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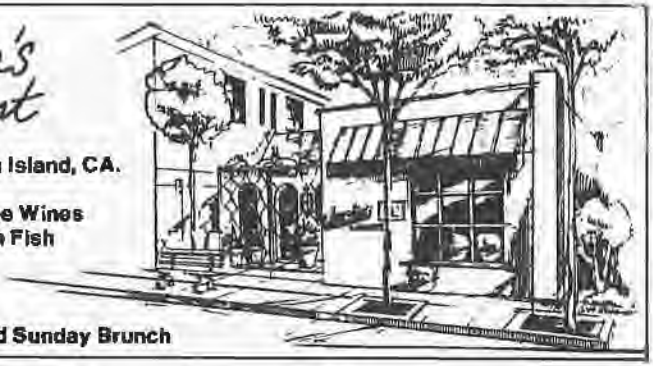

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Welcome to our thirteenth annual Baroque Music Festival. The community of Corona del Mar, part of the City of Newport Beach, takes great pride in this eight-day festival of performances by distinguished singers and instrumentalists.

This year's programs include a significant composition from the Romantic period, a choral motet in the style of J. S. Bach by Johannes Brahms. From the twentieth century, we present an organ solo sonatina by Hugo Distler and the world premiere of a new concerto grosso for oboe, harpsichord and string orchestra by Robert Linn. This work, with many neo-Baroque reflections, actually quotes, in its final movement, the main theme of a Handel concerto for harp that will be heard on the same program. The concerto grosso, commissioned expressly for performance at our Festival's opening concert this season, will be played by oboist Donald Leake and harpsichordist Malcolm Hamilton, with the Festival Orchestra under the baton of Burton Karson.

Our Festival's unique programming, product of much research and planning, and the high standard of performance have earned widespread popular and critical acclaim. We strive to offer you programs that can be heard nowhere else, in settings of extraordinary beauty.

We remain most grateful for the enthusiastic support we receive from individual members of the community and from the City of Newport Beach, and we endeavor to show our appreciation by patronizing the advertisers in our Festival Program. The strong bond between performers and our audiences at the Baroque Music Festival Corona del Mar Festival is especially gratifying.

Festival Board of Directors

The Festival Brass Ensemble will perform al fresco thirty minutes before Music in the Gardens

The Festival Directors Gratefully Acknowledge

The City of Newport Beach for continued financial support of the Festival.

The Sherman Library and Gardens (Dr. William Hendricks, Director of the Library, and **Mr. Wade Roberts,** Gardens Director) and **The Parish Church of St. Michael and All Angels (The Reverend Peter D. Haynes,** Rector) for providing beautiful settings for our Festival events.

Louise Di Tullio, flute, **Lou Ann Neill,** harp, and **Aram Barsamian,** baritone, for contributing a superb evening of chamber music for our "Winter Musicale" in February.

Mr. & Mrs. Jerry Dauderman for providing their lovely home as the setting for our February fund-raising concert and supper.

Trader Joe's (Costa Mesa) for contributing wines for the post-concert receptions.

Dr. Malcolm Hamilton for the use of his Wittmayer concert harpsichord.

Mr. & Mrs. Robert Sattler for entertaining the artists and board members in their lovely home after the opening concert.

Mrs. Charles Ullman for offering her home and hospitality for the annual Patrons Supper.

Dr. Helmut Weiss and Ellie Votaw for underwriting the "Finale" software used to prepare the musical score and parts for Robert Linn's new concerto grosso.

Mr. & Mrs. Alan Jacobs for providing accommodations for a Festival soloist.

Brian Cross for continued artistic work for the Festival as technical assistant to our Artistic Director and as concert stage manager.

Margret Hodges for her photography at Festival events.

Dr. Nick Strimple and **Beverly Hills Presbyterian Church** for their cooperation in exchanging musical scores and parts.

The many **Festival subscribers** whose contributions over and above the price of tickets provide needed financial support.

Festival Program Production: Burton L. Karson, Editor; **Dagmar M. Rios,** Advertising; **Walter B. Rios** and **Colleen D. Swiatek,** Typesetting and Page Make-Up; **Kwik Kolor** (Costa Mesa), Printing.

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Baroque Music Festival
Corona del Mar

14th Annual Season
5-12 June 1994

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Baroque Music Festival Corona del Mar
Sunday, 6 June 1993, 4:00 pm
St. Michael and All Angels Church

Baroque Concertos

Louise Di Tullio, *flute*
Donald Leake, *oboe*
John Walz, *violoncello*
Lou Ann Neill, *harp*
Robert Bates, *organ*
Malcolm Hamilton, *harpsichord*

Festival Orchestra
Burton Karson, *conductor*

Sinfonia from Cantata 35 for organ — **Johann Sebastian Bach** (1685-1750)

Concerto in E minor for flute — **Georg Philipp Telemann** (1681-1767)
- Allegro
- Adagio
- Presto
- Adagio
- Allegro

***Pièces en concert* in G for violoncello** — **François Couperin** (1668-1733)
- Prélude
- Sicilienne
- La tromba
- Plainte
- Air de Diable

Concerto in B flat, Opus 4, No. 6, for harp — **George Frideric Handel** (1685-1759)
- Andante
- Larghetto
- Allegro moderato

INTERMISSION
15 minutes

Concerto in D minor for organ and flute — **Michel Corrette** (1709-1795)

Allegro
Andante
Presto

Louise Di Tullio's Festival appearance has been underwritten by a generous gift from Robert and Nancy Sattler

Concerto Grosso for oboe, harpsichord and string orchestra — **Robert Linn** (b. 1925)

Allegro
Adagio
Andante
Allegretto

Commissioned by the Festival for the opening concert of the 1993 season, thanks to a generous grant by Doctors Rosemary and Donald Leake.

