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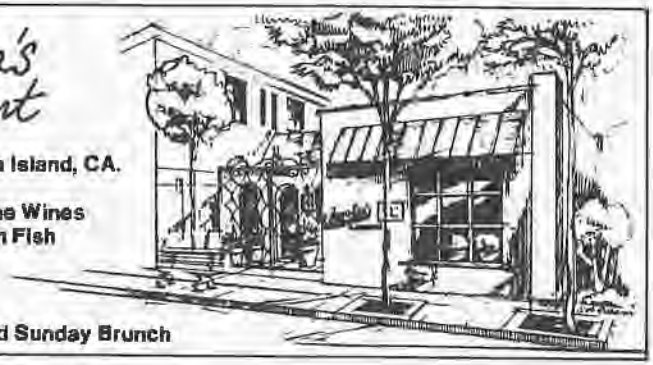

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WELCOME to the Eighteenth Season of the Baroque Music Festival, Corona del Mar as we enjoy favorite returning artists and introduce new faces. In this year's program of five concerts, Bach's charming "Coffee Cantata" and Handel's spectacular "Alexander's Feast" are revived, and we premiere a new work by Tania Gabrielle French. Baroque composers Dowland, Pachelbel, Telemann and Vivaldi also are represented, along with our own Robert Linn.

Our Festival Orchestra features historical period instruments on our Wednesday Music in the Gardens chamber concert as well as the Sunday afternoon opening and closing concerts. Played with stylish 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, whom we hope you will patronize.

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**, 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.

• **Mark Goodrich** and **Clayton Haslop** for their wonderful music, and **Jerry & Bobbi Dauderman** for offering once again their beautiful home for our Winter Musicale in February.

• **Marge Blume** for hosting the Patrons Supper last year and this year.

• **Robert Jackson** for his painting of our Sherman Gardens stage decor.

• **Northern Trust of California** and **Trader Joe's** (Costa Mesa) for their generous contributions of wines for post-concert receptions.

• **Paul and Carol Levin** for the use of their Dowd (Boston) harpsichord for the Sunday concerts; **Karen Lawrence** for use of her Sabathil harpsichord in the Gardens; **Molly Lynch** and **Ballet Pacifica** for the use of their conveyance for transporting the harpsichords; and **Randall Woltz** (Irvine) for contributing harpsichord tunings.

• **Scott Hiratsu, Chris Romberg, Shan Reimers** and **Charles Talmadge** for assistance to our technical director, **Brian Cross.**

• **Staff members of Off Duty Enterprises** (Costa Mesa) for support of the Festival throughout the year.

• **Advertisers** in our Festival Program and our **Contributors**, who provide needed financial assistance.

Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

19th Annual Season

June 1999

Dates & Program to be announced

For information, please write:
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Festival Program

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Baroque Music Festival Corona del Mar
Sunday, 21 June 1998, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Gonzalo X. Ruiz, *oboe*
Michael O'Donovan, *bassoon*
Katherine Shao, *harpsichord*
Thomas Annand, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in D minor — Alessandro Marcello (1684-1750)
for oboe
Andante e spiccato
Adagio
Presto

Concerto in A minor, BWV 1041 — Johann Sebastian Bach (1685-1750)
for violin
Allegro
Andante
Allegro assai

Concerto in B flat, RV 501, *La Notte* (Night) — Antonio Vivaldi (1678-1741)
for bassoon
Largo; Andante molto
Presto; Presto: *Fantasmi* (Phantoms)
Andante molto: *Il sonno* (Slumber)
Allegro: *Sorge l'aurora* (Sunrise)

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

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

This concerto was commissioned by the Festival for the 1993 season, thanks to a generous grant by Doctors Rosemary & Donald Leake. Today's concert is in joyful remembrance of the life of Donald Leake, M.D. (1931-1997).

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Notes on Baroque Concertos

Alessandro Marcello's oboe concerto first was credited to Vivaldi and then to Alessandro's brother, Benedetto. Bach so admired this lovely piece that he prepared an embellished transcription for harpsichord solo. Correct authorship was confirmed upon discovery of an early 18th century publication of various concertos, this one with the author's real name. Nothing is unusual about the work in terms of form or treatment of the oboe, except that oboists consider this to be one of the finest and most melodically compelling of Baroque concertos.

Bach wrote two concertos for violin and orchestra, one in A minor and the other in E major, during the years 1717 to 1723. If they suggest a *déja entendu* recognition, it is because Bach arranged both as harpsichord concertos, that in A minor changed to G minor, and that in E major to D major. Bach's princely employer in Cöthen was a Calvinist who needed no instrumental or choral music for his chapel, so the composer's output during this period consists mostly of instrumental solo and chamber music, including the Brandenburg Concertos. Nowhere in the Baroque concerto repertoire does one find a more splendid balance between technical demands and profound music.

