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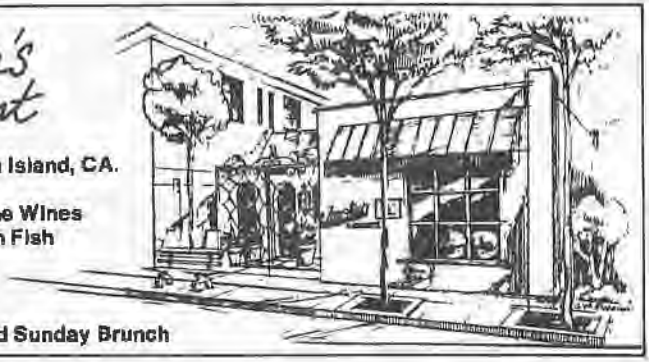

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FIVE CROWNS

WELCOME to the Baroque Music Festival Corona del Mar, celebrating its fifteenth anniversary season with five concerts over a period of eight days, performed by distinguished singers and instrumentalists. This year we mark the 300th anniversary of the death of Henry Purcell (1659-1695), England's greatest composer, by including his music in all Festival concerts.

For the second year, our Festival Orchestra features historical period instruments played with Baroque-style phrasing and ornamentation. Heard in our Wednesday Music in the Gardens chamber concert as well as the Sunday afternoon opening and closing concerts, their unique sound recreates music as it was performed in the 17th and 18th centuries.

The intimate settings for our Corona del Mar concerts, as well as the sensitive programing and high standard of performance that have marked the Festival's fifteen-year history, continue to earn widespread acclaim.

We remain most grateful for the enthusiastic support that we receive from individual members of the community, from the City of Newport Beach, and from the many advertisers in our Festival Program, as well as for the strong bond between performers and our audiences that we continue to nurture.

We wish our new visitors, as well as the many Patrons and Subscribers who return year after year, an inspiring and enjoyable Baroque Festival Week.

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.

Clayton Haslop and Joanne Pearce-Martin for contributing wonderful music to our "Winter Musicale" in February.

Dr. & Mrs. Robert Burns for offering their beautiful home, and their magnificent Bechstein Concert Grand piano, for our Winter Musicale.

Dr. & Mrs. William Sloan for the privilege of hearing Clayton Haslop play their Stradivarius and Guarnerius violins at Winter Musicale and Festival concerts.

Karen Lawrence for use of her harpsichord at our June 7 concert.

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

Snoozie Ullman for hosting again our Patrons Supper at her lovely home.

Todd Muffatti, designer, and Robert Jackson, painter, for their stage setting at Sherman Gardens.

Brian Cross for serving as Festival Technical Director, and Michael Brennan, Eric & Laurie Hendrickson, Scott Hirotsu and Charles Talmadge for valuable assistance.

Margret Hodges for her photography at Festival events.

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Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

16th Annual Season

2 -9 June 1996

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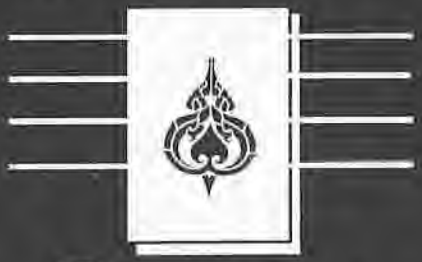

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Notes on Henry Purcell

HENRY PURCELL, born in Westminster (London) in 1659, was the second of three boys who probably were sons of Thomas Purcell, but perhaps of Thomas's brother Henry, who was Master of the Choristers at Westminster Abbey. Both Purcells were Gentlemen of the Chapel Royal.

Daniel Purcell, who like his older brother was a chorister of the Chapel Royal, became organist of Magdalen College, Oxford, and a prodigious composer in his own right, supplying music for the theater for years after Henry's death.

A chorister at age ten, Henry Purcell went on to study with the great composer and organist John Blow, whom he soon succeeded as organist of Westminster Abbey. He served also as an organist, singer and composer of the Chapel Royal, organ maker and keeper of the king's instruments, Composer-in-Ordinary to Charles II and harpsichordist to James II and William and Mary.

The impression that Henry made on his sovereigns, his colleagues, and on the public at large was so overwhelming that when he died in November of 1695, at the age of 36, his funeral was sung by the choirs of Westminster Abbey and the Chapel Royal and he was buried in the Abbey (evidently at no cost to his wife, Frances) under a tablet that says:

> *Here lyes Henry Purcell, Esq.; who left this life, and is gone to that blessed place where only his harmony can be exceeded.*

Of his several children, only a son and daughter survived.

Purcell surely is the greatest English composer of the Baroque period; in fact, it often is said that he was the greatest English composer until Benjamin Britten in the 20th century. His output includes six operatic works, with one real opera, *Dido and Aeneas*, music for nearly three dozen plays (individual songs for some, incidental music for many), nearly 70 anthems and Anglican church services, more than 40 sacred solos and other pieces, two dozen odes and welcoming songs, and hundreds of songs with *basso continuo*.

Purcell's music exhibits bold dissonances and "cross relations" (chromatic half-steps that appear too close to each other for diatonic comfort) and outra-

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geously complex rhythmic patterns, qualities that often perplex even the most seasoned singers and players.

Furthermore, except for obvious dance rhythms, it often is impossible to hear purely musical differences between his sacred and secular styles. It must be admitted that he was not alone in the creation of such stylistic ambiguities, as they appear extensively also in the works of Handel and especially Bach who conceived compositions originally as secular concertos and songs and then reworked them into religious pieces for the church.

Purcell shows a keen interest in suggestive poetry and verses filled with *double entendres*, especially for his polyphonic "catches" but also for solo songs that outwardly seem quite innocent but that invite sophisticated scrutiny. Much of the late-16th and early-17th-century English madrigal output indulged in similarly subtle texts, reflecting the witty bawdiness of the Elizabethans.

Purcell was able to write for nearly every human mood, but seems at his best when celebrating the simple indulgences of love, the English countryside, the sounds of nature, the delights of musical instruments and the sweet pleasures of living.

The 300th anniversary of this musical genius's death merits grateful notice and allows us the opportunity to enjoy some of history's most moving and delightful music.

