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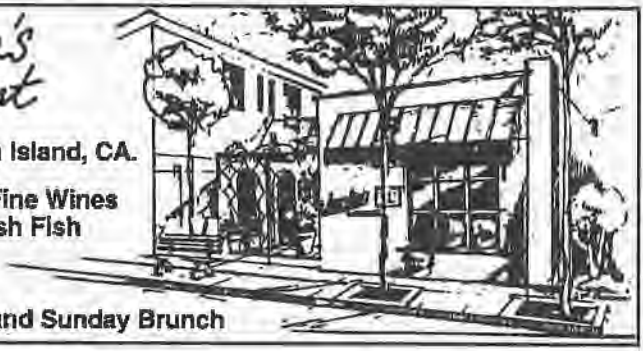

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WELCOME to the Nineteenth Season of the Baroque Music Festival, Corona del Mar. This year our series of five concerts sees the return of many favorite performers and introduces some new ones. Giants of Baroque music, Bach, Vivaldi, Buxtehude, Pachelbel, Telemann, Scarlatti and Albinoni will be joined by lesser knowns: Scheidt, Castello and Sammartini, the Romantic Felix Mendelssohn, and 20th century composers Richard Arnell, Paul Manz, Max Drischner, Igor Stravinsky and Peter Schickele (P.D.Q. Bach).

Historical period instruments again will reproduce tone colors of the 17th & 18th centuries in our intimate Corona del Mar settings: the lovely parish church of St. Michael & All Angels and the Central Patio Room at sumptuous Sherman Gardens.

We are gratified by the strong bond that continues between our performers and their audiences, by the enthusiastic and generous support that we receive from the Arts Commission of the City of Newport Beach and individual members of the community, and by the advertisers in this Festival Program whom we trust 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 Music Festival week.

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The Festival Directors Gratefully Acknowledge

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

• **The Village Crean (residence of John & Donna Crean)** for a fantastic setting for February's Winter Musicale.

• **Marge Blume** for hosting once again the Patrons Supper in her beautiful Cameo Shores home.

• **Northern Trust Bank (Newport Center)** and **Trader Joe's (Costa Mesa)** for their generous contributions of wines for Festival events.

• **Peet's Coffee & Tea (Corona del Mar Plaza)** for providing coffee for our audience during intermissions in the Gardens, and **Golden Truffle (Costa Mesa)** for catering our Patrons Supper.

• **Paul and Carol Levin (Manhattan Beach)** for the use of their Dowd harpsichord, **Karen Lawrence (Orange)** for use of her Sabathil harpsichord, and **Randall Woltz (Irvine)** for expert harpsichord tunings.

• **Herbert Hoffman** for scenic effects and **Nancy Simonian** for touches of costuming in Wednesday's Music in the Gardens concert.

• **Members of California State University, Fullerton's Omicron Pi Chapter of Phi Mu Alpha** (national professional music fraternity) and **Charles Talmadge, Scott Hiratsu, Laurie & Eric Hendrickson and Robert Hartman** for assistance to our technical director **Brian Cross.**

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Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

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18-25 June 2000

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Composers and performers in every musical epoch have enjoyed poking fun at themselves, to the utter delight of musically sophisticated audiences. The more arcane the joke, the greater the reward for those "in the know."

Slapstick musical farce in the Spike Jones model pierced this knowledge barrier in an effort to amuse a wider audience. The quasi-musical heroics of Danny Kaye conducting the Los Angeles Philharmonic are fresh in some memories. Attempting to bridge the gap are humorists such as Denmark's Victor Borge, who for decades has successfully served the public an endearing mix of broad comedy and subtle musical satire.

Four decades ago in London's Royal Festival Hall some of Great Britain's most distinguished performers participated in a concert-length spoof of the classics inspired by Gerard Hoffnung's satirical book of cartoons showing musicians playing unlikely instruments: a huge-wheeled bicycle that became a harp, a phrenetic conductor sharpening his baton with a pencil sharpener and a double bass player peering from behind his gigantic instrument through a periscope.

The Hoffnung Music Festival Concert, preserved on an LP that still enjoys a cult following among musical enthusiasts of a certain vintage, featured famous horn virtuoso Dennis Brain playing a concerto for hosepipe and strings. The BBC Orchestra under Norman Del Mar played stone hot-water bottles to magnify the "surprise" chord in Haydn's Symphony No. 94. Opera singers traveled mid-scene from opera to opera, and heavy-accented German composers of the avante-garde were called upon by English critics to explain the mystical philosophy behind their music. Commissioned for the concert was eminent composer Gordon Jacob's *Variations on "Annie Laurie,"* its *Alerto, ma non troppo* theme followed by variations titled: *Poco Inglesemente; Molto Zingaresemente; Alla Gigolo; Finale; Assai.* Also premiered was Sir Malcolm Arnold's *A Grand Grand Overture for Orchestra, Organ, Rifles, Three Hoovers and an Electric Floor Polisher.* Of concert ticket sales, Hoffnung reported that all records for Royal Festival Hall were broken and that all 3,000-odd seats were sold within two hours of the opening of the box-office, beating out the previous record-holder, Liberace by one hour.

Anna Russell, a British soprano and pianist who lived for a time in Southern California, toured America with ludicrous song recitals, and her oft-quoted thirty minute musical summary of *The Ring of the Nibelungs* is now an established classic with Wagner enthusiasts. In addition, she offered an adoring public her *Canto dolciamente pipo* from the opera *La Cantatrice squelante*, and songs tailor-made for

(Continued on page 16)

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(Continued from page 14)

singers of doubtful competence, such as baritones "with resonance where their brains ought to be." For singers with tremendous artistry but no voice, she suggested the German Lied, *Schlumph*, or the French art song, *Je n'ai pas la plume de ma tante*. Russell was reported to have studied with the famous Viennese maestro, Prof. Dr. Schachtel Streichhoelzer, and to have been prima donna with the Ellis Island Opera Company.

Humor of a different sort emerged at the private recitals of wealthy and prominent American socialite Florence Foster Jenkins, who considered herself a coloratura soprano, we think. In hotel ballrooms in New York, Washington and Newport (Rhode Island), culminating in a sold-out Carnegie Hall concert in 1942, audience and critics reacted hysterically to her inimitably dreadful renditions of songs and arias. Jenkins interpreted the laughter as genuine applause, and after one especially hilarious performance of the Bell Song from *Lakme* announced that her high C was now "higher than ever." A private recording, released post-mortem on an album titled *The Glory (????) of the Human Voice*, is a collector's item.

Bach, Mozart and Beethoven also were prone to having fun with their music. Two of Bach's frothy secular works, *The Peasant Cantata* and *The Coffee Cantata*, have been featured at our Festival. The fun-loving Mozart created a few *Lieder* to silly poems and also wrote an instrumen-

(Continued on page 18)

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(Continued from page 16)

tal divertimento, *Ein musikalischer Spass* (A Musical Joke), that imitates the compositional clumsiness of lesser composers of his time and ends in utter cacophony. Beethoven's song output includes, significantly catalogued WoO (without opus), *Soll ein Schuh nicht drücken* (If you don't want your shoes to pinch), *Punschlied* (In praise of punch), *Mit Mädeln sich vertragen* (Getting on well with girls), and the chorus *Esel aller Esel* (Ass to end all asses).