Vivaldi, the "red priest" (due to his red hair), dispensed with saying Mass sometime during the year of his ordination, 1703, ostensibly because of physical weakness but more likely motivated by his increasing success as a composer and violinist. He accepted a position at the famous orphanage of the *Ospidale della Pietà*, composing works for performance by the gifted young ladies there. Vivaldi's output of approximately 500 concertos features every available string, wind, brass, plucked and keyboard instrument of the day. His concertos for bassoon number nearly forty. The quasi-programmatic "La Notte," a title that Vivaldi also gave to two flute concertos, has an introductory movement with only tempo markings, suggesting a rather fitful sleep. The three specifically titled movements that follow are formally loose, allowing the listener's programmatic imagination free reign, with Vivaldi's expected ritornello form appearing only with the arrival of "Daybreak."

Handel wrote concertos grosso, suites and overtures for various orchestral combinations, but his solo concertos are limited to a dozen-and-a-half for organ (he was the first to write an organ concerto!), one of those – in B flat – first having appeared as a harp concerto during a performance of "Alexander's Feast" in 1736. The organ concertos were composed primarily as showpieces for Handel himself and were played on relatively small instruments without pedals; English organs of the period had no pedals. Since the famous ritornello theme of the first movement will be echoed in the

(Continued on page 18)

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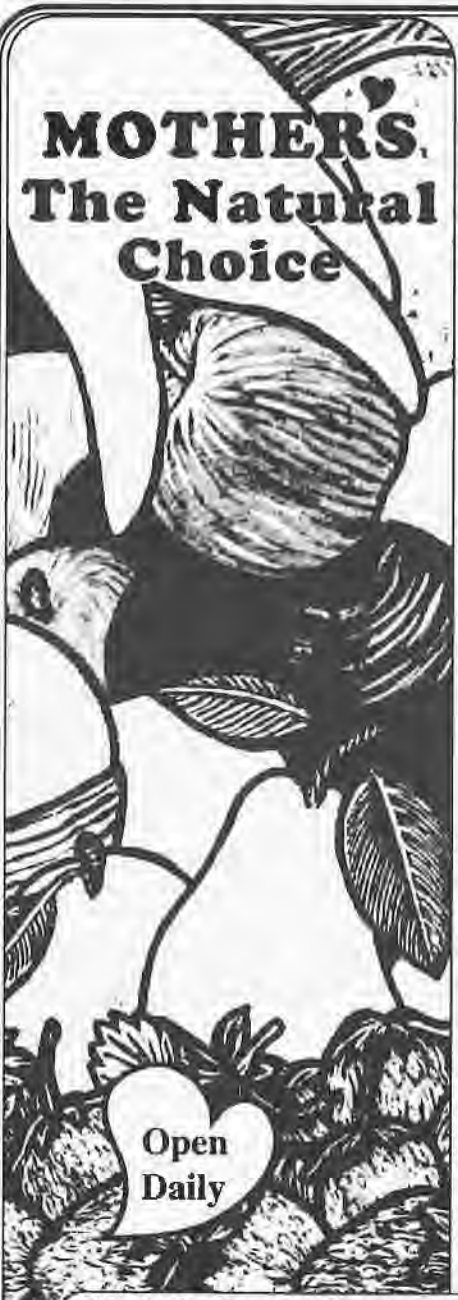
(Continued from page 16)

last movement of the Robert Linn concerto, its placement provides a clear reference.

Robert Linn's four-movement concerto grosso, commissioned late in 1992 and completed the next spring, was written specifically for oboist Donald Leake and premiered by him and harpsichordist Malcolm Hamilton in the opening program of the 1993 Festival. The piece abounds in technical challenges without transgressing the inherent idiomatic qualities of the instruments. It is neo-Baroque in its use of 18th century sonorities, its *concertato* alternations between soloists and orchestra, the use of ornaments – notably in the extended trills of the second and third movements and the mordents at the beginning of the third – and in Linn's use of Handel's organ concerto theme in his fourth movement. The alert listener also will detect a humorous touch of Mahler.

Donald Leake was a splendid oboist, with degrees in music from the University of Southern California, prizes from the Conservatory of Brussels, Belgium, and a doctorate in medical dentistry from Harvard University and in medicine from Stanford University. This amazing oboist, surgeon and UCLA professor, soloist and generous patron of our Baroque Music Festival, beloved husband, father and friend was taken from us this past New Year's Eve. We celebrate his wonderful life as we dedicate this entire concert to his memory.

