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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.

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Baroque Music Festival
Corona del Mar

Burton Karson, Artistic Director

30th Annual Season
20-27 June 2010

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❖ 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.

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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 German-born or German-influenced 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 measure established the condition 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 when Queen Anne died in 1714.

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.

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

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 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
Georg Philipp Telemann
(1681-1767)

Lento – Allegro – Lento
Allegro “La trompette”
Adagio – Sarabande
Grazioso – Rondeau

Risoluto – Bourrée
Allegro – Courante
Double
Gigue

Concerto in B flat
for harp
George Frideric Handel
(1685-1759)

Andante allegro
Larghetto
Allegro moderato

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
Telemann, 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.

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 “double-action” 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.

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!

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,
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.

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
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  
Francisco Correa de Arauxo  
sobre la Concepción Immaculada  
(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

INTERMISSION  
- 15 minutes -
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
Notes on the Organ Recital

Our 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, Haydn and Mendelssohn, in addition to works by Vincent Lübeck, Francisco Correa de Arauxo, Johann Sebastian Bach and Jehan Alain.

Vincent 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.

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 well-paid 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.

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.

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, Jesu, 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.”

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**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.

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**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!”

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

**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*
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

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 chiepest 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  
Purcell  
*(Birthday Ode for Queen Mary, 1694)*

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.

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.

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.

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.

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.

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.

*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*
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)

Sonata
Largo
Grave – Presto

Sonata in G minor, BWV 1029  
Johann Sebastian Bach  
(1685-1750)

for violoncello

Vivace
Adagio
Allegro

Sonata in C, HWV 365  
George Frideric Handel  
(1685-1759)

for flute

Larghetto
Allegro
Larghetto
A tempo di Gavotta
Allegro

Trio Sonata in E minor, HWV 398  
Handel

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

Trio Sonata in F, HWV 401
for flute

Largo
Allegro
Adagio
Allegro
Andante

Sonata in A, HWV 361
for violin

Andante
Allegro
Adagio
Allegro

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

Adagio
Allegro
Adagio
Allegro
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 personal spellings, read: 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.

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 in *Applebee's Original Weekly Journal* of 29 August, which reported: “On Monday last the Royal 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
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.

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.

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.

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

Kudos to the Baroque Festival Quartet!

Music in the Gardens

Chamber music performed on Friday of the Festival Week by

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

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As longtime fans of the Baroque Music Festival, Corona del Mar we thank you for enriching our lives with your art!
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 Drangsalsbitze*

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.

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**

*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.

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### 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.
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.

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-

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 soprano 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.

Handel’s two great settings of the Latin Te Deum, the “Göttingen” and “Utrecht,” are well known, and have
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 English.

Felix Mendelssohn

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 Queen 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

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Gabriel Arregui holds degrees from the University of Southern California (Keyboard Collaboration and Collaborative 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 (Harpischord), 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 Thiesen, 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.

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.

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
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.

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.

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 Schauspideldirector. 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 Piattigorsky 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
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 ninth season as a performer in the Baroque Music Festival.

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.

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

**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.

**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 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 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 co-founded 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 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 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*.

**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 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.
Festival Orchestra

Violin
Elizabeth Blumenstock, Concertmaster
Jolianne von Einem, Principal Second
Rob Diggins
Sue Feldman (June 14)
Joel Pargman (June 21)
Anne Rardin
Janet Strauss
Amy Wang
Adrianna Zoppo

Violoncello
William Skeen, Principal
Leif Woodward

Oboe
Paul Sherman, Principal
Kim Lamb

Bassoon
Charles Koster

Viola
Jane Levy
Ondine Young

Trumpet
John Thiessen, Principal
Joan La Rue

Violone
Denise Briesé

Harpsichord & Organ
Timothy Howard

Festival Chorus

Soprano
Sarah Lartigue
Rita Major
Donna Morse
Linda Williams Pearce
Mia Noriega Searight
Lorraine Welling

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

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

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

Festival Brass Ensemble

Steve Kraus, trumpet
John Deemer, trumpet
Mark Ghiassi, horn

Craig McKnight, trombone
Robert Aul, tuba
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