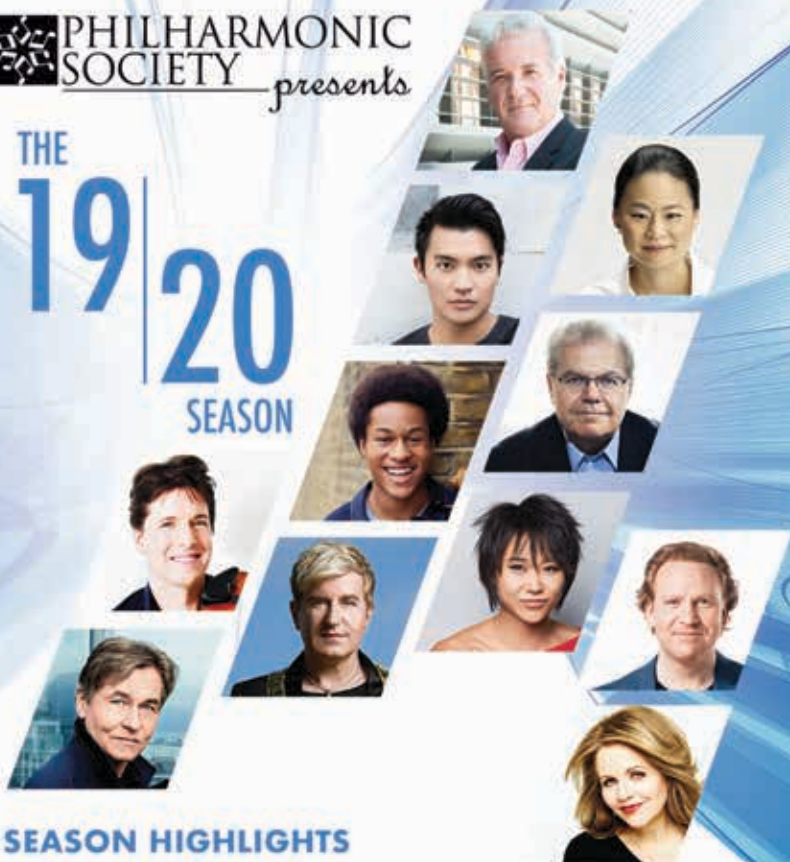
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Corona del Mar



39th Annual Season
Bach: The Master and His Milieu
June 23-30, 2019

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39th Annual Festival

Bach: The Master and His Milieu

Elizabeth Blumenstock, *Artistic Director*

Welcome to the 2019 edition of the Baroque Music Festival, Corona del Mar! Once again, we continue the tradition established by our founder, Burton Karson, of presenting five concerts over eight days.

Violinist Elizabeth Blumenstock, now in her ninth year as artistic director, programmed her first “Bach-Fest” back in 2015, and this year she felt the time was right to revisit the concept: a week of glorious Bach, explored from many angles. Our Festival Finale has always been devoted to vocal masterpieces; this year the Wednesday program is too. And the “Milieu” of this season’s title will be explored through music by Bach’s influencers and contemporaries, creating a fascinating historical and musical journey.

Thank you for being an integral part of this year’s Festival. We are grateful to you — our donors, foundation contributors, corporate partners, advertisers and concertgoers — for your ongoing and generous support.

Festival Board of Directors
Patricia Bril, *President*

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All concerts are preceded by brass music performed *al fresco* (see page 55) and followed by a complimentary wine & waters reception to which you are cordially invited to mingle with the performers.

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June 21–28, 2020

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- For grants in support of our 39th season, the **Colburn Foundation**, the **Ann and Gordon Getty Foundation**, and the **City of Newport Beach**.
- For their corporate matching gift programs, **Bank of America** (Merrill Lynch), **PIMCO**, and the **Boeing Company**.
- The **Walter B. & Dagmar M. Rios Estate** for underwriting the color printing of our program booklet and other materials.
- **Paul & Carol Levin** for the use of their splendid Dowd harpsichord, and for recording our events; **Ian Pritchard** for the loan of his harpsichord and organ.
- **Anne LaMontagne Bohn**, **Penha & Dave Brevig**, **Virginia Cassara & Tim Hunter**, **Terrell & Deborah Koken**, **John McHugh**, **Janet Rappaport**, **Ralph & Trisha Smith**, and **Dr. Vina R. Spiehler** for providing artist accommodations.
- For underwriting our pre-concert brass performances, **David William Freely & Roger Douglas Freely** (June 23, 24 and 26) and **Dorothy J. Solinger & Thomas P. Bernstein** (June 28); for partial sponsorship of our 2019 Winter Musicale, **Lynne Worley**; and for sponsoring our post-concert wine & waters receptions, **Steven & Cynthia Dember** (June 23, 24, 26, 28) and **John McHugh** (June 30).
- **Starbucks**, **Corona del Mar**, for providing coffee at our events; **California Pizza Kitchen** and **Whole Foods** (both of Fashion Island), **Bristol Farms**, and **Plums Café & Catering** for artists' rehearsal meals; and **Hi-Time Wine Cellars** of Costa Mesa for facilitating wine selections for receptions and the subscribers' dinner.
- **Suzanne's Catering** of Huntington Beach for catering and decorations at the subscribers' dinner.
- **Wayne & Ruth Norman** for sponsoring the performance of **Janet Worsley Strauss**, violin.
- **Pacific Symphony** for the loan of music stands and related performance equipment; and **Shawne Zarubica**, Director of Pacific Symphony Youth Ensembles, for partnership efforts on behalf of student attendees.
- **Will Hunter**, stage manager, assisted by members of **Phi Mu Alpha**, **Omicron Pi Chapter** (California State University, Fullerton); **Virginia Cassara**, **Steven & Cynthia Dember**, **Katie & Philip Friedel**, **Tina McKinley**, **Dr. Terri Munroe**, **Wayne Norman**, **Gordon Smith**, **Dr. Vina R. Spiehler**, **Jacques Vanders** and **Lynne Worley** for event facilitation.
- **Rosemary Swimm**, executive director of the **Laguna Plein Air Painters Association**, and **Roger & Ellen Kempler** for their help in organizing pre-concert artist demonstrations in Sherman Gardens.
- **Wayne Norman** for developing and maintaining our Facebook page, curated by **Dr. Vina R. Spiehler**.
- **First Team Real Estate** of Newport Beach for providing board meeting space; **Zenovia Edwards** for marketing consultancy and artist liaison; **Philip Friedel** for videography; **Paula Korn** for public relations assistance; **Natalie Hunter** for database support; **Dorothy Boesch**, **Patricia Bril**, **Virginia Cassara**, **Tina McKinley**, **Dr. Terri Munroe** and **Lynne Worley** for advertising liaison.
- **Dr. Burton Karson**, our Artistic Director Emeritus, for his continuing inspiration and guidance.
- **Advertisers** in this program (p. 58) and our generous **Supporters** (pp. 56-57) for the financial assistance that makes our Festival possible.

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Baroque Music Festival, Corona del Mar
Sunday, June 23, 2019, 4 p.m.
St. Mark Presbyterian Church

*This concert was underwritten through the
generous donations of Patricia Bril and Terry & Jane Hipolito*

Back to Bach Concertos

Judith Linsenberg, *recorder* · Stephen Schultz, *flute*
Ian Pritchard, *harpsichord* · Elizabeth Blumenstock, *violin*

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Janet Worsley Strauss, Amy Wang, Lindsey Strand-Polyak, *violin I*
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Heather Vorwerck, Leif Woodward, *violoncello*
Gabriel Golden, *violone* · Ian Pritchard, *harpsichord*

Elizabeth Blumenstock, *leader*

Johann Sebastian Bach (1685–1750) Orchestral Suite No. 2 in B minor, BWV 1067

Ouverture · Rondeau · Sarabande · Bourées I & II · Polonaise & Double ·
Menuet · Badinerie

Johann Sebastian Bach (1685–1750) Brandenburg Concerto No. 5 in D major, BWV 1050 for flute, violin and harpsichord

Allegro · Affettuoso · Allegro

Intermission (15 minutes)

Johann Friedrich Fasch (1688–1758) Concerto in F major, FaWV L:F6 for recorder

Allegro · Largo staccato e piano · Allegro

Jean-Marie Leclair (1697–1764)
Concerto in A major, Op. 10, No. 2
for violin

Allegro ma non troppo · Adagio ·
Allegro ma non troppo

Georg Philipp Telemann (1681–1767)
Concerto in E minor, TWV 52:e1
for recorder and flute

Largo · Allegro · Largo · Presto

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Back to Bach Concertos: Notes

Welcome to our second quadrennial mini-Bach festival! We're starting right out with two grand works by our eponymous honoree, one of his four orchestral suites and one of his six Brandenburg concertos.

In terms of instrumentation, the four orchestral suites are different from each other, though not nearly as much as the Brandenburgs are different from each other. The two most similar are the third



Johann Sebastian Bach
1685–1750

and fourth suites (we will perform No. 4 on this season's final program), both very grandly scored with trumpets and timpani in addition to the first suite's fairly basic complement of strings, oboes and bassoon.

The scoring of the **Suite No. 2 in B minor** stands out as the most introverted and delicate, just strings and a flute. If this scoring suggests the piece might be a sort of flute concerto, well — no. Even though Bach is famous for liking to mess about with hybridizing forms, a suite is a collection of dance movements, and this very

French suite sticks rigorously to the form.

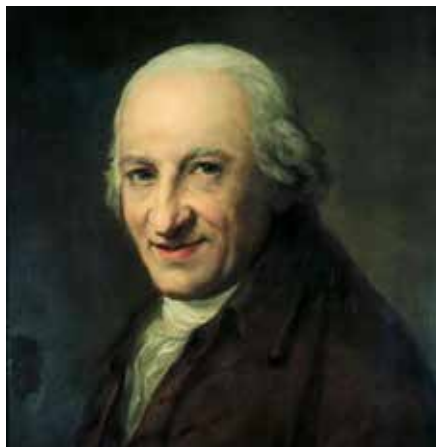
The most substantial flute solos occur in the allegro section of the Overture, the double of the Polonaise, and the now-world-famous Badinerie (thank you, James Galway!). There are a few more solo breaks here and there, but the suite seems to be about featuring the varied affective qualities particular to the flute. These qualities run a lovely gamut from conversational, flowing, melancholy, fleet and proud, on through resolute and graceful to highly animated.