– Notes by Burton Karson



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Baroque Music Festival Corona del Mar
Monday, 22 June 1998, 8:00 p.m.
St. Michael & All Angels Church

Organ Recital

Thomas Annand, Organ

with

Mark Goodrich, tenor

Clayton Haslop, violin

Praeludium in G minor, BuxWV 149	**Dietrich Buxtehude** (1637-1707)
Variations on *Was Gott tut, das ist wohlgetan*	**Johann Pachelbel** (1653-1706)
Chorale-prelude, BWV 662 *Allein Gott in der Hoh sie Ehr*	**Johann Sebastian Bach** (1685-1750)
Concerto in B minor after Joseph Meck	**Johann Gottfried Walther** (1684-1748)

Allegro
Adagio
Allegro

To the Nightingale — **Tania Gabrielle French**
for tenor, violin & organ (b. 1963)
Text by Anne Finch (1661-1720), Countess of Winchilsea

First public performance

Commissioned by Jerry and Bobbi Dauderman to honor Burton Karson's eighteen years of dedicated service to the Festival

Trio Sonata in C minor (BWV 526) — **J. S. Bach**
Vivace
Largo
Allegro

Chorale-prelude *Liebster Jesu, wir sind hier*, BWV 731 — **Bach**

Prelude and Fugue in D major, BWV 532 — **Bach**

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Notes on the Organ Recital

The North German School produced the most significant Protestant organ music of the Middle Baroque period. Buxtehude, Pachelbel and Walther exerted great influence on Bach. Buxtehude's fame inspired Bach to apply for his position in Lübeck, which he then refused upon learning that marriage to Buxtehude's daughter was part of the deal. Pachelbel was close to the Bach family in Thuringia and became godfather to Johann Sebastian's older brother, Johann Christoph. Walther, organist of the church of St. Peter & St. Paul in Weimar, was Bach's cousin.

Buxtehude's chorale-prelude style and many of his techniques in composition for the organ can be heard in the works of Bach. Indeed, his chorales, variations, fantasies and fugues often can be confused with those of Bach in style and texture, and in Bach's church cantatas and motets the influence of Pachelbel's vocal writing for chorus is evident. According to his own calculation, Walther based 92 vocal and 119 keyboard pieces on chorale melodies, and arranged for solo keyboard a body of 78 works composed originally for other combinations of instruments. Bach did the same with works of Vivaldi and others.

The first section of Buxtehude's G minor Praeludium contains swirling figurations over an ostinato pedal. The second section, a fugue, dissolves into the third section with its dance-like pattern. The fourth section is a grand fugue in the French manner.

Pachelbel's *Was Gott tut* offers a series of delightful variations which explore different coloristic combinations of the organ. The work is mostly light-hearted, except for a very striking variation in the minor mode.

The chorale, *Allein Gott*, is a setting of the *Gloria in excelsis Deo* which here is given a highly ornamented treatment, including extensive use of the "sighing" motive.

Joseph Meck (1690-1758), violinist, chamber musician, composer and *Hofkapellmeister* in the southern German court of Eichstätt, was one of the earliest composers in Germany to adopt Vivaldi's concerto style. In his version for organ, Walther leaves intact much of the string writing.

Tania Gabrielle French is a Virginia native who has received numerous commissions from prestigious musical organizations here and abroad since finishing her musical studies at Amherst College in Massachusetts a decade ago. Her highly acclaimed composition for oboe and piano trio, "Four Illuminations," was commissioned by the Los Angeles Chamber Orchestra's principal oboist, Allan Vogel, who peforms it on a recording of five of her chamber works soon to be released on Centaur Records. Ms. French wrote

(Continued on page 24)

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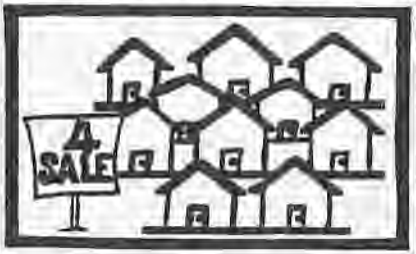

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(Continued from page 22)

"To the Nightingale" for a private performance this spring by tenor Mark Goodrich, violinist Clayton Haslop (her husband) and pianist Burton Karson, and adapted it for organ for this evening's first public performance by Thomas Annand. While contemporary in style, it reflects several techniques of the Baroque: fugal entrances, trills and other ornaments, and quasi-ritornello repetitions of the opening statement.

The second half of this evening's recital opens and closes with two of Bach's technically most difficult works, surrounding an introspectively ornamented setting of the famous *Liebster Jesu* chorale. Bach's six trio sonatas from 1727 in Leipzig are so called because their three independent melodic lines interact as though played by three string or wind instruments.

The sonata in C minor opens with a Vivace in concerto style with many extended trills, and closes with an Allegro that is fugal with two distinct subjects, the first more stately than the second.

The D major prelude features pedal scales, a jaunty *alla breve* section, and a harmonically tense conclusion for double pedal (watch the feet!). Mr. Annand considers the fugue's theme "the silliest fugue subject ever composed," perhaps an invitation for us to share our opinions with him.

– Notes by B.K.

