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Corona del Mar

20th Anniversary Season

18 - 25 June 2000

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A day in the life
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WILLIAM HALL MASTER CHORALE
Friday, October 27, 8pm
Sunday, October 29, 4pm
St. Andrew's Presbyterian Church
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One of Bach's best-loved works, the soaring B-minor Mass is performed on the occasion of the 250th anniversary of Bach's death.

Goldberg Variations
ANDRÁS SCHIFF, PIANO
Monday, November 13, 8pm
Orange County Performing Arts Center, Founders Hall

Bach: Goldberg Variations, BWV 988

PHILHARMONIA BAROQUE ORCHESTRA
Thursday, November 30, 8pm
Irvine Barclay Theatre

Nicholas McGegan, music director
Christine Brandes, soprano
John Thiessen, trumpet
Fred Holmgren, trumpet
Elizabeth Blumenstock, violin
FESTIVE HOLIDAY CONCERT
Torelli, Corelli, Vivaldi and Bach

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Charles Sherman, harpsichord

Purcell: Suite from "The Married Beau"
Handel: Concerto Grosso, Op. 6, No. 4
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Bond: Concerto Grosso No. 2
Locatelli: Concerto Grosso, Op. 7, No. 2
Avison/Scarlatti: Concerto Grosso No. 12

FESTIVE HOLIDAY CONCERT

Thursday, November 30, 2000, 8pm, Irvine Barclay Theatre

Nicholas McGegan, conductor
Christine Brandes, soprano
John Thiessen, trumpet
Fred Holmgren, trumpet
Elizabeth Blumenstock, violin

Bach: Cantata BWV 51, "Jauchzet Gott in allen Landen!"
Vivaldi: Laudate Pueri, RV601
Vivaldi: Concerto for Violin, RV270, "Il Riposo - Per il Santissimo Natale"
Vivaldi: Concerto for Two Trumpets, RV537
Torelli: Concerto for Two Trumpets
Corelli: Trumpet Sonata
Corelli: Concerto Grosso, Op. 6, No. 8, "Christmas Concerto"

ALL-MOZART PROGRAM

Thursday, March 8, 2001, 8pm, Irvine Barclay Theatre

Andrew Manze, violin and conductor

Mozart: March in D major, K. 385a
Mozart: Adagio and Fugue in C minor, K. 546
Mozart: Violin Concerto No. 4 in D major, K. 218
Mozart: Symphony No. 41 in C major, K. 551, "Jupiter"

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FIVE CROWNS

WELCOME to the Twentieth Season of the Baroque Music Festival, Corona del Mar. This year marks the 250th anniversary of the death of Johann Sebastian Bach (1685-1750), moving us to include some of his music on each concert in our series of five. Friday's chamber concert and Sunday's Festival Finale are devoted entirely to works of the great master.

Composers of Bach's time and later ones he inspired will be heard, including his contemporary Georg Philipp Telemann, the 19th century Belgian-French César Franck, and three from the 20th century who have been commissioned to write for our Festivals: James Hopkins (1996), Craig Phillips (premiering this season), and the late Robert Linn (1997).

Historical period instruments again will reproduce sonorities of the 17th and 18th centuries in our intimate Corona del Mar settings: the lovely parish church of Saint Michael and All Angels and the Central Patio Room of the beautiful Sherman Library and Gardens.

We are gratified by the increasingly strong bond between our performers and you, their audiences, by the generous financial support received 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 who return season after season, an inspiring and entertaining 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.

• **Frank Lynch** for offering his beautiful harbor-view home for our Winter Musicale.

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

• **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..

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

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

Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

21st Annual Season

17-24 June 2001

Please mark your Calendar!

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Reflections on Twenty Years

By Burton Karson

Musical life in Southern California was robust during the winter of 1980, but we drove far from Newport Beach to cultural centers. Irmeli Desenberg and I lamented these regular departures from Corona del Mar and wondered if a brief, professional series might originate here, perhaps during the quiet period between seasons of the Los Angeles Philharmonic Orchestra and the Hollywood Bowl.

A "little festival," limited to the very dramatic Baroque period appealed to friends who formed an enthusiastic committee chaired by Donaldson Heller. He arranged for program copy to be formatted on an early corporate computer, while Bill and Mary Gazlay kept the books and Snoozy Ullman, Jerry Stewart and others typed and mailed brochures and tickets and ushered at concerts. William Hendricks negotiated with his Sherman Library & Gardens colleague Wade Roberts to use their Central Patio Room, and the clergies of the Community Church Congregational and Saint Michael & All Angels Episcopal Church welcomed us into their spaces.

Four events comprised our first season in June of 1981: the Trio Camerata (Su Harmon, Andrew Charlton , Burton Karson) and a lecture on Baroque art by Irmeli Desenberg - these events in the Central Patio Room of the Gardens; an organ recital by David Britton with orchestral concertos at St. Michael's Church; a choral-orchestral concert in the Community Church with the Lutheran Chorale of Los Angeles and our Festival Orchestra. The enthusiasm of our audiences and the *Los Angeles Times* reviewer led to a second annual season, and a third . . . and a twentieth, with presidents William Hendricks, Irmeli Desenberg, Winthrop Hopgood, Heather Goss and Sigrid Hecht leading faithful boards of directors.

We have heard composers from the Baroque period (92!), plus composers from subsequent periods: Classical (3); Romantic (9); 20th century (30), led by compositions of Bach (98), Handel (43), Vivaldi (25) and Telemann (19) with others from Germany, England, France, Italy, Austria, Sweden, Bohemia, Holland, Spain, Brazil, Mexico and North America. Special gifts have made possible commissioned premieres of neo-Baroque works from composers Lloyd Rogers, Alan Chapman, Michael Eagan, James Hopkins, Robert Linn and Craig Phillips. Many of our virtuoso vocal and instrumental soloists, several of whom have achieved international reputations, return regularly, as do the distinguished members of our chorus and orchestra (period instruments since 1994).

Generous financial support from the city and individual contributors leads us to creative programming and ever-expanding artistic goals.

