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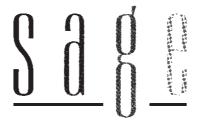
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This year we acknowledge the birth of Henry Purcell (1659) and Felix Mendelssohn (1809) and the death of George Frideric Handel (1759) and Joseph Haydn (1809) through much of their music, focusing especially on Purcell and Handel.

The strong connection during the 18th and 19th centuries between German and English royal personages and composers will be significant, clarified especially in the essay titled "Willkommen in England," found on page 14.

We are grateful to our individual patrons, to advertisers in this program booklet, and to the Arts Commission of the City of Newport Beach for essential and continuing support.

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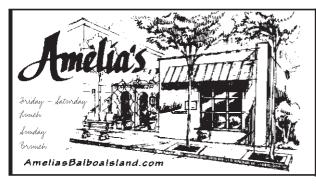


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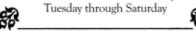
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- Sherman Library & Gardens (William Hendricks, Director of the Library; Wade Roberts, Director of the Gardens), Saint Michael & All Angels Episcopal Church (The Very Rev'd Canon Peter D. Haynes, Rector) and St. Mark Presbyterian Church (The Rev. Gary Collins, Pastor) for beautiful settings for our Festival events.
- The Arts Commission of the City of Newport Beach for generous support through increasing financial grants.
- Paul & Carol Levin, Manhattan Beach, for the donation of their splendid Dowd harpsichord.
- Dr. Howard Seller for the gift of his essay, "Wilkommen to England," in this Festival program.
- St. Mark Presbyterian Church, Newport Beach, for providing a wonderful venue for February's Winter Musicale and post-concert dinner.

- Ruthanne Greenwood, Balboa Island, for contributing living accommodations for performers.
- Dr. Vina Spiehler, Newport Beach, for contributing living accommodations.
- Peet's Coffee & Tea, Corona del Mar Plaza, for providing coffee for our audiences in the Sherman Gardens.
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- Members of Phi Mu Alpha Sinfonia Fraternity (California State University, Fullerton Chapter) David Ripley, Roger Ripley and Robert Hartman for assisting our technical director, Brian Cross.
- Advertisers who support this Festival program (see page 58), and our Festival Supporters (see pages 56-57), without whose generous financial assistance our annual Festival would not survive.



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# Willkommen to England

by Howard Seller

George Frideric

Handel

The presence, influence, and prominence in England of the German-

born composers George Frideric Handel (1685-1759) and Felix Mendelssohn (1809-1847) and the Austrian-born Joseph Haydn (1732-1809) occurred at the same times when Germanor Germaninfluenced monarchs occupied the English throne. George I was the first of these kings, and his accession to the throne is one result of the historic enmity between Roman Catholics and Protestants that began in 1534, when Pope Clement VII declared

that Henry VIII's marriage to Anne Boleyn was invalid. The angry and frustrated Henry declared the Pope no longer had power in England, and Parliament subsequently passed an act that proclaimed Henry the Head of the Church of England. For well over a century suspicion and antagonism existed between the religions within both the country and the royal family.

Circumstances at the beginning of the eighteenth century prompted Parliament to affirm a policy to assure that all future sovereigns would be Protestant. The Protestant King William III (the widower of Queen Mary) was dying without an heir. His Protestant sister-in-law, Mary, who would become queen upon his death in 1702, was also without a surviving heir. In order to guarantee that only

Protestants could become monarchs of England, Parliament passed The Act of Settlement of 1701. This

Act of Settlement of 1/01. This measure established the con-

dition that no Roman Catholic, nor anyone married to a Roman Catholic, could attain the English crown. The sovereign also had to swear to maintain the Church of England.

Because of this act, succession to the throne fell to Princess Sophia, Electress of Hanover and granddaughter of James I. Because Sophia died before Queen Anne, Sophia's son, George, Elector of Hanover, became England's George I

became England's Geowhen Queen Anne died in 1714.

CO3

Two years earlier, in 1712, Handel had settled permanently in England and was awarded an annual stipend of two hundred pounds from Queen Anne, for whose birthday he also composed an English Court Ode (to be performed during this year's Festival Finale).

Handel already knew King George I because he had served as Kapellmeister when the latter was still the Elector of Hanover. At that time the composer had been given leave to spend a year in England; however, he did not return on schedule, and did not encounter George again until after the latter had become king. Handel was apprehensive that George would be upset because of his truancy, and a popular belief assumes that one of Handel's friends devised a plan that might reconcile the composer and the sovereign.

In 1717, George was planning a barge trip on the Thames for which Handel composed the Water Music. Handel's ally arranged for an adjacent barge to transport a group of musicians who performed the music, which so enchanted George that he requested that the piece be repeated three times, and he promptly forgave Handel his earlier delinquency.

Handel was no less respected by George II, who

became king in 1727, the same year that Handel became a naturalized citizen of England. The new king, like his father—who spoke very little English early in his reign—seemed more German than English. It was said that George II "would gladly give up a square mile of England to add a square yard to Hanover."

But it was not mere chauvinism that prompted Handel's being commissioned to compose four major anthems for the coronation of the new king, one of which, *Zadok the Priest*, has been sung at every coronation since. The king, along with much of England at the time, was deeply affected by Handel's work, and for well over two centuries audiences have emulated George's rising to his feet during the "Hallelujah" chorus from *Messiah*. When Handel died, he

was honored with a state funeral in Westminster Abbey, which was attended by three thousand mourners. He is buried in the Abbey's Poets' Corner, not far from the resting place of the revered Henry

Purcell, who is buried next to the organ.

બ્લ

Haydn's two visits to England occurred during the reign of King George III, the grandson of George II. Far less German than his two predecessors, he was still a member of the House of Hanover and spoke German. Even though Haydn spent much less time in England than did

Handel, he was widely celebrated. On New Year's Day, 1791, soon after beginning his first visit to London, he wrote that "my arrival caused a great sensation in the whole city."

A few weeks later during a court celebration of Queen Charlotte's birthday, the Prince of Wales bowed to Haydn: an imposing acknowledgement of the composer's honorable status. The king, who almost exclusively favored the music of Handel, also became a fan of Haydn's music. The composer reported that he had "chatted tete-a-tete with the king and queen of England," and on one occasion the king asked Haydn to sing the German song, "Ich bin der Verliebteste." A major accolade for Haydn came in July 1791, when he was awarded an honorary doctorate in music from Oxford. Perhaps the most impressive

Joseph Haydn

sign of Haydn's popularity in England was the king's request that he move to England permanently, but the composer respectfully declined.

