Baroque Music Festival

Corona del Mar

21st Annual Season

17 - 24 June 2001

Baroque Orchestras

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Tuesday, October 23, 8 p.m.
Irvine Barclay Theatre

Elizabeth Blumenstock, conductor and violin

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Marc-Antoine Charpentier: Messe de Minuit a 4 voix, flutes et violons pour Noel (H. 9)
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FIVE CROWNS

Welcome to the twenty-first season of the Baroque Music Festival, Corona del Mar. This year we bring you glorious French and Italian music, with a touch of Northern German and English.

Our opening program consists of exciting concertos by Vivaldi and Poulenc. Monday evening's recital gives us a *potpourri* of German, French, Italian and English organ pieces. Wednesday's Music in the Gardens brings back a favorite, Banchieri's "Boat from Venice to Padua," with dramatic narration and sung from a gondola. Friday's Music in the Gardens welcomes returning instrumental virtuosi for brilliant chamber music on modern instruments, and Sunday's Festival Finale presents rare masterpieces by Carissimi, Bach and Lully.

Historical period instruments again will reproduce sonorities of the 17th and 18th centuries in our intimate Corona del Mar settings: the Parish Church of Saint Michael and All Angels and the Central Patio Room of the Sherman Library and Gardens, one of the showplaces of Southern California.

A strong bond has developed between our performers and you, their grateful audience. We appreciate financial support received from the Arts Commission of the City of Newport Beach and from generous individual members of our community, and by the advertisers in this Festival Program whom we trust you to patronize.

We wish our new visitors and the many who return season after season an inspiring and entertaining week of great music.

Burton Karson, Artistic Director

The Festival Directors Gratefully Acknowledge

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

• **Laguna Art Museum (Barrie Egan**, Director of Membership & Special Events) for allowing the Festival to use their beautiful facility for our Winter Musicale.

• **Berk and Lori Kellogg** (Corona del Mar) for generously providing housing for Festival soloists.

• **Peet's Coffee & Tea** (Corona del Mar Plaza) for providing coffee for our audience and **Mark Craven** and **Stacey Neilan** for donating sweets during intermissions in the Gardens.

• **Golden Truffle** (Costa Mesa) for catering our Patrons Supper.

• **Paul and Carol Levin** (Manhattan Beach) for the use of their Dowd harpsichord for the Gardens concerts.

• **Nancy Simonian** for advice and assistance with costumes and staging.

• **Marge Blume** for offering once again her lovely Cameo Shores home for our Patrons Supper.

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

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

Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

22nd Annual Season

23 - 30 June 2002

Please mark your Calendar!

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Baroque Music Festival Corona del Mar
Sunday, 17 June 2001, 4:00 p.m.
Saint Michael & All Angels Church

Baroque Concertos

Rob Diggins, *violin*
Jolianne von Einem, *violin*
Todd French, *violoncello*
Andrew Arthur, *organ*
Corey Ritter, *timpani*

Festival Orchestra
Burton Karson, *conductor*

Concerto in A major for strings, RV 159 — **Antonio Vivaldi** (1678-1741)

Allegro
Adagio
Allegro

Concerto in A minor for two violins, RV 522 — **Vivaldi**

Allegro
Larghetto e spiritoso
Allegro

Concerto in B flat major for strings, RV 163 — **Vivaldi**

(Allegro)
Allegro molto
Andante
Allegro

Concerto in D minor for two violins & violoncello — Vivaldi
RV 565
Allegro
Adagio e spiccato; Allegro
Largo e spiccato
Allegro

Concerto for Organ, Strings & Timpani — Francis Poulenc (1899-1963)

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Notes on Baroque Concertos

Antonio Vivaldi is one of the most enigmatic characters in music history. The Venetian "Red Priest" (he was redheaded) stopped saying mass after only one year due to illness, yet his colorful life in music seems hectic. He composed about 500 concertos for violin, violoncello, flute, oboe, bassoon, lute, organ and for various combinations of soloists with string orchestra. He also wrote sonatas, psalms and motets, mass movements, oratorios, cantatas and nearly 50 operas (21 extant). His concertos were composed for the young ladies in Venice's famous orphanage, the *Ospedale della Pietà*, where his lovely charges developed such virtuoso techniques that the Venetian nobility attended concerts there and visitors came from all of Europe to hear their music and often to find suitable wives who would produce musical families. Although too weak to say mass, Vivaldi travelled extensively, often to oversee productions of his operas. He died, doing just that, in Vienna,Austria.

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

Characterized by a contemporary Italian opera composer as "an excellent violinist and a mediocre composer," Vivaldi's brilliance was widely admired by others, especially by J. S. Bach who transcribed and arranged some of Vivaldi's works, most stunningly his concerto for four violins that became Bach's concerto for four harpsichords. Vivaldi's energetic *ritornelli* that open and close movements and alternate with solo passages formed a widely imitated standard for early 18th century concertos. The first half of our program consists of two concertos for string soloists (the *concertino*) with an orchestra of strings (the *ripieno*) and two that may be termed "ripieno concertos," since they are for the orchestra without featured soloists. In the first category, one hears the soloists in "conversations" both between themselves and with the orchestra, often leading to humorous musical duels in the fast movements. The "ripieno concertos" can be just as playful through alternations between high and low

(Continued on page 18)

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(Continued from page 16)

strings and between unison passages and echoing phrases.

