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Welcome to the 27th Annual Baroque Music Festival, Corona del Mar!

This year we celebrate the 100th anniversary of the founding of the City of Newport Beach through performances of some of Johann Sebastian Bach's "political" works, and we acknowledge the 300th anniversary of the death of Dietrich Buxtehude through performances of his wonderful music in four of our five concerts.

Historically stylistic interpretations of Baroque music again will be heard on antique or modern reproductions of period instruments. These, in the hands of our skilled interpreters, will faithfully recreate the sounds of the 18th century.

Please welcome the return of distinguished vocal and instrumental soloists and Festival Chorus and Orchestra members from past years, and take the opportunity to greet them over wines and waters at the receptions that follow each concert.

The Parish Church of Saint Michael & All Angels and the Sherman Library and Gardens continue to offer us lovely venues for our concerts. Plan to arrive early enough to enjoy brass music played *al fresco* in the Sherman Gardens on Wednesday and Friday evenings.

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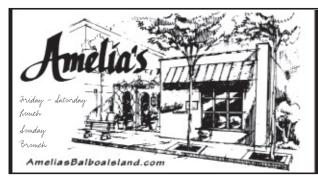
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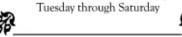
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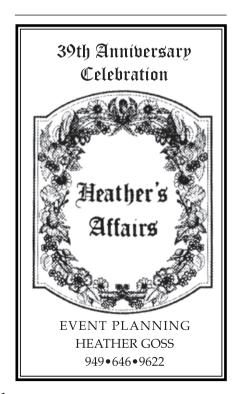
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The Festival Directors Gratefully Acknowledge

- Sherman Library & Gardens (William Hendricks, Director of the Library; Wade Roberts, Director of the Gardens) and Saint Michael & All Angels Episcopal Church (The Very Reverend Canon Peter D. Haynes, Rector) for beautiful settings for our Festival events.
- Kimberly Bernatz and First American Trust, Santa Ana, for their generosity in providing a splendid venue for our Winter Musicale in February.
- The Arts Commission of the City of Newport Beach for an increased financial grant to support an expanded orchestra in celebration of the 100th anniversary of the City of Newport Beach.
- Trader Joe's, Crystal Cove, for providing beverages for postconcert receptions.
- Peet's Coffee & Tea, Corona del Mar Plaza, for providing coffee during intermissions at the Sherman Gardens.
- Aleta Knight, Corona del Mar, for arranging the venue for our Patrons Supper.
- Frank & Pat Vranicar, Corona del Mar, for providing artists' accommodations.
- ➢ Paul & Carol Levin, Manhattan Beach, for the use of their splendid Dowd harpsichord.

- Members of Phi Mu Alpha Sinfonia Fraternity (California State University, Fullerton Chapter) Brandon Borda, Robert Hartman, David Ripley and Roger Ripley for assisting our technical director Brian Cross.
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Baroque Music Festival Corona del Mar Sunday, 17 June 2007, 4:00 p.m. Saint Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, violin William Skeen, violoncello Michael DuPree, oboe Paul Sherman, oboe Timothy Howard, organ

Festival Orchestra Burton Karson, *conductor*

Concerto in C major for violoncello

Nicola Porpora (1686-1768)

Adagio Allegro Adagio Allegro – Presto

Concerto in F, Op. 9, No. 3 for two oboes

Tomaso Albinoni (1671-1751)

Allegro Adagio Allegro

Concerto in E minor, RV 277 for violin: Il Favorito

Antonio Vivaldi (1678-1741)

Allegro Andante Allegro



Vivaldi

Concerto in F, RV 542 for violin and organ

Allegro Lento Allegro

Concerto in F minor for string orchestra

Francesco Durante (1684-1755)

Un poco Andante Allegro Andante (Minuet) Amoroso Allegro

Sinfonia in D minor, from BWV 146 for organ

Johann Sebastian Bach (1685-1750)





Notes on the Baroque Concertos

Nicola Porpora

Ticola Antonio Porpora, little known today, enjoyed extraordinary fame during his lifetime. His main compositional output was in opera, but in addition to his nearly fifty dramatic stage works, he wrote masses, solo choral motets. psalm settings and didactic pieces associated with his own vocal teaching. His operatic activities put him in close contact in London with

Handel and the famous castrato Farinelli (an earlier product of Porpora's own singing classes), and solicited royal commissions and paid positions in Darmstadt, Dresden, London, Venice, Naples, Rome and Vienna. He even served as general of the Austrian army in Naples between 1709 and 1713, and later served as governor of Mantua in northern Italy.

Porpora also turned out orchestral concertos and chamber sonatas, but only one concerto for violoncello and orchestra. We may listen during this rare experience for a balance between brilliant idiomatic demands on the solo instrument and passages that seem to have been inspired by Porpora's extensive writing for operatic coloratura arias.

CS.

Tomaso Giovanni Albinoni was very popular in Europe during his own time, his instrumental music ranking with that of Corelli and Vivaldi. The son of a

wealthy Venetian paper merchant and landowner, he worked only because he wanted to, composing many concertos, cantatas, operas and chamber pieces during his long life. His musical personality is buoyant and rhythmical, often reflect-

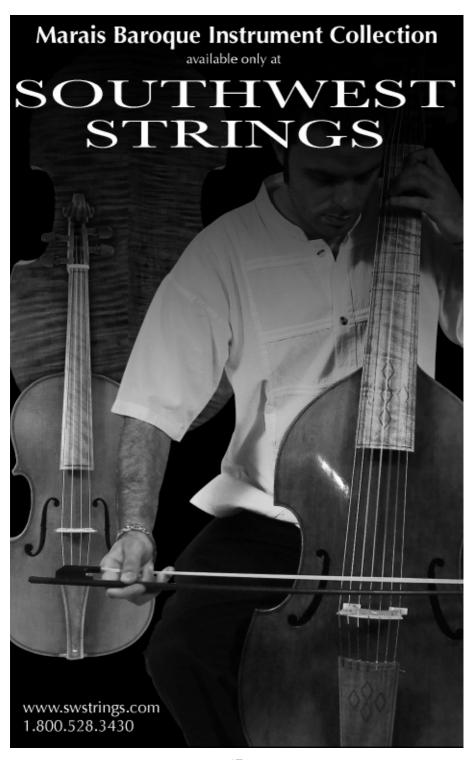
ing that of his fellow Venetian, Vivaldi, and his melodic inventiveness

pressed even J. S. Bach, who based some keyboard fugues on themes of Albinoni and used others of his works as teaching materials.

This Concerto a Cinque for two oboes, strings and continuo (separate staves written for first and second oboe. first violins, second violins, violas and the ever-present basso continuo that demands cellos and bass plus harpsichord to reinforce harmonic and rhythmic stability) places the two solo oboes in friendly duets rather than in competitions. The outer fast movements have the soloists running together, while the slow movement dances gently to the dotted rhythms of a Siciliana.

CO3

Vivaldi makes a popular triumvirate with his late-Baroque contemporaries Bach and Handel; indeed, a fairly equal-legged triangle could be drawn geographically between their Venice,



Leipzig and London. The short-lived ecclesiastical career of "The Red Priest" gave way to a life of prolific activ-

gave way to a me of profile a ity as a composer of operas, sacred works and solo concertos for violin (well over two hundred!), viola d'amore, violoncello (over two dozen), mandolin (one), flute/recorder and piccolo (twenty-one), oboe (nineteen), bassoon (nearly forty), plus double concertos of which we'll speak later.