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Notes on Baroque Concertos

In several sacred cantatas by J.S. Bach, the role of the organ goes beyond that of providing improvised accompaniment in *basso continuo* support of soloists and chorus. The Sinfonia that opens the second half of Bach's Cantata 35 is for organ *obbligato* (written out). Composed in Leipzig in 1726, it is based on an earlier oboe concerto, now lost, and reflected in a harpsichord concerto (BWV 1059). In bipartite form, with each half repeated, it opens with a dialogue between organ and first violins, after which the organ dominates with incessantly running 16th notes.

Telemann, the most prolific composer of the Baroque era, wrote eleven flute concertos plus some that feature the flute with other instruments. The concerto in E minor begins in typical *ritornello* form, the orchestra restating its opening theme in alternation with the soloist's passages, here based on the same material. The solo flute is supported charmingly by the strings with *pizzicato* passages in the second movement and rhythmical groupings of quarter notes under a "sewing machine" solo flute in the third movement. A brief Adagio leads to a bouncy six-eight meter Finale.

François Couperin, the most important Parisian composer after Lully, was *organiste du roi* and holder of the royal right to publish and sell music. His chamber music was enjoyed at Versailles and Fontainbleau by Louis XIV, as was his church music in Paris. This colorful suite contains a dance type from Sicily, a trumpet imitation (La tromba) and a devil's song that dances wickedly while making otherworldly demands on the cellist.

Handel's harp concerto, first performed during the oratorio "Alexander's Feast" in 1736, but published as an organ concerto, successfully subjugates the string orchestra to the ethereal utterances of the solo harp. The *ritornello* theme of the first movement is echoed in the last movement of Robert Linn's concerto grosso for oboe and harpsichord.

Little is known of Michel Corrette, who was born in Rouen and died in Paris after an extraordinarily long and productive life. In addition to church music, he produced concertos for organ, harpsichord, flute and hurdy-gurdy. This concerto in D minor can be performed without its indicated flute part, but with a loss of the loftiness and refinement of the flute even when it doubles the organ or strings an octave higher.

Robert Linn's four-movement concerto grosso, commissioned late in 1992 and completed this spring, was written specifically for oboist Donald Leake, harpsichordist Malcolm Hamilton and the strings of our Festival Orchestra. The piece abounds in technical challenges without transgressing the inherent idiomatic qualities of the instruments. It is neo-baroque in its use of 18th century sonorities, its *concertato* alternations between soloists and orchestra, the use of ornaments -- notably in the extended trills of the second and third movements and the mordents at the beginning of the third -- and in Linn's use of Handel's great theme in his fourth movement.

— Notes by Burton L. Karson

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Baroque Music Festival Corona del Mar
Monday, 7 June 1993, 8:00 pm
St. Michael and All Angels Church

Organ Recital

ROBERT BATES, *ORGAN*

Robin Olson, *violin*

Ciacona in F minor	**Johann Pachelbel** (1653-1706)
Concerto in A minor	**Giuseppe Torelli** (1658-1709)
Allegro	
Adagio	**arr. Johann Gottfried Walther** (1684-1748)
Allegro	
Tiento sobre la letanía de la Virgen	**Pablo Bruna** (1611-1679)
Sonatina, Opus 18/I, Nos. 1-4	**Hugo Distler** (1908-1942)
Ostinato (1979)	**Robert Bates** (b. 1952)
Praeludium in F sharp minor	**Dietrich Buxtehude** (1637-1707)

Robert Bates's Festival appearance has been underwritten by a generous gift from Jerry and Bobbi Dauderman

INTERMISSION
-15 minutes-

Sonata in D major for violin & keyboard, Book 4, Op. 9 — **Jean-Marie Leclair** (1697-1764)

Adagio
Allegro
Sarabande
Tambourin

Robin Olson, *violin*

Pedal-Exercitium, BWV 598 — **Johann SebastianBach** (1685-1750)

Der Tag, der is so freudenreich, BWV 605 — **Bach**

Prelude and Fugue in C major, BWV 547 — **Bach**

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Notes on the Organ Recital

Pachelbel's ciacona, an Italian version of the French chaconne, uses a harmonic progression that is obstinately repeated with variations, a procedure allied to the more melodic passacaglia form. Both passacaglia and chaconne first were dance types, the latter originating as a fast and fleshy dance brought back to Spain and Italy from Latin America by *conquistadores*.

Giuseppe Torelli contributed significantly to the development of the concerto form. Johann Gottfried Walther looked back a century later to this inspiring giant and, in the fashion of his time, created a solo organ concerto from an earlier string concerto, as did J.S. Bach with earlier music of Albinoni and Vivaldi. Walther's mother was a close relative of Bach's family and after 1708 the cousins Johann Gottfried and Johann Sebastian became close friends, Bach being godfather to Walther's eldest son.

Spanish composer, organist and renowned teacher Pablo Bruna was blinded by smallpox during childhood yet became a church organist at the age of twenty and later even a choirmaster. His tientos for "divided keyboard" begin with imitation that soon gives way to brilliant passage work in which the Spanish flavor is evident.

Twentieth-century German composer Hugo Distler dedicated himself to the revival of Baroque vocal and instrumental church music forms. He wrote prolifically in a rhythmically and harmonically bold but tonal orientation while organist of the famous Jakobikirche in Lübeck (where Buxtehude had worked and Bach had visited). Later he taught in Berlin and Stuttgart, appointments that allowed him exemption from military service, but the Nazi aversion to church music and those who worked in it subjected him to great emotional strain. Aerial bombardments, the death of friends, the hostility of authorities and overwork led to his suicide in Berlin in 1942.