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Baroque Music Festival Corona del Mar
Wednesday, 24 June 1998, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Jennifer Foster, *soprano*
Mark Goodrich, *tenor*
Christopher Lindbloom, *baritone*
Stephen Schultz, *flute*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
Mark Chatfield, *violoncello*
Michael Eagan, *archlute*

Burton Karson, *harpsichord & conductor*

Canon and gigue in D — **Johann Pachelbel** (1653-1706)
for three violins and basso continuo

Lute Aires — **John Dowland** (1563-1626)

Come again, sweet love doth now invite (tenor)
Dear, if you change (soprano)
Lasso vita mia (baritone)
My thoughts are winged with hope (tenor)

Fantasia for strings — **Henry Purcell** (1659-1695)

Fine knacks for ladies (soprano)
A shepherd in a shade (baritone)
Up merry mates (tenor, baritone & ensemble)

Concerto in G, RV435
for flute & strings

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

The Coffee Cantata, BWV 211

Johann Sebastian Bach
(1685-1750)

Recitative (tenor):	Be silent! not a word
Aria (Schlendrian):	Children oftentimes are headaches
Recitative (Schlendrian & Lieschen):	You naughty child!
Aria (Lieschen):	Hail, thou most precious of blisses
Recitative (Schlendrian & Lieschen):	If I see coffee near about
Aria (Schlendrian):	Daughters, you are all pigheaded
Recitative (Schlendrian & Lieschen):	Now listen to your fathers talk
Aria (Lieschen):	Happy day, darling Father
Recitative (tenor):	Old Schlendrian is searching far and wide
Trio:	As mice to cats, the coffee-craze is all the rage

The Coffee Cantata is sung in cheerful memory of our friend Phillip Ringel (1934-1998)

Wednesday Music in the Gardens

The late twentieth century may know Pachelbel primarily through his "Canon in G," but in his time, the Middle Baroque, he was widely known as a leading composer of liturgical organ music and Protestant solo and choral works, revered as a teacher in North Germany and remembered as a composer who clearly led the way to Johann Sebastian Bach.

A canon is a polyphonic texture of voices that continually chase each other at given time and space intervals. This "canon," however, comprises a set of melodic variations over a constantly repeated sequence of harmonies, concluding with a dance.

Caricature of Vivaldi, 1723
Pier Leone Ghezzi (1674-1755)

The English Renaissance delighted in all manner of music, and gentle people were expected to sing, dance and play instruments, the most popular of which was the lute. John Dowland was renowned in England and in France, Germany and Denmark where he worked for noble patrons. His compositions were included in Continental publications and his virtuosity as lutenist was widely respected, but he never obtained a significant position in the English court. His "songes" and "ayres" support the texts with music of a consistent mood without indulging in "madrigalisms." Their floating melodies and increasingly solid chordal structures seem to usher in the Baroque polarity of voices which he must have experienced during his early-17th century travels in Italy.

Henry Purcell, remembered as the greatest of English composers, left an indelible mark on our musical heritage. Handel certainly was inspired by his church music and celebratory odes. The conservative style of Purcell's string fantasias, originally for consorts of viols, matches up well with the late Renaissance style of the Dowland songs.

Among Vivaldi's nearly 500 concertos, most of them written for the phenomenally talented girls of the Venetian orphanage-school where he was director of music, are fourteen flute concertos, four in G major. Number 435 in Ryom's catalogue was published as Opus 10, No. 4. Vivaldi's ritornello forms, brilliant treatment of solo instruments, energetic motives and unison string writing set the accepted pattern for the solo concerto in Italy and especially in Northern Germany through the end of the Baroque period.

Known for his hundreds of church cantatas for Sundays and feast days throughout the liturgical year, Bach also turned out more than thirty secular cantatas for birthdays and name days of nobles, university and town council installations and weddings. The Coffee Cantata, to Picander's text to which Bach seems to have added the last two sections himself, was written for an evening of secular amusement in Leipzig. Here, as in dozens of other light works, old Sebastian uses music to satirize contemporary society. The drinking of coffee was a widespread fad during the 18th century, with coffee houses in major cities becoming the meeting places of choice. This whimsical piece questions the wisdom of drinking too much of the brew, pokes fun at a father who tries to exert control over his charmingly stubborn daughter, and illustrates the determination of "modern" young ladies to do exactly as they wish. Little has changed. – *Notes by B.K.*

Phillip Ringel
(1934 - 1998)

Friend and patron of our Festival since its inception, Phil Ringel created tapes and videos for our private use. His enjoyment of both music and good coffee suggested our performance of Bach's Coffee Cantata as a fond memorial, sponsored by the following friends:

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Baroque Music Festival Corona del Mar
Friday, 26 June 1998, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Concerto in G minor, P. 404 — **Antonio Vivaldi** (1678-1741)

Allegro
Largo
Allegro

Suite No. 6 in D major, BWV 1012 for violoncello solo — **Johann Sebastian Bach** (1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Sonata in A major, BWV 1032 for flute and harpsichord — **Bach**

Vivace
Largo e dolce
Allegro

Sonata in C major, BWV 1003 — **Bach**
for violin solo

Adagio
Fuga
Largo
Allegro assai

Trio in G major (1718) — **Georg Philipp Telemann** (1681-1767)

Affettuoso
Vivace
Largo
Vivace

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Friday Music in the Gardens

If Bach had written no virtuoso instrumental music, the late-Baroque style of sonatas, suites and concertos still would be represented well by the works of the very prolific composers Vivaldi and Telemann. Vivaldi's published concertos inspired Bach even to the point of putting some of them into his own arrangements, and Telemann created Leipzig's Collegium Musicum which Bach sometime later directed and for which he wrote concertos. All three created instrumental music that suggests that players of extraordinary ability were available; even today the musical and technical demands of these pieces elicit profound respect from the finest artists.