Il Favorito in E minor, also known as Opus 11, No. 2, begins with an upward outline of the triad

(the same notes with which Bach begins his E major violin concerto), all the strings in unison before the upper strings soar and the solo violin then takes over. Nearly metronomic quarter notes in the orchestral strings support the soloist in the Andante for which the composer wrote out what amount to extended ornaments, unusual in a slow movement.

The final Allegro, in triple meter, is based on a dotted rhythm followed by two longer notes, reflective of an instantly recognizable theme from Vivaldi's own *Four Seasons*.

CS.

Vivaldi, in addition to thirty-six multiple concertos for from three to eleven soloists, wrote nearly fifty double concertos for pairs of violins (twentynine), cellos, flutes, oboes, trumpets, mandolins, oboe and bassoon, violin and cello (two), violin and oboe, and

two complete (and two incomplete) concertos for violin and organ — all with string orchestra.

The concerto in F major for violin and organ opens by setting the violinist and organist against each other in precarious rhythmic unison passages. The slow movement begins by tossing little themes and trills back and forth imitatively, and ends in cute measures of parallel thirds. The final movement has the soloists almost poking fun at each other in imitative laughter, with the orches-

tra mostly staying out of the way.

CS.

Francesco Durante achieved fame through his church music, unusual in that time when opera dominated Naples. Details of his early years and studies in Naples and Rome are hazy, but we know that he was thrice married: his miserable first of twentyseven years to the maledetta vecchia, as she was described, his happy second cut short after only three years by his wife's death, and his third when in his mid-sixties to a twenty-two-yearold who had been a domestic in his household. His enormous compositional output created an international reputation and admiration for him from the public, his renowned colleagues, and his many later-famous conservatory students.

This five-movement concerto in F minor, the first of eight *concerti per*

Antonio Vivaldi

quartetto, is what we call a ripieno concerto, there being no featured soloists, although the Amoroso movement alternates short passages between the orchestra and four soloists who emerge somewhat conversationally from the ensemble.

Bach was a busy man who, perhaps due to time constraints, often reshaped or fleshed out movements from his earlier concertos for new ones for different instruments: he even borrowed from instru-

opens his cantata Wir müssen durch viel Trübsal in das Reich Gottes eingehen, BWV 146, is a reworking from an earlier lost violin

> concerto, and is recognizable from the famous D minor harpsichord concerto, BWV 1052. "Where have I heard that?" is a common reaction! So this Sinfonia for organ and orchestra from a choral cantata really is a remarkable concerto movement that demands non-stop virtuoso playing with an arrestingly brief six-measure respite before



Francesco Durante

Baroque Music Festival Corona del Mar Monday, 18 June 2007, 8:00 p.m. Saint Michael & All Angels Church

Organ Recital

Timothy Howard, organ

Prelude, Fuga and Ciacona in C, BuxWV 137 Dietrich Buxtehude (1637-1707)

Two settings of Schmücke dich, O liebe Seele

BWV 654 Op. 122, No. 5 Johann Sebastian Bach (1685-1750) Johannes Brahms (1833-1897)

Prelude and Fugue in A minor, BWV 543

Bach

Two settings of In dulci jubilo

BuxWV 197 BWV 729 Buxtehude Bach

Canzona from Messa della Madonna

Girolamo Frescobaldi (1583-1643)

Homage à Frescobaldi

Jean Langlais (1907-1991)



Two settings of Wie schön leuchtet der Morgenstern

Chorale-Prelude, BuxWV 223 Fantasie, Op. 40 No. 1

Buxtehude (1873-1916)

Max Reger (1873-1916)





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Notes on the Organ Recital

Girolamo Frescobaldi

This year marks the observation of the three-hundredth anniversary of the death of Dietrich Buxte-

hude, a Middle-Baroque composer of great significance and influence in Northern Germany. His family originally came from the town of Buxtehude, near Hamburg, but in the early sixteenth century settled in Holstein, then under Danish control. A printed notice after his death said that he recognized Denmark as his native country.

The son of a church organist, Dietrich attended Latin school at Helsingør (known to us as Hamlet's Elsinore), studied music with his organist father, at about age twenty became organist for the Protestant German-speaking Marienkirche in Helsingør, and then attained the important position of organist of the Marienkirche in the Hanseatic League city of Lübeck. Days after becoming a citizen of Lübeck, he married the daughter of his predecessor, the famous Franz Tunder. Such a marriage might have been a tradition, as he insisted forty years later that any successor to him must marry his daughter, a job stipulation and an unattractive daughter strongly resisted by Mattheson when he and Handel visited in 1703.

Bach visited Lübeck for a few months in 1706 to hear the master play the organ, and the influence on Bach of the form and style of Buxtehude's church cantatas (that he called concertos) and surely of his organ playing is clear.

63

Buxtehude's compositions are mostly sacred vocal pieces in German and Latin and organ chorale-preludes, in addition to generics: Praeludium, Toccata, Ciacona, Passacaglia, Canzona, Canzonetta, Fuga. His magnificent Prelude, Fugue and Chaconne in C

begins with a famous pedal solo, which undoubtedly was written to show off the huge pipes of the pedal division in the Marienkirche. The concluding chaconne is based clearly on an *ostinato* (obstinately repeated) theme.

CO3

Bach's organ setting of Johann Crüger's eucharistic chorale *Schmücke dich* is in company with settings by several other Baroque composers and later ones by Brahms and Reger. In 1922, Arnold Schoenberg arranged Bach's work for orchestra, an inspiration that quite overcame his preference for atonality.

Johann Sebastian treats the melody in a florid style over a threevoiced accompaniment. Brahms treats the chorale in a strict four-voiced texture that artfully manages to reflect the Baroque while still remaining in a nineteenth-century aesthetic.

CS.

Bach's A minor Prelude, probably dating from his Weimar period, 1708-1717, opens with a long single line that eventually is joined by a pedal point that leads to an extended pedal solo. The fugue, written in a jaunty 6/8 meter, later inspired a piano transcription by Franz Liszt.



Another pairing of choralepreludes, here by Buxtehude Max Reger
and Bach, is based on a fourteenth-century German/Latin text set in 1570 to a tune well known even today as a Christmas carol. Buxtehude creates a florid melody over a simple accompaniment, while Bach treats the melody phrase-by-phase with giddy Motoccata-like interruptions.

CO3

Girolamo Frescobaldi continues to be admired as an amazing and influential Italian composer and organist from the Early Baroque. His Mass of the Virgin, an organ mass played as background to and amplification of the spoken words and actions of the priest, perhaps for St. Mark's in Venice, was published in his *Fiori Musicali* in 1635.

The celebrated twentieth-century French organist and composer Jean

Langlais took the *Canzona dopo l'Epistola* (song before the Epistle) and set it for pedal solo in which we can hear two, three or four notes played simultaneously by the feet.

