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For the third year, our Festival Orchestra features historical period instruments in our Wednesday Music in the Gardens chamber concert as well as the Sunday afternoon opening and closing concerts. Played with Baroque-style phrasing and ornamentation, they recreate 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 programming and high standards of performance continue to earn widespread acclaim. We are gratified by the strong bond developed between our Festival performers and their audience, and 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.

We wish our new visitors and the many subscribers and individual ticket holders who return year after year an inspiring and enjoyable Baroque Festival Week.

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D. Haynes, Rector) for providing beautiful settings for our Festival events.

Jennifer Foster for her delightful 

vocal recital at our “Winter Musicale” 
in February, and Jerry & Bobbi 
Dauderman for providing their lovely 
home as the venue.

Paul & Carol Levin for use of their 
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Karen Lawrence for use of her 
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15 -22 June 1997

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Baroque Concertos

Stephen Schultz, flute
Gonzalo Ruiz, oboe
Ingrid Matthews, violin
Katherine Shao, harpsichord
Daniel Kerr, organ

Festival Orchestra
Burton Karson, conductor

Concerto for Oboe in D minor, after BWV 35, 156 .......... J. S. Bach (1685-1750)

Allegro
Adagio
Presto

Gonzalo Ruiz, oboe

Concerto Grosso in B flat, Opus 6, No. 11 ............ Arcangelo Corelli (1653-1713)

Preludio: Andante Largo
Allemanda: Allegro
Adagio/Andante Largo
Sarabanda: Largo
Giga: Vivace

Concertino:
Ingrid Matthews, violin
Jolianne von Einem, violin
Mark Chatfield, violoncello
Michael Eagan, lute
Brandenburg Concerto No. 5 in D, BWV 1050

Allegro
Adagio
Allegro

Stephen Schultz, flute
Ingrid Matthews, violin
Katherine Shao, harpsichord

INTERMISSION
-35 minutes -

Concerto for Flute & Oboe in B minor
Johann Friedrich Fasch
(1688-1758)

Allegro
Largo
Allegro

Stephen Schultz, flute
Gonzalo Ruiz, oboe

Chorale, Arioso and Gigue on Wachet auf
James Hopkins
for organ & orchestra
(b. 1939)

Daniel Kerr, organ
Commissioned for Dr. Burton Karon and the Baroque Music Festival
June 1996, by Jerry Dauderman
in honor of his wife Roberto
"Memories of Courtray"
Notes on Baroque Concertos

Bach often borrowed from his own previously written compositions when creating new works, especially for many church cantatas that include sections based on concerto movements or on previous cantatas. Some of his concerto music, known from references and from those later borrowings, has disappeared, but in recent years numerous reconstructions have been made. The D minor oboe concerto was found about 10 years ago by Joshua Rifkin in two cantatas and has been accepted by the Bach-Gesellschaft as authentic. The Allegro and Presto come from sinfonias in Geist und Seele wird verwirret, BWV 35 (the solos there for organ) and a nine-bar fragment from a harpsichord concerto, and the Adagio is a sinfonia from Ich stehe mit einem Fuss im Graben, BWV 156. Mr. Ruiz and the Portland Baroque Orchestra recently gave it what was surely at least a West Coast if not a U.S. premiere.

The history of the concerto dates from the very late 16th century with the appearance of “concerted” pieces for contrasting voices and instruments for church use; even Bach in the 18th century titled some of his church cantatas “concerto.” Later, the typical trio sonata ensemble of two violins with *basso continuo* (cello and cembalo) became the most common solo group (*concertino*) to play against the larger string group (*ripieno*) in the form called “concerto grosso” by Arcangelo Corelli, further nourished by the contributions of Locatelli, Geminiani, Handel and Vivaldi and reaching its climax with Bach’s six “Brandenburg” concertos. Corelli’s Opus 6, published posthu-
mously in 1714, contains twelve concertos, the first eight called *Concerti da chiesa* (church concertos with tempo-titled movements) and the last four *Concerti da camera* (chamber concertos with dance movements). The eleventh challenges the solo cellist with breathlessly running 16th notes in the Allemanda and gives the first violin some fun-filled wide skips in the Giga.

Bach revised, expanded and recopied six concertos previously written for his employer, the Prince of Anhalt-Cöthen, sending them as a package to the Margrave of Brandenburg (Berlin), hoping to obtain a position in that nobleman’s court. Evidently the Margrave didn’t have the finances or as skilled an orchestra as Bach supposed, so the composer subsequently applied for the position of Cantor of St. Thomas in Leipzig. The concerto manuscripts were auctioned off upon the death of the Margrave for just pennies! The fifth demands a *concertino* of solo flute, violin and harpsichord. Of special interest is the fully written-out (rather than “figured bass”) keyboard part with its amazingly brilliant *cadenza*, at the end of the first movement, which Bach wrote to display his own remarkable skills. Throughout, the violin and flute indulge in happy and sometimes whimsical dialogue.

Johann Fasch has not gained the modern public that he deserves and which he had in his time. As a boy, he sang in the choir of the Thomasschule in Leipzig and then studied composition with Graupner in Darmstadt, whose Archducal Library yielded this unpublished double-concerto manu-
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script last September. Fasch worked in Bayreuth, Lukavec (Bohemia) and Zerbst, having applied unsuccessfully for the post of Kantor in Leipzig. Bach, who got the job, knew Fasch's music—as did Telemann and Vivaldi—and transcribed and performed it with his Collegium Musicum. Many energetic unison passages in the ritornelli of the outer movements of this concerto are reminiscent of Vivaldi, and the brief Largo opens with a far-ranging tutti theme that leads into a graciously shared passage for solo oboe and flute.

