Baroque Music Festival
Corona del Mar

30th Annual Season
20-27 June 2010
**ORCHESTRAS**

*Dresden Staatskapelle Orchestra with Daniel Harding, conductor*  
(Wed. 10.27.10 RHS) Elizabeth and Henry Segerstrom Select Series

*Venice Baroque Orchestra with Robert McDuffie, leader and violin soloist*  
(Thur. 11.4.10 RHS) Donna L. Kendall Classical Series

*Vienna Philharmonic with Semyon Bychkov, conductor*  
(Thur. 3.3.11 RHS) Donna L. Kendall Classical Series

*Los Angeles Philharmonic with Gustavo Dudamel, conductor*  
(Sat. 3.5.11 RHS) Elizabeth and Henry Segerstrom Select Series

*Philharmonic of Poland with Boguslaw Dawidow, conductor*  
(Tues. 3.15.11 RHS) Elizabeth and Henry Segerstrom Select Series

*National Orchestra of Spain with Josep Pons, conductor*  
(Fri. 4.15.11 RHS) Donna L. Kendall Classical Series

*Les Violons du Roy with Bernard Labadie, conductor and Ian Bostridge, tenor*  
(Fri. 4.29.11 RHS) Donna L. Kendall Classical Series

**RECITALS AND CHAMBER**

*Kremerata Baltica with Gidon Kremer, leader and violin soloist*  
(Mon. 11.1.10 RHS)

*Mutter-Bashmet-Harrell Trio*  
(Wed. 11.10.10 RHS)  
Elizabeth and Henry Segerstrom Select Series

*St. Petersburg String Quartet*  
(Mon. 11.22.10 IBT)

*Louis Lortie, piano*  
(Sun. 1.23.11 RHS)

*The Albers Trio with Haochen Zhang, piano*  
(Tues. 2.15.11 IBT)

*Scharoun Ensemble from Berlin Philharmonic*  
(Fri. 3.4.11 IBT)

*Midori, in recital*  
(Wed. 3.9.11 SAM)

*The Smetana Trio*  
(Mon. 3.21.11 IBT)

*Musicians from Marlboro*  
(Tues. 4.5.11 IBT)

*Kronos Quartet*  
(Wed. 4.6.11 RHS)  
Elizabeth and Henry Segerstrom Select Series

*Tetzlaff Quartet*  
(Sun. 4.17.11 IBT)

*Tokyo String Quartet*  
(Tues. 4.19.11 SAM)

**SPECIAL EVENTS**

*Bayanihan Philippine National Dance Company*  
(Sun. 10.3.10 RHS)

*Sankai Juku*  
(Sat. 10.30.10 IBT)

*Fiesta Navidad*  
(Sat. 11.27.10 RHS)

*Laguna Beach Music Festival*  
(Jan 17-23 2011 LBAT)

*Japanese Sacred Court Music*  
(Sat. 3.19.11 SAM)

---

**Subscribe Now!**

949.553.2422 /PhilharmonicSociety.org

---

*Concerts held at the Center's Renee and Henry Segerstrom Concert Hall (RHS) and Samuel Theater (SAM) at the Segerstrom Center for the Arts, the Irvine Barclay Theatre (IBT), and the Laguna Beach Artists' Theater (LBAT). All artists, programs, venues, dates are subject to change.*
“Mom is getting older now and needs a little help with things like meals and daily living activities. Belmont Village is the perfect choice. She has her own apartment in a beautiful community. She has friends, activities to keep her busy, a driver to take her places, even chefs to cook her meals. Plus, she receives hands-on assistance from Belmont’s trained staff whenever she needs it. She’s happy! That makes me happy, too.”

“**We Choose Belmont Village**”

- Licensed nurse on-site
- Chef-prepared, restaurant-style dining
- Free scheduled transportation
- Fitness and social activities
- Medication management
- Housekeeping and laundry
- Assistance with daily living
- Short-term stays available
- Separate and secured Alzheimer’s neighborhood

Belmont resident Helen Siml with her son, Arthur Siml, DDS

Call 866-905-2266 or visit www.belmontvillage.com to order your free guide to Senior Living
**EASTBLUFF SHOPPING CENTER**
2531 Eastbluff
Newport Beach, CA 92660
949.718.9650

**Monday - Saturday**
Lunch From 11:30
Dinner From 5:00

**Sunday**
Brunch From 10:30
Dinner From 5:00

**SAGE**

**CREATIVE AMERICAN CUISINE**


**VROOOM FOR SEVEN.**

Experience The Fletcher Jones Difference.

**FLETCHER JONES MOTORCARS**
NEWPORT BEACH
949.718.3000 • Jamboree at the 73 • fjmercedes.com
2010-2011
CAFÉ LUDWIG
Sparkling, elegant and delightful!

Enjoy three “Café Ludwig” concerts with your charming host, Orli Shaham. The Orange County Performing Arts Center’s Samueli Theater is transformed into a delightful café where you can enjoy coffee and timeless classics.

1. CHOPIN AND SCHUMANN: A Birthday Celebration
   Sunday, October 31, 3 p.m.
   Orli Shaham, piano and host • Jessica Pearlman, oboe • Raymond Kobler, violin
   Timothy Landauer, cello
   Chopin: Barcarolle
   Chopin: Nocturne in D-flat major, Op. 27, No. 2
   Chopin: Nocturne in C-sharp minor, Op. 27, No. 1 for Violin and Piano
   Chopin: Polonaise, Op. 53
   Chopin: Introduction and Polonaise Brillante for Cello and Piano
   Schumann: Romances for Oboe and Piano
   Schumann: Piano Trio, Op. 63

2. BEETHOVEN, BEETHOVEN, BEETHOVEN!
   Sunday, January 16, 2011, 3 p.m.
   Orli Shaham, piano and host • Benjamin Lulich, clarinet • Rose Corrigan, bassoon
   Keith Popejoy, horn • Raymond Kobler, violin • Robert Becker, viola
   Timothy Landauer, cello • Steve Edelman, bass
   Beethoven: Horn Sonata in F major, Op. 17
   Beethoven: Trio for Clarinet, Cello and Piano, Op. 11
   Beethoven: Septet in E-flat major, Op. 20

3. MUSIC AND ART (with visual images)
   Sunday, May 8, 2011, 3 p.m.
   Orli Shaham, piano and host • Jessica Pearlman, oboe • Raymond Kobler, violin
   Robert Becker, viola • Timothy Landauer, cello • Sandra Matthews, piano
   Ravel: Mother Goose Suite for Two Pianos
   Bruce Adolphe: The Tiger’s Ear
   Mussorgsky: Pictures at an Exhibition (solo piano)

(714) 755-5799
www.PacificSymphony.org
Your legacy should be planned and carried out exactly the way you want it to be. For professional estate planning, you need the advice of a Financial Consultant. You need more — the kind of guidance you get from RBC Wealth Management.

We are proud to support the
Corona del Mar Baroque Music Festival

The Lindbloom Powell Group

Christopher W. Lindbloom, AWM
Senior Vice President - Financial Consultant

Nancy Glenn Powell, CFA, CFP®, AWM
Vice President - Financial Consultant

Ethan D. Lindbloom
Financial Consultant

919 East Main Street, Ste. 1700
Richmond, VA 23219
(804) 225-1491
(800) 627-2624

RBC Wealth Management does not provide tax or legal advice. All decisions regarding the tax or legal implications of your investments should be made in connection with your independent tax or legal advisor.

© 2010 RBC Wealth Management, a division of RBC Capital Markets Corporation, Member NYSE/FINRA/SIPC. All rights reserved.
Welcome to the 30th annual Baroque Music Festival, Corona del Mar!

Three decades of annual concerts in Corona del Mar bring us to this thirtieth season. Welcome to you, our cherished subscribers, individual ticket holders and guests!

Five events in eight days again will offer Baroque and neo-Baroque music performed by our distinguished returning vocal and instrumental soloists, Festival Chorus and Festival Orchestra of period instruments. Skilled in historical performance practices, our musicians will recreate the sounds and styles of Bach, Handel, Telemann, Vivaldi, Scarlatti and lesser-known composers from the 18th century, expanded to include wonderful music by Johannes Brahms, Robert Linn, and others whose works clearly reflect the Baroque.

Our traditional and intimate Corona del Mar venues, the Parish Church of St. Michael & All Angels and the Sherman Library & Gardens, this year will extend for our Festival Finale to the lovely and acoustically splendid Newport Harbor Lutheran Church.

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 their ongoing and generous support. Let us together enjoy great music!

