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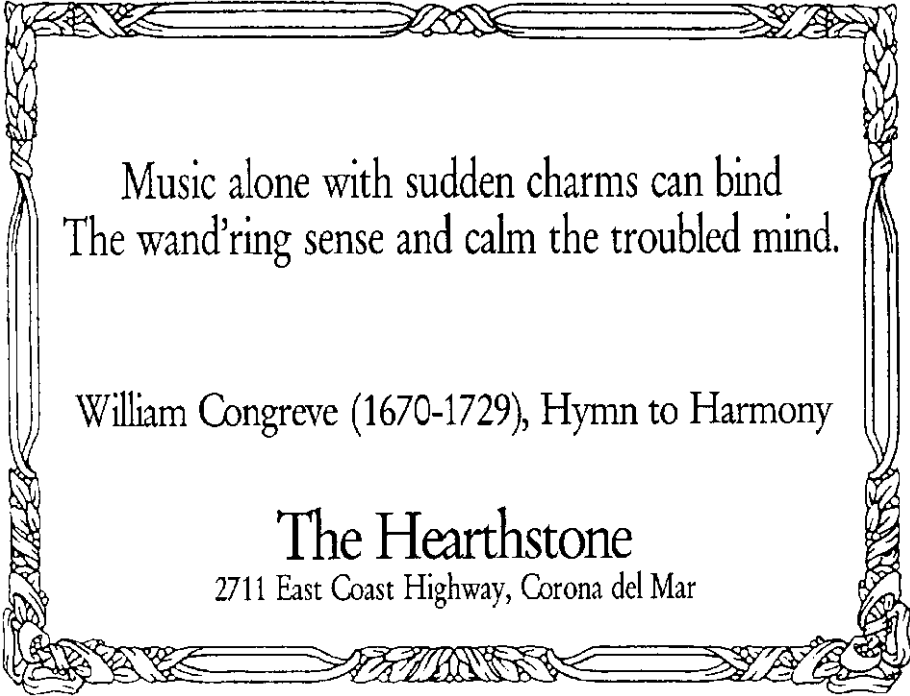
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Five concerts in an eight-day period will reflect, along with standard Baroque repertoire, celebrations of three musically historical events: the 350th anniversary of the birth (1658) of influential Italian composer Giuseppe Torelli; the 250th observance of the death (1758) of Johan Helmich Roman, Sweden's most important Baroque composer; and the centennial (1908) of the birth of Hugo Distler, important 20th-century neo-Baroque composer.

Torelli's trumpet music will be heard on the opening concerto program, the organ recital, and Wednesday's varied program of all-Italian music for voices, strings and trumpet in the Gardens; Roman's solo and ensemble instrumental works will form the second part of Friday's Gardens concert.

Distinguished vocal and instrumental soloists who return annually, some from our earliest years and many who come from considerable distances, will be heard in arias and cantatas, concertos, small ensembles, and with the larger forces of our Festival Chorus and period instrument Festival Orchestra.

The gentle yet dramatic sonorities of the 17th and early 18th centuries again will be reproduced in intimate Corona del Mar settings: the lovely Parish Church of Saint Michael & All Angels and the Central Patio Room of the Sherman Library & Gardens, one of the magical showplaces of Southern California.

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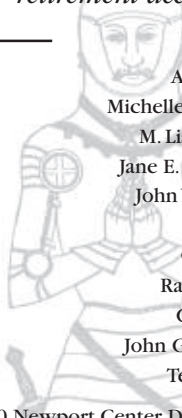
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- ≈ **Aleta Knight**, Corona del Mar, for arranging the venue for our Patrons Supper and for providing artist accommodations.
- ≈ **Timothy Getz and Rand and Pat Albers** for providing accommodations for our artists.
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Baroque Music Festival, Corona del Mar
Sunday, 15 June 2008, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Rob Diggins & Jolianne von Einem, *violin*
William Skeen, *violoncello*
John Thiessen, *trumpet*
Timothy Howard, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in D
for trumpet

Giuseppe Torelli
(1658-1709)

Allegro
Adagio-Presto-Adagio
Allegro

Concerto in F, RV 410
for violoncello

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

Concerto in A
for organ

Giuseppe Sammartini
(1695-1750)

Andante spiritoso
Allegro assai
Andante
Allegro assai

Concerto in B flat, RV 375
for violin

Vivaldi

Allegro
Largo
Allegro



Concerto in D minor, BWV 1043
for two violins

Johann Sebastian Bach
(1685-1750)

Vivace
Largo, ma non tanto
Allegro

Concerto in D
for violin, trumpet & violoncello obbligato

Georg Philipp Telemann
(1681-1767)

Vivace
Adagio
Allegro



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Notes on the Baroque Concertos

The Baroque Era often has been called the age of the concerto. The *stile concertato* — that is, the contrasting of one characteristic of sound clearly against another: loud versus soft, high versus low, solo versus ensemble, linear versus chordal, strings versus winds, and so forth — was found in all kinds of music composed during this period, whether vocal or instrumental, church or chamber.

The “concerto” was a natural development of this, both the *concerto grosso* that contrasted a small group of soloists (*concertino*) with a larger orchestral group of strings (*ripieno*) as well as the *solo* concerto for one virtuoso player against the orchestra. Today’s program will include examples of both the *solo* and *grosso* types.



Giuseppe Torelli

Wednesday evening’s Music in the Gardens, and with a trio sonata for flute, violin, violoncello and harpsichord on this Friday evening’s Music in the Gardens.

Torelli’s Concerto in D for Trumpet (which was not published in Bologna and therefore does not have the usual Giegling catalogue number) was written in the three-movement form that became standardized a bit later by Vivaldi in Venice. The orchestra begins the opening movement with the main theme and remains constantly under the soloist. The trumpet (here a modern reproduction of a specific period instrument without valves) rests during the middle movement, a common practice, returning for a festive finale.