Into this august company enters Peter Schickele with his historical study of P.D.Q. Bach whom he passes off as the last of Johann Sebastian's composer-children (see notes for Wednesday's concert). Professor Schickele's zany antics during the performances of his own neo-Baroque "compositions" have amused musically sophisticated audiences while never desecrating the masterworks that we hold dear. Consider his *Sinfonia Concertante (S.98.6) for lute, balalaika, double reed slide music stand, ocarina, left-handed sewer flute, bagpipes, and strings*, the first movement of which is marked *Sehr unruhig mit schmalz*, or his *Pervertimento for Bagpipes, Bicycle, and Balloons (S.66)*, the last movement of which is marked *Presto changio*. So why not *Iphigenia in Brooklyn*?

– Burton Karson & Walter Rios

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Baroque Concertos

Marianne Pfau, *recorder & oboe*
Rob Diggins, *violin*
Jolianne von Einem, *violin*
Gabriel Arregui, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto No. 1 in G, Op. 26, No. 1 — Michel Corrette (1709-1795)
for organ
Allegro
Gavotte I, II
Allegro

Concerto in F — Giuseppe Sammartini (1693-1750)
for recorder
Allegro
Siciliana
Allegro assai

Concerto in D minor, BWV 1043 — Johann Sebastian Bach (1685-1750)
for two violins
Vivace
Largo, ma non tanto
Allegro

Concerto in B flat, Op. 9, No. 11 — **Tomaso Albinoni** (1671-1750)
for oboe
Allegro
Adagio
Allegro

Concerto in F — **Antonio Vivaldi** (1678-1741)
for violin & organ
Allegro
Lento
Allegro

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Notes on Baroque Concertos

Michel Corrette is valued as much for his teaching methods (organ, violoncello, bass viol, flute, harpsichord, guitar) as for his sacred, operatic and instrumental compositions, allowing great insight into performance practices in France and even in England which he visited in the early 1770s. He served as organist in Parisian churches and for French noblemen, and also was well known as a teacher. He wrote six concertos "for organ or harpsichord" (1756), a fashion of the day that made them attractive to larger numbers of the buying public. The collection of six may well reflect the precedent set by Handel, whose milestone series of organ concertos also were published in groups of six. Corrette adds touches of humor to the technical challenge of the first movement's organ passage for both hands nearly in juxtaposition, with a very long trill and several hand crossings surrounding a constant tremolo. The two gavottes actually make one movement, as the first is repeated after the second, creating a three-part form much like Minuet-Trio-Minuet. In the first and last movements, a solo violin emerges as a somewhat argumentative voice over the organ.

Bach

Giuseppe Sammartini, the son of a French oboist (Alexis Saint-Martin) and brother of the famous composer Giovanni Battista Sammartini, was born in Milan and died in London while serving as music master in the household of the Prince of Wales. Giuseppe, praised as the greatest known oboist, wrote concertos for oboe, harpsichord/organ, flute and various strings, many sonatas and nine cantatas plus other vocal music. Most of his output was published posthumously and maintained great popularity thereafter. Much of his work reflects the great Handel, but the famous Dr. Burney described it as being "full of science, originality, and fire."

Bach's magnificent concerto for two violins was written at Cöthen before he moved to Leipzig. The Prince of Anhalt-Cöthen was a Calvinist who needed no church music, so there Bach turned out instrumental music of unsurpassed originality and brilliance, including the Brandenburg Concertos. The

(Continued on page 24)

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(Continued from page 22)
concerto for two violins represents some of Johann Sebastian's most memorable work, especially in the slow movement during which the loftiness of the melodic conversation between the soloists approaches the ethereal.

Tomaso Albinoni, the son of a wealthy Venetian paper merchant and landowner, turned out many concertos, cantatas, operas and chamber works during his long life. His musical personality is buoyant and rhythmical, often reflecting that of his fellow Venetian, Vivaldi; however, his melodic inventiveness impressed even J. S. Bach who based some keyboard fugues on themes of Albinoni and used other of his works as teaching materials. The collection of twelve concertos, including this one for oboe, was published in 1721

in Amsterdam. The outer movements of this B flat concerto pull us along energetically, while the Adagio explores a conversational relationship with the violins in dotted rhythms.

Antonio Vivaldi's short-lived career as a cleric ("The Red Priest") is well known, giving way to a life of prolific activity as composer of operas, sacred works and, of course, hundreds of concertos. Too ill to say Mass, he worked as music master (teacher, composer and conductor) in the famous orphanage for girls, the Ospidale della Pietà, writing concertos for those incredibly skilled young women to play in public concerts. Too frail for liturgical commitments, he travelled extensively (often in the company of some high born ladies), usually to oversee the production of one of his operas; thus he is buried in Vienna! A violinist of evidently breathtaking technique, he composed well over two hundred concertos for his instrument, plus half a dozen for viola d'amore, two dozen for violoncello, nearly forty for bassoon, and dozens for flute and recorder and various combinations of strings, winds and brass. Of the four concertos for violin and organ, this one in F demands the most intricately simultaneous passage work for the two soloists. The outer movements are in Vivaldi's typical ritornello form in which the string orchestra interrupts brilliant solo passages with the opening theme, while the slow movement is for soloists alone.

–Notes by B.K.

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Bergamasca — Samuel Scheidt (1587-1654)

Prelude in C major, BuxWV 137 — Dietrich Buxtehude (1637-1707)

Prelude, Fugue and Chaconne

Sonata in D minor, Opus 65, No. 6 — Felix Mendelssohn (1809-1847)

Chorale: *Vater unser im Himmelreich*
Four Variations
Fuga
Finale: Andante

Pièce d'orgue, BWV 572 — Johann Sebastian Bach (1685-1750)

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Baroque Prelude and Fantasia	**Richard Arnell** (b. 1917)
Three Choral-Preludes on *Wie schön leuchtet der Morgenstern*	**Johann Pachelbel** (1653-1706) **Paul Manz** (b. 1919) **Max Drischner** (1891-1971)
Prelude and Fugue in E flat, BWV 552	**Bach**

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Notes on the Organ Recital

Samuel Scheidt, a member of the triumvirate of famous North German early- Baroque composers, Schein-Scheidt-Schütz, studied with the great Sweelinck in Amsterdam. He was born in Halle and served the court there until 1625 when the Thirty Years War (1618-48) took half of the population; the plague of 1636 took all four of his surviving children within one month. After difficult wartime, he returned to his duties as court Kapellmeister with the peace of 1638, started a new family with his wife, and continued his career of composing, publishing and performing. The Bergamasca, based on a popular tune from Bergamo in Northern Italy, uses the Bergamasca scheme of harmonies for continuous variations, like a chaconne, only in duple meter.