COS.

Many of the ten visits made by Mendelssohn to England occurred during the reign of Queen Victoria. Her mother was a German princess, and from the age of five, Victoria's governess was Fräulein

Louise Lehzen, a German baroness and the daughter of a Lutheran pastor in Germany. Victoria was also happily married to a German: Albert, Prince



Felix Mendelssohn

of Saxe-Coburg-Gotha. Both the queen and her husband admired Mendelssohn's music, and they were especially gracious and informal when he visited them.

In 1842, the composer wrote to his mother about his visit with the royal couple: "The only friendly English house, one that is really comfortable and where one feels at ease, is Buckingham Palace." He went on to say that "Prince Albert had

asked me to go to him on Saturday at two o'clock, so that I might try his organ before I left England. I found him all alone; and as we were talking



away, the Queen came in, also quite alone, in a house dress... She saw that the wind had littered the whole room, and even the pedals of the organ with leaves of music from a large portfolio that lay open. As she spoke, she knelt down and began picking up the music; Prince Albert helped, and I too was not idle." Later during this visit, Mendelssohn began to play the chorus from *Saint Paul*, "How lovely are the messengers!" and he says of Victoria and Albert that, "before I got to the end of the first verse, they both began to sing the chorus very well."

On that "delightful morning" the composer also asked Victoria's permission to dedicate his *Scottish Symphony* to her. On his last visit to England, Mendelssohn conducted this piece before the royal couple.

Mendelssohn's association with Victoria came during the years of her great domestic contentment before the death of Prince Albert and the following decades when she was usually seen as the staid and black-clad widow.

Mendelssohn died in 1847. Seven years later, when the Crystal Palace was being rebuilt in 1854, Victoria asked that a statue of the composer be placed on display. So Victoria, the last English sovereign of the House of Hanover, continued to bestow on these foreign-born composers the honors and recognition that had begun with the first English Hanoverian.

Dr. Seller is Professor Emeritus of English and Comparative Literature at California State University, Fullerton.



### Baroque Music Festival, Corona del Mar Sunday, 14 June 2009, 4:00 p.m. Saint Michael & All Angels Church

# Baroque Concertos

Elizabeth Blumenstock, violin William Skeen, viola da gamba Eleanor Choate, harp John Thiessen, trumpet Timothy Howard, organ

Festival Orchestra Burton Karson, *conductor* 

Ouvertüre in D for viola da gamba

Lento – Allegro – Lento Allegro "La trompette" Adagio – Sarabande Grazioso – Rondeau

Concerto in B flat for harp

Andante allegro Larghetto Allegro moderato Georg Philipp Telemann (1681-1767)

Risoluto – Bourrée Allegro – Courante Double Gigue

George Frideric Handel (1685-1759)

Concerto Grosso in E minor, Opus 6, No. 3

Handel

Larghetto Allegro Andante – Polonaise Allegro, ma non troppo Concertino: Rob Diggins, *violin* Jolianne von Einem, *violin* William Skeen, *violoncello* 



# Concerto No. 13 in F for organ

Handel

Larghetto Allegro Larghetto Allegro

Concerto in D, RV 208, "Il grosso mogul" for violin

Antonio Vivaldi (1678-1741)

Allegro Recitative Allegro

Suite from *Indian Queen* for trumpet

Henry Purcell (1659-1695)

Trumpet Overture Canzona Hornpipe Symphony – Canzona – Adagio – Canzona



# Notes on the Baroque Concertos

Georg Philipp

Telemann

¬elemann, a North . German contemporary of Bach and friend of Handel, was the most prolific composer of the Baroque period, and perhaps of all musical history. His output of around 115 concertos — solo, duo, triple and concerti grossi — seems staggering when viewed with his list of church cantatas, passions, oratorios, masses, psalms, motets, songs, operas, secular cantatas, serenades, chamber music, etc.

This Ouvertüre, a concert suite for viola da gamba and string orchestra, is for the tenor member of the viol family, held between the legs (gamba); the other survivor of the viol family is our double bass, or "bass viol," tuned in 4ths instead of 5ths as is the violin family. Frets on the gamba's fingerboard locate different pitches. Bach wrote profound solos for viola da gamba in his St. John and St. Matthew passions, a few cantatas, and some orchestral works. The "suite" rather than concerto category is due to the various dances that dominate and entertain.

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Handel wrote his concerto for harp for performance in *Alexander's Feast* in 1736; it was published later for harp or organ (the organ version has been heard here in previous seasons).

Harps of various designs were employed for solo and ensemble work regularly during the Renaissance, less in the Baroque (Monteverdi specified it for his orchestra in *Orfeo* of 1607); the "doubleaction" pedal harpsichord that allows easily for chromatic changes was

patented in 1810. Handel's three movements, in typical fast-slow-fast tempi, are light and airy, with harp and strings bouncing the main

themes back and forth happily.

CS.

Handel published six *concerti grossi* as Opus 3 in 1734, and another twelve as Opus 6 in 1740, and subsequently wrote another seven. The *concerto grosso* was the most popular orchestral form of his time, employing a group of usually two to five soloists on any combination of instruments (strings or winds) called *concertino* against the string orchestra as *ripieno*.

In this E minor concerto, the *concertino* consists of two violins and cello in animated conversation with the other strings. The slow first movement ends in a dominant chord that forces a quick entry into the Andante and its rather chromatic harmonic meanderings. Similar changes of key in the Allegro lead to a Polonaise with a recurring rhythmic pattern that is much like that of the final Allegro.

Handel liked to play light, extemporized organ concertos during the intermissions of his serious oratorios, only later writing them out for publication. This No. 13, without opus number, he performed in April of 1739 during an intermission of his *Israel in Egypt*. It was published posthumously in London in 1761 with the title "The Cuckoo and the Nightingale." You are left to discover where each bird is heard!

CS.

Vivaldi wrote so many concertos — nearly five hundred! — for so many instruments, singly and in combinations, that one wonders how he had time to be the famous composer of operas, masses, psalms, oratorios, motets, sacred vocal arias, solo cantatas and other secular works. This Venetian "Red Priest," who at an early age declared himself too ill to say Mass but then was well traveled, died and is buried in Vienna, where he was supervising a production of one of his operas.

A famous wag, thinking about Vivaldi's evident style and the somewhat consistent form of his concertos, once said that Vivaldi didn't write nearly five hundred concertos, but only one five hundred times. However, while having established the universally adopted format of the solo concerto, his works take on unique personalities.