Giuseppe Torelli was born in Verona, Italy, on 22 April 1658, 350 years ago. His early talents as a composer and violinist took him to Bologna and later to Germany and Austria. Many of his concertos were published during his lifetime in Bologna, and more have yet to be printed. We celebrate his birthday during this week with concerted trumpet music this afternoon and on Monday evening’s organ recital and

Antonio Vivaldi wrote over 500 instrumental concertos, of which 27 are for violoncello. If all of them were written for the orphaned young ladies of the Pio Ospedale della Pietà, his musical charges in Venice, their talents and techniques must have been phenomenal indeed.

This concerto (one of two Vivaldi composed in F), Ryom’s Catalogue No. 410, begins with the typical *ritornello* form, the orchestra giving us a theme that subsequently is heard in

various keys between brilliant solo escapades by the cellist, usually with *basso continuo* only. The second movement is a short bipartite form (with each half repeated) without the full strings, and the final Allegro is based on a theme that begins with the same melodic and rhythmic impulse heard in the opening movement.



Giuseppe Sammartini, brother of composer Giovanni Battista Sammartini, was born in Milan, the son of French oboist Alexis Saint-Martin. A famous oboist himself (by age 25, with his brother, an oboist in the ducal orchestra in Milan), he moved to London by about age 33, remaining there as a composer of vocal and instrumental music and as oboist (even in Handel's orchestra!).

The Concerto in A, one of four keyboard concertos published by Walsh four years after the composer's death, keeps us waiting until the second movement, in typical *ritornello* form, to hear solo organ passages, both alone and over the strings. To balance that, the Andante begins with solo organ introducing the theme soon reflected in the strings. The final minuet-like movement is based on a pervasive phrase that begins with a catchy triplet figure.



Vivaldi's violin concerto in B flat emerges from an outpouring of well over 200 for violin! Antonio "The

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Red Priest” (red hair ran in the family), who was appointed *maestro di violino* at the Pietà a few years before he suspended priestly duties due to professed illness and was censured by the church for conduct unbecoming a priest, also composed sonatas and concertos for all manner and combinations of instruments, as well as cantatas, motets, oratorios, psalms, and a very long list of operas (he died in Vienna, Austria, while there to supervise an operatic production).

This concerto, like his others (some of which were admired and even rearranged by Bach), follows his usual fast-slow-fast format that invites a stunning display of technical virtuosity, especially in the outer movements.



Johann Sebastian's famous concerto for two violins, which was last played here by Rob Diggins and Jolianne von Einem during our 2002 season, is considered one of the monuments of Baroque concerto literature, along with the Brandenburg Concertos that date from his employment by the Prince of Anhalt-Cöthen, prior to Bach's move to Leipzig.

Since the prince was a Calvinist whose chapel needed no concerted music, Bach's primary assignment was the production of chamber music for the entertainment of the court. Bach later reworked this masterpiece for

two harpsichords. Here the captivating interchanges between soloists in the outer fast movements surround a slow movement of lofty lyricism that approaches the ethereal.



Georg Philipp Telemann

Georg Philipp Telemann may be the most prolific composer in history, counting individual compositions in the categories of church cantatas and ceremonial pieces, passions and oratorios, Lutheran masses, psalms and motets, operas, secular cantatas and occasional pieces, songs, works

for keyboard and lute, and nearly 100 concertos, both *solo* and *concerto grosso*. Telemann's interest in secular musical entertainment was proved when he started the famous *Collegium Musicum* (later to be conducted by Bach) in Leipzig before moving to Hamburg.

This seldom performed concerto for the unlikely combination of violin and trumpet, with some solo passages for the violoncello, treats the principal solo instruments idiomatically, the valveless trumpet basically outlining the overtone series and the violin covering the strings frenetically, often with tricky double-stopping. Again, the trumpet is allowed to rest during the slow movement, which is dominated by the violin; however, the trumpet reasserts itself at the outset of the brilliant finale.

Notes by Burton Karson



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Baroque Music Festival, Corona del Mar
Monday, 16 June 2008, 8:00 p.m.
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Organ Recital

Timothy Howard, *organ*
with
John Thiessen, *trumpet*

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Louis-Nicolas Clérambault
(1676-1749)

Plain jeu
Duo
Trio
Basse de Cromorne
Flûtes
Récit de Nazar
Caprice sur les Grands Jeux

***Wachet auf, ruft uns die Stimme*, BWV 645**

Chorale Prelude

Johann Sebastian Bach
(1685-1750)

***Wachet auf, ruft uns die Stimme*, Op. 8, No. 2**
Partita

Hugo Distler
(1908-1942)

Trumpet Sonata in D, G 5

Giuseppe Torelli
(1658-1709)

Adagio
Allegro e staccato
Adagio
Allegro



Sinfonia con Tromba, G 8

Torelli

Allegro - Adagio - Allegro - Allegro

Toccata in F, BWV 540a

Bach

Fantasia & Fugue on B-A-C-H

Franz Liszt
(1811-1886)



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Louis-Nicolas Clérambault, who was highly regarded in his time as one of France’s finest organists, began learning violin and harpsichord at a very young age. He went on to be employed as a musician by the royal household of Louis XIV at the parish and school of St. Cyr near Versailles, and then, having been succeeded there by one of his two sons (three children survived seven births), he served in his native Paris at the church of the Jacobins in the Rue St. Jacques and at the magnificent St. Sulpice, which to this day has been the *titulaire* seat of many famous organists. He wrote numerous secular cantatas, a large col-



Louis-Nicolas
Clérambault

lection of sacred and secular choral music, chamber music, and pieces for *clavecin* (harpsichord) plus two suites for organ.

Church and chamber styles were for the most part indistinguishable in Clérambault’s day, so this *Suite du Deuxième Ton*, with the names of its movements based on the various tonal choices provided for each one, might well have been played during church services. The abundance of its French ornamentation (trills, mordents, turns, and so forth) was a cultural norm, as heard in

music of Couperin, Rameau and others French composers of the Baroque era. *Plain jeu* meant full flue pipe sound without any reeds, while the *Grands Jeux* included trumpets and other organ reeds.