It is perhaps worth mentioning that, of all the Baroque instruments that survived the era, the flute was arguably the one most dramatically changed. The revolutionary shift from wood to metal transformed the flute into an instrument that could hold its own in the dynamically supercharged modern orchestra. In my opinion, though some qualities were gained, those that were lost were truly magical. The Baroque flute is a deceptively simple instrument — how hard can it be to blow into it and move your fingers? — no reeds, no nasty and temperamental gut strings, no physically exhausting embouchures!

But the Baroque flute is hard to play in tune. It's difficult if not impossible to play loudly. And quirks of its construction imbue it with subtly different tonal qualities in different registers — indeed, almost from note to note. Yet these very difficulties and inconsistencies are part of its beguiling beauty. The challenges it presents mean that every note, every tone, is hard-won, special, unique. To hear it well played is to revel in nuance, suggestion, playfulness, nobility, and a kind of demure voluptuousness.

Bach's **Brandenburg Concerto No. 5** is one of a small handful of iconic Baroque instrumental works, along with (among others) its five sister concertos, his *Goldberg Variations*, Vivaldi's *Four Seasons*, Tartini's *Devil's Trill*, and Corelli's *concerti grossi*. Nominally scored for flute, violin and harpsichord, it is maybe more accurately viewed as an enriched harpsichord concerto. (In this, it is similar to the 4th Brandenburg, scored for two solo recorders, violin and string orchestra, which leans very heavily on the violin for its thrills.)

The first movement is an expansive journey filled with many long and wondrous episodes. The last of these segues into one of the great surprises in the history of Western music: a massive cadenza for the harpsichord, crammed full to bursting with suspense, vitality and unequalled virtuosity, lasting almost half



Johann Friedrich Fasch
1688–1758

as long as the movement itself up to that point. Unheard of!

The lovely and melancholy slow movement, composed for just the three solo instruments, shares its material

Music alone with sudden charms can bind
The wand'ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

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even-handedly among the three, creating a sort of tender triologue. Formally, the movement is constructed in something like *ritornello* form, which is common enough in concerto fast movements. Bach actually writes many of his concerto slow movements with unique opening material that recurs in the middle and at



Jean-Marie Leclair
1697–1764

the end. When there is an orchestra accompanying the soloists, this is a texturally great way to set off the solos, but it's fun to watch him manage this when only the soloists are playing.

The last movement is a *gigue*. Ah! A dance movement in a concerto: here is Bach's predilection for formal cross-fertilization. But what a *gigue*: huge and undanceable! And what an arsy-versy *ritornello*, beginning with the soloists. The orchestra cools its heels for almost 30 bars before being invited in.

Johann Friedrich Fasch, a violinist and composer, was a student of Kuhnau and Graupner, two of the composers on our Friday program. He was also clearly aware of and sensitive to the works of Bach and Telemann.

The first movement of his **Concerto in F major** for recorder is quite Bach-like in its basic figurative language, but shows

little evidence of Bach's ever-present desire to work out the implications and possibilities of every element he has assembled. It therefore remains a simpler creation, sprightly, nimble and pleasing.

The slow movement is little but a harmonic and rhythmic scaffolding provided by strings, upon which the soloist is set free to devise the most beautiful, ornamental edifice within her improvisational reach. The *gigue*-like last movement could almost have been written by Telemann, with its lively, entertaining theme, and occasional quirky phrase lengths.

Jean-Marie Leclair, also a violinist as well as a composer, wrote at least a dozen violin concertos, and undoubtedly performed many of them for Les Concerts Spirituels, that esteemed Parisian concert series we explored last year. His **Concerto in A major** is a typically lighthearted, pleasing and energetic affair.

You will notice that both of the *Allegro* movements are tempered by the words *ma non troppo* ("but not too much"). Because virtuoso violinist-composers wanted to give themselves impressive and complicated things to do, it's surprising when instructions like this appear. But they help assure that fancy solo passagework is taken at a manageable tempo, while at the same time heightening the contrast between the solo work and the less flashy orchestral writing.

The *Adagio* is unusually lovely. Orchestral sections of startlingly intense harmonies alternate with solo violin passages of persuasive candor, accompanied only by the *basso continuo*. The last movement is yet another example of Leclair's formal, harmonic, figurative understanding. While there appear to be no extant written-out cadenzas for Leclair's

concertos, there almost always seems to be an opportune moment to insert one!



Georg Philipp Telemann
1681–1767

The **Telemann concerto for recorder and flute**, the only one for this pair of instruments I've ever seen, is pretty much a perfect example of the German High Baroque concerto. Where Italian and French composers (and Bach, that frequent crypto-Italian!) favored a three-movement concerto form — fast, slow, fast — quite a few German composers seemed to prefer the sonata model consisting of four movements — slow, fast, slow, fast.

You might imagine that the difference between the two models would be a straightforward matter of length. Curiously, though, that does not seem to be the case. The difference comes down to the feel of the piece: if you are greeted straight off with intense, fast-moving action, that simply feels different from being treated first to something in a more contemplative, tender or serious mood.

Telemann's simple, interlocking, repetitive rhythmic figures in the first movement generate a gentle insistent tension, which is not released until... the Allegro, a boisterous, combative swirling affair. The third movement begins with simple and touching chords from

the string band, worthy of a Handelian opera scene, and what follows has the feel of an operatic aria. In fact it actually sounds very much like Jupiter's "Where e'er you walk" in Handel's *Semele*.

Telemann was an avid student of ethnic styles, from Eastern Europe to Turkey, and this fascination with the exotic informs the wild last movement. Full of bizarre phrase lengths, peculiar harmonies and obsessive whirling-dervish-like figures, it is a spectacular and very unusual finish to an already superlative piece.

Notes by Elizabeth Blumenstock

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Baroque Music Festival, Corona del Mar
Monday, June 24, 2019, 8 p.m.
St. Michael & All Angels Episcopal Church

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Glories of the Guitar

Marc Teicholz, *guitar*

Alonso Mudarra (c. 1510–1580)
Fantasía X

Santiago de Murcia (1673–1739)
Sonata in D major
arranged by William Kanengeiser

Allegro · Grave · Allegro

Johann Sebastian Bach (1685–1750)
Partita No. 2 in C minor, BWV 826
arranged by Marc Teicholz

Sinfonia · Allemande · Courante ·
Sarabande · Rondeau · Capriccio

Intermission (15 minutes)

Gaspar Sanz (c. 1640–1710)
Pavane and Canarios

Johann Sebastian Bach (1685–1750)
Sonata in E minor, BWV 1034
arranged by Marc Teicholz

Adagio ma non tanto · Allegro · Andante · Allegro

Domenico Scarlatti (1685–1757)
Sonata in G major, K. 469
arranged by Marc Teicholz

Antonio Soler (1729–1783)
Sonata in D minor, M. 29
Sonata in D major, M. 34
arranged by Eliot Hamilton Fisk

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Glories of the Guitar: Notes

Alonso Mudarra was a Spanish composer whose works for the *vihuela* (a 15th-century double-strung guitar) and four-course guitar are some of the earliest ever published. He composed *Fantasia X*, subtitled “*Fantasia que contrahace la harpa en la manera de Luduvico*,” for the *vihuela* in 1546. As its sub-heading indicates, the fantasia sets out to imitate the playing of the legendary harpist Luduvico el del Arpe, who served Ferdinand II of Aragon, and who used chromatic dissonances in his playing.

Mudarra’s *Fantasia* replicates Luduvico’s style, and even includes the following cautionary note toward the end of the piece: *Desde aquí hasta cerca del final hay unas falsas; tañéndose bien no parecen mal* (“From here to near the end there are some dissonant notes; played well, they are not displeasing”).

Santiago de Murcia was born in Madrid. This Italian-styled, three-movement sonata was discovered in his *Saldivar Codex No. 4*, which is a collection of popular songs and dances. The Baroque guitar, the instrument for which this piece was conceived, hosted only five strings (some double-coursed) and used a “re-entrant” tuning whereby the strings were tuned from high to low and then back to high again with the last strings.

This provides some challenges when adapting this piece to the six-string modern guitar: it is not always obvious whether the note in question is to be played an octave higher or lower. Whatever limitations may be found in this arrangement, however, de Murcia’s ability to blend Ital-

ian charm with Spanish flair is highly evident in this delightful work.

The **Partita No. 2 in C minor**, which **Johann Sebastian Bach** wrote for the harpsichord in 1726, was published with five others in 1731. Each partita consists of a collection of dances.

The suite opens with a powerful *Sinfonia* in three sections: the first dramatic in the French style, the second tender and gently swinging, the last a lively and brilliant little fugue. The following *Allemande* is flowing and melancholy, while the *Courante* is vigorous and impulsive. The ensuing *Sarabande* has a deceptively simple texture but contains complex and clever counterpoint — a model of sensitivity and grace. A witty *Rondeau* follows, while the closing audacious *Capriccio* employs a dense counterpoint that barely fits on the guitar. (In truth, on the guitar, some of the larger leaps must be compressed, but please don’t tell anyone.)

The **Sonata in E minor**, which **Bach** composed for flute and *basso continuo* sometime between 1724 and 1726, was written in the form of a *sonata da chiesa*, or church sonata. This means that instead of a compilation of dances, it harkens back to the slow-fast-slow-fast four-movement form favored by Corelli. Although the form appears to be in the more austere church sonata style, the last three movements are in fact dances in all but name.

The first movement is a meditative and flowing discussion between treble

and bass. The second is a cheerful fugal dance interspersed with lively arpeggiated episodes.

The third movement, simply introduced with a spare bass line, is a sublime and tender aria in G major. The work concludes with brilliant obsessive energy.

Francisco Bartolomé Sanz Celma, better known as **Gaspar Sanz**, was a Spanish composer, guitarist, organist and priest. He studied music, theology and philosophy at the University of Salamanca, where he was later appointed professor of music. He wrote three volumes of pedagogical works for the Baroque guitar that form an influential part of today's classical guitar repertory. Later composers such as Falla, Rodrigo and Warlock have all used Sanz's melodies in their compositions. His setting of the popular **Canarios** from the Canary Islands, for which the meter alternates between 6/8 and 3/4 time, is one of his most famous works.

Domenico Scarlatti, who shares the same birth year as Bach and Handel, was born in Naples when the Kingdom of Naples belonged to Spain. He was the sixth of ten children of the composer and teacher Alessandro Scarlatti. His 555 keyboard sonatas are single movements, mostly in binary form and mostly written for the harpsichord or the earliest pianofortes. These works often display harmonic audacity in their use of discords, and also unconventional modulations to remote, sometimes surprising keys.

