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22nd Annual Season

23 - 30 June 2002

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

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• **Laguna Art Museum**, Laguna Beach, for welcoming the Festival to their lovely facility for last February's 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 during intermissions in the Sherman Gardens.

• **Sage Restaurant,** Eastbluff **(Richard Mead**, Owner/Chef) for catering our Patrons Supper.

• **Paul and Carol Levin**, Manhattan Beach, for the use of their Dowd harpsichord for the Gardens II concert.

• **Nancy Simonian** for advice and assistance with staging in the Gardens.

• **Drs. Jerry & Ilene Spears** for providing a lovely setting in One Ford Road for our Patrons Supper.

• **Robert Hartman, David & Roger Ripley, Eric & Laurie Hendrickson, and members of the Cal State Fullerton Chapter of Phi Mu Alpha Sinfonia** (national professional music fraternity) for assistance to our technical director **Brian Cross** and to our Board of Directors.

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

Baroque Music Festival

Corona del Mar

Burton Karson, *Artistic Director*

23rd Annual Season

22 - 29 June 2003

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Baroque Music Festival Corona del Mar
Sunday, 23 June 2002, 4:00 p.m.
Saint Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *violin*
Elisabeth LeGuin, *violoncello*
Marianne Pfau, *oboe*
Se-Eun Lim, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in G major for violin, D. 83 — Giuseppe Tartini (1692-1770)

Allegro
Largo andante
Presto

Concerto in D minor for oboe — Alessandro Marcello (1684-1750)

Andante e spiccato
Adagio
Presto

Concerto in A minor for violoncello, R. 422 — Antonio Vivaldi (1678-1741)

Allegro
Largo cantabile
Allegro

Concerto in F for organ, HWV 292 — **George Frideric Handel** (1685-1759)

Allegro
Andante
Adagio
Allegro

Concerto in D minor for two violins, BWV 1043 — **J. S. Bach** (1685-1750)

Vivace
Largo ma non tanto
Allegro

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"It is good to sing praises to our God..."

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Notes on Baroque Concertos

The term *concerto* derived from the Latin for "working together" ("in concert," we would say), or more specifically if confusingly, from "debate" or "dispute." The 17th century saw the development of a multi-movement form that pitted a small group of instruments (usually two sopranos such as violins or flutes supported by *basso continuo* of violoncello and harpsichord) against a larger orchestral group of strings. By the early 18th century, this *concerto grosso*, with the soloists as *concertino* and the orchestra as *ripieno*, began to share the stage with concertos for a single soloist with (or against) the orchestra. Today's concerto program offers four solo concertos and one for two soloists.

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

Tartini was a major contributor to both violin concerto and sonata literature (see Notes for Friday's Gardens II concert). He also was a noted teacher, theorist and author on violin playing and ornamentation. He had been a candidate for the priesthood until dissuaded by the prospect of marriage; he also studied law and was renowned as a swordsman! Tartini's manuscripts and publications of concertos and sonatas number in the hundreds. His violin playing, too, must have been astonishing for his time, as witnessed by the brilliance of the G major concerto.

Alessandro Marcello and his more famous and prolific brother, Benedetto, were sons of a Venetian senator who taught them violin. Alessandro, a *nobile dilettante*, sang, painted and composed poetry as well as delving into philosophy and mathematics. He published a dozen cantatas (1708), a dozen violin sonatas (*ca.* 1740) and this oboe concerto (*ca.* 1717), the latter long attributed to his brother. An especially exquisite slow movement that allows the solo oboe many elaborations is surrounded by a normal form and a rollicking bipartite final conversation between soloist and orchestra.