Duo- and trio-sonatas were churned out by the thousands during the approximately one hundred and fifty years of the Baroque period, yet those of our three composers can be seen as monuments of their time. Vivaldi's Concerto in G minor actually functions as a trio sonata, since it is written for two soprano instruments, violoncello and continuo, without the ripieno string orchestra usually associated with concertos. Its concerted style provides the same virtuosic delights as a concerto, though with numerically limited resources.

The texture of the Vivaldi concerto ranges from equal treatment for flute, violin and cello to duet-like passages, with sudden virtuosic eruptions either in the top part or the bass. The Largo gives an off-beat treatment to the middle voice that invites a finger-snapping reaction as in popular music or jazz. Indeed, the rhythmic nature of this and many other Baroque works bears comparison to elements of 20th century jazz, perhaps explaining its current popularity with the concert-going and record-buying public.

The main difference between Baroque sonatas and suites is that the suites acknowledge their dependence on dance forms by giving dance titles to the movements, while the sonatas usually have only tempo indications. Bach wrote six suites for unaccompanied violoncello and six similar works for unaccompanied violin, although half of those for violin are termed "sonata" and half "partita," another word for suite.

(Continued on page 34)

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(Continued from page 32)

The sixth cello suite, in D major, contains the common core group of dances: allemande, courante, sarabande and gigue, but extended first by a prelude and, as often happens before the gigue, by a pair of popular dances, in this case gavottes. The gavottes work as would similarly popular minuets, with the first gavotte repeated after the second, the piece thus appearing to comprise eight movements rather than seven. Double stops suggest rich harmonies that invite our imaginations to fill in the spaces.

We have programed a different violin sonata/partita annually for the past five years and now conclude the series of six with the third of the "sonatas," that in C major. The first movement utilizes dotted rhythms in the French manner, the melody sustained over rather keyboard-like chordal arpeggiations. The second movement, the most complex of all, is an endurance-testing fugue with much double-stopping. After a calmer Largo, the final movement forges ahead with motoric sixteenth notes while maintaining a dialogue between bass and treble voices.

Of Bach's four sonatas for flute (two others are of doubtful origin), two are with basso continuo, combining a cello on the bass line and harpsichord improvising within stipulated harmonies. The other two sonatas are with harpsichord obbligato with all the notes written out. The A major sonata, numbered 1032 in Schmieder's catalog, is one of the latter. A true duo sonata in the sense of equally shared responsibilities for both players, it might even be thought of as a trio sonata for flute, harpsichordist's right hand, and harpsichordist's left hand, for with careful listening one clearly can discern three independent voices.

The G major trio sonata of Telemann, with its French designations for *flûte traversa, violon et basse chiffrée* (transverse flute as opposed to recorder, violin and figured bass), has a light texture underscored by many repeated figurations in the fast movements, and frothy dialogue between flute and violin supported buoyantly by cello and harpsichord.

– Notes by B.K.

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Baroque Music Festival Corona del Mar
Sunday, 28 June 1998, 4:00 p.m.
St. Michael & All Angels Church

Festival Finale

Jennifer Foster, soprano
Mark Goodrich, tenor
Christopher Lindbloom, baritone
Festival Singers & Orchestra
Burton Karson, conductor

Alexander's Feast

An Ode in Honor of St. Cecilia — **George Frideric Handel** (1685-1759)

First Part

Overture		
Recitative:	T'was at the royal feast	(Tenor)
Aria & Chorus:	Happy, happy, happy pair	(Tenor)
Recitative:	Timotheus, plac'd on high	(Tenor)
Recitative:	The song began from Jove	(Soprano)
Chorus:	The list'ning crowd	
Aria:	With ravish'd ears the monarch hears	(Soprano)
Recitative:	The praise of Bacchus	(Tenor)
Aria & Chorus:	Bacchus, ever fair and young	(Bass)
Recitative:	Sooth'd with the sound	(Tenor)
Recitative:	He chose a mournful muse	(Soprano)
Aria:	He sung Darius, great and good	(Soprano)
Recitative:	With downcast looks	(Soprano)
Chorus:	Behold, Darius great and good	
Recitative:	The mighty master smil'd to see	(Tenor)
Arioso:	Softly sweet in Lydian measures	(Soprano)
Aria:	War, he sung, is toil and trouble	(Tenor)
Chorus:	The many rend the skies	
Aria:	The prince, unable to conceal his pain	(Soprano)
Chorus:	The many rend the skies	