The influence of Iberian (Portuguese and Spanish) folk music is a notable feature in Scarlatti's music. He often used the Phrygian mode favored by flamenco



Antonio Soler
1729–1783

music and other tonal inflections not often heard in European art music. Many of Scarlatti's figurations and dissonances are also suggestive of the Spanish guitar. The sonata in this program was originally written in F major but transposed to G major to make it more playable on the guitar.

Antonio Soler — or, to give him his full name, Padre Antonio Francisco Javier Jose Soler Ramos — was born in Catalonia and began his musical (and religious) training at the age of six in the famous monastery of Montserrat. At age 23, Soler took holy orders and undertook 20-hour workdays in El Escorial. During his tenure there, he produced more than 500 compositions, including 150 keyboard sonatas, many believed to have been written for his pupil Gabriel, the young son of King Charles V. These sonatas show a strong familiarity with those of Scarlatti but also show influences of a more *galante*, classical style as well.

Notes by Marc Teicholz

Baroque Music Festival, Corona del Mar
Wednesday, June 26, 2019, 8 p.m.
Sherman Library & Gardens

*This concert was partially underwritten through
the generous donation of the Kempler Family*

Passionate Voices: Music of Longing, Devotion and Joy

Kyle Stegall, <i>tenor</i>	Elizabeth Blumenstock, <i>violin</i>
Stephen Schultz, <i>flute</i>	Jolianne von Einem, <i>violin</i>
Stephen Hammer, <i>oboe d'amore</i>	Rob Diggins, <i>violin, viola</i>
Ian Pritchard, <i>organ</i>	Tanya Tomkins, <i>violoncello</i>

Samuel Scheidt (1587–1654)
Paduan dolorosa a 4 from *Ludi musici*, I:4, SSWV 42

Dietrich Buxtehude (c. 1637–1707)
Quemadmodum desiderat cervus, BuxWV 92

Quemadmodum desiderat cervus	As the deer longs
Ad fontes aquarum,	For springs of water,
Ita desiderat anima mea ad te, Deum.	So my soul longs for you, Lord.
Sitivit anima mea ad te, Deum,	My soul thirsts for you, Lord,
Fontem vivum.	The living spring.
Quando veniam et apparebo	When shall I come and appear
Ante faciem tuam?	Before your face?
O fons, fons vitae,	O spring, spring of life,
Vena aquarum viventium,	Channel of living waters,
Quando veniam	When shall I come
Ad aquas dulcedinis tuae?	To the waters of your sweetness?
Sitio, Domine, fons vitae es;	I thirst, Lord; you are the spring of life;
Satia me, sitio te, Deum vivum.	Fill me; I thirst for you, the living God.
O quando veniam et apparebo	O when shall I come and appear,
Domine, ante faciam tuam?	Lord, before your face?
Putas me, videbo diem illum	Think on me; I shall see that day
Jucunditatis et laetitiae,	Of joy and gladness,
Diem, quam fecit Dominus.	The day which the Lord has made.
Exultemus et laetemur in ea,	Let us rejoice and be glad in it.

Ubi est certa securitas,
Secura tranquillas,
Et tranquilla jucunditas,
Jucunda felicitas,
Felix aeternitas,
Aeterno beatitudo et beata trinitas
Et trinitas unitas,
Et unitatis Deitas,
Et Deitatis beata visio
Qua est gaudium Domini tui,
O gaudium super gaudium,
Vinces omne gaudium.

Where is certain security,
Secure tranquility,
And tranquil joy,
Joyful felicity,
Happy eternity,
Eternal blessedness, the blessed Trinity,
And the Trinity united,
And the united Godhead,
And the blessed vision of the Godhead
Which is the joy of your Lord,
O joy above joy,
You shall surpass every joy.

Johann Hermann Schein (1586–1630)
Suite No. VII from *Banchetto musicale*, 1617

Padouana · Gagliarda · Courente · Allemande · Tripla

Johann Sebastian Bach (1685–1750)
Ich armer Mensch, ich Südenknecht, BWV 55
Church cantata (1726) for the 22nd Sunday after Trinity

Aria

Ich armer Mensch, ich Südenknecht,
Ich geh vor Gottes Angesichte
Mit Furcht und Zittern zum Gerichte.
Er ist gerecht, ich ungerecht.
Ich armer Mensch, ich Südenknecht!

Aria

I, a pitiful man, a slave to sin,
I go before God's presence
With fear and trembling to be judged.
He is righteous, I am sinful.
I, a pitiful man, a slave to sin.

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Rezitativ

Ich habe wider Gott gehandelt
 Und bin demselben Pfad,
 Den er mir vorgeschrieben hat,
 Nicht nachgewandelt.
 Wohin? soll ich der Morgenröte Flügel
 Zu meiner Flucht erkiesen,
 Die mich zum letzten Meere wiesen,
 So wirt mich doch die Hand
 des Allerhöchsten finden
 Und mir die Sündenrute binden.
 Ach ja! Wenn gleich die Höll ein Bette
 Vor mich und meine Sünden hätte,
 So wäre doch der Grimm
 Des Höchsten da.
 Die Erde schützt mich nicht,
 Sie droht mich Scheusal zu verschlingen;
 Und will ich mich zum Himmel schwingen,
 Da wohnt Gott, der mir das Urteil spricht.

Aria

Erbarme dich!
 Laß die Tränen dich erweichen,
 Laß sie dir zu Herzen reichen;
 Laß um Jesu Christi willen
 Deinen Zorn des Eifers stillen!

Rezitativ

Erbarme dich! Jedoch nun tröst ich mich,
 Ich will nicht für Gerichte stehen
 Und lieber vor dem Gnadenthron
 Zu meinem frommen Vater gehen.
 Ich halt ihm seinen Sohn,
 Sein Leiden, sein Erlösen für,
 Wie er für meine Schuld
 Bezahlet und genug getan,
 Und bitt ihn um Geduld,
 Hinfüro will ich's nicht mehr tun.
 So nimmt mich Gott
 Zu Gnaden wieder an.

Recitative

I have acted against God
 And the very path
 Which he has prescribed for me
 I have not followed.
 Whither? If choose the rosy wings
 Of dawn for my flight,
 To carry me to the farthest sea,
 The hand of the Almighty
 Will still find me
 And chastise me with the rods of sin.
 Alas, yes, even should Hell have a bed
 For me and my sins,
 Still the wrath of the Highest
 Would be there.
 The earth cannot protect me,
 She brings monsters to swallow me;
 and if I want to fly to Heaven,
 God is there, who judges me.

Aria

Have mercy!
 Let my tears soften you,
 Let them go to your heart;
 Let, for the sake of Christ Jesus,
 The zeal of your wrath be stilled!

Recitative

Have mercy! However, now I have comfort,
 I will not stand to be judged
 And go rather before the throne of grace
 To my holy Father.
 I hold his Son up to him,
 His suffering, his redemption,
 How he, for my guilt
 Paid and did enough,
 And beg him for patience,
 Henceforth I wish to sin no more.
 Then will God take me
 Into his grace again.

Choral

Bin ich gleich von dir gewichen,
Stell ich mich doch wieder ein;
Hat uns doch dein Sohn verglichen
Durch sein Angst und Todespein.
Ich verleugne nicht die Schuld,
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets bei mir befinde.

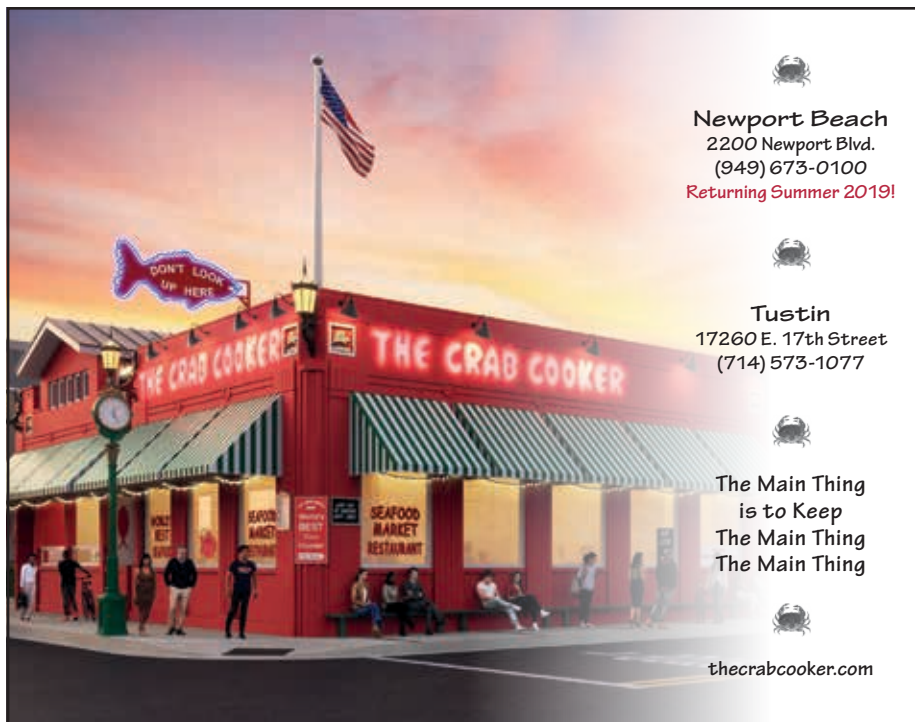
Chorale


If ever I am sundered from you,
I will return;
Your Son set the example
By his anguish and mortal suffering.
I do not deny my guilt,
But your grace and favor
Are much greater than the sins
Which I always find in me.


Intermission (15 minutes)


Johann Sebastian Bach (1685–1750)
Suite No. 1 in G major, BWV 1007
for solo violoncello


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Heinrich Schütz (1585–1672)
Ich werde nicht sterben

Sacred concerto from *Symphoniae Sacrae II*, SWV 346

Ich werde nicht sterben, sondern leben	I shall not die, but live,
Und des Herren Lob.	And praise the Lord.
Stricke des Todes hatten mich umfangen,	The bonds of death imprisoned me,
Und Angst der Höllen hatten mich getroffen,	The torments of Hell seized me,
Ich kam in Jammer und Not.	I knew only sorrow and hardship.
Aber ich rief an den Namen des Herren:	But I called out to the Name of the Lord:
"O Herr, errette meine Seele!"	"O Lord, save my soul!"
Und der Herr antwortet mir	And the Lord answered me
und half mir aus allen meinen Nöten.	And took all my woes from me.