Dr. Bates' own Ostinato, written while he was studying in Paris in 1979, was inspired by the beautiful neo-Baroque organ in St. Michael's English Church where he served as organist. Baroque elements in the work include fugal imiation and the *ostinato* bass line.

Buxtehude's influence on J.S. Bach is clear in this prelude in F sharp minor, both from the alternations between freely virtuosic sections and fugal passages and from the daring key of the piece which was allowed by the change in his time from "mean" to "tempered" tuning. Buxtehude loved independent tonal colors and strong pedal parts, characteristics reflected by Bach.

Jean-Marie Leclair mastered violin playing, lacemaking and dancing while still a teenager, marrying fellow Lyon Opera dancer Marie-Rose Casthagnie in 1716. During the next decade he published violin sonatas and ballets, having left Lyons for Turin, Paris, London, Kassel and Amsterdam. His stellar career came to a mysterious end in 1764 when, entering the small house he had taken on his separation from his second wife (Louise Rossel, also his engraver), he was murdered. Though his gardner, nephew and wife were all suspected, none was brought to trial.

Three pieces of Johann Sebastian end this recital. Possibly from a toccata that never was completed, the "Pedal Exercise" fragment is a musical curiosity for which Dr. Bates has written a conclusion. The cheerful chorale prelude, "Der Tag, der ist so freudenreich," is a miniature from the Little Organ Book (*Orgelbüchlein*) of 1713-14. The mighty Prelude and Fugue in C major, one of Bach's great late works, is strikingly economical in musical ideas, the prelude's three little motives repeatedly combined and re-combined, while the fugue's short subject is heard, in its original form as well as backwards and in augmentation, at least fifty times. — *B.L.K.*

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Baroque Music Festival Corona del Mar
Wednesday, 9 June 1993, 8:00pm.
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Amy Kane Jarman, *soprano*
Christopher Lindbloom, *baritone*
Tod Frank, *recorder & horn*
Cynthia Ellis, *flute*
Robin Olson, *violin*
Janet Lakatos, *viola*
John Walz, *violoncello*
Burton Karson, *harpsichord & conductor*

Mi palpita il cor, **George Frideric Handel**
(1685-1759)

Cantata for soprano, recorder & basso continuo

Recitative: *Mi palpita il cor*

My heart is restless, I cannot tell why. My soul is agitated, I know not for what reason. Torment and jealousy; scorn, anguish and grief: what do you want of me? If you would have me a lover, this I am; but, ah Cupid! Do not kill me. My heart cannot endure the chains of such suffering.

Aria: *Ho tanti affanni in petto*

Whether there be a greater torture than this anguish which fills my heart, I cannot say; I only know that I embrace a bitter and grievous suffering, and that I would welcome death.

Recitativo: *Clori, dite mi lagno*

You, Clorinda are the source of my woes, and you also, oh Cupid, son of Citheria, have wounded my heart for the sake of a woman who does not know what love is. If you wound her heart also with the same arrow, I shall no more reproach you, but, prostrate before your statue, a humble suppliant, will venerate you as the deity that has rewarded and satisfied my desires.

Aria: *S'un di m'adora la mia crudele*

If one day my cruel lady should return my love, then will my heart be content; pain and torment will no longer find a place in my breast.

Sonata in A **George Philipp Telemann**
(1681-1767)

For flute, violin, viola, violoncello & cembalo

Soave
Allegro
Andante
Vivace

Titano all'Inferno **Antonio Caldara**

Cantata for baritone & basso continuo (c. 1670-1736)

Recitativo: *Cessate inique furie*

O cease, accursed furies, terrible spirits, to harrass me each hour, that it sufficeth to lacerate my heart to see me chained in these horrible fetters in this dark dungeon, and it thinks in my breast and says I'm vanquished! O which is the greatest of atrocious chastisements? When in a moment vain and conceited monsters come and gloat at my anguish and my affliction!

Aria: *Frangetevi o catene*

Be loosened, oh my chains, and ruthless fetters quickly, and cease, my pains to lacerate my heart! You are so hard in dealing out punishment galore; if you had any feeling, you'd make the pains depart! Be loosened, oh my chains.

Recitativo: *Ma se non v'è piu speme*

But if there be no succour, monsters, put me at least out of my misery; let Satan plunge down with me to his destruction! The sky is dark'ning, and with it may Hell sink to the bottom of deepest darkness, and let the whole world perish!

Aria: *Intatto sol resti quel core*

Alone rest undamaged the heart in my bosom, inhumanly punished, for which they ask ransom and pity in vain! Oh infamous tyrant, when thy time has has vanished you'll tremble, I'll warrant; my vendeance I'll claim! Alone rest undamaged the heart in my bosom...