Bach’s chorale prelude on the well-known Advent hymn tune “Sleepers Wake!” is one of more than 150 organ pieces he wrote in various forms and musical textures that, while originally intended simply as introductions to the congregational singing of chorales, provide us with some of the master’s most wonderful and endearing compositions. This organ setting, a reflection of the beloved tenor chorale in the church cantata of the same name, offers a consistent texture of three

lines, with the famous melody clearly heard over a repeated counter-melody and a supporting bass.



Hugo Distler led an artistically productive but personally difficult life during one of the 20th century's most grueling periods of political upheaval. Born in Nuremberg in 1908, he trained in piano, conducting, composition and organ at the conservatory in Leipzig, where he became steeped in the tradition of Bach and also studied earlier Baroque styles. After serving as both organist and conductor at the Jacobikirche in Lübeck and teaching there and at the church music school in Spandau, he moved to Stuttgart in 1937 to take up an appointment as professor of church music and university choral conductor at the Württemberg College of Music. His last move was to Berlin in 1940, where he was a professor of composition and organ.

During the last half-decade of his career, Nazi pressures were growing against those dedicated to the church and to church music. Increasing aerial attacks, the loss of friends, the constant threat of being recruited into military service, and the strains of overwork all led to his depression and eventual suicide in 1942.

This "partita" is a set of thematic variations with Baroque formal antecedents but in a 20th-century harmonic language. The *Wachet auf*

melody never is heard in its entirety, but its "gestures" pervade throughout: an ascending triad (the first three notes of the tune) and an ascending-descending interval of a fourth.

June 24th marks the centennial of Distler's birth.



Hugo Distler

The 350th birthday this year of Giuseppe Torelli inspires us to include more of his brilliant music for trumpet on either side of the intermission in this evening's program.

(See also the notes for Sunday's concerto program on page 16.)

This evening's Sonata in D (almost all Baroque trumpet music was in D major!) begins in the sonata *da chiesa* tradition with a brief slow movement, here without the soloist who enters for the Allegro, playing the theme that was introduced by the organ only in his second phrase. After this typical *ritornello* form, with its *ostinato* bass, an ensuing Adagio provides a rest for the soloist's *embouchure*. The final Allegro begins with the trumpet's introduction of a jolly tune heard then in both parts half a dozen times before the all-too-brief movement concludes somewhat abruptly.

The very attractive Sinfonia con Tromba begins *allegro* with the rhythmically vital theme tossed back and forth in expected fashion. The *staccato* Adagio allows the trumpet to take a breather, in typical fashion. A high trumpet/bass line duet characterizes

the penultimate Allegro. The final Allegro introduces a theme that is expected soon to be the trumpet's, but which doggedly evades the soloist all the way to the cadence.



Bach's Toccata in F illustrates well the meaning of the title (from *toc-care*, to touch), obviously written to show off both his own formidable technique and youthful delight in dance rhythms. He slips in three references to his own name in the pedal line, using the melodic outline on the notes B-A-C-H (in the German notation system "B" is B flat and "H" is B natural), even though it does not start on the pitch B flat.



Franz Liszt was the most famous and flamboyant piano virtuoso of the 19th century, and also both a renowned lover (he fathered, by one of his mistresses, a daughter who went on to



Franz Liszt

marry Richard Wagner) and a religious figure who, after taking minor vows in Rome, wore ecclesiastical garb and was known as the Abbé Liszt even after he resumed his very secular life. His remarkably extensive output of compositions includes many songs, dauntingly difficult pieces for piano solo and piano with orchestra, a huge list of sacred choral pieces, orchestral and chamber works, and a dozen compositions for the organ.

In Dr. Howard's thinking, Liszt's neo-Baroque Fantasia and Fugue on the notes of Bach's name was written "in the best, angst-ridden 19th-century tradition, with wild swings of tempo, dynamics and registration. In some places, Liszt's writing crosses over the boundary into what can be found in his bravura piano works." The spirit of Johann Sebastian himself pervades Liszt's monumental work in dramatic fashion through constant references to the pitches B-A-C-H.

Notes by Burton Karson



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Baroque Music Festival, Corona del Mar
Wednesday, 18 June 2008, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens I

Susan Montgomery, *soprano*
Daniel Roihl, *countertenor*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*

Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
William Skeen, *violoncello*
John Thiessen, *trumpet*
Timothy Howard, *harpsichord*

Burton Karson, *conductor*

Un di più felice

Chorus from *Radamisto*

George Frideric Handel

(1685-1759)

That a happier day can neither be wished nor hoped for.
That the most propitious star of heaven has signalized it.
That a happier day, *etc.*

That the smiling Aurora had ushered it in.
That the rising sun had adorned it with its brightest beams.
That a happier day, *etc.*

L'armi crudeli e fiere

Cantata for countertenor,
violoncello & basso continuo

Alessandro Scarlatti

(1660-1725)

The cruel and burning weapons of two darting eyes have
pierced my heart.
And then those unkind eyes, more cruel and pitiless,
stole my heart away.

To make you believe in the tyranny of the eyes of my
Clori, it need only be said that they are jet-black.

How cruel is Cupid when he lets his arrows fly from eyes,
if those fiery glances consume you and allow you no
peace.

If a face seduces you and then stonily turns on you, it is
all follies, but a game, it is not cruelty.

If the eye pierces you with darts of love, suffering in the
flames you will never find mercy.

Truly, the more you gaze on those eyes, the more sparks
they let fly.

But how on earth can it be, that love should from the eyes
— when himself a blind child — shoot his fiery darts?

Ah, you can well boast that your eyes are the eyes of love.

It was not love's face which set me on fire; it was love's
beautiful eyes.

Enemies of my repose, I will always call them rebellious
eyes.

Mio tesoro: Aria in forma di Menuet alla Francese

Scarlatti

Aria for tenor, trumpet & basso continuo

My darling, for you I die! Come quickly to console this
heart, which so much longs for you and calls upon you
to restore it.