Johann Pachelbel (1653–1706)
Canon and Gigue, P. 37

Nicolaus Bruhns (1665–1697)
Jauchzet den Herrn, alle Welt
Sacred cantata

Jauchzet dem Herrn alle Welt!	Rejoice in the Lord all the earth!
Dienet dem Herrn mit Freuden,	Serve the Lord with gladness,
Kommt vor sein Angesicht mit Frohlocken.	Come into his presence with a glad song.
Erkennt, daß der Herr Gott ist.	Know that the Lord is God.
Er hat uns gemacht und wir selbst,	He has made us, not we ourselves,
Zu seinem Volk	To be his people
Und zu Schaafen seiner Weiden.	And the sheep of his pastures.
Gehet zu seinen Thoren ein	Enter his court
Mit Danken, mit Loben,	With gratefulness and praise,
Gehet zu seinen Thoren ein,	Enter his court,
Zu seinen Vorhöfen,	Enter his gates,
Thank Him, praise His Name,	Thank him, praise his Name,
Den der Herr is freundlich	Because the Lord is gracious
Und seine Gnade währet ewig,	And his mercy endures forever,
Und seine Wahrheit für und für.	And his truth forever and ever.

[Reception on the Patio](#)

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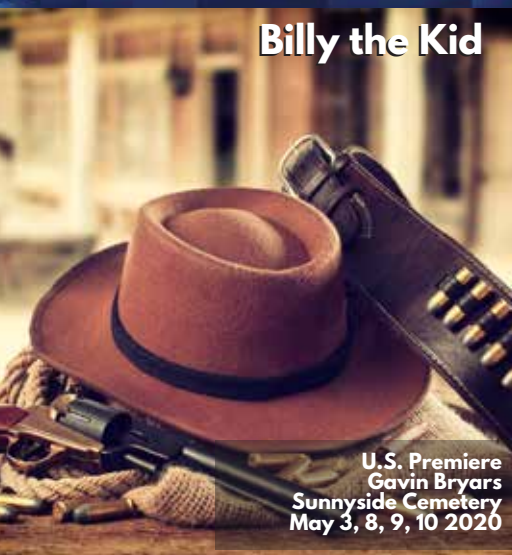
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Passionate Voices: Notes

Tonight's composers have a variety of interesting connections with each other, some directly to J.S. Bach; these will be mentioned throughout the notes. All but Bach and Bruhns lived in Germany during the early and mid-17th century. This was by no means a great time or place to live. The Little Ice Age, ongoing from the 14th century but peaking in the 17th, led to repeated flooding, crop

failures and famines. Waves of plague repeatedly devastated many parts of what is now Germany, and the Thirty Years War (1618–1648) wreaked havoc on families and livelihoods, killing roughly 8 million people. Deaths and financial disruptions brought by the war had some impact on the course of music history, forcing composers to slow down and reduce the scale of their compositions.

Our first composer, **Samuel Scheidt**, lost all four of his surviving children to the plague. We begin our concert with one of his many *paduans*, or pavans. Pavans were court dances that reached the height of their popularity in 16th-century Spain and Italy, but remained sufficiently in vogue to have spread throughout Europe, and were still composed roughly until the end of the 17th century. Like most dances, they changed character to some degree over their “lifetimes”: what began as a simple, moderate-tempo processional dance evolved into a slower vehicle for the expression of dolorous and poignant sentiments.

The degree of grief, agitation and yearning with which Scheidt has imbued this small piece is astonishing. It is not hard to imagine that he has poured some of his own suffering into this mold.

Bach's connection to **Buxtehude** is well known: the 20-year-old Bach famously walked the 250 miles from Arnstadt to Buxtehude's town, Lübeck, to hear the great Danish organ virtuoso. He was so engrossed by what he learned that he



Samuel Scheidt
1587–1654

overstayed the leave given him by his employer by three months, and got into serious hot water when he finally returned. Buxtehude invited Bach to be his successor on the condition that Bach marry his eldest daughter. Bach declined. As did Handel! And Mattheson!

Buxtehude's **Quemadmodum desiderat cervus** is a *ciaccona* — that is, it has a repeating bass line that remains unchanged throughout the piece. The repeated bass element is just two bars long, and is repeated 64 times. Flowing on top of this simple structure are two violins



Dietrich Buxtehude
c. 1637–1707

and a tenor, all inhabiting an affective world of spiritual desire, delight and anticipation, often organized in the Italian *concertato* style, in which different groups of players alternate with each other. This repetitive rhythmic and harmonic form does not permit much development of melody, and consequently relies heavily on the skillful deployment of ornamental figuration to highlight the most significant words, a staple of early Italian Baroque compositional technique. If you follow the text/translation, you may just be able to catch Buxtehude at this business: the word *desiderat* (desires) set to an eager, rising melisma, the wondrously

repeated “O!” of “O, fountain of life!” and the joyfully repeated *gaudiam* (“joy”), to name just a few.

We return now to another pavan, by **Johann Hermann Schein**, this time enconced at the head of a suite of dances. Schein, who was a good friend of both Scheidt and Schütz, suffered much ill health and died fairly young. Composed within a very few years of Scheidt’s *Ludi musici*, the 20 suites of Schein’s *Banchetto musicale* epitomize the dance suite at that time. The three dances that follow the Padouana are fine examples of Renaissance dances, but Schein uses the Padouana as Scheidt did, as a vessel for melancholy. Where Scheidt used frequently changing harmonies, fairly complicated imitative counterpoint, and very different characters for each section, Schein restricts the three sections to a small handful of simple (often unusual) harmonic shifts, each animated with short, simple imitations and rising and falling lines. How such a limited recipe can produce such a deeply affecting dish is beyond my ability to explain.

Jumping now to one of our two J.S. Bach works, *Ich armer Mensch*, Bach’s



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only cantata for solo tenor, is concerned with guilt, repentance, fear of judgment, and need for redemption. The opening aria presents man as a despairing sinner dreading his certain judgment. In the following recitative, the man says he knows that, whatever he does, he cannot escape this judgment. In the rest of the cantata, the man remembers Jesus's sacrifice and the reason for it, and seizes upon the certainty that Jesus will intercede for him, which grants him blessed reassurance. This musical portrait of a spiritual crisis is beautifully scored for strings with the gentle Baroque flute and plangent oboe d'amore.

We continue with **Bach's heart-wide-open Suite in G major for solo cello**. In the Baroque era, it was believed that each key had special characteristics; for example, F minor was associated with misery and lamentation, B major with wild passions like fury, jealousy and despair. G major was considered the tonality of gentleness, peacefulness and gratitude. Tonight's Bach suite, the first of a set of six, is perhaps the most accessible and welcoming of them all, and conforms beautifully to the prevailing notions about the key. All six of Bach's suites, like all 20 of Schein's, follow a strict order, though Bach's no-

tion of which dances belonged in a suite reflects the roughly one hundred years between the two composers.



Heinrich Schütz
1585-1672

Heinrich Schütz, the oldest and longest-lived of tonight's composers, traveled twice as a young man to Venice, where he studied with Giovanni Gabrieli and Claudio Monteverdi. Gabrieli could be said to represent the culmination of Renaissance polyphonic writing, and Monteverdi a primogenitor of the Baroque style, so Schütz got a thorough grounding in both past practice and that of the chang-

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ing present. *Ich werde nicht sterben* has much in common with Buxtehude's *Quemadmodum*, minus the repeating bass line. The scoring is the same — tenor, two violins and *basso continuo* — and the same Italian *concertato* and word-painting techniques are used.

Pachelbel was a very close friend of J.S. Bach's father in Eisenach, and actually bought Bach's eldest brother's house in Erfurt! His *Canon* needs no great introduction, except perhaps to note that the extremely slow tempo often used for it in weddings and salons is an artifact of modern times. This piece consists of figurative ornaments, cleverly arranged so they can be played canonically. Because these ornaments are inherently repetitive and limited, they make rather poor melodies. They do make soothing accompaniments to facials and massages, though! The gigue that follows is notable for its persistent imitative writing, somewhat uncommon in dance music. It seems Pachelbel's brain was stuck in canon mode when he composed it.

We close our program with a quite unknown composer, **Nicolaus Bruhns**. He is

almost certainly less well known than he would have been had many of his works not been lost, and had he not sadly died at 31. A child keyboard prodigy, he was sent to study with Buxtehude, who considered him to be his best student. Carl Philipp Emanuel Bach, J.S. Bach's eldest son, says that his father made a careful study of Bruhns's works.

In Bruhns's wonderful sacred cantata *Jauchzet dem Herren* there are no big pauses between arias and recitatives, as there are in Bach's cantatas. In fact, there are no recitatives, or even arias, in the conventional sense, as the text is simply that of Psalm 100. Although the piece was likely composed 40 to 50 years after the Schütz and Buxtehude works you have heard, the old *concertato* style of composition is still evident. What has changed is the amount and intensity of the ornamentation. Wow! Is it florid, fast and furious... and fabulous! Virtually every line of the psalm gets its own music, tailored to the words, so the music unfolds as poetically as the psalm itself.

When I think of the terrible tribulations and repeated griefs endured by European composers of the 17th century, I am full of gratitude for their perseverance, their devotion, their gifts, and their astonishing strength.

Notes by Elizabeth Blumenstock



Baroque Music Festival, Corona del Mar
Friday, June 28, 2019, 8 p.m.
Sherman Library & Gardens

*This concert was underwritten through
the generous donation of Elaine Sarkaria*

Bach's Sons, Friends and Rivals

David Shostac, *flute* · Lara Wickes, *oboe* · Elizabeth Blumenstock, *violin*
Michael Kaufman, *violoncello* · Gabriel Arregui, *harpsichord*

Antonio Vivaldi (1678–1741)
Chamber Concerto in C major, *La Pastorella*, RV 88

Allegro · Largo e cantabile · Allegro molto

Johann Christoph Graupner (1683–1760)
Trio Sonata in B minor, GWV 219

Allegro · Largo · Allegro

Johann Kuhnau (1660–1722)
Suonata Seconda
from Frische Clavier-Früchte

Carl Philipp Emanuel Bach (1714–1788)
Trio Sonata in C major, Wq. 147

Allegro · Adagio · Allegro

Intermission (15 minutes)

Georg Philipp Telemann (1681–1767)
Trio Sonata in G minor, TWV 42:g5

Mesto · Allegro · Andante–Largo–Andante · Vivace

Wilhelm Friedemann Bach (1710–1784)
Keyboard Sonata, F.7: Lamento

Georg Philipp Telemann (1681–1767)
Sonata in D major, TWV 41:D6
for violoncello and continuo

Lento · Allegro · Largo · Allegro

Georg Philipp Telemann (1681–1767)
Quartet in G major, TWV 43:G6

Allegro · Grave · Allegro

[Reception in the Gardens](#)



In loving memory of

Mary White

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Bach's Sons, Friends and Rivals: Notes

If you attended Wednesday's concert, you noticed that many Baroque-era musicians and composers shared bonds of mutual friendship and professional esteem. This was no mean feat, given how geographically dispersed most of them were, and it's testimony to the enduring strength of human social and professional

drives. Nowadays, contact is easily maintained on a global level, thanks to the internet, but of course it was not always so. The relationships among tonight's composers are overall a more mixed bag, and reflect bonds based on admiration, kinship and rivalries, as well as esteem and friendship.

