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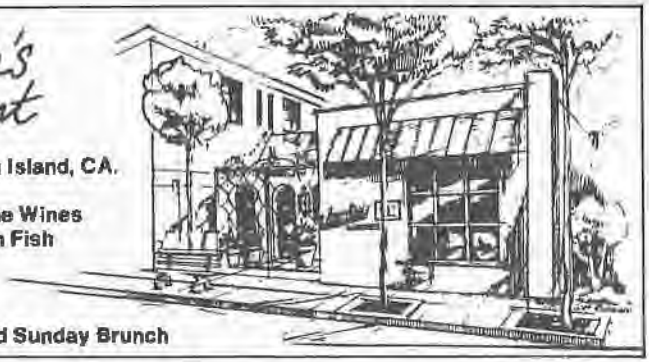

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WELCOME to the Baroque Music Festival Corona del Mar, celebrating its seventeenth season with five concerts over a period of eight days, performed by distinguished singers and instrumentalists. This year we mark the 200th birthday of Franz Schubert (1797) and the anniversaries of the death of Felix Mendelssohn (1847) and Johannes Brahms (1897) with performances of some of their finest neo-Baroque compositions. The organ recital will honor all three, and the *Festival Finale* will include choral motets of Mendelssohn and Brahms, both of whom revered Johann Sebastian Bach.

For the fourth 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 ornamentaton, 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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The Festival Directors Gratefully Acknowledge

SHERMAN LIBRARY and Gardens (Dr. William Hendricks, ricks, 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.

Leonard Pennario, Endre Balogh and **John Walz** for contributing their wonderful music as a trio for our "Winter Musicale" in February.

Dr. & Mrs. Robert Burns for again offering their beautiful Belcourt home, with its magnificent Bechstein concert grand piano, for our Winter Musicale.

Joan Oberman for hosting our Patrons Supper in honor of our Artistic Director and Festival soloists last June.

Robert Jackson for contributing again his artistic talents as a painter to our Sherman Gardens stage decor.

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Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

18th Annual Season

June 1998

Dates & Program to be announced

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Shakespeare and Music

By Kay Stanton

WILLIAM SHAKESPEARE, writer of the most melodious verse in our language, underscored his own harmonious effects through frequent use of music in his works. He has been called the inventor of musical comedy for integrating so many songs into the action of such plays as "Twelfth Night" and "As You Like It." But his history plays and even his tragedies reverberate with music as well, demonstrating his understanding that every mood, fear, disaster, joy, wish, hope, or desire that human beings experience can be accompanied and echoed by a corresponding musical tone, in what he called, in "Richard II," "the music of men's lives."

Forms of the word "music" appear 208 times in Shakespeare's works, forms of "sing" and "song" collectively are found 129 times, and he referred specifically to nearly every musical mode and musical instrument known in his lifetime of 1564-1616. His references to music are both literal and figurative, and his musical metaphors remain as useful elements of our current everyday language. Consciously or not, we quote from him when we speak, for example, of selling something for a song ("All's Well That Ends Well") or as something being music to our ears ("The Comedy of Errors").

Among the many powers that Shakespeare ascribes to music is its civilizing effect. Desdemona in "Othello" is said to have the ability to "sing the savageness out of a bear," and Lorenzo in "The Merchant of Venice" observes that no man is so unfeeling, "hard, and full of rage / But music for the time doth change his nature." Indeed, Lorenzo warns, "The man that hath no music in himself / Nor is not moved with concord of sweet sounds / Is fit for treasons, stratagems, and spoils" and therefore is not to be trusted.

Music in Shakespeare also has potent restorative and curative ability, as seen particularly in the part it plays in easing the sufferings of King Lear and Pericles, in the respective plays named for these characters. Lear's "untuned and jarring senses" are so calmed by the combined effect of music and reunion with his daughter Cordelia that he can face their imminent imprisonment with the thought that there they "two alone will sing like birds i' the cage." Pericles is brought out of his near-catatonic state by the song and conversation of his daughter, Marina, whom he had not seen since she was an infant and whom he believed was dead. Although the actual music that had been played for him had by that point ceased, Pericles

(Kay Stanton, Shakespeare specialist and Professor of English at California State University, Fullerton, has published fourteen articles and is completing a book on Shakespeare. In the course of presenting fifty-six professional conference papers, she has spoken in six foreign countries and eighteen U.S. states.

reaches such a state of joy through his understanding of Marina's identity that he believes himself to be hearing the music of the spheres, the celestial music thought to be made by the tones produced through the revolutions of the planets in their orbits, a music said to be heard in heaven but not on earth except by those who reach the most highly exalted spiritual states.

Romantic love in Shakespeare habitually both manifests and nourishes itself in musical form, as his lover characters often play music and sing songs for one another and involve music in their metaphors for their feelings. In "Antony and Cleopatra," for example, Cleopatra calls music the "moody food / Of us that trade in love," and, as we are entreated by the first line of "Twelfth Night," "If music be the food of love, play on!" — also the first and refrain line of "Cantata Jovialis: In Praise of Love and Music," the musical adaptation of portions of this play that is a featured work in our Wednesday Music in the Gardens concert.

By making music such an integral part of his work, Shakespeare seems to suggest that music should be regarded as both an enhancing and an essential element of human life. If we can tune into and express the music of our souls, we not only can sing as solos the music of our own unique individualized contributions, but also can harmonize successfully with others in singing the ever-familiar yet ever-changing sad and happy tunes orchestrated by the human condition.

Baroque Music Festival Corona del Mar
Sunday, 8 June 1997, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Michael O'Donovan, *bassoon*
Gonzalo Ruiz, *oboe*
Elisabeth Blumenstock, *violin*
Janet Worsley-Strauss, *violin*
Mark Chatfield, *cello*
Michael Eagan, *lute*
Carey Robinson, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in C minor, BWV 1060 — **Johann Sebastian Bach** (1685-1750)
for violin & oboe

Allegro
Adagio
Allegro

Elizabeth Blumenstock, *violin*
Gonzalo Ruiz, *oboe*

Concerto in G major for violoncello, P. 120 — **Antonio Vivaldi** (1678-1741)

Allegro
Largo
Allegro

Mark Chatfield, *violoncello*

Orchestral Suite No. 1 in C major, BWV 1066 — **Bach**

Ouverture
Courante
Gavotte I
Gavotte II
Forlane
Menuet I
Menuet II
Bourrée I
Bourrée II
Passepied I
Passepied II

Concerto in B flat for bassoon, RV 503 — **Vivaldi**

Allegro no molto
Largo
Allegro

Michael O'Donovan, *bassoon*

Concerto Grosso in D major — **Alessandro Stradella**
for two violins & lute — (1644-1682)
Adagio
(Allegro)
(Adagio)
(Allegro)

Elizabeth Blumenstock, *violin*
Janet Worsley-Strauss, *violin*
Michael Eagan, *lute*

Concerto VII in F major for organ — **George Frideric Handel** (1685-1759)

Andante
Adagio *ad libitum*
Spiritoso
Menuet I
Menuet II

Carey Robertson, ***organ***

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Notes on Baroque Concertos

VIVALDI, BACH AND Handel, the triumvirate of early 18th century composers whose names are synonymous with the mature "Baroque" style and with the instrumental concerto form, actually did not invent styles or create forms. They represent the final flowering of a period that already had been in progress for a century. The *stile concertato*, or concerted style, resulted in choral and instrumental "concertos" for church and chamber, pieces usually for two or more soloists called the *concertino* in league with the string orchestra called the *ripieno*. The probable originator of this *concerto grosso* was Alessandro Stradella. This program includes what is considered to be the very first *concerto grosso*, Stradella's for two violins and lute, four others by the "big three," and the first of Bach's orchestral suites.