Buxtehude's influence on J. S. Bach is incalculable. Bach spent time in Lübeck, surely learning from the great master and undoubtedly considering inheriting Buxtehude's position at the Marienkirche, until becoming aware (as did Handel at another time) that Buxtehude's as yet unmarried daughter was to be included in the employment package. This three-part "Prelude" begins with a pedal solo, the second measure of which inspires the subject of the Fugue, and the Chaconne harkens back to the same material.

Mendelssohn, an early Romantic composer and conductor, wrote much vocal and instrumental music inspired by Bach, whose forgotten music he revived at the age of twenty by conducting from a manuscript copy the St. Matthew Passion in Berlin. Commissioned by an English publisher to write organ "voluntaries," Mendelssohn decided to call them "sonatas" even though they do not reflect the Classical sonata form. The use of chorale tunes indicates their probable intention for church performance, and the influence of Baroque procedures permeates Mendelssohn's Romantic style.

Bach's French title of his G major Fantasia surely indicates a deliberate acknowledgment of the French organ tradition which is heard especially in the five-voice second movement, a kind of French *Grand Plain Jeu*. The third movement has rapid triplets in groups of six in the hands over a descending chromatic pedal line which then repeats a quasi-iambic rhythmic pattern 15 times on the dominant harmony before a great flourish leads to a triumphant resolution on the tonic G major chord.

(Continued on page 30)

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(Continued from page 28)

Richard Arnell studied with John Ireland at the Royal College of Music in his native London and came to America in 1939. He composed (symphony, ballet, chamber and organ works), taught privately, and worked as musical consultant to the New York office of the BBC. He composed music for a reception for Winston Churchill at Columbia University in 1946 and returned to England in 1948. The Baroque Prelude is in two sections: a melody somewhat ornamented in the soprano and then the melody treated with even greater elaboration. The Fantasia begins with a fugal section whose imitative polyphony is combined with invigorating rhythms.

The three settings of the chorale, How brightly shines the Morning Star, are in the old German tradition of introducing a church hymn with some rather elaborate music before the congregation sings. Pachelbel's chorale-prelude puts the melody phrase by phrase in the pedals, and so do the two contemporary settings by Manz and Drischner. Manz stipulates a small flute stop high above the pedal melody; Drischner places dotted rhythms above his pedal chorale, accompanied by the delightful tinkling of the Zimbelstern.

Bach's mighty E flat Prelude and Fugue first appeared as two separate compositions framing the third section of his Clavierübung (Leipzig, 1739) chorale-preludes on the Catechism and other hymns. Perhaps the three flats of the key signature are deliberately symbolic of the Trinity. In the Prelude we hear dotted rhythms that are characteristic of the French overture style and then intricate counterpoint in a fughetta-like section. The Fugue actually is three fugues in one, the subject of the first section appearing in all three sections. The first section is in long notes, characteristic of a five-voice motet; the second, in 6/4 meter, is for four voices in the manuals only; the third, in 12/8, is a lively gigue.

- Notes by B.K.

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Wednesday, 23 June 1999, 8:00 p.m.
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Music in the Gardens

Mark Goodrich, *tenor*
Paul Cummings, *baritone*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
Todd French, *violoncello*
David Ripley, *keyboard*
Roger Ripley, *various*

Burton Karson, *harpsichord & conductor*

Concerto in G minor — Francesco Durante (1684-1755)

Affetuoso
Largo affetuoso
Allegro affetuoso

Delia — Thomas Arne (1710-1778)
Cantata for tenor & strings
From golden slumbers
O'er hill and dale
The sun too soon withdraws his pow'r
O, let us then the time improve

Cuopre tal volta il cielo — George Frideric Handel (1685-1759)
Cantata for baritone & strings

Recitativo accompagnato: *Cuopre tal volta il cielo*
Sometimes the sky is covered by an unexpected dark cloud, and a black storm spreads a sombre veil over the face of the sun; the stream in turmoil complains, and the god with the trident (Neptune) opens up foaming whirlpools in the sea to engulf the ships. With cruel violence hostile winds flap their

soft wings, and scattered branches and flowers fall onto the pleasant shores; insidious lightning pierces the darkness which hangs over Juno's gentle fields, and sudden thunder inspires greater fear with its deafening noise.

Aria: *Tuona, balena, sibila il vento*
There is thunder and lightning; the wind howls, and the sky clouds over, the sea grows stormy; and horrible fear, in like manner, brings cruel distress to torment us.

Recitativo secco: *Così fiera procella di rio tormento*
So fierce a storm causes dreadful torment, and makes our souls afraid; but I, unhappy wretch, bewail much more the vanished calm, and I lament when I see the tempest in my beloved's face, which is just like the sky; angrily it spreads around me dark shadows of trouble, scornful and tyrannical; her glances are lightning-flashes, now brief, now lingering; her disdainful words are terrifying thunderbolts, which make my already confused thoughts wander in awful darkness.

Aria: *Per pietà di miei martiri*
Out of pity for my sufferings, my treasure, let the arch of your brow be always the rainbow of peace; for if you turn it on me full of anger, without escape in my peril, my life is shortened.

Concerto in F major — **Antonio Vivaldi** (1678-1741)

Allegro molto
Andante molto
Allegro molto

Sonata for Viola Four Hands and Harpsichord — **P.D.Q. Bach**
Faithfully edited by Professor Peter Schickele — (1807-1742?)

Andanteeny
Molto fast
Ground Round
Allah Breve

Suite No. 1 for Cello All By Its Lonesome, (S. 1a) — **P.D.Q. Bach**
Edited, with the loneliness known only to Prof. Peter Schickele

Preludiamble
Sarabanda Carmen Miranda
Gigue-o-lo

Iphigenia in Brooklyn — **P.D.Q. Bach**
Humbly edited by Peter Schickele

Trumpet Involuntary
Aria: As Hyperion
Recitative: And lo
Ground: Dying
Recitative: And in a vision
Duet: Running

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Wednesday Music in the Gardens

Durante received early training in Naples and in Rome where he briefly held an academic position. After 1728, he was active mostly in Naples where his academic posts favored him with pupils such as Paisiello, Piccinni and Pergolesi. Honored for his distinguished church music (masses, motets, psalms, antiphons, hymns, arias), Durante also produced string and harpsichord concertos and sonatas of the highest quality. The G minor "concerto" is from *8 concerti per quartetto* for two violins, viola and basso continuo (cello and harpsichord). Melodic interplay occurs in the opening Affettuoso between the violins and between violin and cello before a sudden Presto fugue invites the first violin's virtuosic displays that include double and triple stopping. A bipartite slow movement with lazy falling figures leads to a finale with mostly rising lines, trills and duets for the violins.

Thomas Arne belongs to the conservative, very late-Baroque in England with a style that, while reminding us of Handel, flirts with the new Classical *stile galant*. After training on the violin, he wrote for the stage in what was described as "in the Italian manner" (light, graceful, tuneful); the finale of his Alfred contains Rule Britannia which became England's famous patriotic song. The cantata Della tells of the lover's desire to wander through nature with his beloved and, after maturing together, to pass "the sliding hours in love." In all of the four sections, words are set vividly to music that paints such inviting words as "wandering," "rising" and "sliding" in unmistakably descriptive musical patterns.

