

Valentine

TO THE VIOLA DA GAMBA



MUSICA ANGELICA PRESENTS "VALENTINE TO THE VIOLA DA GAMBA"

STARRING ALEXA HAYNES-PILON, GUEST DIRECTOR, GAMBA • JUSTIN HAYNES-PILON, GAMBA
WITH STEPHEN SCHULTZ, FLUTE • ILIA KOROL, VIOLIN • CAITLYN KOESTER, HARPSICHORD

SATURDAY, JANUARY 31
FIRST CONGREGATIONAL CHURCH OF LONG BEACH

SUNDAY, FEBRUARY 1
FIRST CONGREGATIONAL CHURCH OF LOS ANGELES (SHATTO)

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Musica Angelica is a historically-informed orchestra, using original (or copies of) instruments from the seventeenth century forward and incorporating the scholarly study of manuscripts and other primary resources to approach music from a more historical context. The size of our orchestra is similar to the ensembles that first played these works and we strive to share performances with the community which recreate the spectacle, sensuality, spiritual devotion, and artistic excellence of Baroque music.

HISTORY OF MUSICA ANGELICA

A 1988 Los Angeles Times review of a performance by the Los Angeles Baroque Orchestra mentioned a “generally solid continuo team” that included cellist Mark Chatfield and lutenist Michael Eagan, potentially the earliest published evidence of the two musicians who led the creation of Musica Angelica in 1993. American ensembles specializing in historical performance practice developed a decade or two after their European counterparts, relying longer upon modern classical performers to double but also initially sharing a larger pool of specialists across nascent groups which often changed identities and memberships with a fluidity appropriate for the postmodern era.

Chatfield and Eagan both personified this, being composers who included their own works on programs of Baroque music and open to increasingly creative approaches in engaging wider audiences: a 1997 Los Angeles Opera collaboration on Monteverdi’s *Il ritorno d’Ulisse in patria* was a breakthrough for Musica Angelica, followed by an innovative Long Beach Opera staging of Purcell’s *The Indian Queen*. Regarding the latter, Eagan noted that half the audience came for the musicians, half for the production (which featured “lots of nudity”).

In 1998, Chatfield died of lymphoma at the age of 45 and Eagan assumed sole directorship. A recording of Vivaldi concertos for lute, oboe, violin, and strings was released the same year, featuring Gonzalo Ruiz and Elizabeth Blumenstock. Musica Angelica continued to concertize and grow its audience base, with more and varied performances around the greater Los Angeles region. The 2004 US premiere by Musica Angelica of Nicola Porpora’s 1737 oratorio *Il Gedeone* was directed at the Colburn School by the manuscript’s discoverer, Austrian organist and conductor Martin Haselböck.

Eagan suffered a fatal heart attack later that year, but the group persisted under leadership from Haselböck, who became Music Director in the Fall of 2005. A tour of Bach's St. Matthew Passion was mounted in collaboration with Haselböck's Wiener Akademie, with fourteen performances in Mexico, New York, and various locations across Europe. More recordings were released over the next few years, including Handel's *Acis & Galatea*, concertos by Telemann, and cantatas by Bach. A relocation of operations from Santa Monica to Long Beach was accomplished in 2016, with the Beverly O'Neill Theater serving as a home venue ever since; other large projects have included a 2011 collaboration with John Malkovich (*The Infernal Comedy: Confessions of a Serial Killer*) and 2019's stage work for tenor, dancers, and Baroque ensemble based on Edgar Allan Poe's *The Black Cat*, as well as a second tour of St. Matthew Passion to Mexico City.