--Burton L. Karson

Baroque Music Festival Corona del Mar
Sunday, 4 June 1995, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Michael Eagan, *archlute*
Craig Phillips, *organ*
Gonzalo Ruiz, *oboe*
Stephen Schultz, *flute*
Yuko Tanaka, *harpsichord*

Curtain Tune ..... **Henry Purcell**
(1659-1695)

Concerto in F, Opus 4, No. 4 ..... **George Frideric Handel**
for organ and orchestra (1685-1759)
Allegro
Andante
Adagio
Allegro

Concerto for lute and strings (1995) ..... **Michael Eagan**
Romance (b. 1949)
Allegro

Concerto in D minor, RV 454 ..... **Antonio Vivaldi**
for oboe and strings (1678-1741)
Allegro
Largo
Allegro

Concerto in A ..... **Georg Philipp Telemann**
for flute, violin, violoncello and strings (1681-1767)
Largo
Allegro
Gratioso
Allegro

Elizabeth Blumenstock's appearance as Concertmaster is underwritten by a generous gift from John and Elizabeth Stahr

Concerto in A, BWV 1055 ..... **Johann Sebastian Bach**
for harpsichord and orchestra (1685-1750)

Allegro
Larghetto
Allegro ma non tanto

Concerto in G, after BWV 99/125/115 ..... **J. S. Bach**
for flute, oboe, violin and strings
reconstructed by Walter F. Hindermann

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Notes on Baroque Concertos

PURCELL'S "CURTAIN TUNE," with its brief statement for solo violin, heralds our 1995 Festival and honors the 300th anniversary of the composer's death.

Handel invented the organ concerto primarily as a display vehicle for his own virtuosity. Created for the English organ which at that time had no pedals, his concertos were meant as light entertainment. Handel was famous for his improvisations, and often left entire sections or movements without notation so that he could carry on as composer and performer simultaneously, as in this third *ad libitum* movement for solo organ.

Precious few concertos exist for lute. Today's premiere is a gift from the individual members of the Festival's Board of Directors. The first of its two movements is classically balanced, alternating between solo lute passages and orchestral *tuttis*, while the *finale* is in *ritornello* form, with characteristics that are unmistakably neo-Baroque.

Vivaldi wrote twenty oboe concertos, among his hundreds for other instruments. This D minor's first movement emphasises syncopated rhythms, the second features string soloists under the oboe, and the third begins melodically with an ambiguously non-chordal tone and continues on a chromatic journey.

Telemann's creative output – church and secular cantatas, concertos, organ works, operas, chamber and solo instrumental and vocal music – is monumental, yet only a portion has been published. His Concerto in A major is found in the first part of *Tafelmusik* (Hamburg, 1733), a collection of chamber and concerted pieces intended for domestic rather than formal concert use. The solo flute, violin and cello converse with each other and with the string orchestra, often exploring accents and inflections of the approaching *style galant* that culminated in the Classical period of Mozart.

Bach's harpsichord concerto in A major was constructed for one of the Leipzig Collegium Musicum concerts from an earlier oboe d'amore concerto, although its pure and demanding keyboard idiom shows little trace of its previous incarnation. Dialogues of sublime introspection in the *Larghetto* contrast with brilliant solo passages in the playful opening *Allegro* and the infectiously humorous final *Allegro ma non tanto* (joyful but within reason).

As Johann Sebastian himself fashioned new works from earlier ones and even from those of other composers, so modern scholar/musicians occasionally liberate "new" Bach concertos from instrumental sections of his cantatas. This *Tripelkonzert G-Dur* was fleshed out from cantatas BMV (for *Bach-Werke-Verzeichnis*) 99, 125 and 115. The first movement is in typically *ritornello* form, with the main theme recurring throughout. The second movement's somewhat canonic dialogues meander in a pastoral 12/8 meter while the *finale* bounces along to a jolly and brilliant 6/4 conclusion. -- *B.L.K.*

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Baroque Music Festival Corona del Mar
Monday, 5 June 1995, 8:00 p.m.
St. Michael & All Angels Church

Organ Recital

CRAIG PHILLIPS, ORGANIST

Praeludium in C major, BuxWV 137 ..... **Dietrich Buxtehude**
(1637-1707)

Trio Sonata No. 4 in E minor, BWV 528 ..... **J. S. Bach**
(1685-1750)
Adagio-Vivace
Andante
Un poco Allegro

Sonata sopra *la Monica* ..... **Philipp Friedrich Böddecker**
(1607-1693)
Andrew Klein, ***bassoon***

Chorale Prelude, BWV 662 ..... **J. S. Bach**
Allein Gott in der Höh sei Ehr
à 2 claviers et pédale / il canto fermo nel soprano

Concerto in D minor, BWV 596 ..... **Antonio Vivaldi**
after Vivaldi's Concerto, Op. 3, No. 11 (RB 565) (c.1675-1741)
transcribed by J. S. Bach
(Allegro)
Grave-Fuga
Largo e spiccato
(Allegro)

Sonata No. 2 in C minor, Op. 65 ..... **Felix Mendelssohn**
(1809-1847)
Grave-Adagio
Allegro maestoso e vivace-Fuga

Two Voluntaries ..... **Henry Purcell**
(1659-1695)
G Major, Z 720
C Major, Z 717

Hommage à Purcell ..... **C. Alexander Peloquin**
(b.1918)

Prelude and Fugue in D major, BWV 532 ..... **J. S. Bach**

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Notes on the Organ Recital

DIETRICH BUXTEHUDE's Praeludium in C (BuxWV 137) of is typical of the dramatic and virtuosic style that characterized the organ works of 17th and early 18th century German composers. These "Praeludia" generally featured the juxtaposition of free, improvisatory sections with two or more fugal sections. The C major Praeludium opens with a dashing pedal solo (also characteristic of these works because of the extraordinarily large pedal divisions in North Germany at that time), and is followed by a fugue derived from motivic material of the pedal solo. Another free section precedes a *ciaccona* which takes the place of a second fugue. A final improvisatory flourish brings the work to a dramatic close.