Bach often arranged and rearranged concertos of his own and of other composers, in the process fleshing them out so that they became entirely idiomatic for the new instruments. His concerto for two harpsichords and string orchestra (BWV 1062) originated as a concerto for two violins, while his concerto for four harpsichords (BWV 1065) first appeared as a concerto for four violins by Vivaldi, whose concertos he admired so much that he set three for harpsichord alone and two for organ alone. Bach's well-known C minor concerto (BWV 1060) for two harpsichords was conceived for violin and oboe. This reconstruction from the parts for two harpsichords allows us to hear that long-lost original, with its traditional fast-slow-fast sequence of movements.

Vivaldi turned out around 500 concertos, 350 of them for one solo instrument and strings. Of these, more than two dozen are for violoncello and nearly 40 are for bassoon. The G major violoncello concerto is quintessential Vivaldi. The opening *ritornello* offers cascades of 16th-note scales in the orchestral bass juxtaposed with dotted rhythms. The solo cello is placed extraordinarily high in the romantic and rather dreamy Largo in which the composer makes the unusual (for his time) request that many notes be played under one bow.

The opening fast movement of the bassoon concerto in B flat, Ryon Catalogue 503, with its typically Vivaldian *ritornello* form, contains odd chromaticisms and many fast passages for the soloist while the final Allegro, after a lyrical slow movement, is characterized by wide leaps and much linear embellishment.

Bach's orchestral suite in C major is the first of four called *Ouverture* because each begins with an overture before continuing through several dances. None of them follows the basic Baroque suite pattern of *allemande, courante, sarabande* and *gigue* with possible extra dances, indulging rather in more of the "extras" such as bourrées, minuets and gavottes. The overture of this first suite, for two oboes, bassoon and strings, features the winds so clearly against the strings that it takes on concerto

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characteristics. The repetition of Menuet I after Menuet II and Passepied I after Passepied II results in listeners hearing more movements than those listed on the program page. In subsequent Classical symphonies, this common practice was redefined as a *da capo* after the playing of Part I.

Handel created the very first concertos for organ and orchestra, intending them for his own display purposes on relatively small instruments (without pedals) between acts of his great oratorios. These pieces took on a kind of freely virtuosic style in which lightness and charm contrasted with the more serious, usually Old Testament texts that surrounded them. The *entr'acte* mood of the concertos was enhanced by Handel's own improvisations, even of entire movements; when published sometime after being performed in public, those movements that had been played "off the cuff" by the composer were indicated *ad libitum*, as in the case of this Adagio which must be created by the performer. The very opening orchestral measures of the Andante, reflected in the entrance of the solo organ, may remind us of the Hallelujah chorus from *Messiah*. Handel's orchestrations normally demand that oboes double the violins to produce a brighter, more pointed tone. Here oboes join the strings throughout, with the exception of a passage in the first movement in which they indulge independently in conversation with the solo organ. A pair of minuets makes an uncommonly light conclusion to this enchanting concerto.

—Notes by Burton Karson

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Baroque Music Festival Corona del Mar
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Organ Recital

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Toccata, Adagio & Fugue in C major, BWV 564	**J. S. Bach** (1685-1750)
Four Chorale Preludes	
Herzliebster Jesu, was hast du verbrochen, BWV 1093	**Bach**
Herzliebster Jesu, was hast du verbrochen Op. 122, No. 2	**Johannes Brahms** (1833-1897)
Herzlich thut mich verlangen, BWV 727	**Bach**
Herzlich thut mich verlangen, Op. 122, No. 10	**Brahms**
Prelude and Fugue in G minor	**Brahms**

Allegro, Choral and Fugue in D minor/major	**Felix Mendelssohn** (1809-1847)
Fugue in E minor for organ, four hands	**Franz Schubert** (1797-1828)
Toccata and Fugue in D minor	**Bach**

Notes on the Organ Recital

THREE ANNIVERSARIES ARE reflected in this recital: the birthday of Franz Schubert 200 years ago in 1797, the death of Felix Mendelssohn 150 years ago in 1847, and the death of Johannes Brahms 100 years ago in 1897. All of their 19th-century Romantic organ music programmed today is informed and inspired by Baroque style.

Schubert's interest in the Baroque period seems limited to his one obvious compositional effort in a Baroque form, a fugue to be played on the organ by two players. The connection of Mendelssohn and Brahms to the Baroque period is of great historical significance.

Modern awareness of the music of Bach dates from the 20-year-old Mendelssohn's production of the *St. Matthew Passion* in Berlin in 1829, a century after it was written and nearly eighty years after Bach's last performance of this work in Leipzig.

Mendelssohn subsequently played much of Bach's music on the piano, conducted several of Handel's oratorios and showed his admiration of them through oratorios of his own. His many musical settings of Psalms and other sacred texts reflect Renaissance and Baroque procedures and the musical traditions of his North German Protestant church. The list of Mendelssohn's arrangements of compositions of Bach is extensive, as is that of his own organ works, including neo-Baroque chorales, preludes and fugues. A famous engraving shows him playing a pipe organ for the young Queen Victoria and her consort, Albert.

Brahms studied early music since his student days in Hamburg and always was fascinated by counterpoint and Baroque polyphonic procedures. While his symphonies, concertos and piano pieces remain staples of our modern repertoire, a substantial output of Bach-inspired sacred works for chorus and organ is heard only seldom. Brahms was a subscriber and original member of the *Bach Gesellschaft*, the society that began the publication of Bach's complete works in celebration of the 100th anniversary of the master's death. Indeed, the final opus of Brahms is eleven chorale-preludes for organ, based on Baroque chorale melodies.

Bach's *Toccata, Adagio, and Fugue in C major* is a majestic work from the composer's early years in Weimar. The toccata (traditionally a virtuoso showpiece) is full of rhythmic vitality that begins with manual flourishes followed by a splendid pedal solo that introduces the melodic material of the ensuing section. The elegant and lyrical Adagio is a highly embellished aria after which an interlude of rich seven-part texture modulates from A minor back to C major fo the boisterous and joyful fugue.

Two pairings of chorale-preludes on the same tunes show the influence of Bach on Brahms. Bach's setting of *Herzliebster Jesu,* from the Neumeister collection recently discovered and published in 1985, displays the chorale in unadorned long notes in the soprano under which the three-part contrapuntal accompaniment, for manuals only, grows increasingly more active with diminishing note values. The phrases of chorale melody are separated and echoed by interludes heard in the accompanying voices. Brahms's setting displays lush harmonies and dramatic chromaticism within a four-part texture with use of the pedal. Here the soprano melody is embellished and melodic and rhythmic imitation abounds in the lower voices.