PROGRAM

A viola da gamba experience: viola(s) da gamba and friends

Marin Marais

Les Voix humaines from Pièces de viole, Livre II

Christoph Schaffrath

Duetto for Two Gambas in D minor, CSWV F:8

1. Poco allegro
2. Adagio
3. Allegro

Georg Philipp Telemann

Sonata à 4, TWV 43:G10

1. Vivace
2. Andante
3. Vivace

François Couperin

“La Sultane”

1. []
2. []
3. Air tendrement
4. Légèrement

INTERMISSION

Joseph Bodin de Boismortier

Sonata à quattro, Op. 34, No. 3

1. Andante
2. Presto
3. Adagio
4. Allegro

Henry Purcell

Trio Sonata in G minor, Z. 780

1. Adagio – Allegro moderato
2. Largo
3. Vivace

August Kühnel

Sonata No. 2 in E minor for two gambas and continuo

1. Untitled
2. Aria
3. Untitled – Allegro
4. Aria – Allegro
5. Aria
6. Adagio

Michel Corrette

“Le plaisir des dames,” Concerto comique No. 6

1. Allegro
2. Adagio
3. Allegro

ARTISTS

Alexa Haynes-Pilon, gamba, guest director

Justin Haynes-Pilon, gamba

Stephen Schultz, flute

Ilia Korol, violin

Caitlyn Koester, harpsichord



VALENTINE TO THE VIOLA DA GAMBA

This program was inspired by a conversation I had with Martin Haselböck about a new instrument that Justin finished for me.

Martin said, “Make a program for you and Justin to show the instruments and send me the program!” I had a wonderful time diving deep into music that would include two bass violas da gamba. It is trickier than one would think! I could have easily put together a program of just the two of us, but variety is always nice. And you get to discover and play music that you don’t normally get to play because groups don’t generally hire two gambists at the same time. The only real exception is Bach’s Brandenburg No. 6. That’s a great piece, but as you will see, there is so much more!

I am very lucky in that my spouse can build the instruments that I need (or want!). Like anything, it takes time, but he can craft instruments that create a wonderful depth of sound. The three instruments that we will be playing today were all built by Justin. The instrument that Justin is playing is the one that I have normally played in the past for Bach’s St. Matthew Passion (usually performed by Musica Angelica in March). While pursuing my doctorate at USC, I was lucky to have a beautiful treble viol that Justin had built for me to use for the USC Early Music Ensemble (EME). Since we were very low on treble instruments at USC, I was invited to explore a lot of repertoire on the treble viol. And for this concert, we are taking the red bass viol (that I will be playing) out for its maiden voyage. Thank you for joining us!

Les Voix Humaines (The Human Voices) is one of the pinnacles of Marin Marais’ (1656-1728) viola da gamba repertoire. This piece is included in the D Major suite in Livre II (Book 2) published in 1701. Unlike most of the pieces included in his collections, Les Voix, is often played separately from the suite.

Marin Marais studied composition under Jean-Baptiste Lully and often stepped in to conduct his operas. He studied viola da gamba with Sainte-Colombe, who is credited as the person who added the seventh string (the lowest string) to the viola da gamba. At the age of twenty, Marais was hired as one of the king’s musicians at Versailles. His fame and virtuosity quickly grew, and three years later he was appointed *ordinaire de la chambre du roy pour la viole* at the heart of the royal court. He was

able to continue teaching viol and composing, as well as working for the King's court, until 1725. He died three years later.

Marais' compositions are often descriptive pieces—meaning that he composes around a specific character or mood, often tapping into deep emotions. *Les Voix* is often described as digging into the depths of one's soul, and Marais seems to imply that it is meant to imitate the human voice. This piece is one of my favourites and one of the most touching (and terrifying!) pieces of music that I get the opportunity to perform. Marais' writing for the viol is detailed and includes intricate symbols that the performer is required to follow exactly. You will hear some unique forms of ornamentation and expression during this piece. For some notes, I will be shaking or vibrating my left hand over the frets to create this trembling sound. Marais is also very specific about when and where to trill or add a fast flurry of notes.

Next on our program is German composer and organist Christoph Schaffrath (1709–1763). He was shortlisted for an organ position at St. Sophia in Dresden; however, Wilhelm Friedemann Bach (J.S. Bach's son) won the position. Frederick the Great noticed his talent and quickly appointed him to work at his Kapelle near Berlin. When Frederick II was anointed in 1740, Schaffrath followed him and performed at the ceremony. Frederick II's sister, Princess Amalia, offered Schaffrath a position as keyboardist and chamber musician in 1744, which he accepted and kept until his death. Schaffrath left all of his compositions and collections to Princess Amalia after he died, and his works are still housed today at the Amalia-Bibliothek in Weimar, Germany.