The six trio sonatas (BWV 525-30, written ca. 1727) are unique among Bach's contributions to the organ repertory. Modeled after the instrumental trio sonata, the two hands each play the part of a solo instrument, while the pedal becomes the *basso continuo*. This very light texture was unusual and prompted C. P. E. Bach to write in 1788 that the sonatas "are written in such *galant* style that they still sound very good and never grow old, but on the contrary, will outlive all revolutions of fashion in music."

Phillipp Friedrich Böddecker started his career as a bassoonist at the court of Darmstadt, where he worked until 1634; after successive posts as organist at Frankfurt and Strasbourg he was in 1651 appointed choirmaster in

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Stuttgart, where he remained until his death. His *Sonata sopra la Monica, Fagotto solo* was the first for solo bassoon to be published outside Italy. It appeared together with a sonata for violin at the end of a collection of religious choral works entitled *Sacra Partitura*. Set with figured bass continuo, it is in the form of a theme and variations on "La Monica" (the nun), a popular song of the time in which a girl pleads with her mother not to make her a nun. The theme appears in the treble clef while the four variations consist of progressively florid embellishments of its bass-part.

The choral prelude on *Allein Gott in der Höh sei Ehr* (BWV 662) is one of Bach's most beautiful ornamented chorales. In its original form it appears to be one of seven major-length chorale preludes written during his late twenties, and revised just a year or two before he died. This was within a formal collection now known as "The Great Eighteen" or "Leipzig Chorales." This setting of the Lutheran *Gloria* or Trinity Hymn is unusual in its contemplative expressiveness. Usually settings of this tune are brighter and less meditative. According to Peter Williams, "clearly, the Trinity is a concept for meditation and for rejoicing, at least to an orthodox Lutheran brought up (as Bach surely was) to know the crucial part in Christian history that had been played by definitions of the Trinity."

Much debate among scholars has surrounded the organ transcriptions of Vivaldi's concertos that we now know to be definitely the work of J. S. Bach. It is clear that Bach during his years as court organist at Weimar was familiar with Vivaldi's published concertos, and hit upon the idea of transcribing them for the organ from the orchestral parts (there was no published full score available). He transcribed three concertos from Opus 3, *L'estro armonico*, including the Concerto in D minor. For many years prior to 1910 this work had been attributed to Bach's son Wilhelm Friedemann, and thought to be an original composition by him. When an autograph of this work was discovered, determined to be in J. S. Bach's hand, and dated to the years 1716/17, it came as a severe blow to the reputation of Wilhelm Friedemann. Until recent years, much of Vivaldi's music was not known, including the now well-known *L'estro armonico*, thus much of the prior confusion regarding these works seems quite remarkable. *(cont'd)*

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Felix Mendelssohn composed his six organ sonatas, Op. 65, at the request of the English publishing firm Novello. The original request had been for three "voluntaries," a musical form which had little meaning to a German composer, and which even in England had no precise definition (though they were generally short works played before and after church services). Mendelssohn asked if he might change the title of the works to "Sonatas" and eventually expanded the number to six. Published simultaneously in England and Germany (by Breitkopf & Härtel in the latter), these works represented the first major contributions to the organ literature since the time of J. S. Bach. During the late 18th century, with the rise of the *galant* style and classic period, the organ fell out of favor, deemed unsuited to the new style; only fairly modest and mediocre works appeared at that time. Mendelssohn's revival of Bach's work is well-known, and it had a great influence on his own music. The sonatas, with their frequent contrapuntal texture and concise form, represent a nod to the past, and are at the same time passionately romantic. The Sonata in C minor is in two movements which are each divided into two sections, a *Grave* introduction leading to a melancholy *Adagio*, and a majestic *Allegro maestoso* that leads to a brilliant fugue.

Henry Purcell's contribution to the organ literature is very small when compared to his complete musical output, about five works that can be attributed to him with certainty. Though few, they are considered important, especially since the organ literature of the English baroque is itself so slight. One reason for this perhaps is that the organ in England in the 17th and 18th centuries was very small, often only one keyboard with no pedals (while Buxtehude and others in Germany were writing their brilliant works with pedal cadenzas, etc.). Several works previously attributed to Purcell are now known not to be authentic, including the *Voluntary on Old 100th*. The Voluntaries in G and C on this program are both rather short works, but typically Purcellian in utterance.

Twentieth century American composer Alexander Peloquin was Composer-in-residence at Boston College for many years, and Director of Music at the Cathedral of Sts. Peter and Paul in Providence, Rhode Island. His *Homage à Purcell* is a trumpet tune modeled after the famous Trumpet Voluntary once attributed to Purcell (now thought to be the work of Jeremiah Clarke), and captures the spirit of that musical form.

Bach's Prelude and Fugue in D Major, written during his youthful years at Weimar, represents a stylistic synthesis, the Prelude consisting of an Italian *Alle breve* framed by two sections of a North German *praeludium*. This contrast can be demonstrated by a difference in registration, the lighter *Alle breve* on a smaller sound, with the brilliant free sections on a big plenum sound. The fugue, with its virtuosic pedal writing, is among the most outgoing organ movements Bach ever composed. As an organist who copied the piece in the 18th century aptly warned: "Nota Bene, in this fugue one really has to do a lot of kicking around."

-- Craig Phillips

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Baroque Music Festival Corona del Mar
Wednesday, 7 June 1995, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Jennifer Foster Smith, *soprano*
Alejandro Garri, *countertenor (alto)*
Mark Goodrich, *tenor*
Aram Barsamian, *baritone*
Jolianne von Einem, *violin*
Janet Strauss, *violin*
Rob Diggins, *viola*
Gonsalo Ruiz, *oboe & recorder*
Michael DuPree, *oboe & recorder*
Michael Eagan, *archlute*
Mark Chatfield, *violoncello*
Burton Karson, *harpsichord & conductor*

Stage Design: Todd Muffatti
Scene Paintings: Robert Jackson

"Hark!"
Music of Henry Purcell (1659-1695)

Overture to "King Arthur"

Hark, how the wild musicians sing
for alto, tenor and bass

Chorus: Hark, how the wild musicians sing
Tenor: Look how the fields clad in a flow'ry dress
Chorus: Pleas'd Nature, thus dressed up in all her charm
Instrumental interlude
Baritone: Then why, Dorinda, should not we rejoice
like them and happy be?
Chorus: We'll freely feast love's eager appetite
Alto: Though now your eyes are all divine,
their lustre will in time decline
Chorus: Then let us not waste the dear minutes that love has allotted

Hark, Damon, Hark

for soprano, alto and baritone

Overture

Soprano: "Hark, Damon, hark, what music's this hear?"