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Baroque Music Festival Corona del Mar
Sunday, 18 June 2000, 4:00 p.m.
St. Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Elisabeth Le Guin, *violoncello*
Marianne Pfau, *oboe & recorder*
Daniel Kerr, *organ*

Festival Orchestra
Burton Karson, *conductor*

Sinfonia in E, for organ and orchestra — **Johann Sebastian Bach** (1685-1750)
from BWV 49

Concerto in A major, for violin and violoncello — **Antonio Vivaldi** (1678-1741)

Allegro
Andante
Allegro

Concerto in C minor, for oboe — **Georg Philipp Telemann** (1681-1767)

Adagio largo
Allegro
Adagio largo
Allegro

Concerto in E major, for violin — **Bach**
BWV 1042

Concerto in F major, for soprano recorder — **Telemann**

Affettuoso
Allegro
Adagio
Menuett 1
Menuett 2 (Da capo Menuett 1)

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

Commissioned for Dr. Burton Karson and the Baroque Music Festival June 1996, by Jerry Dauderman in honor of his wife Roberta: "Memories of Courtship"

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Notes on Baroque Concertos

It is fitting that we open our Bach anniversary celebration with a concerted work for organ, Bach's own instrument. This concerto-like Sinfonia, the opening movement of his choral cantata, *Ich geh' und suche mit Verlangen*, BWV 49, is written for the organ as a solo instrument rather than as the usual supporting keyboard with cello in *basso continuo*. Here the organ is in constant conversation with the accompanying strings in music that may be familiar from its use in the harpsichord concerto in E (BWV 1053), itself adapted by the composer from a now-lost oboe concerto.

Bach

Vivaldi wrote more than five hundred concertos, including violin, violoncello, viola d'amore, lute, mandolin, flute, recorder, oboe, bassoon, trumpet, horn, and various combinations of these, mostly for virtuoso orphans in the splendid Venetian *Pio Ospedale della Pietà* where he was maestro. These concertos are part of a huge output that includes sonatas, psalms, motets, hymns, oratorios, solo cantatas, Mass sections, serenatas, and around four dozen operas -- all this output from the (redheaded) "Red Priest" who, after only one year of ordained service, was "too ill" with angina or asthma ever again to say Mass! The concerto in A major, one of two for violin and cello, follows Vivaldi's typical pattern of three movements, fast/slow/fast, with the outer movements in *ritornello* form that begins with soloists and orchestra in a unison theme that returns between forages into soloistic territories. The slow movement gives remarkably sweet, parallel passages to the soloists over unobtrusive orchestral support.

Telemann's compositions, perhaps greater in number than those of Bach and Handel combined, have not yet appeared in a complete edition. This concerto in C minor, one of a dozen for oboe and strings, contains two slow movements (the first and third) that emphasize the singing qualities of the solo instrument. In his opening fast movement, Telemann does not follow Vivaldi's popular *ritornello* example, offering instead a single theme whose two

(Continued on page 20)

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(Continued from page 18)

ideas - leaping eighth notes and a sixteenth note descending scale - are shared briefly by soloist and strings, and a finale that exposes brilliant solo passages of running sixteenths.

Many concertos by Bach exist in reworked or "arranged" forms from concertos for other instruments. Some, like the Sinfonia at the opening of tonight's program, originated as movements of church cantatas with *obbligato* solo instruments. Bach's famous concerto for four harpsichords is actually his arrangement of a concerto for four violins by Vivaldi, so it is hardly surprising that the music of this great E major violin concerto is the same as that of the concerto in D major, BWV 1054,

(Continued on page 22)

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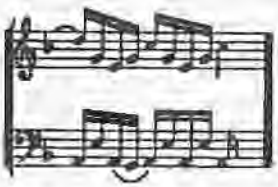
(Continued from page 20)

for harpsichord. All this may explain why so many of Bach's tunes sound familiar! The E major concerto demands obvious virtuosity from the soloist in the outer fast movements and offers an elegiac, even compellingly mournful Adagio.

Telemann's concerto in F for alto recorder is one of a family of six composed for woodwinds ranging from *sopranino* down to "great bass." In this brilliantly concerted piece for soloist and strings, we hear, in place of the conventional three movements, somewhat of a courtly suite. It begins with an elegant slow movement, progresses to a rather brief Allegro, continues with an Adagio in which the orchestra is silent save for the *basso continuo* of cello and harpsichord, and then ends with two minuets, the first repeated after the second. This lightness and forward-looking style is what made Telemann so popular during a time when Bach was considered rather conventional.

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

James Hopkins completed the *Chorale, Arioso and Gigue* for organ and small orchestra for our 16th annual Festival, and it received its premiere performance with Daniel Kerr at the organ on 16 June 1996. Heard immediately in the strings is the famous chorale, *Wachet auf, ruft uns die Stimme, ("Sleepers wake!" a voice astounds us)*, an independent choice of Dr. Hopkins, in a newly harmonized setting that is interrupted by free passage work for the organ. The *Arioso*, with its ornamented version of an original tune, ends with the chorale stated first in the high flute, then joined by the oboe. A free organ passage above sustained strings leads into the *Gigue* whose lively theme is based on the chorale and whose binary form contains typical contrapuntal hemiolas, inversions and augmentations, The linear imitations and *concertato* elements and the three sections based on a traditional German chorale make this "concerto" in one movement a fitting addition to the neo-Baroque concerto repertoire.

-- Notes by Burton L. Karson

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Baroque Music Festival Corona del Mar
Monday, 19 June 2000, 8:00 p.m.
St. Michael & All Angels Church

Organ Recital

Daniel Kerr, organ

Passacaglia and Fugue in C minor, BWV 582 — **J. S. Bach** (1685-1750)

Three settings of *In dulci jubilo* — **Bach**
Chorale-prelude in G, BWV 751
Chorale-prelude in A, BWV 608
Chorale-prelude in A, BWV 729

Chorale No. 3 in A minor — **César Franck** (1822-1890)

Partita on *Veni Creator Spiritus* — **Craig Phillips** (b. 1961)
First Performance
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Three settings of *Liebster Jesu, wir sind hier* — **Bach**
Chorale-prelude in A, BWV 633
Chorale-prelude in G, BWV 730
Chorale-prelude in G, BWV 731

Toccata and Fugue in D minor, BWV 565 — **Bach**

Notes on the Organ Recital

Our tribute to Bach this evening begins with his monumental Passacaglia and Fugue in C minor. The term *passacaglia* referred originally to an interlude in a type of early-Baroque song. Later, it was applied to a single phrase of four measures, in triple time, repeated under continuous variations much like those of a Chaconne (the *ciaccona*, a 16th century dance brought back to Spain from Latin America). Originally for guitar, it evolved from what was known in Spanish as the *pasacalle*, from *pasar* (to walk) and *calle* (street). The mature Baroque *passacaglia* usually consists of a four- or eight-measure phrase in triple meter, repeated *ad infinitum* in the bass, as harmonies for variations are generated in the upper voices. Bach's masterpiece begins with an eight-measure theme followed by twenty variations and the *thema fugatum*. The theme, always present, sometimes moves higher from its first position in the pedal.