63

A final pairing of chorale treatments begins with Buxtehude's Baroque chorale-prelude on the famous hymn, How Brightly Shines the Morning Star, and then gives way to a late-Romantic fantasy on that tune by the important Bavarian composer and organist Max Reger. Reger's main organ

he concentrated on orchestral pieces (not full symphonies), choral, chamber, solo vocal and piano works.

oeuvre dates from the late

nineteenth century, after which

The Phantasie für Orgel über den Choral Wie schön leucht' uns der Morgenstern is an enormous, complex composition that begins "full organ," with suddenly soft phrases that focus our attention before introducing the tune in the middle of a texture with flowing accompaniment above and active pedal below. (Reger even includes the words with the chorale tune in each stanza throughout, including the pedal's citation, although it's not to be sung!) This impressive piece is a challenge for hands and feet, displaying Reger's colorful late-Romantic harmonic language and what must have been an astounding technique at the instrument.

Notes by Burton Karson

Baroque Music Festival Corona del Mar Wednesday, 20 June 2007, 8:00 p.m. Sherman Library & Gardens

Music in the Gardens I Love and Civic Pride

Jennifer Foster, soprano Jonathan Mack, tenor Aram Barsamian, baritone

Elizabeth Blumenstock, violin Jolianne von Einem, violin Rob Diggins, viola William Skeen, violoncello Paul Sherman, oboe Timothy Howard, harpsichord

Burton Karson, conductor

Concerto in G for oboe

Johann David Heinichen (1683-1729)

Allegro Adagio Allegro

Amore traditore, BWV 203 for baritone & harpsichord

Johann Sebastian Bach (1685-1750)

Aria: Amore traditore, tu non m'inganni piu
Ah, Love, thou base deceiver, of thee at last I'm free.
No longer must I languish in shackles, woe and
anguish, and suffer slavery.

Recitative: Voglio provar, se posso sanar l'anima mia It is indeed my purpose that I may be delivered from the arrows of Cupid, forever to be all fancy free, if I can arrange it! Else life would be heart-rending and a burden never ending. I have made up my mind, and I will not change it.

Aria: Chi in amore ha nemica la sorte

Foolhardy lover, truly Fate is thy master. Fond fool art thou who escapes not his net. Break your fetters and flee the disaster which your love unreturned will beget.

To the Nightingale

Tania Gabrielle French (b. 1963)

for tenor, violin, violoncello & harpsichord Text by Anne Finch (1661-1720), Countess of Winchilsea

Weichet nur, betrübte Schatten, BWV 202 Wedding Cantata, for soprano

Bach

Aria: Vanish now, ye winter shadows Recitative: The world is dressed anew Aria: Phoebus drives his horses prancing

Recitative: And then it is Love seeks his pleasure

Aria: When in spring the breezes blowing

Recitative & Arioso: When two pure souls are plighted Aria: Oh, Maytime's the gay time for cooing and wooing

Recitative: Inspired by purest love's emotion Gavotte: May you live in sweet content



Mer hahn en neue Oberkeet, BWV 212 Peasant Cantata, for soprano & baritone

Bach

Overture

Aria (duet): The Chamberlain is now our Squire. Recit. (duet): Now, Molly, won't you give me one nice

kiss?

Aria (sop.): Love's a feeling hard to beat.

Recit.(bar.): The Squire is fine, but what a Devil the Tax Collector is!

Aria (bar.): Mister Tax Collector, have a heart!

Recit.(sop.): I'm sure of this: our Master is the best of men.

Aria (sop.): Master, kind and true, we are all for you. Recit.(bar.): He helps us all, both young and old.

Aria (sop.): Now that is well; let no one tell how thus the tax we're shirking.

Recit.(bar.): And too, our gracious Dame is not the least bit proud.

Aria (bar.): Fifty dollars, ready cash, we have freely spent on this.

Recit.(sop.): But listen now! Before we all go to the tavern affair.

Aria (sop.): Our tiny city, is not it pretty?

Recit.(bar.): That is too citified, and very much too clever.

Aria (bar.): You take in your ten thousand ducats.

Recit.(bar.): You all can bet that was the worst one yet! Aria (bar.): May plenty be such you'll be laughing for joy!

Recit.(sop.): Enough! We each have had our chance!

(bar.): And now it is high time to dance; away to our good tavern!

(sop.): Which means that we must sing together.

Aria (sop): That all of you may know, the best part of this show is drinking.

Recit.(bar.): My dear, you said it!

(sop.): Since we have finished with the program here...

(bar.): Well! May the Devil take me!

Ensemble: To the inn away, where bagpipes play, hey diddle diddle!





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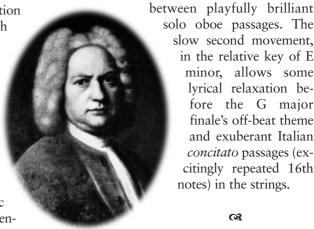
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, Music in the Gardens I: Notes

Our Festival's celebration of the one-hundredth anniversary of the City of Newport Beach continues with this evening's performance of Bach's Peasant Cantata, in which citizens extol the virtues of their local leaders and offer wishes for their well-being. We precede Bach's product of civic pride with a jolly instrumental concerto and various thoughts about love.



Johann Sebastian Bach

During his lifetime, Bach was renowned as

solo oboe passages. The slow second movement,

in the relative key of E

minor, allows some

lyrical relaxation be-

fore the G major

finale's off-beat theme

and exuberant Italian

concitato passages (ex-

citingly repeated 16th

notes) in the strings.

CO3

an accomplished church musician and brilliant recital organist. Today, his fame rests on his staggering output as a composer: hundreds of church cantatas, masses, motets, oratorios, chorale settings, harpsichord suites, organ pieces, and concertos for various instruments. Surprisingly, this collection of serious masterworks is augmented by more than thirty secular cantatas in a lighter vein, three of which we hear this evening.

Bach's only extant work with an Italian text, Amore Traditore (Traitorous love) for baritone and harpsichord obbligato, is not fully authenticated to be by him, but the harpsichord part makes a strong argument. The text can provide a few laughs about escaping the pain of unrequited love.

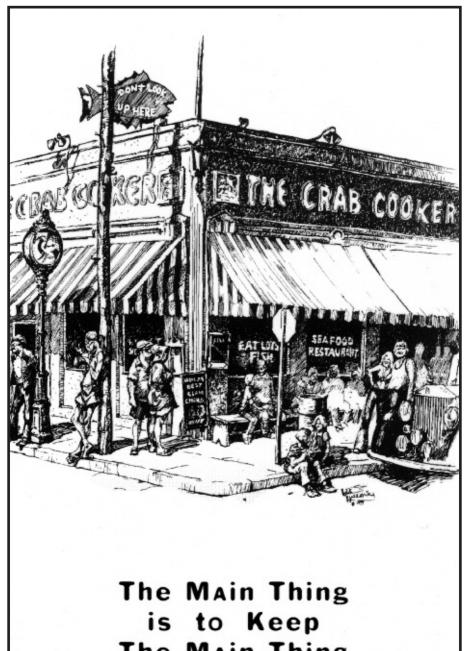
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Tania Gabrielle French, a gifted American composer as well as the wife

CO3

Heinichen concertos have been presented on our concerts beginning with our first season, offering — according to Darmstadt's librarian — the first performances from these manuscripts anywhere since the eighteenth century. This oboe concerto in G major, like the others, is played from an edition made from a manuscript found by this writer in the Archducal Library of Darmstadt in 1981. It reflects the composer's thorough knowledge of the Italian style learned in Venice, where he lived and worked for some years after he had given up his practice of law in Weissenfels to serve there as court composer, then as opera composer in Leipzig, where as a vouth he had attended the Thomasschule under Kuhnau, Bach's predecessor.