We begin with a charming *concerto da camera* by Vivaldi. Though Vivaldi was not a "son, friend or rival" of J.S. Bach, Bach studied, copied out and arranged several of his works. In particular, Vivaldi's extremely popular take on the concerto clearly struck him as worthy of imitation.

The first movement of the **Chamber Concerto** evokes the titular pastoral character by means of simple dancey figures and animated chirpy motifs. Vivaldi, in his chamber concerto slow movements, often opts for a single solo line, usually the flute, with only *basso continuo* accompaniment. Occasionally he fleshes out the harmonies with accompanying figuration from the violin. Here he gives figuration to both the violin and the oboe, and in addition gives the bass soloist an ornate version of the bass line, resulting in an unusually rich texture. The third movement is vintage Vivaldi: bright, happy, repetitive figuration, leavened with peculiar and unexpected phrase lengths.



Antonio Vivaldi
1678–1741

competed with Telemann for the position of cantor in Leipzig (and played harpsichord in a Hamburg orchestra alongside the 29-year-old violinist Georg Friedrich Handel!). Due to a lengthy legal battle following his death between his family and his court employers over the rights to his manuscripts, his music disappeared for so long that his style was no longer in favor when it resurfaced. He was a capable and innovative composer, though, and he and his music are gradually making a comeback.

His compact **Trio Sonata in B minor** is a stylish little winner. The first move-

Johann Christoph Graupner has connections to more than one of our program's composers. He was a student of Kuhnau, about whom more shortly, and

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ment is catchy and clever, the second languorous and ornamental — reminiscent of C.P.E. Bach — and the last is a jumpy jig that keeps getting fixated on a tiny rhythmic figure. If any of you can remember your record player needle getting stuck in an LP groove and repeating a snippet of music over and over, you will have déjà vu!

Johann Kuhnau, who served as *Thomas-kantor* in Leipzig for the last 21 years of his life (at which point J.S. Bach got the job), was an extremely clever and energetic man — polyglot, novelist, lawyer, and brilliant organist. His surviving music includes some sacred vocal works, a small handful of organ pieces, and four



Johann Kuhnau
1660–1722

sets of suites and sonatas for harpsichord, upon which his excellent but circumscribed reputation rests.

Our Kuhnau selection is the second of a set of seven sonatas entitled **Frische Clavier-Früchte** (“Fresh Fruit of the Keyboard”) published in Leipzig in 1696. The subtitle in the original edition was “Seven sonatas of good invention and good manner, to play at the harpsichord.” Herr Kuhnau himself testified that he composed the entire set within a week, writing the rate of one sonata per day.

The set was dedicated to the Bohemian aristocrat and Baroque lute player Jan Antonín Losy, Count of Losinthal. There is no evidence that Losy played the harpsichord, but Kuhnau seems to have held him in high esteem. In any case, *Frische Clavier-Früchte* was one of the most popular collections of harpsichord works Kuhnau composed; during his lifetime it was published in more editions than any of his others, and after his death it was the first one to be reissued.

Each of the seven sonatas in *Frische Clavier-Früchte* is made up of either four or five moments, most of which have no titles or even tempo markings. This second sonata has five moments, but only the second and fourth are marked — *Molto Adagio* and just *Adagio*, respectively — leaving the performer with a high degree of interpretive latitude.

An advertisement for Blackman Ltd. Precious Jewels and Gifts. The background is a dark purple. On the left is a close-up of a diamond ring with a large, brilliant-cut diamond set in a four-prong setting, with smaller diamonds on the shoulders. To the right of the ring, the text reads: **BLACKMAN LTD.** in large, white, serif capital letters, followed by **PRECIOUS JEWELS AND GIFTS** in smaller, white, sans-serif capital letters. Below this, in a smaller white font, is the text: "Your family owned jeweler for over 60 years, offering fine watch and jewelry repairs, custom designs, hand engraving, appraisals, and bead stringing services." At the bottom of the advertisement, in white, is the address and phone number: "3388 VIA LIDO | NEWPORT BEACH, CA 92663 | TEL (949) 673-9334".

Music historians often stress the novel aspects of C.P.E. Bach's compositions — such as his development of *Empfindsamkeit*, the “sensitive style” — and find a thread of musical continuity running from J.S. Bach through this son and on to Haydn and Beethoven. While this is undoubtedly valid, it ignores influences from other composers of his father's generation, particularly Graupner and Telemann. I observed earlier that the slow movement of Graupner's trio was reminiscent of C.P.E. Bach, but in all fairness, since Graupner's trio was composed in 1744 and C.P.E.'s was revised in 1747, it's not entirely clear who may have been influencing whom.

The new, post-Baroque *galante* style that was a central part of C.P.E.'s world was significantly shaped by the long-lived and savvy Telemann; Papa Bach had employed a lot of dramatic rhetoric, too, and



Carl Philipp Emanuel Bach
1714–1788

his son took all this and ran with it. I'm not suggesting that Carl Philipp does not deserve his kudos, but simply pointing out that he did not create an entirely new



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style from nothing. Rather, he absorbed what he found around himself and brought it into new territory, something most great composers do.

All this said, his **Trio Sonata in C major** is not exactly a groundbreaking work. The first movement could have been composed by his tuneful youngest brother, Johann Christian, the “London Bach”; and considering that I was unable to work this son into tonight’s program, that may be a good thing! C.P.E.’s trademark style is more evident in the slow movement, full of chromaticism and trouble, in C minor. (Mattheson: “All languishing, longing, sighing of the love-sick soul lies in this key.”) The last movement offers the flute and oboe somewhat more developed solos, each suiting those instruments nicely.

The second half of our program is largely devoted to that jack-of-all-musical-trades, **Georg Philipp Telemann**. A close friend to J.S. Bach, and godfather to C.P.E., the incredibly prolific Telemann mastered the Italian, French, English, German and Polish styles of his time,



Georg Philipp Telemann
1681–1767

concocting a kind of pan-European sensibility from them. He wrote secular and sacred works as well as operas, delved into various exotic ethnic traditions, and managed to stay *au courant* in the rapidly changing post-Baroque environment.

Hermann Helmholtz, a 19th-century polymath who developed theories about musical keys that sometimes contradicted those of Mattheson, felt that the key of G minor conveyed “softness, pensiveness, and even melancholy” — a near-perfect descriptor for the first movement of our **Trio Sonata in G minor**. The second movement is alert and animated. The third is constructed with, as it were, introductory and closing remarks in the style of Corelli, with a gorgeous filling à la Handel — an homage to the Italian style. The last (and highly energized) movement is composed in rondo form, with three appearances of the theme separated by two entertaining digressions.

Bach’s eldest son, **Wilhelm Friedemann**, though a brilliant keyboardist and improviser, never quite made his mark as a composer. He had trouble finding employment, and trouble staying employed once he did. Apparently a difficult man, and possibly alcoholic as well, he was in poverty by the end of his life. It must not have been easy being the oldest son of someone like J.S. Bach.

Many of W.F.’s compositions seem to run somewhat off the rails, both in their formal structure and in how they try to pack in too much disconnected material. This speaks to his improvisational prowess, possibly, but casts shade on his compositional gifts. The **Lamento** from his keyboard sonata is a reasonably coherent example of his work, and is dramatic and heartfelt.



Wilhelm Friedemann Bach
1710–1784

tion to his many aforementioned masteries, Telemann also mastered the rhetorical art of surprise. As you listen, see how often you think you know what's coming next. Then ask yourself: did it? Not so much! If this were the only skill he employed here, it would be almost enough — he's so good at it — but he also manages to stuff every movement with beauty and high spirits throughout.

We close with Telemann's little **Quartet in G major**. The piece is all of the things you might generally expect from Telemann: lively, sweet, imitative, conversational. Everything, that is, with the possible exception of the carnivalesque antics so present in his cello sonata!

Telemann does not appear to have composed many cello sonatas, but his **Sonata in D major** is simply brilliant. In addi-

Notes by Elizabeth Blumenstock

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Aki Nishiguchi, *oboe, oboe da caccia*
Charles Koster, *bassoon*
Kris Kwapis, Dominic Favia, Melissa Rodgers, *trumpet*
Simon Carroll, *timpani*
Ian Pritchard, *harpsichord, organ*

Elizabeth Blumenstock, *leader*

Johann Sebastian Bach (1685–1750)
Orchestral Suite No. 4 in D major, BWV 1069

Ouverture · Bourrées I & II · Gavotte · Menuets I & II · Réjouissance

Johann Sebastian Bach (1685–1750)
Singet dem Herrn ein neues Lied, BWV 225
Choral motet

Chor

Singet dem Herrn ein neues Lied!
Die Gemeinde der Heiligen
sollen ihn loben,
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich
über ihrem Könige.
Sie sollen loben seinen Namen im Reihem,
mit Pauken und Harfen
sollen sie ihm spielen.

Arie · Chor

Gott, nimm dich ferner unser an!
Denn ohne dich ist nichts getan
mit allen unsern Sachen.
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt!

Choral

Wie sich ein Vat'r erbarmet
Übr seine junge Kindlein klein:
So tut der Herr uns Armen,
So wir ihn kindlich fürchten rein.
Er kennt das arme Gemächte,
Gott weiß, wir sind nur Staub.
Gleichwie das Gras vom Rechen,
Ein Blum und fallendes Laub,
Der Wind nur drüber wehet,
So ist es nimmer da;
Also der Mensch vergehet,
Sein End, das ist ihm nah.