Festival Board of Directors
Burton Karson, Artistic Director
California Realty
1400 Newport Center Drive, Suite 200, Newport Beach, CA 92660

Your Neighbor and Real Estate Specialist
Sally Shipley
REALTOR®, DRE 00582056, Chairman’s Circle, President’s Circle

Res: (949) 644-0496 • Bus: (949) 219-2414 • Cell: (949) 887-9064
Email: sally@sallyshipley.com • Website: www.sallyshipley.com

Care from the Heart

Affordable Home Care professionally trained caregivers

- Personal Care
- Medication Reminders
- Light Housekeeping/Laundry
- Preparing Healthy Meals
- Shopping & Errands
- Bookkeeping Assistance
- Doctor’s Visits
- Respite Care
- Hospital Discharge Assistance
- Recreation & Travel
- Transportation
- Daily TLC Phone Calls

We Also Offer:
- Hospice Caregiving
- Convalescing Patient Care
- Services Tailored to Your Needs

(949) 250-0125
(877) 813-5582

Our Mission is to empower our clients to live a healthier life with the assistance of our competent Professional Care Providers

Hourly, Part-Time or Live-In Companions to fit your needs
From 4 hours to 24 hours per day, 7 days per week. (Including Holidays)

em@il: inhomecaresolutions@cox.net
http://www.inhomecaresolutions.com
Music alone with sudden charms can bind
The wand’ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

The Hearthstone
2711 East Coast Highway, Corona del Mar
Burton Karson, Artistic Director

31st Annual Season
19-26 June 2011

Dates subject to change

To be placed on our mailing list for advanced information, please contact us:
Baroque Music Festival, CdM
P.O. Box 838
Corona del Mar, CA 92625-0838
(949) 760-7887
info@bmf-cdm.org
www.bmf-cdm.org

Festival Program

Burton Karson
Editorial Director

Robert Bonds
Editor

Law Wai Man
Production Manager

Patricia Bril
Advertising Manager

Jacqueline S. Lopez
Administrative Support

Kwik Kolor (Santa Ana)
Printing
The Festival Directors
Gratefully Acknowledge

☞ 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 Newport Harbor Lutheran Church (The Rev. Bradley Stienstra, Pastor; The Rev’d William Wells, Minister of Music & Organist) for beautiful settings for our Festival events.

☞ The Arts Commission of the City of Newport Beach for a grant in support of our 30th season.

☞ Trader Joe’s, Crystal Cove, for providing beverages for post-concert receptions and our Patrons Supper.

☞ Peet’s Coffee & Tea, Corona del Mar Plaza, for providing coffee during intermissions at the Sherman Gardens.

☞ Paul & Carol Levin, Manhattan Beach, for the use of their splendid Dowd harpsichord, and for recording our events for our private library.

☞ Ruthanne Greenwood, Balboa Island, and Sigrid Hecht, Newport Beach, for providing artist accommodations.

☞ Duvall Hecht, Costa Mesa, for help with artist transportation.

☞ Dr. Howard Seller, Professor Emeritus of English, California State University, Fullerton, for editorial assistance.

☞ Community Church Congregational, Corona del Mar (Rev. Chip Fisher, Senior Pastor; Rodger Whitten, Minister of Music) for hosting our February Winter Musicale.

☞ Members of Phi Mu Alpha, Omicron Pi Chapter (CSU, Fullerton) and David Ripley, Roger Ripley and Robert Hartman for assistance to our technical director, Brian Lee Cross.

☞ Advertisers in this Festival Program (see page 54) and our many generous individual Supporters (see pages 52-53) for providing the essential financial assistance that enables us to offer you these concerts.

GANAH LUMBER CO.
Serving Southern California Since 1884

Ganahl Proudly Supports the
Baroque Music Festival

1220 E. Ball Road, Anaheim, CA 92805
Phone (714) 772-5444 FAX (714) 772-0639
E-mail: www.ganahlumber.com
Ours has been a notable affair!

HEATHER GOSS

Board of Directors

B. Norris Battin
Dorothy Boesch
L. Dave Brevig
Patricia Bril
Stanley Crandon
Irmeli Desenberg, President Emerita
William B. “Skip” Freely
Doreen Hamburger
Sigrid Hecht, Past President
Dr. Burton Karson, Artistic Director
Judy McKay
Dagmar Rios
Ralph E. Smith, Jr., President
Dr. Vina Spiehler, Treasurer
Dr. M. Penha Trés-Brevig
Jacques Vander
Marilyn Wolfsberg, Secretary

Advisory Board

Patricia Albers
Jean Beh Beek
Donald Evarts
Heather Goss, Past President
Hugh Gourdin
Andrew Guilford
Frank Lynch
Dr. Alex Maradudin
Jody Pike
Robert Sattler
John Stahr
Elisabeth Strahan
Dorothy Taylor
Come celebrate our 34-Year Anniversary with our “Gold-Award Winning Restaurants”

Royal Thai Cuisine

Open Daily
Lunch 11:00 – 3:00  Dinner 5:00 – 10:00

Weekend Champagne Brunch
Royal Thai Specializes in Exotic Catering Exciting Cooking Classes

Call Sam or Francisco
949-645-8424

Newport Beach
4001 W. Coast Hwy
949-645-THAI
Free Delivery within 5 miles

Laguna Beach
1750 S. Coast Hwy.
949-494-THAI

San Diego
467 5th Avenue
619-230-THAI
The idea of a Baroque Music Festival in Corona del Mar germinated at a small dinner party at the Bayside Drive home of Irmeli and Bud Desenberg in late summer of 1980. We lamented the dearth of classical music events in Corona del Mar and in all of Newport Beach. Except for a few Orange County Philharmonic Society concerts at Santa Ana High School auditorium, we were having to drive to the Los Angeles Music Center, to the Hollywood Bowl in summer, and occasionally to San Diego for opera.

We discussed the feasibility of a small music festival the next June, when our academic and social calendars would be empty, and quickly created a Festival Committee to research possible venues and dates. The group, all local friends with an enthusiasm for good music, included Bill and Mary Gazlay, Donaldson (our first president) and Dietgart Heller, Bill Hendricks (our second president), Jerry Stewart, Snoozie Ullman and Irmeli, while I served as Artistic Director.

As no auditorium existed (then or now) in our village, we accepted Dr. Hendricks’ offer of the beautiful Sherman Library & Gardens, where he was and remains Director of the Library. The Gazlays, who sang in the choir at Saint Michael & All Angels Episcopal Church, negotiated our use of St. Michael’s and its fine pipe organ, and, through friends, the beautiful Community Church Congregational.

The inaugural series, 17-21 June 1981, opened on Wednesday at Sherman Gardens’ Central Patio Room with the Trio Camerata (Su Harmon, soprano, Andrew Charlton, recorders, Burton Karson, harpsichord, and guest Baroque guitarist Scott Zeidel). Irmeli Desenberg gave a Thursday evening lecture on Baroque art there, and David Britton played a Friday evening organ recital at Saint Michael’s with our newly created Festival Orchestra, Lawrence Sonderling concertmaster, yours truly conducting.

The choral-orchestral concert on Sunday evening at the Community Church began with a brass ensemble *al fresco*, and offered music of Gabrieli, Schein, Briegel, Heinichen, Bach and Buxtehude. The Lutheran Chorale of Los Angeles, of which I was director, served as the Festival Chorus. Soloists included sopranos Su Harmon and Carol Draper, alto Jean Galanos, tenor Paul Harms, baritone Christopher Lindbloom, and oboist Laurence Timm.

Our printed program for that first season listed 37 Patron Subscribers (Elaine Redfield being the
first) and 71 regular subscribers to the complete series. Several remain as patrons to this day, including our long-serving board members Walter and Dagmar Rios. Presidents subsequent to Heller and Hendricks were Irmeli Desenberg, Dr. Winthrop Hopgood, Heather Goss, Sigrid Hecht, Frank Remer, and our current, Ralph E. Smith.

We continued annually, buoyed by Daniel Cariaga’s *Los Angeles Times* review of our first year: “The no-man’s land between the winter and summer seasons raises some strange one-time-only blooms, but the little Baroque Festival which emerged in Corona del Mar last week deserves to blossom annually.” We persevered due to subsequent encouragement by the *Times* and *Orange County Register*, the generosity of patrons, a show of community support from advertisers in our printed programs, and continuing grants from the Newport Beach Arts Commission.

A roll of distinguished soloists through the years includes: sopranos Kirsten Blase, Kendra Colton, Claire Fedoruk, Jennifer Foster, Su Harmon, Amy Kane Jarman, Susan Montgomery, Mary Rawcliffe; mezzo-soprano Debbie Cree; countertenors Brian Asawa, Joseph Mathieu, Daniel Roihl, Jason Snyder; tenors Mark Goodrich, Jonathan Mack, Gregory Wait; baritones Aram Barsamian, Christopher Lindbloom, Earle Patriarco, Tyler Thompson, Leroy Villanueva; flutists Louise Di Tullio, Cynthia Ellis, Stephen Schultz, David Shostac, Susan Stockhammer; oboists Michael Dupree, Donald Leake, Alison Lowell, Marianne Pfau, Gonzalo Ruiz, Paul Sherman; clarinetist Kalman Bloch; bassoonist Michael O’Donovan; trumpeter John Thiessen; violinists Elizabeth Blumenstock, Rob Diggins,

Our programming has covered concerted instrumental and choral works by all of the well-known Baroque masters, neo-Baroque music by Romantic and contemporary composers, and the first modern performances of long-forgotten pieces that I have found in musical archives in Darmstadt, London and Prague, mostly in unpublished manuscripts — later acknowledged as works of historical importance. We have given premieres of neo-Baroque compositions by contemporary composers Alan Chapman, Andrew Charlton, Lloyd Rogers, and — on commission by us — Michael Eagan, Tania Gabrielle French, James Hopkins, Robert Linn and Craig Phillips.