The duo that you will hear today is an amazing and complex composition. The two parts really dig into the instrument and explore the entire range of the viola da gamba. This is truly a dueling-gambas piece. It may well be that the parts were written for specific people, since they are very difficult and only the lower part makes use of a seventh string. If you are up to date with your seventh-string viola da gamba history, you will know that the seventh string was popular in France but not so common in Germany, where Schaffrath was working.

One of the most intriguing elements is in the second movement. The first part has a beautiful soaring melody, while the other gamba has quirky arpeggiated interruptions. Only once it reaches twenty-one measures

from the end does the first gamba finally give in for a moment and join in the arpeggiated interruptions. As if suddenly realizing its mistake, it quickly continues with the long lyrical line from the opening theme. I like to think of this musical moment as one of those times when a cat jumps onto your lap, quickly changes its mind, gives you a look of horror, and proceeds to jump off and run away!

I am absolutely delighted to share this next piece by Georg Philipp Telemann (1681–1767) with you today. This piece is a rare gem that is not often performed, and none of us even knew it existed before I did a deep dive into making this program. Telemann holds the Guinness Record for most prolific composer of all time, with over 3,000 works. Telemann had a propensity for composing for unusual combinations of instruments—for example, a concerto for viola d'amore, oboe d'amore, and flute, or a sonata for flute, two bass violas da gamba, and continuo.

Telemann became a musician against his family's wishes. As a child, he composed in secret but agreed to get a law degree from the University of Leipzig. Quickly abandoning his degree, he returned to a music career. He held many positions in many places, such as Leipzig and Frankfurt, but finally ended up in Hamburg in 1721, where he was music director for the city's main churches until his death in 1767. After his death, his godson Carl Philipp Emanuel Bach was able to leave his current post and move to Hamburg to take over his late godfather's duties.

One thing that really stands out about Telemann is that he was innovative when it came to printing and publishing. He strove to keep the rights to his works so that he could benefit financially from them. Eventually, he started his own self-publishing company in Hamburg in the 1720s. It quickly became the largest music publisher in Germany.

In the first and third movements, you will hear two dueling instrument combinations: either both gambas, or the flute and the first gamba. The theme gets passed around, interrupted by little solo sections for each of the three solo lines. The second movement is filled with beautiful and gut-wrenching dissonances, all of which sit on top of the harpsichord's continuous walking bass line.

We end our first half with François Couperin's (1668–1733) *La Sultane*. Like Marais, Couperin was very precise about how his music was to be

ornamented. His first book from 1713, *Pièces de clavecin*, contains a very elaborate table at the beginning that describes the symbols for each ornament and how they should be executed. Couperin was interested in combining the French elegant style of music with the virtuosic Italian style.

Couperin probably began his musical studies with his father, Charles, who held an organ post at Saint-Gervais. When Charles died, he left his organ post to François, who at the time was eleven years of age. Since he was too young and inexperienced to hold the post, the church decided to hire Michel Richard Delalande to fill in until François was eighteen. It is unclear whether he began his duties before his eighteenth birthday, but many speculate that since his payment increased, he was given more responsibilities.

Couperin continued his studies with another organist, Jacques-Denis Thomelin, who held organ posts for the royal court as well as the church. Couperin was treated extremely well, and his talent continued to grow. In 1693, Couperin succeeded Thomelin at Louis XIV's court.

Near the end of Couperin's life, his health was declining. His daughter, Marguerite-Antoinette, took over his post at Saint-Gervais, thus becoming the first woman to hold that position.

For those of you still reading my program notes, here's a fun little fact for you! Couperin has a special place in our hearts because at our wedding we had Couperin's *Les Barricades Mystérieuses* playing when we walked in together.