Baritone: "Orpheus perhaps is from the shades below return'd"

Instrumental interlude

Chorus: "I'll warrant you, boys, we play louder than he"

Chaconne from "King Arthur"

A Bouquet of Songs

Soprano:	Fairest Isle
	From rosy Bowers
Alto:	Sweeter than Roses
	Your awful Voice I hear
Tenor:	Music for a while
	I loved fair Celia
	How delightful the life of an innocent swain
Baritone:	I attempt from Love's sickness to fly
	I'll sail upon the Dog Star
Quartet:	With themes like these, ye Sons of Art

The Masque in Timon of Athens

Overture

Soprano/Tenor Duet:	Hark! how the songsters of the grove
Soprano:	Love in their little veins inspires
Sop./Alto/Bar. Trio:	But ah! how much are our delights more dear
Bass:	Hence with your trifling deity
Chorus:	But over us no griefs prevail
Soprano:	Come all, come all to me
Chorus:	Who can resist such mighty, mighty charms
Baritone:	Return, return, revolting rebels
Soprano:	The cares of lovers
Alto:	Love quickly is pall'd, tho' with labour 'tis gain'd
Soprano/Baritone:	Come, let us agree
Chorus:	Come, let us agree

Notes on Music in the Gardens

HENRY PURCELL'S OUTPUT WAS enormous, considering his brief career. He evidently began composing as a boy of eight, inspired by the music that he sang as a chorister (boys in the Chapel Royal were encouraged to compose) and the compositions of his father and uncle. In addition to choral and instrumental music for the church and for royal funerals, he wrote an opera and some semi-operas, incidental music for the stage and hundreds of songs for stage pieces and for solo voice with *basso continuo*.

"Hark, how the wild musicians sing," and "Hark, Damon, hark," unpublished during Purcell's lifetime, are little cantatas for soloists, chorus (sung by the same soloists) and instruments, treating simple subjects without reference to the passage of time. The somewhat uninspired poetry as usual focuses on love and dalliance. As in earlier English madrigals, we hear references to mythological Greek characters (Damon, Orpheus, Parnassus - well known to educated persons and thus a part of the English culture) and to the fantasies of Londoners (nature, May and springtime, and pastoral scenes).

Some of the individual songs are of special interest. "From rosy bowers" is a "mad song" from the play "Don Quixote" by D'Urfey, who described its five sections as:

1. Sullenly Mad (From rosy bowers, where sleeps the God of Love)

2. Mirthfully Mad. A Swift Movement (Or if more influencing, is to be brisk and airy)

3. Melancholy Madness (Ah, 'tis in vain,'tis all, 'tis all in vain)

4. Fantastically Mad (Or, say ye powers . . . Shall I thaw myself or drown)

5. Stark Mad (No, no, no, no, I'll straight run mad)

"Sweeter than Roses" is described as "a melting arioso which blazes briefly into fire, and a splendid song of triumph: 'What magic has victorious love!'"

"Your awful voice," from "The Tempest," is a technical *tour de force*, and "I'll sail upon the Dog Star" suggests poetic *double entendre* to the imaginative ear.

From "Great parent, hail," an ode of 1694 written for the centenary of Trinity College, Dublin, comes the Finale to the group of songs, "With themes like these, ye Sons of Art," a quartet for all four soloists.

Instrumental overtures or interludes apparently were interspersed *ad libitum* in performances of Purcell's theater music, often without credit to a composer. Many of these recently have been attributed to others than Purcell. The overture and chaconne from "King Arthur" on this evening's program, as well as the overture to "Timon of Athens," seem to be his original compositions, even if not necessarily part of the first performance.

Thomas Shadwell's adaptation of Shakespeare's play, published in 1678, is titled, "The History of Timon of Athens, the Man-hater." In it he gives the original masque (a little entertainment

within the play) a pastoral setting for a debate between Bacchus and Cupid as to whether wine or love rules the world.

Purcell composed music to part of Shadwell's masque in 1694, and it was produced in 1695, the year of Purcell's death. From the names on the score (George, Jacob), all of the singers were male, the soprano undoubtedly a boy. "Timon" was produced as late as the second decade of the 18th-century, sometimes as "Bacchus and Cupid."

So this piece is neither opera nor oratorio, cantata nor song, but a little scene in which humans sing of love and nature, often contrasting themselves with little creatures such as the birds in "Love in their little veins inspires:"

While heat makes buds and
blossoms spring,
those pretty couples
love and sing.

But winter puts out
their desire,
and half the year
they want love's fire.

In the following trio we hear:

But ah!

How much are our
delights more dear,

For only human kind
love all the year.

All ends happily with:

Come let us agree.

There are pleasures divine
in wine and in love,
in love and in wine.

--B.L.K.

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Baroque Music Festival Corona del Mar
Friday, 9 June 1995, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Louise Di Tullio, *flute*
Clayton Haslop, *violin*
Timothy Landauer, *violoncello*
Gabriel Arregui, *harpsichord*

Sonata X, in A ..... **Henry Purcell** (1659-1695)
Sonnata (Mosso)
Largo
Grave
Presto

Sonata in A minor, H 562 ..... **Carl Phillip Emanuel Bach** (1714-1788)
for flute solo
Allegro
Poco adagio
Allegro

Toccata and Fugue in E minor, BWV 914 .... **Johann Sebastian Bach** (1685-1750)
for harpsichord solo

Suite No. 4 in E flat, BWV 1010 ..... **J. S. Bach**
for violoncello solo
Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

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got hosiery?
got antique jewelry!