Francis Poulenc's prodigious output ranges from sublime sacred music to songs and instrumental pieces with a fragrantly popular tinge. His often surprising but rarely shocking successions of chords make his harmonies unmistakably contemporary, but in a most comfortable language for the listener. The concerto for organ, strings and timpani, written in 1938, begins and ends with a quotation from J. S. Bach's Fantasia in G minor, a clear tribute to the Baroque master. Although in one movement, it moves dramatically through many and often sudden changes in dynamics, tempo and meter that provoke distinctly colorful (Baroque?) levels of energy and mood. *–Notes by Burton L. Karson*

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Baroque Music Festival Corona del Mar
Monday, 18 June 2001, 8:00 p.m.
Saint Michael & All Angels Church

Organ Recital

Andrew Arthur, organ

Praeludium in E Minor — Nicolaus Bruhns (1665-1697)

Récit de Tierce en taille — Nicolas de Grigny (1671-1703)
from *Messe pour l'orgue*

Fugue on a theme of Corelli, BWV 579 — Johann Sebastian Bach (1685-1750)

Voluntary in G, Z. 720 — Henry Purcell (1659-1695)

Five Movements from *Messe pour les Paroisses* — François Couperin (1668-1733)

i. Plein chant du premier Sanctus en Canon
ii. Récit de Cornet
iii. Benedictus: Cromorne en taille
iv. Plein chant de l'Agnus Dei
v. Dialogue sur les Grands Jeux

Voluntary in C — John Blow (1649-1708)

Wie schön leuchtet der Morgenstern (BuxWV 223) — Dietrich Buxtehude (c.1637-1707)

Fantasia in C minor, BWV 562 — J. S. Bach

Chorale Prelude: *Vater unser im Himmelreich*, BWV 737 — J. S. Bach

Chorale Prelude: *Vater unser im Himmelreich* — Heinrich Scheidemann (c.1595-1663)

Chorale Prelude: *Vater unser im Himmelreich* (BuxWV 219) — Buxtehude

Chorale Prelude: *Vater unser im Himmelreich* — Georg Böhm (1661-1733)

Chorale: *Vater unser im Himmelreich* (from BWV 90) — J.S. Bach

Prelude & Fugue in B Minor, BWV 544 — J. S. Bach

Notes on the Organ Recital

The Baroque era expanded many of the musical forms of the Renaissance and developed several new ones: opera, concerto, oratorio, cantata. Along with a vigorous organ-building industry that put large instruments - some with three and four manuals (keyboards) - into churches throughout Europe, earlier keyboard forms developed into larger and more virtuosic models: variations, toccata and fugue plus somewhat less strict forms such as the English voluntary and fantasia, the North German chorale-prelude, and the French organ mass. This evening's program, a veritable smörgåsbord of these, demonstrates these influences and reflections.

Nicolaus Bruhns was sent from his musical family's seat in Schleswig-Holstein to Lübeck where he studied violin and viola da gamba with an uncle and then organ with Buxtehude (with whom Johann Sebastian later spent some time). Bruhns worked as violinist and composer with Italian musicians in Copenhagen, then returned to Germany as organist of the Stadtkirche in Husum. His E minor Præludium opens with an exuberant pedal solo punctuated by chords in the manuals, and includes expressive melodic sections and echo effects. Its fugue subject, taken from the great Italian violinist and composer, Arcangelo Corelli, is that which Bach borrowed for his fugue (BWV 579).

Nicolas de Grigny was born in Rheims to a family of church organists, and after service as organist of Saint Denis near Paris, returned to serve the cathedral of Rheims. Grigny's reputation as one of France's most important composers of organ music prompted Bach to hand copy his complete *Livre d'orgue*. This excerpt from his *Messe pour l'orgue* produces sublime dissonances between the highly ornamented solo voice (Tierce) in the left hand and the solid harmonies of the right hand and pedal.

Bach's impressive Fugue, BWV 579, reflects Corelli's violinistic idiom and is full of Italianate devices such as regular harmonic sequences, suspensions and contrasts of texture and scale within the episodic passages reminiscent of the Italian concerto grosso style.

Henry Purcell, Gentleman of the Chapel Royal and organist of Westminster Abbey, was England's greatest contribution to 17th century music. This voluntary is in two sections. The first, richly chromatic with an angular melody, unfolds slowly; the second is lively and strictly imitative.

François Couperin was both *organiste* and *clavecíniste* at the height of France's political and artistic triumphs. These five organ

(Continued on page 24)

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(Continued from page 22)
mass movements demonstrate classical techniques and registrations of the French Baroque: (1) an imitative motif in the manuals over the Sanctus chant as a *cantus firmus* in the pedal reeds; (2) manuals only delicately contrast two voices - an 8' Bourdon with solo Cornet; (3) an expressive solo Cromhorne reflects the Grigny heard earlier; (4) registrationally and compositionally similar to the Sanctus chant heard again in the pedals, although in the middle as well as the bass line of the texture, one may hear (and see) double pedalling; (5) here a lively and imitative trio-like texture, perhaps the most colorful of the five movements, combines Cornet, Cromhorne and Trompette in the manuals with flutes in the pedal.

John Blow left his post as organist of Westminster Abbey in 1679, to be succeeded by his student, Henry Purcell. On Purcell's untimely death in 1695, Blow returned as Abbey organist and is buried near Purcell in the North Aisle. Like Purcell's Voluntary in G, heard earlier, this Voluntary in C is played on the manuals alone except where certain cadences demand lower pitches.