James Hopkins completed the Chorale, Arioso and Gigue for organ and small orchestra this spring, commissioned through a generous gift by Festival patron and friend Jerry Dauderman to honor his wife Roberta. Heard immediately in the strings is the famous chorale Wacht auf, ruft uns die Stimme, ("Sleepers wake!" a voice astounds us), an independent choice of Dr. Hopkins, in a newly harmonized setting that is interrupted by free passage work for the organ. The Arioso, with its ornamented version of an original tune, ends with the chorale stated first in the high flute, then joined by the oboe. A free organ passage above sustained strings leads into the Gigue whose lively theme is based on the chorale and whose binary form contains typical contrapuntal hemiola, inversions and augmentations. The linear imitations and concerto elements and the three sections based on a traditional German chorale make this "concerto" in one movement a fitting conclusion to a festival program and a splendid addition to the neo-Baroque concerto repertoire.

—Notes by Burton Karson
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Prelude and Fugue in C major, BWV 547 .... Johann Sebastian Bach
(1685-1750)

Magnificat primi toni (in alternatim).................. Dietrich Buxtehude
(1637-1707)

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.
He has mercy on those who fear him in every generation.
He has shown the strength of his arm, he has scattered the
proud in their conceit.
He has cast down the mighty from their thrones, and has lifted
up the lowly.
He has filled the hungry with good things, and the rich he has
sent away empty.
He has come to the help of his servant Israel, for he has
remembered his promise of mercy, The promise he made to our
fathers, to Abraham and his children for ever.
Glory to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning is now and will be for ever.
Amen.
Baroques (1944) ........................................ Seth Bingham
(1882-1972)
Overture
Rondo Ostinato
Sarabande
Rhythmic Trumpet
Voluntary

Sonata in B flat, Op. 65, No. 4 ................................ Felix Mendelssohn
(1809-1847)
Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

INTERMISSION
35 minutes

Machs mit mir, Gott ........................................... Bach
Machs mit mir, Gott ........................................... Sigfrid Karg-Elert
(1877-1933)

Deal with me, God, in mercy now, give help to me when dying,
Thine ear to me in pity bow, when hence my soul is flying,
Receive me as my God and friend,
For all is right if right the end.

Triptych of Fugues (1968) ................................... Gerald Near
(b. 1942)
Lively, with dash
Slowly, expressively
Broadly
Partita on Christus, unser Heiland, Op. 8/3 (1938) ....... Hugo Distler (1908-1942)

Choral
Bicinium
Ricercare

This recital is in memory of longtime Festival patron and friend
Michael Galanos (1924-1995)

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Notes on the Organ Recital

Bach's paired preludes & fugues and toccatas & fugues were intended for his own performances, except for a set written as teaching pieces. Since he was the greatest organ virtuoso, his recitals were much in demand in Northern Germany for the dedications of new pipe organs, and he thus wrote pieces to display his awesome technique. The Prelude and Fugue in C, number 547 in the Bach-Werke-Verzeichnis (the thematic catalogue of Bach's works by Wolfgang Schmieder), gives us two compositions that share short motives. The prelude is a motivic fantasy built on three melodic ideas. The fugue's subject is related to the prelude: a four-note scale fragment followed by a triad. The pedal enters near the end, stating the subject in augmentation with additional entrances of the theme piling up above it. As in the prelude, the fugue closes with an extended pedal and grand cadence.

Buxtehude, with whom Bach spent a month in Lübeck, perhaps studying with the great master, wrote only three works based on Gregorian tunes. This setting of the Magnificat consists of eight sections, between which we shall hear the verses of the chant.

Seth Bingham was born in New Jersey and studied with American composer Horatio Parker and later in Paris with d'Indy, Widor (composition) and Guilmant (organ). He returned to earn Bachelor's and Master's degrees at Yale University, to teach there and at Columbia University and Union Theological Seminary in New York, serving as organist at Madison Avenue Presbyterian Church from 1920 to 1954. "Baroques" is a suite in the French tradition: an Overture in the Grand Jeu, dotted-rhythm style of de Grigny, Couperin and Clérambault; a Rondo Ostinato with a light tune for the flutes leading to a descending pedal theme and concluding with the first theme in canon between the right and left hands (the ostinato being a repeated four-note staccato scale in the middle voice); a stately and graceful Sarabande; a dancy Rhythmic Trumpet and a closing Voluntary that mirrors the pompous opening movement.

The Bach revival of the 19th century must be credited to Mendelssohn, who conducted Johann Sebastian's works, beginning with the Passion According to St. Matthew, and composed organ music inspired by Bach's masterpieces. Mendelssohn's fourth sonata opens with toccata-like arpeggios over a pedal and then alternates the action, with hands holding chords while the pedal plays scales. The Andante religioso, a calm chorale, contrasts startlingly with the other movements, with its theme interrupted by a dialogue with a left hand solo melody (played on a reed stop) in the middle section. The Allegretto is a pastorale for oboe accompanied by rippling flutes that finally win over the melody while the oboe takes on a complementary descant. The Allegro maestoso a vivace opens with a heroic statement over a triumphantly ascending pedal line; a second theme reflects Vivaldi and Bach with a violinistic scale in which each ascending note alternates with the repeating first note, creating a mini-pedal
point (or harmonic anchor) to the line as it is developed. The movement closes with a return to the heroic opening thematic material.

Johann Hermann Schein’s Machs mit mir, Gott, nach deiner Güte, of 1629, was the inspiration for 20th-century German composer-organist Sigfrid Karg-Elert’s highly romantic elaboration in which the simple chorale tune is sung over a Brahmsian organ accompaniment. We shall hear Bach’s straightforward chorale setting, first in German and then in English, followed by Karg-Elert’s arrangement with its lush organ interludes.

