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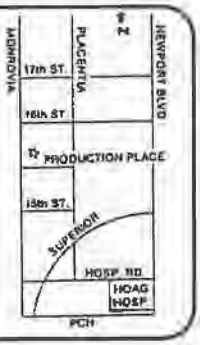

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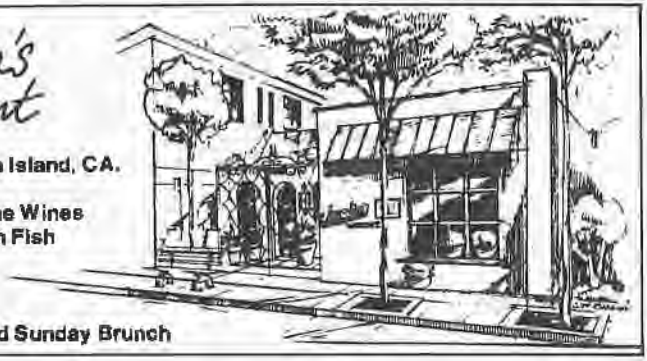

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Notes on the Baroque

HISTORICAL style periods are viewed as several decades or even centuries during which artistic characteristics maintain some unity or commonality. 16th century European architecture, for instance, usually reflects stylistic traits derived from the Ancient Greeks and Romans, even to the point of looking much like Greek temples or Roman palaces; 16th century choral music, whether for High Mass or madrigals sung at home for the entertainment of the singers, displays immediately identifiable qualities that reflect the Ancient Greek philosophy of intellectual control over emotion and lack of all excess.

Bach

The civilization of Ancient Greece and Rome and subsequent periods that subscribed to the philosophies of Plato and Aristotle are known as "classical," alternating with "romantic" periods of excessive emotional indulgence. The stylistic pendulum swings back and forth between "classical" and "romantic," between periods of moderation and emotional extremes. The late-Medieval "Gothic" period was romantic with its extremes of gigantic cathedrals and exquisite miniature paintings, while the period that followed gave a rebirth (Renaissance) to classical control and balance. Indeed, it was the Renaissance that dubbed the previous era "Gothic" to show disdain of barbarian excess!

The elegant and refined Renaissance, with masses and motets by Josquin and Palestrina and madrigals by Marenzio and Pilkington, also was the age of the Protestant Reformations of Luther and Calvin and of the Catholic Counter-Reformation. Renaissance humanism, materialism and a turning away from the grim horrors of Medieval wars, famines and plagues resulted in the pursuit of a good life and in arts that reflected a warmth and human scale not seen in the highly stylized paintings, sculptures and motets of the Middle Ages. While classical simplicity soon gave way to opulence and the visible wealth of nobles and high churchmen who filled their palaces with all manner of elegant costumes, furniture, paintings and music, the ancient philosophy of balance and moderation theoretically prevailed.

The flamboyance and self-indulgent excesses, especially in the visual arts, of the generations after the Italian-inspired Renaissance produced a new era of excessive color and ornamentation, love of the curvy-linear in architecture and great emotional contrasts between juxtaposed

materials in visual and musical arts. Italy again led the way, first with the creation of opera by the Florentine Camerata (originally a late-Renaissance attempt to revive Greek drama that the Camerata members erroneously thought had been sung instead of spoken), and with the development of the *stile concertato* in vocal and instrumental music. Homophonic and polyphonic textures alike were held together by the harmonic insistence of *basso continuo*. This period that thought of itself in terms of *stile moderno* began with the Italians Gabrieli and Monteverdi and the North German Schütz who studied in Venice, and culminated with Vivaldi, Handel and Bach.

Why was this period called "Baroque?" The late-18th century classicists, whose time climaxed with Mozart and Haydn, termed the previous period's lack of classical balance with the Portuguese word for a malformed pearl, "barroco." Thus there is a philosophical and emotional link between the Gothic, Baroque and 19th century Romantic periods as there is between the Renaissance and the late-18th century "neo-Classical" periods.

Handel

Baroque music can be introspective or dramatically overstated, but those qualities often contrast quickly and shockingly. Concerted works, whether vocal or instrumental, indulge in the *stile concertato* that pits loud against soft, high against low, chordal passages against fugal polyphony, small *concertino* solo groups against larger *ripieno* orchestras in concertos grosso, and technically undemanding music against virtuosic displays.

The Venetians constructed opulent public theaters in the early 17th century, encouraging a democratic love of opera. Singers and instrumentalists stretched the limits of their techniques and their instruments. Great pipe organs, especially in Germany, France and Spain, were designed for tonal variety and virtuosic display. Trumpets and violins were played higher, louder and faster than ever before. Insistent meters and characteristic rhythmic patterns elicited strong physical responses. Functional harmony, strengthened by the cello and keyboard or lute of *basso continuo*, welcomed the dramatic effects of unprepared dissonances and ornaments such as appoggiaturas, trills and mordents. Whether for chamber, church or theater, music was as dramatic and ornamented as the visual aspects of those venues.

Various *timbres* or tone colors, increasingly available on individual instruments and from vocal and instrumental ensembles, were painted more deliberately than ever before, heightening their

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effects. While instruments such as oboes and flutes often were interchangeable in a particular piece, the specific qualities produced by instruments were exploited for their coloristic effects.

The recent revival of period instruments in an attempt to hear music as it was heard in previous centuries has come out of the academic arena and into the commercial world of classical concerts and recordings. Orchestras of "authentic" instruments first gained acceptance in England, but now appear all over Europe and America, and players of these instruments have graduated from the experimental milieu of twenty years ago to grateful acceptance as soloists and orchestral performers.

Baroque characteristics of directness, dramatic conflict and tonal muscularity somehow are comfortable with the aesthetic sensibilities of the 20th century and often are seen as parallel to many elements of jazz and modern music. Perhaps that accounts for the popularity of Baroque music today.

– Burton L. Karson

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WELCOME to our fourteenth 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 four concerts by distinguished singers and instrumentalists.

Our opening and closing concerts, on Sunday afternoons, feature for the first time an orchestra of period instruments played by specialists in the Baroque style. The authentic sound is gentler and more mellow than that of modern orchestras. Coupled with historical phrasing and ornamentation, this recreates music much as it was heard in 17th and early 18th century performances.

In the beautiful settings that we have for our Corona del Mar Festival concerts, we offer you programs designed specifically for our series, maintaining the high standards that have earned widespread acclaim.

We remain most grateful for the enthusiastic support we receive from individual members of the community, from the City of Newport Beach, and from the growing number of advertisers in our Festival Program.

Most of all, we are gratified by the strong bond, developed over fourteen years, between performers and our audiences.