The first movement is in the usual ritornello form, the orchestral theme of an upward octave scale recurring



The Main Thing The Main Thing

of violinist Clayton Haslop and the mother of their young daughter Clara, wrote To the Nightingale on commission from Festival patrons Jerry and Bobbi Dauderman "to honor Burton Karson's eighteen years of dedicated service to the Baroque Festival Corona del Mar." It first was heard in the Daudermans' Newport Beach residence as part of our 1998 Winter Musicale, performed by tenor Mark Goodrich, violinist Clavton Haslop, and pianist

Burton Karson. Its pub-

lic premiere was on our

concert of 22 June 1998 in Saint Michael & All Angels Church, with the keyboard part played by organist Thomas Annand.

This evening's performance is the premiere of a new edition prepared for us by the composer, with the original keyboard part now for harpsichord and cello.

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Bach's Wedding Cantata, Weichet nur, betrübte Schatten, probably was written some time between 1718 and 1723, during his pre-Leipzig service in the court of Anhalt-Cöthen, where he wrote only secular music for a Calvinistic prince who needed no church music from him. A wedding cantata, as entertainment during the reception after the formal ceremony, normally mentioned personal aspects of the bride and groom. We don't know specifics about this occasion, but the

time evidently was spring, and we hear of the couple's happiness, scenes of nature, and their supposed offspring as the flowers of love.

Listen for word painting; for instance, in the section "Phoebus hastens with swift steeds" the continuo figure rears and prances with wide skips in the bass line, and the horses gallop in fast 16th notes. This cantata for solo soprano and instruments must be one of Johann Sebastian's loveliest and most endearingly romantic works.

Tania Gabrielle French

63

The Peasant Cantata was written to celebrate the installation of Karl Heinrich von Dieskau, Chamberlain of the Saxon Court in Dresden, as Lord of the Manor of Klein-Schocher and Knauthain, near Leipzig. It was performed on 30 August 1742 for a festival at which the villagers pledged allegiance to their new Gutsherr. Dieskau was Inspector of the land, liquor and income taxes, while Christian Friedrich Henrici (aka Picander, who wrote this libretto as well as many others for Bach's cantatas), was Receiver of the land and liquor taxes, and in all good humor referred to himself herein as the Tax Collector. His references to locals and political appointees certainly can be translated in modern times to citizens and elected and appointed officials in our town!

Notes by Burton Karson





Baroque Music Festival Corona del Mar Friday, 22 June 2007, 8:00 p.m. Sherman Library & Gardens

Music in the Gardens II

David Shostac, *flute* Clayton Haslop, *violin* Timothy Landauer, *violoncello* Gabriel Arregui, *harpsichord*

Trio Sonata in C, BuxWV 266

Dietrich Buxtehude (1637-1707)

Adagio Allegro – Adagio Presto – Adagio Allegro Presto – Adagio – Lento

Flute Sonata in C, No. 24

Frederick the Great (1712-1786)

Grave Allegro Tempo Guisto

A Musical Offering, BWV 1079

Johann Sebastian Bach (1685-1750)

Ricercar (harpsichord) Canon (flute & violin) Fuga canonica (flute, violin, violoncello)

Trio Sonata Largo Allegro Andante Allegro



Trio Sonata in E minor, Op. 2, No. 1

Jean-Joseph Cassanéa de Mondonville (1711-1772)

Adagio Allegro (Fuga) Andante Presto

Violin Sonata in C, Op. 4, No. 2

Mondonville

Andantino Allegro Gratioso (Aria) Allegro (Giga)

Trio Sonata in G, Op. 5, No. 4

George Frideric Handel (1685-1759)

Allegro A tempo ordinario – Allegro, non presto Passacaille Presto (Gigue) Allegro moderato (Menuett)



In Memoriam This concert is offered in grateful memory of Alan Jacobs (1922-2006), a long-time patron of our Festival and dedicated supporter of music and the arts in our community.

, Music in the Gardens II: Notes

Dietrich Buxtehude

Puxtehude's prominence Oduring this year's Festival programming, as we commemorate the three-hundredth anniversary of his death. continues with this evening's opening trio sonata. Beyond his approximately hundred twenty-five sacred vocal pieces plus that many organ and harpsichord works are only twenty solo and smallensemble sonatas for strings — all largely un-

known to musicians and the listening public. The sonata in C, originally for two violins, viola da gamba and harpsichord, in this new edition gives one of the violin parts to the flute, a very common practice of the period when a composer's or publisher's title often indicated violins or flutes or oboes or any combination of treble instruments that could play the notes.

Buxtehude clearly separated the opening chordal Adagio from the following fugal Allegro, which itself ends with a free cadenza-like passage for violin. Without a cadence, this 4/4 meter slips into a 12/8 Presto, at the end of which a short Adagio leads right into the 3/4 Allegro. The next fugal Allegro ends with another chordal Adagio that leads uninterruptedly into the final Presto, all concluding with a brief chorale-like Lento. So, considering the lack of complete separations of sections in contrasting meters and textures, tem-

pos and moods, how many "movements" are there?

(03

Frederick II, King of Prussia — called Frederick the Great — was born in Berlin and died in his famous palace named *Sanssouci* (without care), just outside Potsdam. Although later a great monarch and military commander who enlarged Prussia's geographical and cultural

boundaries, his early and life-long interests lay in arts and letters and in playing the flute and composing.

Soon after being crowned king, he established the Berlin Opera, and his household included his flutist-teacher-composer-author Johann Quantz, Kapellmeister Carl Heinrich Graun, and composer and harpsi-chordist Carl Philipp Emanuel Bach. The great French philosopher Voltaire spent time in Frederick's court, promoting the French language, philosophy and culture. It was this musical king, this court at Sanssouci, and his own son that Johann Sebastian visited in 1747 (more on that below).

Frederick's charming Sonata in C for flute and *basso continuo* is in three movements, but slow-faster-very fast rather than the expected fast-slow-fast. The slow movement is very melodic; both fast movements, the *Allegro* and the gigue-like *Tempo Giusto*, are bipartite, with repeats

indicated for each section, leading to some inevitable variations in the repetitions by the performer. David Shostac sees in this work influences of house musicians Quantz, Benda, and Bach's son Carl Philipp Emanuel.

CO3

Johann Sebastian's famous visit to King Frederick in Postdam in 1747 began in the palace where the king proudly showed Bach his collection of pianofortes. It was there that the great organist and harpsichordist

played a piano for the first and last time, quite detesting that new instrument (Bartolomeo Christofori's *arpicembalo che fà il piano e il forte*, invented around 1700). The king gave Bach a theme on which to elaborate fugally as he went from piano to piano. The next day, Bach gave an organ recital in a Potsdam church, and during an evening of chamber music improvised a six-part fugue on a theme of his own.

At home later in Leipzig, he wrote his royal host the world's most famous "bread and butter" letter, his Musikalisches Opfer, a collection (in no particular performance order) of two ricercars, ten canons, and a trio sonata based on the theme given by King Frederick to Bach during his visit to Potsdam: Canones diversi super Thema Regium. Our excerpts begin with the fugue for harpsichord solo, then progress through very brief pieces without the harpsichord, and

conclude with the trio sonata of three composed lines on three staves: two melodic lines for flute and violin, and a bass line for *basso continuo* as "realized" by cello and harpsichord.