Buxtehude's large and joyful fantasia is rather like a set of variations based upon different parts of the well-known chorale, "How brightly shines the morning star." The piece accelerates throughout, ending with an uplifting gigue that brings in the pedal for the last phrase of the chorale.

Bach's Fantasia in C minor is an early work with an imitative five-part texture that he later reworked and to which he added a fugue, only a fragment of which survives. The sorrowfully expressive dissonances and the key of C minor are reminiscent of sections from Grigny's *Livre d'orgue*.

Five settings of the German chorale for the Lord's Prayer, *Vater unser im Himmelreich*, begin and end with Bach and introduce the strong heritage of Scheidemann, Buxtehude and Böhm. Bach's *alla breve* setting, an early work playable by hands alone, offers the harmonized chorale with a touch of imitation. Scheidemann's chorale improvisation offers surprises that include an octave run of 16ths to conclude a phrase. Buxtehude uses both homophonic textures and imitative counterpoint with the ornamented chorale melody. Böhm uniquely combines an accompanied Italianate bass line with a highly complex ornamented melody in French style, all within the framework of the German chorale-prelude.

Bach's Prelude & Fugue in B minor is one of the six of this form that survive in his own hand. The Prelude is characterized by expressive melody and dissonantly anguished harmonic suspensions. The Fugue's ascending subject is developed monumentally through successive use of three countersubjects. -- *Notes by Burton Karson and Andrew Arthur*

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Baroque Music Festival Corona del Mar
Wednesday, 20 June 2001, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

The Venetian Early Baroque

Susan Montgomery, soprano
Claire Fedoruk, soprano
Joseph Mathieu, countertenor
Mark Goodrich, tenor
Aram Barsamian, baritone

Giampiero Capelli, narrator
Todd French, violoncello
Andrew Arthur, harpsichord
Burton Karson, conductor

Barca di Venetia per Padova
Boat from Venice to Padua

Adriano Banchieri
(1567-1634)

CAST OF CHARACTERS

INTERLOCUTORI DI BARCA	COMMENTATORS ON THE BOAT
L'Humor svegliato, Sanese	The humorist from Sienna
Parone di Barca da Torcello	The boat-owner, from Torcello
Barcaruolo da Caorle	The pilot, from Caorle
Libraio Fiorentino	The bookseller from Florence
Maestro di Solfa Luchese	The music teacher, from Lucca
CANTORI	SINGERS
Colla Francisco Napoletano	Colla Francisco, from Naples
Zecha Bimbi Fiorentini	Zeccho Bimbi, from Florence
Zorzetto Venetiano	Zorzetto, from Venice
Petronio Bolognese	Petronio, from Bologna
Vaine Tedesco	An intoxicated German

PASSAGGIERI	PASSENGERS
Bell'humor Chiozotto	A jolly fellow from Chioggia
Horatio Scolare	Horace, a student
Mercante Bresciano	A merchant from Brescia
Bethel e Samuel Hebrei	Bethel and Samuel, two Jews
Procaccio Straordinario	An unusual postman
Ninetta e Rizzolina cortigiane	Ninetta & Rizzolini, two courtesans
Pescatori da Mazorbo	An island fisherman from Mazorbo
Avogadori da Muran	An oarsman from Murano
Passeggieri diversi	Various passengers
Stefano di Belli Humori	Stefano, the good-humored one
Soldato Svaligiato	A fake soldier

A Dramatic Madrigal Cycle

1. The Lively Humor
2. The Cry of the Fishermen
3. The Boat-Owner and Ninetta
4. The Pilot to the Guests
5. The Florentine Bookseller Chooses Five Singers
6. The Music Master from Lucca Invites all Singers
7. Five Singers in Diverse Languages
8. Venetian and German
9. Stylized Madrigal
10. Capricious Madrigal
11. Morning Song in Dialogue
12. Dialogue
13. Applause, Merchant from Brescia and Jews
14. Madrigal in the Style of the Roman, Lucca Marenzio
15. Madrigal in the Style of the Neopolitan, Donato Spano
16. Improvisation in First Octave with Lute
17. Improvisation in Second Octave with Lute
18. Aria with Lute, in the Style of Enrico Radesca, from Piedmont
19. All Voices Bid Farewell
20. The Fake Soldier, Rejected

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Translation by Maria King

Wednesday Music in the Gardens

Adriano Banchieri was born in Bologna in 1567 and died there in 1634. With a foot in both centuries, he reflects the musical style of the late Italian Renaissance and the emerging *stile moderno* that came later to be called Baroque.

Banchieri took holy orders and, from the age of twenty, spent most of his life in residence at Monte Oliveto, a monastery near Bologna, becoming Abbot there in 1620. In the Accademia Filarmonica in Bologna, where he lectured on aspects of modern harmony and tonality, he became known as "Il Dissonante." He also wrote operatic works, instrumental music, masses and other ecclesiastical compositions that were the first to contain the indications of *f (forte)* and *p (piano)* for loud and soft.