Festival Board of Directors

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

The Festival Directors Gratefully Acknowledge

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

Donald Leake, Mark Goodrich, Michael Eagan and **Mark Chatfield** for contributing wonderful music to our Winter Musicale" in February.

Donna and John Crean for offering Village Crean for our Winter Musicale.

Trader Joe's (Costa Mesa) for their generous contribution of wines for post-concert receptions.

Snoozie Ullman for offering her home and hospitality again for the annual Patrons Supper.

Richard Messenger for serving as Festival Singers contractor and Assistant Conductor.

Scott Anderson, Brian Cross, Robert Hartman, William Kleese and **Charles Talmadge** for technical assistance to the Artistic Director.

Margret Hodges for her photography at Festival events.

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Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

15th Anniversary Season

4~11 June 1995

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Festival Program

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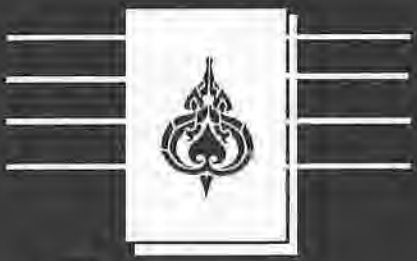

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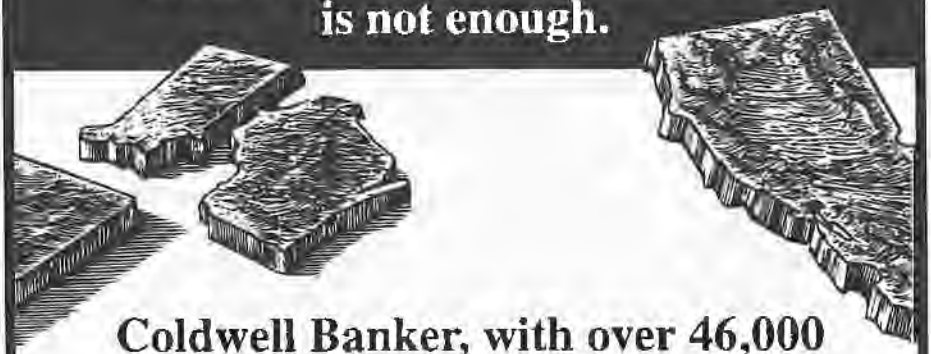

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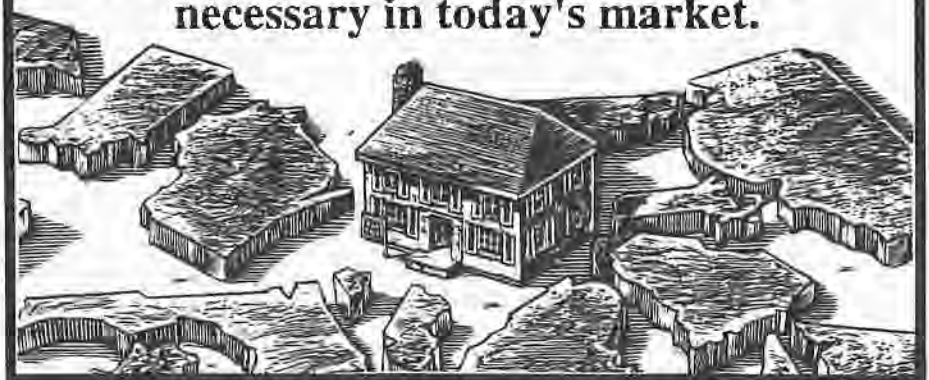

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St. Michael and All Angels Church

Baroque Concertos

Michael Eagan, *archlute*
Stephen Schultz, *flute*
Mark Chatfield, *violoncello*
Yuko Tanaka, *harpsichord*
Patricia Murphy Lamb, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in D, RV 93, for lute ..... **Antonio Vivaldi**
(1678-1741)

Allegro giusto
Largo
Allegro

Michael Eagan, *lute*

Concerto in G, for flute ..... **Johann Joachim Quantz**
(1697-1773)

Allegro
Arioso
Presto

Stephen Schultz, *flute*

Concerto in A minor, RV 418, for violoncello ..... **Vivaldi**

Allegro
(Largo)
Allegro

Mark Chatfield, *violoncello*

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Concerto No. 1 in D, for organ ..... **John Stanley**
Largo (1712-1786)
Allegro - Adagio - Allegro -Adagio - Allegro
Adagio
Allegro

Patricia Murphy Lamb, *organ*

Concerto in D, BWV 1054, for harpsichord ..... **Johann Sebastian Bach**
(Allegro) (1685-1750)
Adagio e piano sempre
Allegro

Yuko Tanaka, *harpsichord*

Concerto Grosso in G, Opus 3, No. 3 ..... **George Frideric Handel**
Largo, e staccato - Allegro (1685-1759)
Adagio
Allegro

Concertino:
Stephen Schultz, *flute*
David Wilson, *violin*
Mark Chatfield, *violoncello*
Yuko Tanaka, *harpsichord*

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Notes on Baroque Concertos

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Antonio Vivaldi wrote about 500 concertos, mostly for violin and strings, but also for cello, recorder, organ, bassoon, oboes, trumpets, horns, mandolins and lute. Our program begins with his chamber concerto for lute, violins and *basso continuo*. This intimate piece, in the normal three-movement concerto form (fast, slow, fast), challenges us to listen for subtleties characteristic of the lute, an extraordinarily popular instrument during the late-Medieval, Renaissance and Baroque periods. (Bach wrote two solo suites and an important part for lute in his St. Matthew Passion.) Legion are the difficulties involved in keeping all of the lute's many gut strings in tune and in maneuvering about its long, fretted neck. In this concerto, soloistic virtuosity and conversation between soloist and colleagues engage concentrated participation by the listener.

Vivaldi's violoncello concerto in A minor is a more robust work that invites the cellist to dominate the string orchestra through extended arpeggios, energetic 16th note passages, vibrant trills, intricate rhythms and a wide pitch range. Vivaldi was famous for demanding extended technical resources of his soloists, and his leadership in the development of both musical and virtuosic elements of the concerto influenced many composers, particularly in Germany and England.

Johann Quantz worked in the royal Saxon court of Dresden, where his flute concerto in G major was written around 1740, before he accepted a post in the Berlin and Potsdam courts of Frederick the Great of Prussia in 1741. After earlier accomplishments on the oboe and flute in Germany, Quantz studied counterpoint and composition in Italy and visited France and England where many of his later compositions were published. He was in residence in Potsdam when Johann Sebastian Bach visited his son Carl Philipp Emanuel there and played the many new pianofortes owned by King Frederick. Perhaps our greatest debt to Quantz is for his famous *Versuch*, a treatise on the art of playing the flute that contains valuable information on many elements of Baroque performance practice, from realizing *basso continuo* to interpreting ornaments.