Suite in G for solo violoncello, BWV 1007 **Johann Sebastian Bach**

(1685-1750)

Prelude
Allemande
Courante
Sarabande
Menuet I
Menuet II
Gigue

INTERMISSION
-15 minutes

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Meer hahn en neue Oberkeet, **BWV 212, "Peasant Cantata"** **J. S. Bach**

Overture		
Duet:		The Chamberlain is now our Squire
Recitative	*(duet)*:	Now, Molly, won't you give me one nice kiss?
Aria	*(sop.)*:	Love's a feeling hard to beat.
Recitative	*(bass)*:	The Squire is fine, but what a Devil the Taxcollector is!
Aria	*(bass)*:	Mister Taxcollector, have a heart!
Recitative	*(sop.)*:	I'm sure of this: our Master is the best of men.
Aria	*(sop.)*:	Master, kind and true, we are all for you.
Recitative	*(bass)*:	He helps us all, both young and old.
Aria	*(sop.)*:	Now that is well; let no one tell how thus the tax we're shirking
Recitative	*(bass)*:	And too our gracious Dame is not the least bit proud.
Aria	*(bass)*:	Fifty dollars, ready cash, we have freely spent on this.
Recitative	*(sop.)*:	But listen now! Before we all go to the tavern affair.
Aria	*(sop.)*:	Our tiny city, is not it pretty?
Recitative	*(bass)*:	That is too citified, and very much too clever.
Aria	*(bass)*:	You take in your ten thousand ducats.
Recitative	*(bass)*:	You all can bet that was the worst one yet!
Aria	*(bass)*:	May plenty be such you'll be laughing for joy!
Recitative	*(sop.)*:	Enough! We each have had our chance!
	(bass):	And now it is high time to dance; away to our good tavern!
	(sop.):	Which means that we must sing together.
Aria	*(sop.)*:	That all of you may know, the best part of this show is drinking.
Recitative	*(bass)*:	My dear, you said it!
	(sop.):	Since we have finished with the program here
	(bass):	Well! May the Devil take me!
Ensemble:		To the Inn away, where bagpipes play, Hey diddle diddle!

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Notes on Music in the Gardens

This first half of this evening's program might well have served as after-dinner entertainment in an eighteenth-century German salon, featuring Italian cantatas, much in vogue, as well as "contemporary" German instrumental music.

Handel's Italian cantatas date mostly from his years in Italy (1706-09). Some were copied a bit later in Hannover and others even later in England. He clearly learned well the Italian opera style, applying it to cantatas written for opera singers to use when entertaining aristocrats in residences. He undoubtedly also learned a great deal of Italian, judging from the sensitive manner in which he treated the texts. The theme of unrequited love includes references to mythological figures familiar to all at the time, and what is especially charming is the interplay in the arias between singer and flute, this evening a Baroque alto recorder.

Telemann produced literally hundreds of chamber works for two, three, four and more instruments. The sonata for transverse flute, violin, viola, cello and harpsichord, published in 1730 by Le Clerc in Paris, suggests a sensitivity for the emerging galant style associated with the "classical" period of the late-eighteenth century. A novelty in the opening Soave movement is the viola playing triplets against the duple 16th notes of the violin. The Allegro is fugal, treating flute, violin and viola as equal partners over the supporting continuo of cello and keyboard, while the Andante variously pairs the upper instruments and then the middle ones. The final Vivace engages all instruments equally in a romp to the finish.

Antonio Caldara wrote "Titano all'Inferno" about 1730. Like other Venetian cantatas of the period, it reflects the current rage for dramatic opera and a love for the dramatic aria calculated to generate applause. Here the sheer ability of the singer is put to the test, both in negotiating cruelly difficult melodic intervals and fast passages and in articulating the difficult Italian words.

Bach wrote six sonatas and suites for solo violin (BWV 1001-6) and six for solo violoncello (BWV 1007-12). The remarkable aspect of these unaccompanied pieces is that the listener is quite satisfied that the solo string instruments are in fact accompanying themselves, thereby needing no harpsichord underpinning. The first cello suite, in G, adds to the traditional skeleton of allemande/courante/sarabande/gigue a prelude and two minuets that, like the later Classical minuet and trio, create a three-part form by repeating the first minuet. These pieces demand the greatest skills in both playing and listening.

That the great Johann Sebastian, composer of masses, motets, church cantatas, chorale settings and weighty preludes and fugues, also turned out more than thirty secular cantatas often comes as a surprise. The "Peasant Cantata" was written to celebrate the installation of Karl Heinrich von Dieskau, Chamberlain of the Saxon Court in Dresden, as Lord of the Manor of Klein-Zschocher and Knauthain, near Leipzig where Bach worked. It was first performed on August 30, 1742, for a festival at which the villagers pledged allegiance to their new *Gutsherr*. Dieskau was Inspector of the land, liquor and income taxes, while Christian Friedrich Henrici (*aka* Picander), who wrote this libretto as well as many others for Bach's cantatas, was Receiver of the land and liquor taxes and in all good humor referred to himself as the Tax Collector.

— B.L.K.

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Sherman Library and Gardens

Music in the Gardens

MALCOLM HAMILTON, *HARPSICHORD*

Donald Leake, *oboe*
William Wood, *bassoon*

Prelude, Fugue and Allegro in E flat major, BWV 998 — **Johann Sebastian Bach** (1685-1750)

Sonata for oboe & harpsichord in C minor, Op.1, No.8 — **George Frideric Handel** (1685-1759)

Adagio
Allegro
Adagio
Allegro

Capriccio on the Departure to Distant Climes of His Dearly Beloved Brother — **J. S. Bach**

The affectionate attempt of his friends to dissuade him from the journey.
A description of the perils that might befall him in distant climes.
A mutual lamentation of the friends.
Seeing that he cannot be dissuaded from making the journey,
the friends bid him farewell.
Aria of the Postilion Coach.
Fugue in imitation of the Postilion's horn-call.