The passion chorale *Herzlich thut mich verlangen* as treated by Bach is a short, chromatic four-part setting with pedal that portrays emotional intensity. Some text painting uses a syncopated motive of three 16th-notes to portray the sinner's hope of a new life. Brahms sets the melody of the passion chorale in long notes for the pedals, accompanied by flighty and

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rhythmically repetitive figurations in the upper voices. Rich Romantic harmonies occur with neo-Baroque echo passages and melodic imitations.

Brahms's G minor prelude is a free fantasy-like work employing rapid figurations on manuals and pedals, the feet being treated as equal partners with the hands in the delivery of much thematic and virtuosic material. Sections of arpeggiated chords and runs in the prelude alternate with slower heroic and majestic passages. There is much chromaticism in both the prelude and fugue, with abundant use of the tri-tone or *diabolus in musica* (devil in music). The four-part fugue has a distinctive four-bar subject and is rhythmically diverse throughout. Dramatic long trills and deep sonorities contribute to the intensity and excitement of this masterpiece.

Mendelssohn's *Allegro, Chorale and Fugue* is reminiscent of a Baroque Prelude and Fugue, the two main movements separated by a chorale in chordal long notes. Whereas the fugue is in D major, the toccata-like *Allegro* is in a chromatic D minor with many running passages, contrapuntal sections and a recurring sweeping theme. The only occurrence of tremolo in Mendelssohn's organ works is seen in this movement in both manuals and pedal. The chorale consists of an original melody (not from the German hymn book) that is set in a five-part chordal texture, the key of which anticipates the D major tonality of the fugue.

Schubert's fugue for four hands (one hand for each of the four voices) is based on a four-bar stepwise theme

or "subject" within a narrow melodic range. There is a contrasting countermotive heard consistently in the first section, but as the second section approaches, it is transformed into a chromatic motive while still retaining some of the original distinctive rhythm. The second half of the fugue begins with a *stretto* wherein the subject is heard in quick succession in all voices, followed by a final appearance of the transformed "countermotive" that leads to a calm conclusion. This brief and unpretentious fugue was written in early June of 1828, five months before the composer's death, and played by him and a friend on a monastery chapel organ during a country outing.

Bach's *Toccata and Fugue in D minor* is a majestic and popular work written to exploit the acoustics of a large church through the use of fermatas, grand chords followed by silences, dialogues between manuals, echo effects and recitatives. It is written in three-part form, reflecting North German antecedents: a toccata followed by a fugue that ends with another toccata. The opening free-form toccata is followed by a fugue based on a rather long, violinistic subject, statements of which are interspersed with colorful episodes that often make use of echo effects and rising arpeggios. A post-fugue recitative makes use of rapid figurations, dialogue between divisions of the organ and a dramatic pedal solo. The drama and excitement of this great work are heightened by the rapidly changing tempos and virtuosity of the concluding section.

— *Notes by Carey Robertson & Burton Karson*

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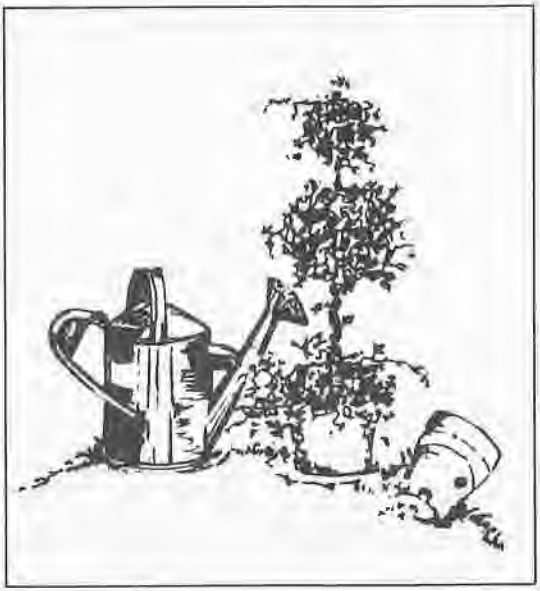

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Baroque Music Festival Corona del Mar
Wednesday, 11 June 1997, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Linda Williams Pearce, *soprano*
Alejandro Garri, *countertenor*
Mark Goodrich, *tenor*
Christopher Lindbloom, *baritone*
Jolianne von Einem, *violin*
Janet Worsley-Strauss, *violin*
Rob Diggins, *viola*
Mark Chatfield, *violoncello*

Burton Karson, *harpsichord & conductor*

Shakespearean Musings

Excerpts from *The Tempest* — **Henry Purcell** (1659-1695)

Overture
Chorus: *The Nereids*
Soprano Air: *Dear pretty youth*
Alto Air: *Arise, ye subterranean winds*
Tenor Air: *Your awful voice I hear*
Soprano Air & Chorus: *Come unto these yellow sands*
Bass Air: *See, see, the heavens smile*
Soprano/Bass Duet & Chorus: *No stars again shall hurt you*

The Seasons from *The Fairy Queen* — **Purcell**

Entry Dances
Chorus: *Hail! Great Parent*
Soprano Air: *Thus the ever grateful Spring*
Alto Air: *Here's the Summer, sprightly, gay*
Tenor Air: *See, see my many colour'd fields*
Bass Air: *Next, Winter comes slowly, pale, meager and old*
Chorus: *Hail! Great Parent*

Cantata Jovialis (In Praise of Love and Music) — **Robert Linn** (b. 1925)

Text from William Shakespeare's *Twelfth Night*
Selected by Kay Stanton

First Performance

Sinfonia
Quartet: *If music be the food of love, play on*
Recitative (Sop/Ten/Bar): *Would you have a love song, or a song of good life?*
Aria (Sop): *O mistress mine*
Recitative (Ten/Bar): *Excellent good, i' faith*
Aria (Bar): *To hear by the nose, it is dulcet in contagion*
Recitative (Sop/Ten): *I am a dog at a catch*
Catch: *Hold thy peace, let our catch be "Thou knave"*
Arioso (Alto/Bar): *What a caterwauling do you keep here!*
Recitative (Sop/Ten/Bar): *Beshrew me, the knight's in admirable fooling*
Aria (Alto/Bar): *My masters, are you mad?*
Arioso (Alto): *Sir Toby, I must be round with you*
Quartet: *Farewell, dear heart, since I needs be gone*
Recitative (Alto/Ten/Bar): *Out of tune, sir?*
Interlude
Aria (Ten): *Some are born great*
Quartet: *When that I was a little child*
Quartet: *If music be the food of Love, play on*

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Wednesday Music in the Gardens

MUSIC EXERTED A great influence on Shakespeare and he in turn used music extensively in his writings. In her article, "Shakespeare and Music" (see page 14), Dr. Kay Stanton credits Shakespeare with inventing musical comedy by integrating many songs into the action of his plays. He fully expected the little poems in his dialogues to be sung (often literally introducing them as "songs") and, indeed, many were sung, both within and apart from performances of his plays, in the Bard's lifetime and in subsequent revivals. Dozens of these lyrical pieces also have been set as individual songs by composers from the sixteenth through the twentieth centuries. The texts for our music this evening all are written or inspired by William Shakespeare.