Chorale-preludes are organ pieces in various forms that introduce the congregational singing of hymns, in the Lutheran tradition real compositions played as artistic and often virtuosic offerings. The chorale-preludes of Bach number nearly 150, some appropriately contemplative, some lyrical, some with astonishing technical demands, some fugal, etc. *In dulci jubilo* is known in English as the Christmas carol, *Good Christian men, rejoice*. BWV 751 is over a pedal point. BWV 608, from Bach's *Orgelbüchlein*, is a double canon, with soprano and bass having the chorale tune and alto and tenor countering with a triplet accompaniment while the organ's Zimbelstern (a bell-like mechanism) adds brightness. BWV 729 states the tune in block chords with interjections of fantasia-like flourishes.

(Continued on page 30)

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Bach B-minor Mass

William Hall Master Chorale

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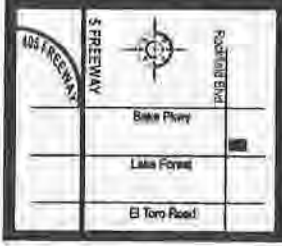

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(Continued from page 26)

César Franck was heavily influenced by Bach in his compositions and teaching. Examination pieces played by Franck's organ students were drawn from one work by Mendelssohn, one of Handel, two of Franck himself, and twenty three of Bach. The opening motive of this A minor chorale, the last of three titled *Trois Chorals* of 1890, is based on Bach's Prelude in A minor, BWV 543. Its contrapuntal material alternates with statements of the chorale. The lyrical middle section, in A major, climaxes and then returns to the opening material with a final, glorious statement of the chorale accompanied by the Bach motive.

Craig Phillips, who appeared here as Festival organist in 1995, has given us a Partita (a set of variations, in the Baroque sense) of nine sections on the ancient plainchant, *Veni, Creator*. Heard most clearly in the first section, the tune often is altered rhythmically, placed in different voices, or otherwise transformed to fit the moods of subsequent variations. Each offers a unique character and is intended to display different color combinations of the organ. The gift of this commission, receiving its first hearing this evening, is from the employees of Books on Tape.

Liebster Jesu often was used as a devotion before the sermon in the Lutheran service. These three settings of this memorable melody

(Continued on page 32)

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(Continued from page 30)

show Bach's non-virtuosic side as he carresses the lovely chorale in a manner that displays more spirituality than technical wizzardry.

It is pieces such as the great Toccata and Fugue in D minor, an early work and perhaps the best known composition for organ, that Bach composed to show off his unique technical abilities at the organ. The *toccata* (literally "touch piece" in Italian) contains obvious echo effects and striking changes of tempo. The fugue is modeled after violin music of the Italian school, and the end of the fugue brings back the *recitativo* elements of the opening *toccata* for a brilliant and noble conclusion to the most compelling toccata and fugue ever written.

- Notes by Burton Karson, with contributions by Daniel Kerr

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Baroque Music Festival Corona del Mar
Wednesday, 21 June 2000, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Jennifer Foster, *soprano*
Joseph Mathieu, *countertenor*
Mark Goodrich, *tenor*
Christopher Lindbloom, *baritone*

Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
Todd French, *violoncello*
Marianne Pfau, *oboe & oboe d'amore*

Burton Karson, *harpsichord & conductor*

Sinfonia in E, BWV 49 — Johann Sebastian Bach (1685-1750)

Schwingt freudich euch Empor, BWV 36c — Bach
Secular Cantata honoring Johann Matthias Gessner, Rector of the Thomasschule, ca. 1730

Chorus: *Schwingt freudig euch empor*

Soar joyfully aloft to the stars and bring your wishes before God's throne! Give your heart to your teacher in gratitude.

Recitative (tenor): *Ein Herz, in zärtichem Empfinden*

A heart in tender feeling awakens in him a thousand desires
and hardly can contain his pleasure in more hope.
Like a bright light, the glow of his devotion
reaches heavenward, and the valued teacher is drawn
like a magnet to his destiny.

Aria (tenor): *Die Liebe führt mit sanften Schritten*

Love leads with gentle steps a heart that loves his mentor. Where others roam, he knows his goals.

Recitative (bass): *Du bist es ja, o hochverdienter Mann*

You surely are, O highly meritorious man, honored to bear the altar's silver treasures. Thanks, praise and fame all come together here, and you, our guiding light, show us the way.

Aria (bass): *Der Tag, der dich vordem gebar*

The day that gave you birth is as joyous to us as the day the Creator said, "Let there be light!"

Recitative (soprano): *Nur dieses Einz'ge sorgen wir*

Even with our muted, feeble voices we proclaim our teacher's glory. Emotions impossible to express resound strongly in our breast.

Aria (soprano): *Auch mit gedämpften, schwachen Stimmen*

Even with our muted, feeble voices we proclaim our teacher's glory. Emotions impossible to express resound strongly in our breast.

Recitative (tenor): *Bei solchen freudenvollen Stunden*

In such joy-filled hours we find the purpose for our life's desires.

Chorus: *Wie die Jahre sich verneuen, so verneue sich dein Ruhm*

As the years pass, so is your glory renewed.
Your value, as Helicon knows best, to us is without limit.

Cantata Jovialis (In Praise of Love and Music) **Robert Linn**
Text from William Shakespeare's *Twelfth Night* (1925-1999)
Selected by Kay Stanton

Sinfonia

Quartet: If music be the food of love, play on

Recitative (Sop/Ten/Bar): Would you have a love song, or a song of good life?

Aria (Sop): O mistress mine

Recitative (Ten/Bar): Excellent good, i' faith

Aria (Bar): To hear by the nose, it is dulcet in contagion

Recitative (Sop/Ten): I am a dog at a catch

Catch: Hold thy peace, let our catch be "Thou knave"

Arioso (Alto/Bar): What a caterwauling do you keep here!

Recitative (Sop/Ten/Bar): Beshrew me, the knight's in admirable fooling

Aria (Alto/Bar): My masters, are you mad?

Arioso (Alto): Sir Toby, I must be round with you

Quartet: Farewell, dear heart, since I needs be gone

Recitative (Alto/Ten/Bar): Out of tune, sir?

Interlude

Aria (Ten): Some are born great

Quartet: When that I was a little child

Quartet: If music be the food of Love, play on

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Wednesday Music in the Gardens

This evening's program opens with two sinfonias and a sonata for solo winds and strings, excerpted from cantatas of J. S. Bach. Some of Bach's cantatas contain instrumental movements that feature a solo instrument, as did the concerto-like Sinfonia for organ, oboe d'amore and strings that opened our Festival last Sunday. Three such works in tandem this evening, although marked with slow tempi, contrast with each other in terms of mood, rhythm and instrumentation. The Sinfonia from BWV 21, composed before 1714, pairs an oboe and violin in a flowing duet that includes emotional dissonances emanating mostly from tense harmonic suspensions. Bach adapted the later BWV 156 Sinfonia (Schmieder's catalogue numberings not indicating chronology), with its hauntingly popular melody, from an oboe concerto, now lost, that he also used for his F minor harpsichord concerto. A return to 1714 gives us the Sonata from BWV 182 ("Sonata" and "Sinfonia" at that time being formally meaningless), again a duet, this time between violin and recorder (*flauto dolce*) over pizzicato string accompaniment.