This subtitle "Il grosso mogul" probably refers to Grand Mughal Akbar, who came into power in the Mughal Empire, Indian subcontinent,



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in 1556. Its middle movement has an "eastern" air, perhaps even gypsy, since gypsies migrated to Europe from India in the 15th century, producing music that Vivaldi certainly heard. (Bach, a great admirer of Vivaldi, made an arrangement of this piece as an organ solo that he dedicated to Duke Johann Ernst of Weimar.)

In this violin concerto, the spontaneous-sounding cadenza-like passage in the first movement and the stunningly elaborate solo line above simple chords in the harmonically slow "Recitative" are note-for-note by Vivaldi.



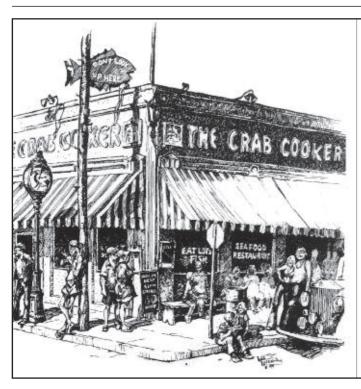
Antonio Vivaldi

The suite of four movements excerpted from Purcell's *Indian Queen* provides lively music for the Baroque (valveless) trumpet, for which Purcell had a fondness.

The general style of his late-17th-century very British music influenced 18th-century Handel, especially for his English odes and other pieces of celebration. The Overture, the sailors'

stomping Hornpipe dance, and the more formal Symphony demonstrate Purcell's inescapably infectious style.

Notes by Burton Karson





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### Baroque Music Festival, Corona del Mar Monday, 15 June 2009, 8:00 p.m. Saint Michael & All Angels Church

# Organ Recital

Gabriel Arregui, organ

with John Thiessen, *trumpet* 

Prelude and Fugue in E major

Vincent Lübeck (1654-1740)

Canto Llano y Tres Glosas sobre la Concepción Immaculada

Francisco Correa de Arauxo (1576-1654)

Fugue in B-Flat major

George Frideric Handel (1685-1759)

Komm, heiliger Geist, BWV 651

Johann Sebastian Bach (1685-1750)

Kommst du nun, Jesu, vom Himmel, BWV 650

Bach

Prelude and Fugue in B minor, BWV 544

Bach



Concerto in D for Trumpet

Joseph Haydn (1732-1809)

Allegro Andante Allegro

### Prelude and Fugue in D minor

Felix Mendelssohn (1809-1847)

Trois Pièces pour Grand Orgue

Jehan Alain (1911-1940)

Variations sur un thème de Clément Jannequin

Le Jardin suspendu

Litanies



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# Notes on the Organ Recital

ur observation this season of the birth years of Henry Purcell (1659) and Felix Mendelssohn (1809) and the death years of George Frideric Handel (1759) and Joseph Haydn (1809) continues this evening. Three are represented on this recital: Handel, Havdn and Mendelssohn, in addition to works

Johann Sebastian Bach

Vincent Liibeck

CX

Vincent Lübeck, Fran-

cisco Correa de Arauxo,

and Jehan Alain.

Lübeck, who was the son of an organist and the father of two, was a renowned North German performer and an expert in organ building. Reflecting musical forms that had been made famous by Buxtehude, his Prelude and Fugue in E moves from a brilliant toccata-like prelude that alternates between virtuoso play on the pedals and recitative-like passages to an elegant and stately fugue that maintains the joy and youthfulness of the prelude.

CQ2

Correa de Arauxo, also known as Correa de Azavedo, was a Spanish composer, organist and theorist, perhaps of Portuguese origin. He became a priest purely on the strength of his organ playing! An exceedingly wellpaid organist in Seville, he revolted against new duties without increased remuneration and was imprisoned for

insubordination and behavior

unbecoming a priest. His last position was organist at the cathedral in Segovia.

> Remembered today as one of the chief composers who established the Baroque style in Spain, his compositions strongly reflect the enduring influence of the Renaissance.

The variations in his Canto Llano y Tres Glosas sobre la Concepción Immaculada increase in ratio. sounding to our ears as progressing from quarter

notes to eighths, to eighth triplets and finally to sixteenths. Spanish organs of the period were unique in tone colors, possessing earthy and rustic sounds that are possible to attempt but difficult to duplicate exactly here.

COS.

Handel's Fugue in B flat, containing his usual charm and wit, probably was created to show off his legendary skills as a technician. It is for manuals alone. as the organs in eighteenth-century England normally had no pedals.

CO3

Bach's 18 Great Chorales, written during his early years in Weimar but revised in Leipzig near the end of his life, are based on well-known hymn tunes. This *Komm*, *heiliger Geist* (Come, Holy Spirit), a chorale traditionally sung on Pentecost, is a fantasia for the manuals with the chorale tune (*cantus firmus*) heard deep

in the bass from the pedals.

Kommst du nun, Iesu, vom Himmel, an Advent chorale from the Schübler collection, also features a pedal cantus firmus, but with a high pitched 4' stop, placing the pedal's melody in the treble. Here the feet play trills and other ornaments while the left hand plays the bass line (usually heard in the pedals) and the right hand sparkles. Its tune, Lobe den Herren, is probably most familiar to

congregations today as "Praise to the Lord, the Almighty."

Q

Bach's B minor prelude and fugue is one of his most grand, serious and intense, with powerful harmonic progressions in the prelude and a fugue of amazing contrapuntal mastery.

(03

Haydn was the ultimate Classical composer, an older contemporary of Mozart and Beethoven. His symphonic and chamber music output is staggering (at least 110 symphonies, some recently discovered, and perhaps some yet to be!), and he also was famous for his composition of opera. In contrast, his concerto writing is modest: four for the violin, three for

the violoncello, one for the violone, three for the baryton (similar to a bass viol), one for the flute, one for the bassoon, three for the horn, and one for the trumpet.

The general sound of the trumpet concerto may reflect in tone the Baroque, but the form is certainly Classical: an opening sonata-allegro but without the usual complete exposition of themes before the entrance of the soloist. and with an invitation for a cadenza: a lyrical and graceful slower movement, again with the theme introduced before the soloist's entrance: a final movement in rondo

form, with the infectious tune recurring many times.