While most of Banchieri's music was unpublished and survives only in manuscript, several of his stage works were published at different times under different titles. *Barca di Venetia per Padova* first appeared in 1605, reappearing in the second version of 1623 that we are performing this evening. It is a significant example of the early Italian Baroque, reflecting Renaissance madrigal form with the "modern" innovation of *basso continuo* accompaniment by cello and harpsichord. Banchieri pointedly mentions on the title page of this revised edition his addition of a spinet part, adding with a touch of humor that his "Boat" has been "newly plugged and coated with pitch."

In these twenty madrigals, the composer describes a voyage from Venice to Padua on a Venetian boat, with a variety of characters from different parts of Italy aboard, each speaking his or her own dialect; there is also a German passenger. Each madrigal tells us something about these various voyagers. We begin with Svegliato, a jolly youth who escorts the passengers to the boat. Then we hear fishermen selling mollusks, and lovers parting as the boat leaves the pier. The Florentine bookseller suggests that five singers on the boat should sing some caprices of Banchieri. The singers introduce themselves, telling their voice types and where they are from. "First we drink and then we sing," they suggest, as the wine bottle of the tipsy German makes the rounds.

They sing, they flirt, three Jews "make a synagogue" singing "baruccaba" which may be a Hebrew blessing, madrigals are sung in the styles of the Roman, Lucca Marenzio and the Neapolitan, Donato Spano. They improvise with vocalized imitations of a lute and then they arrive safely and happily at the gate of Padua, singing as a finale: "Long live the caprices of Banchieri!"

-- Notes by BLK

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Baroque Music Festival Corona del Mar
Friday, 22 June 2001, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Clayton Haslop, *violin*
David Shostac, *flute*
Michael O'Donovan, *bassoon*
Gabriel Arregui, *harpsichord*

Trio Sonata in B minor — Tomaso Albinoni (1671-1751)

Grave
Allegro
Grave
Allegro

Suite de Pièces in G major — Joseph Bodin de Boismortier (1689-1755)
for bassoon
Rondeau
Menuet I; Menuet II; (Menuet I)
Rondeau
Rigaudon I; Rigaudon II; (Rigaudon I)

Sonata in B minor for flute — Michel Blavet (1700-1768)

Andante e spiccato
Allegro
Minuetto con variazioni

Concerto in G — Giuseppe Antonio Brescianello (1690-1758)
for flute, violin and bassoon
Largo
Allegro - Adagio - Allegro
Adagio
Allegro

Sonata in E minor for violin — **Jean-Marie Leclair** (1697-1764)

Andante
Sarabanda: Adagio
Menuetto: Allegro non troppo
"Pour le Violon seulement" (Allegro)

Trio Sonata in D minor — **Antonio Vivaldi** (1678-1741)
for violin, flute, bassoon and harpsichord
Allegro
Largo
Allegro

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Friday Music in the Gardens

The Baroque sonata, from the Italian *suonare*, to sound, usually was for one or two treble-voiced instruments with harmonic accompaniment. Our program opens and closes with Italian trio sonatas that enclose French solo sonatas and a rare trio for violin, flute and bassoon without harpsichord.

Tomaso Albinoni had such a gift for melody that four of his fugal themes were copied and "arranged" by J. S. Bach who also used Albinoni's violin sonatas as teaching materials. The Trio Sonata in B minor begins with a chromatic slow movement that ends on a dominant chord leading into the spritely Allegro fugue whose subject Bach borrowed as the basis for one of his harpsichord fugues. This movement's final chord in B major is not nearly as surprising as the shocking F sharp minor beginning of the Grave movement that serves as a brief buffer before the dance-like and imitative finale.

Boismortier began publishing pieces for diverse combinations of instruments in Paris when he was 25 years old, eventually turning out motets, cantatas, ballets and vocal stage works. The Suite in G is comprised of dances (it is said that all French music is dance music, no matter what it is called). Here the technical demands on the bassoon are supported non-intrusively by the harpsichord.

Brescianello was brought from Venice to Munich by the Elector of Bavaria in 1715. The next year he became director of music for the court in Stuttgart and eventually Oberkapellmeister. The "concerto" in G really is an unaccompanied trio that begins with a gentle Largo and continues with a flamboyant Allegro. The Adagio is pretty much a duet supported by the bassoon, but the closing Allegro has the three instruments chasing each other playfully.

Jean-Marie Leclair, who began his career as a dancer at the Lyon Opera, was ballet master in Turin, visited Paris, London and Kassel and composed sonatas and ballet music. He worked in the Netherlands and in Paris where he was murdered on entering his home. The police suspected but never charged his estranged second wife, his gardener and his nephew. Leclair founded the French violin school and published virtuosic works for violin and flute. The dance forms reflect his early career as a dancer and ballet master.

Vivaldi's Trio Sonata in D minor, written for an ensemble of violin, flute and bassoon with harpsichord, begins fugally over a bouncy bass, but the linear imitation deteriorates into showy 16th note passages. The Largo's upper lines meander over a bass of dotted rhythms, and the final Allegro begins and ends with a rhythmic theme in thirds. *-- Notes by BLK*

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Festival Finale

Jennifer Foster, *soprano*
Joseph Mathieu, *countertenor*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Jephte — Giacomo Carissimi (1605-1674)

Oratorio for soloists, choir and basso continuo

Historicus: When the king of the children of Ammon had called the children of Israel into war and would not acquiesce to Jephte's words, the Spirit of the Lord came upon Jephte, and after he had passed over unto the children of Ammon he vowed a vow unto the Lord and said:

Jephte: If the lord delivereth the children of Ammon into mine hands then shall it be that whatsoever first cometh forth of my house to meet me I will offer it to the Lord as a sacrifice.