American composer Gerald Near studied organ with Robert Glasgow and composition with Leo Sowerby, earned a master’s degree from the University of Michigan and did further study in church music at Canterbury Cathedral in England. The Triptych was written while he was director of music at Calvary Church in Rochester, Minnesota. Currently he is composer-in-residence at St. John’s Episcopal Cathedral in Denver, Colorado. The lively accents, syncopation and gentle chromaticism of the first fugue are reminiscent of the jazz idiom, itself inspired by some Baroque procedures. After a quieter middle section, a chordal interlude leads to a return of the fugal statements. As in Bach’s fugue in C major, the pedal enters in augmentation before the piece ends with an angular coda. The second fugue, gentle and expressive, imparts a 20th-century mystical quality. The final fugue of this three-part work begins with an expansive theme that then shifts to a faster 6/8 meter with an
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imposed 3/4 (hemiola) that leads into a toccata for the left hand while the fugal theme is presented in the right hand and pedal in canon at the octave. This final fugue ends with a glorious statement of the theme in a chorale setting.

Hugo Distler was born in Nürnberg, Germany, studied at the Leipzig Conservatory and became organist of the Jacobikirche in Lübeck. He also taught at the conservatory there, as well as in Spandau, Stuttgart and Berlin. His unmistakably contemporary music was influenced by his studies of church music and close contact with North German Baroque organs. Distler struggled under the burden of the aerial bombardment of Berlin, the death of friends, hostility on the part of the authorities toward those in the field of church music, and the constant threat of recruitment into military service, finally yielding to depression ending in suicide. His partita is based on the Communion chorale, “Jesus Christ, our Savior, turned God’s wrath from us,” and opens with the tune in the tenor surrounded by a stern and austere accompaniment. The *Bicinium* incorporates Distler’s customary complex rhythmic subdivisions in the coloratura upper voice (flute) over a steady chorale in a lower reed stop. The three-voiced fugue begins with the sturdy chorale theme in the alto in successively faster notes, then is further manipulated by Distler’s use of mixed measure lengths (4/4, 3/4, 5/4). The final toccata includes a written-outset of suggested Baroque embellishments.

*Notes by Daniel Kerr & Burton Karson*
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Amor che deggio far, Madrigal Book VII ....... Claudio Monteverdi
Madrigal for 4 voices & instruments (1567-1643)

Love, what must I do if I do not enjoy loving with pure faith? I do not wish, crying night and day, to serve her who will not believe me and who cannot see the amorous thoughts in my eyes.

Thus must a faithful lover languish in vain in his grief.

I understood even then that my heart was written on my visage. Now how can it not behoove me to show the inner anguish on my afflicted face?

Most unjust god, why do you not take note of true faith? Why do you let perish words, glances and sighs if you see them and know them?

O how sweet and pure love would be if you would open your heart, Lady without pity. Who would die, no longer suffering?

And is there not under heaven the true sign of a faithful heart? O fate, O pain, O grief, now believe him who wishes to set himself at peace.
Pastorella vagha bella .......... Attributed to George Frideric Handel
Cantata for tenor, harpsichord obbligato & violoncello (1685-1759)

Arioso: Shepherdess, charming and beautiful, render love in return for love given. Comely and tender maiden, give me, dearest, your heart in exchange for mine. Shepherdess . . .

Recitative: Thus to the beautiful Nicaea the faithful Tiris spoke, that loving Tiris, that faithful Tiris. Time and time again he has scattered to the winds sighs and plaints consumed by either fear or hope for that disdainful beauty who deludes his constancy; he asks with pity with these amorous and sad words:

Aria da capo: For you alone out of thousands of dear young girls, does my heart burn. Ah, answer in sweet accents and without effort such fidelity and such love. For you alone . . .

All'ombra di sospetto..................................................... Vivaldi
Cantata for soprano, flute and basso continuo

Recitative: From the shadow of suspicion, my constancy, suffering, loses somewhat its confidence, and to such beautiful allurement, some trust departs.

Aria: The heart is not accustomed to the bittersweetness of love, which soothes suffering with its feigned charm. Scorn will come to those who love passionately on impulse.

Recitative: O, how many lovers, true and faithful, are deluded by shrewd flattery amid the chains of love. Many languish, and frequently blood is shed to prove true love. Formed from the ardor of charming beauty, the soul struggles each hour, and the derided lover is deceived again and again.

Aria: False happiness is the real torture of the loving follower. Merciless beauty has no darts, those glances that waver with distress.

Concerto in F for flute and strings .......... Johann Philipp Telemann
(1681-1767)

Affettuoso
Allegro
Adagio
Menuett I
Menuett II
Aria: Oh, alas, alas, alas, my canary is dead. To whom can I bemoan my misery? To whom can I bemoan my bitter sorrow? Who will take this grief to heart with me?

Recitative: This is what happens to the joy of a little bird and to the things of this world. Aversion is bound up with desire, joy wastes away with sorrow. Yes, the cunning bird can teach you this. His singing was delightful to hear and almost a miracle in his lifetime. His little throat was beautifully formed and whistled many a fine tune in happiness. But his joy is gone now. He lies prostrate and will be covered with black earth.

Aria: You lovely canaries, bewail my joy and your beauty. You birds, who always do our keen ears good with you excellent singing.

Recitative: What more can I sing to your praise, oh noble canary? You could extend your clear voice so that the ears, heart and mind of all who listened to you were moved. Only you alone, cruel Death, were unmoved by the delightful sound; for you have cruelly and arrogantly devoured the precious little thing.

Aria: Eat, so that your neck swells up! Eat, you impudent intruder! Eat! Eat! Eat! Eat! Let the bird scratch you and tear you to pieces, and bite at your stomach and intestines until you spew them out! Eat and burst on the spot! Eat!

Recitative: But what more can I say? What more will our harsh brother Death inquire about my sorrow? He demands a parrot, or a raven, a canary or a sparrow for his breakfast. He spares no bird. Very well, so depart - a melancholy word - depart, my beloved canary. If Fortune ever should give me his equal again (a thing that rarely happens), yet he will never fade from my memory as long as I live.