St. Thomas's Church, Leipzig

Bach often reset his own music, being pressed for time or recalling a musical mood that suited a new text. Various practical aspects of production, the availability of musicians, and the needs of a particular occasion dictated such recycling. *Schwingt freudich euch Empor*, BWV 36c, appeared in 1725 as a birthday cantata for Johann Gessner, Rector of the Thomasschule, the boys' school (where Johann Sebastian taught Latin, among other things) that was connected with St. Thomas church of which Bach was Cantor. Some of that music was used subsequently: for a birthday cantata (BWV 36a of 1726) for the wife of Prince Leopold of Anhalt-Cöthen, whose employ Bach had left two years earlier; an Advent cantata, *Schwingt freudich euch Empor* (BWV 36, 1731), and a secular cantata for a member of the Rivinus family, BWV 36b, 1735. The text of this evening's version is full of the kind of empty puffery deemed essential to the praise of an important person, especially one's academic supervisor, truly inferior to the compelling music for four singers

(Continued on page 40)

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Continued from page 38

with oboe d'amore and strings. We have been accustomed to hearing "secular" or worldly musical styles that differ from "sacred" or churchy styles. Consider the sounds of rock music versus traditional hymns or choral anthems. Yet today we can encounter "Christian Rock" in certain churches and we sometimes hear popular songs that actually have been set to 19th century piano or vocal music (ever-so-slightly disguised) of Chopin and Schumann. Therefore we can understand the Baroque habit of borrowing from concertos for church music and Bach's use of the same music for secular and sacred cantatas with only the words changed.

Robert Linn's *Cantata Jovialis* was commissioned as a memorial to Robert Sangster by his wife Kathleen and daughters Suzanne and Julie, and was given its first performance here in The Gardens on 11 June 1997. The text, comprising excerpts from Shakespeare's comedy, *Twelfth Night*, is musical, joyful and occasionally frivolous, in keeping with Bob's *joie de vivre* and irrepressible exuberance. Professor Linn, who wrote other wonderful music on commission for our Festival, died in 1999, so as we once again honor our late Festival Board member Robert Sangster, we fondly memorialize the talents of our friend and distinguished colleague Robert Linn. Of *Cantata Jovialis*, Professor Linn wrote: "There are so many different ways of combining notes to make music. The special circumstances surrounding a project often dictate the possible choices and solutions. When I was commissioned by the Baroque Music Festival Corona del Mar to compose a neo-Baroque piece for the 1997 season, I decided to write a tonal work using Baroque forms and procedures, but clearly contemporary in its overtones. The text of my secular cantata is set in alternating recitatives and arias (eighteen sections in all) featuring solos, duets, trios and quartets, along with instrumental interludes and ritornellos. The forms and procedures used include canon, fugue, passacaglia, variation, chorale prelude, and various binary structures. The work is scored for four solo voices, string quartet, and harpsichord."

– *Notes by B.L.K.*

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Shakespeare and Music

By Kay Stanton

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

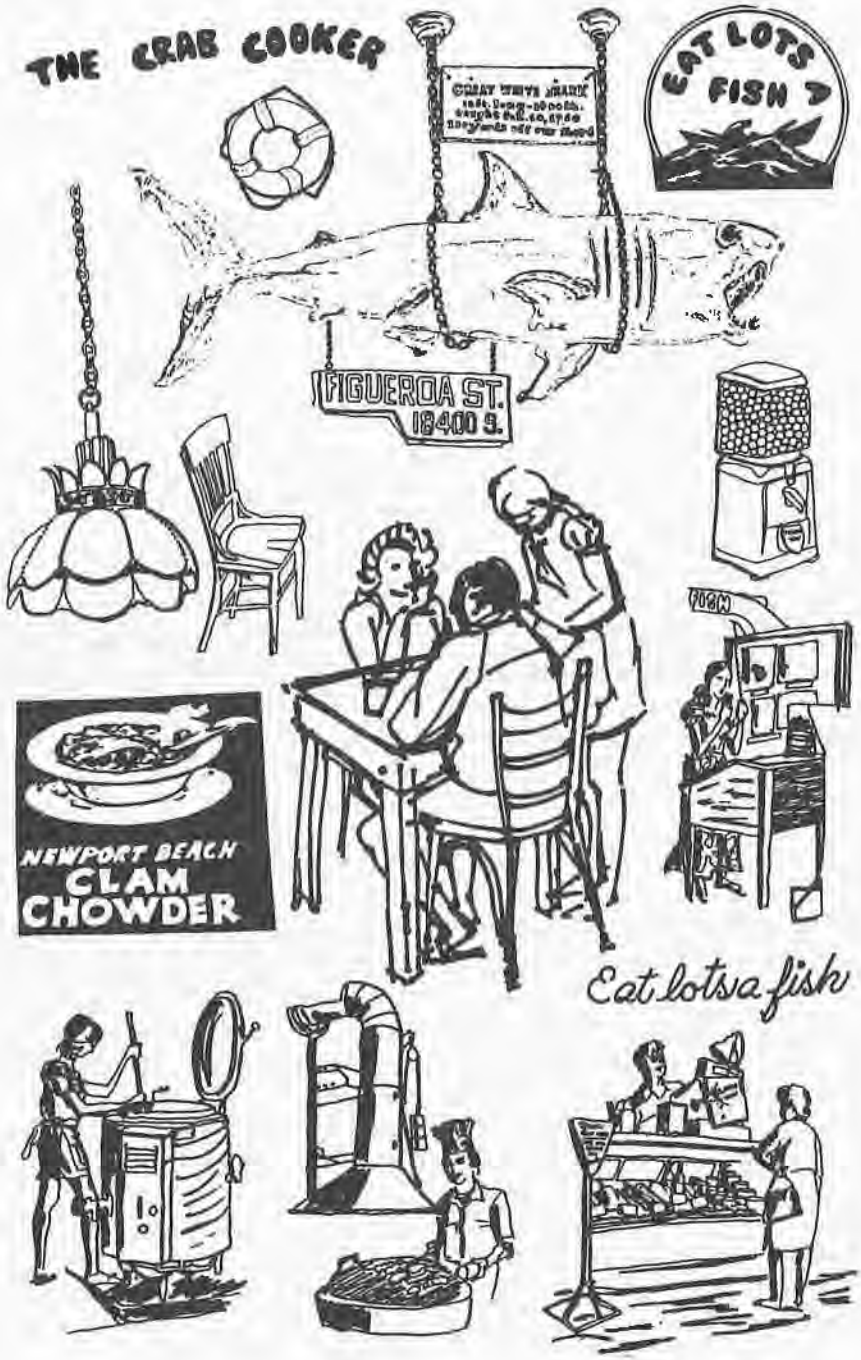
Forms of the word "music" appear 208 times in Shakespeare's works, forms of "sing" and "song" collectively are found 129 times, and he referred specifically to nearly every musical mode and musical instrument known in his lifetime of 1564-1616. His references to music are both literal and figurative,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