Handel's sojourn in Italy (late 1706 to early 1710) resulted in his thorough assimilation of, and thereafter contribution to, Italian opera and cantata. He wrote 72 cantatas for solo voice and continuo and 28 with string accompaniment in which he fused the Venetian, Roman, Neapolitan and Bolognese styles with his own personal stamp. After serving the Elector Georg von Hanover, later King George I of England, Handel lived and died an Englishman. It seems that some Italian cantatas were written in England, *Cuopre tal volta* perhaps being one. In this very rarely performed work for baritone, two violins and basso continuo, the turmoil of sea and winds and the tormenting distress of thunder and lightning are likened to the disdain of the lady who, of course, is responsible for great suffering. The colorful text invites dramatic vocal and instrumental tone painting; for instance, in their final statement, the strings form a melodic arch to represent the plea for the beloved's brow always to be a "rainbow of peace."

(Continued on page 36)

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Continued from page 35

Vivaldi, the "Red Priest" who was too frail to say Mass but not to teach, to write operas, and to travel about Europe, wrote approximately 450 concertos, some of which are the *ripieno* type in which upper strings occasionally emerge in soloistic passages. This particular one, in F major, makes a perfect "quartet concerto" in which there never is a demand for other violins to play under solo violin passages. The first movement alternates vigorous dotted rhythms with parallel running passages. The short middle movement begins with a diminished chord and wanders about chromatically until settling rather surprisingly on A major. The finale, *Allegro molto*, again pairs the violins in coy conversation before running headlong into the final cadence.

Continued on page 38

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Continued from page 36

Peter Schickele has become an institution in American musical humor, having appeared across the country with major symphony orchestras and in concerts with somewhat undistinguished combinations of instruments and quasi-instruments. Born in Iowa in 1935, he was educated at Swarthmore College and studied composition with Roy Harris and Darius Milhaud and at Juilliard with Vincent Persichetti and William Bergsma. He was composer-in-residence to the Los Angeles public schools, taught at Swarthmore and Juilliard, and then hit it big after an infamous New York Town Hall concert in 1965. His creation of P.D.Q. Bach, the composer of Gross Concerto for Divers Flutes, Concerto for Piano vs. Orchestra, The Seasonings, Missa Hilarious, Sanka Cantata, Fantasie-Shtick, Schleptet and other musical travesties, has made him a household word among the musical cognoscenti who like to laugh. In addition, he is a serious composer of orchestral works, film and television scores, and chamber music.

Pieces for "piano four hands" by Mozart, Schubert and many others are well accepted, but "viola four hands?" Professor Peter Schickele notes:

Although there exists an extensive literature for piano, four hands (two people playing at one piano), diligent research has led to the conclusion that the sonata under consideration is in all likelihood the only work ever to have been written for two people playing one viola. The fact that it was written by the last and least of the great Johann Sebastian Bach's twenty-odd children is no surprise; P.D.Q. Bach (1807-1742) was certainly the oddest of the lot, and one of his most devious streaks was that which has been called "a criminally irresponsible approach to instruments." Not only did he write for things which wiser composers had the good sense to avoid, such as the left-handed sewer flute, the double-reed slide music stand, and the bicycle, but even when he employed well-established instruments he had a way of making them sound recently invented. This effect, of course, transfers itself to the player, and perhaps one of the reasons that this sonata has not become a part of the standard repertoire is that, when performing P.D.Q. Bach, the best of players sounds as if his father just bought him the instrument a few days ago.

The "Suite No.1 for Cello All By Its Lonesome," on the other hand, seems somewhat normal as it explores traditional ways of making sounds on the poor violoncello: slapping the note, trying to play four notes simultaneously, playing pizzicato with the left hand, sliding from a pizzicato note to the next pitch, playing *col legno* (with the wood of the bow), etc. Schickele writes:

. . . the first person to play these suites was, in all likelihood, another woman, the fiery

Continued on page 40

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Continued from page 38

Russian cellist Pia Tigorsky. Her virtuosity in juggling paramours was as legendary as was that which she displayed when involved with her instrument, and she is known to have been in Baden Baden Baden at the same time that P.D.Q. Bach was there, perpetrating the works of his Contrition Period.

Christoph Willibald von Gluck wrote tragic operas titled *Iphigénie en Aulide* (Paris, 1774) and *Iphigénie en Tauride* (Paris, 1779). P.D.Q.'s title of this cantata (who has time for a French opera?) surely honors the great late-Baroque Gluck while assigning to him none of the peculiar genius that emanates from this inspired score. The singing will be enhanced, according to the composer's stipulations, by various sounds in addition to the strings. As in all dramatic singing, the text must be articulated clearly and presented with dedication. The respectful reaction of the audience is another matter. *–Notes by B.K.*

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From "The Definitive Biography of P.D.Q. Bach, by Prof. Peter Schickele (Random House, 1976), reproduced with permission.

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Baroque Music Festival Corona del Mar
Friday, 25 June 1999, 8:00 p.m.
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Music in the Gardens

David Shostac, *flute*
Clayton Haslop, *violin*
Timothy Landauer, *violoncello*
Gabriel Arregui, *harpsichord*

Sonata Concertate, C major, Book I, No. 9 — Dario Castello (early 17th C.)

Allegro
Allegro-Adagio-Adagio-Allegro-Adagio-Presto
Allegro-Adagio-Allegro

Three Harpsichord Sonatas — Domenico Scarlatti (1685-1757)

C major, K. 159
D major, K. 430
A major, K. 113

Suite Italienne — Igor Stravinsky (1883-1971)
for violin & violoncello unaccompanied
Arr. Gregor Piatigorsky (1903-1976)

Introduzione
Serenata
Aria
Tarantella
Gavotta e Variazione
Minuetto e Finale

Sonata in B minor, BWV 1030 — **Johann Sebastian Bach** (1685-1750)
for flute & harpsichord
Andanta
Largo e dolce
Presto

Concerto in D major — **Georg Philipp Telemann** (1681-1767)

Allegro
Affetuoso
Vivace

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Friday Music in the Gardens

Dario Castello, about whom no biographical information exists, flourished as a wind player in Venice, and around 1625 was active as *Capo di compagnia de Musichi d'instrumenti da fiato* at the cathedral of San Marco. His two collections of sonatas, printed in Venice in 1621 as *Sonate concertate in stil moderno per sonar nel organo overo spineta con diversi instrumenti*, contain 29 entries. Each work appears in one continuous movement in seven to ten sections, each with a tempo indication, making the movement-like divisions indicated in this program somewhat arbitrary. This unusual piece illustrates clearly the lineage of the early Baroque sonata from the *canzona da sonare* and its predecessor, the French *chanson*, both single-movement compositions with sections in different tempos, meters and textures.

Domenico Scarlatti, son of Alessandro, the famous Neopolitan composer of church music, operas and cantatas, may have been trying to escape from his father's shadow when he accepted employment in Lisbon as chapel master and music teacher to the Infanta Maria Barbara. When the Portuguese princess married the Crown Prince of Spain in 1728, Scarlatti moved with her to Madrid. There he spent the last 29 years of his life happily composing single-movement harpsichord sonatas and performing for the royal family in Madrid and at El Escorial. The C major, 159 in Kirkpatrick's catalogue, is characterized by a progression of 3rds, 5ths and 6ths in typical hunting horn motives and sprightly wide leaps and quick yet graceful ornaments. The D major is delicate and lyrical, with its a *tempo di ballo* indicating an elegant dance. The A major, one of Scarlatti's most famous, abounds in dangerous pyro-technical crossovers of the hands.