Aria: My canary, good night! Before my little feathered friend goes away for good, I must think of your true diligence. You made everything so nice for me.

Recitative: Now then, so take the tiny limbs in your hand, and put the bird softly down in the cool earth. See that he lies in safety, to assuage my sorrow. Let us pay our last respects by writing on his tombstone: "Because of a devil, here lies a bird who could sing so prettily and brought joy to everyone. You alley eat! Because you ate this little animal, my wish for you is death by stoning!"
Amor hai vinto .................................................. Antonio Vivaldi (1678-1741)

Recitative: Love, you have conquered. Here is my breast wounded by your arrow; now who sustains my abandoned soul from grief? I feel my blood flow icy-cold in my veins; only uneasiness and pain preserve me in life. My heart throbs in my breast with new blows. Cruel Chloris, how long is your harsh severity to continue?

Aria: I pass from pain to pain as a ship which goes knocking against first one wave and then another. The sky thunders and lightnings; the sea is all in a tempest. The ship sees no port or bank; it knows not where to land.

Recitative: In what strange and confused swirl of thoughts is my mind tossed? Now it is in a state of calm, now a state of anger and cannot resolve itself. First it will wish to change itself into stone, now into dust. Oh God! But what in the world, what are you querulous about, you unbelieving, faithless heart? Of what do you complain, alas! Perhaps you know not that in the breast of Chloris you have a port, a shore!

Aria: If my loved treasure turns her eyes to me, I no longer feel torment, but return to live. The soul no longer fears danger, no longer feels trouble; it becomes serene again as the calm on the sea.

Die Freude rege sich (Delight is coming) ... Johann Sebastian Bach Secular cantata for a member of the Rivinus family, 1735

Chorus: Delight is coming, with its jolly melody. No one can be indifferent to this pleasant day. Pursue the urge. On, on you loyal sons of the muse, and pay your dues in pious thought.

Recitative: You see how fortune shines on dearest Rivinus, and his house becomes prosperous in this pleasant time. Blessings crown his

(Continued on next page)
efforts and his dear Philuris benefits. These blessings, thanks to his energy, cause trouble and discomfort to flee.

Aria: His children’s welfare flows from God’s gentle and fatherly hand that gives truth and goodness. He is able to bestow truth and good, giving even more than we know.

Recitative: His friends take delight in the holiday and this day of grace, grateful for His kindness. This pious man has offered a thousand thanks to Him who has shown proof of His wisdom. But how may we celebrate his fortune? Notice, dear Rivinus, that we honor you with our songs.

Aria: The good things that God gives you this day, fulfilling your desires, cause us to rejoice.

Recitative: The world is full of your fame, ever increasing by your learned industry. Your piety shows an example of how to help our neighbor and how to adore God. We look with wonderment and admiration on your ability to help the poor.

Aria: With tender and cordial wishes we honor your kindness. On that day when sounds the trumpet that takes you from mortality, you still will be honored.

Chorus: We wish you good fortune ten times over. You have earned it. We acknowledge your glory. You stand against evil, you help the righteous, you protect the just against trouble and misfortune. May destiny not torture you and may your well-being continue. May your house resemble a temple in which more prayers than sighs are heard and nothing disturbs your peace. This pleasure is very delightful, more than we can say. Therefore, great man, excuse us from uttering further praises so that, with our teacher, we may enjoy this celebration. It is our duty to offer more good wishes; we wish you good fortune ten times over!

This evening’s chamber concert is dedicated to the memory of our late dear friend and member of the Festival’s Board of Directors,
In Memoriam

The Baroque Music Festival gratefully acknowledges gifts from the following in memory of our friend, patron and Member of the Board of Directors

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Notes on Music in the Gardens

High Renaissance Italian madrigals were based on the frottola with its mostly choral textures, melodies in the soprano, and texts about love and pastoral subjects. Polyphonic madrigals followed in the hands of such masters as Marenzio, Gesualdo and Monteverdi. What we call the Baroque era began at the turn of the seventeenth century, melody with accompanying bass line and chords becoming the fashion, and in the hands of Monteverdi (a composer of early operas), the madrigal became a larger and more dramatic form with basso continuo and textural contrasts. Amore deggio far illustrates this very early Baroque madrigal, and the composer's designation C'mon a 4 concertata suggests a sectional song in concerted style with contrasting groups of voices and instruments.

The Baroque cantata was created primarily as a vehicle for opera singers when invited to entertain in private residences. Throughout the period, therefore, cantatas contain the same sequence of recitatives and arias found in operas, with arias usually in a da capo form that invited singers to interpolate impressive embellishments into the repetition of the first section. Vivaldi, usually thought of as the composer of 500 concertos, in his time was famous for his operas. His cantatas certainly reflect an operatic bent (or perhaps singer-imposed insistence) to write technically challenging vocal lines for the satisfaction of the singer and the delectation of the audience. Madrigalistic word-painting in music here gives way to excessive vocal effects that pull few punches in their attempts toward dramatic communication of emotions.

Handel left his native Halle in Northern Germany for the climatic and musical sunshine of Italy where he spent some years studying opera and the Italian vocal style that later helped him to achieve fame in the opera houses of England. He made the acquaintance of nobles and high churchmen, met the leading composers (the Scarlattis, Corelli, Albinoni and Vivaldi) and wrote operas, oratorios, and perhaps 150 cantatas (in the Italian language), of which Pastorella vaghissima is typical. Its singular distinction is an obbligato part with all the notes written out for the cembalo instead of the normal basso continuo line for a low stringed instrument with numbers or "figures" to indicate what harmonies the harpsichordist should use as the basis for improvised accompaniment.