CS.

Jean-Joseph Cassanéa de Mondonville was an important violinist, composer and conductor in mideighteenth-century Paris. By the 1730's, he was violinist of the royal chapel and chamber, a player in the Concerts Spirituels, and a virtuoso

in the playing of harmonics (causing a string to vibrate in segments to produce a high, flute-like sound) on which he wrote an instruction manual. He also produced operas, grand motets and theater pieces. He was married happily to a wealthy harpsichordist who had studied with the famous Rameau.

The trio sonata, Opus 2, was published in Paris in 1734. The solo sonatas, Les Sons Harmoniques Sonates, Opus 4, were published in Paris and Lille in 1738. These works, generally unknown to modern audiences, are typically French in their charm and in their abundance of ornamentation.

The E minor trio sonata begins with flute and violin imitating each other's trill-laden motives in a relaxed tempo; when the tempo speeds up, we hear a fugal texture that avoids very strict imitation in favor of a playful chase. The short middle movement

Frederick the Great

in E major is gently dance-like, while the final *Presto* movement again is casually imitative with an emphasis on being pretty rather than scholarly: thus, more French

than German.

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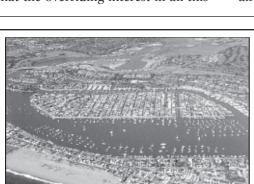
Mondonville's solo sonata in C major is quite a handful for the violinist, demanding double stops, harmonics, suddenly changing rhythms, awkwardly

placed trills, and all kinds of technical challenges in the fast and slower movements. Indeed, we may decide that the overriding interest in all this is the ability of the virtuoso violinist to conquer the beast.

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Handel's trio sonata in G major ends our program with a touch of English charm. Printed by Walsh in London in 1739, we have here the music of a Handel who was quite finished with his composition of Italian operas for the London

public, and who was continuing his lucrative composition of historical/biblical oratorios in English, having already produced *Esther, Deborah*



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and Alexander's Feast, with Israel in Egypt and Messiah soon to follow. For this particular trio sonata, he borrowed from his own overtures to Athalia, Il Parnasso in Festa, Il Pastor Fido and Alcina.

The first movement *Allegro* is in the conventional two-part form, each half (tonic to dominant, then dominant to tonic) to be repeated. The second, A tempo ordinario, asks for the first half, in perky dotted rhythms, to be repeated; the second half is marked by a sudden shift to Allegro, non presto, the previous dotted rhythms now becoming



Jean-Joseph Cassanéa de Mondonville

even. The *Passacaille* or passacaglia in triple meter maintains the same bass line for a time, thus enforcing a

repeated pattern of harmonies that remain even when the bass becomes more active; a G minor middle section briefly interrupts the major key. The 6/8 Gigue is based at first on a short/long rhythm (often referred to as a "Scottish snap") that becomes rhythmically even in the second half, and the concluding Menuett movement ends the work with charming simplicity.

Notes by Burton Karson

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Baroque Music Festival Corona del Mar Sunday, 24 June 2007, 4:00 p.m. Saint Michael & All Angels Church

Testival Finale

Jennifer Foster, soprano
Daniel Roihl, countertenor
Jonathan Mack, tenor
Christopher Lindbloom, baritone

Festival Chorus & Orchestra Burton Karson, *conductor*

Wir danken dir, Gott, wir danken dir, BWV 29

Johann Sebastian Bach (1685-1750)

Cantata for the Inauguration of the Town Council, 1731

Sinfonia

Chorus: Wir danken dir, Gott, wir danken dir

We thank you, God, and proclaim your wonders.

Aria (ten.):Halleluja, Stärk und Macht sei des Allerhöchsten Namen

Hallelujah to God's exalted Name! Zion is his city where he dwells, and with our descendants keeps our father's covenant.

Recit. (bar.): Gottlob! es geht uns wohl

Praise God! God is our confidence, refuge, trust and light, Protector of town, walls and homes. He blesses us. Truth, righteousness and peace must meet together. Where is another people to whom God is so gracious?

Aria (sop.): Gedenk' an uns mit deiner Liebe

Remember us with affection, embrace us in mercy! Bless those who govern, those who lead, guard and guide, and bless the obedient.

Recit. (alto): Vergiss es ferner nicht

Forget us not; with your hand give us prosperity. So shall our town and land honor you with thanks, And all the citizens shall say: Amen!

Aria (alto): Halleluja, Stärk und Macht

Hallelujah, strength and might to your exalted Name!

Chorale: Sei Lob und Preis mit Ehren

Laud and praise and honor to Father, Son and Holy Spirit! May our welfare increase, as he promised, that our heart, mind and will hold fast, trust and rely on him. Amen! We shall achieve it, we believe from the bottom of our heart.

Jesu, Joy and Treasure

Dietrich Buxtehude (1637-1707)

Sonata: Allegro non troppo – Grave – Allegro

Chorus: Jesu, Joy and Treasure

Solo (sop.): While thine arms are round me

Solo (bar.): Hence thou noisome serpent!

Chorus: Naught on earth is lasting

Solo (ten.): Fare thee well all that's mortal

Chorale: Banish fear and sadness

Zadok the Priest (Coronation Anthem I)

George Frideric Handel (1685-1759)

Zadok the Priest and Nathan the Prophet anointed Solomon King.

And all the people rejoiced, and said: God save the King, long live the King, God save the King! May the King live for ever, Alleluia, Amen!



Orchestral Suite IV in D, BWV 1069

Bach

Ouverture

Bourrée I

Bourrée II (Bourrée I da capo)

Gavotte

Menuet I

Menuet II (Menuet I da capo)

Réjouissance

Herr Gott, dich loben Alle wir, BWV 130 Cantata for Saint Michael's Feast, 1724

Bach

Chorus: Herr Gott, dich loben Alle wir

Lord God, we praise you every one, and shall give you thanks for your beautiful angelic creation at your throne.

Recit. (alto): Ihr heller Glanz und hohe Weisheit zeigt

Their radiance and lofty wisdom show how God bends to us mortals, giving us such a legion for our protection. They take no rest, diligent for our protection, that they, Lord Christ, stay around you and your faithful company. We need them to guard against Satan's might.

Aria (bar.): Der alte Drache brennt vor Neid

The old serpent burns with envy, ever plotting new suffering, to separate our little band. He happily crushes what is God's, and plies deceit, for he knows no rest.

Recit. (sop. & ten.): Wohl aber uns, dass Tag und Nacht

Well for us that day and night the host of angels watches to protect us from Satan's onslaught. Daniel who sat in the lions' den learned of the guardian angels, and the embers of Babel's furnace did no harm. So let the faithful hear a song of thanks for the continuing angelic help.

Aria (ten.): Lass, o Fürst der Cherubinen

Let, O Prince of holy Cherubs, this lofty throng evermore tend your faithful flock, that they on Elijah's chariot may be carried to heaven.

Chorale: Darum wir billig loben dich

For this we give you willing praise, and thank you, God, for ever. Like your angel host, we laud and praise you evermore. We pray you to command them to guard our tiny flock, which keeps your sacred word intact.