INTERMISSION

Joseph Bodin de Boismortier (1689–1755) is one of my favourite composers. To start off our second half, you will see a quick switch of instruments from me (Alexa), as this piece requires three treble instruments and continuo.

Boismortier was one of the first composers who did not have a patron or an appointed post at a court or a church, but he did make a lot of money by publishing his own music. He made even more money by

making his compositions flexible in instrumentation. This made his music more in demand, since the same music could be played on multiple instruments in a given range. For instance, many of his works list the bass instrumentation as cello, viola da gamba, or bassoon, while the trebles might be described as flutes, oboes, violins, or treble viols.

The sonata that you will hear today features flute, violin, treble viol, and basso continuo. The treble viol is the small version of the bass viol that you have been listening to up until this point. Think of it as being like the violin is to the cello. The treble viol has a similar range to the violin, while the bass viol's range is similar to that of the cello. This piece starts with a slow movement with wide leaps in the opening theme that recurs throughout the movement. The third movement is a painfully slow descending chromatic line that will leave you feeling anxious and unsettled. This is followed by a gigue-like fourth movement that has everyone on stage frantically jumping around their instruments with the fast-moving lines!

Now on to one of the quirkier pieces on the program. The English composer and organist Henry Purcell (1659–1695) is considered to be one of the greatest English composers of all time. He was appointed organist at Westminster Abbey at age twenty and added a second post at the Chapel Royal in 1682. For such a short life (he died at just thirty-six years old), he composed quite a variety of works: theatre music, songs, odes, incidental music, tragic opera, semi-operas, instrumental works, and more.

This trio sonata for violin, bass viol, and continuo is a bit of a mystery. The English musicologist Thurston Dart published the edition that we will be using today in 1959. The piece survives with only two parts for violin and continuo, but Dart suspected that there must be a missing obbligato bass viol line, so he composed a part for the bass viol. This is the version that we are performing today. The date of this work is also not definite. Scholars who compared this work (Z.780) to some of Purcell's other trio sonatas have suggested that it was probably written around 1690.

German composer and virtuoso gamba player August Kühnel (1645–ca. 1700) is probably the least-known composer on today's program (together with Schaffrath). During his time, he was considered to be one of the best gambists in Germany. By age sixteen, he had already received

a full education and held an appointed viola da gambist position in the court orchestra for Maurice, Duke of Saxe-Zeitz. Kühnel was appointed instrumental music director at the Darmstadt court from 1686 to 1688. His final posting was in 1695 as Kapellmeister at Kassel.

Kühnel explains that this duo for violas da gamba can be played with or without a third person on keyboard. We will present it with keyboard accompaniment. This is such a dramatic work for gambas! The opening has a five-measure slow chordal introduction, which then unfolds into a faster-moving motive that continues to be passed back and forth between the two gambas. The next movement is a lyrical aria in triple metre that has a soaring, vocal-like line in the first gamba part. The following section switches roles, and the second gamba has the lyrical aria line while the first gamba plays a moving bass line underneath.

The next movement is a quick-paced movement in duple metre. In the middle of this movement, everything stops. At this moment, the first gambist and keyboard outline a simple bass line, which then invites the other gamba to take over the bass line while the first gamba moves on to an elaborate moving motive. This movement accelerates at the end with an abrupt and loud Allegro. We then head back into another aria, this time in a fast Allegro. Once again, the first gamba has the aria melody for the first half, then the parts switch and the second gamba takes over the aria line. We end this piece with a slow chordal movement, which reminds us of the opening five measures of the work—all wrapped up in a nice bow.

And finally, we end the concert with an exciting work by Michel Corrette (1707–1795). Once again, I will be switching to a small instrument to join my treble-making friends. Corrette composed twenty-five concertos comiques, and we will perform No. 6, *Les Plaisirs des dames* (The Pleasure of Ladies). The first six concertos were published in 1733. He continued to publish the remaining works over the decades, and the final concertos were published in 1773. These concertos comiques were often used at intermissions during outdoor musical events to entertain audiences.