Rompe sprezza

Scarlatti

Aria for tenor, trumpet & basso continuo

She breaks and scorns with a sigh every heart even
though it be of stone;

She petrifies the spirits, the soul, and every grace at
her whim.

Capriccio Stravagante

“An Extravagant Caprice” for strings

Carlo Farina

(1604-1639)

Song - The Lira (Hurdy Gurdy) - The Fife -

The Lira Variata (fiddle?) -

Tap the bow's wood on the strings -

Adagio - *Presto* - *Adagio* (Slow - Fast - Slow) -

The Trumpet - The High Trumpet - *Adagio* - The Hen -

The Cockerel - *Presto* - The Flageolet (Recorder) soft -

Presto - *Adagio* - The Tremulant - Soldier's-style Fife -

The Cat - The Dog - *Presto* - The Spanish Guitar - *Adagio*

Su le sponde del Tebro

Scarlatti

Cantata for soprano, violins, trumpet & basso continuo

Sinfonia

Recitativo: On the banks of the Tiber, where the Latin goddesses plaited bow-strings of hair, faithful Aminta, from his infinite anguish cried to heaven and earth of the scornful Clori, “I am betrayed!”

Sinfonia

Aria: Be content, O faithful thoughts, to remain the guardians of my heart, assaulted by sorrow and anxiety, those mighty warriors whose leader is pain.

Recitativo: Sad, exhausted, and sighing with grief that oppressed him, thus spoke he to his eyes:

Largo: Unhappy eyes, since we alone remain, open your gates to my tears and suffer my heart to pour out its sorrow through your lids.

Aria: At least say, cruel stars, when did my heart offend thee, that you thus fill it with grief? Martyred for love, it is constrained to hope in the tears of faith.

Ritornello

Recitativo: To the air, to the sky, to the winds the gentle shepherd spoke, and yet again the cruel air he trustingly implored; but at last, perceiving that no tears, no prayers could soften a heart of stone, the disillusioned lover spoke firmly and resolutely to his heart:

Aria: Cease to weep, poor afflicted heart, since, despised by fate, nothing remains but to lament the cruelty of a faithless one.

Quel ch'il Cielo
Chorus from *Il Pastor Fido*

Handel

What heaven already has ordained, a mortal cannot
escape.
Even if he tries, he never will be able to understand.



Sonata in D, G 6
for trumpet and strings

Giuseppe Torelli
(1658-1709)

Vivace
Adagio – Largo
Allegro come stà

Tra speranza e timore
Cantata for baritone, violin & basso continuo

Scarlatti

Recitativo: Between hope and fear agonized the heart of
uncertain Mirtillo. He longed to reveal his hidden,
secret passion for Clorinda, for whom the fear that his
hopes would be derided made him feel hellish
torments; but speaking hopefully, how in joyous tones,
now fearful of suffering, he burst forth in this
irresolute fashion:

Aria: I love you, and long to tell you, dear Clorinda, but
I always draw back. A rejection of my words would be
too great a torment.

Recitativo: It is better to suffer in silence than to die by
speaking, and so I contain the passion that consumes
me at every turn. Ah! I love you, until you deny me;
and rather than die endlessly (since one can only die
once), let it be your lips that ordain whether I should
live or die.

Aria: It is for your crimson lips, beautiful Clori, to give
me a “yes” or “no.” But hold! keep silence, for while
I am uncertain of your love, rather than certain of a
rejection, I want yet to live.

In terra la guerra

Scarlatti

Aria for tenor, trumpet & basso continuo

Let war in the world pass swiftly and be done with, that it may
bring us the comforts of peace from the ends of the earth.

Gridiam, gridiam tutti! e viva!

Handel

Chorus from *Atalanta*

Let us cry, let us all cry: Long live!

Sinfonia

Fire for ever, love for ever! Long live, come, celebrate!

Pay tribute: Long live! Long burn the torch, love for ever!

Gavotta

With a glad voice: Let us all cry! Long live!



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Music in the Gardens I: Notes

The Baroque era in Italy, much like the Renaissance preceding it, witnessed imaginative creativity in all of the arts. Vocal music was especially emphasized, having expanded from the madrigal to opera and cantata. Our program this evening is all-Italian, both vocally and instrumentally.



Georg Frideric Handel, who was born in Germany but was later to be made a British subject by act of Parliament, left his native Halle at age 18 for Hamburg, where he played second violin at the opera. He then spent 1707-1709 in Italy, where he made the acquaintance of Alessandro and Domenico Scarlatti, Vivaldi, and all of the important Italian composers. While there, he produced *Rodrigo* in Florence and *Agrippina* in Venice and thoroughly absorbed the warm Italian temperaments, delicious food, and a musical style that soon served him well for his significant contributions to the then-popular Italian opera in England. While mostly remembered now for his later oratorios in English, it must be said that the greatest writer of Baroque Italian opera was Handel!

Since Italian composers of cantatas and operas did not write for four mixed voices, we include three of Handel's choruses from operas that he produced in London: *Radamisto* (at

King's Theatre, 1720), *Il Pastor Fido* (King's Theatre, 1712) and *Atalanta* (Covent Garden, 1736).



George Frideric
Handel

Alessandro Scarlatti, the foremost Neapolitan composer of the late Baroque period and the father of Domenico (remembered for his harpsichord sonatas), was born in Palermo and died in Naples. By the age of 12, he was in Rome to pursue a musical career under the patronage of influential cardinals. There, in his twenties, he produced operas, serenatas, oratorios and cantatas. One of his operas, *Il Pirro e Demetrio*,

was even performed in London in 1694. By 1707, he was *Maestro di Cappella* at Rome's great Santa Maria Maggiore, and during the following years his operas were performed in Venice, Rome and Naples. While his sacred and operatic output is staggering, so is his contribution to the solo cantata. These settings for voices with strings and trumpet are to rather dramatic Italian texts, so an awareness of the English translations is essential.