Haydn was enticed to visit England several times during his life, and to accept an honorary doctorate in music from Oxford University (his Symphony No. 92, nicknamed the "Oxford," was the one he conducted during the prolonged celebrations there). On hearing Handel's "Hallelujah" chorus from *Messiah*, he said, "He is the master of us all." When Mozart tried to dissuade Haydn from visiting England in 1790, citing his ignorance of the language, Haydn simply replied: "But all the world understands my language!"

બ્ર

Mendelssohn is revered today on many levels, especially historically for his revival of the music of J. S. Bach,

Jehan Alain

whose *St. Matthew Passion* he conducted as a very young man, and whose style he often imitated (one of Mendelssohn's gorgeous cantatas will follow one of Bach's, both of them based on the same chorale, on our Festival Finale program next Sunday afternoon).

Mendelssohn's D minor prelude and fugue, itself a Baroque form, isn't heard as often today as his organ sonatas. After a recitative-like opening, the prelude builds to an exciting toccata and finishes with a majestic coda. The fugue, constructed in proper neo-Baroque fashion, proves that the famous pianist and conductor Mendelssohn himself was an accomplished performer on the organ.

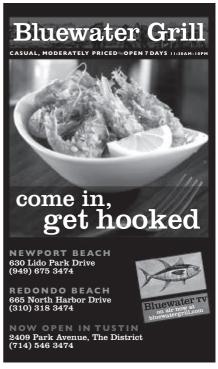
બ્લ

Jehan Alain, born in the Loire Valley near Saumur, was killed in action in World War II. He took *premier prix* at the Paris Conservatoire in harmony, fugue and organ, and served as a church organist in Paris. His greatest achievements as an organ composer date from the mid-1930s. Speaking of "translating the states of the soul" in his works, he once said, "What matters in music is perhaps less charm than mystery."

The variations on a theme by the Renaissance composer Jannequin demonstrate a neo-Baroque quality with unexpected harmonic turns. The *Suspended Garden*, in the Baroque form of a Chaconne, is otherworldly in a restful mood. *Litanies*, with its religious fervor, ends without a real harmonic resolution.

Notes by Burton Karson





### Baroque Music Festival, Corona del Mar Wednesday, 17 June 2009, 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
Paul Sherman, oboe
John Thiessen, trumpet
Timothy Howard, harpsichord

Burton Karson, conductor

Overture in G, Z 770

Henry Purcell (1659-1695)

Celestial music did the gods inspire, Z 322

Purcell

Overture

Bass Aria: Celestial music did the gods inspire Chorus: Hence he by right the god of wit shall be Alto Aria: Her charming strains expel tormenting care Soprano Aria: Thus Virgil's genius loved the country best Alto/Bass Duet: Whilst music did improve Amphion's song Ritornello

Tenor Aria: When Orpheus sang all nature did rejoice Chorus: Let Phillis by her voice but charm the air

### Suite from King Arthur

Purcell

Trumpet tune

Song tune: Fairest Isle

Symphony

Song tune: Shepherd, shepherd, leave decoying

Trumpet tune

### Four Arias & Chorus

George Frideric Handel (1685-1759)

### Vado intrepido all morte, from Oreste - tenor

The view of intrepid death I can bear, but to leave thee is my chiefest care. Nought but the thought of what Hermione alone can do afflicts my soul.

### Pensa ch'io sono un rege amante, from Oreste - baritone

Think, I'm a king, whose love will be resistless as his power. In spite of your seeming steadfastness, my force I will employ and triumph still.

### Molto voglio, molto spero, from Rinaldo - soprano

Much I resolve and more I hope, doubt is below my soul. Would heaven but give my fortune, I would the stars control.

### Or la tromba from Rinaldo - countertenor

Now the life-inspiring trumpet calls me out in honor's cause, love and war firing my bosom give my will divided laws.

### Vinto e sol dalla virtù from Rinaldo - chorus

Virtue has won over the malicious offender, and happy on earth is only he who gives purpose to a vain heart.



### Lied aus Ruy Blas

Felix Mendelssohn (1809-1847)

Soprano & tenor duet: Wozu der Vöglein Chöre

Why listen to the choirs of birds far and near? The most beautiful I hear is your voice. The starry skies twinkle as if fog shrouds them, but the most beautiful stars twinkle in your soft eyes.

If spring covers field and land with flowers, the loveliest flower blossoms only in your heart. The sweet and plaintive voice, the eye's clear star, the fragrant flowers: it must be love.

### Come Ye Sons of Art, Z 323 (Birthday Ode for Queen Mary, 1694)

Purcell

Overture · Alto Solo & Chorus: Come, ye sons of art

Soprano/Alto Duet: Sound the trumpet

Symphony and Chorus: Come, come, ye sons of art

Alto Solo: Strike the viol

Bass Solo & Chorus: The day that such a blessing gave

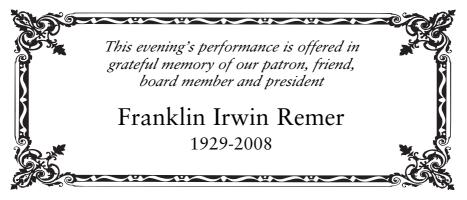
Soprano Solo: Bid the virtues, bid the graces

Bass solo: These are the sacred charms that shield

Tenor/Bass Duet: See nature, rejoicing, has shown us the way

Chorus: Thus nature, rejoicing, has shown us the way







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# , Music in the Gardens I: Notes

This evening we observe the birth of Purcell and Mendelssohn

and the death of Handel through some of their most attractive secular music. Purcell, the greatest and most famous English composer of his time, was a later inspiration to the German Handel. who became English. Handel was an acknowledged inspiration to Mendelssohn. More on the German-English historical connection can be read in Dr. Seller's article titled "Willkommen to England" on page 14. This evening's program is all-

English Baroque, with the exception of a brief Romantic homage to Mendelssohn, which will be sung in the original German.

æ

Purcell's Overture in G is a concert version for four strings of the introduction to his *Swifter, Isis, swifter flow* of 1681, a welcoming ode for Charles II. Its stately opening in dotted rhythms leads to a brisk fugue based on a descending G major scale.

Co3

Purcell's Celestial Music did the gods inspire is an ode, but not to a royal personage. Written for a performance at Mr. Maidwell's school in 1689 to a text by a student, it celebrates a

teacher whose pupils obviously admired him. The opening reference to music suggests that the

young poet deliberately wrote for a musical setting.

The many Greek and Roman mythological gods and historical figures cited throughout ("Thus Virgil's genius lov'd the country best where music by each creature was exprest") reflect the essential classical school curriculum of the times, and attempt to place the object of their respect in lofty and even heavenly company.