Our Board of Directors thanks the many other volunteers and experts whose wonderful services we have secured, and we gratefully salute our enthusiastic and supportive audiences who have energized and inspired us to offer great music to our community during these thirty years!
Pacific Chorale
John Alexander, Artistic Director

2010—2011
THE 43RD SEASON

AT RENÉE AND HENRY
SEGERSTROM CONCERT HALL:

THE MYSTIC SONG
November 7, 2010
Pacific Chorale and Pacific Symphony perform Holst, Poulenc, and Florent Schmitt.

TIS THE SEASON!
December 19–20, 2010
Our annual holiday concert.

DAUGHTER OF LIGHT
April 17, 2011
Pacific Chorale and the John Alexander Singers in David Lang’s Little Match Girl Passion* and Fauré’s Requiem.
*2008 Pulitzer Prize for Music

A POET’S VOICE
May 22, 2011
Poetic text settings by Vaughan Williams, Brahms, Schubert, Bruckner, Weber and Randall Thompson.

AT ST. MARK PRESBYTERIAN
CHURCH, NEWPORT BEACH:

CHRISTMAS WITH THE
JOHN ALEXANDER SINGERS
December 3–4, 2010
Our professional chamber choir rings in the holiday season.

FREE CONCERT!
PACIFIC CHORALE’S
CHORAL FESTIVAL
August 15, 2010
Featuring Pacific Chorale’s Festival Chorus and guest organist Craig S. Williams.

Season subscriptions now on sale!
Call (714) 662-2345 or visit www.pacificchorale.org for details.

OFFICIAL TELEVISION SPONSOR

AWARD-WINNING WEB DESIGN AND HOSTING BY

17
Baroque Music Festival, Corona del Mar
Sunday, 20 June 2010, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, violin
Michael DuPree, Alison Lowell, oboe
Timothy Howard, organ
William Skeen, violoncello

Festival Orchestra
Burton Karson, conductor

Overture to *Atalanta*  
George Frideric Handel  
(1685-1759)

Concerto in A minor  
Nicola Porpora  
(1686-1768)

for violoncello

Summer, from *The Four Seasons*  
Antonio Vivaldi  
(1678-1741)

for violin

Allegro non molto  
Adagio  
Presto

INTERMISSION  
~ 15 minutes ~

Two Sinfonias, BWV 35  
Johann Sebastian Bach  
(1685-1750)

for organ

Concerto Grosso in A major  
Vivaldi

for strings

Allegro  
Adagio  
Allegro
Concerto Grosso in B minor
for trumpet and two oboes

Allegro
Adagio
Allegro
Adagio
Allegro

François Dieupart
(1670-1740)

This concert is dedicated to the memory of
Ramon Boesch
(1931-2010)

Hoag Memorial Hospital Presbyterian
is proud to support the
Baroque Music Festival
"Concerto" meant many things during the Baroque period: an instrumental concerto for one soloist with string orchestra, a concerto grosso that consisted of a group of soloists called concertino against an orchestra called ripieno, a solo keyboard piece in "concerted" style, even a church cantata for soloists, chorus and instruments. The point was contrasting characteristics between performers, musical textures or sonorities. This program displays strings, winds and keyboard in an opera overture, solo concertos, and a concerto for three soloists.

Handel’s opera Atalanta opens with an “Ouverture” for strings — violins, violas, violoncellos, violone (a large string bass with six strings) and harpsichord — with trumpet and two oboes. The opening section is French Overture in style, centered on dotted rhythms. The subsequent Allegro threatens to be fugal, but soon lapses into a conversation dominated by the trumpet. The third section calms a bit into passages of dotted versus triplet rhythms.

Porpora, a Neapolitan, worked his way about Europe, taught several operatic castrati (including the famous Farinelli), and even gave music lessons to the young Haydn in Vienna. He composed mostly dramatic and sacred works, but violin sonatas and two violoncello concertos survive; his concerto in G major was played for us in 2007 by William Skeen. This recently surfaced A minor concerto for three sections of violins and basso continuo (no violas) begins unexpectedly with a brief slow movement, after which an Allegro opens unusually with the soloist’s statement of what soon becomes the ritornello. A slow movement for soloist and basso continuo, without high strings, breathes lyrically before emerging into the energetic finale.

Vivaldi’s popular Four Seasons begins with Spring, each season then represented by a violin concerto of three movements. On this, the eve of the summer solstice in our northern hemisphere, we encounter the second concerto. The composer placed captions in Italian in the full scores of each to describe verbally what he wanted us to hear in the music. Summer begins with “Languishing in the heat. Man and beast wilt in the burning sun. Even the evergreens feel the heat,” and soon “The cuckoo
sings loudly” and “The gentle breezes sigh... but the north wind suddenly appears and starts to quarrel,” etc.

Bach’s church cantatas occasionally include concerted instrumental movements. Cantata 35, *Geist und Seele wird verwirret* for solo alto, is in two sections, each beginning a Sinfonia that is a concerto movement for organ and orchestra. Bach himself must have had fun playing this brilliant music during a service!

**François Dieupart** was born in Paris but lived and died in London, where he was known as Charles. A harpsichordist and violinist, he worked for and with many of the most famous musicians of his time. His compositions were copied by Bach and others, and he even played in Handel’s orchestra.

This little-known concerto for trumpet, two oboes and strings opens with an Allegro that puts a stubborn trumpet against mostly agreeing oboes and strings. A brief Adagio, which lets the oboes sing while the trumpet rests, leads to an Allegro that is somewhat less energetic than the first. A second Adagio, again without trumpet, makes way for the final Allegro in which all forces celebrate.

**Notes by Burton Karson**
Baroque Music Festival, Corona del Mar  
Monday, 21 June 2010, 8:00 p.m. 
St. Michael & All Angels Church

Organ Recital

David York, organ  
with  
John Thiessen, trumpet

Prelude and Fugue in D Minor, BuxWV 140  

Dietrich Buxtehude  
(1637-1707)

Three Chorale Preludes on Herzlich tut mich verlangen

BuxWV 178  

Buxtehude

BWV 727  

Johann Sebastian Bach  
(1685-1750)

Op. 122, No. 10  

Johannes Brahms  
(1833-1897)

Trumpet Sonata Prima

Giovanni Viviani  
(1638-1692)

Andante · Allegro · Presto ·  
Allegro · Adagio

Passacaglia and Fugue in C Minor, BWV 582  

Bach

Two settings of B-A-C-H

No. 3 from Six Fugues on B-A-C-H, Op. 60  

Robert Schumann  
(1810-1856)

Fugue on B-A-C-H, H 373  

Carl Philipp Emanuel Bach  
(1714-1788)
Sonata per Organo
Giovanni Pergolesi
(1710-1736)

Trumpet Sonata in C
Tomaso Albinoni
(1671-1751)
- Grave
- Allegro
- Grave
- Allegro

Prelude, Fugue and Variation, Op. 18
César Franck
(1822-1890)

Carillon Sortie
Henri Mulet
(1878-1967)

Celebrating 25 Years!

Mayur is located at
2931 East Coast Highway
Corona Del Mar
CA 92625
Phone: (949) 675-6622
Fax: (949) 675-6602
www.mayur-cdm.com

Opening Hours:
- Sunday thru Friday: 11:30 am to 2:30 pm
- Sunday thru Saturday: 5:00 pm to 10:00 am
- Sunday Brunch: 11:00 am to 2:30 pm
David York’s recital offers us Baroque organ masterworks, extended to concerted pieces with John Thiessen’s valveless Baroque trumpet, then to Romantic literature based on 18th-century precedents.

Dietrich Buxtehude was a Danish-German who eventually settled in the Hanseatic League city of Lübeck as organist at the Marienkirche. J. S. Bach actually walked approximately 50 miles in 1705 from Arnstadt for a three-month visit in Lübeck to learn from him there, and he was visited also by Handel (then interested in succeeding to Buxtehude’s position, but unwilling to marry the old man’s daughter, already about 30, as a stipulated part of the agreement!). Buxtehude’s influence on late-Baroque North German music, especially Bach’s, is extraordinary.

This Prelude and Fugue clearly reflects the composer’s brilliant foot technique, surely inspired by the massive pedal division of the Marienkirche’s famous pipe organ.

Viviani’s name and fairly slender compositional output are obscure, but the career of this 17th-century Florentine took him to Innsbruck, Austria as director of the Hapsburgs’ court music there, then to Venice for opera, and to Rome where even Corelli participated in one of his oratorios. Elevated to nobility, he continued writing operas in Naples before becoming maestro di cappella at Pistoia Cathedral. Both of his trumpet sonatas are heard in this season’s Festival, the other on Friday in the Gardens.