England's greatest composer of the seventeenth century, and perhaps until Benjamin Britten in our time, was Henry Purcell: Gentleman of the Chapel Royal; organist of Westminster Abbey; composer of songs, church anthems and services, masques and opera, harpsichord and organ pieces, chamber and concerted instrumental works. He also created incidental music and songs for more than forty plays and semi-operas, including those after Shakespeare: "The History of King Richard II," "Timon of Athens," "The Tempest" and "The Fairy Queen."

"The Tempest," one of Purcell's late works, was published in 1695. Its text, prepared by Thomas Shadwell, had been produced in 1673 at Dorset Garden, with instrumental music by Matthew Locke, and a version by John Dryden, with music by Pelham Humphreys and others, appeared in 1667 and 1673. The Shadwell text heard this evening is after Shakespeare, but only a few of his lines are left intact, most obviously the song with chorus, "Come unto these yellow sands." Our excerpts – some songs and choruses with strings, some "continuo arias" – comprise less than half the total work.

Shakespeare's "A Midsummer Night's Dream" was adapted for the musical stage by an anonymous writer, perhaps one Elkanah Settle. It reportedly was first produced in 1695 at London's Dorset Garden, although an obscure diary entry from 1692 states:

"On Monday will be acted a new opera, called the Fairy Queen: exceeds former playes: the clothes, scenes and musick cost 3,000 l. "

The *Gentleman's Journal* of January, 1691/2 reported:

." . . we shall have speedily a New Opera, wherein something very surprising is promised us; Mr. *Purcel* who joyns to the Delicacy and Beauty of the *Italian* way, the Graces and Gayety of the *French*, composes the Music, as he hath done for the *Prophetess* and the last Opera called *King Arthur*, which hath been plaid several times the last Month."

"The Fairy Queen" must have been produced somewhat lavishly, for the same *Gentleman's Journal* later announced, "The OPERA of which I have

spoke to you in my former hath at last appear'd, and continues to be represented daily; it is call'd *The Fairy Queen.* The *Drama* is originally *Shakespears,* the *Music* and *Decorations* are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining." An account much later, in 1708 in *Roscius Anglicanus,* confirms this: "About this time, there were several other new Plays Acted as . . . *King Arthur* an Opera, wrote by Mr. *Dryden* . . . the Musical Part set by Famous Mr. *Henry Purcel* . . . The *Prophetess,* or *Dioclesian* . . . *The Fairy Queen,* made into an Opera, from a Comedy of Mr. *Shakespears:* This in Ornaments was Superior to the other Two; especially in Cloaths, for all the Singers and Dancers, Scenes, Machines, and Decorations, all most profusely set off; and excellently perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. *Purcel,* and Dances by Mr. *Priest.* The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company got very little by it."

"The Fairy Queen" can be a full modern evening's entertainment, although it is hardly a unified combination of music and drama, as it lacks dramatic continuity through recitative. It would be difficult most of the time to recognize the original play's plot development. Though referred to as an opera when it first appeared in 1692, the work as set by Purcell actually comprises additions to Shakespeare's text in the form of short *masques* at the end of each of the five acts.

An easily excerpted section that begins and ends with the chorus, "Hail! great parent," begs to be subtitled "The Seasons," for it contains arias with titles and texts that include Spring, Summer, Autumn and Winter. "Great parent of us all" poetically addresses The Almighty: "Before your shrine the Seasons fall/Thou who giv'st all Nature birth." The soprano sings of Spring's tribute laid before His altar, while the alto describes Summer's flowers and perfumes. After the tenor sings boastfully of Autumns' "many colour'd fields and loaded trees," offered to the God of Day, the baritone describes Winter's coming "slowly, pale, meager and old . . . trembling with age, and quiv'ring with cold" to the accompaniment of cool, descending lines in the strings. He ends with a long, ascending line that musically paints, "Prays the Sun to restore him, and sings as before."

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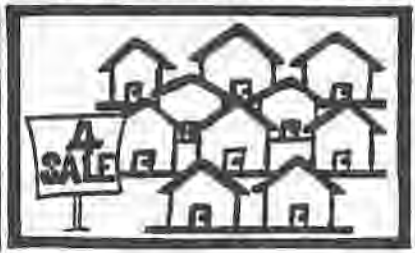

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Kathleen Sangster's commission of a new work in memory of her late husband, Robert, focuses on his irrepressible musical enthusiasm and the constant joy he derived from music throughout his lifetime. The text is in the light-hearted vein typical of our Wednesday Music in the Gardens programs, whose preparation Robert, a valued member of the Festival Board of Directors, keenly observed over the years. Excerpts from Shakespeare's "Twelfth Night," recently prepared for us by Dr. Stanton, have been set to music in a highly accessible, audience-friendly contemporary idiom by Robert Linn, whose neo-Baroque concerto for oboe, harpsichord and orchestra was premiered successfully during the 1993 Festival.

Professor Linn writes:

"There are so many different ways of combining notes to make music. The special circumstances surrounding a project often dictate the possible choices and solutions. When I was commissioned by the Baroque Music Festival Corona del Mar to compose a neo-Baroque piece for the 1997 season, I decided to write a tonal work using Baroque forms and procedures, but clearly contemporary in its overtones. The text of my secular cantata is set in alternating recitatives and arias (eighteen sections in all) featuring solos, duets, trios and quartets, along with instrumental interludes and ritornellos. The forms and procedures used include canon, fugue, passacaglia, variation, chorale prelude, and various binary structures. The work is scored for four solo voices, string quartet, and harpsichord." — *Notes by B.L.K.*

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Baroque Music Festival Corona del Mar
Friday, 13 June 1997, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Trio Sonata in C minor, BWV 1079 — **Johann Sebastian Bach** (1685-1750)
from *The Musical Offering*
Largo
Allegro
Andante
Allegro

Fantasie in G minor for flute solo — **Georg Philipp Telemann** (1681-1767)
Grave - Allegro - Grave - Allegro
Dolce
Presto

Sonata in G minor, BWV 1029 — **Bach**
for violoncello & harpsichord
Vivace
Adagio
Allegro

Sonata in A major for flute and harpsichord — **Frederick the Great** (1712-1786)
Affettuoso
Allegro
Presto

Partita in D minor for violin solo — **Bach**

Allemande
Courante
Sarabande
Gigue
Chaconne

Trio Sonata in F — **George Frideric Handel** (1685-1759)

Andante
Allegro
Adagio
Allegro

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Friday Music in the Gardens

MUSIC IN THE GARDENS in recent years has brought together four distinguished performers to create a chamber ensemble unique to the Festival. This year, violinist Clayton Haslop, flutist Louise Di Tullio, violoncellist Timothy Landauer and harpsichordist Gabriel Arregui continue what is becoming a tradition of eighteenth century sonatas and other works for their instruments *solo*, or without the accompaniment of another, balanced by duo and trio sonatas. In the past three seasons, Mr. Haslop has surveyed for us several of the Bach unaccompanied violin sonatas, and this year he adds yet another. Ms. Di Tullio will be heard in both an accompanied sonata and a piece for solo flute. Mr. Landauer, who played an unaccompanied Bach cello suite two years ago, will be heard in a sonata with *obbligato* harpsichord, and the four will begin and end their program with trio sonatas by Bach and Handel.