Chorus

Sing to the Lord a new song!
The congregation of the saints
Shall praise him,
Israel rejoices in him, who has created it.
Let the children of Zion
Be joyful in their King.
Let them praise his name in dances,
With drums and harps
Let them play to him.

Aria · Chorus

God, take us to yourself from now on!
For without you we can accomplish nothing
With all of our belongings.
Therefore be our protection and light,
And if our hope does not deceive us,
You will make it happen in the future.
Happy is the person who strictly and tightly
Abandons himself to you and your mercy!

Chorale

As a father has mercy
Upon his young children:
So the Lord does with us poor ones when
We fear him with pure and childlike hearts.
He knows his poor creatures,
God knows we are but dust.
Just as the grass that is mowed,
A flower or a falling leaf,
The wind only blows over it,
And it is no longer there;
So also man passes away,
His end is near to him.

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Chor

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!

Chorus

Praise the Lord in his works,
Praise him in his great glory.
Everything that has breath, praise the Lord,
Hallelujah!

Intermission (15 minutes)

Johann Sebastian Bach (1685–1750)
Magnificat, BWV 243

Chorus

Magnificat anima mea Dominum,

My soul magnifies the Lord,

Aria (Corey Carleton, soprano)

Et exultavit spiritus meus
In Deo salutari meo.

And my spirit rejoices
In God my Savior.

Aria (Jennifer Ellis Kampani, soprano)

Quia respexit
humilitatem ancillae suae.
Ecce enim
ex hoc beatam me dicent

For he has regarded
The lowliness of his handmaiden.
Behold, from henceforth,
I will be called blessed

Chorus

omnes generationes.

By all generations.

Aria (Brett McDermid, bass)

Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.

For the Mighty One has done
Great things for me, and holy is his name.

Aria (Sarah Lynch, alto · Matthew Tresler, tenor)

Et misericordia a progenie in progenies,
timentibus eum.

His mercy is for those who fear him
From generation to generation.

Chorus

Fecit potentiam in brachio suo,
dispersit superbos mente
cordis sui.

He has shown strength with his arm,
He has scattered the proud
In the thoughts of their hearts.

Aria (Jon Lee Keenan, tenor)

Deposuit potentes
de sede
et exaltavit humiles.

He has brought down the powerful
From their thrones
And lifted up the lowly.

Aria (Clifton Massey, *alto*)

Esurientes implevit bonis,
et divites dimisit inanes.

He has filled the hungry with good things,
And has sent the rich away empty.

Trio (Jennifer Ellis Kampani, Corey Carleton, *sopranos* - Clifton Massey, *alto*)

Suscepit Israel puerum suum
recordatus misericordie suae.

He has helped his servant Israel
In remembrance of his mercy.

Chorus

Sicut locutus est
ad patres nostros,
Abraham et semini eius in saecula.

According to the promise
He made to our ancestors,
To Abraham and to his descendants forever.

Chorus

Gloria Patri et Filio
et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.

Glory to the Father and to the Son
And to the Holy Spirit,
As it was in the beginning,
Is now, and for ever and ever,
Amen.

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Bach the Magnificent: Notes

If you attended our opening concert last week, you heard the most modestly scored of Bach's four orchestral suites. Today we begin with arguably the grandest of these splendid works, the **Orchestral Suite No. 4**. It narrowly edges out the third suite in instrumentation, having a third oboe and a bassoon in addition to the third suite's three trumpets, timpani, two oboes, strings and harpsichord.

Both the third and fourth suites are in D major (the Baroque trumpet's happy place), and both are on the scale of Handel's *Water Music* and *Music for the Royal Fireworks* — celebratory, majestic works fit for kings and public ceremonies. The four suites, which Bach entitled *ouvertures*, do not appear to have been composed for any particular personage or event, so Bach probably wrote them simply out of interest.

The first movement, always the most substantial, is huge in terms of length, orchestration and impact. It opens with an imposing slow section that consists mostly of three simple elements for the reeds, strings and continuo — the ubiquitous dotted rhythms of French overtures, scale-based 16th notes, and long sustained notes — punctuated by brilliant staccato bursts from the three trumpets and timpani. This introduction leads to the main section, an allegro in 9/8 time, a meter associated with giges, though this is more like epic whitewater rafting than any dance!



The St. Thomas Church in Leipzig, where Bach served as cantor and his Magnificat was first performed

Bach deploys his instruments cannily, as always, playing the trumpet, double reed and string “bands” off against each other. The result is one of Bach's most mesmerizing orchestral allegros.

The energetic first Bourrée continues to play the three bands off against one another; the mellower second Bourrée drops the trumpets entirely, reduces the upper strings to a single unison part, and gives the bassoon an astonishing (and relentless) running solo line, above which the three oboes honk together in suave,

concerted commentary. The Gavotte is seemingly stolid, weighed down as it is by the presence of the entire orchestra, but Bach injects humorous and enlivening elements in the form of jazzy offbeats and caffeinated figuration in the bass. The graceful first Menuet drops the trumpets; the second Menuet then drops the reeds, leaving the strings to offer the most intimate moments in the whole suite. One doesn't think of minuets as slow movements, but this is as close to one as Bach gives us here.

The closing jubilant and frankly wacky Réjouissance ("rejoicing"), in 3/4 time, brings back the trumpet/timpani band from the Overture; the densely contrapuntal writing is packed with trills and syncopations, and includes a couple of brief but profoundly disorienting stretches in which the top and bottom voices play in 4/4, but two beats apart, while the

other voices remain in 3/4. My hat is off to anyone who can count steadily in three throughout this movement!

Musicologist Margaret Bent writes that a motet is "a piece of music in several parts with words," a fine definition of this ancient form. The 13th-century theorist Johannes de Grocheo wrote that the motet was "not to be celebrated in the presence of common people, because they do not notice its subtlety, nor are they delighted in hearing it, but in the presence of the educated and of those who are seeking out subtleties in the arts." By the time of the Renaissance, though, the form was veering from mostly secular to sacred uses, so presumably every class of people was treated, at least occasionally, to motets in church.



Bach's *Singet dem Herrn ein neues Lied* is scored for two choirs of four voices each, but it was not uncommon practice to double the vocal parts by adding two instrumental quartets. We have opted to add a quartet of strings and a quartet of double reeds for today's concert. There are three sections to this piece; the text of



Statue of Bach outside the St. Thomas Church in Leipzig

the first consists of lines from Psalm 149, all joyful and celebratory, set to buoyant and vigorous music.

In the more reflective (and strikingly set) second section, Choir II sings a chorale with text from 15th-century hymnodist Johann Gramann's adaption of parts of Psalm 103. Each phrase of the chorale is interrupted by Choir I, which sings an entirely different text in a livelier and more contrapuntal style. Choir II's text stresses God's love for his fragile and

impermanent creations, while Choir I addresses God directly, beseeching him for support and protection.

In the third section, the two choirs become one. The text is taken from verses 2 and 6 of Psalm 150, with each line set completely differently. In the setting of verse 2, while there is still some counterpoint (could Bach ever do entirely without it?!), the choir often delivers its words simultaneously, in the same rhythms, a technique called homophony. Line 6 of the psalm is set to a swift-footed fugue in 3/8 time that builds to a thoroughly rip-roaring Hallelujah.

Bach composed the *Magnificat* (the biblical canticle known as "The Song of Mary") in Leipzig in 1723, but revised it some ten years later. This later version is the one most often performed. In Leipzig, German-language settings of the *Magnificat* were sung on regular Sundays, but this lavish Latin setting was reserved for Christmas, Easter, Pentecost, and on the three Marian feasts of Annunciation, Visitation and Purification.

The piece consists of a seemingly random sequence of choruses and arias, including a duet and a trio. But of course this is Bach, and nothing is really random. As usual, the texts provide some insight into Bach's choices. The opening text, all about magnifying the Lord, is "magnified" by virtue of being scored for all performers. The *Et exultavit* refers to the rejoicing of Mary's spirit in "God, my Savior," a very personal business, and is given to a solo soprano, punctuated by little leaps of joy from the accompanying strings.

The profound *Quia respexit*, another soprano solo, focuses on the humility of Mary, but when she says that "all genera-

tions shall call her blessed,” a chorus powerfully depicting “all generations” erupts. *Fecit potentiam*, Mary’s very personal recognition of the great things done for her by the “Mighty One,” is given to a mighty solo bass voice, with a robust accompanying bass line. God’s mercy is beautifully depicted in the *Et misericordia*, in the style of a Siciliana, with alto and tenor solos weaving gracefully and gratefully through it. The “strength of his arm” of *Fecit potentiam* is shown by a strong chorus, while the powerful are brought down in *Depositit* by — who else — a tenor! Note the savage falling figures depicting the deposing, and the equally powerful rising figures depicting the elevation of the lowly.

In *Esurientes*, the hungry are fed and the rich “sent away empty” — a notion that clearly pleased Bach, who set this cheerful, almost smug aria for alto with the accompaniment of two felicitous flutes. Note the “empty” note at the very end: it’s all right if you laugh out loud, you are rejoicing along with Bach! God’s help and mercy manifest in the ethereal *Suscipit Israel*, mostly by dint of three mutually supportive high voices, stunningly accompanied by unison oboes playing an ancient plainsong version of the Magnificat. *Sicut locutus est* references ancestors and descendants; this multitude is suggested by the return of the choir.

This chorus is actually the end of the canticle, but Bach closes the work with a powerful *Gloria Patri*, “Glory to the Father, the Son, and the Holy Spirit.” Note the emphatic homophony on the words “Father,” “Son,” and “Spirit.” The rest of the text, “As it was in the beginning, is now, and ever shall be,” is set to.... the very same music Bach used “in the beginning” of the piece!

Notes by Elizabeth Blumenstock



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About the Performers

Elizabeth Blumenstock is a longtime concertmaster, soloist and leader with the Bay Area's Philharmonia Baroque Orchestra and American Bach Soloists; concertmaster of the International Handel Festival in Goettingen, Germany; and artistic director of the Baroque Music Festival, Corona del Mar. She is widely admired as a Baroque violinist of expressive eloquence and technical sparkle whose performances have been called "rapturous" and "riveting." 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 love of chamber music has involved her in several accomplished and interesting smaller ensembles, including Musica Pacifica, the Galax Quartet, Ensemble Mirable, Live Oak Baroque, the Arcadian Academy, Trio Galanterie, and Voices of Music. She has performed at the Boston and Berkeley Early Music Festivals, the Carmel Bach Festival, the

Oulunsalo Soi festival in Finland, and the San Luis Obispo Mozart Festival, among many others. She has recorded over 100 CDs for Harmonia Mundi, Dorian/Sono Luminus, Virgin Veritas, Koch, Naxos, Reference Recordings and other classical 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 has coached student Baroque ensembles at USC, Roosevelt University, the University of Virginia, and the California Institute of the Arts. She began teaching Historical Performance at Juilliard in 2016. She plays a violin built by Andrea Guarneri in 1660, in Cremona, which is on generous loan to her from the Philharmonia Baroque Period Instrument Trust.