Sonata in C minor for bassoon and harpsichord — **Joseph Boismortier** (1689-1755)

Largo
Gavotta
Largo
Allegro

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Street Processions of the Great and Ancient Minstrelsy — **François Couperin** (1668-1733)

March of the Notables and Judges
Organ-grinders, Hurdy-gurdy Players and Ragamuffins
Jugglers, Tumblers and Acrobats with Trained Bears and Monkeys
The Invalids and those disabled in the services of the Minstrelsy
Rout and Disarray of the Entire Troupe, caused by Drunkards,
the Bears and the Monkeys

Trio in F for oboe, bassoon and cembalo — **Handel**

Adagio
Allegro
Largo
Allegro

Four Sonatas — **Domenico Scarlatti** (1685-1757)

G minor, K. 234:	Andante
E major, K. 206:	Alla breve, Andante
A major, K. 429:	Allegro
D major, K. 53:	Alla breve; Presto

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Notes on Music in the Gardens

Bach's Prelude, Fugue and Allegro was written for an experimental instrument called "Lautenwerck," a harpsichord strung with gut strings, giving a luted, pizzicato sound. Bach is said to have owned three of these instruments, but returned them to the maker, as they were virtually impossible to tune because of the non-singing quality of the sound.

Handel's oboe sonata, Op.1, No.8, in C minor, allows the oboe to sing deliciously in its warmest tessitura. The Adagio third movement, in E flat, ends with a typical Phrygian cadence on G, leading to the home key for the last movement, a bipartite form with each half repeated.

Bach's Capriccio, an extremely early work and his only attempt at writing descriptive or programmatic music, commemorates the occasion of his younger (15-year-old) brother's departure to be oboist in the king's army. Each movement carries a subtitle. The first, gentle and highly ornamented, sets the scene of melancholy and apprehension on the part of the family and friends. The second movement is a gloomy description of the perils that might befall him, with much head-shaking in the form of slow, measured trills. The third, Lamentation, is built over a recurring eight-note ground bass; quasi-improvisatory, it intersperses the right-hand melody with the bass passages, allowing the performer to make up his own right-hand part. The fourth movement changes abruptly to the major mode, as the friends cheer up and bid the young man a final farewell. The Postilion, or mail coach, picks up its passenger, coach horns sounding a descending octave to signal its arrival. The Postilion horn-call is countersubject in the final movement's lively fugue.

Boismortier, the first Frenchman to compose a solo concerto (for cello, viol or bassoon, in 1729), was an innovator who also wrote concertos for five flutes without bass, and was the first to write for flute with a harpsichord part for the right hand as well as a bass line. His considerable output includes cantatas, motets, sonatas and pieces for all manner of instruments, as well as stage works.

Couperin was the greatest French *clavecinisle* of the 18th century, especially famous for his *ordres* or suites. "Street Processions of the Great and Ancient Minstrels" from the *Onzième Ordre* of 1713, paints the minstrels in the worst possible light as a collection of drunkards, circus performers and street players. It was written as a satire in furious protest to the king's having granted a royal charter, with special benefits and perquisites, to the Musicians' Guild instead of the rival Organists' Guild of which Couperin, well established as a court musician, was a distinguished member. The *notes inégales* in the March depict the unsteady gait of the inebriated Minstrel notables; the second movement describes the organ-grinders and hurdy-gurdy players, with their drone bass, being set upon by a gang of ragamuffins and street urchins; the third movement features a circus-like tune for jugglers and acrobats, while the fourth, in which Couperin employs a heavily dotted *rhythme boiteux*, or "lame rhythm," depicts the hobbling gait of the wounded Minstels (the word "*béquilles*" [crutches] appears in the manuscript). The final movement describes the chaotic rout of the entire troupe when the bears and monkeys escape, and the drunken disorder of the Minstrels, scuttering for cover in the general confusion as the *boiteux* rhythm is heard once more.

Handel's unusual trio for oboe, bassoon and harpsichord begins with a lilting Adagio, continues through an imitative Allegro and a Largo with the "Scottish snap" (a short-long dotted rhythm) in the oboe to a final Allegro that offers humorously imitative interplay between oboe and bassoon.

Our recital evening closes with Scarlatti's flavorful sonatas, often with Spanish rhythms and gypsy cries, that are irresistible fun for player and audience alike.

— *Notes by B.L.K. & Malcolm Hamilton*

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William Congreve (1670-1729), Hymn to Harmony

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Festival Finale

Amy Kane Jarman, ***soprano***
Brian Asawa, ***countertenor***
Gregory Wait, ***tenor***
Christopher Lindbloom, ***baritone***

Festival Singers & Orchestra
Burton Karson, ***conductor***

Jephte — **Giacomo Carissimi** (1605-1674)
Oratorio for soloists, chorus and continuo

***O Heiland, reiss die Himmel auf*, Opus 74, No. 2** — **Johannes Brahms** (1833-1897)
Motet for mixed chorus

Sonata for trumpet and strings — **Henry Purcell** (1659-1695)
(Pomposo)
(Adagio)
(Presto)

Burnette Dillon, ***trumpet***

O sing unto the Lord (Psalm 96: 1-6, 9-10) — **Purcell**
Verse anthem for soloists and chorus

Symphony
Verse *(bass)*: O sing unto the Lord a new song.
Chorus: Alleluia.
Verse *(bass)*: Sing unto the Lord all the whole earth.
Chorus: Alleluia.
Verse *(quartet)*: Sing unto the Lord and praise his name;
Be telling of his salvation from day to day.
Verse *(bass)*: Declare his honor unto the heathen, and his wonders unto all people.
Chorus: Glory and worship are before him,
Pow'r and honor are in his sanctuary.
Verse *(duet)*: The Lord is great, and cannot worthily be praised. He is more to be feared than all gods. As for all the gods, the gods of the heathen, they are but idols; but it is the Lord that made the heavens.