A Baroque trio sonata is so called because it is an instrumental piece, usually in three or four movements, written on three staves of music: two high parts for violins or flutes or oboes or a mixture of these plus a bass line with numbers or "figures" that indicate the harmonies or chordal progressions. This "figured bass" line is to be played by a melodic low instrument (violoncello, viola da gamba, bassoon) and a chording instrument (harpsichord, organ, lute). Properly, then, four instruments are necessary to realize the score for a trio sonata.

Johann Sebastian visited his son, court composer Carl Philipp Emanuel Bach, at Frederick the Great's small out-of-town palace, *Sans Souci*, just outside of Potsdam near Berlin, in 1747. There the king invited the old master to play his many new pianofortes, instruments that hammered the strings rather than plucking them as did the *cembali*, or harpsichords for which Bach had composed all his life. The old man was hardly entranced by those modern devices, but evidently played brilliantly one variation after another on a tune that Frederick himself composed. On his return to Leipzig, Bach wrote his version of a "bread and butter letter" of thanks for the hospitality he had received, putting it into the form of thirteen compositions (ricercars, canons and a trio sonata) based on Frederick's tune. He titled it *Ein musikalisches Opfer*, or "A Musical Offering," with the Latin in-

scription *Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta* ("Upon the King's demand the Theme and additions resolved with contrapuntal art") which forms the acrostic RICERCAR. Frederick's rather drearily chromatic tune is heard clearly in long notes in the middle of the second movement and somewhat varied as the theme of the closing gigue-like *Allegro.*

No composer in the history of western music turned out more individual compositions than did Telemann. Indeed, there is as yet no completed publication of his works. His ability and reputation are supported by the fact that he was the preferred choice of the Town Council to succeed Kuhnau as Cantor of the Thomasschule in Leipzig. While Telemann applied for and was offered the job, his probable motive was to receive an offer over which to negotiate a salary raise in Hamburg. The ploy apparently succeeded, for he returned to Hamburg and the Leipzig position then was offered to Bach!

Telemann's works included the new *stile galant* that soon supplanted the prevailing style that only afterwards (during the Classical period) was very pejoratively termed "Baroque," after the Portuguese *barroco* for the irregularly shaped pearl that lacks elegant symmetry. His *Fantasie für Querflöte ohne Bass* (*Querflöte* being a transverse flute as distinguished from a *Blockflöte* or recorder) consists only of flute melody, without the expected *basso continuo.* Unlike a stringed instrument that can "double stop" or play two strings simultaneously to

produce a harmonic effect, the flute plays only a melody, but by cleverly alternating ranges it can suggest two levels of sound. This relatively brief piece holds our attention through its somewhat sudden changes in tempo and mood and, of course, its successful realization in performance of the composer's technical demands on the flutist.

Bach wrote three sonatas for viola da gamba with harpsichord around 1720 while working in the princely court in Cöthen. There, due to the prince's Calvinistic leanings, no chapel music was needed, so it was there that many of Bach's great concertos, sonatas and suites were composed. The viola da gamba ("of the leg," since it was held by the knees) is fretted and has more strings than the violoncello, but cellists can play these wonderful sonatas with few adjustments from the original. The opening *Vivace* spins out *(Fortspinnung)* galloping rhythms, and after a straightforward and subdued *Adagio*, an *Allegro* in gigue-like compound meter develops its momentum through energetic triplet figures.

Frederick the Great's sonata for flute and cembalo, a welcome inclusion here in view of the monarch's influence on Bach's more conservative "Musical Offering," suggests some nearly Mozartean qualities through its *galant* style. The first and second movements are filled with trills and unusually rhythmic embellishments that reflect the rather French *rococo* style so beloved of Frederick's court, while the final gigue dances along in the expected manner.

Bach wrote six unaccompanied masterpieces for violin, three of them sonatas with Italian tempo designations for the movements, and three that are called partitas because they, like his solo harpsichord partitas, are comprised of suites of dances. The Partita in D minor follows the traditional Allemande/Courante/Sarabande/Gigue construction with the addition of a justly celebrated Chaconne. Brought back to Spain from the New World by sixteenth century Conquistadores, what originated as a humorous and often obscene dance to the accompaniment of guitars, castanets and tambourines became a courtly dance to music in continuous variation form over an obstinate bass (as in a passacaglia). With the bass line generating a repeating harmonic pattern, one hears in a chaconne melodic variations over *ostinato* harmonies. Johann Sebastian's magnificent essay in this form uses the violin as chordally as one can imagine through "double stopping" of the strings, often giving us the impression

of hearing four notes at a time. The broadly melodic invention over mesmerizing harmonic restatements, coupled with a demand for technical security of the highest order, make this Chaconne a monumental artistic challenge for player and listener.

Compared with Bach, Handel seems more often to have written what appear to be less challenging and more entertaining pieces. He was an entertainer in theater and salon, yet his achievements in oratorio and great church service music remind us that his lighter style served an intention and was not a limitation. The closing work on this program is one of twenty trio sonatas, several containing movements with music borrowed from his Chandos anthems, portions of oratorios and even organ concertos. All four movements of this sonata in F begin with one instrument followed imitatively by the second. While the *Adagio* sings seductively above a supporting bass, the soprano instruments in the fast movements often involve the violoncello and cembalo in a kind of sporting byplay that clearly levels the playing field for the four participants in a musical game. This is heard especially in the cascading figures of the finale in which the flute and violin work feverishly together over dotted rhythms in the *continuo* and then float smugly while cello and harpsichord take their turn in the strenuous action before retreating to the supporting dotted rhythms heard earlier.

— *B.L.K.*

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Baroque Music Festival Corona del Mar
Sunday, 15 June 1997, 4:00 p.m.
St. Michael & All Angels Church

Festival Finale

Nora O'Sullivan Salvatierra, *soprano*
Jason Snyder, *countertenor*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Chorale: ***Jesu, meine Freude*** — Johann Sebastian Bach (1685-1750)

Jesu, priceless treasure, source of purest pleasure, truest friend to me. Long my heart hath painted till it well nigh fainted thirsting after thee. Thine I am, O spotless Lamb! I will suffer nought to hide thee, ask for nought beside thee.