Chorus: Thus Jephte passed over unto the children of Ammon to fight against them with great courage and with the strength of the Lord.

Historicus: And the trumpets flourished and the drums thundered and a battle was fought against Ammon.

Basso solo: Flee, withdraw, ye impious, perish, ye heathens, die under the sword. The Lord of the army riseth for the battle and fighteth against you.

Chorus: Flee, withdraw, ye impious, go to your ruin, and be dispersed under the fury of the swords.

Historicus: And Jephte subdued twenty cities of Ammon with a mighty blow.

Historicus: And weeping loudly, the children of Ammon were humiliated before the eyes of the children of Israel.

Historicus: When, however, Jephte came unto his house as victor, his only daughter came out to meet him with timbrels and dances and sang:

Filia: Commence timbrels, and play cymbals. Let us sing a hymn unto the Lord and utter a joyous song. Let us praise the heavenly king, let us praise the lord of war, who returned the leader of the children of Israel to us in victory.

Chorus: Let us sing a hymn and utter a joyous song unto the Lord, who gave us glory, and victory unto Israel.

Filia: Sing with me unto the Lord, sing all peoples, praise the lord of war, who gave us glory, and victory unto Israel.

Chorus: Let us all sing unto the Lord, let us praise the lord of war, who gave us glory and victory unto Israel.

Historicus: When Jephte, who had vowed a vow unto the Lord, saw his own daughter coming to meet him he rent his clothes in anguish and tears and said:

Jephte: I have opened my mouth unto the Lord that whatsoever first cometh forth of my house to meet me I will offer it to the Lord as a sacrifice. Alas! My daughter, alas, thou hast deceived me, my only daughter, and at the same time, my daughter, alas, thou hast thyself been deceived.

Filia: My father, if thou hast vowed a vow unto the Lord, and hast returned home as victor from the enemy, behold me, thine only daughter, offer me up as a sacrifice for thy victory, let one thing alone, my father, be done for me, your only daughter, before I die.

Jephte: What can bring comfort to thy soul, to thee, who art bound to die?

Filia: Leave me alone for two months, that I may go up and down the mountains and bewail my virginity, I and my companions.

Jephte: Go, my own daughter and bewail thy virginity.

Historicus: Thus Jephte's daughter went upon the mountains and bewailed her virginity with her companions, speaking thus:

Filia: Lament, ye hills, mourn, ye mountains and weep with me in the distress of my heart! (echo: weep!) Behold, I shall die a virgin and cannot be consoled by my children in my death, sob, ye woods, fountains and rivers, let your tears flow at the death of a virgin! (echo: let your tears flow!) Alas, woe is me, while the people rejoice in Israel's victory amid my father's glory I shall

die a virgin, childless, as the only daughter, and may not live. Shudder, ye rocks, freeze, ye hills, dales and caverns, resound the terrible sound! (echo: resound!) Weep, ye children of Israel, weep upon my virginity and bewail Jephte's only daughter with a song of mourning.

Chorus: Weep, ye children of Israel, weep all ye virgins, and bewail Jephte's only daughter with a song of mourning.

Lutheran Mass in G major — **Johann Sebastian Bach** (1685-1750)

Chorus: Lord have mercy upon us.
Christ have mercy upon us. Lord have mercy upon us

Chorus: Glory to God in the highest, and on earth peace to men of good will. We praise you, we bless you, we adore you, we glorify you.

Bass solo: We give you thanks for your great glory.
Lord God, heavenly King, God the Father almighty.
Lord, the only begotten son Jesus Christ.

Soprano/Alto Duet: Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy on us; who takes away the sins of the world, receive our prayers. Who sits at the right hand of the Father, have mercy on us.

Tenor solo: For you only are holy, you only are the Lord. You only are most high, Jesus Christ.

Chorus: With the Holy Spirit in the glory of God the Father. Amen.

Te Deum — **Jean Baptiste Lully** (1632-1687)
Motet for soloists, chorus & orchestra

Orchestral Introduction

Soloists & Chorus: We praise you, O God; we acknowledge you to be the Lord. All the earth worships you, Eternal Father. To you all angels, the heavens and all therein praise you. Cherubim and Seraphim endlessly cry: "Holy, holy, holy, Lord

God of Sabaoth; heaven and earth are full of the majesty of your glory." The glorious company of apostles, the fellowship of the prophets, the noble army of martyrs praise you. Throughout the world the holy Church acclaims you.

Orchestral Interlude

Solo & Chorus: Father of majesty unbounded, your honorable, true and only Son, and the Holy Spirit.

Soloists: You, Christ, are the king of glory, the eternal Son of the Father. When you became man to set us free, you did not shun the Virgin's womb. You overcame the sting of death and opened the kingdom of heaven to all believers.

Soloists & Chorus: You are seated at God's right hand in glory. We believe that you shall come to be our judge.

Orchestral Interlude

Soloists & Chorus: We therefore pray, help your servants whom you redeemed with your precious blood. Number them with your saints in glory.

Orchestral Interlude

Soloists & Chorus: O Lord, save your people and bless your inheritance. Govern them and extol them forever. Day by day we bless you, and we worship your name for ever and ever.