In the early part of Corrette's career, he made a living as a music teacher. In 1737, Corrette was appointed organist at the Church of Sainte-Marie du Temple in Paris, a post that he held for fifty-four years. The church was deconsecrated during the French Revolution, which ended his post.

In his final four years, he wrote many compositions celebrating the French Revolution; however, all of this music has been lost.

All twenty-five of these works are based on popular tunes or melodies of the time. Corrette used these themes and quickly built them into light and energetic works. This piece will leave you singing with an earworm.

Thank you for reading the program notes. Please come up after the concert and ask questions about the music or the instruments!

Alexa Haynes-Pilon





Photo By: Meinrad Hofer

MARTIN HASELBÖCK

MUSIC DIRECTOR

Martin Haselböck, appointed Musica Angelica's music director beginning with the premier Baroque ensemble's 2005–06 season, has distinguished himself in many ways on the international music stage.

Equally at home with period- and modern-instrument ensembles, he has earned an outstanding reputation as a solo organist, an orchestral and opera conductor, and a composer. Haselböck's main focus lies in works of the Baroque and Classical periods.

As a solo organist, he has performed under the direction of conductors Abbado, Maazel, Muti, and Stein, has won numerous competitions, and has made more than fifty solo recordings. Additionally, he has conducted over 60 recordings, with repertoire ranging from Baroque to 20th-century vocal and instrumental works. This prodigious output has earned him the Deutscher Schallplattenkritikpreis as well as the Hungarian Liszt Prize.

While in his official role as Court Organist for Vienna, where he was responsible for an extensive repertoire of classical church music, Haselböck began an intense commitment to conducting, which led to his founding the now-famous Wiener Akademie in 1985. With this period-instrument orchestra, Haselböck established a year-round cycle of concerts for the Gesellschaft der Musikfreunde in the Golden Hall of the Vienna Musikverein.

Haselböck frequently guest-conducts major orchestras including the Wiener Symphoniker, St. Paul Chamber Orchestra, Deutsches Symphonie-Orchester Berlin, Dresden Philharmonic, Hamburger Symphoniker, Flemish National Philharmonic, Radio Orchestra Hilversum, the Toronto Symphony, and the national philharmonics of Hungary, the Czech Republic, Slovakia, and Slovenia. In the United States, he has conducted the Pittsburgh Symphony, The Philadelphia Orchestra, San Francisco Symphony, Detroit Symphony, and Los Angeles Philharmonic. He has also been a guest with his Wiener Akademie as artist-in-residence

at numerous festivals, including those of the Kölner Philharmonie, Suntory Hall in Tokyo, and the Mozartfest Würzburg.

As an opera conductor, he made his debut with the Händel-Festspiele in Göttingen. He regularly appears at the Opernhaus Zürich, and he conducted new productions of Mozart operas at the Theater im Pfalzbau Ludwigshafen, using historic instruments for the first time in Germany's modern history. In 2000–01 he created new productions of Händel's *Acis and Galatea*, Gassmann's *La contessina*, and Haydn's *Die Feuersbrunst* with his Wiener Akademie, followed in 2002 by productions at the Schwetzinger Festspiele (Benda's *Il buon marito*) and the Salzburg Festival (Händel's *Radamisto*). In 2004 he led productions of Händel's *Il trionfo del Tempo e del Disinganno* (Salzburg Festival), Mozart's *Il re pastore* (Klangbogen Wien), and Händel's *Radamisto* (touring to Spain, Istanbul, Venice, Israel, and the Concertgebouw in Amsterdam). He also conducted the U.S. premiere of Porpora's *Il Gedeone* in a concert version with Musica Angelica in Los Angeles.

When not conducting, Haselböck is busy unearthing long-lost vocal and instrumental works in the dusty archives of Kyiv and Vienna, finding unpublished gems by Biber, Porpora, Fux, Muffat, and the Bach family, which he transcribes and resurrects in historical re-creations for his Wiener Akademie and festivals around the world.