Jesu, meine Freude — Felix Mendelssohn (1809-1847)
Chorale motet with strings

Herr, wie lange willst du mein so gar vergessen — Johannes Brahms (1833-1897)
Women's voices with strings

How long will you forget me, Lord? For ever? How long will you hide your face from me? How much longer must I endure daily grief in my soul and sorrow in my heart? How long must my enemy triumph over me? Look upon me and answer me, O Lord my God!
Give light to my eyes or I shall sleep in death, lest my enemy say, "I have beaten him," and my foes rejoice that I have fallen. But I rely on your grace; let my heart rejoice in your saving help. I will sing to the Lord for all he has done for me. *(Psalm 13)*

O Heiland, reiss die Himmel auf, Opus 74, No. 2 — Brahms
A cappella motet for mixed voices

Versus I: O Savior, throw the heavens wide; come down with speed unto our side. Unbar the gates and let us in; unbar what once was lock and pin.
Versus II: As gentle dew from heaven falls, descend, O Lord, and cover all. Ye rainclouds break, and torrents bring; let Israel receive her king.
Versus III: O earth, in flower be seen! Let hill and dale be ever green. O earth, bring forth one blossom rare, O Savior, from the meadow fair.
Versus IV: Here suffer we a heavy doom: before us yawns the cheerless tomb. Ah, come, lead us with steady hand from exile to our native land.
Versus V: So let us all be thanking thee, for thou hast ever set us free. So let us praise Thee o'er and o'er, from this time on and evermore. Amen.

Du sollst Gott, deinen Herren lieben, Cantata 77 — Bach

Chorus: *Du sollst Gott, deinen Herren, lieben*
Love thou thy God. This is the first and the greatest commandment, to love the Lord thy God with all thy heart and mind and soul and being, and to love thy neighbor as thyself.
Recitative (Bass): *So muss es sein!*
So shall it be! Our hearts are God's. He only must possess them. The soul of man must be devoted to do his Master's bidding, nor wish for anything but what the Lord has chosen and willed that he enjoy. 'Tis thus and only thus that we may attain his grace assuredly.
Aria (Soprano): *Mein Gott, ich liebe dich*
My God, I love thee well. With all my heart I love thee. My very life depends on thee. Help me to keep thy law unswerving, that my love may be deserving, thine everlasting love for me.
Recitative (Tenor): *Gib mir dabei, mein Gott, ein Samariterherz*
I pray, O Lord, to be a good Samaritan, that I may truly love my neighbor and help my fellow man, and with compassion labor to ease his pain, nor deign to pass him by, that he may be forever grateful. To me may selfishness be hateful, that thus, one day, by such self-abnegation I may attain my heart's desire, salvation.

Aria (Alto): *Ach, es bleibt in meiner Liebe*
Lord, my love is all unworthy, ever prone to fault and guilt. Oftentimes I transgress direly thy commands, and fail entirely to accomplish what thou wilt.
Chorale: *Du stellst, mein Jesu, selber dich*
By faith alone, Lord, dwell in me and make my faith grow stronger; that it bears fruit eternally and in good works may prosper. My faith may bring forth deeds of love with joy and patience from above, to serve my neighbor always.

Die Himmel erzählen die Ehre Gottes, Cantata 76 — Bach

Part I

Chorus: *Die Himmel erzählen die Ehre Gottes.* The heavens are telling of God in glory, and the firmament praises the work his hands have made. (Intermittent solo quartet) There is not a nation or language which would not comprehend their message.

Recitative & Arioso (Tenor): *So lasst sich Gott nicht unbezeuget!* By this our God reveals his glory; his grace and nature do speak to everyone, and all this God has done for us. The heavens and the ocean, like mind and being, are in motion.The Lord bends down to us in mercy and calls in many varied ways. Come, take his supper, give him praise!

Aria (Soprano): *Hört, ihr Völker, Gottes Stimme.* Nations, listen to God's calling, come before his throne of grace! He is Alpha and Omega; to the only Son be praise. All creation bow before him!

Recitative (Basso): *Wer aber Hört.* Who will take heed, when all too many people seek idol worship? The oldest idol, human lust, entices, takes their trust. Their wisdom turns to foolishness. Satan in God's place brings distress, when even Christians turn from good to evil.

Aria (Bass): *Fahr hin, abgöttische Zunft!* Leave now, pagan band so blind! When the world stays in error, I will praise Christ, give him honor. He is the light of our mind.

Recitative & Arioso (Alto): *Du hast uns, Herr, von allen Strassen zu dir gerufft.* From everywhere, Lord, you called us to come to you, when we were still all lost in deepest darkness, and with your light so true you give us strength and help; enlighten, guide our heart and spirit. Yes, you yourself do nourish us with plenty, your supper shows your mercy, and by your Spirit we are guided. Our prayer, O Lord, we render humbly now to you:

Chorale: *Es woll uns Gott genädig sein.* May God bestow on us his grace, with blessings rich provide us. His countenance make bright our days, to life eternal guide us. We recognize his mighty deed and what to God is pleasing. All nations from their sin be freed; know the Savior and be converted.

Part II

Sinfonia (oboe d'amore, viola da gamba, bassoon & harpsichord)

Recitative (Bass): *Gott segne noch die treue Schar.* May God bless his faithful flock, that his great praise and honor through faith, love and holiness be seen and proven stronger. His flock on earth is part of heaven; it will endure distress, hate and bitterness, and thus be purified and proven.

Aria (Tenor): *Hasse nur, hasse mich recht.* Hate me now, hate me with glee, foes that I see! Christ in faith I am embracing and this worldly joy rejecting.

Recitative & Arioso (Alto): *Ich fühle schon im Geist.* My spirit here can feel the preciousness of love that Jesus reveals. He grants his manna here so that among us now on earth his love may be appearing, strengthening and renewing.

Aria (Alto): *Liebt, ihr Christen, in der Tat.* Love, Christians, is shown by what is done! Jesus died for all believers, and they die for one another; as in him they are all one.

Recitative (Tenor): *So soll die Christenheit die Liebe Gottes preisen* All Christians shall adore the love of God with fervor and prove it by endeavor. Until forevermore the heavens are declaring God's honor, praise and caring.

Chorale: *Es danke, Gott, und lobe dich.* All thanks and praise to God be shown through deeds in greatest measure; the land improves, the fruit has grown, your word brings forth its treasure. May God the Father and the Son, the Holy Spirit, three in one, to whom the world brings great honor, be feared in awe by everyone! Now let our hearts say: Amen!

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Notes on the Festival Finale

FELIX MENDELSSOHN AND Johannes Brahms, two great contributors to the nineteenth century Romantic repertoire, both studied Johann Sebastian Bach and complimented him through occasional compositional imitation and through their support of the publication and performance of his music. (See the notes for the Organ Recital of June 9.) This season's final concert, with vocal soloists, chorus and orchestra, will offer a motet by Mendelssohn based on a Baroque chorale, two motets by Brahms (one especially neo-Baroque in style), and two cantatas by Bach himself.

The choral version of *Jesu, meine Freude* that opens this concert comes from Bach's motet of that name (were it not nearly half an hour in length, we happily would perform it in its entirety). Its lovely tune has been set for organ and various instrumental and choral media by Bach and others. Mendelssohn's motet creates a voluptuous flow in voices and strings over which the chorale melody is heard in the soprano line, with stipulated support from the oboes in the manner so often used by Bach.