Second Part

Recitative & Chorus:	Now strike the golden lyre again	(Tenor)
Aria:	Revenge, Timotheus cries	(Bass)
Recitative:	Give the vengeance	
	due to the valiant crew	(Tenor)
Aria:	The princes applaud	
	with a furious joy	(Tenor)
Aria & Chorua:	Thais led the way	(Soprano)
Recitative & Chorus:	Thus, long ago, ere heaving	
	Bellows learn'd to blow	(Tenor)
Chorus:	At last divine Cecilia came	
Solos & Chorus:	Let old Timotheus yield the prize	
Recitative:	Your voices tune,	
	and raise them high	(Bass)
Chorus:	Let's imitate her notes above	

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Notes on the Festival Finale

Handel's musical career began in 1702, as church organist in his home town of Halle, where he had matriculated at the University of Halle to study law. His desire to study music, surely under the influence of his friend Telemann, took him the next year to Hamburg where there was an opera house and an enthusiastic musical public. With his friend Mattheson, he journeyed to nearby Lübeck with the intention of applying for the retiring Buxtehude's position of organist at the Marienkirche. Like Bach a few years later, he and Mattheson changed their minds upon learning that the employment contract also called for marriage to Buxtehude's not-so-young daughter.

A Medici prince, visiting Hamburg, invited Handel to Florence where he went in 1906 in order to perfect the Italian operatic style. During his Italian years, he met and learned from great composers such as Scarlatti and Corelli and made alliances with aristocrats of influence in Florence, Venice and Rome. Upon his return to northern Germany, early in 1710, he was employed by the Elector of Hanover at Herrenhausen. Attracted by the vibrant musical life in London, especially opera, he took leave and stretched his stay there to eight very successful months, much to the consternation of his royal employer. When he requested another leave for London late in 1712, Georg von Hanover gave him permission as long as he would return "within a reasonable time."

Handel served the English penchant for Italian opera, became acquainted with English church music, and, having studied English while in Hanover, was well on his way to being quite comfortable in London when, in August of 1714, Queen Anne died. The royal line of succession was ended, and in one of the strange twists of musical history, Georg von Hanover was elected King George I of England, negating the need for Handel to return to Germany. (A visit to his elderly mother in Halle in 1729 nearly resulted in a meeting with Bach, but they missed each other by days.) Thus the German Georg Friedrich Händel became the most famous English composer since Purcell, was made a British citizen by a special act of parliament, and is buried in Westminster Abbey.

Handel's output of operas, choral anthems for the church, instrumental works for keyboard and large and small ensembles, and vocal pieces in many forms and styles makes him one of the most productive of composers. When the English appetite for Italian opera waned during the 1730's, Handel's attention turned increasingly toward oratorio. The British, at that time building a great empire, identified closely with the ancient Israelites as God's chosen

(Continued on page 40)

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(Continued from page 38)

people, so Handel played to that with Old Testament oratorios such as "Israel in Egypt" (1739), "Messiah" (1742), "Belshazzar" (1745), "Judas Maccabaeus" (1747), "Solomon" (1749) and "Jephtha" (1752).

Oratorio-like occasional works such as birthday odes and pieces for St. Cecilia's Day resulted in Handel's "Ode for St. Cecilia's Day" of 1739, to a text by John Dryden (performed on our 1993 Festival Finale), and "Alexander's Feast" of 1736 to texts by Dryden and Newburgh Hamilton (sung on our 1985 Festival Finale). "Alexander's Feast" became so popular with the English public that Handel brought it out now and then, confident that it would fatten his account at the Bank of England.

The music reflects every possible dramatic nuance in the text, and often indulges in obvious tone painting. "Happy, happy, happy pair," for instance, offers lovely romantic passages for both the two violin sections and two oboes in parallel thirds, sweetly skipping as if they were the two lovers Alexander and Thaïs. In the chorus, "Behold, Darius great and good," the words "fall'n, fall'n, fall'n" descend appropriately from high to low. Attention to the solo and choral texts will result in an appreciation for just how well Handel understood subtleties in setting the English language and how colorful he could be in dramatizing pictorial scenes.

After the text's quasi-historical reflection on the courage of Alexander the Great (son of Phillip of Macedonia and conqueror of the Mediterranean world) and of the legendary beauty, Thaïs, somehow its attention turns to Saint Cecilia. Old Timotheus could swell the soul to rage with his flute and lyre, but divine Cecilia, "inventress of the vocal frame . . . enlarged the former narrow bounds and added length to solemn sounds . . . with arts unknown before." Here the soloists, chorus and orchestra are given chances to emote in honor of St. Cecilia and in praise of love and music.

– Notes by B.K.

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About the Performers

THOMAS ANNAND began his musical studies in his native Nova Scotia and went on to obtain Bachelor's and Master's degrees in music from McGill University where he studied organ with John Grew and harpsichord with Hank Knox. A grant from the Quebec government enabled him to pursue a year of study in France with organist Marie-Claire Alain and to undertake research at the Bibliothèque Nationale on the works of Widor and Vierne. In 1987, Mr. Annand was First Prize Winner in the Royal Canadian College of Organists National Organ Competition. Since then he has given numerous recitals in Canada and the United States, has appeared as soloist in the International Congress of Organists, the Ottawa Chamber Music Festival and the Carmel Bach Festival in California, and has been featured on radio, television and on several recordings. He has been Director of Music at St. Andrew's Church, Ottawa since 1992, and performs regularly with the National Arts Centre Orchestra under principal conductor Trevor Pinnock. In 1995 he formed the Gruppetto Baroque Ensemble with violinist Leah Roseman to perform early music on original instruments. In 1996, Mr. Annand was named an Associate of the Royal Canadian College of Organists.