Stravinsky's neo-classical compositions that are based on themes of Pergolesi include the ballet Pulcinella (1920) and the Suite from Pulcinella for chamber orchestra

(Continued on page 46)

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GLENDALE-WOW!

(Continued from page 44)

(1922, revised 1947). There followed, in 1925, the *Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi* for violin and piano, and in 1932 the *Suite Italienne* for cello and piano, in collaboration with famed cellist Gregor Piatigorsky. In the 1960s, Piatigorsky further arranged the suite for unaccompanied violin and cello for a Los Angeles concert and recording with Jascha Heifetz. First heard in our Festival in 1992 with violinist Clayton Haslop and cellist Evan Drachman, Piatigorsky's grandson, this second performance of the Suite Italienne is from the unpublished manuscript kindly supplied to us by Jacqueline de Rothschild Piatigorsky.

Bach wrote one partita and four sonatas for solo flute; two of the sonatas are with basso continuo (a cello line and harmonies realized by harpsichord), and two are with obbligato (written out) harpsichord parts. The B minor, probably for Leipzig in the mid-1730s, began life in G minor during Bach's previous employment in Cöthen, the period of prolific production of chamber and orchestral music. Here flute and harpsichord exert great independence in the course of their happy collaboration.

Telemann's "Concerto" in D was published in 1730 by LeClerc (Paris) in a collection of two *concerti*, two *balletti* and two *sonate*. This most prolific and "modern" composer was the first choice of the city fathers of Leipzig for the position of Cantor of St. Thomas (really primary city musician) that, on Telemann's withdrawal, went to their second choice, the conservative Bach. Telemann wrote for every conceivable combination of instruments. The fashion of the time was to call almost any composition for vigorously contrasting instruments or voices "concerto;" even Bach's church cantatas were so designated. The opening Allegro of this concerto presents the flute, violin and cello as individual voices and in conversational pairs. The Affetuoso features the cello in double stops (playing two voices simultaneously), and the Vivace again contrasts the instruments two-against-one, ending with all three running breathlessly in 32nd notes to a triumphant finish.

– Notes by B.K.

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Sunday, 27 June 1999, 4:00 p.m.
St. Michael & All Angels Church

Festival Finale

Kris Gould, *soprano*
Linda Williams Pearce, *soprano*
Jason Snyder, *countertenor*
Mark Goodrich, *tenor*
Christopher Lindbloom, *baritone*
Elizabeth Blumenstock, *violin*

Festival Singers & Orchestra
Burton Karson, *conductor*

Meine Seel erhebt den Herren, BWV 10 **Johann Sebastian Bach (1685-1750)**

Chorus: *Meine Seel erhebt den Herren*
My soul exalts the Lord, and my spirit rejoices in God, my Savior; for he has regarded his lowly handmaiden. See, from henceforth shall all generations call me blessed.

Aria (soprano) *Herr, der du stark und mächtig bist*
Lord, you who are strong and mighty; God, whose name is holy; How wonderful are your works! You see me in low estate and have done for me more than I can know or number.

Recit.(tenor): *Des Höchsten Güt und Treu*
The goodness and faithfulness of the Most High is new every morning ever more and more among those who fear him and await his salvation. He wields great strength with his arm to those who are neither cold nor warm in faith and love; the callow, destitute and blind, filled with pride and haughtiness, shall his hand disperse like chaff.

Aria (basso): *Gewaltige stösst Gott vom Stuhl*
God casts down the mighty from their seat into the sulpherous pit; The humble has God exalted that they like stars may stay in heaven. The rich God leaves void and bare, and fills the hungry with blessings, that they may have riches with abundance upon his sea of grace.

Duet (alto/tenor): *Er denket der Barmherzigkeit*
Mindful of his mercy, he helps his servant Israel

Recit. (tenor): *Was Gott den Vätern alter Zeiten*
What God of old in promise and word gave to our forefathers, he here fulfils in word and deed. What God promised to Abraham when he came to him in his tabernacle, is, in the appointed time, fulfilled. His seed must be as numerous as sand at the sea and stars in the firmament; for the Savior was born, eternal word appearing in flesh, that mankind might be saved from death and all evil and from Satan's slavery. So it remains: the word of God is full of grace and truth.

Chorale: *Lob und Preis sei Gott dem Vater . . .*
Glory to the Father and to the Son and to the Holy Spirit.
As it was in the beginning is now and will be for ever. Amen.

Concerto for violin and strings, Opus 9, No. 1 **Tomaso Albinoni** (1671-1751)

Allegro
Adagio
Allegro

Magnificat **Albinoni**
for soloists, choir and orchestra

The Song of Mary - *Luke 1:46-55*
My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior; for he has looked with favor on his lowly servant. From this day all generations will call me blessed. The Almighty has done great things for me, and holy is his Name. He has mercy on those who fear him in every generation. He has shown the strength of his arm, and has scattered the proud in their conceit. He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty. He has come to the help of his servant Israel, for he has remembered his promise of mercy, the promise he made to our fathers, to Abraham and his children for ever. Glory to the Father, and to the Son, and to the Holy spirit: as it was in the beginning is now and will be for ever. Amen.

Beatus vir, RV 597 **Antonio Vivaldi**
for soloists, two choirs & two orchestras (1678-1741)

Beatus vir qui timet Dominum (Chorus)
Blessed is the man who fears the Lord, who greatly delights in his commandments!
Potens in terra erit semen ejus (Choral bass duet)
His descendants will be mighty in the land; the generation of the upright will be blessed.
Gloria et divitiae in domo ejus (Soprano duet)
Wealth and riches are in his house; and his righteousness endures for ever.
Exortum est in tenebris lumen rectis (Chorus)
Light rises in the darkness for the upright; the Lord is gracious, merciful, and righteous.
Jucundus homo qui miseretur et commodat (Soprano solo)
It is well with the man who deals generously and lends, who conducts his affairs with justice.
In memoria aeterna erit justus (Alto/Tenor/Bass trio)
For the righteous will never be moved; he will be remembered for ever. He is not afraid of evil tidings.
Paratum cor ejus speare in Domino (Chorus)
His heart is firm, trusting in the Lord. His heart is steady, he will not be afraid until he sees his desire on his adversaries. He has distributed freely, he has given to the poor; his righteousness endures for ever; his horn is exalted in honor.
Peccator videbit, et irascetur (Tenor solo)
The wicked man sees it and is angry; he gnashes his teeth and melts away; the desire of the wicked man comes to naught
Gloria patri, et Filio, et Spiritui Sancto (Chorus)
Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning is now and will be for ever. Amen.