Bach’s Passacaglia and Fugue in C minor ranks as one of the monuments of Baroque organ literature, immediately recognizable for its grandeur and inventiveness. The passacaglia form originated in 17th-century Spain as a kind of ritornello for song forms, played on the gui-
It became a series of variations over a constant harmonic pattern in 18th-century Italy and Germany, usually with a repeated melodic phrase, making it similar to and even confused with the chaconne, which emerged originally from a dance. Bach’s masterpiece begins with an unaccompanied pedal theme that is reflected throughout the tightly connected variations that Robert Schumann described as being “intertwined so ingeniously that one can never cease to be amazed.”

Schumann adored the music of Bach, and, like his friend Brahms, acknowledged that inspiration in some of his own compositions, most obviously in six fugues on the name of Bach as termed in German — the pitches B flat, A, C, and B natural. Johann Sebastian set his own tuneful surname, as did his famous composer son, Carl Philipp Emanuel, and many others, later including Franz Liszt.

Giovanni Pergolesi was born 300 years ago, suggesting notice in this recital and also in Friday’s Music in the Gardens II for a repeat performance of Stravinsky’s attractive neo-Baroque Suite Italienne, based on themes by Pergolesi as arranged by Piatigorsky. This sonata, apparently Pergolesi’s only work for organ or even for solo keyboard, hints at pre-Classical characteristics in its simple texture and light melody over slow harmonic progressions.

Albinoni attained great fame during his lifetime, in his native Venice and throughout much of Europe. He supported his operatic soprano wife and their six children through a prolific output: 80 operas, 40 solo can-
tatas, 79 sonatas for various instruments for church and chamber, 59 concertos, and more. His publications were well known to Bach, who copied and used his music for teaching materials.

The key of C in this sonata is uncommon, most trumpet music of the period being in D. The slow-fast-slow-fast arrangement of movements, normally found in church sonatas, has the trumpet resting as usual in the slow movements, even the first, before it has uttered a sound. The fast movements are in modified *ritornello* form.

César Franck, born in Liège, Belgium, moved at age 13 to Paris with his parents, and attended the Paris Conservatory, where he studied piano, organ and theory, and won prizes in organ and counterpoint. He later taught at the Paris Conservatory, his pupils including Chausson, Duparc and Vierne, and he held the organist post at the famous Ste. Clotilde until his death. Franck’s operas and oratorios are little known, although we often hear his *Variations Symphoniques* for piano and orchestra, and his *Symphony in D minor*. His adoration of Bach is apparent in the forms of this *Prelude, Fugue and Variation*, and perhaps even in his late-Romantic chromaticism.

Henri Mulet as a boy played for services at Paris’s Sacré-Coeur under his choirmaster father. At the Paris Conservatory, he studied cello and harmony and, under Guilmant and Widor, won a prize in organ playing. His compositional output is little known today, but this *Carillon Sortie* is a favorite of modern organists and proves immediately attractive to audiences.

Notes by Burton Karson

---

Thank you for so many years of beautiful music

Elizabeth S. Strahan
Jungian Analysis
Marriage, Family Therapist
Individuals and Couples

2213 E. Chapman Ave.
Fullerton, CA 92831
714 738 8926
elizabethstrahan@gmail.com

“Bach speaks to God!” – C. G. Jung
Baroque Music Festival, Corona del Mar
Wednesday, 23 June 2010, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens I
Reflections of Shakespeare

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
Timothy Howard, harpsichord
Burton Karson, conductor

The Gordian Knot Unty’d, Z 597
Incidental music to a play
Overture · Chacone · Aire · Minuett ·
Aire · Rondeau Minuett · Aire · Jigg

The Seasons, from The Fairy Queen, Z 629
Inspired by A Midsummer Night’s Dream

Entry Dances
Chorus: Hail! Great Parent
Soprano Air: Thus the ever grateful Spring
Alto Air: Here’s the Summer, sprightly, gay
Tenor Air: See, see my many colour’d fields
Bass Air: Next, Winter comes slowly, pale, meager and old
Chorus: Hail! Great Parent

Passacaglia in G minor
for harpsichord

Passacaglia
for violin and violoncello

Henry Purcell (1659-1695)

George Frideric Handel (1685-1759)

Handel, arr. Johan Halvorsen (1864-1935)
From *The Masque in Timon of Athens*, Z 632

Purcell

But over us no griefs prevail
Who can resist such mighty, mighty charms?
Come, let us agree!

INTERMISSION
- 15 minutes -

Cantata Jovialis (In Praise of Love and Music)  
Robert Linn
Text from Shakespeare’s *Twelfth Night*  
(1925-1999)

Sinfonia
Quartet: If music be the food of love, play on
Recitative (*soprano/tenor/baritone*): Would you have a love song, or a song of good life?
Aria (*soprano*): O mistress mine
Recitative (*tenor/baritone*): Excellent good, i’ faith
Aria (*baritone*): To hear by the nose, it is dulcet in contagion
Recitative (*soprano/tenor*): I am a dog at a catch
Catch: Hold thy peace, let our catch be “Thou knave”
Arioso (*alto/baritone*): What a caterwauling do you keep here!
Recitative (*soprano/tenor/baritone*): Beshrew me, the knight’s in admirable fooling
Aria (*alto/baritone*): My masters, are you mad?
Arioso (*alto*): Sir Toby, I must be round with you
Quartet: Farewell, dear heart, since I needs be gone
Recitative (*alto/tenor/baritone*): Out of tune, sir?
Interlude
Aria (*tenor*): Some are born great
Quartet: When that I was a little child
Quartet: If music be the food of Love, play on

Commissioned by the Baroque Music Festival, Corona del Mar.
First performed here in 1997 in memory of Robert Sangster, then in 2000 in memory of composer Robert Linn.
Music in the Gardens I: Notes

The influence from William Shakespeare is apparent in our time in new plays and films, and for centuries musical works have been created either to his words or to texts inspired by him. Purcell’s late-17th-century settings are prime examples. Robert Linn’s late-20th-century cantata deserves to join those ranks. This evening in the Gardens we indulge ourselves in theatrical music based on Shakespeare.

Purcell’s Gordian Knot Unty’d was written for a play of 1691, further details unknown. The music appeared in A Collection of Ayres of 1697, a compilation of his theater music written after 1690 (with dance movements spelled in the typically changeable English manner) and published two years after the composer’s death.

The Fairy Queen clearly is Titania who, with her husband, Oberon, and a band of fairies, has come to Athens from India to bless the wedding of Theseus and Hippolyta in A Midsummer Night’s Dream. The work is a semi-opera with music by Purcell to a librettto anonymously adapted from Shakespeare’s comedy.

Here each vocal soloist is given seasonal descriptions over sympathetic strings, beginning and culminating in thanks to the “Great Parent of us all,” the Almighty.

Handel’s Passacaglia in G minor was written for harpsichord solo that, much like Stravinsky’s orchestral Suite Italienne to be heard here Friday evening in a violin-violoncello solo arrangement by Piatigorsky, much later was adapted for unaccompanied violin and violoncello by Norwegian violinist and conductor Johan Halvorsen.

A harmonic pattern is repeated constantly throughout, but the melody of the opening never clearly returns, even though we are teased by references to it.

Purcell’s Masque is a self-contained scene or entertainment, somewhat like comic relief, within the tragic Timon of Athens. It was composed in 1694 and first produced in 1695, the year of Purcell’s death. These three choruses present happy thoughts, culminating in “There are pleasures divine in love and in wine!”
Robert Linn’s *Cantata Jovialis* was commissioned by our Festival and first performed here, in the presence of the composer, on 11 June 1997 in memory of irrepresible musical enthusiast and Festival Board member Robert Sangster. A second performance took place on 21 June 2000 in memory of our dear late friend, Robert Linn. The quite frivolous yet appropriately joyful text, which was selected by Professor Kay Stanton from Shakespeare’s *Twelfth Night*, provides a basis for Linn’s very audience-friendly idiom with distinctly neo-Baroque characteristics.

Of his new composition, Professor Linn wrote:

“There are so many different ways of combining notes to make music. The special circumstances surrounding a project often dictate the possible choices and solutions.

“When I was commissioned by the Baroque Music Festival Corona del Mar to compose a neo-Baroque piece for the 1997 season, I decided to write a tonal work using Baroque forms and procedures, but clearly contemporary in its overtones.

“The text of my secular cantata is set in alternating recitatives and arias (eighteen sections in all) featuring solos, duets, trios and quartets, along with instrumental interludes and ritornellos. The forms and procedures used include canon, fugue, passacaglia, variation, chorale prelude, and various binary structures. The work is scored for four solo voices, string quartet, and harpsichord.”

Through tonight’s program we remember with gratitude our departed friends and, in this delightful music, the inspiration of Shakespeare.