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Notes on the Festival Finale

We close our twentyseventh annual Festival with a final acknowledgement of the beautiful music of Dietrich Buxtehude. who died three hundred years ago this year his influence perhaps reflected in these major works of J. S. Bach, the first a cantata that also serves to conclude our tribute to the one-hundredth anniversary of the City of Newport Beach.

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Bach's Cantata 29 was written specifically for the inauguration of a new Leipzig town council on 27 August 1731. The composer was in a big hurry to produce this cantata, so he borrowed music heavily from some of his earlier compositions – the Sinfonia from the first movement of the sixth violin solo sonata in E, and the rest assumed from lost works.

The text of praise to the Almighty refers constantly to the occasion: Protector of town, walls and homes and Where is another people to whom God is so gracious? in the baritone recitative; Bless those who govern, those who lead, guard and guide, and bless the obedient in the soprano aria; Forget us not; with your hand give us prosperity. So shall our town and land honor you with thanks, And all the citizens shall say: Amen!, which is the text of the alto recitative; and

May our welfare increase in the closing chorale.

The entire text with its celebratory music would certainly work appropriately for the inauguration of a city council right here in Newport Beach!

Leipzig in the 1730s

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Buxtehude's Jesu, Joy and Treasure is a chorale cantata based on the lovely and well-known hymn tune by Johannes Crüger (1598-1662) with text by Johann Franck (1618-1677), Jesu, meine Freude, which Bach later used in his own motet of the same name.

The downward theme that begins the introductory Sonata and is fleshed out in the motive of its Allegro presages the opening notes of the chorale that follows, and the instrumental ritornelli that close the first two chorales and the soprano and baritone arias both end with the concluding notes of the chorale melody. The arias also contain subtle references to the chorale tune while they boldly dramatize their texts with "word painting." Note, for instance, the melodic figure for the word "round" of the soprano aria's first phrase, "While thine arms are round me," and the baritone's angrily rising notes on his word "rage" and his melodic leaps on "wild leaping!"

Our singing of this cantata in an English translation should help to

illustrate the spiritual dedication and musical skills of this great composer.

CS.

Handel was called on to write four choral and instrumental anthems to be performed in Westminster Abbey on 11 October 1727 for the coronation of George II. It must be recalled that Handel was visiting in England when his employer, the Elector Georg of Hanover, was elected King George I by the British Parliament on the death of Queen Anne in 1714, thus making Handel's return to Germany unnecessary.

It was for George I that Handel wrote his famous *Water Music*, after which the king doubled his pension — which, when raised again a few years later by Queen Caroline, gave him a generous income that he enjoyed for life. The anthem *Zadok the Priest*, with its biblical text about the anointing of David's son Solomon as King of Israel and its full orchestration with trumpets and timpani, has been performed at coronations of British monarchs ever since.

 ω

Bach wrote four orchestral suites, often called Overtures because they begin with movements with that title. They, like his English and French Suites and partitas for harpsichord and his unaccompanied suites for violoncello, consist of dance movements

such as minuets, gavottes and polonaises that he titled in French. Here the

Bourrée II and Menuet II must be followed by a repetition of Bourrée I and Menuet I,

creating three-part (ABA) forms. These stylized dance forms, like the waltzes and polonaises for piano solo by Chopin, are not intended for dancing, but simply reflect their origins. No. 4 is for an orchestra that includes three trumpets, timpani, three oboes and bassoon in addition to the normal complement of strings.



George Frideric Handel

Cos.

Cantata 130 was composed for Saint Michael's Feast Day, 29 September 1724. The scoring for full orchestra is the same as for Suite No. 4, with four soloists and chorus. The text, from Revelation XII, tells of John's fantastic vision of a war in heaven during which the Archangel Michael and his angels put down the Dragon (the Evil One, the Devil).

Drama abounds in the solo recitatives and arias and in the opening chorus which, like the closing chorale, is based on the famous melody known as the *Old 100th* or commonly, the Doxology, a sixteenth-century tune by Louis Bourgeois. Bach's congregation in Leipzig's Thomaskirche undoubtedly would have joined the choir in singing the final chorale in such cantatas, probably from memory.

Notes by Burton Karson

About the Performers

Gabriel Arregui gradudated from Loma Linda University with a degree in organ performance and secondary emphasis on



piano. He earned his master's degree in keyboard collaboration at USC under Gwendolyn Koldofsky, Brooks Smith and Jean Barr, studying harpsichord with Malcolm Hamilton. He won the Hans Schiff Memorial Chamber Music Scholarship, and was awarded a graduate assistantship and the Departmental Award for Outstanding Graduate. Following graduate study, he returned to Loma Linda University to teach 18th-century counterpoint.

Arregui is organist of the Roman Catholic Church of the Immaculata on the campus of the University of San Diego. Remaining active in coaching and recital work, he is regularly a featured soloist and chamber musician in our Baroque Music Festival, and has appeared in recitals with sopranos Julianne Bard and Rosa Lamoreaux.

 ω

Aram Barsamian, originally from Plovdiv, Bulgaria, made his San Francisco Opera debut in Britten's *Death in Venice*



following his participation in the Merola Opera Program, in which he sang the role of Dandini in Rossini's *La Cenerentola*, a role he has since reprised at Sacramento Opera, where he has performed in 11 productions since his debut in 1996. He has also performed at the Nevada Opera,

Opera Santa Barbara, and the Pacific Repertory Opera. He has performed at the Ventura Chamber Music Festival and the Carmel Bach Festival.

Barsamian is a two-time district winner of the Metropolitan Opera National Council Auditions, and was a U.S. finalist in the Veronica Dunne International Singing Competition. He is on the voice faculty of Pasadena City College and Cypress College, and is the opera director at La Sierra University.

બ્ર

Elizabeth Blumenstock is one of the country's leading Baroque violinists. A frequent soloist, concertmaster and leader with



the Philharmonia Baroque Orchestra, American Bach Soloists, Chicago Opera Theater, and the Italian ensemble Il Complesso Barocco, she is also a member of several of California's finest period-instrument ensembles, including Musica Pacifica, Trio Galatea, Trio Galanterie, the Arcadian Academy, and American Baroque. She is Resident Artistic Director of the Los Angeles–based period-instrument orchestra Musica Angelica.

Bluemenstock has over 80 recordings to her credit and has appeared with period orchestras and chamber ensembles throughout the United States and abroad, as well as at numerous chamber, early music and opera festivals, including the Santa Fe Chamber Music Festival, the Carmel Bach Festival, and the San Luis Obispo Mozart Festival. She is instructor of Baroque

violin at USC and UC Berkeley, and is the organist and choir director at the Holy Trinity Episcopal Church in Richmond.

CS.

Rob Diggins, a violinist and violist with many period-instrument ensembles, has appeared with the Collegium Vocale of Ghent



and La Chapelle Royale, both under the direction of Philippe Herreweghe, as well as Les Arts Florissants, the Gabrieli Consort, Cantus Köln, Musica ad Rhenum, Ricercar Consort, Kammer Orchester Stuttgart, the American Bach Soloists, American Baroque, Lux Musica, the Seattle Baroque Orchestra, the Benevolent Order for the Music of the Baroque (BOMB), the Los Angeles Baroque Orchestra, Trinity Consort, and the Portland Baroque Orchestra.