Vivaldi's All'ombra di sospetto is for soprano with basso continuo and obbligato flute. The expected sequence of recitatives and arias relays the old wisdom that a love affair elicits more pain than pleasure, but does not moralize while warning the unsuspecting. A singer and flute in tight duet formation indulge in highly ornamented dialogue, chasing each other or creating intricate coloratura passages in parallel motion.

Telemann's output of all manner of solo vocal, choral, operatic and instrumental music is staggering; a complete edition of his works is yet to be completed. The Town Council of
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Leipzig in 1722 offered to hire him instead of Bach, since his musical style was a bit more modern, but he remained in Hamburg, no doubt with a raise in salary. (They had to make do with second-choice Johann Sebastian for nearly thirty years!) The Concerto in F for flute and strings illustrates Telemann’s late-Baroque style with its tendencies toward an early Classical grace and charm.

Telemann wrote the tragic-comic cantata on the killing of a canary by a cat around 1737, calling it Trauer-Musik eines künstlerfahrener Canarienvogels. This “mourning music” ranges from sadness over the loss of the bird, to anger, to a final vicious malediction toward the guilty cat in a low-class German dialect.

Bach wrote more than thirty secular cantatas for the celebration of birthdays, weddings, anniversaries, name days, to honor professors and, in the case of Die Freude reget sich, to celebrate the good fortunes of a member of the Rthinus family. He borrowed most of the music from two of his own cantatas titled Schwingt freudig euch empor, one sacred for Advent and the other a secular birthday cantata. In this version, with several changes in key, the final chorus is new, since the others end with a chorale that would not be appropriate. The multiple versions of the cantata give one some options for performance. The text (in convoluted poetry and outdated German) has simple folk complimenting the moral virtues and celebrating the fortunes of a respectable, newly-rich man.

— B.L.K.
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Music in the Gardens

Louise Di Tullio, flute
Clayton Haslop, violin
Cécilia Tsan, violoncello
Gabriel Arregui, harpsichord

Trio Sonata in G minor, “Corellisantes V” Georg Philipp Telemann (1681-1767)
Grave
Vivace
Presto
Grave
Vivace

Suite in D minor for violoncello solo, BWV 1008 ............ J. S. Bach (1685-1750)
Prélude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

This sonata is played in memory of
Genevieve Hopgood (1918-1996)

Sonata in E minor for flute and harpsichord, BWV 1034 ...... Bach

Adagio ma non tanto
Allegro
Andante
Allegro
Sonata in G minor for violin solo, BWV 1001

Bach

Adagio
Fuga (Allegro)
Siciliano
Presto

Trio Sonata in A

Tomaso Albinoni
(1671-1751)

Adagio
Allegro
Larghetto
Allegro

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Notes on Music in the Gardens

Telemann, Bach and Albinoni were musically related. Telemann, while a law student at the University of Leipzig, started the Collegium Musicum that Johann Sebastian later conducted during his years at St. Thomas; Bach had won his appointment as Kantor after the Town Council’s offer was refused by Telemann, who then returned to his opera post in Hamburg with increased artistic freedom and a higher salary. Albinoni’s much-admired music reached Germany from Italy and inspired Bach actually to “borrow” and arrange some of it.

Telemann may well be considered the most prolific composer in the history of western music: more than 1000 sacred cantatas, 46 Passions, 12 Masses, 8 oratorios, 50 secular cantatas, more than two dozen operas; plus songs, serenades, occasional music for political and academic ceremonies, etc., and more than 200 pieces of chamber music for two to five instruments. The G minor trio sonata (a form demanding four players — two for the high solo lines, a cello for the bass line, and a fourth to play within the prescribed harmonies at the keyboard) represents the composer’s acknowledgement of the important contributions to this form by Arcangelo Corelli (see notes for Sunday, June 16). Dated Hamburg, 1735, the set is titled with the French Sonatas Corellianes (known in German as Corellierende Sonaten). As was common in this period, the composer indicated violino or flauto traverso for the upper solo lines and simply continuo for the bass line and chords, assuming the normal violoncello and cembalo.

Bach wrote solo (unaccompanied) works for violin, violoncello and flute that stand uniquely in the repertoires of those instruments. In the case of the strings, chords can be played — both “double stops” or two notes bowed across two strings, and arpeggiated or rolled chords that sound three or even four notes seemingly simultaneously while relying much on acoustics and the tonal memory of the listener. The six cello pieces are called “suites” since they consist of dance movements; of the six for violin, half are “sonatas” and half are “partitas” which are the same as suites. Bach also wrote a solo flute partita and four sonatas with accompaniment.

The violoncello suite in D minor, the second of the set, has a prelude followed by six dances in bipartite form; however, since the first minuet is to be repeated after the second minuet, there will be seven dances — if you’re counting. The flute sonata in E minor consists of movements with tempo indications only, since they are not dances, while the violin sonata in G minor seems to be a mixture, since it has three movements with tempo indications and a Siciliana, that lightly swaying dance from Sicily that was so popular in the Baroque era. Of the set of six for violin, Clayton Haslop has played two in previous Festivals, and this evening plays the first of the set, leaving three more for future concerts in his six-year survey of Bach’s unaccompanied violin sonatas/partitas.
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Tomaso Giovanni Albinoni was born and died in Venice, the son of a wealthy merchant. Since he was not compelled to work for a living, he spent his comfortable life as a musical dilettante, writing church music, operas, cantatas, concertos, ballets and chamber works. In his time, he was considered as important as Corelli and Vivaldi, and J. S. Bach used his tunes as subjects for four keyboard fugues. This evening's final trio sonata shows clearly the creative skills of the composer while it demands keen attention from the performers not only to individual technical elements but also to matters of communication in pursuit of the subtle art of ensemble playing. - B.L.K.
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Nun ist das Heil, BWV 50 .......................... Johann Sebastian Bach
| Cantata for double choir   | (1685-1750)  |

Now the salvation and the power and the kingdom of our God and the authority of his Christ have come, for the accuser of our brothers has been thrown down, who accuses them day and night before our God. (Rev. 12: 10)

Peccavimus, impie gessimus ............... František Ludvik Poppe
| Offoratorium de tempore        | (18th-C.)    |

We have sinned, we have acted wickedly, we have done evil, O Lord, contrary to all your justice; do not forget us for all eternity.