ALEXA HAYNES-PILON GUEST DIRECTOR, GAMBA

Canadian-born Alexa Haynes-Pilon (DMA, USC) is the principal cellist of Musica Angelica and Opera NEO, as well as co-director and cellist/gambist of Musica Pacifica. She has performed with the American Bach Soloists, Bach Collegium San Diego, The Washington Bach Consort, Philharmonia Baroque Orchestra Chamber Players, Cantata Collective, Opera Lafayette, and more. She loves working with musicians in the community and has been on faculty at the Baroque and Recorder workshops held by the San Francisco Early Music Society (SFEMS), and the Port Townsend Early Music and Road Scholar Hidden Valley Workshops.

She can be heard on the Musica Omnia and Music & Arts labels and recently recorded with the American Bach Soloists. She directed a Musica Angelica program in January and conducted the Saskatoon Symphony Orchestra in May. This summer, she joined the Orchester Wiener Akademie as principal cellist for a European tour of The Infernal Comedy with John Malkovich. She also joined them as principal cellist for a collaboration with the Vienna Boys Choir in August. She recently returned to Vienna to perform the gamba solos with the Wiener Akademie in a performance of the St. Matthew Passion at Musikverein.
<https://www.alexahaynespilon.com/>

JUSTIN HAYNES-PILON

GAMBA

Justin Haynes-Pilon has performed throughout Europe and North America on both baroque cello and viola da gamba under many prominent conductors from Christopher Hogwood to William Christie. He performs regularly with Opera Neo and Musica Angelica with whom he was said to have “stood out for his dazzling musicianship” (LA Opus). While a resident of Canada, he performed with many leading Canadian early music ensembles including Tafelmusik, Opera Atelier, Les Voix Humaines, and the Toronto Consort. He directed and coached the Community Baroque Orchestra of Toronto for their 2012-13 season and co-founded the Toronto-based baroque ensemble Elixir. For many years, he served as curator of the Harvard Instrument Collection where he also directed and coached a student viol consort. Justin first studied historical performance practice at Harvard with Robert Mealy, Emily Walhout, Daniel Stepner, and Robert Levin while studying baroque cello privately with Reinmar Seidler and Phoebe Carrai. After graduation, he was awarded a Shaw traveling fellowship to study viol making with Shem Mackey at London Metropolitan University (formerly the London College of Furniture). He went on to study viola da gamba with Philippe Pierlot at the Royal Dutch Conservatory in the Hague. He is currently an Associate Professor at Georgetown University and maintains an atelier in Arlington, VA where he builds viols and restores antique string instruments.





STEPHEN SCHULTZ PRINCIPAL FLUTE

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, Apollo’s Fire, Portland Baroque Orchestra, Wiener Akademie, Con Gioia, and Chatham Baroque. Concert tours have taken him throughout Europe and North and South America with featured appearances at the Musikverein in Vienna, Walt Disney Concert Hall in Los Angeles, Royal Albert Hall in London, Concertgebouw in Amsterdam, Teatro Colón in Buenos Aires, Carnegie Hall, and the Library of Congress.

A graduate of the Royal Conservatory of Music in Holland, Schultz also holds several degrees from the California Institute of the Arts and the California State University of San Francisco. Currently he is Teaching Professor in Music History and Flute at Carnegie Mellon University and director of the Carnegie Mellon Baroque Orchestra. Mr. Schultz has also been a featured faculty member of the Jeanne Baxtresser International Flute Master Class at Carnegie Mellon University and has taught at the Juilliard School and the International Baroque Institute at Longy School of Music.

In 1986, Mr. Schultz founded the original instrument ensemble American Baroque. This unique group brings together some of America’s most accomplished and exciting baroque instrumentalists, with the purpose of defining a new, modern genre for historical instruments. The group’s adventurous programs combine 18th-century music with new works, composed for the group through collaborations and commissions from American composers.