Diggins has recorded more than 20 compact discs for major labels. Recipient in 1993 of a Soloist Diploma in violin from the Royal Conservatory of The Hague, he is founder/director of the Accademia dei Fiolmusi, current co-director of the Alard String Quartet, and director of Les Theâtres des Funambules (a puppet/circus theater) in Humboldt County, California.

 ω

Michael DuPree studied the modern oboe with Raymond Duste at Stanford University and with Dr. Allan Vogel at the



University of California at Los Angeles. After changing to Baroque instruments, he attended the Koninkliik Conserv-

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atorium in The Hague, where he studied with Ku Ebbinge.

DuPree lives in Los Angeles and performs with Musica Angelica. He has performed and recorded with numerous national ensembles, including the Philharmonia Baroque Orchestra, American Bach Soloists, San Francisco Bach Choir, Seattle Baroque Orchestra, Portland Baroque Orchestra, Trinity Consort, Orchestra of New Spain, and Philadelphia Classical Symphony. He has participated as tenor oboist in the oboe band and orchestra of the Boston Early Music Festival production of Lully's Thésée. Internationally, he has performed with Tafelmusik and Les Arts Florissants.

Co3

Jolianne von Einem currently performs with the Philharmonia Baroque Orchestra, Magnificat, the California Bach Society,



and the Portland Baroque Orchestra. She has traveled to Japan with the Amsterdam Baroque Orchestra, to Singapore and Hong Kong with the American Bach Soloists, and has appeared in New York City, the Netherlands, Switzerland, Germany, England and France. Her recordings include the Mendelssohn Octet with Hausmusik on EMI, Eighteenth-Century Music for Lute and Strings with Trio Galanterie on Audioquest, and Legrenzi cantatas and trio sonatas with El Mundo on Koch International.

A native of Los Angeles, she holds degrees from UCLA and the University of Southern California, where she studied modern violin with Alex Treger and Alice Schoenfeld. Baroque violin study with Monica Huggett led her to specialize in historical performance practice, and she became a founding member of the Los Angeles Baroque Orchestra.

63

Jennifer Foster made her professional debut stepping in at last-minute's notice as Fiordiligi in Mozart's Così Fan Tutte



with the Los Angeles Music Center Opera. She was invited to become a resident artist with the Los Angeles Opera the following season, where she sang in Britten's A Midsummer Night's Dream, Janáček's The Makropoulos Affair, Mozart's Die Zauberflöte, and Strauss's Ariadne auf Naxos. She has since performed with prominent opera companies and orchestras around the U.S., including multiple appearances with the Los Angeles Philharmonic at the Hollywood Bowl. She made her European debut at the Aldeburgh Festival as Anne Truelove in Stravinsky's The Rake's Progress and has sung at the Verbier International Festival in a concert with Bobby McFerrin.

Foster has also performed with the New World Symphony Orchestra, Santa Barbara Symphony Orchestra, the Pacific Symphony, the San Diego Symphony and the Los Angeles Mozart Orchestra, among many others, and at a wide range of music festivals. She graduated from Chapman College and studied at the Britten-Pears School for Advanced Musical Studies, the American Center for Music Theater Training, and the Aspen Music Festival. She has been the recipient of numerous awards and distinctions.

Clayton Haslop made his professional solo debut at age 20 under Sir Neville Marriner and the Los Angeles Chamber Orch-



estra touring the western United States. These acclaimed performances led to numerous engagements with orchestras and also resulted in his appointment, at Marriner's recommendation, as founding violinist of the Los Angeles Piano Quartet. Having toured and recorded with this quartet for eight seasons, he left the ensemble in 1986 to focus more fully on an emerging partnership with the guitarist Jack Sanders, resulting in two recordings, tours of North America and China, and numerous appearances at master classes.

Founding first violinist of the New Hollywood String Quartet, Haslop has served as concertmaster for the Los Angeles Chamber Orchestra, the Dallas Opera, the Santa Barbara Symphony, and the Los Angeles Opera. He was coached extensively by the legendary Nathan Milstein, studied under violinist Eudice Shapiro while a student at USC, and was a faculty member at Pomona College and Santa Monica college. He performs on a rare 1782 Storioni violin, and appears regularly in our Festival.

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Timothy Howard is Lecturer in Music at California State University, Northridge, where he teaches organ, harpsi-



chord, music theory and music technology. He is founding Artistic Director of Opus Performing Arts, a

professional arts group. He is the organist at the Pasadena Presbyterian Church and has held a number of elected positions in the American Guild of Organists, including Far West Regional Councillor and local chapter Dean. He holds the Doctor of Musical Arts degree with honors from USC and is a member of Pi Kappa Lambda, the national music academic honor society.

For some fifteen years, Howard was Chorusmaster for the Los Angeles Music Theatre Company, preparing vocal ensembles for that company's semi-annual opera productions; in 1998 he made his operatic conducting debut, leading singers and orchestra in Mozart's Bastien und Bastienne and Der Schauspieldirektor. His work as composer, arranger, and collaborative performer can be heard on Christopher Parkening's Simple Gifts recorded for Angel Records, and he has several published compositions and arrangements to his credit.

63

Timothy Landauer was hailed as "a cellist of extraordinary gifts" by the *New York Times* when he won the coveted Concert



Artists Guild International Award in 1983. He has won numerous prestigious prizes, among them the national Gregor Piatigorsky Memorial Cello Award of the Young Musicians Foundation, the Samuel Applebaum Grand Prize in the American String Teachers Association's National Solo Competition, and the 1984 Hammer-Rostropovich Scholarship Award.

Landauer was born in Shanghai, the son of musicians. He first studied with his father and attended the Shanghai Conservatory Middle School. He continued his studies with Eleonore Schoenfeld at USC, where he earned his master's degree and was immediately invited to join the faculty as a lecturer and assistant to Lynn Harrell. Since then his engagements have included acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, and Montreal's Orford Arts Center. He has performed as a soloist with the Russian Philharmonic Orchestra, Gulbenkian Orchestra (Lisbon), Hong Kong Philharmonic, Taiwan National Symphony, Beijing Symphony, Shanghai Symphony Orchestra, Maryland Symphony, Pacific Symphony Orchestra, and the Grand Teton Festival. He received Arts Orange County's "Outstanding Individual Artist Award" in 2004.

(03

Christopher Lindbloom completed undergraduate studies at Boston University, received his doctorate in vocal perform-



ance at the University of Southern California, and served for some years on the music faculties of Point Loma College in San Diego and North Texas State University in Denton. He has been active in Orange County as a musical editor, church musician and voice teacher. He has appeared as a soloist with the San Diego Symphony and the Santa Monica Symphony and in many recitals throughout the United States.

Now residing in Richmond, Virginia, Lindbloom is a financial advisor with Dain Rauscher, a Baltimore-based

investment brokerage firm. He remains active as a singer — most recently in the James River Singers, a new chamber music group based at the University of Richmond — and performs often throughout the mid-Atlantic states. He has been a baritone soloist regularly in our Festivals since our first season in 1981.