How long, O Lord, will you forget us forever? How long will you avert your face from us? How long will our enemy be exalted over us?

Look upon us and hear us, O Lord, our God; may your mercies swiftly go before us, O Lord. For we have become exceedingly poor.

We acknowledge our sins, O Lord; do not forget us for all eternity.
Intonuit de coelo Dominus ........................................................ Ceslav Vařura  
Offertorium  
(1694-1736)

The Lord thundered from the heavens, and the Most High gave forth his voice. And fountains of waters appeared, Alleluia.  
(Psalm 18:13, 15)

Ouverture (Orchestral Suite) in D, BWV 1069 ......................... Bach

Ouverture  
Bourrée I  
Bourrée II  
Gavotte  
Menuet I  
Menuet II  
Rêjouissance

FINISH

Ein’ feste Burg ist unser Gott, BWV 80 ............................... Bach
Honoring the 450th anniversary of the death of Martin Luther (1483-1546)

Chorus: A mighty fortress is our God, a sure defense and armor; He helps us free from every need which us till now has stricken. The ancient wicked foe, grim is his intent, vast might and deceit his cruel weapons; on earth is not his equal.

Duet (soprano & bass): All that which of God is fathered is intended for victory. With our own might nothing is done, we so soon face destruction. He strives for us, the righteous man, whom God himself has chosen. Who has Christ’s own bloodstained flag in baptism sworn allegiance wins in spirit evermore. Ask you who he is? His name: Jesus Christ, the Lord of Sabaoth. There is no other god, the field is his forever. All that which of God is fathered is intended for victory.

Recitative (bass): Consider well, O child of God, this love so mighty which Jesus has written for you in his own blood, by which he enlisted you, opposing Satan’s host opposing world and error! Yield not your spirit to Satan and his viciousness! Let not your heart, which on earth is God’s heavenly kingdom, become a wasteland! Confess your guilt with grief and pain, that Christ’s own soul be firmly united to your own!  
(Continued on next page)
Aria (soprano): Come in my heart's abode, Lord Jesus, my desiring! Drive world and Satan out, and let your image find in me new glory! Away, prideful cloud of sin!

Chorale: And were the world with devils filled, intending to devour us, our fear now would not be great, for we shall win the victory. The prince of this world, grim as he may be, wills us no ill, that is, he is destroyed. One little word can fell him.

Recitative (tenor): So stand then under Christ's own bloodstained flag and banner, O spirit, firm, and trust that this your head betrays you not. His victory prepares you the way to gain your crown. March gladly on to war! If you hear and obey God's own word, then shall the foe be forced to leave the battle; your Savior is your shield.

Duet (alto & tenor): How blessed are those who hold God in their voices, more blessed still the heart that holds him in faith! It abides unconquered and can deal the foe destruction, and shall at last be crowned when it shall defeat death.

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Notes on the Festival Finale

BACH's Cantata 50, set to a verse of victory from the Revelation of John, is only one movement for double choruses. It appears to be a fragment of a larger work, yet with three trumpets, three oboes, timpani, bassoon, strings and organ, it stands alone mightily.

Research during the late summer of 1994 and 1995 in the Czech musical archives, part of the National Museum of Prague, yielded the two Czech works on today's program. The manuscripts were hand copied by Emilián Trolda (1871-1949) from individual parts probably gathered from various monastic libraries in Bohemia, the sources now unknown. Trolda left his valuable collection to Prague's National Museum. John Tyrrell, in *The New Grove Dictionary of Music and Musicians* (1980), credits Trolda's tireless work in city and country archives as decisive in the revival of the Czech Baroque, and the effort expended on a new edition of vocal and instrumental parts for this concert is resulting in what surely is the first performance of this music in America.

František Ludvik (variously Ludovicus) Poppe is undocumented in Czech and American musical/historical references, and no one in Czech academic posts knows anything at all about him. A small note in German and Latin at the end of a manuscript of a Maundy Thursday motet cites the year 1734 and refers to *Mater Leopoldina*, (datum a. 1704); this, plus

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two additional names, may prove to be the key to obtaining further information on the composer's life and works. *Peccavimus imprecessimus* is a motet for choir with obvious solo sections, Violins I & II and basso continuo.

Česlav Vaňura (variously Ceslaus Wanirua and Wanjura) is written "P. Ceslao Wanjura" on Trolld's manuscript of this *Cultus Latriae seu XII Offertoria Sollennia accommodata primanis per Annum Festivitatis Domini*. He was a member of the Minorite order and organist to the convent church of St. James in Prague (1734). This work, dating from 1736, is for two trumpets (plus, in the original, three trombones that, typically, doubled the alto/tenor/bass of the choir), two violins, organ (and bass line instruments), baritone solo and mixed chorus.

Bach wrote four orchestral suites, called "Overtures" since each begins with an *Overture* and proceeds then to various dance movements. The first and last, as they are now grouped, were written for the court of Côthen between 1717 and 1723 and the second and third date from Leipzig sometime between 1729 and the early 1730's. The first, in C major, is for two oboes, bassoon and strings; the second, in B minor, is for flute and strings; the third and fourth, both in D major, employ trumpets, timpani, oboes, bassoon and strings and certainly were meant for festive occasions. The fourth ranges from a pompous *Overture* to delightful dances, ending with a *Rajouissance*, French for "rejoicing," "merry-making," or "festival."