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Partita No. 3 in E , BWV 1006 ..... **J. S. Bach**
for violin solo

Preludio
Loure
Gavotte en Rondo
Menuet I
Menuet II
Bourrée
Gigue

Trio Sonata in C, BWV 1037 ..... **J.S. Bach**

Adagio
Alla breve
Largo
Gigue

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Notes on Music in the Gardens

THIS EVENING'S PROGRAM OPENS with another tribute to Henry Purcell, continuing our observation of the 300th anniversary of his death. Purcell wrote two sets of trio sonatas. The first was published by the composer himself. The second, published by his widow in 1697, was called "Ten Sonata's in Four Parts," probably because he wrote the two high violin parts and the bass viol parts as real trios and later decided to add the harpsichord part, with a bass line that often differs from the viol part. In fact, both sets are real trio sonatas for two treble instruments, a bass line instrument and keyboard.

Carl Philipp Emanuel Bach was born in Weimar, the second surviving son of Johann Sebastian and his first wife, Maria Barbara, and eventually became the most famous of Bach's sons. He lived and worked in Hamburg and Berlin, notably for Frederick the Great of Prussia, whom he accompanied often

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at the harpsichord. The king loved to play the flute and was a student of the famous Johann Quantz. Both Quantz and Carl Philipp Emanuel were in residence at Sans Souci. The solo flute sonata in A minor on tonight's program was written in 1747 and published in Berlin in 1763.

Johann Sebastian Bach's Toccata in E minor was written before 1708. A double fugue is followed by an improvisatory Adagio leading to a concluding fugue in which one hears references to earlier themes. Philipp Spitta, Bach's earliest biographer, describes the toccata as "one of those pieces steeped in melancholy and deep yearning which Bach alone could write."

The six suites for solo violoncello and the six sonatas and partitas for solo violin date from around 1720 in Cöthen where Sebastian wrote most of his concertos and chamber works; his princely employer there was a Calvinist whose need for music did not extend to the chapel. The single line

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instruments, cello and violin, often "double stop" to create chordal effects, and even more often create conversations between low and high voices, giving the impression of two instruments in dialogue. The cello suite and the violin partita both are collections of dances, melodically and rhythmically light and accessible.

Three trio sonatas of Bach are thought to be authentic: one for two flutes and continuo, one for violin and oboe and continuo and the sonata from the "Musical Offering." The others are either of doubtful parentage or simply arrangements from Bach's other works by his sons or pupils. The trio sonata in C major that we hear this evening, originally for two violins and continuo and given a number in the Bach Catalogue, now is credited to J. G. Goldberg, Bach's student who was entrusted to play his famous variations for harpsichord, later known as the "Goldberg Variations." -- *B.L.K.*

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Baroque Music Festival Corona del Mar
Sunday, 11 June 1995, 4:00 p.m.
St. Michael & All Angels Church

Festival Finale

Samela Beasom, *soprano*
Alejandro Garri, *countertenor*
John Klačka, *countertenor*
Mark Goodrich, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Motet VI, BWV 230 ..... **Johann Sebastian Bach**
Lobet den Herrn, alle Heiden (1685-1750)
for mixed chorus and continuo

Praise the Lord, all the nations: praise him, all peoples;
For God, so gracious and righteous, watches over us for evermore.
Alleluia.

Concerto I in F minor ..... **Francesco Durante**
(1684-1755)

Un poco Andante
Allegro
Andante
Amoroso
Allegro

Magnificat ..... **Francesco Durante**
for soloists, mixed chorus and orchestra

Chorus: *Magnificat anima mea* - My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior; for he has looked with favor on his lowly servant. From this day all generations will call me blessed: the Almighty has done great things for me, and holy is his name.

Soprano & Alto: *Et misericordia* - He has mercy on those who fear him in every generation.

Chorus: *Fecit potentiam* - He has shown the strength of his arm, he has scattered the proud in their conceit.

Chorus: *Deposuit potentes* - He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty.

Tenor & Bass: *Suscepit Israel* - He has come to the help of his servant Israel, for he has remembered his promise of mercy.

Solo Ensemble: *Sicut locutus est* - The promise he made to our fathers, to Abraham and his children for ever.

Chorus: *Gloria* - Glory to the Father, and to the Son, and to the Holy Spirit.

Chorus: *Sicut erat in principio* - As it was in the beginning, is now, and will be for ever. Amen.

Cantata 16, BWV 16 ..... J. S. Bach

Herr Gott, dich loben wir

for alto, tenor and bass soloists, chorus and orchestra

Chorus: *Herr Gott, dich loben wir* - Lord God, we give you praise; Lord God, we give you thanks. You, God Father eternally, all the world lauds far and wide.

Bass recitative: *So stimmen wir bei dieser frohen Zeit* - So we shall raise on this joyful day our ardent worship's song and shall to you, O God, for this the fresh New Year the first heart's offering give. What have you not since time's beginning done for our salvation, and how must our breast now perceive your love and faith! Your Zion holds perfect peace, bliss and happiness. The temple rings with sounds of harp and psaltery, and our souls soar if we but summon worship's fire to heart and lips. Oh, ought we not to ring out a new refrain and in our fervent love be singing?

Chorus & Bass Aria: (Tutti) *Lasst uns jauchzen, lasst uns freuen* - Let us triumph, let us be merry: God's good will and faith shall be new every morning. (Bass) *Krönt und segnet seine Hand* - His hand crowns and blesses; Ah, our people ever shall be glad.

Alto recitative: *Ach treuer Hort* - Ah, faithful shield, protect as in the past your precious word, protect both church and school. Thus shall your kingdom grow and satan's wicked guile fall low. If you uphold order and our beloved peace, our lot, indeed, will be sufficient and we shall have nothing but happiness. Ah! God, you

shall bathe this land with nurture, amend it, and foster blessing with your hand. We are blest if we trust you, my Jesus and my Savior.

Tenor Aria: *Geliebter Jesu* - Beloved Jesus, you alone shall be the treasure of my soul. We shall before all other riches enthrone you within our faithful heart. Yea, when the thread of life shall break, our spirit shall, content in God, again with lips most gladly sing: Beloved Jesus, you alone shall be the treasure of my soul.

Chorale: *All' solch' dein' Güt' wir preisen* - We praise all this your kindness, Father on heaven's throne, which you show to us through Christ, your Son, and pray you now to give us a peaceful year. Guard us from all sadness and gently nourish us.

The sacred music of this Festival concert is dedicated to the memory of Clara Belle and John C. Hecht, and its performance is underwritten by a generous gift from their children and grandchildren.