Orchestral Interlude

Solo, Trio, Chorus: Lord, keep us this day without sin. Have mercy on us, as our trust is in you. O Lord, in you have I trusted, let me never be confounded.

Our performance of Lully's "Te Deum" is made possible by a generous gift from Dr. Edward and Helen Shanbrom through the Orange County Community Foundation.

Notes on the Festival Finale

This year's Festival Finale offers music of composers from the Early, Middle and Late Baroque: Giacomo Carissimi, Jean-Baptiste Lully and Johann Sebastian Bach.

Carissimi was born near Rome and served there as *maestro di cappella* of the Church of S. Apolinare and the Collegio Germanico. While the High Renaissance *a cappella* style of Palestrina prevailed in Roman churches, Carissimi adopted the new styles of solo recitative and somewhat operatic ensembles. His published works include short vocal pieces, choral motets and masses, and four Latin oratorios of which *Jephte* (normally "Jephthah" in English translations of Hebrew Scripture) is considered his masterpiece.

The 11th Book of Judges tells us that Jephthah, the son of Gilead, was made lord and commander of the Israelites against the attacking Ammonites. Driven to war after failed negotiations with the king of the Ammonites, Jephthah made a vow to the Lord: "If thou wilt deliver the Ammonites into my hands, then the first creature that comes out of the door of my house to meet me when I return from them in peace . . . I will offer as a whole-offering." The Lord delivered the Ammonites into his hands and Jephthah returned to his house in Mizpah. Out of the house, celebrating his return with tambourines and dances, came his daughter, his only child. Jephthah rent his clothes and with broken heart told his daughter of his vow to the Lord. The daughter, supporting her father's vow to God, requested only that she might roam the hills with her companions for two months while mourning that she must die a virgin. On her return the vow was honored, and the tradition developed that the daughters of Israel commemorate the fate of Jephthah's daughter for four days every year. Carissimi's narrator, Historicus, alternates with solo voices representing Jephthah, his daughter known only as Filia, and others that tell the story. A chorus first represents the Israelites and then closes the work with one of the most moving laments in all of Western music.

Bach wrote four *Lutherische Messen* that contain only the Greek *Kyrie eleison* and Latin *Gloria in excelsis Deo* from the Ordinary of the Roman Mass. This *Missa Breva* in G major, seldom performed, contains some of Bach's most memorable music that he borrowed from his earlier cantatas. The *Kyrie* chorus is drawn from Cantata 179, the *Gloria* chorus from a similarly exuberant text in Cantata 79

(Continued on page 40)

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(Continued from page 38)

("God the Lord is sun and shield"), the bass *Gratias agimus tibi* solo from Cantata 138, the *Domine Deus* duet for soprano and alto again from Cantata 79, the tenor *Quoniam* solo -here with *obbligato* oboe - from Cantata 179, and the wondrous *Cum Sancto Spiritu* closing chorus from Cantata 17. While intended as church service music, the G major mass stands alone as splendid concert fare.

Italian-born Giovanni Battista Lulli was taken to Paris at the age of thirteen to serve a royal cousin of Louis XIV. His musical talents as singer and then violinist developed quickly, and at twenty he even danced with young King Louis in a ballet. He gained French citizenship, adopted an appropriately French spelling of his name and eventually was ennobled. His organizational and political talents resulted in his appointment as music master to the royal family and subsequently he gained the power to forbid public performances of music of other composers, thus becoming the arbiter of taste in French music and the most powerful and influential musician of his era.

Jean-Baptiste Lully

The *Te Deum* was composed for the solemn baptism in 1677 of Lully's oldest son (Louis, born 13 years earlier) at Fontainebleau, for which the king finally carried out his promise to act as Godfather. Two years later the *Te Deum* was performed at a royal wedding at Versailles. Both performances were praised extravagantly in the leading journal of the day. In January of 1687, Lully once more presided over a production of the dramatic piece, this time on the occasion of the convalescence of the king, a performance attended by all the court and city officials (*Mercure Galant* reporting that it would be impossible to find a more illustrious assembly). Lully "conducted" in his usual manner by raising and lowering (and when necessary banging on the floor) a large rod of cane. The exuberant Lully at one point put the tip of the cane into his foot, slightly injuring himself. However, gangrene soon set in, causing the death of the great composer. Modern conductors rarely program the work!

-- Notes by BLK

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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. Active as a teacher of 18th-century counterpoint and as a performer and coach (performed for Queen Elizabeth II, Prince Philip and the Archbishop of Canterbury), he appears regularly in our Festival.

ANDREW ARTHUR, a native of the UK, studied music at Gonville and Caius College, Cambridge, where he held the organ scholarship from 1994-1997, following a year as Organ Scholar at Canterbury Cathedral. Over the last five years, he has enjoyed a burgeoning career as both solo recitalist and continuo player, touring extensively throughout Europe and the USA. He appears frequently on TV and radio broadcasts, and has played on numerous CD recordings for ASV, Griffin and Priory Records. Recent engagements have included organ recitals at Westminster Abbey and Westminster Cathedral, and tours with the Academy of St. Martin in the Fields and The English Baroque Soloists under Sir John Eliot Gardiner. Later this year, he appears for the third consecutive season as a soloist in the Carmel Bach Festival, California. In addition to his busy concert schedule, Mr. Arthur is also Associate Director of Music and Assistant Organist at All Saints Church, Margaret Street in London, where he currently resides.