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practices of his Roman Catholic Church, was forced out. Those who followed him called themselves Lutheran. He prized music and the arts, translated the Bible from Latin into German, slightly revised the Mass, and saw to it that hymns or "chorales" were created so that the people in church could participate in the liturgy and sing their praises at home. He himself wrote the hymn (poem) "A mighty fortress is our God," and he may well have written the tune. This quintessential Lutheran hymn nonetheless has found its way in the 20th century into hymnals of nearly every Christian denomination, including Roman Catholic. Luther's text and tune are heard throughout Bach's great cantata, written for the Reformation Festival of 1724 (revised from the version of a year earlier, with substantial musical borrowings from a cantata of 1715, now lost), and this great work appropriately marks the 450th anniversary of the death of Martin Luther and concludes our 16th annual Festival.

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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 on the music staff of both St. Paul's Cathedral (Episcopal) in San Diego and the Dept. of Music at San Diego State University. He has taught at Loma Linda University, has performed for the British Royal Family and is active in recital work and coaching.

MARK CHATFIELD is well-known as a baroque cellist and violist da gamba. In 1991, while on tour 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. Mr. Chatfield toured Hawaii, Germany and the Czech Republic last year. He is on the faculty at USC and has edited 20 volumes for Grancino Editions, including a heretofore unpublished cello sonata by Vivaldi.

ROB DIGHTON, a California resident and recording artist for Harmonia Mundi, Fidelio and Koch, performs regularly on the violin, viola and viola d'amore in Europe and North America with several early music ensembles including Collegium Vocale, La Chapelle Royale, Les Arts Florissants, the Gabrieli Consort, Cantus Köln, Music ad Rhenum, American Bach Soloists, Musica Angelica Baroque Orchestra and Magnificat. He frequently appears as guest concertmaster for the Portland Baroque Orchestra. In 1994, Mr. Diggins became the artistic director for the Jefferson Baroque Orchestra in Grants Pass, Oregon, and is founder/director of the North Bay Baroque Orchestra of Eureka, California.

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.
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MICHAEL EAGAN, lutenist, has performed throughout Europe and the United States with, among others, 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. Egan is the director of Musica Angelica Baroque Orchestra, and is co-producer of Musica Angelica’s Early Music Series. He performs and records with Jeffrey Thomas and American Bach Soloists and with Nicholas Meehan’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 Vival and Arcangeli Baroque Strings. Mr. Eagan’s recordings are on EMI, Harmonia Mundi and Koch International Classics labels.

JOLIANNE VON EINEM, violin, performs throughout the U.S. and abroad as a baroque and classical violinist. She is also a member of Philharmonia Baroque Orchestra and Trio Gallanterie. In Europe, she has performed and recorded with groups including 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. While still a modern violin student, she also studied baroque violin with Monica Huggett, and began dedicating her career to historical performance practices. Ms. von Einem can be heard on the Audioquest, EMI, Harmonia Mundi, Koch, and Telarc recording labels.

JENNIFER FOSTER earned a degree in vocal performance at Chapman College, studying with Janet Smith. She has appeared in leading soprano roles with the Euterpe Opera and at Chapman College, 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 regularly since 1988 with our Festival. She performed for a season with the San Francisco Opera while living in that city. In 1990 she was a prize-winner in the Victor Fuchs Auditions and Metropolitan Opera Regional Auditions Finalist. With the Los Angeles Music Center Opera, she appeared as Fiordiligi in Mozart’s “Cosi fan tutte.”
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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 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 Izuka, and concertized extensively. He won the Young Artist Competition at Brigham Young University, sang countertenor with the Early Music Ensemble, as soloist in the Mormon Tabernacle in Salt Lake City, and recently sang Oberon in Benjamin Britten's "Midsummer Night's Dream" with the USC Opera Theater.

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 has been heard in a Winter Musicale and two previous Festivals.

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. He also has 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. Mr. Haslop has been Concertmaster of the Dallas Opera, the Santa Barbara Symphony and the Breckenridge Chambar Orchestra at the National Festival of Music in Colorado. He also has been acting Concertmaster of the Los Angeles Music Center Opera and the Los Angeles Chamber Orchestra. Mr. Haslop was coached extensively by the celebrated virtuoso Nathan Milstein and studied under violinist Eudice Shapiro while a student at USC. He has given master classes throughout the U.S. and been a faculty member of Pomona College and Santa Monica College. Mr. Haslop has appeared often in our Festival.
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JAMES F. HOPKINS is Professor of Music Theory and Composition at the University of Southern California. A native of Pasadena, he studied composition with Halsey Stevens, Quincy Porter and Edward T. Cone, and organ with Irene Robertson and Frank Bozan. He earned his baccalaureate at USC, a master's degree at Yale and a PhD at Princeton. Previously on the music faculty of Northwestern University in Evanston, he has been at USC since 1971. An Associate of the American Guild of Organists, Dr. Hopkins is organist at the First United Methodist Church of Pasadena. His long list of compositions includes seven symphonies, three concertos (for two pianos, contrabass and violin), and large-scale works for orchestra and chorus. He has received commissions from the National Endowment for the Arts, Pasadena Chamber Orchestra, University of Southern California, Mu Phi Epsilon, the J. W. Fisher Fund for Contemporary Music and the Philharmonic Society of Orange County. His “Songs of Eternity” was performed in the Performing Arts Center and subsequently recorded.

DANIEL KERR earned degrees of Bachelor and Master in organ performance at the University of Southern California, studying with Ladd Thomas. He has performed with the San Fernando Valley Symphony and the USC Symphony and as soloist and accompanist in recitals throughout California. He currently is on the faculty of the Southern California Conservatory of Music, teaches in the Glendale Unified School District, and is accompanist/vocal coach for the Foothill Summer Theatre. Mr. Kerr is Organist.
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at Pasadena Presbyterian Church where he is heard each week on the 98-rank Aeolian-Skinner organ, and is artistic director of their Organ Series. He is the Dean of the Pasadena Chapter of the American Guild of Organists.