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

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

(Continued on page 44)

Kay Stanton, Shakespeare specialist and Professor of English and Comparative Literature at California State University, Fullerton, has published twenty articles and is completing a book on Shakespeare. In the course of presenting sixty-eight professional conference papers, she has spoken in six foreign countries and eighteen U.S. states.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Continued from page 42

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

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

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

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Baroque Music Festival Corona del Mar
Friday, 23 June 2000, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Chamber Music of Johann Sebastian Bach (1685 - 1750)

Trio Sonata in C minor, BWV 1079
from *A Musical Offering*

Largo
Allegro
Andante
Allegro

Sonata in E flat, BWV 1031, for flute & harpsichord

Allegro moderato
Siciliano
Allegro

Sonata in D, BWV 1028, for violoncello and harpsichord

Adagio
Allegro
Andante
Allegro

Sonata in E, BWV 1016, for violin and harpsichord

Adagio
Allegro
Adagio ma non tanto
Allegro

Trio Sonata in G, BWV 1039

Adagio
Allegro ma non presto
Adagio e piano
Presto

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Friday Music in the Gardens

The Trio Sonata in C minor that opens this evening's all-Bach concert, from *A Musical Offering*, is one of only three such works in the great body of chamber music attributed to Johann Sebastian. Two other trios, BWV 1036 and BWV 1037, probably were composed by others, the latter now credited to Bach's student, J. G. Goldberg, for whom he wrote the *Goldberg Variations*. Trio sonatas contain two melodic voices supported by *basso continuo* of violoncello and harpsichord, so there actually must be four players. This trio from *A Musical Offering* begins with a slow movement reminiscent of earlier sonatas (sonatas *da chiesa*) and sets a deeply respectful mood. *Ein Musicalischer Opfer* was Bach's gift of music to King Frederick the Great of Prussia in thanks for hospitality during Bach's 1747 visit to his son, court composer Carl Philipp Emanuel, at Frederick's small palace, *Sans Souci*, just outside of Potsdam near Berlin. There the king had invited the master to play his many new pianofortes, instruments that hammered the strings rather than plucking them as did the *cembali*, or harpsichords for which Bach had composed all his life. Old Bach was hardly entranced by those modern devices, but evidently played brilliantly one variation after another on a tune that Frederick himself composed. On his return to Leipzig, Bach wrote his version of a "bread and butter letter" in the form of thirteen contrapuntal exercises (*ricercare*, canons and this trio sonata) on Frederick's tune. His Latin inscription, *Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta* ("upon the King's demand the theme and additions resolved with contrapuntal art") forms the acrostic RICERCAR. The king's drearily chromatic theme is heard clearly in long notes in the middle of the second movement and in varied form as the theme of the closing gigue-like *Allegro*.

Some scholars suggest that the Sonata in E flat, BWV 1031, be considered "unauthenticated," but their musicological sleuthing seems not to impress other musicians,

(Continued on page 50)

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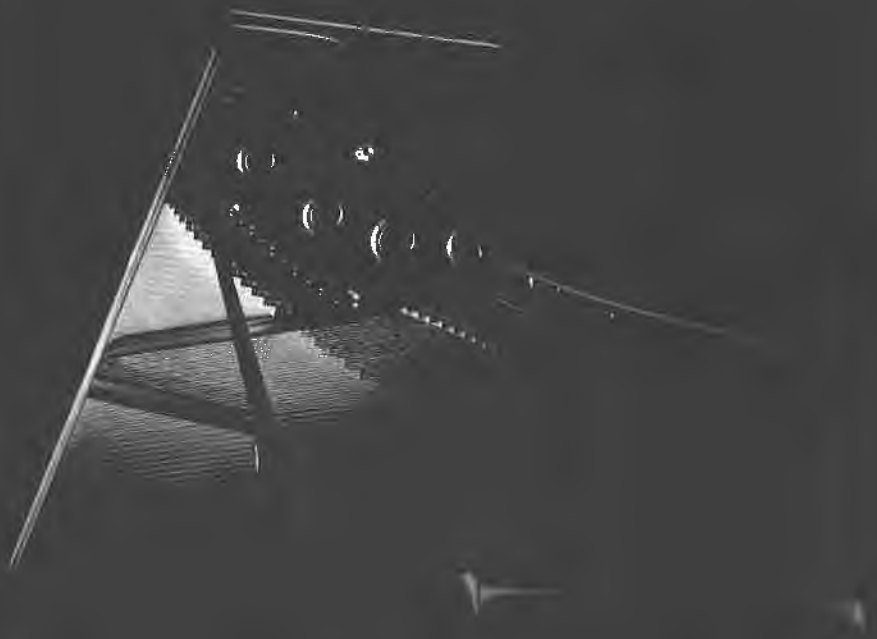

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(Continued from page 48)

especially flutists, who fail to hear in this piece any evidence of doubtful parentage. This sonata shows some of the approaching *galant* style that might have been influenced by the Dresden School and particularly by the most famous flutist of the day, Pierre-Gabriel Buffardin, who left France for the Dresden court in 1715, not to return until 1750. The key of E flat was difficult for flutes of that day as well as awkward on the keyboard, so virtuosity was demanded of both players. The fast movements open with passages for harpsichord, the first being nearly a cadenza. Whatever Sicilian dance-like characteristics the lilting duple meter with triplets originally might have reflected, in late-Baroque sonatas the *Siciliana* is more of a lullaby with an appealing melody that contrasts graciously with more propulsive outer movements.

The Sonata in D, heard this evening on violoncello with harpsichord, is the second from a set of three originally for harpsichord and viola da gamba. As this tenor member of the family of fretted viols, smaller than a cello and held between the knees, is fairly rare today, the sonatas have been adopted happily by cellists. These "gamba sonatas" have two parts written out for the harpsichord rather than just a bass line with indications for harmonies; thus the gamba part plus the two keyboard lines result in a tightly composed trio. The intricacies of collaboration between string and keyboard player are obvious,

taking these out of the realm of string sonata with accompaniment and into that in which the two instruments are equals.