*Notes by Burton Karson*
Baroque Music Festival, Corona del Mar
Friday, 25 June 2010, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens II

David Shostac, flute
Elizabeth Blumenstock, violin
Timothy Landauer, violoncello
Gabriel Arregui, harpsichord
with
John Thiessen, trumpet

Sinfonia in B-flat
George Frideric Handel
(1685-1759)

Allegro
Adagio
Allegro

Sonata in B minor, BWV 1030
Johann Sebastian Bach
(1685-1750)

for flute and harpsichord

Andante
Largo e dolce
Presto

Sonata Seconda in C
Giovanni Viviani
(1638-1692)

for trumpet and harpsichord

Allegro
Allegro
Adagio
Aria
Presto

Suite Italienne
Igor Stravinsky
(1883-1971)
arr. Gregor Piatigorsky
(1903-1976)

for violin and violoncello unaccompanied
after Giovanni Pergolesi (1710-1736)
Ouverture in D, BWV 828
for harpsichord solo

Sonata in D
for trumpet and strings

Arcangelo Corelli
(1653-1713)

Grave · Allegro · Grave ·
Allegro · Allegro

Trio Sonata in A
“Corellisierende” No. 2

Georg Philipp Telemann
(1681-1767)

Largo
Presto - Allemanda
Grave - Sarabande
Vivace - Corrente
Handel’s *Sinfonia* is really a trio sonata in form, with written parts for two high instruments over a bass line. The terms “sonata” (from the Italian *suonare* — to sound) and *sinfonia* (from a Greek term meaning sounding together) illustrate an historical casualness in specific terminology. (Consider this later as it applies to Corelli’s *Sonata for Trumpet* — actually a concerto.) Here the bass line isn’t even “figured” with indications for chords to the harpsichordist who must read the full score in order to determine implied harmonies. The three lines in the texture are treated equally in the outer movements, with the violoncello assuming unusual rhythmic prominence in the Adagio.

**Bach** wrote flute sonatas with written-out harpsichord parts (this being one of those, making the keyboard player a true partner) and with *basso continuo* (the harpsichord making up its part over the implied harmonies, and with the inclusion of a violoncello). There also is a partita for unaccompanied flute. The original version of this sonata, then in G minor, was written when Bach was serving the court in Cöthen (1717-1723); his later version, now in B minor, was done in Leipzig in the 1730s, surely for his famous Collegium Musicum that regularly performed in Zimmerman’s coffee-house.

Viviani’s *Sonata Seconda* for trumpet and keyboard is in the same key of C as his *Sonata Prima*, heard on our Monday evening organ recital, which is also in five movements. The second and fourth are in bipartite form without the usual later-Baroque key changes (tonic to dominant and back). One hears occasional imitations or echoes between trumpet and keyboard, sometimes with the harpsichord’s top voice (the second Allegro and the Aria) and sometimes the left hand’s bass (the opening Allegro), but no real fugue emerges.

**Stravinsky**’s compositions based on themes of Pergolesi include the ballet *Pulcinella* (1920) and the *Suite from Pulcinella* for chamber orchestra (1922, revised 1947). There followed, in 1925, the *Suite d’après themes, fragments et pieces de Giambattista Pergolesi* for violin and piano, and, in 1932, the *Suite Italienne* for violoncello and piano, which he wrote in collaboration with famed cellist Gregor Piatigorsky.
In the 1960s, Piatigorsky further arranged the suite for unaccompanied violin and cello for a Los Angeles concert and RCA recording with Jascha Heifetz. The unpublished manuscript was located by this writer in the late Piatigorsky’s files and performed at this Festival by kind permission of Jaqueline de Rothschild Piatigorsky. Its first public performance in three decades, for our 1992 Festival, was by violinist Clayton Haslop and cellist Evan Drachman, Piatigorsky’s grandson, and it was repeated to great audience acclaim by Haslop with cellist Timothy Landauer in 1999 and again in 2005.

This amazing and as yet unpublished piece that is based on themes of Pergolesi (2010 being his 300th birthday), heard nowhere else, is offered here for the fourth time, this evening in the brilliant hands of violinist Elizabeth Blumenstock and virtuoso cellist Timothy Landauer.

Bach wrote six Partitas for solo harpsichord — suites primarily of dance forms — which he chose to publish as his Opus 1, appearing one by one beginning in 1726 and then together as a set in 1731. The first begins with a Praeludium, the second with a Sinfonia, the third a Fantasia, the fifth a Praeambulum, and the sixth a Toccata. The fourth begins with this Ouverture, spelled by Bach in the French manner, surely to call attention to the opening dotted rhythms of the traditional stately French Overture.

The repeated first section properly gives way to a fugal texture that alternates its 9/8 subject in swinging triplets with propulsive sixteenth-note scale passages, sometimes in duet.

Corelli’s trumpet sonata opens with all forces together, then proceeds as expected to a fast fugue. The middle Grave gives the trumpet a rest, while the following Allegro is for trumpet supported only by cello and harpsichord. The final Allegro pits the three upper voices in an imitative texture over a firmly supportive bass.

Telemann’s set of “Corellisierende” trio sonatas is an obvious inspiration from and dedication to the famous Italian, Arcangelo Corelli, who had an enormous influence on most 18th-century composers. This trio sonata falls into the Baroque “suite” category, with its slow opening and subsequent — and brilliant — dance movements.

Notes by Burton Karson
Happy Anniversary!

Partners in Celebrating Great Music
The Rev. William Wells, Minster of Music & Organist
798 Dover Drive • Newport Beach, CA 92663
949 548 3631 www.nhlcs.org

Gratulationes et in futuro tibi prosperitatatem habeas!

Vox Feminae
MEDIEVAL & RENAISSANCE MUSIC

Our programs of Medieval and Renaissance music are specifically created to complement the 6th & 7th grade European Studies curricula in public and private schools. By playing on reproductions of early instruments, wearing period costumes, and relating music to the society in which it was originally performed, we bring the sounds of the Middle Ages to life.

Heather Goss and Jody Pike
Advisory Board Members, Baroque Music Festival

For information or to schedule a concert:
msheathergoss@gmail.com jodypikeaway@yahoo.com
Baroque Music Festival, Corona del Mar  
Sunday, 27 June 2010, 4:00 p.m.  
Newport Harbor Lutheran Church

Festival Finale  
A Celebration of Thirty Seasons

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

Festival Orchestra & Chorus  
Burton Karson, conductor

Ein feste Burg ist unser Gott, BWV 80  
Johann Sebastian Bach (1685-1750)

Chorus: A mighty fortress is our God  
Duet (soprano/bass): All that which of God is fathered  
Recitative (bass): Consider well, O child of God  
Aria (soprano): Come in my heart’s abode  
Chorus: And were the world with devils filled  
Recitative (tenor): So stand then under Christ’s bloodstained flag  
Duet (alto/tenor): Blessed are those who proclaim God  
Chorale: That word they must allow to stand

INTERMISSION  
~ 15 minutes ~

Nun ist das Heil, BWV 50  
Bach  
Cantata in one movement, for double chorus

Now is the health and the strength and the kingdom and might of our God and of his Christ come to us, for he who was accusing thee day and night before God is cast down.
O Heiland, reiss die Himmel auf, Op. 74, No. 2
Johannes Brahms
A cappella motet for mixed voices
(1833-1897)

Versus I: O Savior, throw the heavens wide; come down with speed unto our side. Unbar the gates and let us in; unbar what once was lock and pin.

Versus II: As gentle dew from heaven falls, descend, O Lord, and cover all. Ye rainclouds break, and torrents bring; let Israel receive her king.

Versus III: O earth, in flower be seen! Let hill and dale be ever green. O earth, bring forth one blossom rare, O Savior, from the meadow fair.

Versus IV: Here suffer we a heavy doom: before us yawns the cheerless tomb. Ah, come, lead us with steady hand from exile to our native land.

Versus V: So let us all be thanking thee, for thou has ever set us free. So let us praise Thee o’er and o’er, from this time on and evermore. Amen.

Sanctus in C, BWV 237
Bach
Holy, holy, holy, Lord God of Hosts.
Heaven and earth are full of your glory.

Concerto Grosso No. 3 in F
Alessandro Scarlatti
(1660-1725)

Allegro
Largo
Allegro
Largo
Allegro

Magnificat from Vespero di Santa Cecilia
Scarlatti
Luke 1: 46-55

My soul magnifies the Lord, and my spirit rejoices in God my Savior, for he has looked with favor on his lowly servant. From this day all generations will call me blessed: the Almighty has done great things for me, and holy is his Name. He has mercy on those who fear him in every generation. He has shown the strength of his arm, he has scattered the proud in their conceit. He has cast down the mighty from their thrones, and he has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty.
He has come to the help of his servant Israel, for he has remembered
his promise of mercy,
The promise he made to our fathers, to Abraham and his posterity
for ever.
Glory to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and will be for ever. Amen.

Solo Soprano II is sung by Lorraine Joy Welling

Coronation Anthem No. 1, Zadok the Priest
George Frideric Handel
(1685-1759)

Zadok the priest and Nathan the prophet anointed Solomon King.
And all the people rejoic’d and said:
God save the King! Long live the King!
May the King live for ever, Allelujah, Amen.