EDWARD LEVY studied organ, conducting and voice at Arizona State University and Chapman University and has appeared in both the Los Angeles and Carmel Bach Festivals. He performs regularly with the Cambridge Singers, Los Angeles Baroque Orchestra, Los Angeles Master Chorale and the Los Angeles Music Center Opera. He is bass soloist at Pasadena Presbyterian Church.

CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University and completed his doctorate in vocal performance at the University of Southern California. He served for some years on the music faculty of Point Loma College, San Diego, and was professor of voice at North Texas State University in Denton. He also was active in Orange County as a musical editor, church musician and teacher of voice. He appeared as soloist with the San Diego Symphony and the Santa Monica Symphony and in many recitals throughout the country. Dr. Lindbloom now resides in the Washington, D.C. area. He has sung in our Festivals since 1983.

INGRID MATTHEWS studied at Indiana University, won first prize in the Erwin Bodky International Competition for Early Music in 1989, and is a sought-after baroque violinist who performs in America and in Europe with Zephyrus, La Luna, Tafelmusik, American Classical Soloists, Musica Angelica and the Bach Ensemble. She is music.
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Joyce Schaper
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director of the Seattle Baroque Orchestra, has participated in the Mostly Mozart Festival of New York and early music festivals in Boston, Berkeley, Utrecht and Stuttgart, and has taught baroque violin and chamber music at Indiana University, the University of Toronto. Ms. Matthews has recorded for the Sony Classical, Focus and Skylark labels.

GONZALO X. 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 Teatro Colón 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.

KATHERINE SHAO has appeared as harpsichordist with Musica Pacifica, the Midsummer Mozart Festival, the Amherst Early Music Festival, the Los Angeles based Musica Angelica and American Baroque Ensemble, and two Corona del Mar Festivals. She works also in the contemporary music and popular music realms, including Skyline Studios in Oakland and the all-female group, Bimetta, with which she tours and records. Her performance of Handel's oboe sonatas with oboist Gonzalo X. Ruiz is on the Well-Tempered Productions label.

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 and Musica Angelica of Los Angeles, and tours frequently 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 he also records for Harmonia Mundi USA, New Albion, Amon Ra, Heru and Musical Heritage Society labels.
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CÉCILIA TSAN was born in Versailles (France) of Chinese musician parents. After studying with the same teacher as her childhood friend, cellist YoYo Ma, she took a degree in Philosophy and Chinese and then earned the first prize in cello and chamber music at the Conservatoire National Supérieur de Musique de Paris. She was a winner at the Barcelona International Competition, Florence International Competition, took the Debussy Prize at the Paris International Competition of the Guilde Française des Artistes Solistes and a Menuhin Foundation Award. Ms. Tsan has performed in the major halls of Paris and has toured extensively in France, Italy, Switzerland, England, Austria, Germany, Yugoslavia, Argentina, Brazil, Canada, U.S.A. and Japan. She collaborates with some of the world’s finest pianists in chamber concerts, has performed often on radio and television and has recorded a compact disc under the Cybelia label. Ms. Tsan is Principal Cellist with the Japan-America Symphony Orchestra of Los Angeles and plans several concerts in Taiwan and Portugal and a new CD recording with her piano trio (violinist Alexis Galpérine and pianist Jean-Louis Haguenauser) in France.

BURTON KARSON, a 21-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of colleague Irmei Deenberg, 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 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. Research in the British Library resulted in performances of 18th century English organ concertos during five of our Festivals, and recent research in Germany and the Czech Republic is responsible for this year’s Fasch concerto (June 16) and the motets of Poppe and Valhura (June 23).
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The unpublished manuscript parts of the Concerto in B minor for flute, oboe and strings by Johann Friedrich Fasch were found in the Großherzoglich Hessische Hofbibliothek in Darmstadt, the great Archducal Library housed in the Baroque palace in the center of the city. Although Fasch studied in Darmstadt, the manuscript probably is the work of an early 18th-century copyist. This historical period was dominated by French philosophy and language, thus directions on the parts include misspelled French (flaute traversé from the Italian flauto traverso, the French being flûte) and the composer indicated par Mons. rather than von Herr. Since the first violinist or harpsichordist would have been in charge of the orchestra in Darmstadt, no conductor's partitur exists. For purposes of clarification and correction of handwriting and for conducting, the individual parts must be transcribed into a full score. (See page 72.)
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Rita Major
Donna Morse
Susan Newberg
Jamie Parker-Frank
Katharin Rundus

Tenor
Brent Almond
Michael Ben-Yehuda
Alan Caddick
Lee Coduti
Kenneth Kensler
Branden Smith

Bass
Don Borchardt
Craig Mitchell
Robert Morse
Tom Ringland
Stephen Smith

Assistant Conductor
Richard Messenger

Festival Brass Ensemble

John Deemer, trumpet
Steve Kraus, trumpet
Matthew Anderson, horn
Craig McKnight, trombone
Robert Aul, tuba

Festival Orchestra

Flute
Stephen Schultz
Oboe
Gonzalo X. Ruiz (6/16)
Fred Fox (6/23)
Marianne Pfau (6/23)
Oboe/Oboe d’amore
Michael DuPree (6/23)
Trumpet
Raymond Burkhart
David Scarfoss
Richard Birkenmeier
Bassoon
Charles Koster

Violin
Ingrid Matthews (Concertmaster)
Rob Diggins
Jolianne von Einen
Sue Feldman
Traci Minor
Nancy Roth (6/23)
Amy Sims (6/23)
Janet Strauss
David Wilson (6/16)
Jennifer Woodward (6/16)

Violoncello
Mark Chasfield
Carol Herman (6/16)

Harpichord
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