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Notes on the Festival Finale

The Magnificat, Mary's canticle that she is reported by St. Luke to have proclaimed to her cousin, Elizabeth, who also was great with child (he who was to be St. John the Baptist), is heard without alterations or additions in Albinoni's setting of the Biblical text, but with considerable additions in Bach's Cantata, *Meine Seel erhebt den Herren.*

Bach's Cantata No. 10 demands four soloists, choir, and orchestra of strings and oboes. The numbering of the cantatas at the beginning of Schmieder's catalogue of all of Bach's works, *Bach Werke-Verzeichnis*, or BWV, does not indicate a chronological order. This church cantata dates from July of 1794 and was performed in Leipzig for the Feast of the Visitation (Mary to Elizabeth). The opening polyphonic chorus is an elaboration of the final chorale tune over a rather steadily running *basso continuo* line that may suggest the fairly long journey from Mary's home to that of her cousin. This bass line, mostly in 16ths, continues under the soprano and bass solos, interrupted only by the tenor *recitativo secco.* The lovely alto/tenor duet suggests that Elizabeth might have been echoing Mary's words. A tenor recitative finishes the canticle, followed by the traditional addition of the *Gloria Patri* text, here in straightforward chorale style that might well have invited the congregation to join the choir in a tune that they knew well.

Albinoni's music was known to Bach who used some of it as part of his own compositions and also as teaching pieces. The violin concerto that separates Bach's cantata from Albinoni's Magnificat is in the normal three movements, the first reflecting Vivaldi's penchant for ritornello form in which the orchestral theme heard at the beginning returns regularly between

(Continued on page 54)

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(Continued from page 52)

statements by the solo violin. After an Adagio mostly in dotted rhythms, the final Allegro again subscribes to the ritornello form en route to an energetic conclusion.

Albinoni's setting of the Magnificat intersperses solos among choral statements, but does not create separate pieces of them. Thus the solos and choral sections alternate verses of text within a constantly unfolding, seamless musical fabric. The instrumental portion has the texture of a trio sonata, with its two violin lines above the voices and the cello and double bass, along with the organ, realizing the basso continuo.

Vivaldi's current reputation rests largely on his hundreds of instrumental concertos, although in his lifetime he was equally famous as a composer of operas and church music. *Beatus vir* must be one of his most stunning creations, with its dramatic solo and choral demands and the spatial characteristics of the double chorus and double orchestra that grow out of the early seventeenth century Venetian *choro spezzato*. The haunting recurrence of the Antiphon with the text "Blessed is the man . . . " and the return of the opening music to begin the Gloria Patri (anticipating the text, "As it was in the beginning is now . . . ") suggest Vivaldi's commitment to the spiritual message of Psalm 1.

– *Notes by B.K.*

About the Performers

GABRIEL ARREGUI holds degrees both in organ performance and accompanying. At the University of Southern California, he studied with Gwendolyn Koldofsky, Brooks Smith Jean Barr and Malcolm Hamilton. Mr. Arregui currently is Organist of the Roman Catholic Church of the Immaculata at the University of San Diego, having served previously as Organist-Choirmaster of Church of the Ascension in Sierra Madre and Music Associate at St. Paul's Cathedral, San Diego. In addition to appearing regularly with our Festival, he has taught 18th-century counterpoint, remained active in coaching and recital work and pursued an acting career. He has performed for Queen Elizabeth II, the Duke of Edinburgh, and the Archbishop of Canterbury.

ELIZABETH BLUMENSTOCK is widely recognized as a Baroque violinist of unique spirit and eloquence. She is a concertmaster and frequently a soloist with the Philharmonia Baroque Orchestra, American Bach Soloists and Los Angeles-based Musica Angelica. Her love of chamber music has involved her in several of California's finest small ensembles for period instruments: Musica Pacifica, the Artaria Quartet, the Arcadian Academy and American Baroque which performs not only Baroque music but also the growing repertoire of new music for old instruments. Ms. Blumenstock has recorded extensively and is featured as soloist with John Butt on Harmonia Mundi's release of the complete violin and harpsichord sonatas of J.S. Bach and on Reference Records' CD of Vivaldi concertos, for which her performances were praised in Fanfare Magazine as "magical" and "rapturous."

PAUL CUMMINGS, baritone, studied voice with Gerard Souzay and Nina Hinson and earned his Master's degree in vocal performance at the University of Texas at Austin. He has performed as oratorio soloist with the Austin Civic and Arcadia Orchestras. Further vocal appearances include the Tanglewood, Blossom and Norfolk Music Festivals. He has recorded on the Telarc and Harmonia Mundi labels. Mr. Cummings has been music lecturer and choral director at Lesley College (Cambridge, MA) and currently teaches voice at Fullerton College.

ROB DIGGINS, a versatile freelance violinist and recording artist, performs with numerous period instrument ensembles and has appeared with Collegium Vocale, Ghent and La Chapelle Royale (both under the direction of Phillip Herreweghe) as well as Les Arts Florissants, the Gabrieli Consort, Cantus Koeln, Music ad Rhenum with Jed Wentz, the Ricercar Consort, Kammer Orchester Stuttgart under Frieda Bernius, American Baroque, American Bach Soloists, Lux Musica, Portland Baroque Orchestra, Seattle Baroque Orchestra, Benevolent Order for the Music of the Baroque

(Continued on page 56)

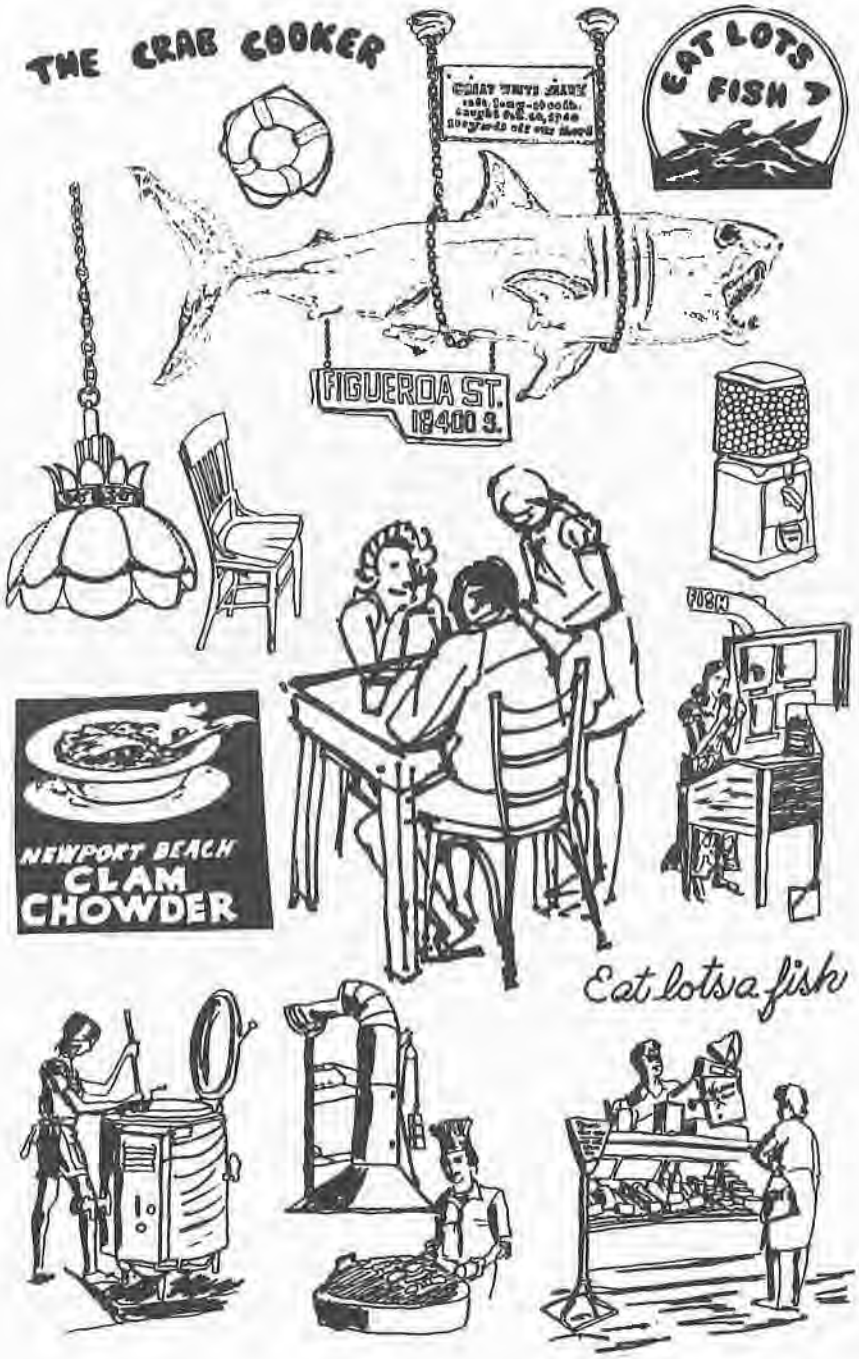
(Continued from page 55)