L'armi crudeli e fiere is a cantata in three movements for voice and *basso continuo* (violoncello and harpsichord). In rather typical fashion for the period, the cello alerts us (and the singer?) to the tune at the outset of the first aria. A recitative then leads to a

real duet between singer and cello, after which another recitative leads to the final aria's lilting 12/8 meter that seems to be enjoying and suffering simultaneously.

Mio tesoro, "My darling" or "My treasure," literally sighs and sobs with unrequited love. The trumpet introduces the melody, a fragment of which then becomes the much repeated rhythmic motive of four eighths and a quarter note in the vocal and instrumental lines of this *da capo* aria (the first section repeated, thereby making it a three-part form plus coda).

Rompe sprezza is a real conversation between singer and trumpet, both agreeing about the lady, with the trumpet having the last word.



Carlo Farina, an influential early 17th-century violin virtuoso, was born in Mantua and began his career there in the famous musical court where Monteverdi had had his early successes. Farina then spent four years in the Saxon court in Dresden, during which time he wrote sonatas, dances, sinfonias, canzonas and programmatic pieces such as the *Capriccio Stravagante* of 1627. This continuous work is in four main sections, and the humor of its descriptive harmonic indulgences — cats fighting, dogs barking, cocks crowing and hens cackling, plus imitations of various musical instruments

— will be appreciated through narration. It is thought that Farina returned to Italy and died of the plague.



Scarlatti's *Su le sponde del Tebro* plumbs operatic extremes with its sinfonias, recitatives and arias, reminding us that solo cantatas often were written for opera singers engaged to entertain in noble courts. The opening Sinfonia is really a quartet for the two violins, the cello and the trumpet. The following recitative sets the scene, with the voice and strings reversing the ascending 16th notes heard in the opening Sinfonia. The second



Alessandro Scarlatti

Sinfonia introduces the running 16ths of the brilliant and demanding *Contentatevi* aria with trumpet and basso continuo. The trumpet rests during the following recitative, arias and ritornello, introducing the soprano melody in the final Aria and lamenting in balance with her and the strings to the end.



Handel's little chorus from *Il Pastor Fido* seems to reflect philosophically the commentary of the preceding cantata on unrequited love.



Torelli's 350th birthday celebration continues with yet another of his delicious trumpet sonatas which, while of

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an undeniably entertaining character, probably were intended for performance during the High Mass on feast days in Bologna. The opening Vivace begins with one long held chord that makes the ascending entrance of the solo trumpet all the more dramatic and that balances with the long chord at the cadence. A somewhat similar effect begins the slow movement: two measures of Adagio beginning and ending the brief Largo. The final Allegro's *come stà* means something like "Allegro (literally 'cheerful') throughout — keep it moving."



Scarlatti's *Tu speranza e timore* is unusual in its specification *à voce basso*, most cantatas having been written for high voices. Here we have a scene for a lamenting (but in the end still hopeful) singer and a violinist whose dramatic virtuosity may represent Clorinda, who somewhat playfully denies Mirtillo his satisfaction.

In terra la Guerra reminds us, with voice and trumpet in complete agreement, that mankind always, even while waging wars, has hoped and prayed for peace on earth.



Our concluding *Gridiam, gridiam tutti! e viva!* sends us out to a buoyant chorus, one in which the singers share the joy alternately with the instruments. The typically direct emotions of this finale anticipate the recognition in 2009 of the 250th anniversary of the death of Handel, whose compositions surely will be celebrated.

Notes by Burton Karson

Baroque Music Festival, Corona del Mar
Friday, 20 June 2008, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens II

David Shostac, *flute*
Elizabeth Blumenstock, *violin*
Timothy Landauer, *violoncello*
Gabriel Arregui, *harpsichord*

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

Giuseppe Torelli
(1658-1709)

Vivace
Allegro
Adagio
Allegro

Sonata in D
for violoncello & harpsichord

Georg Philipp Telemann
(1681-1767)

Lento
Allegro
Largo
Allegro

Prelude & Fugue in C major, BWV 846
Prelude & Fugue in C minor, BWV 847

Johann Sebastian Bach
(1685-1750)

Trio Sonata in G minor

Telemann

Grave
Vivace – Adagio
Presto
Grave
Vivace



Assaggio in G minor
for violin solo

Johan Helmich Roman
(1694-1758)

Allegro giusto
Un poco Andante
Vivace

Sonata in G
for flute & continuo

Roman

Largo
Allegro
Larghetto
Andante
Vivace

Trio Sonata in B minor

Roman

Larghetto
Allegretto
Andante – Adagio – Allegro



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Music in the Gardens II: Notes

Torelli's 350th birthday celebration in Corona del Mar continues this evening as we hear a trio sonata for strings. Torelli's violin sonatas, trio sonatas, orchestral sinfonias and suites and violin concertos published during his lifetime were influential — even on Vivaldi.

This trio sonata was published in 1692 in Bologna in a set of six such sinfonias and six concertos. All can be played by soloists or several on a part, such flexibility being normal at that time, but the two high parts plus the violoncello and the *cembalo* of course create a traditional trio sonata texture. The Vivace pairs the high voices in sweet thirds and sixths. The following Allegro treats the theme fugally with intervening passages of running 16ths shared by all. A slightly imitative Adagio of only seven measures pulls directly (*attacca*) into an Allegro that pairs the top voices in repeated imitative motives over a bass line that only hints at being an *ostinato*.



Telemann's Violoncello Sonata in D represents a rather large output for various instruments that shows a trend toward the *galant* or pre-Classical style. The Sonata in D begins

with a phrase of melody, unheard again, that leads to showy passage work. The bipartite Allegro is in an exuberant 12/8 meter, here and there giving us harmonies we don't expect. The Largo, in the related minor, slips back to D major for a bar, then goes to

F sharp major before landing seemingly tonally lost on a long E minor chord, at last wending its way back to B minor. The final Allegro, in the unusual meter of 4/8, presents no surprises other than the player's skill in jumping from string to string.