(Ritornello)

Verse	*(quartet)*:	O worship the Lord in the beauty of holiness,
Chorus:		O worship the Lord in the beauty of holiness;
		Let the whole earth stand in awe of him.
Verse	*(bass)*:	Tell it out among the heathen that the Lord is King,
Chorus:		The Lord is King,
Verse	*(bass)*:	And it is He who hath made the round world
		so sure that it cannot be moved.
Chorus:		'Tis He who hath made the round world so sure that
		it cannot be moved.
Verse	*(bass)*:	And how that He shall judge the people righteously.
Chorus:		He shall judge the people righteously.
Verse	*(quartet)*:	Alleluia.
Chorus:		Alleluia. Amen.

This joyous anthem is performed in grateful memory of the life of physician and musical enthusiast Cortland Myers, M.D. (1923-1992)

Wachet, betet, seid bereit allezeit! **Johann Sebastian Bach**

Cantata No. 70, for 26th Sunday after Trinity (1685-1750)

Prima Parte

Chorus:		Wachet, betet, betet, wachet!
Recitativo	*(bass)*:	Erschrecket, ihr verstockten Sünder!
Aria	*(bass)*:	Wann kommt der Tag
Recitativo	*(tenor)*:	Auch bei dem himmlischen Verlangen
Aris	*(tenor)*:	Lass der Spötter Zungen schmähen
Recitativo	*(tenor)*:	Jedoch! bei dem unartigen Geschlechte
Chorale:		Freu' dich sehr, o meine Seele

Seconda Parte

Aria	*(tenor)*:	Hebt euer Haupt empor
Recitativo	*(bass)*:	Ach, soll nicht dieser grosse Tag
Aria	*(bass)*:	Seligster Erquikkungs Tag
Chorale:		Nicht nach Welt, nach Himmel nicht

Conductor Burton Karson has been honored by a generous gift to the Festival from Leonard and Louise Jones

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Notes on the Festival Finale

Jephte, a brief oratorio, is one of only a few surviving works of the great Italian master, Carissimi. He was much in demand as a composer, even in foreign countries, but, after a stint in Assisi, he modestly served as *maestro di cappella* of San Appolinare and also the Collegio Germanico in Rome, receiving many honors as composer, teacher and priest.

The text of this oratorio is taken from the eleventh chapter of the Book of Judges which describes the tragic and poignant result of a promise that Jephthah makes to God in order to win a battle for the Israelites against the attacking Ammonites. After the rapturous celebration of victory, Jephthah returns home, greets his daughter (called simply *Filia*) and then realizes that he must sacrifice her to the Lord. The work ends with the lament of the daughter that she will die a virgin and a final chorus of mourning, perhaps as touching as anything written before or since.

Johannes Brahms, a nineteenth-century Romantic, had a scholarly bent since his youth, studying and copying early music and collecting rare editions. His interest in folk and church song and in writing for women's, men's and mixed choruses accounts for a large portion of his output. He worshiped the music of J.S. Bach and was a member of the Bach Gesellschaft, the organization that collected, edited and published Bach's complete works. Throughout his life, Brahms studied counterpoint and the Baroque style; indeed, his very last compositions were eleven chorale-preludes for organ. This motet, in the form of a theme with four variations much in the style of Bach, is based on a well-known Advent chorale.

Purcell dominated the history of English music until the twentieth century. His compositions for instruments are fewer than for voices, but their charm is undeniable. This sonata puts the trumpet in a conversational mode with the strings in the first and last movements, giving the middle, rather quiet movement, to the strings alone. "O sing unto the Lord" is a verse anthem in which soloists, individually and in groups, alternate verses of text with the choir, much in the ancient manner of responsorial and antiphonal psalmody practiced in the ancient synagogue and early Christian church. In Purcell's application, we also hear the Baroque *concertato* effect through a distinct contrast between soloists over basso continuo and full choir with orchestra.

Bach's church cantata No. 70, composed first in December of 1716 in Weimar for the second Sunday of Advent (this version is lost), was revised six months after his arrival in Leipzig in 1723, for the 26th Sunday after Trinity. The text -- watch and pray for the coming of the Lord -- is both reflective and dramatic. For this he employed four soloists, four-part chorus and string orchestra with solo trumpet and oboe. The admonition to be glad at the prospect of death is reinforced in the chorales that end the two parts that are designed to precede and follow the sermon on Sunday morning. Especially compelling passages can be heard in the shivering chords that accompany the first recitative's "*Erschrecket, ihr verstockten Sünde*" (Be frightened, O ye stubborn sinners!), in the agitation that accompanies the last recitative, "*Ach, soll nicht dieser grosse Tag*" (Ah, ought not this most awful day) and in numerous other places where the text invites dramatic treatment. Tradition has it that the congregation might well have joined in the singing of the chorales in order to participate in and acknowledge the great message.

— *B.L.K.*

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About the Performers

BRIAN ASAWA earned a bachelor's degree at UCLA and did graduate work in voice at USC. He has studied voice privately with Virginia Fox, Michael Sells and Kari Windingstad and in master classes with Horst Gunter, Carol Neblett, Judith Nelson, Martin Isepp and Nigel Rogers. A winner of the Victor Fuchs Competition (1990) and the Pasadena Opera Guild (1990), he was national first place winner of the Metropolitan Opera auditions in New York City in 1991. He appeared in the San Francisco Opera Merola Progam for aspiring opera singers in 1991-92 and this past season sang the leading role of Oberon in Britten's *Midsummer Night's Dream* with the San Francisco Opera. This summer he will be featured in Handel's *Xerxes* with the Santa Fe Opera.