(BOMB), Los Angeles Baroque Orchestra and Magnificat. In 1993, Mr. Diggins earned a Soloist Diploma in violin from the Royale Conservatory of The Hague, Netherlands. He is presently co-director of El Mundo. He has recorded for the Harmonia Mundi, Koch and Fidelio record companies.

JOLIANNE VON EINEM performs throughout the U.S. and abroad as a baroque and classical violinist. She is a co-director of El Mundo and a member of several west coast orchestras including the American Bach Soloists, Benevolent Order for the Music of the Baroque (BOMB), Portland Baroque Orchestra, Los Angeles Baroque Orchestra, Philharmonia Baroque Orchestra and Seattle Baroque Orchestra, also performing regularly with smaller ensembles such as Magnificat and Trio Galanterie. In Europe, she has performed and recorded with 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 since has dedicated her career to historical performance practices. Ms. von Einem can be heard on the Audioquest, EMI, Harmonia Mundi, Koch, and Telarc labels.

TODD FRENCH has served as soloist and principal cellist with many symphony orchestras in the United States and Europe under such conductors as Jeffrey Tate, Yoav Talmi, Justus Franz, Carl St. Clair, Noam Sherif, Neal Stulberg, Michael Barrett and Daniel Lewis. A winner of numerous awards throughout his career at Illinois Wesleyan University and the University of Southern California, French was a student of famed cello teachers Ko Iwasaki and Eleonore Schoenfeld. He studied Renaissance and Baroque performance practice with lutenist James Tyler. Mr. French performs with the Los Angeles Opera, Long Beach Symphony, the Los Angeles Mozart Orchestra and the Green Umbrella Chamber Music Series with the Los Angeles Philharmonic. He has performed with Los Angeles Musica Viva as soloist and ensemble musician since 1994, and records for many Hollywood movie studios as well as for RCM Records, including the Grammy-nominated "Lux Aeterna" with the Los Angeles Master Chorale.

(Continued on page 58)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MARK GOODRICH studied with Jan DeGaetani, John Stewart, Doris Yarick-Cross, and with George Shirley at the University of Michigan where he received his Doctor of Musical Arts degree. He has sung operatic roles under such noted directors as Cynthia Auerbach and Tito Capobianco, as soloist at the Aspen Music Festival and in solo concerts, broadcasts and oratorio performances throughout the United States and in Italy, Greece and Yugoslavia. In 1992, he joined the voice faculty at California State University, Fullerton, where he now serves as Coordinator of Vocal Studies. Several of his students sing with leading opera companies, including Opera Pacific, L.A. Opera, Santa Fe Opera, the Metropolitan Opera and San Francisco Opera. He has appeared as tenor soloist in three of our Winter Musicales and five previous Corona del Mar Festivals.

KRIS GOULD performs frequently in the southern California area, soloing with the Los Angeles Mozart Orchestra, Los Angeles Baroque Orchestra, Los Angeles Musica Viva, Long Beach Chamber Orchestra and Los Angeles Chamber Singers/Cappella. She has been featured in the J. Paul Getty Museum's concert series, has performed in Germany with the Kammer Sinfornia Bremen, and toured nationally with Anonymous 4 and with the Los Angeles Mozart Orchestra in Richard Einhorn's "Voices of Light" with the film, "The Passion of Joan of Arc." She recently returned from New York and Massachusetts where she sang in a program featuring Gregorian chant and sitarist Nishat Khan. Specializing in Renaissance and Baroque performance, Ms. Gould is featured on the Ensemble de' Medici recordings of music by Frescobaldi, Isaac and Lassus. She has recorded for RCM, Polygram and also is heard on several movie soundtracks.

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 as well as the Haslop/Sanders Duo (violin and guitar). His commercial recordings are on the Centaur and Klavier labels. Mr. Haslop has been Concert-

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(Continued from page 58)

master of the Dallas Opera, the Santa Barbara Symphony and the Breckenridge Chamber Orchestra at the 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 Award. Since then, he has been soloist with the Russian Philharmonic, Lisbon Orchestra, Hong Kong Philharmonic, and has been

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heard in recitals 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 is a much sought-after chamber music player. He first studied in China with his father, Walter Landauer, then at USC with Eleonore Schonfeld, and with Lynn Harrell whom he also served as 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 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, D.C. area. He has performed regularly in our Festivals since 1983.

LINDA WILLIAMS PEARCE received her bachelor's degree in voice from San Diego State University, where she won awards in vocal competitions. She toured the United States, Canada and the Orient with The Roger Wagner Chorale and has sung with the Los Angeles Master

(Continued on page 62)

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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 recorded as a soloist.

MARIANNE RICHERT PFAU, a native of Germany, completed solo diplomas in recorder and historical double reed instruments at the Musikhochschule Hamburg and continued her studies at the Guildhall School of Music and Drama in London where she also received a licence in music therapy. In 1981, Ms. Pfau received her Ph.D. in historical musicology at SUNY-Stony Brook, N.Y. She has toured widely in Europe, and recorded on the Teldec, Christopherus and Renaissance labels, with emphasis on music by Hildegard von Bingen, Machaut, Dufay and Dunstable. She is Associate Professor of music history at the University of San Diego, where she has served on the faculty since 1989. Dr. Pfau performs regularly with the Los Angeles Baroque Orchestra, Musica Angelica and other West Coast ensembles. In San Diego, she directs her own early music ensemble, Nota Bene.