John Stanley at seventeen was the youngest person ever to earn a Bachelor of Music degree from Oxford University. Blinded at the age of two by a domestic accident, he nevertheless became one of England's most famous organists, his performances attracting many musicians, including George Frideric Handel. Handel invented the organ concerto (mainly for

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himself to play during intervals of his oratorio performances) and Stanley, among others, took up Handel's practice of writing and publishing organ concertos in groups of six.

The Concerto in D is the first of the set with the title page:

SIX

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Our performance is being read directly from photocopies of that 18th century publication in the archives of the British Library in London's British Museum.

Bach's dominance over the early harpsichord concerto parallels that of Handel over the organ concerto. The Concerto in D is a reworking of a violin concerto written earlier in Cöthen, Bach having "recycled" material on several occasions to fashion harpsichord concertos for himself to play on programs of his *Collegium Musicum* in Leipzig during the 1730s. He was the greatest and most famous performer of his time on the harpsichord and organ. His incomparably inspired music and the technical virtuosity he demands from the performer here combine to produce a concerto of magnificent proportions. Non-stop energy characterizes the first movement, with a surprising two-measure Adagio respite just before the return of the main theme near the end. A peaceful and quiet middle movement leads to a rondo finale of unforgettable joy and vigor.

Handel's six concertos grosso of Opus 3 (1734) feature winds with the strings, unlike the twelve of Opus 6 (1739) for strings alone. No. 3 in G major, requiring solo flute in occasional pairings with a solo "concertino" violin, incorporates music from earlier choral and keyboard works, in the same manner as Bach's harpsichord concertos. The first movement, after a slow introduction, trips along steadily with the solo lines sometimes in conversation with the all-important instruments of the *basso continuo* section. A very brief slow section, shorter than a true "movement," leads into a fugal finale with happily imitative polyphonic lines chasing each other to a calm conclusion after seven strong measures of a pedal D for the violas, cello and bass.

—Notes by Burton Karson

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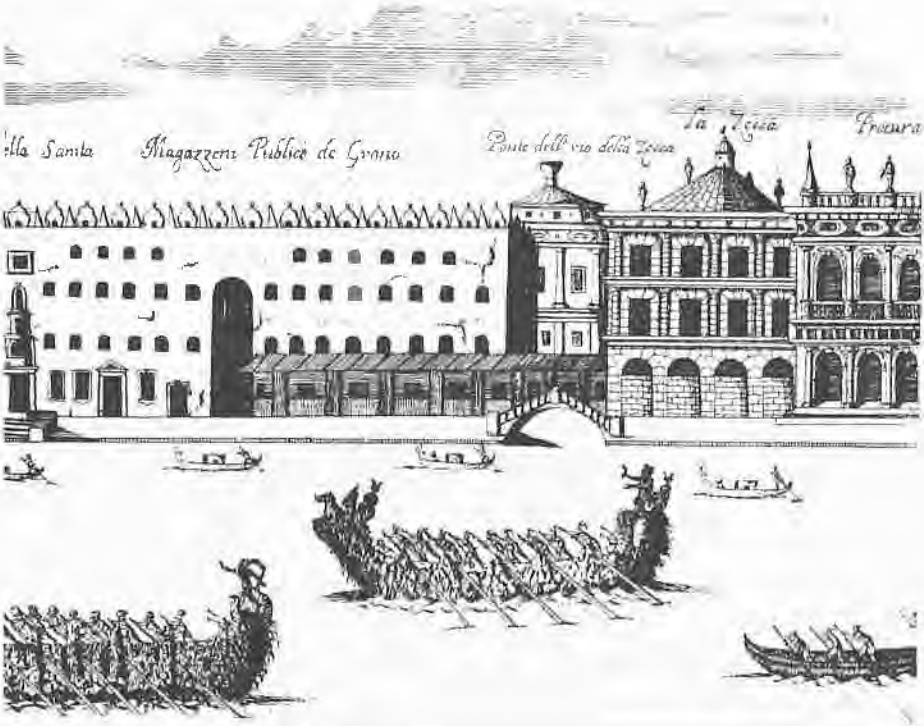

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Music in the Gardens

Susan Montgomery, ***soprano***
Amy Jarman, ***soprano***
Alejandro Garry, ***countertenor***
Mark Goodrich, ***tenor***
Paul Linnes, ***bass***
Massimo Navarretta, ***narrator***
Richard Treat, ***violoncello***
Jannine Livingston, ***harpsichord***
Burton Karson, ***conductor***

Barca di Venetia per Padova ..... **Adriano Banchieri**
Boat from Venice to Padua (1567-1634)

Cast Of Characters

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Barcaruolo da Caorle	The pilot, from Caorle
Libraio Fiorentino	The bookseller from Florence
Maestro di Solfa Luchese	The music teacher, from Lucca
Cantori	Singers
Colla Francisco Napoletano	Colla Francisco, from Naples
Zecchо Bimbi Fiorentini	Zecchо Bimbi, from Florence
Zorzetto Veneziano	Zorzetto, from Venice
Petronio Bolognese	Petronio, from Bologna
Vaine Tedesco	An intoxicated German

Passaggieri	Passengers
Bell'humor Chiozotto	A jolly fellow from Chioggia
Horatio Scolare	Horace, a student
Mercante Bresciano	A merchant from Brescia
Bethel e Samuel Hebrei	Bethel and Samuel, two Jews
Procaccio Straordinario	An unusual postman
Ninetta e Rizzolina cortigiane	Ninetta and Rizzolini, two courtesans
Pescatori da Mazorbo	An island fisherman from Mazorbo
Avogadori da Muran	An oarsman from Murano
Passeggieri diversi	Various passengers
Stefano di Belli Humori	Stefano, the good-humored one
Soldato Svaligiato	A fake soldier

A Dramatic Madrigal Cycle

1. The Lively Humor
2. The Cry of the Fishermen
3. The Boat-Owner and Ninetta
4. The Pilot to the Guests
5. The Florentine Bookseller Chooses Five Singers
6. The Music Master from Lucca Invites all Singers
7. Five Singers in Diverse Languages
8. Venetian and German
9. Stylized Madrigal
10. Capricious Madrigal
11. Morning Song in Dialogue
12. Dialogue
13. Applause, Merchant from Brescia and Jews
14. Madrigal in the Style of the Roman, Lucca Marenzio
15. Madrigal in the Style of the Neopolitan, Donato Spano
16. Improvisation in First Octave with Lute
17. Improvisation in Second Octave with Lute
18. Aria with Lute, in the Style of Enrico Radesca, from Piedmont
19. All Voices Bid Farewell
20. The Fake Soldier, Rejected

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Notes on Music in the Gardens

ADRIANO Banchieri was born in Bologna in 1567 and died there in 1634. With a foot in both centuries, he reflects the musical style of the late Italian Renaissance and the emerging new style of the *stile moderno* that came later to be called Baroque. He was a leading organist, a composer and a writer on the subjects of musical theory and notation; in fact, he was the first to set down rules for *basso continuo* accompaniment from the harpsichord, using "figured bass" indications for the harmonies.