The violin and harpsichord sonata in E major is the third of six Bach sonatas for violin and harpsichord (BWV 1014-1019). As with his other sonatas and most of his chamber music, these were written between 1717 and 1723 in Cöthen where Bach was employed to provide instrumental music for a prince whose Calvinism demanded no church music. Johann Sebastian's famous performances of his own keyboard music, particularly that for organ, lead us to forget that he also played the violin. In fact, we know from his son that he usually conducted in church not from the organ or harpsichord, but from the first violin stand. So Bach's knowledge of the techniques and aesthetics of the violin, matching that of the keyboard, produces here a work of equal demands and satisfactions for both players.

The Trio Sonata, BWV 1039, from around 1720 in Cöthen, was intended for two flutes and *basso continuo* of cello and harpsichord. In general, Baroque music for flute was easily playable on the violin; in fact, the title of compositions often indicated "flute or violin," or even "flute or violin or oboe." Such stylistically proper interchanging makes this particular trio perfect for our virtuoso ensemble of flute, violin, violoncello and harpsichord.

- Notes by B.L.K.

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Baroque Music Festival Corona del Mar
Sunday, 25 June 2000, 4:00 p.m.
St. Michael & All Angels Church

Festival Finale

Jennifer Foster, *soprano*
Jonathan Mack, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Masterworks of Johann Sebastian Bach (1685 - 1750)

Sanctus in C, BWV 237

Holy, holy, holy, Lord God of Hosts;
heaven and earth are full of your glory.

Aria for baritone from *Gott fähret auf mit Jauchzen*, BWV 43

Er ists, er ists, der ganz allein
'Tis he who all alone has trodden the wine press
full of pain, torment and agony, to bring the lost salvation
purchased at great price. You thrones, stir yourselves to
place garlands on him!

Aria for soprano from *Jauchzet Gott in allen Landen*, BWV 51

Jauchzet Gott in allen Landen; Alleluia!
Praise God in every nation!
All that heaven and creation hold must glorify him,
and we would bring an offering to our God who,
through cross and woe, has been beside us.
Alleluia!

Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159
Motet for double choir

Double Choir: I'll not let you go; my Jesus, bless me.

Fugue: I'll not let you go; my Jesus, bless me.

Chorale: To Jesus, God's Son, be praise, since I know your holy word that always blesses. Grant that I be firm and true in my faith. I bring you praise and honor, that my eternal salvation was won through your death, Lord, and I thank you forever.

Adagio, Duet & Chorus from *Entfliehet, verschwindet,* BWV 249a
Birthday Cantata for Duke Christian of Saxe-Weissenfels, 1725

Orchestral Adagio

Duet for tenor & baritone: *Entfliehet, verschwindet*
Run away, vanish, you cares; don't confuse your lusty impulses! Laughter and merriment fill our hearts and happiness colors our sight.

Chorus: *Glück und Heil bleibe dein beständig Teil*
May happiness and wellbeing remain your constant portion! Great Duke, your pleasure must remain like palms, that you never be depressed, never separated from your people! So will perpetual prosperity be yours, made happy with laughter and merriment.

Es erhub sich ein Streit, BWV 19
Cantata for the Feast of St. Michael, 1726

Chorus: See how fiercely they fight, the dragons and devils with furious raging, the forces of heaven are wildly engaging. Angel Michael foils the foe; see, his army lays them low, ends all Satan's cruelty!

Recitative (baritone): Thank God! The dragon fell! Archangel Michael conquered him; the angel army drove him back to hell, and there he lies in gloom, firmly bound by chains; nor may he even now resume his place in heaven. But we are safe, salvation nigh, nor need we fear his futile roaring, for with the angels through the sky our souls will soon be soaring.

Aria (soprano): God's mighty armies never cease their care and protection, his host will guard and give us peace against the foes' subjection. His angels are encamped about; they put enemies to rout with fire and horse and chariot.

Recitative (tenor): What is this fragile thing, the child of man? A worm, a feeble sinner; but still our Lord does not esteem him base, nor yet deny him his affection, and sends his heavenly angels, the host of Seraphim, a mighty force, to succor him and give him sure protection.

Aria (tenor): Bide, ye angels, bide with me! Guide me, my fears allaying, keep my feet from ever straying. Teach me reverent to be; "Holy, holy, holy" singing, to the highest thankful praises ever bringing!

Recitative (soprano): Lord, let us love to gaze upon the angels' faces, nor let our faults and sinful ways estrange us from them in disgrace. Grant, too, when God shall bid us say our last farewell to mortals, that we be borne away by them to heaven's portals.

Chorale: Let your angels not forsake me, to you, when life shall cease may Elias's chariot take me up, like Lazarus, in peace. Let me rest in your embrace; fill my heart with joy and grace; when my days on earth are ended, may my soul with you be blended.

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Notes on the Festival Finale

Bach wrote Mass movements but not a complete Mass, the great *Mass in B minor* not one statement but a collection of Mass movements created at various times from portions of earlier cantatas. He wrote four Lutheran Masses or *missae breves* consisting only of *Kyrie* and *Gloria* that also are adaptations of cantata movements, plus a *Kyrie*, a *Christe eleison*, a *Credo*, and five settings of *Sanctus*. The *Sanctus in C* requires three trumpets and timpani in addition to two oboes and strings. The text ends without a *Hosanna in excelsis*, and there is no *Benedictus*, so we have a half-*Sanctus*. Bach must have been in a hurry, for he took music of another composer and arranged it for his own use. Harmonically and rhythmically direct, this energetic work is almost never performed.

The church cantatas are full of gorgeous arias and duets that can stand alone as do the many 18th and 19th century opera arias that often are excerpted for concert programs. This program includes three such excerpts, interrupted by a motet for double chorus. The baritone aria, *Er ists, er ists, der ganz allein*, comes from a cantata for Ascension, 1726, Bach's third year in Leipzig. Here the singer and violin combine in celebration of a happy text over the *basso continuo*.

Jauchzet Gott, a famous challenge for soprano and trumpet, opens in Vivaldian fashion with strings and trumpet playing a theme that returns as a *ritornello* a dozen times while the soprano indulges in long coloratura passages. The concluding *Alleluia* is a musical romp of irrepressible energy and spiritual joy.

Ich lasse dich nicht, an unaccompanied motet for double chorus, was found in Bach's collection of manuscripts, but attributed for arguably shallow reasons not to Johann Sebastian but to his father's cousin Johann Christoph Bach. Scholarly research, reported in the Fall 1988 *Journal of the American Musicological Society* by Daniel R. Melame ("The Authorship of the *Motet Ich lasse dich nicht*") is convincing beyond doubt that this lovely work is by Johann Sebastian. A double chorus begins with much echoing of the gently personal text, then agreement pulls the two choruses into one for a fugue on the same text, with a traditional concluding chorale of praise.