Johann Sebastian Bach

Bach's *Well-Tempered Clavier*, two books of 24 preludes and fugues each, was his demonstration that music could be heard in tune

in every key, major and minor, if the instrument were tuned to the new evenly tempered scale. These two preludes and fugues from Book I still are enjoyed by pianists (before they discover the delights of the harpsichord for which they were written) and are quickly recognized by modern listeners.



Telemann's Trio Sonata in G minor follows the *sonata da chiesa* (church sonata) form that begins with a slow movement. The energetic Vivace is

highly imitative without being a strict fugue; the last measure is an Adagio that leads from G minor to F, the dominant of the relative major of B flat. The B flat Presto also is imitative without the expected academic procedures. A six-measure Grave in E flat major ends in D, the dominant of G minor in which the final 6/8 Vivace proceeds fugally to a proud conclusion.



Johan Helmich Roman was born in Stockholm and died in Haraldsmåla. His Swedish paternal ancestors had lived in Raumo, Finland — thus perhaps the name Roman. He was a member of the Swedish royal chapel as violinist and oboist while still a teenager, then studied music in England with the famous Pepusch for six years during which time he had contact with Geminiani and Handel (whose influence is noticeable in his later compositions). Back in Sweden, he held the post of master of the chapel until he retired due to deafness and ill health. Active in Swedish church music, he also produced secular choral and vocal music, sinfonias/overtures/concertos for orchestra, and many chamber works.



Roman's 15 Assaggi for violin are unaccompanied etudes that explore various dizzying techniques while still creating music. The tempo indications are suggestions where none originally existed. Awkward string changes and double stops with difficult rhythms present excruciating challenges to the player, making these “studies” more

defiant than the compositions for which they ostensibly prepare the virtuoso violinist.



The G major Sonata for flute in five movements is from a group of twelve sonatas published in 1727 and dedicated to Queen Ulrika Eleonora. The opening Largo is followed by an Allegro that immediately introduces the same three-note motive in 8ths that dominated the previous movement. The brief bipartite Larghetto, with its active bass line, is in the relative key of E minor, and the Andante, in a *da capo* form, is in the unlikely key of B minor, what music theorists would term the “mediant.” A bipartite Vivace ends happily in the home key.



The B minor Trio Sonata begins imitatively with complex rhythms between flute and violin, the repetitions of the opening motive only suggesting a fugal texture. The Allegretto shows more traditional contrapuntal qualities with balanced assignments among the three linear instruments. The dance-like Andante, in D major with a short slow cadence on F sharp, leads to a faster dance pattern in the bass line above which the flute and violin converse in more and more complex figures. At length, they compel the violoncello to an angry outburst of running 16ths that, after calmer passages, return to force a deliberate and dramatic cadence to this splendid work.

Notes by Burton Karson

Baroque Music Festival, Corona del Mar
Sunday, 22 June 2008, 4:00 p.m.
Saint Michael & All Angels Church

Festival Finale

Susan Montgomery, *soprano*
Daniel Roehl, *countertenor*
Jonathan Mack, *tenor*
Christopher Lindbloom, *baritone*

Festival Chorus & Orchestra
Burton Karson, *conductor*

Magnificat

Francesco Durante
(1684-1755)

- Chorus: *Magnificat anima mea* – My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior; for he has looked with favor on his lowly servant. From henceforth all generations will call me blessed: the Almighty has done great things for me, and holy is his name.
- Soprano/Alto: *Et misericordia* – He has mercy on those who fear him in every generation.
- Chorus: *Fecit potentiam* – He has shown the strength of his arm, he has scattered the proud in their conceit.
- Chorus: *Deposuit potentes* – He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty.
- Tenor/Bass: *Suscepit Israel* – He has come to the help of his servant Israel, for he has remembered his promise of mercy.

- Chorus: *Sicut locutus est & Gloria* – The promise he made to our fathers, to Abraham and his children forever. Glory to the Father, and to the Son, and to the Holy Spirit.
- Chorus: *Sicut erat in principio* – As it was in the beginning is now and will be forever. Amen.

Concerto in F minor

Durante

Un poco Andante - Allegro
Andante
Amoroso - Allegro

Meine Seel' erhebt den Herren, BWV 10

Johann Sebastian Bach
(1685-1750)

- Chorus: *Meine Seel' erhabt den Herren* – My soul exalts the Lord, and my spirit rejoices in God, my Savior; for he has looked with favor on his lowly servant. See, from henceforth all generations will call me blessed.
- Soprano: *Herr, der du stark und mächtig bist* – Lord, you who are strong and mighty; whose name is holy; how wonderful are your works! You see my low estate and have done for me more than I can know.
- Tenor: *Des Höchsten Güt und Treu* – The goodness and faithfulness of the Most High is new every morning to those who fear him. He wields strength with his arm to those cold or warm in faith and love; the wretched, poor and blind, filled now with haughtiness, shall his hand like chaff destroy.
- Bass: *Gewaltige stösst Gott vom Stuhl* – God casts down the mighty from their seat into the pit.

The humble he exalts like stars in heaven. The rich God leaves stripped and bare, the hungry he fills, and from the sea of his grace supplies them with abundance.

Alto/Tenor: *Er denkt der Barmherzigkeit* – Mindful of his mercy, he helps his servant Israel.

Tenor: *Was Gott den Vätern alter Zeiten geredet* – What God of old promised to our fathers he fulfills in deeds. What God promised to Abraham in his tent has been fulfilled. His seed are numerous as sand at the sea, as stars in heaven, for the Savior was born, eternal word revealed in flesh, that we may be saved from slavery to evil through his love. So God's word of grace remains unshaken.

Chorale: *Lob und Preis sei Gott dem Vater* – Laud and praise be to God the Father and the Son and the Holy Spirit. As it was in the beginning is now and shall be evermore. Amen.