Banchieri took holy orders and, from the age of twenty, spent most of his life in residence at Monte Oliveto, a monastery near Bologna, becoming Abbot there in 1620. In the Accademia Filarmonica in Bologna, where he lectured on aspects of modern harmony and tonality, he became known as "Il Dissonante." He also wrote operatic works, instrumental music, masses and other ecclesiastical compositions that were the first to contain the indications of *f* and *p* for loud and soft.

While most of Banchieri's music was unpublished and survives only in manuscript, several of his stage works were published at different times under different titles. *Barca di Venetia per Padova* first appeared in 1605 and then reappeared in the second version of 1623 that we are performing this evening. It is a significant example of the early Italian Baroque, reflecting Renaissance madrigal form with the then "modern" innovation of *basso continuo* accompaniment by cello and harpsichord. Banchieri pointedly mentions on the title page of this revised edition his addition of a spinet part, adding with a touch of humor that his "Boat" has been "newly plugged and coated with pitch."

In this collection of twenty madrigals, the composer describes a voyage from Venice to Padua on a Venetian boat, with a variety of characters from different parts of Italy aboard, each speaking his or her own dialect; there is also a German passenger. Each madrigal tells us something about these various voyagers. We begin with Svegliato, a jolly youth who escorts the passengers to the boat. Then we hear fishermen selling mollusks, and lovers parting as the boat leaves the pier. The Florentine bookseller suggests that five singers on the boat should sing some caprices of Banchieri. The singers introduce themselves, telling their voice types and where they are from. "First we drink and then we sing," they suggest, as the wine bottle of the tipsy German makes the rounds.

They sing, they flirt, three Jews "make a synagogue" in ersatz Hebrew, madrigals are sung in the styles of the Roman Lucca Marenzio and the Neapolitan Donato Spano; they improvise with vocalized imitations of a lute and then they arrive safely and happily at the gate of Padua, singing as a *finale*: "Long live the caprices of Banchieri!" The curious 20th madrigal that closes the cycle describes a stranger who impersonates a soldier who looks for pity (and a handout?) and who is nastily rejected by the disembarking passengers with "Go work! You vagabond!"

— Notes by B.L.K.

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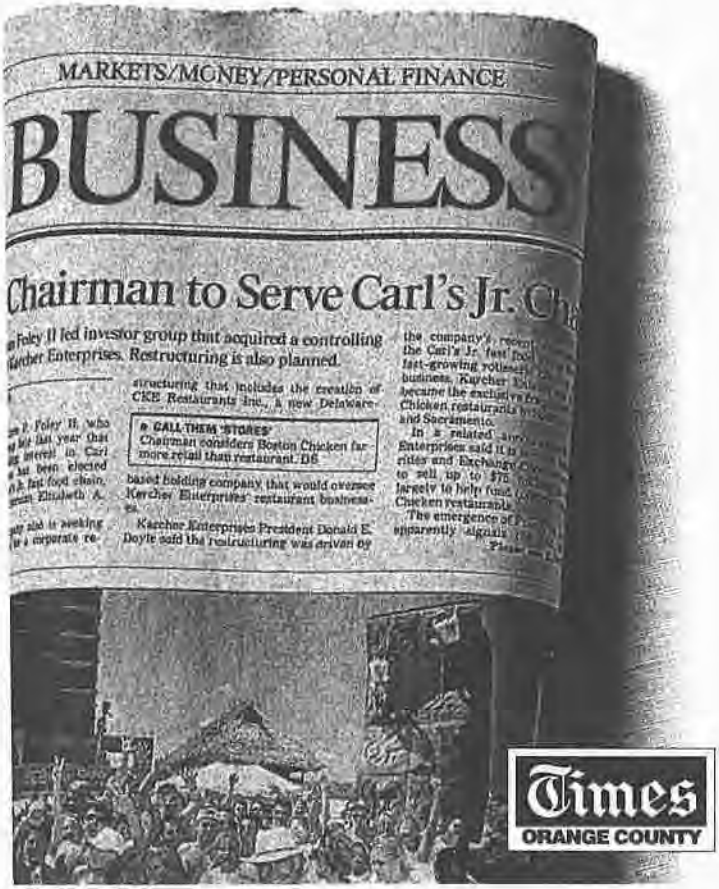

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Friday, 10 June 1994, 8:00 p.m.
Sherman Library and Gardens

Music in the Gardens

Louise Di Tullio, *flute*
Clayton Haslop, *violin*
Michael Matthews, *violoncello*
Gabriel Arregui, *harpsichord*

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1685 – 1750

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- Allemande
- Corrente
- Sarabande
- Bourrée anglaise

Sonata in D major, BWV 1028, for violoncello and harpsichord
- Adagio
- Allegro
- Andante
- Allegro

Sonata in E major, BWV 1035, for flute and basso continuo
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

INTERMISSION
-15 minutes-

Sonata in A minor, BWV 1003, for solo violin unaccompanied

Grave
Fuga
Andante
Allegro

Sonata in G major, BWV 1039, for flute, violin and basso continuo

Adagio
Allegro ma non presto
Adagio e piano
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Notes on Music in the Gardens

THIS EVENING'S chamber concert consists of music by Johann Sebastian Bach, the culminator of the Baroque period and an inspiration to Europe's greatest composers ever since. The name Bach still elicits awe and wonder in the minds and hearts of musicians and music lovers everywhere. He invented no new forms or styles, simply composing traditional forms with more inventive genius. He often wrote occasional music that borrowed entire arias or movements from works by other composers or from his own previously completed compositions, and he wrote pieces for solo organ and harpsichord that were calculated to display his own brilliant technique. Since we know about his vocal forces from his own descriptions, the performances of cantatas and other vocal works heard in his time must not have come up to what we expect today.

On the other hand, Bach's instrumentalists – flutists, violinists, cellists – must have been virtuosos of the highest calibre, for his demands are considered daunting even by the finest performers of our time. His technical hurdles are surmounted eagerly because of the overwhelming quality of the musical materials therein, leaving performers and listeners at once baffled by the compositional skills and the inspiring aesthetic inventiveness of Johann Sebastian.