XXXII *Organo*

GABRIEL ARREGUI graduated from Loma Linda University with a Bachelor of Music degree in organ with secondary emphasis in piano performance, then earned a Master of Music degree in accompanying at the University of Southern California, studying with Gwendolyn Koldofsky, Brooks Smith and Jean Barr. He also studied harpsichord with Malcolm Hamilton. Mr. Arregui currently is Organist of the Church of the Immaculata (Roman Catholic) in San Diego, and served previously as Organist-Choirmaster of Church of the Ascension in Sierra Madre. He is active in coaching and recital work and appears regularly with our Festival.

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

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(Continued from page 42)

concertmaster and frequently a soloist with the Philharmonia Baroque Orchestra, American Bach Soloists and Musica Angelica Baroque Orchestra. 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. He has appeared as soloist with the Los Angeles Philharmonic (viola da gamba), the Oregon Bach Festival, the Vancouver Symphony and Choral Society, St. Louis Symphony, Los Angeles Opera, Los Angeles Chamber Orchestra and Los Angeles Master Chorale. He has toured Hawaii, Germany and the Czech Republic. He is co-founder of Musica Angelica Early Music Series, and has recorded for Delos, Audioquest, Windham Hill, Chezworks and Hanssler records. Mr. Chatfield is on the faculty at USC.

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 Köln, Music ad Rhenum, American Bach Soloists, Musica Angelica Baroque Orchestra and Magnificat. He frequently appears as guest concertmaster for the Portland Baroque Orchestra. Mr. Diggins is founder/director of the North Bay Chamber Orchestra of Eureka, California. In 1994, he became artistic director of the Jefferson Baroque Orchestra in Grants Pass, Oregon.

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 Fairbanks, Pasadena, Glendale and Modesto, and in more than twenty seasons of the Carmel Bach Festival. She has played with the Los Angeles Chamber Orchestra, California

(Continued on page 46)

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(Continued from page 44)

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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, in the 1997-98 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 American Bach Soloists and the Philharmonia Baroque Orchestra under Nicholas McGegan. 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 with American Bach Soloists, Los Angeles Chamber Orchestra, Magnificat, Portland Baroque Orchestra and Philharmonia Baroque Orchestra. She also is a member of the chamber group Trio Gallanterie and co-director of El Mundo, to be featured at the upcoming Berkeley Early Music Festival. 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.

JENNIFER FOSTER made her professional operatic debut as a last-minute replacement as Fiordiligi in Mozart's *Cosi fan tutte* with the Los Angeles Music Center Opera and went on to sing numerous roles as a resident artist with the company. Her European debut was as Anne Truelove in Stravinsky's "The Rake's Progress" at the Aldeburgh Festival. As a concert soloist she has

performed recently with the Santa Barbara Symphony and at the Tucson and Sante Fe Chamber Music Festivals. At the Hollywood Bowl she was soloist in Mahler's Symphony No. 4 with the Los Angeles Philharmonic under Esa-Pekka Salonen and under Lawrence Foster as Susanna in Mozart's *Le Nozze di Figaro*. She earned her degree in vocal performance at Chapman College, studying with Janet Smith. She has performed regularly at our Festival since 1988.

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, and has been heard in two of our Winter Musicales 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, also touring North America and China with the Los Angeles Piano Quartet and the Haslop/Sanders Duo (violin and guitar). He has recorded on the Centaur and Klavier labels. Mr. Haslop has been Concertmaster of the Dallas Opera, the Santa Barbara Symphony and the Breckenridge Chamber Orchestra at the

(Continued on page 48)

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National Festival of Music in Colorado, and 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. 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. Currently principal cellist with the Pacific Symphony, Mr. Landauer was a featured soloist in the 1997 season. He also is much sought after as a chamber music player. He studied first in China with his father, Walter Landauer, continuing his studies at USC with Eleonore Schonfeld, and also was Lynn Harrell's assistant from 1987-1990.

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

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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 Richmond, Virginia, Dr. Lindbloom 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 Sinfónica Nacional de México as well as 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.

GONZALO X. RUIZ performs as soloist and principal oboist with leading period instrument groups, including Philharmonia Baroque Orchestra, Boston Handel & Haydn Society, Portland Baroque Orchestra, Apollo's Fire, The Bach Ensemble and Musica Angelica. He was a prizewinner at the Bruges Early Music Competition in Belgium. Mr. Ruiz has taken a lively interest in expanding the repertoire of the baroque oboe, performing contemporary premieres of several works including a concerto by Tartini and sonatas by Vivaldi. He has made numerous arrangements and reconstructions, notably from the works of Bach. With the ensemble American Baroque, he also is active in the field of contemporary music. Mr. Ruiz has been called "a master of expansive phrasing, lush sonorities and deft passagework" by the San Francisco Examiner. This is his fourth season with our Festival.