The setting of Psalm 13 by Brahms, for first and second sopranos and altos with strings and organ, shows some neo-Baroque characteristics in polyphonically imitative entrances. The vocal lines exhibit a chordal texture while the instruments double and enrich them or simply add inner momentum through lusciously moving legato lines.

On the other hand, the motet, *O Heiland, reiss die Himmel auf*, might have come from the Baroque period except for its many typically Brahmsian melodic and harmonic turns. It consists of variations on an Advent chorale in a manner practiced by numerous North German composers. Successive sections (Versus) contain clearly delineated moods and descriptive phrases that are dramatized intensely through the music, sometimes even through modified tone painting. Brahms here creates an economical

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choral statement of both feverish yearning and exhuberant joy.

Bach's cantata No. 77, *Du sollt* (*sollst* in modern German) *Gott, deinen Herren, lieben*, literally "You ought to love your Lord," was written in 1723 for the 13th Sunday after Trinity (the 14th Sunday after Pentecost) which fell that year on August 22. The forces for this cantata, as well as for No. 76, are the same: soprano, alto, tenor and bass soloists, four-part chorus, and orchestra of the normal strings with *basso continuo* plus two oboes, bassoon and trumpet (Bach's *tromba da tirarsi*, a kind of slide trumpet, is no longer extant). The opening polyphonic chorus with strings and *continuo* enjoys an added layer created by the trumpet that plays an unrelated chorale tune above the rich texture. Following a brief bass *recitativo secco*, the soprano sings a floridly happy aria with oboes in close duet. A tenor *recitativo accompagnato* leads to an alto aria with solo trumpet and *continuo*, a rare combination of countertenor, trumpet, cello and organ. The extant manuscript does not have text under the music of the final chorale; editorial suggestions result in different texts in various publications. Ours is that in the official *Neue Ausgabe*, considered to be the most recent scholarly performance edition.

Cantata 76, *Die Himmel erzählen die Ehre Gottes*, "The heavens are telling of God's glory," was written for the 2nd Sunday of Trinity, 6 June 1723. Bach must have had somewhat limited orchestral players that summer, for the orchestration is exactly the same

as for Cantata 77 introduced two and a half months later. This cantata is in two parts, sung before and after the sermon respectively, a fairly common way of adding musical commentary to the appointed readings of the day on which the pastor also preached. Since Sunday morning Lutheran services in eighteenth century Germany lasted three hours, they easily could accommodate an hour-long sermon and a cantata in two parts. The opening chorus begins with a dialogue between the solo trumpet and oboes and strings. Midway the solo quartet takes over for a highly imitative interlude before the choral sections re-enter one by one for a rousing conclusion. A tenor *recitativo* alternates between *accompagnato* and *arioso* styles, followed by an ornate soprano aria with solo violin and continuo. The bass aria *Fahr hin* with full strings and trumpet is blazingly competitive, and the chorale that concludes this section has more action in the orchestra than in the chorus. Part II begins with a trio sonata for oboe d'amore, viola da gamba and continuo (this movement also turns up in an organ trio sonata a few years later). After a brief bass recitative, a tenor aria is accompanied by *continuo* with *viola da gamba* taking over from the violoncello of Part I. An alto recitative and aria, again with oboe d'amore and viola da gamba on solo lines, leads to a tenor recitative and thence to the final chorale, to the same music that closed Part I, here ending with the words, *und sprech von Herzen: Amen* – "and speak from the heart: Amen!" — *B.L.K.*

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About the Performers

GABRIEL ARREGUI earned his Bachelor of Music in organ and piano performance at Loma Linda University and his Master of Music at the University of Southern California. Studying accompanying with Gwendolyn Koldofsky, Brooks Smith and Jean Barr, he won the department's Outstanding Graduate Award. He also studied harpsichord with Malcolm Hamilton. Mr. Arregui serves on the music staff of both St. Paul's Cathedral (Episcopal) in San Diego and the Dept. of Music at San Diego State University.

ELIZABETH BLUMENSTOCK is widely recognized as a musician of unique musical intelligence and expressive range. Formerly a violist with the Rotterdam Philharmonic and Oakland Symphony, she has focused in recent years on the violin. In her native Bay Area, she is concertmaster and frequently a soloist with Philharmonia Baroque Orchestra and American Bach Soloists. She also is a founding member of several original instrument chamber ensembles in California, including the Artaria Quartet, Arcadian Academy and Concerto Amabile. Ms. Blumenstock is organist/choir director at Holy Trinity Episcopal Church in Richmond, California.

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, with the L.A. Master Chorale in Bach's St. John Passion, and has toured Hawaii, Germany and the Czech Republic. He is co-founder of Musica Angelica Early Music Series, and has recorded with Trio Galanterie for Audioquest records. Mr. Chatfield is on the faculty at USC and has edited 20 volumes for Grancino Editions, including a heretofore unpublished cello sonata by Vivaldi.

ROB DIGGINS, 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 Kōln, 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 artistic director of the Jefferson Baroque Orchestra in Grants Pass, Oregon, and is founder/director of the North Bay Chamber 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

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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, California Chamber Orchestra, Monterey County Symphony, the Las Vegas and Glendale chamber orchestras and regularly with the Pacific Symphony and our Festival.

MICHAEL EAGAN, lutenist, has performed throughout Europe and the United States with Nikolaus Harnoncourt, Ton Koopman, Max von Egmond and Sigiswald and Wieland Kuijken. Mr. Eagan is the director of Musica Angelica Baroque Orchestra, several of whose members perform regularly with our Festival Orchestra and, this past season, comprised the Baroque Orchestra for Los Angeles Opera performances of Monteverdi's Return of Ulysses. Mr. Eagan also is co-producer of Musica Angelica's Early Music Series. He has performed and recorded with Jeffrey Thomas and American Bach Soloists and with Nicholas McGegan and Philharmonia Baroque Orchestra. He has appeared with the Los Angeles Chamber Orchestra, Santa Fe Opera, Netherlands Opera Company, La Petite Bande, L'Aria Viva! and Arcangeli Baroque Strings. Mr. Eagan records for EMI, harmonia mundi, Virgin, Telarc, Well-Tempered Productions and Koch.

JOLIANNE VON EINEM performs throughout the U.S. and abroad and 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. She holds degrees from UCLA and USC where she studied modern violin with Alex Treger and Alice Schoenfeld. Ms. von Einem studied baroque violin with Monica Huggett and then dedicated her career to historical performance practices. Her recordings are on the Audioquest, EMI, harmonia mundi, Koch, and Telarc labels.

ALEJANDRO GARRI began vocal studies in his native Chile and a scholarship allowed further study 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. 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 appeared as Oberon in Benjamin Britten's "Midsummer Night's Dream" with the USC Opera Theater. He has been invited to sing at Glimmerglass Opera in New York next year, and will solo in Orff's "Carmina Burana" next spring with the LA Philharmonic and Master Chorale. His first compact disc, of cantatas by Agostino Steffani and Francesco Gasparini, is in preparation from anthologies which he has edited.