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



well as the award for outstanding graduate from the Accompanying Department.

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

Corey Carleton is a native Californian who has been focusing on early music since her undergraduate days at the University of California, Berkeley, where she sang in a chamber choir that regularly performed with Nicholas McGegan's Philharmonia Baroque. She went on to receive a master's degree at Indiana University, where she participated in several recordings directed by Paul Hillier, including a release of Arvo Pärt's *I Am The True Vine* for chorus.



Carleton performs with California chamber groups and music festivals such as Tesserae, Marin Baroque, Faire Viols, and the Carmel Bach Festival. Her recording credits include Harmonia Mundi, Naxos, Hyperion and RCM, for which she performed in an album of Padilla works for double choir that won a Grammy

Award in 2006. She is a founding member of Les Violettes, a Bay Area-based group that champions the music of Henry Purcell, Buxtehüde and the French Baroque.

Rob Diggins is a principal player with the Portland Baroque Orchestra. He performs regularly with the avant-garde rock band March and the Months; an eclectic duo, the Flying Oms; and Skywater Kirtan Band with Shemaia Skywater. He was a featured artist on the recently released folk album *Just Keep Going* and performed on Joanne Rand's albums *Roses in the Snow and Drought and Southern Girl*. His many recordings include solo work on a recent Portland Baroque Orchestra recording of the complete string con-



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certos of J.S. Bach, and he was featured as viola soloist in the 2013 film *Giacomo Variations* starring John Malkovich.

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

Jolianne von 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, von Einem studied violin with Alex Treger and Alice Schoenfeld, and Baroque violin with Monica Huggett. She toured and recorded in Europe with Hausmusik and Huggett's Trio Sonnerie, and in Japan with the Amsterdam Baroque Orchestra, recording and filming half of Mozart's symphonies under Ton Koopman. Among her many other recordings are the acclaimed CD of Mendelssohn's *Octet* with Hausmusik on EMI; *Early Music of the Netherlands 1700–1800* with Trio Sonnerie on Emergo; and *Eighteenth-Century Music for Lute and Strings* with Trio Galanterie on Audioquest.

Amy Fogerson is an ensemble singer and soloist who appears regularly with the Los Angeles Master Chorale, the Los Angeles Philharmonic, and many other Southern California ensembles. Her solo appearances have included Steve Reich's *Tehillim* at Lincoln Center, Louis Andriessen's *De Stijl* with the LA Philharmonic, and the alto solos in Handel's *Messiah* in the first performance of the work at Walt Disney Concert Hall. She is a lead teaching artist for Voices Within, the LA Master Chorale's award-winning education residency program.



Fogerson also has a busy session singing career. Her voice can be heard in more than 100 feature films, TV shows and video games, including recent releases *Smallfoot* and *How the Grinch Stole Christmas*. She is the founding director of the Street Symphony Chamber Singers and supervises the Street Symphony Daniel Chaney Fellowship program.

Scott Graff has appeared as a soloist with numerous ensembles including the Los Angeles Philharmonic, the Los Angeles Master Chorale, Musica Angelica and the California Bach Society. He is an active ensemble singer, most notably with the Los Angeles Master Chorale, with which he is part of touring company presenting the staged and memorized production of Orlando di Lasso's monumental song cycle *Lagrime di San Pietro*, directed by Peter Sellars. He has sung solo roles at the Carmel Bach Festival and with the Los Angeles-based new-music collective Synchronomy.



Graff was a member of the Los Angeles Chamber Singers, led by Peter Rutenberg, when the group's release of *Padilla: Sun*

of Justice was awarded the 2007 Grammy for Best Small Ensemble recording. He has also sung on the soundtracks of more than 60 feature films, including *Star Wars: The Last Jedi*, *The Secret Life of Pets*, and *Frozen*. He teaches voice as a member of the music faculty at Pomona College.

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



tan Opera, among other groups.

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

Stephen Hammer's performance is sponsored by Patricia Bril.

Jennifer Ellis Kampani, a soprano who “offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos” (andante.com), is a leading in-

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terpreter of the Baroque vocal repertoire. She has performed with period instruments groups such as the American Bach Soloists, Washington Bach Consort, New York Collegium, Baroque Band, Portland Baroque Orchestra, Seattle Baroque Orchestra, Opera Lafayette, Apollo's Fire, Musica Angelica, and the Boston Camerata. She has also been heard with the Mark Morris Dance Group, the symphony orchestras of Richmond and Charlotte, and the Washington Cathedral Choral Society.



Kampani has been heard in many concert series and festivals including Les Flâneries Musicales de Reims (France), Aston Magna, Da Camera Society, Houston Early Music, Music Before 1800, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Highlights among the many CDs she has recorded are *Kingdoms of Castille*, which was nominated for a Grammy Award in 2012; and the works of Chiara Cozzolani, which was a *Gramophone* editors' pick in 2002. She is on the faculty at the University of Southern California.

Jennifer Ellis Kampani's performance is sponsored by Duke Funderburke.

Michael Kaufman was the cello soloist for the opening of the renovated Kodak Hall at Eastman Theater and has performed at Carnegie Hall. He has participated in several chamber music festivals including Open Chamber Music at Prussia Cove, Yellow Barn, Music@Menlo, and Verbier. Embracing an eclectic range of music from both the classical and contemporary canons, he has performed in chamber music concerts with Midori, in Brett Dean's *12 An-*



gry Men in Disney Hall during the Pia-tigorsky International Cello Festival, as principal cello of La Monnaie in Brussels, and in the premiere of a concerto written by Sean Friar with the Eastman Wind Ensemble.

Kaufman earned his master's and doctoral degrees from the University of Southern California and his bachelor's from the Eastman School of Music. He is a founding member of the cello quintet Sakura, and founder and artistic director of the Los Angeles-based Sunset ChamberFest. He teaches on the faculty of Loyola Marymount University and maintains a private studio in Los Feliz.

Jon Lee Keenan grew up in his hometown of Las Vegas, Nevada, exposed to a wide variety of music ranging from rock 'n roll and bluegrass to classical and jazz. After graduating from the University of Nevada, Las Vegas with a triple major in Music, he moved to Los Angeles to continue his musical studies, earning a doctorate in Vocal Arts from the University of Southern California. Since joining the Los Angeles Master Chorale in 2007, he has appeared as a featured soloist each season.



Recent highlights include the Evangelist in Bach's *St. Matthew Passion* with LAMC, tenor soloist in Handel's *Messiah*, and the narrator in Hugo Distler's *The Story of Christmas*. Keenan has helped create several new characters for The Industry LA, and in 2018 he recorded the role of Gniphos in the Los Angeles Philharmonic's production of Lou Harrison's *Young Caesar*. This season includes roles in John Cage's *Europ-eras I and II* with the Philharmonic, and an international tour of *Lagrime di San*

Pietro with music by Orlando di Lasso and staging by Peter Sellars.

Elizabeth Ladizinsky is a graduate of California State University, Long Beach, where she studied both classical and jazz music. She has been a featured soloist with the Redondo Beach Baroque Festival, the Los Angeles Mozart Orchestra, the Beverly Hills Symphony, and Chorale Bel Canto. She has performed with many ensembles in Southern California, including the Los Angeles Chamber Singers, the de Angelis Vocal Ensemble, Musica Angelica, the Concord Ensemble, Tesserae, and Zephyr – Voices Unbound. She was a founding member of the vocal jazz quartet Corner Pocket.



Ladizinsky says that two of her most fun performing experiences have been at the Hollywood Bowl, once opening the inaugural Playboy Jazz Festival with her college vocal jazz ensemble, another time performing with Zephyr to sing for Sir George Martin in a Beatles tribute concert. She has been a soloist and staff singer at All Saints' Church in Beverly Hills since 1994.

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



land 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, Musical Heritage Society, Drag City Records, and Hänssler Classics. 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 in Bloomington.

Judith Linsenberg's performance is sponsored by J. Winthrop & Carole M. Aldrich.

Sarah Lynch has been a member of the Los Angeles Master Chorale since 2011, and in the professional ensemble at St. James' Church since 2009. This spring she was among the soloists in LAMC's premiere of Dale Trumbore's work *How to Go On* at the Walt Disney Concert Hall. Other recent highlights have included her solos in Bach's Cantata 42, *Wo Zwei und Drei versammelt sind*, in concert with St. Matthew's Chamber Orchestra, and in the premiere of Jason Barabba's work *Lettere da Triggiano* at the Boston Court Theater.



Lynch often records for the soundtracks of films, television programs and video game sessions, most recently *The Lego Movie 2*, *Venom*, *Call of Duty 4: Black Ops*, *A Wrinkle in Time*, and *Star Wars: The Last Jedi*. She also works as an orchestrator, arranger and music preparation specialist for film, television and other media. She holds two degrees in

Piano Performance and currently studies voice with soprano Renée Sousa.

Clifton Massey is an alumnus of the Grammy-award-winning group Chanticleer, with whom he performed in over 200 concerts. He has participated in the Ojai Festival, Tanglewood Music Festival, Oregon Bach Festival, and the early-music festivals of Berkeley, Boston and Utrecht. He collaborates frequently with notable early-music ensembles such as the Philharmonia Baroque Orchestra, American Bach Soloists, Trinity Baroque Orchestra and American Classical Orchestra. Highlights of recent seasons include performing with pop icon Madonna at the Met Gala, singing in premieres of Bassani's *Giona* and Stradella's *La Susanna* with the Academy of Sacred Music, and performing in the inaugural two-month installation of Reich Richter Pärt at The Shed, a vibrant new venue in New York City.



Based in New York City, Massey sings with the professional choir of Trinity Church Wall Street. He holds degrees from Texas Christian University and Indiana University's Historical Performance Institute, where he studied with Paul Hillier and Paul Elliott.