ARAM BARSAMANIAN, baritone from Plovdiv, Bulgaria, made his San Francisco Opera début in Britten's "Death in Venice" following his participation in the Merola Opera Program, where he sang the role of Dandini in "La Cenerentola." and recently made his Eugene Opera début in "The Mikado." He also has

(Continued on page 43)

(Continued from page 42)

appeared in numerous productions at Sacramento Opera, Nevada Opera, Santa Barbara Grand Opera and Pacific Repertory Opera. An active concert artist, Mr. Barsamian has performed at the Ventura Chamber Music Festival and Carmel Bach Festival, as well as our Baroque Festival Corona del Mar. Mr. Barsamian is a two-time district winner of the Metropolitan Opera National Council Auditions and was a U.S. finalist in the Veronica Dunne International Singing Competition. He is an alumnus of California State University, Fullerton, and the University of Southern California.

GIAMPIERO CAPELLI came to America from his birthplace, Lake Como in Northern Italy, in 1986, and has been a U.S. citizen since 1995. With his wife, he owns Passione, a splendid showcase for Italian furniture, on Coast Highway in Corona del Mar. His ability for declamation and his slight accent give him charming credibility as the Narrator for Banchieri's "Boat from Venice to Padua."

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 Royal Conservatory of The Hague, Netherlands. He has appeared with Collegium Vocale, Ghent and La Chapelle Royale (both under Phillip Herreweghe's direction) as well as Les Arts Florissants, the Gabrieli Consort, Cantus Musicus Koeln, Music ad Rhenum with 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, the Trinity Consort, Portland Baroque Orchestra and regularly returns to our Festival in Corona del Mar. Mr. Diggins is presently co-director of El Mundo, the Alard String Quartet and founder/director of the Accademia dei Filomusi and Les Theatre des Funambules (puppet/circus theater) in Humboldt County, California. He has recorded on the Harmonia Mundi, Koch, Helicon and Fidelio labels.

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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 Music 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.

CLAIRE FEDORUK, soprano, is making her debut as a solo artist in the Corona del Mar Baroque Music Festival. Currently working on her doctorate in Early Music Performance at the University of Southern California, she earned her Bachelor's degree at Pacific Lutheran University and Master's at Eastman School of Music. Coaches and conductors with whom Ms. Fedoruk has worked include Robert Shaw, Paul O'Dette, Christel Thielmann, Suzie LeBlanc, Stephen Stubbs and Arthur Haas. She has appeared as a solo artist in Urbania, Italy and, more recently, Sapporo, Japan, where she performed Handel's "Messiah" as a soloist and chorus member with conductor Nicholas McGegan. Ms. Fedoruk was soprano soloist in the Foothills Master Chorale's performance of the Mozart Requiem. She performs regularly at the Crystal Cathedral as well as in the Pacific Chorale (John Alexander Singers). She plays the treble viol and also is active as an educator and lecturer.

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. She has toured

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nationally with San Francisco Opera's Western Opera Theater as Adele in *Die Fledermaus*, sang Violetta in Verdi's *La Traviata* with the Young Artists of Florida Grand Opera and, more recently, sang in New York performances of Lee Hoiby's latest opera, "Romeo and Juliet." Ms. Foster performs frequently at chamber music festivals such as the Tucson Winter Chamber Music Festival, the Santa Fe Chamber Music Festival, the Aldeburgh Festival in England, and the Verbier (Switzerland) International Festival. She has been a featured soloist with the Los Angeles Philharmonic, New World Symphony, Macon Symphony, San Diego Symphony, Boston Cantata Singers, Providence Singers, Waterbury Symphony and the Los Angeles Mozart Orchestra. Ms. Foster received a Bachelor of Music degree in vocal performance from Chapman University, where she was a student of Janet Smith, and her vocal coaches have included Elly Ameling, Luciano Pavarotti, Nicolai Gedda, Barbara Hendricks and Giorgio Tozzi. Upcoming engagements include Samuel Barber's "Knoxville Summer of 1915" at the Colorado Summer Music Festival and the title role in "Rapunzel" at the Cabrillo Festival in California. She has appeared regularly at our Festival since 1988.

TODD FRENCH has served as soloist and principal cellist with 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 while studying at Illinois Wesleyan University and the University of Southern California, he was a student of famed cello teachers Ko Iwasaki and Eleonore Schoenfeld and studied Renaissance and Baroque performance practice with lutenist James Tyler. Mr. French performs regularly 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 records for several Hollywood 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

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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, Santa Fe Opera, the Metropolitan Opera and San Francisco Opera. He has appeared as tenor soloist in our Winter Musicales and several previous Baroque Music 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. These highly acclaimed performances not only led to numerous engagements with orchestras, they also resulted in his being appointed founding violinist of the Los Angeles Piano Quartet at Marriner's recommendation. Having toured and recorded with the L.A. Piano Quartet for eight seasons, Mr. Haslop left the ensemble in 1986 to focus more fully on an emerging partnership with guitarist Jack Sanders resulting in two recordings (Centaur and Townhall labels), tours of North America and China, and numerous masterclass appearances. The current season celebrates the birth of the already critically acclaimed New Hollywood String Quartet of which he is first violinist. Mr. Haslop has served as Concertmaster for the Los Angeles Chamber Orchestra, the Dallas Opera, the Santa Barbara Symphony, and the Los Angeles Opera. 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.

CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University and received his doctorate in vocal performance at

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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, he is a financial advisor with Legg Mason, a Baltimore-based investment brokerage firm and remains active as a singer, most recently in a new vocal chamber music group, Voci, based at the University of Richmond while performing throughout the mid-Atlantic states. He has participated regularly in our Festivals since our first in 1981.

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 as 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.

SUSAN MONTGOMERY earned her music degrees from Chapman University and California State University at Fullerton. Most recently, she was the featured soprano in a live recording with the London Symphony of "Orfeo," a new opera by French composer Alain Amouyal. She sang the dual role of Eve/Gabriel in Haydn's oratorio, "The Creation," with the Los Angeles Master Chorale, Antonia in Offen-

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bach's "Les Contes d'Hoffman" with Golden West Opera, and more than 60 performances of the Witch in Orange County Opera's outreach tour of "Hansel and Gretel." She made her Carnegie Hall debut with the American Symphony Orchestra in "L'enfance du Christ" by Berlioz and also has appeared at the Ojai Music Festival, New York Mostly Women Composers Festival, Carmel Bach Festival, Long Island Baroque Ensemble, New Jersey Choral Society, as well as our Corona del Mar Festival. A member of the Screen Actors' Guild, Ms. Montgomery is heard on the movie soundtracks of "Galaxy Quest" and "Snow Falling on Cedars," as well as on numerous recordings.

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

COREY RITTER, a native of Orange County, studied at Fullerton College under Rob Slack, principal percussionist of the Pacific Symphony Orchestra, and later under the orchestra's timpanist, Todd Miller, at California State University, Fullerton, where this year he received his Bachelor of Music degree in Percussion Performance and graduated as Valedictorian. He currently studies with Jim Babor, percussionist of the Los Angeles Philharmonic. Mr. Ritter has been a member of the Pacific Symphony Institute Orchestra since 1995 and the Young Musicians Foundation's Debut Orchestra since 1996 and also is active as a freelance percussionist, having appeared with the Pacific Symphony Orchestra, Riverside County Philharmonic, San Bernardino, Santa Monica, West Los Angeles, Rio Hondo and Capistrano Valley Symphonies, the Cypress Pops Orchestra and our Festival. He is a member of the Riverside County Philharmonic and this year was named principal percussionist of the Fresno Philharmonic.

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 Jul-

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liard, where he studied on a 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, Angel, Nonesuch, Columbia and Excelsior Records. His most recent CD release is "J.S. Bach: The Six Flute Sonatas" on the Resort Classic label, also featuring harpsichordist Igor Kipnis and cellist John Walz. Formerly a faculty member at the University of Southern California, he currently is on the faculties of California State University, Northridge, and the Henry Mancini Institute. His 1992 book, "Super Warmups for the Flute," is popular with students, teachers and professionals. Mr. Shostac will appear as soloist with the L.A. Chamber Orchestra in October, playing Bach's Suite in B minor, conducted by Monica Huggett. This is his fourth season with our Festival.

GREGORY WAIT earned a degree in vocal performance at Chapman University and did graduate work at California State University, Fullerton. He is long-time Senior Lecturer in Voice at Stanford University, choir director of Stanford's Memorial Church, and is musical director of the Schola Cantorum, a distinguished choral organization in the Bay Area. His richly varied musical career includes more than 15 seasons as soloist at the Carmel Bach Festival, his Carnegie Hall debut singing the Requiem of Alfred Schnittke, and the premier perfor-

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mances of works by Lou Harrison and William Kraft. He gave the first American performance of Alessandro Scarlatti's *Magnificat* from his "Vespers of St. Cecilia" for the Baroque Music Festival, Corona del Mar under the baton of Burton Karson. He is featured on the recent CD of José Bowen's "The Garden." He came to national recognition as soloist in the Davies Symphony Hall (San Francisco) televised "Sing-it-Yourself Messiah" on PBS, and subsequently concertized throughout the United States, recently having sung Vaughan Williams' "On Wenlock Edge" with the Ives Quartet. His involvement with community music includes being director of the Congregational Concert Series in Palo Alto and conductor of the Congregational Oratorio Society. He has conducted several European choral concert tours and is a published arranger and composer. Tenor Gregory Wait and pianist Burton Karson have collaborated in numerous recitals for many years throughout California and the Southwest.

✣

BURTON KARSON, a 27-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of colleague and art historian 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 Bachelore, 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 was organist and choirmaster at Saint Michael and All Angels Episcopal Church in Corona del Mar from 1982 to 2000. 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, his articles and reviews have appeared in The Musical Quarterly, Los Angeles Times and other periodicals. and he provides the notes for our Festival Program. Dr. Karson was twice honored by California State University, Fullerton with Meritorious Performance and Professional Promise Awards in recognition of his contributions to the cultural life of 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 Faculty Marshall in the CSUF School of the Arts in 1997. Performances of Baroque English organ concertos during five of our Festivals resulted from his study of manuscripts at the British Library, and further research in Germany and the Czech Republic led to still more revivals of long-dormant Baroque music.

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Anthony Silva
George Sterne
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Vincent Yi

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Robert Carrasco
Vincent Hans
Craig Kenkel
Ryan McSweeney
Steven Parkin
Michael Searing

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John Carpenter
Ralph Cato
Craig Mitchell
Thomas Ringland
Philemon Theodoron
Steve Webb

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