Bach's works for unaccompanied flute, violin and violoncello, producers of single-line melodies that usually are "accompanied" at least by bass line and chording instruments, often give us the feeling that we are hearing more than one instrument at a time. The melodic lines question and answer each other in different ranges, often developing a conversational texture.

The sonata for unaccompanied flute actually is a suite of dances, ending with an "English bourrée" (whatever that means) instead of the normal gigue. The unaccompanied violin sonata and the sonatas for violoncello (originally for viola da gamba) and flute with harpsichord follow the "church" or serious sonata form of four movements, beginning with a slow movement.

The melodically memorable Sonata in G major, BWV 1039 (*Bach-Werke-Verzeichnis*, the catalogue of Bach's works as numbered by Wolfgang Schmieder), is a "trio-sonata" for two high instruments with *basso continuo* that must be realized by cello and harpsichord, thus demanding four players. Originally suggested for two flutes, this sonata, like most of the others, can be played by two violins or, as done this evening, a happy pairing of flute and violin. Fascinating things happen in the often quite active bass line, calling attention to the contributions of cello and harpsichord.

The genius of Bach lingers long after his phenomenal technical achievements and ingratiating melodies evaporate into the night air!

— Notes by B.L.K.

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Baroque Music Festival Corona del Mar
Sunday, 12 June 1994, 4:00 pm
St. Michael and All Angels Church

Festival Finale

Susan Montgomery, ***soprano***
Amy Jarman, ***soprano***
Alejandro Garry, ***countertenor***
Mark Goodrich, ***tenor***
Donald Christensen, ***baritone***

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

Dixit Dominus, Psalm 110 ..... George Frideric Handel
(1685-1759)

1. Chorus with solos: *Dixit Dominus Domino meo*
   The Lord God said to my lord, the king,
   Sit at my right hand until I make thine enemies thy footstool.

2. Alto solo: *Virgam virtutis, virtutis tuae*
   The Lord shall send the rod of thy power out of Zion.
   Be thou ruler even over thine enemies.

3. Soprano solo: *Tecum principium*
   In the day of battle the people shall offer themselves willingly
   in the beauty of holiness; from the womb of the morning thou hast
   the dew of thy youth.

4. Chorus: *Juravit Dominus*
   The Lord hath sworn, and will not go back on His word:

5. Chorus: *Tu es sacerdos*
   Thou art a priest for ever, after the manner of Melchizedek.

6. Soprano duet, baritone solo & chorus: *Dominus a dextris tuis*
   The Lord at thy right hand hath crushed even kings in the day of his wrath.
   He shall judge among the nations. He shall fill the places with the dead bodies;
   He shall wound the rulers over many countries.

7. Soprano duet with male chorus: *De torrente in via bibet*
He shall drink of the brook in the way: therefore shall he lift up his head.

8. Chorus: *Gloria patri*
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning is now, and ever shall be, world without end.
Amen.

Cantata No. 61: *Nun komm, der Heiden Heiland*..... Johann Sebastian Bach
(Come, Redeemer of our race) (1685-1750)

1. Ouverture (Chorus): *Nun komm, der Heiden Heiland*
Come, Redeemer of our race, whom a virgin bore in grace.
Filled with wonders all the earth, at its Savior's mortal birth.

2. Tenor recitativo: *Der Heiland ist gekommen*
The Savior now appeareth. The form of our poor flesh and blood
He meekly beareth, yea, deigneth our humanity to share!
Lord, heavenly Source of good, how wondrously with us Thou hast wrought.
No day doth pass without Thy love impressing.
Thou pourest down from heaven its radiant light and blessing.

3. Tenor aria: *Komm, Jesu, komm zu deiner Kirche*
Come, Jesu, come, Thy church awaits Thee, and give a happy New Year.
Enlarge Thy Name's power and glory, on earth sustain sound doctrine,
and bless our pulpit and altar.

4. Basso recitativo: *Siehe, siehe! Ich stehe vor der Tür und klopfe an*
Lo, I come now. I stand before the door and knock. If any man doth hear
and open it, to him will I come and straightway will make My home there
and at evening shall he sup with Me, and I with him.

5. Soprano aria: *Öffne dich mein ganzes Herze*
Come, my heart, throw wide thy portals, Jesus deigns to enter thee.
Though to dust my body turneth, still in me His home He makes, mortal flesh
so humble takes, and for man's salvation yearneth. O, how blessed shall I be!

6. Chorus: *Amen, Amen! Komm, du schöne Freudenkrone*
Amen, Amen! Come, Lord, haste Thee! Thou art our glory.
Hearts are yearning, hunger sore for Thy returning.

Concerto Grosso No. 3 in F major ..... **Alessandro Scarlatti**
Allegro - Largo - Allegro (1660-1725)
Largo
Allegro

Magnificat ..... **Scarlatti**
From "Vespers of St. Cecilia"

My soul magnifies the Lord, and my spirit rejoices in God my Savior,
for he has regarded the low estate of his handmaiden.

For behold, henceforth all generations will call me blessed;
for he who is mighty has done great things for me, and holy is his name.

And his mercy is on those who fear him from generation to generation.

He has shown strength with his arm, he has scattered the proud
in the imagination of their hearts.

He has put down the mighty from their thrones,
and exalted those of low degree.

He has filled the hungry with good things, and the rich he has sent empty away.

He has helped his servant Israel, in remembrance of his mercy,
and he spoke to our fathers, to Abraham and to 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 forever, world without end. Amen.

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Dr. Helmut Weiss
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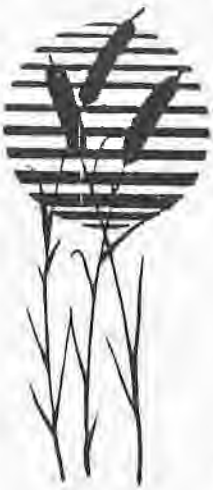

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Notes on the Festival Finale

The Festival Singers is a chorus of individually chosen professional singers molded each year into an ensemble exclusively for our Baroque Music Festrival. This year's alto section is comprised of males, in the 18th century manner. Our soloists, too, are chosen to satisfy the particular demands of the Baroque composers. The Festival Orchestra is built this year on an ensemble that performs on period instruments, under the name Apollo Amused, directed by lutenist Michael Eagan.

A native North German, Georg Friedrich Händel left his homeland for a sojourn of study in Italy (1706-1710), where he met leading composers and musicians of the day, including Alessandro *père* and Domenico *fils* Scarlatti, and later traveled to England. Returning to Germany, he was employed by the Hanoverian Elector Georg who, during Händel's second visit to England, was elected George I by an act of Parliament, thus allowing the composer to remain in England.