MUSICA ANGELICA  Baroque Orchestra
Martin Haselböck, Music Director

2010/2011 Season
September 18th - Handel and Mozart Arias (one night only!)
with Daniel Taylor, countertenor & Suzie Leblanc, soprano
November 13/14 - Monteverdi and the Early Italians - featuring Concord Ensemble
December 4/5 - Italian Christmas - Maria Jette, soprano
January 15/16 - J.S. Bach works for organ - Dmitri Bondarenko, organ
February 19/20 - Brandenburg Concertos & Double Concerto for violin and oboe
Gonzalo Ruiz, oboe; Stephen Schultz, flute; Ilia Korol, violin
April 16/17 - Cantates Française - Ellen Hargis, soprano
and members of Musica Angelica
May 7/8 - Musica Angelica goes Opera! Mozart’s “Zaide”
Saturdays in Pasadena and Sundays in Santa Monica

info:  www.MusicaAngelica.org or 310/458-4504
Our 2010 Festival Finale caps thirty seasons of inspiring, uplifting, entertaining and even frivolous Baroque, Romantic, neo-Baroque and contemporary music, some of the latter commissioned for us. Several first performances anywhere in recent centuries have been here in new editions from scores discovered in European libraries. Today’s Festival Finale reprises favorites from past seasons, some using the full Baroque orchestra, some only strings, one a cappella.

Bach’s great chorale cantata, A Mighty Fortress is our God, is set to a text and tune by Martin Luther, the 16th century monk who translated the Bible from Latin into German, was responsible for the Protestant Reformation that began in Germany and spread throughout Europe and England, and who prized the value of sacred music for the people’s participation in liturgies and for singing in their homes. This universally recognized chorale is found today in hymnals of nearly every Christian denomination, including Roman Catholic. Luther’s text and tune are heard throughout Bach’s cantata that was written for Leipzig’s Reformation Festival of 1724 (revised from a version of a year earlier with substantial musical borrowings from a cantata of 1715, which is now lost). The congregation would have joined in on the final hymn-like movement.

Nun ist das Heil might well have been intended as the opening chorus of a longer cantata, lost or uncompleted. The maturity of this fugal setting — the only double chorus in all of Bach’s cantatas — of the tenth verse of Revelation 12, which was appointed for the Feast of St. Michael the Archangel, suggests that it was a late work. The ascending pitches on Heil (salvation), Kraft (strength), Reich (kingdom) and Macht (might) of the opening phrase create a strong and compellingly dramatic statement.

Brahms admired Baroque polyphony so much that he often wrote polyphonic settings that actually sound like J. S. Bach, although with late-Romantic harmonic excursions. He was an original subscriber (his name printed on the published list of subscribers) to the Bach-Gesellschaft, a society formed in 1850, exactly a century after Bach’s death, in order to publish his collected works. O Heiland reiss die Himmel auf is a
set of variations on an Advent chorale. Each successive section (Versus) contains clearly delineated moods and descriptive phrases that are dramatized intensely, sometimes even through modified tone painting. Brahms here creates an economical choral statement of both feverish yearning and exuberant joy.

Bach’s Sanctus in C is a single standing movement, not a portion of a complete mass. In fact, Bach wrote several such movements, including four Lutheran Masses that consist of only Kyrie and Gloria. Even his monumental Mass in B minor is a collection of mass movements created at various times from portions of earlier cantatas. This Sanctus, like his festive Cantatas 50 and 80, requires three trumpets in addition to oboes, bassoon, timpani, strings and organ.

Alessandro Scarlatti was the father of Domenico Scarlatti, famed as the composer of harpsichord sonatas for the Queen of Spain. Alessandro, born in Sicily, is noted especially for his cantatas and other sacred works written in Rome under the patronage there of Queen Christina of Sweden, and he is credited with being the creator of the 18th-century Neapolitan School. He produced nearly 70 operas (plus contributions to operas by others), nearly 40 oratorios, and large sacred works that include masses and mass movements, more than 600 secular cantatas, over 80 motets, 27 respondories, solo keyboard pieces, and dozens of concertos and sonatas, plus theoretical and pedagogical works. This Concerto Grosso in F is No. 2 of 12 dating from 1715. For string orchestra, it contains intermittent solo first and second violin and violoncello passages that contrast with the tutti strings.

Scarlatti’s Magnificat is a setting of the Song of Mary, found in the first chapter of Luke, that is essential to Evening Prayer or Vespers. Composers through the centuries have lavished great efforts on this poignant canticle. Here Scarlatti employs the stile concertato to splendid effect, writing dramatic contrasts among the five soloists and between the soloists and the five-part choir. Dramatic changes in meter and tempo give musical expression to the words, and the overall drama of the piece reflects the Roman celebration of Saint Cecilia’s Day 1720, for which Scarlatti composed and conducted the piece. Our edition of this Magnificat was prepared by this writer from a microfilm of the never-published manuscript score and per-
formed for the first time in America on the Festival Finale of our 1992 season. After great demand, it was repeated here in 1994 and 2005, and it provides a vivid inclusion in the finale to our 30th season.

Handel’s *Zadok the Priest* is the first of four choral anthems composed for the coronation of George II in Westminster Abbey on 11 October 1727. It has been performed for the coronations of every British sovereign since then. First Kings from the Hebrew scriptures tells about David, who called Zadok the Priest and Nathan the Prophet to anoint his son, Solomon, king over Israel. They mounted Solomon on King David’s mule, escorted him down to Gihon, took the horn of oil from the Tent of the Lord and anointed Solomon. “They sounded the trumpet and the people shouted, ‘Long live King Solomon!’ Then the people escorted him home in procession, with great rejoicing and playing of pipes, so that the very earth split with the noise.”

Notes by Burton Karson
Gabriel Arregui holds degrees from the University of Southern California (in Keyboard Collaboration and Collaborative Piano) and Loma Linda University (in 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 seventeenth year with the Baroque Music Festival, performing, at one time or another, at each of the five concerts.

Aram Barsamian, originally from Plovdiv, Bulgaria, made his San Francisco Opera debut in Britten’s Death in Venice following his participation in the Merola Opera Program, in which he sang the role of Dandini in Rossini’s La Cenerentola. He has since reprised this role at Sacramento Opera, where he has performed in 11 productions since his debut in 1996, and has been Papageno in Mozart’s The Magic Flute at La Sierra University. 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.

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 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.

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.

Michael DuPree studied the modern oboe with Raymond Duste at Stanford University and with Dr. Allan Vogel at the University of California at Los Angeles. After changing to Baroque instruments, he attended the Koninklijk Conservatorium in The Hague, where he studied with Ku Ebbing.e.

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

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 Solo
ists, 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 served as Chorusmaster for the Los Angeles Music Theatre Company, preparing vocal ensembles for that company’s semiannual opera productions; in 1998 he made his operatic conducting debut, leading singers and orchestra in Mozart’s *Bastien und Bastienne* and *Der Schauspieldirektor*. His work as composer, arranger, and collaborative performer can be heard on Christopher Parkening’s *Simple Gifts* recorded for Angel Records, and he has several published compositions and arrangements to his credit.

**Timothy Landauer** was 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. 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. Other engagements have included recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, and Montreal’s Orford Arts Center.

Landauer has won numerous prestigious prizes, among them the Concert Artists Guild International Award, 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 Hammer-Rostropovich Scholarship Award. He received Arts Orange County’s “Outstanding Individual Artist Award” in 2004.

Christopher Lindbloom completed his undergraduate studies at Boston University, went on to receive his doctorate in vocal performance at the University of Southern California, and served for some years on the music faculties of Point Loma College in San Diego and North Texas State University in Denton. He has been active in Orange County as a musical editor, church musician and voice teacher. He has appeared as a soloist with the San Diego Symphony and the Santa Monica Symphony and in many recitals throughout the United States.

Now residing in Richmond, Virginia, Lindbloom is a First Vice President and financial consultant at the Richmond branch of RBC Wealth Management. He stays active musically as a member of the James River Singers, a choral chamber group in Richmond, which he recently prepared for a performance of Schoenberg’s *Friede auf Erden* with the Richmond Symphony Orchestra. He has also been engaged in performances of Handel’s *Joshua* with the Boise Baroque Orchestra. He
has been a baritone soloist regularly in the Baroque Music Festival, Corona del Mar, since our first season in 1981.

Alison Lowell is active as a modern and baroque oboist. She has recently performed with Harmonia Baroque, Conspirare, the Bach Collegium San Diego, the Lucerne Festival Academy with conductor Pierre Boulez, the Ensemble Modern Festival Akademie, the Spoleto Festival USA, and the Santa Barbara Symphony, among others.

As oboist of the chamber music ensembles Midnight Winds and Out of Context, Lowell regularly performs new works across the country. She holds degrees from the Eastman School of Music and the University of Southern California.

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 throughout 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, most recently for the film Avatar. He is on the voice faculties of the University of Southern California and Chapman University. This year marks his tenth season as a performer in the Baroque Music Festival.

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. Her 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.

This year Montgomery is featured in numerous concerts with orchestras around the Southland, including Beethoven’s Ninth Symphony for the 75th anniversary of the Long Beach Symphony, Verdi’s Requiem at
the Cypress College Performing Arts Center, and Gounod’s *Messe Solennelle* and Mendelssohn’s *St. Paul* with the Palisades Symphony. She has collaborated with the Santa Barbara Symphony, Ojai Music Festival, Carmel Bach Festival, Los Angeles Bach Festival, Los Angeles Baroque Orchestra, and Long Beach Bach Festival. She has appeared often through the years at the Baroque Music Festival, Corona del Mar.

