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Midori, in recital (Wed. 3.9.11 SAM)

The Smetana Trio (Mon. 3.21.11 IBT)

Musicians from Marlboro (Tues. 4.5.11 IBT)

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Bayanihan Philippine National Dance Company (Sun. 10.3.10 RHS)

Sankai Juku (Sat. 10.30.10 IBT)

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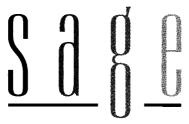
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Chopin: Barcarolle

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

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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!

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Burton Karson, Artistic Director





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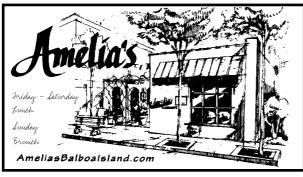
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Burton Karson, Artistic Director

31st Annual Season 19-26 June 2011

Dates subject to change

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 & 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.
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- 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.



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The Festival: Looking Back Over 30 Years

By Burton Karson

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 mu-

sic 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



Baroque Music Festival founders Irmeli Desenberg, Burton Karson and Bud Desenberg (*left to right*) enjoy a visit to Darmstadt, Germany, in 2001.

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 David Schultz, Shostac, Susan Stockhammer; oboists Michael Du-Pree, 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,



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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!

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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 for violoncello

Nicola Porpora (1686-1768)

Summer, from *The Four Seasons* for violin

Antonio Vivaldi (1678-1741)

Allegro non molto Adagio Presto



Two Sinfonias, BWV 35 for organ

Johann Sebastian Bach (1685-1750)

Concerto Grosso in A major for strings

Vivaldi

Allegro Adagio Allegro

Concerto Grosso in B minor for trumpet and two oboes

François Dieupart (1670-1740)

Allegro Adagio Allegro Adagio Allegro





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



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Notes on the Baroque Concertos

oncerto" 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.

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Porpora, a Neopolitan, worked his way about Europe, taught several



Nicola Porpora

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.

બ્ર

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.

બ્ર

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!

CAS

Vivaldi, famous for his hundreds of solo concertos for many different instruments, also wrote string *concerti grossi* that, like this one, include some passage work for solo violins and cello. His favored fast-slow-fast pattern of movements here begins with his usual catchy melodies and rhythms in A major, followed by a soft and slow movement in F sharp

minor. The final Allegro alternates playfully between A minor and A major.

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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



Antonio Vivaldi

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Organ Recital

David York, *organ* with John Thiessen, *trumpet*

Prelude and Fugue in D Minor, BuxWV 140

Dietrich Buxtehude (1637-1707)

(1638-1692)

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BuxWV 178 Buxtehude

BWV 727 Johann Sebastian Bach

(1685-1750)

Op. 122, No. 10 Johannes Brahms (1833-1897)

Trumpet Sonata Prima Giovanni Viviani

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

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Notes on the Organ Recital

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Dietrich Buxtehude

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Dietrich Buxtehude was a Danish-German who eventually settled in the

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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.

બ્ર

Buxtehude, Bach, Brahms and many others have set the well-known chorale Herzlich tut mich verlangen ("My heart is filled with

longing"), the Passion Chorale prominent in modern hymnals. Its introspective nature is reflected in these three treatments, most obviously in the Brahms, where the chorale tune is heard in the pedals under highly emotional and constantly flowing stream-like harmonies.

જ

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.

æ

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-

tar. It became a series of variations over a constant harmonic pat-

tern in 18th-century Italy Germany, usually and 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."

CAS

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

æ

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 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.

બ્ર

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-



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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.

બ્ર

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 Chaus-

son, Duparc and Vierne, and he held the organist post at the famous

Ste. Clotilde until his death. Franck's operas and ora-

torios 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.



César Franck

CK3

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

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"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

Henry Purcell (1659-1695)

Overture · Chacone · Aire · Minuett · Aire · Rondeau Minuett · Aire · Jigg

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

Purcell

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

George Frideric Handel (1685-1759)

Passacaglia

for violin and violoncello

Handel, arr. Johan Halvorsen (1864-1935)

From The Masque in Timon of Athens, Z 632

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



Cantata Jovialis (In Praise of Love and Music) Text from Shakespeare's Twelfth Night

Robert Linn (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.

બ્ર

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.

æ

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 libretto anonymously adapted from



Henry Purcell

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.

COS.

Handel's *Passacaglia in G minor* was written for harpsichord solo that, much like Stravin-

sky'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.

બ્ર

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!"

COS.

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 irrepressible 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 de-

> cided 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 featuring solos, ets, trios and quartets, along with instrumental interludes and ritornellos. The forms and procedures used include canon, fugue, passa-

caglia, variation, chorale prelude, and various binary structures. The work is scored for four solo voices, string quartet, and harpsichord."