(Continued on page 58)

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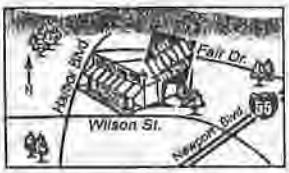

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(Continued from page 56)

Tenor and baritone duets occur in Bach's hundreds of cantatas only ten times. The duet, *Entfliehet, verschwindet*, from a birthday cantata of the same title (BWV 249a) for Duke Christian of Saxe-Weissenfels, 23 February 1725, lent its music to the opening Sinfonia and first chorus of the Easter Cantata (BWV 249) of 1 April 1725 that includes a tenor-baritone duet in its midst. Bach borrowed very often from a secular work when composing a sacred one, and in this case reworked the cantata virtually in its entirety into the oratorio. A lovely *Adagio* for oboe and strings introduces this duet and a powerful chorus with forces similar to those of our opening *Sanctus* and those of *Es erhub sich ein Streit*, to be heard later, concludes the first half of the program.

Bach wrote four cantatas during the 1720s in Leipzig for *Michaelisfeste*, all with dynamic opening choruses that include three trumpets, timpani, oboes, bassoon, strings and organ. Depicting the war in heaven between the forces of good and evil, as dramatically described by John in his *Book of Revelation*, the recitatives and arias and especially the opening fugue and concluding chorale result in an exultant celebration through music as compelling and dramatic as anything Bach ever wrote.

- Notes by B.L.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.

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, Los Angeles-based Musica Angelica and our Baroque Music Festival. 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."

ROB DIGGINS, a versatile freelance violinist and recording artist, performs with numerous period instrument ensembles. In 1993, Mr. Diggins earned a Soloist Diploma in violin from the Royale Conservatory of The Hague, Netherlands. He has appeared with Collegium Vocale, Ghent and La Chapelle Royale (both under the direction of Phillip Herreweghe) as well as Les Arts Floris-

(Continued on page 60)

(Continued from page 59)

sants, 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 (BOMB), Los Angeles Baroque Orchestra, Magnificat and regularly returns to our Festival in Corona del Mar. Mr. Diggins is presently co-director of El Mundo. He has recorded on the Harmonia Mundi, Koch and Fidelio labels.

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), the Baroque orchestras of Portland, Los Angeles and Seattle, the Philharmonia Baroque Orchestra and our Baroque Festival, 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. She can be heard on 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 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 performs regularly throughout the country, and was heard recently with the American String Quartet and the Los Angeles Guitar Quartet at the Tucson Chamber Music Festival in music of Respighi and Falla, and alongside baritone Sanford Sylvan with the Boston Cantata Singers in the world premiere of Andy Vores' *World Wheel.* Other credits include a performance with the Los Angeles Philharmonic as soloist in Mahler's Symphony No. 4 under Esa-Pekka Salonen, and appearances with the New World Symphony, the San Diego Symphony, the Los Angeles Mozart Orchestra, Pacific Chorale, and the San Francisco Choral Society among others. She earned her degree in vocal performance at Chapman College, studying with Janet Smith. She has performed regularly at our Festival since 1988.

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, the Green Umbrella Chamber Music Series with the Los Angeles Philharmonic and our Festival. He has performed with Los Angeles Musica Viva as soloist and ensemble musician since 1994. He records for many Hollywood movie studios as well as for RCM Records, including the Grammy-nominated "Lux Aeterna" with the Los Angeles Master Chorale.

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, Los Angeles Opera,

(Continued on page 62)

(Continued from page 61)

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 Baroque Festivals.

CLAYTON HASLOP made his professional solo debut at age twenty under Sir Neville Marriner and the Los Angeles Chamber Orchestra, touring the western United States. He has toured North America and China with the Los Angeles Piano Quartet as well as the Haslop/Sanders Duo (violin and guitar) and has recorded extensively on the Centaur and Klavier labels. His most recent CD, *Continental Flavors*, with guitarist Jack Sanders for Townhall Records, features music by Debussy, Ibert, Fauré, Piazzolla, Leisner and Tania French. Mr. Haslop has served as Concertmaster for the Dallas Opera, the Los Angeles Chamber Orchestra, the Santa Barbara Symphony, the Los Angeles Opera and Los Angeles Chamber Orchestra. He was coached extensively by the legendary 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. Mr. Haslop performs on a rare 1782 Storioni violin. He appears regularly in our Festival.

DANIEL KERR received his Bachelor of Music degree in Organ Performance from the University of Southern California in 1987 and his Master's degree, also from USC, in 1989, studying with Ladd Thomas. While at USC, he was the accompanist for the University Chorus and the USC Concert Choir. He has performed with both the San Fernando Valley Symphony and the USC Symphony, and as soloist and accompanist in numerous recitals throughout California. He is the Musical Director for the Foothill Summer Theatre and the Organist at Pasadena Presbyterian Church, where he is heard each week on the church's 98 rank Aeolian-Skinner organ, as well as director of the church's Van Etten Handbell Choir. He is a past Dean of the Pasadena Chapter of the American Guild of Organists, and is currently pursuing a doctoral degree in Music at USC, where he studies with Cherry Rhodes. He was heard previously as concerto soloist and in recital at our 1996 Festival.

TIMOTHY LANDAUER was proclaimed by the New York Times as "a cellist of extraordinary gifts" in 1983 when he won the coveted Concert Artists Guild International New York Competition Award. Since then, Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los Angeles, the Orford Arts Center in Montreal, City Hall Theatre in Hong Kong and in Hanover, Germany. Among his solo performances with orchestras are the Russian Philharmonic Orchestra, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony Orchestra, the Beijing Symphony, the Shanghai Symphony, the Pacific Symphony Orchestra, the Grand Teton Music Festival Orchestra and the Maryland Sym-

phony Orchestra. Landauer is currently principal cellist of the Pacific Symphony Orchestra as well as guest principal cellist at various Music Festivals such as the Grand Teton Music Festival and the Colorado Music Festival. He also is much sought after as a chamber music player and has been invited to teach master classes in Taiwan, Hong Kong and his native Shanghai.

ELISABETH LE GUIN is one of the foremost Baroque cellists in this country, praised for the vigor & sensitivity of her ensemble playing. A founding member of Philharmonia Baroque Orchestra, she also is cellist of the award-winning Artaria String Quartet. Her recordings with these and other ensembles appear on Harmonia Mundi, Koch, and EMI. Ms. Le Guin received her doctorate in historical musicology from U.C. Berkeley in 1997, and currently teaches in that discipline at UCLA. Her first book, tentatively entitled *Boccherini: an essay in Carnal Musicology*, is forthcoming from the University of California Press. She returns to Corona del Mar for the second year.