KATHERINE SHAO, who earned a Master's Degree at the University of Indiana School of Music, has appeared as harpsichordist across the country and abroad with the New Century Chamber Orchestra, the Midsummer Mozart Festival, the *Tage Alter Musik* in Regensburg, Germany, and the Los Angeles based Musica Angelica. She works also in the contemporary music realm, including multimedia projects with the cutting-edge ensemble American Baroque. She is a founding member of the all-female group, Bimbetta, whose d'Note Records CD of their popular touring program, "War of Love - *La guerra d'amore,*" was released recently to critical acclaim. In addition to her performances and study of baroque performance practice, Ms. Shao works as a computer consultant near her home in Oakland, California.

(Continued on page 52)

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(Continued from page 50)

STEPHEN SCHULTZ is principal and solo flutist with the Philharhonia Baroque Orchestra and Musica Angelica of Los Angeles, performing also with the American Bach Soloists, the Portland Baroque Orchestra and Joshua Rifkin's Bach Ensemble. He has toured Europe and North America, with featured appearances at the *Tage Alter Musik* Festival, San Jose Chamber Music Society and the Nakamichi Early Music Festival. A graduate of the Royal Conservatory of Music in The Hague, Holland, Schultz also holds degrees from the California Institute of the Arts and the California State University of San Francisco. Heralded by the Los Angeles Times as "one of the rising stars of the period movement," he is founder and director of American Baroque. Currently a lecturer at Holy Names College in Oakland, he also has taught at California State University at Long Beach and Sacramento, the San Francisco Conservatory of Music, the University of Southern California and the University of California at Davis and Los Angeles. Mr. Schultz has recorded for Harmonia Mundi USA, New Albion, Amon Ra, Heru, Koch International, RGB, XDot and Musical Heritage Society labels and recently signed a multi-year recording contract with Naxos.

BURTON KARSON, a 24-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 concert preview speaker for the Orange County Philharmonic Society, Pacific Symphony and other musical organizations. 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 of 17th & 18th century works that he prepared from original manuscripts for performace at the Festival. Performances of Baroque English organ concertos during five of our Festivals resulted from study of manuscripts at the British Library, and further research in Germany and the Czech Republic continues to uncover long-neglected Baroque masterworks.

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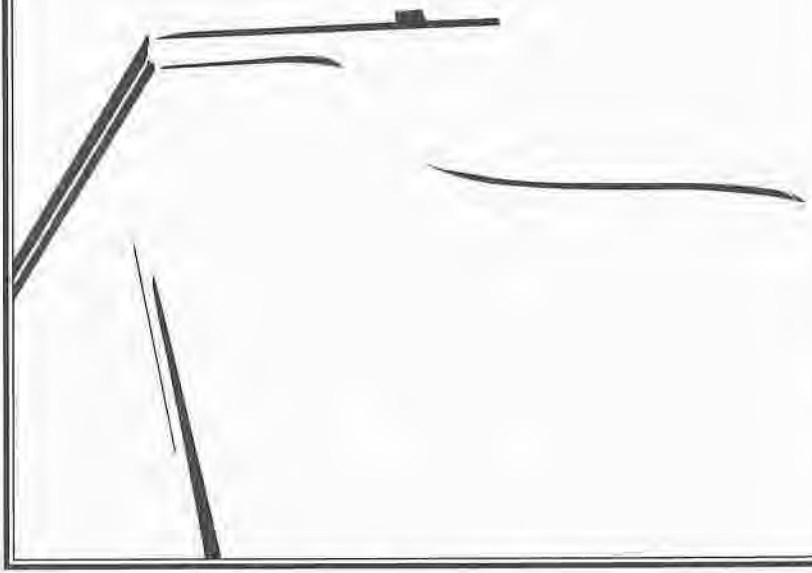

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Trumpet
Calvin Price

Horn
Paul Avril
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Timpani
Maury Baker

Violin 1
Elizabeth Blumenstock
(Concertmaster)
Jolianne von Einem
Janet Worsley-Strauss
Mark Zaki

Violin 2
Rob Diggins *(Principal 6/21)*
Chantal Remillard *(Principal (6/28)*
Sue Feldman
Frances Moore

Viola
Jane Levy *(Principal)*
Peter Bucknell

Violoncello
Mark Chatfield
Todd French *(6/28)*

Violone
Denise Briesé

Archlute
Michael Eagan

Harpsichord
Katherine Shao *(6/21)*
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Nancy Beach
Greg Kirby
Jay Pearce
Loraine Reed
Jean Turrell
Nyleen Turner

Tenor
Brent Almond
Chris Campbell
Vince Hans
Joseph Mathieu
Rich Paniagua

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Duke Anderson
John Carpenter
Dennis Houser
Craig Mitchell
Thomas Ringland
Steve Webb

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Steve Kraus, *trumpet*
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