ROBERT BATES earned degrees from Wayne State University, Detroit, and Southern Methodist University, Dallas, and a Ph.D. from Stanford University where he is Associate University Organist and Lecturer in the Department of Music. His doctoral dissertation concerns music of the French Baroque. Between 1977 and 1980, he studied organ performance with Mme. Marie-Claire Alain and improvisation with M. Daniel Roth in France, where he also served as organist at the English Church in Paris. In 1976, Dr. Bates won First Prize in the National Organ Playing Competition in Fort Wayne, Indiana, and in 1978 and 1979 the Prix d'Excellence and the Prix de Virtuosité at the Conservatoire de Rueil-Malmaison, France. He has recorded for Swiss and French National Radios. We welcome his return after his brilliant Festival performance in 1987.

LOUISE DI TULLIO gained membership in the Los Angeles Philharmonic Orchestra at the age of nineteen. Declared Winner Emeritus of the Most Valuable Player Award of the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has recorded with harpists Susann McDonald and Lou Ann Neill, with the English Chamber Orchestra of London and in many film and recording studios. She has appeared as soloist with the Boston Pops, the symphony orchestras of Pasadena, Glendale and Modesto and in more than twenty seasons of the Carmel Bach Festival. She has played with the Los Angeles Chamber Orchestra, the California Chamber Orchestra, the Monterey County Symphony, the Las Vegas and Glendale chamber orchestras and is heard regularly with the Pacific Symphony and our Baroque Music Festival.

CYNTHIA ELLIS earned bachelor's and master's degrees in flute performance at California State University, Fullerton, where she is lecturer and teacher of flute. Since 1979 she has performed with the Pacific Symphony and the Los Angeles Music Center Opera, Opera Pacific and Cabrillo Music Festival orchestras, and has recorded with the Hollywood Bowl Orchestra and for Hollywood film sound tracks. She has published in *Flute Talk*, a professional journal for flutists.

TOD FRANK graduated from California State University, Fullerton in both music and computer science and continues active careers in both fields. He performs equally adeptly on recorders and French horn and has appeared with several local orchestras and in chamber concerts throughout Orange County. He often was heard with the Festival Brass Ensemble and returns for the third time as soloist and ensemble player for Music in the Gardens.

MALCOLM HAMILTON, a native of Vancouver, B.C., earned bachelor's and master's degrees at the University of Washington and a doctorate at the University of Southern California. He taught at UCLA for four years and has been Professor of Music at USC for 25 years. Dr. Hamilton has appeared with the Carmel Bach Festival, the Cabrillo Festival, the Mozart Festival at San Luis Obispo, on a European tour and in Southern California concerts with the Los Angeles Chamber Orchestra and in many orchestra concerts under conductors Sir Neville Marriner, Sir John Barbirolli, Gerard Schwarz and Daniel Lewis. He has recorded Bach's complete *Well Tempered Clavier* on the Everest label, works of Handel and Scarlatti on Delos, and concertos of C.P.E. Bach on Nonesuch. This year's appearance is Dr. Hamilton's sixth with our Festival.

In Memoriam

CORTLAND MYERS, M.D.
(1923 - 1992)

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AMY KANE JARMAN, a native of Los Angeles, studied at the University of California at Santa Cruz and graduated *cum laude* from the University of Evansville (Indiana). She earned a Performance Diploma in Voice from the Royal College of Music in London, England, and did further study at the Conservatorio de Morlachi in Perugia, Italy, and the Britten-Pears School for Advanced Musical Studies in Aldeburgh, England. She has performed in Wakefield, Ripon and Bradford Cathedrals, St. Bride's Church in London, the University of Leeds and in Westminster Abbey, and teaches voice at Vanderbilt University in Nashville, Tennessee.

JANET LAKATOS earned a Bachelor of Music degree *magna cum laude* in viola at the University of Southern California. For 12 years principal violist with the Los Angeles Chamber Orchestra, she currently serves in that capacity with the Pasadena Symphony and as associate principal with the Pacific Symphony and Hollywood Bowl Orchestra. She was principal violist in the Casals Festival in Puerto Rico, the Aspen Festival in Colorado, the Waterloo (New Jersey) Festival, and recorded Bach cantatas with Helmut Rilling in Stuttgart for ten years.

DONALD LEAKE has enjoyed a double career in music and medicine. He studied oboe and performed extensively while an undergraduate and graduate student at the University of Southern California and won first prize with greatest distinction in oboe and chamber music at the Brussels, Belgium Royal Conservatory in 1956. Later he earned a D.M.D. degree at Harvard University, an M.D. at Stanford University, and was a post-doctoral fellow at Harvard. Dr. Leake is a professor in oral and maxillofacial surgery at Harbor-UCLA Medical Center. For many years he was soloist at the Carmel Bach Festival, and this is his fourth season with our Festival. He and his wife, Rosemary Leake, M.D., made possible our commissioning of Robert Linn's concerto.

CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University and completed his doctorate in vocal performance at the University of Southern California. He served for some years on the music faculty of Point Loma College, San Diego, and was professor of voice at North Texas State University in Denton. He also was active in Orange County as a musical editor, church musician and teacher of voice. He appeared as soloist with the San Diego Symphony and the Santa Monica Symphony and in many recitals throughout the country. Dr. Lindbloom, who is continuing his career in the Washington, D.C. area, first sang in our Festival ten years ago.