Daniel Roihl, a native of south Florida, holds music degrees from Harvard and Yale and is completing his doctoral dissertation in Choral Music for the University of Southern California. He currently serves as Director of Music and the Arts at the Congregational Church of Topsfield, Massachusetts, and in August will begin a new position as head of the music program at Deerfield Academy, an elite boarding high school in central Massachusetts.

During a five-year residency in Southern California that ended earlier this year, Roihl enjoyed an active musical career. 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’ film *I Am Legend*. On the opera stage, he sang the role of the Sorceress in Purcell’s *Dido and Aeneas* at USC, and sang regularly with the USC Chamber Choir, Cantus Pacificus, Millennium Consort, and the De Angelis Vocal Ensemble. He also served as Minister of Mu-
sic at St. James’ Episcopal Church in South Pasadena, where he established a concert series.

David Shostac, principal flutist and frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured performer with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane, and many others. His solo appearances have included the Hollywood Bowl, Lincoln Center’s Mostly Mozart Festival, the Casals Festival of Puerto Rico, the Aspen Music Festival, the Ojai Festival, and the Carmel Bach Festival.

Shostac holds a master’s degree from Julliard, where he studied with Julius Baker. He has recorded on many major labels, most recently J.S. Bach: The Six Flute Sonatas with harpsichordist Igor Kipnis and cellist John Walz. He played the flute solos on the 2006 Academy Awards show, and he performed his own Carmen Fantasy for flute and orchestra at the National Flute Association Convention last year. Now on the faculty of California State University, Northridge, he is the author of Super Warm-ups for the Flute, and his recording of the Vivaldi flute concertos with the Song of the Angels Flute Orchestra has just been released on CD.

William Skeen regularly performs with Philharmonia Baroque and American Bach Soloists in the Bay Area, and Musica Angelica in Los Angeles. He has appeared as cello soloist with the Baroque orchestras of Los Angeles, Portland and Seattle, as well as with the San Diego Bach Collegium. He is a notable and frequent continuo cellist at major American opera houses such as Chicago Opera and San Diego Opera. He also performs with the New Esterhàzy Quartet, Voices of Music, El Mundo, Galanterie, and La Monica, which he cofounded in 1999.

A graduate of the Cleveland Institute of Music and the University of Southern California, Skeen has taught Baroque cello and viola da gamba at USC since 2000. He is associate principal cellist of the Carmel Bach Festival, and held the same position in the Stockton Symphony for many years. He has recorded for Koch, Delos, BIS, Hannsler, Sono Luminus, and Pandore records. He returns regularly to our Festival as violoncello and gamba soloist, along with his wife Ondine, who plays viola in our Festival Orchestra.

John Thiessen appears as a soloist and principal with early music ensembles such as Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Juilliard Baroque, Boston Early Music Festival, and Boston Baroque. He has performed with the English Baroque Soloists, Amsterdam Baroque
Orchestra, Taverner Players, Academy of Ancient Music and Handel & Haydn Society, and has appeared frequently at Lincoln Center, Carnegie Hall, Tanglewood, Wolf Trap, and the Mostly Mozart Festival. Highlights of his 2009-10 season include Bach’s Brandenburg Concerto No. 2, Handel’s Messiah and Beethoven’s Ninth Symphony, as well as European tours with Tafelmusik under Bruno Weil and Kent Nagano.

Thiessen is a graduate of the Eastman School of Music and King’s College, University of London. He has presented master classes for the International Trumpet Guild, Juilliard, USC, and the University of Texas and North Texas, and has coached for Carnegie Hall’s Academy program. He has taught at Baroque institutes at Oberlin College and the Longy School, and served as adjunct instructor for the Université de Montréal. He has recorded extensively for Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London Decca, Analekta, CBC, and Denon.

David York, a native of the Pacific Northwest, received his first job as a church organist at 16. After graduating with honors from the University of Puget Sound in Tacoma, Washington, he completed a Master’s degree in Organ Performance at the University of Southern California. He has been a member of the Commission on Liturgy and Church Music of the Episcopal Diocese of Los Angeles,
and has held leadership positions with the Long Beach and Pasadena chapters of the American Guild of Organists.

York has served as music director at several churches in Southern California, including First Presbyterian, San Pedro and St. Luke’s Episcopal, Long Beach. He has been a frequent musical guest of the Long Beach Chorale and the Camerata Singers of Long Beach, and has been honored for his contributions to the musical life of the city. He is currently Interim Organist-Choir Director at St. John’s Episcopal Cathedral in Los Angeles, Interim Music Director at Lutheran Church of the Master in Westwood, and organist at Temple Israel in Long Beach. He is also a Lecturer in Music on the faculty of the Bob Cole School of Music at California State University, Long Beach.

Burton Karson founded the Baroque Music Festival, Corona del Mar in 1981 together with 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 faculty positions at USC and Glendale College, in 1965 he became Professor of Music at California State University, Fullerton, 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 continues there as Organist & Choirmaster Emeritus.

Dr. Karson is well known as a pianist and organist. For many years he was a noted lecturer for the Los Angeles Philharmonic Orchestra, the Carmel Bach Festival, San Diego Opera and Symphony Orchestra, Long Beach Symphony Orchestra and others, and he continues as a regular pre-concert speaker for the Philharmonic Society of Orange County. 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 writes the program notes for our Festival.

Dr. Karson is a founder of the Orange County Performing Arts Center, and serves on the board of OCPAC’s Founders Plus and the Philharmonic Society of Orange County. He was twice honored by California State University, Fullerton in recognition of his contributions to the cultural life of our community and for his 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*
Rob Diggins (June 20)
Jolianne von Einem, *Principal Second*
Sue Feldman
Joel Pargman
Janet Strauss
Amy Wang
Adrianna Zoppo

Viola
Jane Levy (June 20)
Rob Diggins (June 27)
Ondine Young

 Violoncello
William Skeen, *Principal*
Leif Woodward

Violone
Shannon P. Zusman (June 20)
Denise Briesé (June 27)

Oboe
Michael DuPree, *Principal*
Alison Lowell

Bassoon
Charles Koster

Trumpet
John Thiessen, *Principal*
Melissa Rodgers
Joan Rae La Rue

Timpani
Todd Miller

Harpsichord & Organ
Timothy Howard

Festival Chorus

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

Alto
Joseph Cruz
Jason Francisco
Douglas Law
Daniel Ramon
George Sterne
David Michael Treviño

Tenor
Daniel Babcock
Michael Ben-Yehuda
Jack Burke
Craig Davis
Jeffrey Morris
Jay Pearce

Bass
John Carpenter
Carver Cossey
Gordon La Cross
Emmanuel Miranda
Steve Webb
Scott Ziemann

Festival Brass Ensemble

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

Craig McKnight, *trombone*
Robert Aul, *tuba*
Festival Supporters

The Board of Directors recognizes with thanks these supporters, whose contributions towards our 30th season have been indispensable in sustaining the Festival’s reputation for excellence.

~ Benefactors ~

<table>
<thead>
<tr>
<th>Arts Commission of the City of Newport Beach</th>
<th>Patricia Bril</th>
<th>Judy McKay</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Norris Battin</td>
<td>Jerry &amp; Bobbi Daunderman</td>
<td>Susan Powers</td>
</tr>
<tr>
<td>Jerry Beale</td>
<td>Jean Galanos</td>
<td>Robert &amp; Nancy Sattler</td>
</tr>
<tr>
<td>Alan Beimfohr</td>
<td>Sigrid Hecht</td>
<td>Ralph &amp; Tricia Smith</td>
</tr>
<tr>
<td>Dorothy Boesch</td>
<td>Phyllis L. Jacobs</td>
<td>Dr. Vina Spiehler</td>
</tr>
</tbody>
</table>

~ Sponsors ~

<table>
<thead>
<tr>
<th>James &amp; Elaine Alexiou</th>
<th>Joan Petty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dave &amp; Penha Brevig</td>
<td>Walter &amp; Dagmar Rios</td>
</tr>
<tr>
<td>Stanley &amp; Marilyn Crandon</td>
<td>John &amp; Elizabeth Stahr</td>
</tr>
<tr>
<td>Wayne &amp; Ruth Norman</td>
<td>Erhard &amp; Hilde Unger</td>
</tr>
</tbody>
</table>

~ Donors ~

<table>
<thead>
<tr>
<th>Steven Anderson</th>
<th>Steven &amp; Cynthia Dember</th>
<th>Jaak &amp; Seret Jurison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Michael Bear</td>
<td>Donald &amp; Karen Evarts</td>
<td>Terri Munroe</td>
</tr>
<tr>
<td>Dr. David &amp; Diane Casey</td>
<td>Stanley &amp; Jane K. Grier</td>
<td>Dr. Norman C. Myers</td>
</tr>
<tr>
<td>Ruth Casteel</td>
<td>Dr. Charles &amp; Doreen Hamburger</td>
<td>P. Kay Poggi</td>
</tr>
<tr>
<td>Dr. Frank D’Accone</td>
<td></td>
<td>Elaine Redfield</td>
</tr>
</tbody>
</table>