Come ye Sons of Art ..... **Henry Purcell** (1659-1695)

Overture

Alto Solo: Come, come, ye Sons of Art

Chorus: Come, come, ye Sons of Art

Alto Duet: Sound the trumpet

Alto Solo: Strike the viol

Bass Solo & Chorus: The day that such a blessing gave

Soprano Solo: Bid the Virtues, bid the Graces

Bass Solo: These are the sacred charms

Soprano/Bass Duet & Chorus: See Nature, rejoicing, has shown us the way

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Notes on the Festival Finale

BACH WROTE SIX choral motets, probably for burial services but with exultant texts. In "Praise the Lord, all you nations," Psalm 117, two fugal sections are introduced by a soprano C major ascending broken chord that is imitated by the three lower voices. "And praise him, all peoples" spins out a second motive. After a brief chordal section in "For his graciousness and rightousness watches over us" and another fugue, an Alleluia concludes the single-movement work triumphantly.

Francesco Durante, not well known to us, was venerated during his lifetime. He headed three conservatories in Naples and one of his famous pupils was Giovanni Battista Pergolesi. The Concerto in F minor contains chromaticism and melodic dialogue in all four movements, with passages that prove the composer's facility with strings. This is a "ripieno concerto," the only "concertino" passages for soloists appearing in the fourth movement. Strong Baroque moods (languid sighing in the opening movement; playful fugal textures in the second; light *piano* versus solid *forte* passages in the third; solo versus orchestral *tutti* sections in the fourth movement) lead to a syncopated final Allegro.

The song that the Virgin sang when she visited her kinswoman Elizabeth begins with a soprano statement of the Gregorian *Magnificat*. Long attributed to Pergolesi, the music effectively paints the text: the pairing of high and low voices; the quickly descending bass at the word *dispersit* (scattered) in the *Fecit potentiam*; the textless meandering at *inanes* (empty) in *Deposuit potentes*; the tender tenor/bass duet at *recordatus misericordiae suae* (remembrance of his mercy) in *Suscepit Israel*; and the repetition of the opening music for *Sicut erat in principio* (As it was in the beginning).

The 200 extant church cantatas of Bach give us his deeply personal emotions in fugal choruses, brilliant arias, heartfelt recitatives, concerto-like instrumental overtures and spiritually affirming chorales. *Herr Gott, dich loben wir*, one of five New Year's Day cantatas, opens with a *Te Deum* text, the sopranos singing a chorale over busily polyphonic lower voices. The ensuing bass recitative speaks of the New Year, followed by a chorus/aria combination in which the chorus echoes the bass soloist's invitation, "Let us rejoice and make glad, for God's goodwill comes every morning anew." After the alto's prayer for protection, the tenor sings a *da capo* aria to "beloved Jesus," and the cantata ends with a choral prayer for peace in the coming year.

We conclude our tribute to Henry Purcell, as well as our 15th season, with his Birthday Ode for Queen Mary II, "Come Ye Sons of Art" of 1694, the last and perhaps finest of more than two dozen odes. We are invited to celebrate with the sounds of various instruments – trumpet, hautboy, viol, flute, human voice – joining all of nature "in innocent revels to welcome the day."

– B.L.K.

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About the Performers

GABRIEL ARREGUI earned the Bachelor of Music from Loma Linda University, and the Master of Music at the University of Southern California, studying piano there with Gwendolyn Koldofsky, Brooks Smith and Jean Barr and harpsichord with Malcolm Hamilton. While at USC, he was awarded a graduate assistantship in accompanying, was initiated into Pi Kappa Lambda, the national music honor society, and won the Hans Schiff Memorial Chamber Music Scholarship and the Accompanying Department's Award for Outstanding Graduate. He has taught at Loma Linda University and served as Organist-Choirmaster at the Church of the Ascension, Episcopal, in Sierra Madre. Active in coaching and recital work, Mr. Arregui is Associate Organist-Choirmaster of the Cathedral Church of St. Paul, San Diego, where he has performed for Queen Elizabeth II and Prince Philip.

ARAM BARSAMIAN, baritone, was born in Bulgaria and came to the United States as a child with his family. Currently completing a degree in vocal performance at California State University, Fullerton, he is an artist of exceptional vocal and musical maturity. He recently took top honors in the Orange County Metropolitan Opera Auditions and has been the recipient of many prizes locally for young singers. He currently serves as baritone soloist in the distinguished musical program of the First United Methodist Church of Santa Monica.

SAMELA AIRD BEASOM, a native Californian, earned her Master's degree in vocal performance at the University of Southern California. An early music specialist who has been featured soloist with the Roger Wagner Chorale, the Los Angeles Master Chorale, the Los Angeles Philharmonic Orchestra, I Cantori and the Carmel Bach Festival, she has toured extensively in the United States and Japan. Mrs. Beasom currently is a principal vocalist with the early music ensembles A Musicall Dreame and Musica Angelica and recently recorded Gordon Jacobs songs for soprano and clarinet for PROdigital records.

ELIZABETH BLUMENSTOCK is widely recognized as a Baroque violinist of unique musical intelligence and expressive range. Formerly with the Rotterdam Philharmonic, she has performed with the Boston Early Music Festival Orchestra, the Mostly Mozart Orchestra, the Bach Ensemble, the Santa Fe Chamber Music Festival, the Philharmonia Baroque Orchestra (associate concertmistress), the Portland Baroque Orchestra and is a founding member of Concerto Amabile and the Artaria Quartet.

MARK CHATFIELD is well-known as a baroque cellist and violist da gamba. In 1991 in England, he was noted as an outstanding soloist in the Brighton International Music Festival. Mr. Chatfield has appeared as soloist with the L. A. Philharmonic (viola da gamba) in Bach's St. Matthew Passion and with the L.A. Master Chorale in Bach's St. John Passion. He is co-founder of Musica Angelica Early Music Series, and has recorded with Trio Galanterie for Audioquest records. He has toured Hawaii, Mexico and Europe and was a soloist at the Oregon Bach Festival under Helmut Rilling. Mr. Chatfield is on the faculty at USC and has edited 20 volumes for Grancino Editions, including a heretofore unpublished sonata by Vivaldi.

LOUISE DI TULLIO joined the Los Angeles Philharmonic Orchestra flute section 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 for many films and records. Miss Di Tullio has appeared as soloist with the Boston

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 Festival.