As George Frideric Handel (often Hendel), he later became a British subject, also through an act of Parliament, and is buried in Westminster Abbey. Handel and Bach never met, although Bach journeyed to Halle once with that hope, only to arrive just after Handel had departed.

Handel's *Dixit Dominus*, a Latin setting of Psalm 110 (Ps. 109 in the Vulgate), was written by the Lutheran composer in Rome in 1707. Here the relatively short psalm is treated in sections, some given to soloists, some to solo ensembles and most to chorus. The resulting work, lasting more than half an hour, becomes then a major achievement by the young Handel, presaging his later masterworks such as *Messiah*. Indeed, he later used portions of *Dixit Dominus* in the oratorios *Deborah* and *Israel in Egypt* and in the *Utrecht Te Deum*. Much of the chromaticism, the contrapuntal suspensions, the fast fugues and the trio-sonata textures (vocal as well as instrumental) reflect what he was learning from the music of Corelli while in Italy. Although youthful, this remains one of Handel's most brilliant, expressive and exciting compositions.

We have 200 of the more than 300 sacred cantatas that Bach wrote for use in church services. Many are chorale-cantatas that use the same hymn tune throughout; nearly all the rest of the cantatas conclude with a chorale setting that might have been sung by the entire congregation. If some seem rather long, it must be remembered that the main Sunday morning service of the Lutheran Church was approximately three hours in duration!

Cantata 61, *Nun komm, der Heiden Heiland*, was written for the First Sunday of Advent, 1714, during Bach's years in Weimar; the later version for Advent I of 1724, now known as Cantata 62, represents a reworking of the earlier materials for use in Leipzig. BWV 61 begins with a statement of the first phrase of the chorale, "Come, Redeemer of Our Race," in each of the four voices: soprano, alto, tenor and bass. The full choir then sings the second phrase chordally before breaking into complex polyphony for the third phrase. The final phrase is sung chordally, ending a most unusual opening chorus. A tenor recitative and arioso leads dramatically into an extended *da capo* tenor aria that serves as the central plea for the

Dr. Helmut Weiss

26 April 1913 — 6 July 1993

Devoted husband and father, distinguished scientist/mathematician and inventor, passionate supporter of music and the arts, Helmut Weiss enriched the lives of his many friends in Newport Beach, where he spent the last 35 years of his long life. As a long-time Festival patron and member of our Baroque Music Festival Board, Helmut will be always remembered with affection and appreciation for his enthusiastic and valuable support.

Friends wishing to honor Helmut Weiss with contributions to the Festival should send them to:
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coming of the Messiah. The bass *recitativo accompagnato* that follows presents the words of the Lord from the Gospel of John, "Lo, I come now. I stand before the door and knock." The emotional soprano response, "Come, my heart, throw wide thy portals," leads to the final chorus, "Alleluia, come thou, Lord," that is based on the last half of the chorale tune, *Wie schön leuchtet der Morgenstern* (How brightly shines the Morning Star).

Alessandro Scarlatti's third concerto grosso, in F major, contains the usual three movements of fast-slow-fast, the first movement having its own fast-slow-fast subdivisions. Throughout the work, one can hear easily the pairing of first and second violins against the pairing of violas and cello/bass, resulting in conversations between high and low instrumental groups.

The eminent musicologist Denis Stevens once conducted from manuscript a London recording of Scarlatti's complete *Vespers of Saint Cecilia*, the hearing of which led to a fruitless search here for the printed music of its glorious *Magnificat*. At length the mystery was solved by Professor Stevens himself, now living in Santa Barbara, who owns a microfilm of the never-published manuscript made for a Roman broadcasting station. Thanks to Professor Stevens, we photocopied the handwritten score, made choral and instrumental parts and performed the *Magnificat* for the first time in America on the final concert of our 1992 Festival. The audience's enthusiastic acceptance of the work led to an immediate "encore," the second American performance. Today, in response to wonderful memories of the 1992 premiere, we perform the work again, this time from newly edited and printed score and parts.

Magnificat, the Song of Mary found in Luke I, is essential to Evening Prayer or Vespers, and composers throughout the centuries have lavished great efforts on settings of this text. Here Scarlatti employs the *stile concertato* to splendid effect, writing dramatic contrasts among the five soloists and between soloists and the five-part choir. The changes in meter and tempo give musical expression to the words, and the overall drama of the piece reflects the Roman celebration in 1720 of St. Cecilia's Day, for which Scarlatti composed and conducted it.

Our Festival Finale this year is performed in memory of our late friend and patron, Helmut Weiss. Dr. Weiss enjoyed and supported the Festival from its earliest years, served on the Board of Directors, offered much valuable advice and promoted our venture with enthusiasm in the community. His long and fruitful life is remembered with gratitude by all of us.

— Notes by B.L.K.

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About the Performers

GABRIEL ARREGUI earned his Bachelor of Music in organ and piano performance at Loma Linda University and his Master of Music at the University of Southern California. Studying accompanying with Gwendolyn Koldofsky, Brooks Smith and Jean Barr, he won the department's Outstanding Graduate Award. He also studied harpsichord with Malcolm Hamilton. Mr. Arregui serves as Organist-Choirmaster at the Church of the Ascension, Episcopal, in Sierra Madre and as Organist of the Eagle Rock Seventh Day Adventist Church. He has taught at Loma Linda University, has performed for the British Royal Family, is active in recital work and coaching, and pursues an acting career with several stage performances and national television commercials to his credit.

MARK CHATFIELD, holder of Bachelor and Master degrees in Composition from USC, is well known as a Baroque cellist, violist da gamba and countertenor. In 1992, Mr. Chatfield appeared as soloist with the L.A. Philharmonic, performing on the viola da gamba in Bach's St. Matthew Passion, with Peter Schreier conducting. He has been associated with the Palm Springs Bach Festival and the Oregon Bach Festival. He is on the faculty at USC as a Lecturer in viola da gamba and Baroque cello. He also has edited, for Grancino Editions, more than twenty volumes of music for Baroque cello, including a heretofore unpublished sonata by Vivaldi.

DONALD CHRISTENSEN earned a degree in vocal performance at Chapman College and did graduate work at California State University, Fullerton. He has appeared extensively in opera and concert, notably with the Santa Fe Opera Apprentice Program (1985 & 1986), the San Francisco Western Opera Theatre (1987-89) and San Francisco Opera's summer Merola Program for two years during which he sang principal roles in *Madama Butterfly* and *Don Pasquale*. He has been heard with members of the Pacific Symphony in Mahler's "Songs of a Wayfarer," and has appeared with the Bend, Oregon Opera Company, in concerts throughout California and in our Festivals of 1989 and 1991.