~ Contributors ~

<table>
<thead>
<tr>
<th>Patricia Albers</th>
<th>Laurie &amp; G. Berk Kellogg</th>
<th>Sharon McNalley</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trudy Anschutz</td>
<td>Carol Kirkwood</td>
<td>Alice Remer</td>
</tr>
<tr>
<td>Sabra Bordas</td>
<td>Janet Landstrom</td>
<td>Marjorie Ringwalt</td>
</tr>
<tr>
<td>Dr. Robert &amp; Ruth Ann Burns</td>
<td>Monica Last</td>
<td>Harry &amp; Judy Selling</td>
</tr>
<tr>
<td>Christine Deaton</td>
<td>Paul &amp; Carol Levin</td>
<td>Regina Sternberg</td>
</tr>
<tr>
<td>John Horan</td>
<td>Alexei &amp; Peggy Maradudin</td>
<td>Brian &amp; Mary Taylor</td>
</tr>
<tr>
<td>Dr. Korey</td>
<td>Dr. Sam &amp; Sally McCulloch</td>
<td>Jacques Vandars</td>
</tr>
<tr>
<td>S. Jorgensen</td>
<td></td>
<td>Max &amp; Marilyn Wolfsberg</td>
</tr>
</tbody>
</table>
For All of Your
Real Estate Needs...

David McCulloch
Broker Associate

Serving Orange County
and the Beach Cities

949.718.1549 direct
949.283.9199 cell
David.McCulloch@camoves.com

Patron Subscribers

Patricia Albers
B. Norris Battin
Dr. Michael Bear
John Bjorkman
Dorothy Boesch
Dr. Bryce & Micki Breitenstein
Dave & Penha Brevig
Patricia Bril & Dr. Gordon Smith
Stanley & Marilyn Crandon
Dr. Frank A. D’Accone
Jerry & Bobbi Dauderman
Bradley B. Davis
Stewart & Cynthia Dember
William “Skip” Freely
Philip & Katie Friedel
Jean Galanos
Jon & Carolyn Gaylord
Dr. Charles & Doreen Hamburger
Anne Hayden
Sigrid Hecht
Cynthia Higley
Claude & Marlene Kastenholtz
Dr. Ike & Ginny Kempler
Carol Knox
Terrell Koken
Paul & Carol Levin
Dr. Sam & Sally McCulloch
Judy J. McKay
Marlene Meister
Dr. Norman C. Myers
Wayne & Ruth Norman
Joan S. Petty
Elaine Redfield
Alice Remer
Mary Rence
Dagmar & Walter Rios
Nira Kozak Roston
Robert & Nancy Sattler
Harry & Judy Selling
Tully & Janette Seymour
Ralph & Tricia Smith
Dr. Vina Spiehler
John & Elizabeth Stahr
Elizabeth Strahan
Brian & Mary Taylor
Dorothy Taylor
Erhard & Hilde Unger
Jacques Vanders
Jim & Mary White
Max & Marilyn Wolfsberg

Lists are complete as of publication deadline.
## Index of Advertisers

Friends of the Baroque Music Festival are urged to patronize the following, who support the Festival with their advertisements.

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alicia’s Flowers &amp; Gifts</td>
<td>16</td>
</tr>
<tr>
<td>Amelia’s Restaurant</td>
<td>9</td>
</tr>
<tr>
<td>Belmont Village/Crown Cove</td>
<td>3</td>
</tr>
<tr>
<td>Bluewater Grill</td>
<td>49</td>
</tr>
<tr>
<td>Carbonara Trattoria</td>
<td>25</td>
</tr>
<tr>
<td>Champagnes Deli &amp; Grill</td>
<td>21</td>
</tr>
<tr>
<td>Christopher and Company</td>
<td></td>
</tr>
<tr>
<td>Hair Design and Nails</td>
<td>12</td>
</tr>
<tr>
<td>Crab Cooker Restaurant</td>
<td>45</td>
</tr>
<tr>
<td>Da Capo Music</td>
<td>30</td>
</tr>
<tr>
<td>David McCulloch Coldwell Banker</td>
<td>53</td>
</tr>
<tr>
<td>Elizabeth S. Strahan</td>
<td>26</td>
</tr>
<tr>
<td>Fletcher Jones Motorcars</td>
<td>4</td>
</tr>
<tr>
<td>Foot Solutions</td>
<td>47</td>
</tr>
<tr>
<td>French’s Cupcake Bakery</td>
<td>8</td>
</tr>
<tr>
<td>Ganahl Lumber</td>
<td>11</td>
</tr>
<tr>
<td>Hearthstone</td>
<td>9</td>
</tr>
<tr>
<td>Heather’s Affairs</td>
<td>12</td>
</tr>
<tr>
<td>Hoag Memorial Hospital Presbyterian</td>
<td>19</td>
</tr>
<tr>
<td>InHome Care Solutions</td>
<td>8</td>
</tr>
<tr>
<td>Knightsbridge Asset Management</td>
<td>10</td>
</tr>
<tr>
<td>Kwik Kolor Printing</td>
<td>54</td>
</tr>
<tr>
<td>Mayur Cuisine of India</td>
<td>23</td>
</tr>
<tr>
<td>Mother’s Market &amp; Kitchen</td>
<td>55</td>
</tr>
<tr>
<td>Musica Angelica</td>
<td>38</td>
</tr>
<tr>
<td>Newport Harbor Lutheran Church</td>
<td>35</td>
</tr>
<tr>
<td>Newport Nursing &amp; Rehabilitation Center</td>
<td>49</td>
</tr>
<tr>
<td>Onotria Wine Country Cuisine</td>
<td>32</td>
</tr>
<tr>
<td>Pacific Chorale</td>
<td>17</td>
</tr>
<tr>
<td>Pacific Symphony</td>
<td>5</td>
</tr>
<tr>
<td>Philharmonic Society of Orange County</td>
<td>2</td>
</tr>
<tr>
<td>Prudential California Realty,</td>
<td></td>
</tr>
<tr>
<td>Sally Shipley</td>
<td>8</td>
</tr>
<tr>
<td>RBC Wealth Management</td>
<td>6</td>
</tr>
<tr>
<td>Regents Point</td>
<td>56</td>
</tr>
<tr>
<td>Remer, DiVincenzo &amp; Griffith</td>
<td>9</td>
</tr>
<tr>
<td>Royal Khyber</td>
<td>6</td>
</tr>
<tr>
<td>Royal Thai Cuisine</td>
<td>13</td>
</tr>
<tr>
<td>Ruby’s Diner</td>
<td>47</td>
</tr>
<tr>
<td>Sage Restaurant</td>
<td>4</td>
</tr>
<tr>
<td>San Clemente Wine Company</td>
<td>16</td>
</tr>
<tr>
<td>Vintage Newport</td>
<td>41</td>
</tr>
<tr>
<td>Violinmakers Michael &amp; Rena</td>
<td>10</td>
</tr>
<tr>
<td>Weisshaar</td>
<td>35</td>
</tr>
<tr>
<td>Vox Feminae</td>
<td></td>
</tr>
</tbody>
</table>

---

**Kwik Kolor PRINTING, INC.**

Quality Printing Since 1981

3613 W. MacArthur Blvd., Ste. 610
Santa Ana, California 92704
Phone: (714) 557-0428
Fax: (714) 557-8062
Email: kwikkolorprinting@netzero.net

- Stationery
- Business cards
- Brochures
- Announcements
- Invitations
- Newsletters
- Labels
- Copying
- Pads
- Booklets
- Rolodex cards
- Presentation folders
- Checks
- Computer forms
- Carbonless forms

And much much more!
Mother's Market & Kitchen

The Natural Foods Market & Restaurant
Committed to
“Truth, Beauty & Goodness”

CONGRATULATES

The 30th Annual Baroque Music Festival

BRAVO!

COSTA MESA
1890 Newport Blvd.
(949) 631-4741

IRVINE
2963 Michaelson Drive
(949) 752-6667

SANTA ANA
151 E. Memory Lane
(714) 542-6667

HUNTINGTON BEACH
19770 Beach Blvd.
(714) 963-6667

LAGUNA WOODS
24165 Paseo de Valencia
(949) 768-6667

ANAHEIM HILLS
5759 E. Santa Ana Canyon Rd.
(714) 974-6667

Open Daily - 8am to 10pm
Serving Orange County Since 1978 • www.mothersmarket.com

Mail Order & Seminars Call 1-800-595-MOMS
When it comes to retirement living, Southern California Presbyterian Homes retirement communities are the Van Goghs, the Mozarts and the Pavarottis of the industry. From Royal Oaks Manor to Regents Point to The White Sands of La Jolla, our communities provide the finest in continuing care in Southern California.

Each community is like an individual work of art – offering a personality and atmosphere all its own. But the end result is the same – communities that give you freedom to do the things you enjoy most, easily and comfortably.

Call us today and discover how Regent’s Point has mastered the art of retirement living.