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 faculties of Point Loma College, San Diego, and North Texas State University in Denton, and was active in Orange County as a musical editor, church musician and teacher of voice. He appeared as soloist with the San Diego Symphony and the Santa Monica Symphony and in many recitals throughout the country. Now residing in Richmond, Virginia, Dr. Lindbloom is a financial advisor with Legg Mason, a Baltimore-based investment brokerage firm, and continues to sing in the Richmond and Washington, DC areas. He has performed regularly in our Festivals since our first in 1981.

JONATHAN MACK, a graduate of the University of Southern California with degrees in French horn and voice, is in his thirteenth season with the Los Angeles Opera, with which he has performed more than thirty roles, including Ferrando in Mozart's *Cosi fan tutte*, Kudrjas in Janácek's *Katya Kabanova*, Quint in Britten's *Turn of the Screw*, Orpheus in Offenbach's *Orpheus in the Underworld*; he appears this

(Continued on page 64)

(Continued from page 63)

year in Britten's *Billy Budd*. In Germany, where he lived four years with his family, he was the leading lyric tenor for the opera houses of Kiel and Dortmund, also making guest appearances in Hamburg, Heidelberg and Stuttgart as well as the United States. Concert work includes engagements with the London Symphony Orchestra, Chautauqua Festivals, the Carmel Bach Festival, the Los Angeles Philharmonic, and the Minnesota Orchestra with conductors Giulini, Mehta, Previn, Boulez, Rattle, Hogwood and Tilson-Thomas. He is on the voice faculty at Chapman University and the University of Southern California. This year marks his first appearance at our Festival.

JOSEPH MATHIEU is a native of French Canada. He began singing publicly at the age of eight and already had performed in several Canadian cities by the time he graduated from high school. Later he toured with "Le Theatre du Nouvel Ontario" in several original musical productions. Since arriving in the United States, he has appeared with opera and choral ensembles throughout North America, the U.K. and Europe, performing in varied musical styles from Renaissance to Pop, Cabaret to Opera. A member of the Los Angeles Chamber Singers for five years, he is a featured soloist on their recently released CD, *Romancero Gitano*, produced and directed by Peter Rutenberg, as well on *To Each is Given*, a CD of inspirational poetry set to music by Leo Marchildon. Frequently guest soloist at churches and synagogues through the Los Angeles area, he is tenor section leader and featured soloist with the Pacific Chorale and a regular member of our Festival Singers.

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, our Festival concerts and the 2000 Winter Musicale. In San Diego, she directs her own early music ensemble, Nota Bene.

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, the late Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane and many others. Solo appearances have

included the Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, the Casals Festival of Puerto Rico, the Aspen Music Festival, Ojai Festival, Stratford (Ontario) Festival, Carmel Bach Festival and four National Flute Conventions. Shostac holds a Master's Degree from Julliard, where he studied on scholarship with Julius Baker. He 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. Formerly a faculty member at the University of Southern California, he currently is on the faculties of California State University at Northridge and the Henry Mancini Institute. His 1992 book, *Super Warmups for the Flute*, is popular with students, teachers and professionals. Mr. Shostac returns to Corona del Mar for the third season.

BURTON KARSON, a 26-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 Philharmonic Society of Orange County 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 articles and reviews have appeared in *The Musical 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 performance in our Festival. He was honored as 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 uncovered led to still more revivals of Baroque music long dormant.

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Thomas McEvilley
Janet Strauss
Jolianne von Einem
Adrianna Zoppo

Viola
Jane Levy
Gregory Maldonado

Violoncello
Elisabeth Le Guin
Todd French

Bass
Christine Allen
Denise Brisé

Oboe
Marianne Pfau
Paul Sherman

Bassoon
Charles Koster

Trumpet
Ray Burkhardt
Kevin Brown
Ben Stewart

Timpani
Corey Ritter

Harpsichord
Daniel Kerr

Organ
Rebecca Davy

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Mary Lodwick
Rita Major
Donna Morse
Susan Newberg
Roberta Wall

Alto
Lee Graham
Greg Kirby
Nicholas Larson
Joseph Mathieu
Jay Pearce
George Sterne

Tenor
Dennis Coppens
Vincent Hans
Gerald McMillan
Ryan McSweeney
Daniel DeRianchi
Michael Searing

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John Carpenter
Michael Hatcher
Craig Mitchell
Steve Parkin
Thomas Ringland
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Advertiser	Page #
Alicia's Flowers & Gifts	31
Allen Cadillac	4
Al Phillips The Cleaner	33
Amelia's Restaurant	7
Armoire Fashions	6
Back Bay Rowing & Running Club	21
Bank of America	39
Bayside Restaurant	41
Bluewater Grill	6
Books on Tape	15
Champagnes Market	39
Chevron Corona del Mar	30
Chinatown Restaurant & Bar	31
Corrado Ristorante	39
Crab Cooker	43
Designs by Nature	31
Domino's Pizza	32
Finbars Italian Kitchen	57
First Estates Properties	71
Five Crowns Restaurant	8
Fletcher Jones Motorcars	55
Foster's Violin Shop	20
Francis Orr Stationers	7
Frank's Irvine Subaru	51
Frank's Foreign Cars	29
French's Cupcake Bakery	6
Ganahl Lumber	32
Golden Truffle Restaurant	15
Harbor Realty	30
Harbor Travel	24
Health Emporium	Back Cover
Hearthstone	8
Heather's Affairs	12
Home Depot	58
Kwik Kolor Printing	57
Laguna Chamber Music Society	45
Latitude 33 Bookshop	39
Lexus Mission Viejo	37
Leyla's Frame & Design	41
Margaret Bedell Art Gallery	6
Marrakesh Restaurant	58
Mother's Market & Kitchen	19
Newport Harbor Animal Hosp.	57
Newport Harb'r Lutheran Church	17
Old Newport Travel Company	7
Opera Pacific	61
Orange County Museum of Art	47
Oysters Restaurant	57
Penguin's Pformal Wear	55
Philharmonic Society	2, 3
Piano City	67
Pottery Shack	33
Raft Cafe	45
Recycled Rags	23
Regent's Point SCPH	27
Remer, DiVicenzo & Griffith	7
Rothschild's Restaurant	69
Royal Khyber Cuisine of India	23
Royal Thai Cuisine	11
Ruby's Restaurant	20
Sage Restaurant	29
Sapori Ristorante	55
Scampi Italian Restaurant	4
Sheppard, Mullin, Richter & Hampton	5
Spiehler & Associates	31
Steelhead Brewing	50
The Ritz Restaurant	13
Union Bank of California	50
Violin Shop M. & R. Weisshaar	12
Visions Optometry Dr. Scott Anderson	5
West Side Kitchen	55
Westin Hotel	24
William Hall Master Chorale	28
Yamaha Corp. of America	49

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