Henry Purcell

æ

The suite for trumpet was excerpted from *King Arthur* — a semi-opera whose text was written by John Dryden with Purcell's music in mind — that had its first performance in London's Dorset Garden in 1691. Its five short movements alternate rhythmic sections for valveless Baroque trumpet and strings with lyrical settings of songs in contrasting keys for strings alone.

બ્હ

Handel learned the prevailing operatic style during his early years in Italy, and carried that to England where Italian operas and imported Italian opera singers were the rage. He wrote around forty operatic works for

London before suffering from the English change of mood away from the Italian, which led to his later successful output of English oratorio that gradually supplanted opera for London musical theater-goers.

Our four Italian arias, two from *Rinaldo* of 1711 and two from *Oreste* of 1734, clearly show Handel's abilities to harness the human voice for dramatic challenges with ingratiatingly beautiful music.

CO3

Mendelssohn's Ruy Blas, a stage work categorized as a "Romance," to a text by Victor Hugo (translated into German), was completed in 1839. Only the overture, assigned Opus 95, was performed that year in Leipzig.

This short romantic strophic song for two voices is accompanied throughout by *pizzicato* strings with much "double-stopping" in a manner that suggests strumming guitars.

CO3

Purcell's lovely Come ye sons of art, one of his enduring and endearing works, has been heard previously in our Festival concerts.

To a text perhaps by Tate, this ode, composed for the birthday of Mary II in 1694, calls musicians to come and celebrate a festive day with singing and playing — nature and the sacred charms of music leading to ultimate joy.

Notes by Burton Karson

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### Baroque Music Festival, Corona del Mar Friday, 19 June 2009, 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 A, Z 799

Henry Purcell (1659-1695)

Sonnata Largo Grave – Presto

Sonata in G minor, BWV 1029 for violoncello

Johann Sebastian Bach (1685-1750)

Vivace Adagio Allegro

Sonata in C, HWV 365 for flute

George Frideric Handel (1685-1759)

Larghetto Allegro Larghetto A tempo di Gavotta Allegro

Trio Sonata in E minor, HWV 398

Handel

Andante larghetto Allegro Sarabande: Largo a

Sarabande: Largo assai Allemande: Andante allegro Rondeau Gavotte: Allegro

Allegro



# Trio Sonata in F, HWV 401 for flute

Handel

Largo

Allegro

Adagio Allegro

Andante

### Sonata in A, HWV 361

Handel

for violin

Andante

Allegro

Adagio

Allegro

Trio Sonata in E, Op. 2, No. 9 for violin

Attrib. to Handel

Adagio

Allegro

Adagio

Allegro



# , Music in the Gardens II: Notes

Purcell's creative output — opera, semi-opera, incidental music for

plays, anthems/services and sacred songs, odes and welcome songs, secular songs by the hundreds, catches, harpsichord pieces and chamber music — was so extensive considering his thirty-six years that, had he lived longer, he might have been one of history's most prolific composers.

His dozen trio sonatas of 1680, listed in the Zimmerman Catalogue as Z 790 to Z 801, soon were published in London. Purcell's title page with his perspellings, read: sonal

Sonnata's of III Parts: Two Viollins and Basse: To the Organ or Harpsecord. Composed by Henry Purcell, Composer in Ordinary to his most Sacred Majesty, and Organist of his Chappell Royall. London . . . 1683. The opening movement, mostly in dotted rhythms, is imitative throughout. The smoothly chordal Largo is followed surprisingly by a Grave that leads uninterruptedly into an energetic but softly-ending Presto.

CO3

Bach's G minor sonata of 1720, heard this evening on the violoncello, was conceived for viola da gamba and harpsichord. The harpsichord part, except for the first three lines and two measures somewhat later, is not a basso continuo that would leave specific notes in the indicated harmonies to the player; rather, the right-

hand part is written out note

for note by the composer.

The theme of the first movement, recognized from a sonata of the same year for flute. is spun out motorically, with a rather unprepared ending. Adagio, in binary form and in the relative major key of B flat, gives players and audience a breather before the final Allegro has cello and cembalo chasing each other to a slam-dunk finish

George Frideric Handel

બ્ર

Handel wrote nine sonatas for a solo instrument and basso continuo between 1724 and 1726, four of them for the recorder. Perhaps they resulted from his work as music teacher to the daughters of the future King George II. We know of his royal employment in 1724 from a reference Applebee's Original Weekly Journal of 29 August, which reported: Monday last the Royal "On Highnesses, the Princess Anne and Princess Caroline, came to St. Paul's Cathedral, and heard the famous Mr. Hendel, (their Musick Master) perform upon the Organ."

The fairly slow and melodic first movement of this C major sonata ends with a dominant chord that



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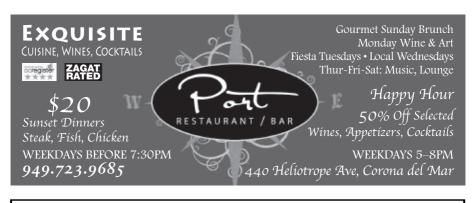


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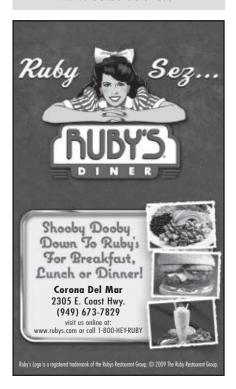
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leads into a bouncy Allegro in triple meter. The brief Larghetto that follows is in the relative key of A minor. Soon we return to C major for the Gavotte, in the usual binary form. The final Allegro, in a fast 3/8 meter, has a running bass of mostly 16ths that pushes to a bright conclusion.

બ્ર

The trio sonata in E minor contains seven movements in the same key, three of which are dances, leading to the appearance of a suite.

Of particular interest are the measures of quarter and eighth notes in the opening Andante larghetto, specified loud-soft (f... p... f... p...) that alternate with measures of scurrying sixteenth notes. The slow Sarabande, the slightly faster Allemande and the Gavotte are short binary forms. The Rondeau, as its title implies, repeats the opening theme as it comes 'round expectedly, and the final Allegro is rather canonic with its biting-at-the-heels imitations.

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The Trio Sonata in F demonstrates Handel's penchant for unexpected structural procedures, such as two consecutive polyphonic textures: the second movement's fugue and the third movement's imitations between the upper voices.