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.

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and in Italy, Greece and Yugoslavia. He joined the music faculty at California State University, Fullerton, in Fall, 1992, and has been heard in a Winter Musicale and three 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, studied under violinist Eudice Shapiro while a student at USC, and has been a faculty member of Pomona College and Santa Monica College. He appears regularly in our Festival.

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

ROBERT LINN, a native of San Francisco, studied composition with Darius Milhaud, Halsey Stevens, Roger Sessions and Ingolf Dahl. Retired as Professor of Music and Chairman of the Music Theory and Composition Department at USC where he served from 1957, he has published works for symphony orchestra, wind orchestra, chorus and chamber ensembles. His orchestral reconstruction of the Hexameron by Franz Liszt was performed by the Boston, London and San Francisco Symphonies under Michael Tilson Thomas. "Fantasia for Cello and String Orchestra" was premiered by the Los Angeles Chamber

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CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University and received 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, was a professor of voice at North Texas State University in Denton, and 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. Now residing in Northern Virginia, Dr. Lindbloom is organist/choirmaster at St. Paul's Episcopal Church in Petersburg and continues to sing in the Richmond and Washington, DC area. He has performed regularly in our Festivals since 1983.

MICHAEL O'DONOVAN graduated from Stanford University and did graduate work at Yale University. He was bassoonist in the New York City Ballet Orchestra and the Casals Festival Orchestra and played first bassoon in the Orquesta Sinfonica Nacional de Mexico and the San Francisco Symphony. Mr. O'Donovan plays modern bassoon with the Pasadena Symphony and in motion picture studios, and also period bassoon with Boston Baroque and Pacific Classical Winds. He has taught at USC, UCLA and California Institute of the Arts.

LINDA WILLIAMS PEARCE received her bachelor's degree in voice from San Diego State Univerity, where she won awards in vocal competitions, and toured the United States, Canada and the Orient with The Roger Wagner Chorale. She has sung with the Los Angeles Master Chorale, performed in the San Luis Obispo Mozart Festival and frequently is a soloist with the Irvine Camerata. Ms. Pearce was soprano soloist in Vaughan Williams' "Symphonia Antartica" at Hollywood Bowl. She currently sings with Opera Pacific and Pacific Chorale, with which she has been recorded as a soloist.

CAREY ROBERTSON currently is the principal organist of Claremont United Church of Christ, Congregational, as well as a member of the music faculty at Claremont Graduate School. She also has served as consultant for the School of Theology at the University of British Columbia. Dr. Robertson received her Bachelor of Music degree from Cal State, Northridge, where she studied organ with the late Dr. David Britton, and earned Masters and Doctor of Musical Arts degrees in organ performance from the University of Southern California. She studied there with Cherry Rhodes, was recipient of the Pi Kappa Lambda award, and has performed throughout the U.S. and Canada. Dr. Robertson serves on both the executive board and program committee of the Pasadena American Guild of Organists and is an active board member of the Ruth and Clarence Mader Memorial Scholarship Fund.

GONZALO X. RUIZ performs on oboe and recorder and records with the Philharmonia Baroque Orchestra, Portland Baroque Orchestra, American Bach Soloists, Aston Magna Academy, Boston Handel & Haydn Society and Smithsonian. Born in Argentina, he was principal oboist with the Buenos Aires Philharmonic at Teatro Colón before moving to California. A prize-winner at the 1993 International Early Music competition at Bruges, Belgium, he has received critical acclaim for performances as soloist in the U.S., Europe and South America. He serves on the faculty of Oberlin College's Baroque Performance Institute. This is his third season with our Festival.

NORA O'SULLIVAN SALVATIERRA was a finalist in the Minnesota Music Teachers' Association competition in 1980 at age sixteen. At Northwestern University she studied with Norman Gulbrandsen and was a soloist with the University Chorale. She has sung with the John Oliver Chorale and the Cantata Singers in Boston and is currently a staff singer and soloist with the Pacific Chorale. She performs regularly in our Festival and served as

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soprano soloist at St. Michael and All Angels Episcopal Church in Corona del Mar since 1995.

JASON SNYDER, a native of Los Angeles, began his musical career as chorister and soloist with the California Boys' Choir. Since obtaining a Bachelor of Arts degree in vocal performance from Occidental College in 1994, Mr. Snyder has concertized locally and abroad with The Roger Wagner chorale, I Cantori, The Los Angeles Chamber Singers, and Cappella. In addition to numerous solo appearances, Mr. Snyder currently holds the position of staff singer and soloist at St. James's Episcopal Church in Los Angeles. This is his second Festival appearance as soloist.

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

BURTON KARSON, a 23-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, keyboard performance 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 as preview speaker for the Orange County Philharmonic Society. Editor of a book of musicological essays published by the BYU Press, he writes the notes for our Festival program. Dr. Karson was twice honored by California State University, Fullerton with Meritorious Performance and Professional Promise Awards in recognition of his contributions to the cultural life of the community and for research in Germany that resulted in our 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 his further research in Germany and the Czech Republic continues to uncover long-neglected Baroque masterworks for performance at our Festival.

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Welcomes the 17th Annual
Baroque Music Festival

Lunch 11 - 2pm Dinner 5 - 10pm

Sunday Brunch 11 - 3pm

Reservations 714-673-3750

2407 East Coast Highway, Corona del Mar, Ca 92625

Festival Orchestra

Oboe 1
Gonzalo X. Ruiz

Oboe 2
Michael DuPree *(6/8)*
David Riddles *(6/15)*

Bassoon
Michael O'Donovan *(6/8)*
Ken Munday *(6/15)*

Trumpet
David Searfoss

Violin 1
Elizabeth Blumenstock *(Concertmaster 6/8)*
Rob Diggins *(Concertmaster 6/15)*
Jolianne von Einem
Jennifer Munday
Janet Worsley-Strauss
Adriana Zoppo *(6/15)*

Violin 2
Rob Diggins *(Principal 6/8)*
Janet Worsley-Strauss *(Principal 6/15)*
Leah Nelson
Sue Feldman
Emilie Autumn

Viola
Suzanna Giordano *(Principal)*
Rob Diggins *(6/11)*
Jane Levy

Violoncello
Mark Chatfield

Violone
Denise Briesé

Harpsichord
Katherine Shao

Archlute
Michael Eagan

Organ
Edward Murray

Festival Singers

Soprano
Sandra Been
Andrea Klyver
Rita Major
Donna Morse
Susan Newberg
Linda Williams Pearce
Katharin Rundus

Alto
Nancy Beach
Nancy Bliss-Estes
Claudia Kellogg
Pat Kirkbride
Edrei Whittemore

Tenor
Brent Almond
John French
Kenneth Kensler
Greg Kirby
Jay Pearce

Bass
Dennis Houser
Timothy Juillet
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*
John Kreutzer, *tuba*

Festival Orchestra members playing period instruments have been contracted through the Los Angeles-based early music ensemble Musica Angelica, Michael Eagan, director.

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