LOUISE DI TULLIO joined the Los Angeles Philharmonic Orchestra at the age of nineteen. Winner Emeritus of the Most Valuable Player Award of the Los Angeles Chapter of the National Association of Recording Arts and Sciences, she has recorded with harpists Susann McDonald and Lou Ann Neill, with the English Chamber Orchestra of London and in many film and recording studios. Miss Di Tullio has appeared as soloist with the Boston Pops, the symphony orchestras of Pasadena, Glendale and Modesto, in more than twenty seasons of the Carmel Bach Festival, and in fall of 1993 with the Fairbanks Symphony. 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.

MICHAEL EAGAN, lutenist, has performed throughout Europe and the United

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States with, among others, Nikolaus Harnoncourt, Ton Koopman, Max von Egmond and Sigiswald and Wieland Kuijken. He performs and records with Jeffrey Thomas and American Bach Soloists and with Nicholas McGegan's Philharmonia Baroque Orchestra. He has appeared with Los Angeles Music Center Opera, the Los Angeles Chamber Orchestra, Santa Fe Opera, Netherlands Opera Company, La Petite Bande, L'Aria Viva! and Arcangeli Baroque Strings. Mr. Eagan records for EMI, Harmonia Mundi and Koch International Classics.

ALEJANDRO GARRY began vocal studies in his native Chile and in 1987 was singing tenor in minor roles at the Teatro Municipal de Santiago. He won the Beca Amigos del Teatro Municipal de Santiago award in 1988 which financed private lessons there with Carlos Beltrami, then studied at the Richard Strauss Konservatorium in Munich. While spending three years (1990-93) in Japan, he won the International Competition of Singing in Iizuka, and concertized extensively. In 1993 he entered Brigham Young University in Provo, Utah, as a vocal performance major and has sung as a countertenor with the Early Music Ensemble and as soloist with combined choirs and orchestra in the Mormon Tabernacle in Salt Lake City.

MARK GOODRICH studied with Jan DeGaetani, Martin Katz and Johannes Somary, and with George Shirley at the University of Michigan where he received his doctorate. He has sung operatic roles under the direction of Tito Capobianco, as soloist at the Aspen Music Festival and in solo concerts, broadcasts and oratorio performances throughout the Eastern U.S. and in Italy, Greece and Yugoslavia. He joined the music faculty at California State University, Fullerton, in Fall, 1992. Dr. Goodrich was heard in music of Britten and Rachmaninoff at our Winter Musicale in February.

CLAYTON HASLOP has been coached extensively by the celebrated virtuoso Nathan Milstein. He made his professional solo debut at age 20 under Sir Neville Marriner and the Los Angeles Chamber Orchestra, and has appeared numerous times with orchestras including the Pacific Symphony, Carmel Bach Festival Orchestra, Santa Barbara Symphony, Mozart Camerata and others. With the Los Angeles Piano Quartet and the Haslop/Sanders Duo (violin and guitar), Mr. Haslop has toured from Europe and North America to China, and recorded on the Klavier and Centaur labels. He has been concertmaster with the Dallas Opera, the Breckenridge Chamber Orchestra at the National Festival of Music in Colorado, and various orchestras in Southern California. He also performs frequently at our Festival, both as soloist and Festival Orchestra Concertmaster.

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

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teaches voice at Vanderbilt University in Nashville, Tennessee. She returns for her third season in Corona del Mar.

PATRICIA MURPHY LAMB earned a degree in organ performance at California State University, Fullerton, and Master of Music and Doctor of Musical Arts degrees at the University of Southern California. A resident of Newport Beach, Dr. Lamb was Organist and Director of Music at the Community Church, Congregational in Corona del Mar for eleven years. Now Organist and Director of Music Ministries at Our Lady Queen of Angels Catholic Church in Eastbluff, she directs the Adult and Children's Choirs and is Director of Music Education for the parish. She also serves on the Music Advisory Board for the Diocese of Orange and is South Coast District Convener for the American Guild of Organists.

PAUL LINNES, a well-rounded musician with extensive training in piano and cello, earned a Master of Music degree in Vocal Performance from the University of Southern California. He has been heard in such Mozart roles as Sarastro and the Commendatore, has appeared in Stravinsky's Oed*ipus Rex*, has sung at the Carmel Bach and San Luis Obispo Mozart Festivals, and appears regularly with the Los Angeles Music Center Opera. Mr. Linnes has sung for our Corona del Mar Festival at a Winter Musicale and in the 1988 production of Banchieri's *Barca di Venetia per Padova.*

JANNINE LIVINGSTON studied piano with John Crown and Nancy Bricard at the University of Southern California in pursuit of her master's degree in performance. An experienced accompanist, she

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has played for master classes for the Joffrey Ballet, Bella Lewitzky Dance Company, Gloria Newman Dance Theater and the Rudy Perez Performance Ensemble. Also active as a composer and harpsichordist, she played recently with the Orange County Chamber Orchestra and two previous seasons with our Festival.

MICHAEL MATTHEWS studied at the North Carolina School of the Arts and then earned the Bachelor of Music and Master of Music (with honors) at the University of Southern California. His principal teachers were cellists Gabor Rejto, Zara Nelsova, Marion Davies and Janos Starker. Mr. Matthews won the Piatigorsky Seminar Prize, the Young Musicians Foundation Concert Competition, Young Artist awards from the National Federation of Music Clubs and the North Carolina Symphony, the Gold Medal in the 1983 Gaspar Cassado International Cello Competition, and was finalist in the 1987 Emanuel Feurmann Memorial International Solo Competition and quarter-finalist in the 1990 Tchaikovsky International Cello Competition. He has served as principal cellist for the Deutsche Oper Berlin, Carmel Bach Festival, Long Beach Opera, Los Angeles Ballet, Oregon Bach Festival, and others and has appeared with the Los Angeles Chamber Orchestra, the Marlboro Music Festival and the Los Angeles Philharmonic.

SUSAN MONTGOMERY, a native of Long Beach, earned her degrees of Bachelor of Music in Vocal Performance at Chapman College and Master of Music at California State University, Fullerton. A winner in the Metropolitan Opera Area Auditions, she has appeared as soloist

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with the Carmel Bach Festival, Los Angeles Bach Festival, Ojai Music Festival, William Hall Chorale, Los Angeles Master Chorale, Orange County Master Chorale, and several times in our Corona del Mar Festival. Currently a resident of New York City with her husband, baritone Richard Kinsey, she performs with several early music ensembles, including the St. John's Chorale and Orchestra, Musica Sacra, the Dessoff Choirs, the Long Island Baroque Ensemble and the Ensemble of the Cathedral of St. John the Divine.