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Jonathan Mack earned degrees in both French horn and vocal performance at the University of Southern California. His



recital, opera and concert career as a lyric tenor has taken him throughout the United States, Germany, France and Australia. His American opera engagements have included Kentucky Opera, Opera Columbus, Opera Utah, Vancouver Opera, Portland Opera, and 17 seasons with the Los Angeles Opera, where he has performed more than 50 roles. His concert work includes engagements with the Chautauqua Festivals, Carmel Bach Festival, Ojai Festival, Hollywood Bowl, London Symphony, Los Angeles Philharmonic and Minnesota Orchestra under conductors Giulini, Mehta, Previn, Boulez, Rattle, Hogwood and Tilson Thomas. He more recently appeared with Festival Miami and toured the Province of Quebec with the Montreal Metropolitan.

In demand as a studio singer, he has sung in more than 100 films, radio and television productions. He is on the voice faculty of the University of Southern California and Chapman University. This is his seventh season in Corona del Mar.

Daniel Roihl has been active in the New England musical scene as a singer, conductor and composer since 1990. As an under-



graduate at Harvard, he studied conducting, composition and voice, graduating with highest honors in music. He founded and spent two years directing the Concordia Society, a choir of 24 voices specializing in challenging *a cappella* repertoire. He received his master's degree in choral conducting from the Yale School of Music and was awarded a full merit scholarship by Yale's Institute of Sacred Music.

As a singer he has performed extensively in opera, oratorio, and musical theater as both a baritone and a countertenor. He has been featured as a soloist with many acclaimed ensembles, including the Yale Camerata and Yale Pro Musica. He is the music director for the United Methodist Church in Lexington, Massachusetts, a conductor of the Elm City Girls' Choirs in New Haven, and Choral Conducting Intern for Chorus Angelicus in Torrington, Connecticut.

63

Paul Sherman received his Bachelor of Music degree at the California Institute of the Arts and his Masters of Music from



the University of Southern California, where he studied under David Weiss. He is currently completing his Doctorate of Musical Arts at USC under Joel Timm; he is also studying the practice of Baroque oboe with Steve Hammer, Gonzalo Ruiz, and Marianne Pfau.

Sherman is active in several period Baroque ensembles, with whom he strives to return audiences to the exciting world of music innovation. He regularly performs with Musica Angelica Baroque and is the principal oboist with the Harmonia Baroque Players. As an advocate and performer of contemporary music, he is the oboist with Ensemble Green. This season, he will be premiering at least three new works for oboe. He is also planning to perform with the Los Angeles Chamber Orchestra, Pasadena Pops, and Los Angeles Baroque.

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David Shostac, principal flutist and frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured



performer with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane, and many others. His solo appearances have included the Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, the Casals Festival of Puerto Rico, the Aspen Music Festival, the Ojai Festival, and the Carmel Bach Festival.

Shostac holds a master's degree from Julliard, where he studied with Julius Baker. He has recorded on many major labels, most recently *J.S. Bach: The Six Flute Sonatas* with harpsichordist Igor Kipnis and cellist John Walz. He played the flute solos on the 2006 Academy Awards show, and will perform his own *Carmen Fantasy*

for flute and orchestra at the National Flute Association Convention this year. Now on the faculty of California State University Northridge, he is the author of *Super Warm-ups for the Flute*.

63

William Skeen regularly performs as principal cellist with the American Bach Soloists, Philharmonia Baroque, and



Musica Angelica. He also has appeared as solo cellist with the Los Angeles, Portland and Seattle Baroque orchestras, and was a member of the Carmel Bach Festival for seven seasons. He is a frequent continuo cellist at major American opera houses, such as Chicago Opera and San Diego Opera.

A graduate of the Cleveland Institute of Music and the University of Southern California, Skeen has gone on to join the faculty at USC, where he has taught Baroque cello and viola da gamba since 2000. In addition, he performs with El Mundo, Galanterie, the New Esterhazy Quartet, and La Monica, which he cofounded in 1999. He has recorded for the Koch, Delos, BIS, Hannsler, Sono Luminus, and Pandore labels. He makes his home in the Berkeley Hills, where he enjoys spending quality time with his wife and two children.

Burton Karson founded the Baroque Music Festival, Corona del Mar, in 1981 with the assistance of colleague and art



historian Irmeli Desenberg, and has served continuously as the Festival's Artistic Director and Conductor.

After a career as a boy soprano in Los Angeles, he studied piano with Paul Stoye and then musicology, keyboard performance and conducting at the University of Southern California, where he earned the degrees of Bachelor, Master and Doctor in music. He studied Baroque music and harpsichord with Alice Ehlers, and conducting with Charles Hirt and Ingolf Dahl. After teaching positions at USC and Glendale College, he became Professor of Music at California State University, Fullerton in 1965, and now is Professor Emeritus there. A lifelong church musician, he was organist and choirmaster at Saint Michael & All

Angels Episcopal Church from 1982 to 2000, now Emeritus.

Dr. Karson is well known as a pianist and organist, as a frequent lecturer for the Philharmonic Society of Orange County, the Long Beach Symphony Orchestra and other musical organizations, and as an adjudicator for festivals and competitions. Editor of a Festschrift of musicological essays published by the BYU Press, Karson has had articles and reviews appearing in The Musical Quarterly, the Los Angeles Times and other periodicals, and he provides the program notes for our Festival. Dr. Karson has twice been honored by California State University, Fullerton with awards in recognition of his contributions to the cultural life of our community and for his academic research in Europe that has led to critically acclaimed first American performances of unknown and long-neglected works of Baroque music in our Corona del Mar Festivals.

Festival Orchestra

Violin

Elizabeth Blumenstock, Concertmaster
Randall Brinton
Rob Diggins
Jolianne von Einem, Principal Second
Mari Haig (June 17)
Thomas McEvilley
Janet Strauss (June 24)
Amy Wang

ViolaJane Levy
Ondine Young

Adrianna Zoppo

Violoncello William Skeen, *Principal* Todd French

> Violone Denise Briesé

Oboe

Michael DuPree, *Principal* Alison Lowell (June 24) Paul Sherman

> Bassoon Carolyn Beck

Trumpet

Kathryn James Adduci, *Principal*Joyce Hamilton
Joan Rae La Rue

Timpani Todd Miller

Harpsichord & Organ Timothy Howard

Testival Chorus

Soprano

Susan Jacobs Rita Major Donna Morse Linda Williams Pearce Mia Noriega Searight Lorraine Welling

Alto

Daniel Babcock Kenneth Curnow Douglas Law Jay Pearce Daniel Roihl George Sterne

Tenor

Michael Ben-Yehuda Craig Davis Jason Francisco Timothy Getz Steven Parkin Robert Stapp

Bass

John Carpenter Carver Cossey Craig Mitchell Thomas Ringland Steve Webb Scott Ziemann

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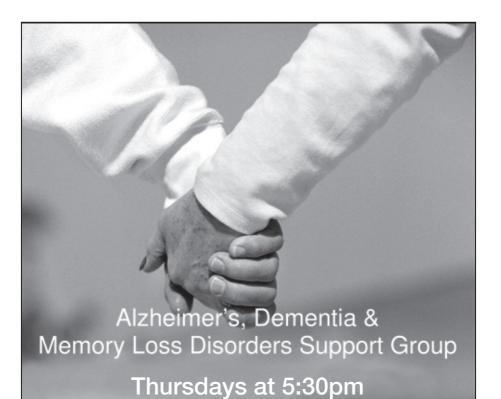
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