Dixit Dominus, Psalm 109 (110), RV 595

Antonio Vivaldi
(1678-1741)

Chorus: *Dixit Dominus* – The Lord said to my lord: sit at my right hand.

Solo Quartet: *Donec ponam inimicos* – I shall make your enemies your footstool.

Tenor: *Virgam virtutis tuae* – The Lord will send you the scepter from Zion. Rule in the midst of your enemies.

- Soprano Duet:* *Tecum principium* – Princely dignity was from the womb. You shine with the dew of youth.
- Chorus: *Juravit Dominus* – The Lord has sworn and will not change: “You are a priest forever in the order of Melchizedek.”
- Soprano: *Dominus a dextris tuis* – The Lord at your right hand shatters kings.
- Alto & Chorus: *Judicabit in nationibus* – He will judge the nations, filling many lands with the dead.
- Alto: *De torrente in via bibet* – He will drink of the wayside brook, holding his head high.
- Alto/Tenor/Bass: *Gloria Patri* – Glory to the Father, and to the Son, and to the Holy Spirit.
- Solo Quintet: *Sicut erat ini principio* – As it was in the beginning is now and will be forever.
- Chorus: *Et in saecula saeculorum* – World without end. Amen.

*with soprano Lorraine Welling



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Notes on the Festival Finale

Two settings of the **Magnificat** text, separated by an orchestral concerto, form the first segment of this afternoon's Festival Finale. Luke's Gospel reports that Mary's canticle was proclaimed to her cousin Elizabeth, who also was great with child (he who was to be St. John the Baptist). It has been sung at the service of Vespers in Gregorian chant and in settings by countless composers. Our first setting, by Francesco Durante, is the complete Latin text (the Vulgate) with the traditional addition of the *Gloria Patri*. Bach's setting is in the form of a Lutheran church cantata that in part translates the traditional Latin text into German, and in part adds newly written poetry that paraphrases.



Francesco Durante came from a family deeply involved in the church. He composed several Magnificats; this one, in B flat, was long inaccurately attributed to Durante's student Pergolesi, and some modern publications perpetuate the error. This work, for soloists, mixed chorus and string orchestra, begins with the sopranos proclaiming the first phrase in an outline of a Gregorian Magnificat chant. The full chorus concludes the first section near the end of which the basses boldly repeat the opening phrase of



Francesco Durante

text and music. Brief soprano and alto (counter-tenor) solos lead into a strong *Fecit potentiam*; the plural aspect of those filled with good things and others sent away empty is expressed here through a busier polyphonic texture. Then the tenor and bass duet leads into the choral statement of God's promise, which proceeds surprisingly into the *Gloria Patri* (usually a completely separate movement). The *Sicut erat in principio* begins with the choral sopranos introducing this "As it was in the beginning is now" to exactly the same notes as the opening of the Magnificat, thus balancing the concluding text with the beginning.



Durante's Concerto in F minor falls into the category of "ripieno concerto," since there is not a featured *concertino* group of soloists versus the *ripieno* string orchestra, with the exception of the Amoroso movement. Un poco Andante begins with a slight suggestion of a fugue, as the first violins state a motive (three shorts and a long, à la Beethoven's Fifth Symphony) that is imitated rhythmically but not melodically in the second violin, viola and bass lines. This connects to an Allegro that is more fugue-like, with the first violins' statement of the subject accompanied by a (three shorts

and a long) countersubject in the second violins and the basses' imitation of the subject accompanied similarly by the violas. The Andante is a minuet in the traditional two-part form. The Amoroso contains seven short phrases for *solo* strings separated by short phrases of *tutti*. A retard to a held dominant chord forces a *segue* into the energetic bipartite Allegro.



Bach's Cantata 10 was written for the 1724 Feast of the Visitation, Mary's visit to her cousin Elizabeth during which she proclaims the *Magnificat*. It opens with a fugal chorus (here with substantial orchestral introduction and interludes), the oboes adding brightness to the high strings and the trumpet reinforcing the soprano melody that will be heard again in the later duet and concluding chorale. When the sopranos fall into faster rhythms, the independent trumpet continues the chorale. The exuberant *da capo* soprano aria, supported by equally active strings and oboes, fairly bursts its seams in expressing praise. The following tenor recitative disposes of much text very dramatically, especially in the final *coloratura* passage describing the scattering of chaff (*Sprenu*). The baritone then vies with the violoncello in describing — sometimes in downward scale-like passages of one and a half octaves! — how the mighty will be cast down and, in lighter tones, how the hungry will be filled.



Antonio Vivaldi

The alto/tenor duet, perhaps a suggestion of the conversation between Mary and Elizabeth, describes God's mercy sweetly between the basso continuo below and the chorale tune of the oboes and trumpet above. The tenor recitative about God's promise, salvation and grace, set to undulating strings, invites a hymn (chorale) of praise — a German translation of the *Gloria Patri* — in which Bach's congregation might well have sung along with his small choir.



Antonio Vivaldi wrote far more sacred choral music than is commonly realized. There are two settings of *Dixit Dominus*, Psalm 110 (109 in the Vulgate): RV 594 for two choirs and two orchestras, and this RV 595 for one choir (SSATB) and one orchestra. Except for the *Juravit Dominus* chorus and the *De torrente* alto solo, both marked *Largo*, the work's music ranges from modestly energetic to extravagantly propulsive. Of special interest is the duet for two sopranos, *Tecum principium*, accompanied by a duet for two cellos. Vivaldi's logical return to the music of the opening chorus for *Sicut erat in principio, et nunc* (As it was in the beginning is now) again helps us realize the meaning of the text through the music, as do the repetitions in the final chorus of *Et in saecula saeculorum* (World without end), *Amen*.

Notes by Burton Karson

About the Performers

Gabriel Arregui holds degrees from USC in piano-vocal collaboration and Loma Linda University in organ performance. His professors have included Gwendolyn Koldofsky, Brooks Smith and Jean Barr (collaboration), Anita Norskov Olson (piano), Malcolm Hamilton (harpsichord), and Donald J. Vaughn (organ). At USC he won the Hans Schiff Memorial Chamber Music Scholarship, and was awarded a graduate assistantship and the Departmental Award for Outstanding Graduate.