MASSIMO NAVARRETTA, our narrator for Banchieri's *Barca di Venetia per Padova*, was born in Casserta, a town between Rome and Naples. Theater, acting and singing were essential activities of his youth during which he participated in the revival of 13th century plays and performed leads in those *Commedia populare*. Later he attended a culinary academy and studied cooking and restaurant/hotel management. Mr. Navarretta came to the U.S.A. in 1978 and now owns the popular Amici Trattoria in Costa Mesa.

STEPHEN SCHULTZ graduated from the Royal Conservatory of Music in The Hague, Holland, and holds a Bachelor of Fine Arts from California Institute of the Arts and a Master of Music from California State University, San Francisco. He has taught at California State University, Long Beach, the San Francisco Conservatory of Music, California State University, Sacramento and the University of California at Davis and Los Angeles. Mr. Schultz is principal and solo flutist with the Philharmonia Baroque Orchestra, Musica Angelica of Los Angeles and tours frequently with Joshua Rifkin's Bach Ensemble. He is Founder

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and Director of the American Baroque Ensemble that has recorded on Koch International Classics label, and he also records for Harmonia Mundi USA, New Albion, Amon Ra, Heru and Musical Heritage Society labels.

YUKO TANAKA graduated *magna cum laude* in music and history from Tufts University in Boston and earned a master's degree in keyboard performance practice at Stanford University where she is a doctoral candidate in early keyboard performance practice. She has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam and Ketil Haugsand in Oslo, Norway. An active performer throughout California, Ms. Tanaka is harpsichordist with The Winthrop Fleet and Angels Consort with which she has performed on public radio.

RICHARD TREAT's Bachelor of Arts and Master of Music degrees are from California State University, Los Angeles; he studied cello with Stefan De'ak, Eleanor Schoenfeld and Lucien LaPorte. He has been first chair cellist with the Santa Barbara Symphony and Orange Coast Symphony and has played in the Pasadena Symphony, at the Mozart Festival of San Luis Obispo, and is a longtime member of the Pacific Symphony. Mr. Treat has performed as soloist and as Festival Orchestra first cellist in several Corona del Mar Festivals.

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BURTON KARSON, a 20-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 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 and organist and for many years has lectured as concert preview speaker for the Los Angeles Philharmonic Orchestra, Carmel Bach Festival and others, and regularly for 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 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. Recent research in the British Library has resulted in performances of 18th century English organ concertos during five of our Festivals.

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THIS YEAR, as in the previous thirteen years, Sherman Library & Gardens is the site of the Festival concerts on Wednesday and Friday evenings. Located on the ocean side of Pacific Coast Highway in Corona del Mar, the Library & Gardens began in a modest way in 1966, then were greatly improved and enlarged over the ensuing years until they now encompass a full city block. They are named in honor of Moses H. Sherman (1853-1932), educator and California pioneer.

Land acquisition and construction costs of the Library & Gardens were funded by the Sherman Foundation, under the leadership of its principal founder and benefactor, Arnold D. Haskell (1895-1977). They were conceived and undertaken for the benefit of the public, but with the underlying concept that eventually, in order to be perpetuated, they would require the financial support of those they benefit and serve. Expenses for the first fifteen years of operation were provided by the Sherman Foundation; however, since the major portion of the Foundation's resources for these projects already has been used on their development, continued operation of the Library & Gardens now depends on financial assistance from the community—individuals, businesses, and philanthropic organizations.

The Library provides an historical research center devoted to the study of the Pacific Southwest, with emphasis on the spectacular transformation of this region that has occurred over the past one hundred years or so. The Library has accumulated substantial amounts of historical materials, including approximately twenty thousand books and pamphlets, sizable collections of maps and photographs, more than two thousand reels of microfilm (including the back files of several newspapers), and about two hundred thousand papers and documents. The long-range purpose of these holdings is to help explain just how and why the extraordinary development of this region took place as it did. Designed primarily for use by students and other researchers, the Library is open to visitors and its resources are available to anyone who has need to use them.

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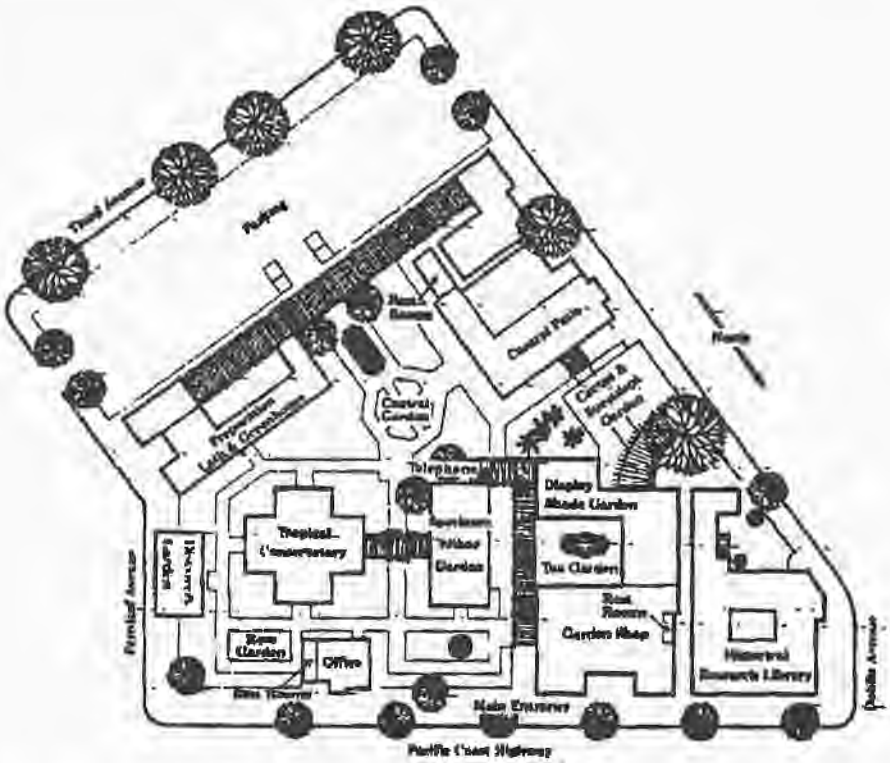

provide a museum of living plants, displayed in an attractive setting of fountains, sculpture and well-tended shrubs and lawns. Large flower beds and numerous hanging baskets radiate seasonal color and accent the Early California architectural theme of the surrounding buildings. An ultra-modern conservatory, its humidity and temperature levels automatically controlled, houses bromeliads, orchids, ferns, and other lush tropical growth, plus a koi pond.

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Sherman Library & Gardens offer educational programs and lectures in history, horticulture, and the arts. Staff, volunteers and docents conduct tours for preschool through college-age students, senior citizen groups, historical societies, garden clubs, and other organizations.

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