COS.

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

Notes by Burton Karson



Robert Linn

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 for flute and harpsichord

Johann Sebastian Bach

(1685-1750)

Andante Largo e dolce

Presto

Sonata Seconda in C

Giovanni Viviani

for trumpet and harpsichord (1638-1692)

Allegro

Allegro

Adagio

Aria

Presto

Suite Italienne

for violin and violoncello unaccompanied after Giovanni Pergolesi (1710-1736)

Igor Stravinsky (1883-1971)arr. Gregor Piatigorsky

(1903-1976)



Ouverture in D, BWV 828 for harpsichord solo

Bach

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



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, Music in the Gardens II: Notes

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 in sonata in specific terminology.

nata 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.

બ્ર

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,



Igor Stravinsky

was done in Leipzig in the 1730s, surely for his famous Collegium Musicum that regularly performed in Zimmerman's coffee-house.

CO3

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.

બ્ર

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 Iascha 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 cel-

list 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.

બ્ર

Bach wrote six *Partitas* for solo harp-sichord — 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.

Arcangelo Corelli

Cos.

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.

બ્ર

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

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Baroque Music Festival, Corona del Mar Sunday, 27 June 2010, 4:00 p.m. Newport Harbor Lutheran Church

Testival 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



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

A cappella motet for mixed voices

Johannes Brahms (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, 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

From I Kings: 38-40

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.



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Notes on the Festival Finale

ur 2010 Festival Finale caps thirty caps thirty inspiring, seasons of entertaining uplifting, 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*.

CX3

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



Johann Sebastian Bach

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.

COS.

Nun ist das Heil might well have been intended as the opening chorus of a longer cantata, lost or uncompleted. The matu-

rity 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.

બ્ર

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.

બ્ર

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 Neopolitan School. He produced

nearly 70 operas (plus contributions to operas by others), nearly

40 oratorios, and large sacred works that include

masses and mass move-

ments, more than 600 secular cantatas, over 80 motets, 27 responsories, 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.

બ્ર

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 neverpublished manuscript score and per-

Johannes Brahms

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.

CO3

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 per-

formed 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



George Frideric Handel





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About the Performers

Gabriel Arregui holds degrees from the University of Southern California (in Keyboard Collaboration and Col-



laborative 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.

બ્ર

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



ice 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.

CAS

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.

CAS

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.

CAS

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 Ebbinge.

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

બ્ર

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



ciety, 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.

બ્ર

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



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

For some fifteen years, Howard 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 Schauspiel-direktor*. His work as composer, arranger, and collaborative performer can be heard on Christopher Parkening's *Simple Gifts* recorded for Angel Records, and he has several published compositions and arrangements to his credit.

æ

Timothy Landauer was born in Shanghai, the son of musicians. He studied with his father and attended the Shang-



hai 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.

CO3

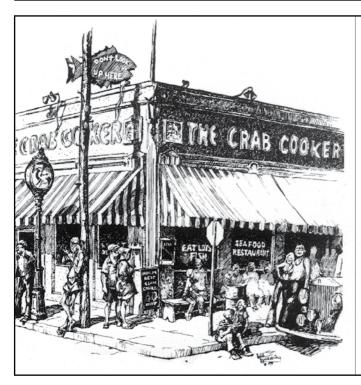
Christopher Lindbloom completed his undergraduate studies at Boston University, went on to receive his doctorate



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





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has been a baritone soloist regularly in the Baroque Music Festival, Corona del Mar, since our first season in 1981.

CO3

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.

બ્ર

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.

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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 Bach Festival, Los Angeles Bach Festival. She has appeared often through the years at the Baroque Music Festival, Corona del Mar.

CO3

Daniel Roihl, a native of south Florida, holds music degrees from Harvard and Yale and is completing his doctoral disser-



tation 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-

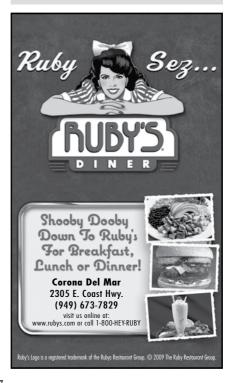


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sic at St. James' Episcopal Church in South Pasadena, where he established a concert series.

બ્ર

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 I.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 Mu-



sica 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.

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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.

બ્ર

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,

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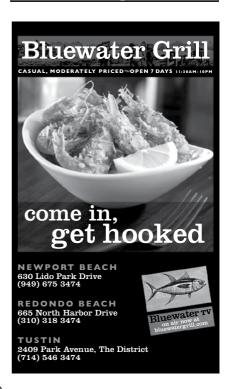
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and has held leadership positions with the Long Beach and Pasadena chapters of the American Guild of Organists.

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 preconcert 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 longneglected 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

Testival 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*

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