MICHAEL EAGAN, lutenist, has performed in Europe and the United States with Nikolaus Harnoncourt, Ton Koopman, Max von Egmond and Sigiswald and Wieland Kuijken. He has played for the last surviving Medici and the present Queen of the Netherlands. Mr. Eagan is the director of Musica Angelica Baroque Orchestra, and is co-producer of Musica Angelica's Early Music Series. 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. He performs with American Bach Soloists and Nicholas McGegan's Philharmonia Baroque Orchestra, and records for EMI, Harmonia Mundi and Koch International Classics.

JOLIANNE VON EINEM plays baroque and classical violin and is a member of Philharmonia Baroque Orchestra and Trio Gallanterie. In Europe, she has performed and recorded with Amsterdam Baroque Orchestra, Hausmusik, and Trio Sonnerie. Ms. von Einem holds degrees from UCLA and USC where she studied modern violin with Alex Treger and Alice Schoenfeld, and baroque violin with Monica Huggett, then dedicating her career to historical performance practices. Ms. von Einem can be heard on Audioquest, EMI, Harmonia Mundi, Koch and Telarc recordings.

ALEJANDRO GARRI 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, 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. From 1993 he studied at Brigham Young University in Provo, Utah, and has sung countertenor with the Early Music Ensemble and as soloist with choirs and orchestra in the Mormon Tabernacle in Salt Lake City. He resides in Corona del Mar.

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 our Winter Musicale in 1994. He will appear in recital in Rochester, New York later this month and with the Pacific Chorale in Spring 1956 as tenor soloist in Bach's B Minor Mass.

CLAYTON HASLOP made his professional solo debut at age twenty under Sir Neville Marriner and the Los Angeles Chamber Orchestra touring the western United States. Mr. Haslop has also toured North America and China with the Los Angeles Piano Quartet and the Haslop/Sanders Duo (violin and guitar) and has recorded on the Centaur and Klavier labels. He has been Concertmaster of the Dallas Opera, the Santa Barbara Symphony and the Breckenridge Chamber Orchestra at the National Festival of Music in Colorado. Currently he is acting Concertmaster of the Los Angeles Music Center Opera and also will hold that position with the Los Angeles Chamber Orchestra in the 1995/96 season. Mr. Haslop has been coached by the celebrated virtuoso Nathan Milstein and studied under violinist Eudice Shapiro while a student at USC. He has been in demand for master classes throughout the U.S.

JOHN KLAČKA earned his Bachelor's degree in vocal performance at the College of Purchase in Purchase, New York, and a Master's in architecture at the Southern California Institute of Architecture. Currently he is a candidate for a Master's degree in voice at the University of California, Los Angeles. He recently prepared the tenor solos with Robert Shaw for the UCLA performance of Bach's "St. John Passion." He is a member of the Los Angeles Opera chorus and Los Angeles Master Chorale.

ANDREW KLEIN graduated from California Institute of the Arts and attended the University of Southern California. One of Southern California's busiest bassoonists, he has played with the Pacific Symphony for ten years, is a member of the Santa Barbara Chamber Orchestra, has toured as solo bassoonist with the White Oak Dance Company and performs with the Los Angeles Music Center Opera Orchestra.

TIMOTHY LANDAUER was proclaimed by the N.Y. Times as "a cellest of extraordinary gifts" in 1983 when he won the coveted Concert Artists Guild International N.Y. Competition Award. Since then, he has performed as soloist with the Russian Philharmonic, Lisbon Orchestra, Hong Kong Philharmonic, and in acclaimed recitals at Carnegie Hall, Ambassador Auditorium, Oxford Arts Center in Montreal, and in Hanover, Germany. Mr. Landauer currently is principal cello with the Pacific Symphony and is a much sought after chamber music player. He first studied with his father, Walter Landauer, in China, then with Eleonore Schonfeld. He served as Lynn Harrell's assistant at USC from 1987-1990.

CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University and his doctorate in vocal performance at the University of Southern California. He taught at Point Loma College, San Diego, and was professor of voice at North Texas State University in Denton. Also 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, DC area, first sang in our Festival thirteen years ago.

CRAIG PHILLIPS earned degrees of Master and Doctor plus the prestigious Performers Certificate from the Eastman School of Music in Rochester, New York, was finalist in the Clarence Mader National Organ Playing Competition and the Fort Wayne National Organ Playing Competition and has appeared as soloist with members of the Eastman Philharmonia, the Oklahoma Symphony and the Los Angeles Mozart Orchestra. He has been commissioned to compose a new work for organ and chamber orchestra for performance this month at the national conference of the Association of Anglican Musicians in Los Angeles. Dr. Phillips is active in the American Guild of Organists and serves as Music Associate at All Saints' Episcopal Church in Beverly Hills with whose semi-professional choir he has made two East Coast tours and recorded for Gothic Records.

GONSALO RUIZ, oboe & recorder, performs and records with the Philharmonia Baroque Orchestra, Portland Baroque Orchestra, American Bach Soloists, Aston Magna Academy, Boston Handel & Haydn Society and Smithsonian, to name a few. Born in Argentina, he was principal oboe with the Buenos Aires Philharmonic at Taetro Colon before moving to California. A prizewinner at the 1993 International Early Music competition at Bruges, Belgium, Mr. Ruiz has received critical acclaim for his performances as soloist in the U.S., Europe and South America. During the summer he serves on the faculty of Oberlin College's Baroque Performance Institute.

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 Uni-

versity, 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 with Joshua Rifkin's Bach Ensemble. He is Founder and Director of the American Baroque Ensemble that has recorded on Koch International Classics label, and records for Harmonia Mundi USA, New Albion, Amon Ra, Heru and Musical Heritage Society labels.