DAVID RIPLEY studied organ with Patricia Murphy Lamb, is Organ Fellow at St. Michael & All Angels Episcopal Church in Corona del Mar, and is a freelance keyboardist. He holds bachelor's and master's degrees in business administration and software engineering. ROGER RIPLEY, a singer and musical enthusiast, is a student in computer science at the University of California, Irvine. The brothers Ripley have a growing interest in the music of P.D.Q. Bach.

DAVID SHOSTAC, principal flutist and a frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured artist with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng and many others. Solo appearances have included the Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, the Casals Festival of Puerto

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Rico, the Aspen Music Festival, Ojai Festival, Stratford (Ontario) Festival, Carmel Bach Festival and four National Flute Conventions. Shostac holds a Masters Degree from Julliard and is the recipient of numerous awards, beginning with his student days at Tanglewood. He has made a number of recordings on labels including Crystal Records, Angel, Nonesuch, Columbia and Excelsior Records. He is currently on the faculties of California State University at Northridge, the Aspen Music Festival and UCLA.

JASON SNYDER, countertenor, began his musical career as a chorister and soloist with the California Boys' Choir. Since graduating from Occidental College, he has concertized actively in California and abroad, performing with Musica Angelica Baroque Orchestra, I Cantori, Roger Wagner Chorale, Paulist Boy Choristers, Ensemble MI-contra-FA, St. Mark's School of Dallas and Los Angeles Chamber Singers & Cappella. He also is a featured soloist and staff singer at All Saints' Episcopal Church in Beverly Hills. In 1995, Mr. Snyder sang the lead dramatic role in the world premiere of Edward Cansino's opera, "Eden." He also is heard on numerous motion picture soundtracks. This is Mr. Snyder's fourth appearance at our Festival.

LADD THOMAS, last heard in our Festival in 1986, has concertized widely in the United States and abroad, appearing at numerous

(Continued on page 64)

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international festivals. His two solo recitals at the International Organ Festival in Mexico City were televised live and recorded for use on Mexican Educational Television. As soloist with leading orchestras in the U.S. and Canada, he has performed with conductors Zubin Mehta, Gennady Rozhdestvensky, Jorge Mester, William Hall, Roger Wagner, Eduardo Mata and others, and made numerous recordings on major labels as well as many movie and television soundtracks. Dr. Thomas is Professor of Music and Chair of the Organ Department at the University of Southern California. Since 1960, he has served as organist of the First United Methodist Church of Glendale.

BURTON KARSON, a 25-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 provides the notes for our Festival program, and his artickes and reviews have appeared in The Muisical Quarterly, Los Angeles Times and other periodicals. 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 our community and for research in Germany of 17th & 18th century works that he prepared from original manuscripts for performace in our Festival. He was named Distinguished Professor and Faculty Marshall in the CSUF School of the Arts in 1997. 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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Paul Sherman

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Elizabeth Blumenstock
(Concertmaster 6/27)
Jolianne von Einem
Terry Glenny
Gregory Maldonado *(6/20)*
Thomas McEvilley
David Wilson *(6/27)*
Adrianna Zoppo *(6/20)*

Viola

Jane Levy *(6/27)*
David Wilson
Mark Zaki *(6/20)*

Violoncello

Todd French
Elizabeth LeGuin *(6/27)*

Contrabass

David Young

Organ

Rebecca Davy

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Soprano

Sandra Been
Rita Major
Donna Morse
Susan Newberg
Linda Williams Pearce
Roberta Wall

Alto

Fredrick M. Brabson
Joseph Mathieu
Jay Pearce
Karen Rose
Martha Wetzel
Edrei Whittemore

Tenor

Dennis Coppens
Lee Graham
Vincent Hans
Gerald McMillan
Ryan McSweeney
Michael Searing

Bass

John Carpenter
Michael Hatcher
Dennis Houser
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Index of Advertisers

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Advertiser	Page #
A&D Music Inc.	40
Agate: The Original Cottage Plate	59
Alicia's Flowers & Gifts	25
Allen Cadillac	31
All Valley Mortgage	54
Aliso Laguna Village	29
Amelia's Restaurant	7
Armoire Fashions	6
Back Bay Rowing & Running Club	19
Bamboo Terrace Restaurant	63
Bluewater Grill	6
Books on Tape	15
Bristol Farms Food Store	16
C'est Si Bon	23
Chevron Corona del Mar	18
Chinatown Restaurant & Bar	23
Coco's Restaurant	65
Coldwell Banker	71
Cox TV	53
Crab Cooker	57
Darya Fine Persian Cuisine	39
Designs by Nature	5
D&G Antique Restoration	45
Domino's Pizza	40
Excel Communications Joe Ryan	47
Fast Frame	41
Five Crowns Restaurant	8
Foster's Violin Shop	16
Francis Orr Stationers	7
Freedom Village	62
French's Cupcake Bakery	6
Golden Truffle Restaurant	15
Harbor Realty	18
Health Emporium	Back Cover
Hearthstone	8
Heather's Affairs	12
Kwik Kolor Printing	67
La Galleria Fine Art	41
Lexus Mission Viejo	37
Margaret Bedell Art Gallery	6
Mary Hardesty Real Estate	41
Mother's Market & Kitchen	17
Newport Harbor Animal Hosp.	67
Newport Harb'r Lutheran Church	21
Newport Walk-In Medical Group	67
Northern Trust Bank of CA	3
Old Newport Travel Company	7
Orange County Museum of Art	27
Oysters Restaurant	67
Philharmonic Society	2
Kay Poggi M.A. Prof. Counselor	65
Pottery Shack	47
Raft Cafe	53
Recycled Rags	25
Remer, DiVicenzo & Griffith	7
Rothschild's Restaurant	69
Royal Khyber Cuisine of India	43
Royal Thai Cuisine	11
Ruby's Restaurant	36
Sage Restaurant	31
Sapori Ristorante	34
Scampi Italian Restaurant	4
Sculptures	23
Shades of Red Women's Sports Wear	23
Sheppard, Mullin, Richter & Hampton	5
Spiehler & Associates	41
Sur La Table	60
Tax Partners LLP	61
The Ritz	13
Tiramisu Ristorante	65
Tower Records	45
Troquet & Aubergine Restaurants	59
University Formal Wear	63
Violin Shop M. & R. Weisshaar	12
Visions Optometry Dr. Scott Anderson	4
Waters Restaurant	60
William Hall Master Chorale	36
R. Woltz Keyboard Instrument	65
Yamaha Corp. of America	57

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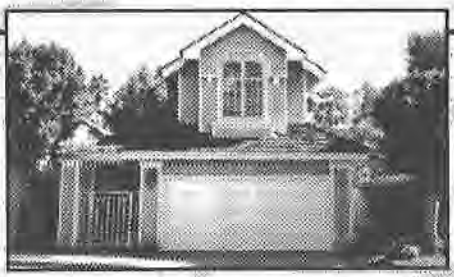

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