Here also is a clear glimpse into the composer's habit of borrowing from himself. The opening Largo is the same music as the opening Larghetto movement from the Organ Concerto in F (heard on last Sunday's concerto program), and the trio's fourth movement Allegro is based on the same theme as that concerto's final Allegro. It's la *musique déjà entendue* — all over again.

COS.

The Sonata in A major is one of six for violin and *basso continuo*, two being in the key of A major. The Andante technically could work for transverse flute, recorder, oboe or, as requested, violin. However, the Allegro that follows is obviously violinistic, especially in its fast high-low alternations from string to string. The Adagio consists of but five measures, transitioning to the final Allegro with its dance-like 12/8 meter in which triplet eighths are nearly constant between the violin and the bass line.

The Trio Sonata in E may be of doubtful authenticity, but is included in both the old HG (*Handelgesellschaft*) and the recent and more scholarly HHA (*Hallische Händel-Ausgabe*) — complete editions of his works.

The Adagio is conversational between the upper two voices, ending with an inconclusive "Phrygian Cadence" on the third degree of the scale that leads to a contrapuntal Allegro. The Adagio in C# minor (the sixth degree of the E major scale, and an unusual key for Baroque tuning) takes on a sweet duet character before ending on its dominant of G# major. The final Allegro suggests a romp to the finish, but a restful middle section provides relief before the violoncello energizes all toward the cadence.

Notes by Burton Karson

બ્લ



## Baroque Music Festival, Corona del Mar Sunday, 21 June 2009, 4:00 p.m. St. Mark Presbyterian Church

# Testival Finale

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

Festival Chorus & Orchestra Burton Karson, *conductor* 

Wer nur den lieben Gott, BWV 93

Johann Sebastian Bach (1685-1750)

Chorus: Wer nur den lieben Gott lässt walten

Whoever will suffer God to guide him, and hope in him always, will be wondrously protected through every cross and sadness. Who trusts in God Almighty has built on no shifting sand.

Bass Recitative: Was helfen uns die schweren Sorgen?

What help to us are heavy worries, with heavy woe and pain, bringing sad distress? What help to us is rising every morning from sleep and with tearstained eyes returning to bed? We ourselves make cross and grief greater by gloom and grieving. A Christian fares better, bearing his cross with composure.

Tenor Aria: *Man halte nur ein wenig stille*If we're quiet when the cross's hour comes, God's mercy will not forsake us. His elected know that our Father will banish every trouble and send salvation to his children.

Soprano/Alto Duet: *Er kennt die rechten Freudenstunden*He knows the time for gladness, when joy is seemly. If he has found us faithful, without hypocrisy, then God comes, even before we know, and leaves us riches.

Tenor Recitative: *Denk' nicht in deiner Drangsalshitze*Think not when trial presses, when fire and thunder crack and make an anxious tempest, that God has forsaken you. God abides in deepest need, even unto death, with mercy to his people. Think not of one living in the delights that wealth brings and feeds only on pleasure, for death is at the bottom. Time ends all! Didn't Peter labor all night and take nothing in his nets? At Jesus' word he can catch much. Midst trial and pain, trust in Jesus' kindness with a faithful heart. After rains comes sunshine at journey's end.

Soprano Aria: *Ich will auf den Herren schaun*I will look to the Lord and put my trust in God. He works wonders, making the poor rich and great according to his will.

Chorale: Sing, bet und geh auf Gottes Wegen
Sing, pray and walk in God's own pathway, and do your
part with true purpose. Trust in heaven's ample blessing
and he will stand by you. Whoever confides in God's
faithfulness will not be forgotten.

CO3

Bach's Cantata 93 is sung in celebration of the 90th birthday of Festival soloist, patron and friend Jean Galanos.

Wer nur den lieben Gott lässt walten Felix Mendelssohn (1809-1847)

Chorale: *Mein Gott, du weisst am allerbesten*My God, you know what is good for me. Away with all problems. Give, Lord, that I may build on you and trust in you alone.

Chorus: Wer nur den lieben Gott last walten
Whoever will suffer God to guide him, and hope in him always,
will be wondrously protected through every cross and sadness.
Who trusts in God Almighty has built on no shifting sand.

Soprano Aria: *Er kennt die rechten Freudenstunden*He knows the true hours of joy, he knows well, when it is useful that he has found us true, without hypocrisy. So come God, quickly, and let good things happen to us.

Chorale: Sing, bet und geh auf Gottes Wegen Sing, pray and walk in God's own pathway, and do your part with true purpose. Trust in heaven's ample blessing and he will stand by you. Whoever confides in God's faithfulness will not be forgotten.

Te Deum Laudamus, HWV 280

George Frideric Handel (1685-1759)

Chorus with solos: We praise thee, O God, we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all angels cry aloud, the heavens and all the powers therein. To thee Cherubim and Seraphim continually do cry: Holy, holy, holy, Lord God of Sabaoth, heaven and earth are full of the majesty of thy glory.

*Tenor solo:* The glorious company of the apostles praise thee; the goodly fellowship of the prophets praise thee; the noble army of martyrs praise thee.

Chorus: The holy church throughout all the world doth acknowledge thee, the father of an infinite majesty, thine honorable, true and only Son, also the Holy Ghost the Comforter.

Bass solo: Thou art the king of glory, O Christ, thou art the everlasting Son of the Father.

Alto solo: When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the kingdom of Heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge. We therefore pray

thee: help thy servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints in glory everlasting.

*Chorus:* O Lord, save thy people and bless thine heritage. Govern them and lift them up for ever.

Chorus with solos: Day by day we magnify thee, and we worship thy name ever world without end.

Alto solo: Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us; O Lord, lighten upon us, as our trust is in thee.

Chorus: O Lord, in thee have I trusted, let me never be confounded.



## War and Peace

The Noise of Foreign Wars

Attrib. to Henry Purcell (1659-1695)

Soloists and Chorus: The noise of foreign wars, the whispering of home jealousies and fears, domestic wrangles, civil jars, has reached the harmonious spheres.

Countertenor solo: And now, Apollo and the sacred Nine, in long allegiance with this court, command their envoys to complain, and with soft music to incline the hero royal and his heroine the troubles of crowns to allay.

Chorus with soloists: Nor have we touched the lyre in vain. There is a truce, a glad cessation for a day. This day is our own, and our wishes crowned. We cannot allow any martial sound.

Bass solo: Not the clang of our trumpets and rattling of drums, not a sound of battalions, not a word of battalions or fleets, nor of mortars and bombs; no complaining be heard in our streets.