Arregui has appeared in recital with Julianne Baird, Rosa Lamoreaux and John Thiessen, has taught 18th-century counterpoint, and currently serves as organist and choirmaster at St. Andrew's Episcopal Church in Encinitas, California. This is his fifteenth year with our Festival, performing, at one time or another, in each of the five concerts.



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.



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, Goettingen Handel Festival Orchestra, 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.



Blumenstock 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 in-

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



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 Théâtres des Funambules (a puppet/circus theater) in Humboldt County, California.



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



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Amsterdam Baroque Orchestra, to Singapore and Hong Kong with the American Bach Soloists, and has appeared in New York, 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, von Einem 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.



Clayton Haslop made his professional solo debut at age 20 under Sir Neville Marriner and the Los Angeles Chamber Orchestra touring the western United States. These performances led to numerous engagements with orchestras and 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 on a partnership with the guitarist Jack Sanders, resulting in two recordings, tours of China and North America, and numerous appearances at master classes.

Founding first violinist of the New Hollywood String Quartet, Has-



lop 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.



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



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 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 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.

Christopher Lindbloom completed his undergraduate studies at Boston University, went on to receive his doctorate in vocal performance 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 First Vice President and financial consultant at the Richmond branch of RBC Wealth Management. He stays active musically, recently completing performances of Handel’s *Joshua* with the Boise Baroque Orchestra, and is a member of the James River Singers, a vocal chamber music ensemble based at the University of Richmond. He has been a baritone soloist regularly in the Baroque Music Festival, Corona del Mar, since our first season in 1981.



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, Mack has sung in more than 100 films, radio and television productions. He is on the voice faculties of the University of Southern California and Chapman University. This year marks his eighth season as a performer in the Baroque Music Festival, Corona del Mar.



Susan Montgomery is a much sought-after concert artist in the southland. A *Los Angeles Times* review of her recent appearance with the Los Angeles Master Chorale singing the roles of Gabriel and Eve the Haydn Creation Mass describes her singing as “an exceptional voice soaring with fluid purity and point, delivering a performance that promises to linger in the audience’s memory.” This season she has been featured in works ranging from Beethoven’s 9th Symphony to Conrad Susa’s charming holiday cantata *Christmas in the Southwest*. Orchestral and music festival engagements in past seasons



include collaborations with the Santa Barbara Symphony, the Ojai Music Festival, the Carmel Bach Festival, the Los Angeles Bach Festival, the Los Angeles Baroque Orchestra, the Long Beach Bach Festival, and the Baroque Music Festival, Corona del Mar. Other national and international appearances in recent years have included acclaimed engagements with the London Symphony Orchestra, the Beijing Symphony, the American Symphony Orchestra, the New Jersey Choral Society, the New York Virtuoso Singers, the Long Island Baroque Ensemble, and the Desoff Choir Concert Series, to name but a few.

Montgomery earned a Bachelor of Music Degree from Chapman University and a Master of Music Degree from California State University, Fullerton. She is part of the adjunct vocal faculty at Chapman University. She and her family reside in Long Beach.



Daniel Roehl, a native of south Florida, has enjoyed an active musical career since moving to Southern California in 2005. As a countertenor, he has been a featured soloist in the Los Angeles Bach Festival and the Baroque Music Festival, Corona del Mar, as well as on the soundtrack of Sony Pictures’ blockbuster film *I Am Legend*. On the opera stage, he most recently sang the role of the Sorceress in Purcell’s *Dido and Aeneas* at USC; previously he appeared with the Yale College Opera in Handel’s *Giulio Cesare* and the Harvard Early Music Society in



Cesti's *Oronteia*. He sings regularly with the USC Chamber Choir, Cantus Pacificus, Millennium Consort, and the De Angelis Vocal Ensemble.

Roihl holds music degrees from Harvard and Yale, and is now in the process of completing his doctoral studies in Choral Music at the University of Southern California, where he also teaches conducting. He currently serves as Minister of Music at St. James' Episcopal Church in South Pasadena, where he recently established a concert series.



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 he performed his own *Carmen Fantasy* for flute and orchestra at the

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



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 the 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 time with his wife and two children.



John Thiessen appears as soloist and principal trumpet with early music ensembles in the US and Canada, including Tafelmusik, the Philharmonia Baroque Orchestra, the American Bach Soloists,



the Boston Early Music Festival, and Boston Baroque. Highlights this season have included Bach's Brandenburg Concerto No. 2, his Christmas and Ascension oratorios, and numerous cantatas; Handel's *Messiah* and *Birthday Ode for Queen Anne*; Purcell's *King Arthur*, recordings of Beethoven symphonies; concertos by Torelli and Fasch; and recitals throughout the U.S. and Canada.

Thiessen is a graduate of the Eastman School of Music and King's College, University of London, and is the recipient of grants from the Canada Council and Ontario Arts Council for

studies in the UK. He recently presented master classes at Juilliard and the University of Texas, is an adjunct faculty member for Carnegie Hall's Academy program, and has taught for Baroque institutes at Oberlin College and the Longy School. He has recorded extensively for Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London Decca, Analekta, CBC, and Denon, and is heard playing baroque trumpet on the film *Casanova*. His playing has been called "flawless" by the *New York Times* and "brilliant" by the *San Francisco Chronicle*.

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, Dr. Karson served as organist and choir-master 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, the Carmel Bach Festival and other musical organizations, and as an adjudicator for festivals and competitions. Editor of a Festschrift of musicological essays published by the BYU Press, his articles and reviews have appeared in *The Musical Quarterly*, the *Los Angeles Times* and other periodicals, and he provides the program notes for our Festival. He 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.

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Violoncello

William Skeen, *Principal* (June 15)

Leif Woodward, *Principal* (June 22)

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