JENNIFER FOSTER SMITH earned a degree in vocal performance at Chapman University. She has participated in the Verbier (Switzerland) Festival and Academy, working with Nicolai Gedda and Barbara Hendricks. She has performed leading soprano soles with the Euterpe Opera and at Chapman, as soloist with the William Hall Chorale, the Orange Coast College Chorale, Long Beach Chamber Chorale, San Francisco Choral Society, Opera Pacific and Inland Opera, and several times since 1988 with our Festival. In 1990 she was a prizewinner in the Victor Fuchs Auditions and Metropolitan Opera Regional Auditions. With the Los Angeles Music Center Opera, she appeared as Fiordiligi in Mozart's "Cosi fan tutte." In 1992 she sang the role of Ann Trulove in Stravinsky's "Rake's Progress" in Aldeburgh, England and was soprano soloist in Mahler's Fourth Symphony with the Los Angeles Philharmonic Orchestra under Esa-Pekka Salonen in the Hollywood Bowl. She has toured with the San Francisco Opera's Western Opera Theater.

YUKO TANAKA holds a master's degree in keyboard performance practice and is a doctoral candidate in early keyboard performance practice at Stanford University. She graduated *magna cum lauda* in music and history from Tufts University in Boston. She has studied with Margaret Fabrizio at Stanford, Gustav Leonhardt in Amsterdam and Ketil Haugsand in Oslo, Norway. Active throughout California, Ms. Tanaka is harpsichordist with The Winthrop Fleet, Angels Consort and Musica Pacifica, and has performed as a featured soloist on National Public Radio.

BURTON KARSON, a 21-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, earning 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, and 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 been concert preview speaker for the Los Angeles Philharmonic Orchestra, Carmel Bach Festival, and regularly for the Orange County Philharmonic Society. Editor of a book of musicological essays published by the BYU Press, he has published 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 for 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. His research in the British Library resulted in performances of 18th century English organ concertos during five of our Festivals.

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Rita Major
Donna Morse
Susan Newberg
Christine North
Nora O'Sullivan
Linda Pearce
Stephanie Thompson

Alto
Edward Bruner
Tom Flannery
Jonathan Osbrink
Jay Pearce
Jason Snyder

Tenor
Brent Almond
Stephen Arel
Alan Caddick
Paul Harms
Kenneth Kensler

Bass
Don Borchardt
Craig Mitchell
Robert Morse
Tom Ringland
Stephen Smith
David Thompson

Festival Singers Contractor & Assistant Conductor
Richard Messenger

Festival Brass Ensemble
John Deemer, *trumpet*
Steve Kraus, *trumpet*
Matthew Anderson, *horn*
Craig McKnight, *trombone*
John Kreutzer, *tuba*

Festival Orchestra

Violin
Elizabeth Blumenstock
(Concertmaster June 4)
Jolianne von Einem
(Concertmaster June 11)
Cynthia Albers
Rob Diggins
Sue Giordano
Traci Minor *(June 11)*
Carla Moore *(June 4)*
Amy Sima
Janet Strauss
Daryl Silberman
Adriana Zoppo *(June 11)*

Viola
Ellie Nishi
Jane Levi

Violoncello
Mark Chatfield
Carol Herman

Bass
Denise Briesé

Archlute
Michael Eagan

Harpsichord
Yuko Tanaka

Oboe/Recorder
Gonzalo Ruiz
Michael DuPree

Trumpet
David Washburn
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Organ
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Timpani
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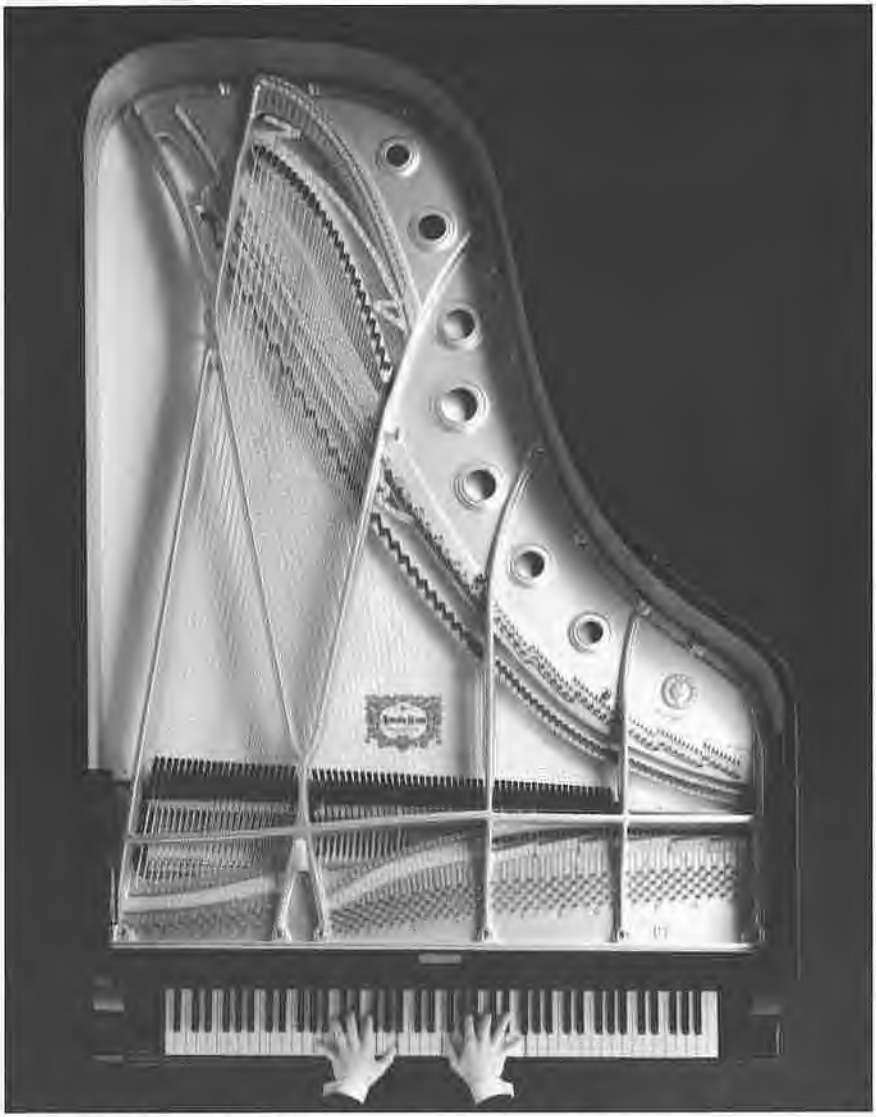

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