ROBERT LINN, a native of San Francisco, studied composition with Darius Milhaud, Halsey Stevens, Roger Sessions and Ingolf Dahl. Retired as Professor of Music and Chairman of the Music Theory and Composition Department at USC where he served from 1957, he has published works for symphony orchestra, wind orchestra, chorus and chamber ensembles, and his orchestral reconstruction of the Hexameron by Franz Liszt was performed by the Boston, London and San Francisco Symphonies under Michael Tilson Thomas. His *Fantasia for Cello and String Orchestra* was premiered by the Los Angeles Chamber Orchestra under Neville Marriner and his *Concertino for Oboe, Horn, Percussion and String Orchestra*, commissioned by the Pasadena Symphony, premiered under the baton of Daniel Lewis. His *Concerto for Piano and Orchestra No. 2* was a finalist in the 1991 National Orchestral Association New Music Project. His concerto grosso, completed in spring, 1993, incorporates ideas from soloists and conductor as well as a famous tune of George Frideric Handel and a similar theme from Gustav Mahler.

LOU ANN NEILL earned bachelor's and master's degrees at UCLA and studied harp with Dorothy Remsen. She has been the harpist of the Los Angeles Philharmonic Orchestra for ten years, a free-lance concert and recording harpist for twenty years and currently teaches at UCLA. Her recordings include "Quiet Storms" with flutist Louise Di Tullio and an album of Irish country songs with soprano Judith Powell. "To Her Glory, a Tribute to Mother Earth," available as a short-subject video, features Miss Neill playing Handel's harp concerto.

ROBIN OLSON returns for his fifth season, having served previously as Festival Orchestra Concertmaster, soloist and contractor of the orchestra. He studied violin in San Francisco and played at the Carmel Bach Festival. Since moving to Southern California, he has performed with the Pacific Symphony and the Chapman Chamber Players, has played in innumerable performances of opera and ballet in the Orange County Performing Arts Center, has performed both here and abroad with the Hollywood Bowl Orchestra, and is active in the recording industry.

GREGORY WAIT earned a degree in vocal performance at Chapman University and did graduate work at California State University, Fullerton. He is long-time Senior Lecturer in Voice at Stanford University and choir director of Stanford's Memorial Church and is musical director of the Schola Cantorum, a distinguished choral organization in the Bay Area. Soloist for more than a dozen years with the Carmel Bach Festival, he has been soloist with major orchestras in the western United States and in a recent concert series at Harvard University. Heard frequently in recital with pianist Burton Karson, he is in his eleventh year with our Festival.

JOHN WALZ is principal cellist of the Long Beach and Glendale symphony orchestras, a member of the Pacific Trio and has recorded on the Nonesuch and Brio Classics labels; his recording of short pieces with pianist Edith Orloff on Brio soon will be available. He performed with pianist Leonard Pennario and violinist Clayton Haslop in our Festival's 1992 winter fund-raising event. Mr. Walz will appear next season in the Brahms double concerto with the San Luis Obispo orchestra and in the Shostakovich cello concerto No. 1 with the Oslo Philharmonic.

WILLIAM WOOD received his bachelor's degree in music from St. Olaf College in Minnesota and a master's degree in bassoon performance at the USC in 1987. He has performed in the Ventura Symphony, the Inland Empire Symphony, our Festival Orchestra and as a freelance artist throughout Southern California and enjoys equally orchestral work and chamber music.

BURTON KARSON, a 19-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of colleague Irmeli Desenberg, and has served continuously as Artistic Director, harpsichordist and conductor. After a career as a boy soprano in Los Angeles, he studied piano with Paul Stoye and then musicology, piano, harpsichord and conducting at the University of Southern California where he earned the degrees of Bachelor *cum laude*, Master and Doctor in music. Baroque music and harpsichord studies were with Alice Ehlers and conducting was with Charles Hirt and Ingolf Dahl. He has been Professor of Music at California State University, Fullerton, since 1965. A lifelong church musician, he has been organist and choirmaster at St. Michael and All Angels Episcopal Church in Corona del Mar since 1982. Dr. Karson appears often as pianist, harpsichordist, organist and conductor and for many years has lectured as concert preview speaker for the Los Angeles Philharmonic Orchestra, Carmel Bach Festival and others, and regularly for concerts of the Orange County Philharmonic Society. Editor of a book of musicological essays published by the BYU Press, he has written reviews and articles and writes the program notes for our Festival program. Dr. Karson was honored in 1986 and 1988 by the School of the Arts at California State University, Fullerton with a Meritorious Performance and Professional Promise Award in recognition of his contributions to the cultural life of the community and for research in Germany that resulted in Festival performances of 18th century works that he prepared from original manuscripts. More recent research in the British Library has resulted in performances of 18th century English organ concertos during four of our Festivals.

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Stephanie Thompson
Sandra Walker

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Violette Balma
Linda Hammontree
Kristine Kennedy
Gina McCann
Sherry Paine
Joann Schaum

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Alan Caddick
Kenneth Kensler
Jeffrey Morris
Jonathan Osbrink
Robert Poisner
Thomas Sheets, *assistant director*

BASS

Anthony Antista
Jeffrey Dolan
Albert Jackson
Gordon Paine
Steven Smith
Mark Sumner
David Thompson

Festival Orchestra

VIOLIN I

Robin Olson, *concertmaster*
Nicole Bush
Juliann French
Frances Moore

VIOLIN II

Norman Hughes
Thi Nguyen
Daniela Sindoni
Galina Zherdev

VIOLA

Thomas Hall
Janet Lakatos

VIOLONCELLO

Timothy Landauer
John Walz

BASS VIOL

Joelle Fancher

OBOE

Donald Leake

TRUMPET

Burnette Dillon

HARPSICHORD

Jannine Livingston

ORGAN

Ronald Huntington

Festival Brass Ensemble

John Deemer, *trumpet*
Steve Kraus, *trumpet*
Craig McKnight, *trombone*
Rebecca Boehm Shaffer, *horn*
John Kreutzer, *tuba*

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