Chorus: Not the clang of our trumpets or rattling of drums. Not a word of battalions or fleets, nor of mortars and bombs; no complaining be heard in our streets.

## Ode for the Birthday of Queen Anne, HWV 74 Handel

Alto solo: Eternal source of light divine, with double warmth thy beams display, and with distinguished glory shine to add a luster to this day: A day that gives us peace at last gives joy to all on earth.

Chorus: A day that gives us peace at last gives joy to all on earth.

Soprano solo: Let all the winged race with joy their wonted homage sweetly pay, whilst towering in the azure sky they celebrate this happy day:

Chorus: A day that brings us peace at last gives joy to all on earth.

Alto solo: Let flocks and herds their fear forget, lions and wolves refuse their prey, and all in friendly consort meet, made glad by this propitious day:

Chorus: A day that brings us peace at last gives joy to all on earth.

Alto/Bass Duet: Let rolling streams their gladness show with gentle murmurs whilst they play, and in their wild meanders flow, rejoicing in this blessed day:

*Chorus:* A day that brings us peace at last gives joy to all on earth.

Soprano/Alto Duet: Good health remain and stay with us always, and push us on to noble deeds.

Tenor/Alto Duet & Chorus: A day that brings us peace at last gives joy to all on earth.

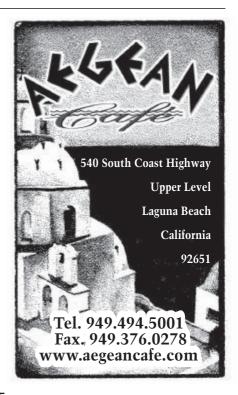
Bass solo: Let envy then conceal her head, and blasted faction glide away. No more her hissing tongues we'll dread, secure in this auspicious day: Chorus: A day that brings us peace at last gives joy to all on earth.

Alto solo & Chorus: United nations shall combine, to distant climes the sound convey, that glorious is our peace divine.

Chorus: A day that gives us peace at last gives joy to all on earth.







# Notes on the Festival Finale

Our honoring of Purcell, Handel and Mendelssohn continues in this Festival Finale, with the inclusion of the master of masters and genius of geniuses,

Johann Sebastian Bach.

CS.

The first two compositions on our program this afternoon are related in that both of them are based on the same famous chorale tune, Wer nur den lieben Gott lässt walten — which is familiar in modern hymnals as If thou but trust in God to guide thee.

Bach's chorale cantata, written in Leipzig for Trinity Sunday, July 1724, reflects his usual procedure: an opening polyphonic chorus, recitatives and arias, and a final chorale in which his congregation probably joined. In this case, the first movement alternates fast and decorative choral passages with solid hymn-like phrases of the chorale tune, introduced and accompanied by orchestral complexities. The succeeding bass recitative also alternates between fast and slow statements in question-answer format.

The tenor aria, while in a rhythmic 3/8 meter, provides a calm mood. The soprano-alto duet represents reassurance with a string statement of the chorale tune above and a repeated rhythmic pattern in the bass. The following tenor recitative, again alternat-

ing slow and fast phrases, enforces a positive philosophy that leads to the soprano-oboe aria that pro-

claims the Lord's goodness.

The concluding chorus is the hymn in traditional

chorale form.

Co3

Mendelssohn's setting (before 1829) of the same chorale, for voices and strings, begins with straightforward singing of the chorale, then continues with a polyphonic, neo-Baroque chorus of fast-moving upper voices with the slower moving chorale tune in the bass. The sopra-

no aria departs from Mendelssohn's Bachian procedure to give us a song in typical and lilting Romantic style. The final chorale has the chorus singing the tune in unison until it breaks into welcome harmony for the very last phrase.

Mendelssohn admitted to a friend that he knew Bach's setting of *Wer nur*, and seemed to be satisfied with his own, which he even showed to friends in England. Both Bach and Mendelssohn composed these chorales for their beloved North German Lutheran church.

CS.

Handel's two great settings of the Latin Te Deum, the "Göttingen" and "Utrecht," are well known, and have



Johann Sebastian Bach

been included in past Festival programs. However, he wrote three shorter ones that are heard rarely if ever. This relatively brief Te Deum I, in English, dates from 1714, soon after his arrival for a new life in England. Modest but festive use of oboes and trumpets adds to the positive nature of the text. Alternating solos and choruses treat the words in a sensitive and dramatic manner that supports the fact that

Handel had been studying

Felix Mendelssohn

CQ2

English.

The second half of our concert is about war and peace and the continuing yearnings of mankind for the latter. Purcell's little-known Noise of Foreign Wars addresses the admired lyre-playing Apollo and the muses, the detestable clanging of trumpets and rattling of drums in battle, the sound of battalions of soldiers, and the noise of mortars and bombs in the streets. Human values and conditions have not changed.

Handel's Ode for the Birthday of Queen Anne was, in his time, titled "Eternal source of light divine."

> His only court ode, for the 6 February 1713 birthday of

the sovereign, its performance might have been prevented by the queen's ill health until the following year for George I, who continued the pension that Oueen Anne had lavished on Handel and who paid him his arrears of salary from Hanover.

Since Handel's obvious intention was to flatter the monarch, the text repeatedly and forcefully (and boringly) returns to

Anne, even though its more important thrust is about peace on earth. Thus I have slightly revised the text to reflect its philosophical rather than its occasional and political focus, removing the constant and currently uninteresting references to Anne that were included in each of the several choruses, and extending the more timely hope for the joys of peace on earth.

Notes by Burton Karson



# About the Performers

**Gabriel Arregui** holds degrees from the University of Southern California (Keyboard Collaboration and Collabora-



tive Piano) and Loma Linda University (Organ Performance). His professors have included Gwendolyn Koldofsky, Brooks Smith and Jean Barr (Keyboard 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 presented with a graduate assistantship and the Departmental Award for Outstanding Graduate.

Arregui has appeared in recital with Julianne Baird, Rosa Lamoreaux and John Thiessen, and has taught 18th-century counterpoint at La Sierra University. Currently he serves as Organist-Choirmaster at Saint Andrew's Episcopal Church in Encinitas, California. This is his sixteenth year with the Baroque Music Festival, performing, at one time or another, at each of the five concerts.

બ્ર

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*. He has since reprised this role 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, and 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, Goettingen Handel Festival Orchestra, and the Italian ensemble Il Complesso Barocco, she is also a member of several of California's finest periodinstrument ensembles, including Musica Pacifica, Trio Galatea, Trio Galanterie, the Arcadian Academy, and American Baroque.