Brett McDermid holds a bachelor's degree in Theatre Arts from Concordia College in Moorhead, Minnesota. After graduation, he spent several years touring the United States and internationally with various choirs. He has performed with the Concordia Choir, Kentucky Opera, Corner-



stone Chorale, the Pallas Ensemble and the Cardinal Singers.

McDermid currently sings with the Clarion Singers, the Los Angeles Master Chorale, the Choir of St. James, LASchola, and Tucson's True Concord Voices and Orchestra. He is a frequent collaborator with the Los Angeles-based early-music ensemble Tesserae, and is an original member of the male vocal ensemble Chanson, which has released four studio albums and is currently editing its fifth. In addition, he works as a TV and internet voice-over artist.

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



Pritchard appears frequently with leading local musical ensembles such as the Los Angeles Philharmonic, Los Angeles Master Chorale, Musica Angelica and the Los Angeles Chamber Orchestra, and was a founding member of the early-music ensemble Tesserae. His interests include keyboard music of the late Renaissance and early Baroque, improvisation,

notation and performance practice. He is currently a full-time faculty member at the Colburn School Conservatory of Music, and in 2015 was elected an Associate of the Royal Academy of Music.

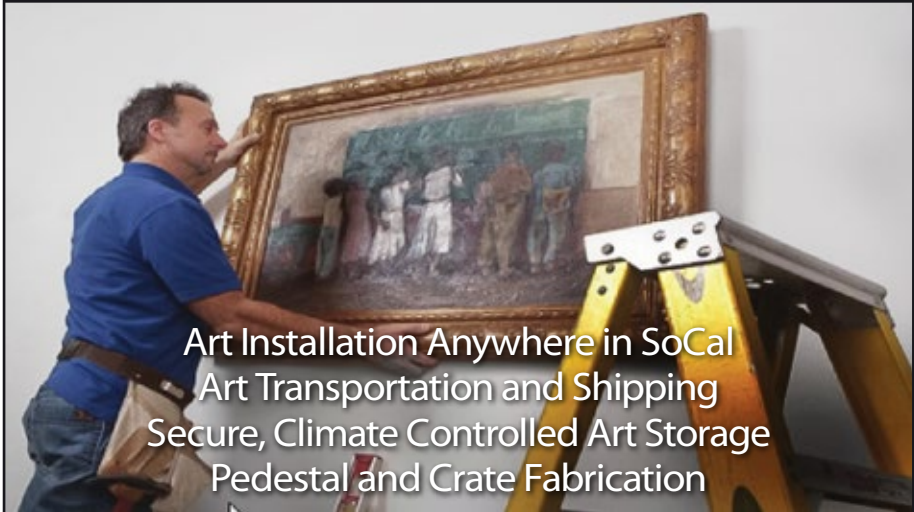
Stephen Schultz, called “among the most flawless artists on the Baroque flute” by the *San Jose Mercury News* and “flute extraordinaire” by the *New Jersey Star-Ledger*, plays solo and principal flute with the Philharmonia Baroque Orchestra and Musica Angelica, and performs with other leading early-music groups such as Tafelmusik Baroque Orchestra, Wiener Akademie and Chatham Baroque. He appears on over 60 recordings and has been active in commissioning new mu-



sic written for his instrument. The Pittsburgh composer Nancy Galbraith wrote several works for him, including *Traverso Mistico*, scored for electric Baroque flute, solo cello and chamber orchestra, and *Night Train, Other Sun*.

Schultz teaches Music History and Flute at Carnegie Mellon University and directs the Carnegie Mellon Baroque Orchestra. He often performs at the Oregon and Carmel Bach Festivals, and last year the Music and Arts label released his acclaimed CD of Bach Sonatas for Flute and Harpsichord, in which he collaborated with harpsichordist Jory Vinikour.

David Shostac was appointed principal flute of the Los Angeles Chamber Orchestra in 1975. An alumnus of Juilliard and Tanglewood, he has also served as



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principal flute of the St. Louis, Milwaukee and New Orleans symphony orchestras. He has taken part in numerous music festivals, and has appeared with the American Symphony Orchestra, the Boston Symphony and the Los Angeles Philharmonic. He has worked with many prominent conductors, including Eugene Ormandy, Zubin Mehta, Leopold Stokowski, Seiji Ozawa, Karl Richter, Helmuth Rilling and Christopher Hogwood.



Shostac's most recent recording is *Vivaldi Flute Concertos* with Song of the Angels Flute Orchestra; his discography also includes *J.S. Bach: The Six Flute Sonatas* and *Masterpieces from the French Repertoire*. He is active in the motion picture recording industry and can be heard on hundreds of movie soundtracks. He has taught at USC, UCLA, the California Institute of the Arts, the Aspen Music School and the Idyllwild Arts Academy. He is a faculty member of CSU Northridge.

Kyle Stegall has been praised for his “blemish-free production” (*Sydney Morning Herald*) and “lovely tone and ardent expression” (*New York Times*). In his successful solo debuts in Japan, Australia, Austria, Italy, Singapore and Canada — as

well as on major stages across the United States — he has collaborated with many of the world's most celebrated artistic directors, including Manfred Honeck, Joseph Flummerfelt, William Christie, Nicholas McGegan, Masaaki Suzuki and Stephen Stubbs.



This season, Stegall has created the role of Tomasso in Laura Schwendinger's new opera *Artemisia*, a commission supported by a National Opera Center Discovery Grant, and has sung the role of the Evangelist in Houston Bach's production of the *St. Matthew Passion*. His new album of Schumann lieder, on which he is accompanied by Eric Zivian on fortepiano, is scheduled for release this summer.

Marc Teicholz was the first prize-winner of the 1989 International Guitar Foundation of America competition. He has performed extensively throughout North America, Europe and Russia, receiving critical acclaim for his recitals and master classes, and has toured Southeast Asia, Fiji and New Zealand 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



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soundtrack for George Lucas's *Young Indiana Jones*, and has worked with many composers to produce new guitar literature. *Valseana*, a solo CD of waltzes recorded on vintage instruments, was named by *Acoustic Magazine* as one of the 10 best CDs of 2011; the magazine later 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.

Tanya Tomkins is equally at home as a cellist on Baroque and modern instruments. She is renowned in particular for her interpretation of Bach's six suites for unaccompanied violoncello, having recorded them for the Avie label and performed them many times at venues such as New York's Le Poisson Rouge, Seattle's Early Music Guild, Vancouver's Early Music Society and the Library of Congress.



Tomkins is one of the principal cel-

lists in San Francisco's Philharmonia Baroque Orchestra and the Portland Baroque Orchestra. On the modern cello, she is a longtime participant at Music in the Vineyards in Napa and the Moab Music Festival in Utah, and a member of the Bay Area-based Left Coast Chamber Ensemble. As an educator she has given master classes at Yale, Juilliard and the San Francisco Conservatory of Music. Along with her life partner, the pianist Eric Zivian, she is Artistic Director and cofounder of Valley of the Moon Music Festival in Sonoma.

Matthew Tresler holds degrees in voice and conducting from Northern Arizona University and the University of Miami. Praised for his "feathery light acrobatics" (*Orange County Register*) and "voice of unearthly beauty" (*Miami Herald*), he has appeared as a tenor soloist with the Los Angeles Master Chorale, New World Symphony, Flagstaff Symphony, Les Surprises Baroques, and Early Music Hawaii, among many other groups.



An active ensemble singer, he performs with the Los Angeles Master Chorale, Conspirare, Seraphic Fire, Santa Fe Desert Chorale, Bach Collegium San



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Diego, True Concord and Vox Humana, and works as a studio singer for film soundtracks in Los Angeles.

Tresler is now in his tenth year as director of vocal music at Irvine Valley College, where he also serves as Academic Chair of Music. He has taught choral music at Highland High School in Gilbert, Arizona, and was director of music ministries at the Coral Gables Congregational Church in Florida.

Lara Wickes is principal oboist of the Santa Barbara, Pasadena and New West Symphonies. She has performed with the Pacific Symphony, San Diego Symphony, Los Angeles Chamber Orchestra and the Los



Angeles Philharmonic. She holds a Doctor of Musical Arts degree from USC, a Master of Fine Arts degree from the California Institute of the Arts, and a Bachelor of Music degree from the University of Oregon. As a studio musician, she can be heard playing oboe and English horn on many film and TV soundtracks.

Wickes's appearances at music festivals have included the Lucerne Music Festival under the direction of Pierre Boulez, as well as the Spoleto Festival USA, the Henry Mancini Institute, the Norfolk Chamber Music Festival, and the Sarasota Music Festival. She has appeared on TV with several legendary singers, including Prince, Mariah Carey and Andrea Bocelli. In addition to oboe, she plays theremin.

Lara Wickes's performance is sponsored by Philip & Katie Friedel.

In Memoriam

Timothy Landauer, a beloved cellist long affiliated with the Baroque Music Festival, Corona del Mar, died in April after a lengthy struggle with cancer. He was 56.

Landauer was hailed as "a cellist of extraordinary gifts" by the *New York Times* when he won the Concert Artists Guild International Award of 1983 in New York. He went on to win many prestigious prizes, including the Gregor Piatigorsky Memorial Cello Award and the Hammer-Rostropovich Scholarship Award. He performed as soloist with orchestras around the world, and was principal cellist of the Pacific Symphony at the time of his death.

It was while he was earning his master's degree in cello at USC more than 30 years ago that Landauer first met Burton Karson, who had cofounded the

Baroque Music Festival back in 1981. "Tim and I shared acquaintances

with a remarkable faculty in music," recalls Karson, "and our mutual admiration grew over the years." The young cellist first performed in our Festival in 1995, then returned to play almost every season through 2017. As both a soloist and chamber ensemble member in our concerts in the Sherman Gardens, he became a perennial Festival favorite.

"Tim was a wonderful man and a splendid musician," Karson says. "Working with him was like engaging a musical angel." All of us will miss his gorgeous sound, his amazing technical proficiency, and his warm friendship.



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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
Charpentier, Marc-Antoine (1644–1704).....	Prelude to Te Deum
Gabrieli, Giovanni (1557–1612)	Canzona per sonare
Handel, George Frideric (1685–1759)	“Hornpipe” from <i>Water Music</i> Royal Fireworks Music
Hassler, Hans Leo (1564–1612).....	Verbum carol 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
Simpson, Thomas (1582–c. 1628).....	Suite of 17th-Century Dances
Susato, Tielman (c. 1510/15–1570?).....	Renaissance Dances
Vivaldi, Antonio (1678–1741).....	Suite in E-flat Major



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