As solo, chamber, and orchestral player, Schultz appears on over fifty recordings for such labels as Dorian, Naxos, Harmonia Mundi USA,

Centaur, NCA, and New Albion. Schultz has produced and edited forty CDs for his colleagues and has also performed and recorded with world music groups such as D'CUCKOO and Haunted By Waters, using his electronically processed Baroque flute to develop alternative sounds that are unique to his instrument. He has been very active in commissioning new music written for his instrument and in 1998, Carolyn Yarnell wrote 10/18 for solo, processed Baroque Flute and dedicated it to Mr. Schultz. The Pittsburgh composer Nancy Galbraith wrote Traverso Mistico, which is scored for electric Baroque flute, solo cello, and chamber orchestra. It was given its world premiere at Carnegie Mellon University in April 2006 and this highly successful collaboration was followed in 2008 with Galbraith's Night Train, Other Sun in 2009, and Effervescent Air in 2012.



ILIA KOROL

VIOLIN

The Ukrainian violinist, violist and conductor, Ilia Korol, studied at the Moscow Conservatory with Abram Stern, Gelya Dubrova and Marina Iashvili. In addition to his education with focus on the Romantic and Modern repertoire, he specialized in ancient music and historical performance practice very early in his career. Mr. Korol is an internationally acclaimed artist and

has performed at many important festivals in Europe, Asia, and United States. He performed with Musica Antiqua Köln (directed by Reinhard Goebel) which toured the US in Carnegie Hall in New York, Disney Hall in Los Angeles, as well as in Berkeley,

Santa Barbara, and Santa Monica. He has performed as concertmaster and soloist with different orchestras: Orchester Wiener Akademie, Musica Angelica, The Bach Ensemble (directed by Joshua Rifkin) and the Spanish Baroque Orchestra RCOC. He was also a member of the ensemble Ars Antiqua Austria and the Clemencic Consort.

In 2003, Mr. Korol and Julia Moretti founded the chamber orchestra moderntimes1800, which he conducted at the Ruhr-Triennale Festival (2005), the Salzburger Festspiele (2006), Theater an der Wien, Vienna Konzerthaus, Rheingau Music Festival, Innsbruck Festwochen Festival, Wiener Festwochen (2004), Festival De La Chaise Dieu and Händel Festspiele Halle. Over the years, famous conductors and soloists worked with moderntimes1800, including Julianne Banse, Florian Boesch, Max Emanuel Cencic, Karina Gauvin, Vivica Genaux, Reinhard Goebel, René Jacobs, Simone Kermes, Patricia Petibon, Christoph Prégardien and Julian Prégardien, Anna Prohaska, Daniel Reuss, Michael Schade, Daniel Taylor, Lawrence Zazzo and others.

Numerous CD recordings attest his lively chamber music activities as well. His last CD publication includes the first recording of Johannes Brahms' Violin Sonatas on historical instruments with Natalia Grigorieva. The world premiere recording of Violin Sonatas by George Onslow with

Norbert Zeilberger was awarded a Diapason d'Or and was enthusiastically received by the press. The recording "Sinfonias from the Enlightenment" with moderntimes1800 was also awarded a Diapason d'Or.

As a passionate teacher, Mr. Korol holds numerous masterclasses at the Academy of Performing Arts in Vienna, Moscow Conservatory, Belgrade Music Academy, Gmunden Austria Baroque Academy, Innsbruck Festival, UCLA and Los Angeles, amongst others. From 2008 to 2010 Ilia Korol was a lecturer in an early music education course at the University Mozarteum Salzburg, Innsbruck.



CAITLYN KOESTER HARPSICHORD

Caitlyn Koester is a harpsichordist and music director based in New York City. Noted for her “sharp and powerful performance” (La Scena Musicale), she can be found performing with today’s finest ensembles in early music, including Jupiter Ensemble, Ruckus, ACRONYM, TENET, New York Baroque Incorporated, Spire Chamber Ensemble, and Theotokos, among others. Her harpsichord duo, Koester & Figg, collaborates as a continuo pair for oratorio and chamber music across the country, and develops unique programs of four-hand harpsichord music presented by Berkshire Bach Society and GEMS. Her recording of Graupner’s complete sonatas for violin and harpsichord was released by ATMA Classique in December 2023.