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.

CX

Eleanor Choate completed undergraduate study in piano at California State University, Fresno, and graduated with a



Master of Arts in harp performance at CSU Long Beach. In addition to her private studio, she is on the applied music faculty at UC Irvine, CSU Fullerton, California Baptist University, and Cypress Community College. She has done workshops on arranging, rhythm and pedagogy at USC and for the Los Angeles and Dallas chapters of the American Harp Society. She is Pacific Regional Director and Education Group Coordinator of the American Harp Society, and is President-Elect of the Greater Los Angeles Section of the American String Teachers Association.

Choate has produced four CDs of her classical, pop and jazz arrangements for solo harp. She has published works for harp ensemble and is certified as a therapeutic harp practitioner. Her chamber experience includes recitals and concerts with various artists, including the California Concert Artists, Hutchins Consort, and CalArts New Century Players conducted by Pierre Boulez for the Ojai Festival.

Rob Diggins, recipient of a Soloist Diploma in violin from the Royal Conservatory of The Hague in 1993, is equally



at home in a concert hall performing a violin concerto or a small club improvising with fellow jazz musicians. He has performed on the stage and in the studio with many important period instrument orchestras and ensembles. including Les Arts Florissants, the Collegium Vocale of Ghent, La Chapelle Royale, the Gabrieli Consort, Cantus Köln, Musica ad Rhenum, Ricercar Consort, Kammer Orchester Stuttgart, and the American Bach Soloists. Today he continues to lead or participate in several Baroque bands. including Magnificat, the Portland Baroque Orchestra, Music from Green Mountain, and the Dizzy Vipers.

Diggins has recorded more than 20 compact discs for major labels. While touring with his wife, violinist Jolianne von Einem, and their daughter, he studies South Indian classical music and teaches yoga and meditation in the Himalayan yoga tradition. When not on the road, he enjoys teaching and attending to various sustainable gardening and community projects.

æ

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, 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.

COS.

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.

æ

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.

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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 Managment. 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 Ouebec 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 ninth season as a performer in the Baroque Music Festival.

 $\omega$ 

Susan Montgomery earned a Bachelor of Music Degree from Chapman University and a Master of Music Degree from California State University,



ifornia State University, Fullerton, and is part of the adjunct vocal faculty at Chapman University. She has

been featured in works ranging from Beethoven's Ninth Symphony to Conrad Susa's charming holiday cantata, *Christmas in the Southwest*. Orchestral and music festival engagements have included collaborations with the Santa Barbara Symphony, Ojai Music Festival, Carmel Bach Festival, Los Angeles Baroque Orchestra, and Long Beach Bach Festival.

Montgomery's other national and international appearances in recent years have included engagements with the London Symphony Orchestra, Beijing Symphony, American Symphony Orchestra, New Jersey Choral Society, New York Virtuoso Singers, Long Island Baroque Ensemble, and the Dessoff Choir Concert Series. She has appeared often through the years at the Baroque Music Festival, Corona del Mar.

બ્લ

Daniel Roihl, 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 with the Harvard Early Music Society in Cesti's *Orontea*. 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 completing doctoral studies in Choral Music at the University of Southern California, where he also teaches conducting. He is currently serving as Minister of Music at St. James' Episcopal Church in South Pasadena, where he recently established a concert series.

બ્ર

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



University of Southern California. He teaches Baroque oboe performance and directs Le Canards du Roy, a baroque oboe band at USC. He is also music director of the Santa Clarita Valley Youth Philharmonic Orchestra; Prelude Strings, a 200-student organization based at College of the Canyons; and the Chapman University Wind Symphony.

On period instruments Sherman performs with the Grammy-nominated Santa Fe Pro Musica, as well as with Musica Angelica, San Diego Bach Collegium, Harmonia Baroque Players, Del Mar Baroque, and Jealous Nightingale Baroque. He is a passionate advocate for contemporary music, serving as director and oboist with Ensemble Green, which presented ten world premieres during last year's sold-out season. He also records jazz and new music with the Brad Dutz 4tet, which recently released its second album, When Manatees Attack.

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 Warmups for the Flute*.

બ્ર

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 has been a

long-time member of the Carmel Bach Festival. 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 the University of Southern California, 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.

બ્ર

John Thiessen appears as soloist and principal trumpet with early music ensembles in the US and Canada, including Tafel-



musik, the Philharmonia Baroque Orchestra, the American Bach Soloists, the Boston Early Music Festival, and Boston Baroque. Highlights have Bach's Brandenburg included Concerto No. 2, his Christmas and Ascension oratorios, and numerous Handel's Messiah cantatas: and Birthday Ode for Queen Anne; Purcell's King Arthur, recordings of Beethoven symphonies; concertos by Torelli and Fasch: and various 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 United Kingdom. In recent years he has presented master classes at the Juilliard School in New York 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 major labels such as 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*.

**B**urton 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 choirmaster at Saint Michael & All Angels Episcopal Church from 1982 to 2000, and now serves there as Organist & Choirmaster 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.

Dr. Karson is a Founder of the Orange County Performing Arts Center and board member of Founders Plus and the Philharmonic Society of Orange Country. 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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Elizabeth Blumenstock, Concertmaster Jolianne von Einem, Principal Second

**Rob Diggins** 

Sue Feldman (June 14)

Joel Pargman (June 21)

Anne Rardin

**Ianet Strauss** 

Amy Wang

Adrianna Zoppo

#### Viola

Jane Levy Ondine Young

Violone

Denise Briesé

#### Violoncello

William Skeen, Principal Leif Woodward

#### Oboe

Paul Sherman, Principal Kim Lamb

Bassoon

Charles Koster

#### Trumpet

John Thiessen, Principal Joan La Rue

Harpsichord & Organ

Timothy Howard

## Festival Chorus

#### Soprano

Sarah Lartigue Rita Maior Donna Morse Linda Williams Pearce Mia Noriega Searight

Lorraine Welling

Alto

Gerald W. Craft Joseph Cruz Jason Francisco Douglas Law Ty Long **Jay Pearce** 

#### Tenor

Daniel Babcock Michael Ben-Yehuda **Jack Burke** Craig Davis Timothy Getz Robert Stapp

#### Bass

John Carpenter Carver Cossey Gordon La Cross Craig Mitchell Steve Webb Scott Ziemann

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Ganahl Lumber11	Sage Hill School 9
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