An avid educator, she has been on collegiate and pre-college faculty at San Francisco Conservatory, and holds degrees from the University of Michigan, San Francisco Conservatory, and The Juilliard School. When not playing the harpsichord, Caitlyn enjoys going on adventures with her dog, a Great-Pyrenees-mix named Polyphony.

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COMMUNITY CONCERTS

HARTE NEIGHBORHOOD LIBRARY

SATURDAY, FEBRUARY 28 AT 12:00 PM
1595 W WILLOW ST, LONG BEACH, CA 90810

SANTA MONICA MAIN LIBRARY

SATURDAY, MAY 23 AT 12:00 PM
601 SANTA MONICA BLVD., SANTA MONICA, CA 90401

THE WENDE MUSEUM

SATURDAY, JUNE 6 AT 3:00 PM
10808 CULVER BLVD, CULVER CITY, CA 90230

Musica Angelica is an early music ensemble dedicated to historical authenticity, utilizing original instruments or their replicas. With the deep resonance of gut strings and the vibrant fanfare of the trumpet, their rich sounds transport audiences back to the times of Bach, Vivaldi, Handel, and more.

In addition to their seasonal concerts, **Musica Angelica** is devoted to presenting early music concerts and discussions for the community. These complimentary events are designed to be inclusive for all families and have been hosted at various Long Beach Public Libraries. In 2026, **Musica Angelica** will proudly present community concerts at the Santa Monica Main Library and the Wende Museum.

For further details about these programs, please visit our website at <http://www.musicaangelica.org>. We encourage you to consider making a contribution to support future generations.

Auf Wiedersehen Maestro Haselböck



Celebrate Martin Haselböck's 20th Season with Musica Angelica

Join Martin Haselböck and friends for a memorable farewell performance. This benefit concert will feature special guests and an engaging interview conducted by Alan Chapman from KUSC. A reception and dinner at La Traviata Restaurant following the performance.

Wednesday, March 25, 2026

Interview with Alan Chapman from KUSC at 5:30 pm

Benefit Concert at 6:00 pm

Reception & Dinner at La Traviata at 7:30pm (*space is limited*)



BACH TO THE FUTURE II

MARCH 27, 2026 / 8:30 PM

ORGAN RECITAL BY DR. CHRISTOPH BULL WITH ILLUMINATING LASER LIGHT SHOW

FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
540 SOUTH COMMONWEALTH AVENUE
LOS ANGELES, CA 90020

7:00PM PRE-CONCERT RECEPTION WITH GOURMET FOOD TRUCKS AND A NO HOST BAR

FAMILY PASSES ARE AVAILABLE. TICKETS CAN BE PURCHASED ONLINE OR AT THE DOOR.

ILLUMINATING LASER LIGHT SHOW PRESENTED BY ARTISTIC LASER PRODUCTIONS.



BOX OFFICE : 562.276.0865
WWW.MUSICAANGELICA.ORG



JOIN MUSICA ANGELICA FOR MARTIN HASELBÖCK'S
FINAL YEAR CONDUCTING ST. MATTHEW PASSION.



BACH FESTIVAL 2026

ST. MATTHEW PASSION
DIRECTED BY MARTIN HASELBÖCK

SATURDAY, MARCH 28 | 6:00 PM
FIRST CONGREGATIONAL CHURCH OF LONG BEACH
241 CEDAR AVENUE
LONG BEACH, CA 90802

*GUESTS ARE INVITED TO A HOSTED RECEPTION BEFORE THE CONCERT.

SUNDAY, MARCH 29 | 3:00 PM
FIRST CONGREGATIONAL CHURCH OF LOS ANGELES
540 SOUTH COMMONWEALTH AVENUE
LOS ANGELES, CA 90020

*GUESTS ARE INVITED TO A HOSTED RECEPTION FOLLOWING THE CONCERT.



First Congregational Church
of Long Beach
UNITED CHURCH OF CHRIST

musica angelica
Martin Haselböck Music Director

FIRST
CONGREGATIONAL
CHURCH
of Los Angeles