(Continued on page 18)

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(Continued from page 16)

Vivaldi's stellar place in late-Baroque music, his output of very dramatic opera and church music (see our June 30 Finale program), and his influence on J. S. Bach are well known. As part of his employment at the female orphanage, the Ospidale della Pietà in Venice, he produced five hundred concertos of which twenty-seven are for violoncello, five of which are in the key of A minor. Vivaldi's perfection of the *ritornello* form is clearly evident in the first movement of today's concerto in which the orchestra begins with a memorable theme that returns three times between active passages of sixteenth notes in the solo part. The slow movement, for soloist and *basso continuo* only, leads to a finale in which the cellist and orchestra share the same triple-meter theme.

xxxii *Organo*

Handel invented the organ concerto, inspiring future English and Continental creations. He mostly improvised his organ concertos during intervals of his oratorios and odes, with minimal written sketches that he subsequently fleshed out for publication. This F major concerto is typical of Handel, beginning with a *ritornello* movement in which the *ripieno* theme is heard in F, then in C, then D minor, and finally in F, separated by running passages for solo organ. The second movement begins with organ which later introduces a theme familiar from elsewhere in Handel's output. He often inserted short improvisatory solo movements that, as here, end with an orchestral "Phrygian cadence" leading to the finale's fugal opening.

Bach's double violin concerto is one of the monuments of Baroque concerto literature, along with the Brandenburg Concertos that date from his employment by the Prince of Anhalt-Cöthen just prior to his move to Leipzig. Since the prince was a Calvinist whose chapel needed no concerted music, Bach's primary assignment was the production of chamber music for the entertainment of the court. His later concerto in C minor for two harpsichords (BWV 1062) is a reworking of this masterpiece for two violins. Here the uplifting and virtuosic interchanges between soloists in the outer fast movements surround a slow movement of lofty lyricism that approaches the ethereal. — *Notes by Burton L. Karson*

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Baroque Music Festival Corona del Mar
Monday, 24 June 2002, 8:00 p.m.
Saint Michael & All Angels Church

Organ Recital

Se-Eun Lim, organ
with
Marianne Pfau, oboe

Prelude & Fugue in G minor, BuxWV 149 — **Dietrich Buxtehude** (1637-1707)

Suite du Premier Ton — **Louis-Nicolas Clérambault** (1676-1749)
Duo
Basse et Dessus de Trompette
Dialogue sur les Grands Jeux

All' Elevazione — **Domenico Zipoli** (1688-1726)
Pastorale

Prelude & Fugue in E minor, BWV 548 — **Johann Sebastian Bach** (1685-1750)

Partita on "Cranham," for oboe & organ — **James Hopkins** (b.1939)
Four variations on "In the Bleak Midwinter"
First performance, commissioned through the generosity of Jerry and Bobbi Dauderman

Fantasy on a Chorale, Op. 52, No. 3 — **Max Reger** (1873-1916)
"Halleluja! Gott zu loben, bleibe meine Seelenfreud!"

Notes on the Organ Recital

Buxtehude was born in Denmark but worked and died in Lübeck, a Hanseatic city in North Germany. His position as Marienkirche organist there was obtained on his promise to marry the daughter of his predecessor (evidently an old custom); in fact, both Handel and Johann Mattheson years later visited Buxtehude with an interest in his post which promptly faded upon seeing his unmarried daughters. Bach visited Lübeck for about a month to learn from the famous master whose works today provide a substantial part of the concert organ repertoire. The Prelude & Fugue in G minor really has four sections: an introduction with fast finger work over an *ostinato* ("ground bass") in the pedals; a short slower fugue; a brief Allegro section, and a longer and slower fugue with dotted rhythms that concludes with an improvisational cadenza.

Clérambault was born and died in Paris where he served as organist at various important churches and provided theatrical music for the royal court. Three of his seven children survived infancy, two of them inheriting the positions of their illustrious father, considered one of France's greatest organists. The first two movements from his suite on the first tone (somewhat corresponding to our D minor) offer colorful conversations between cornet and cromorne over flute accompaniment and then between trompette and cornet. The third movement contrasts solo dialogues with *Grands Jeux* or "full organ."

Zipoli left his Tuscan city of Prato to study, first in Florence, then in Naples (with the great Alessandro Scarlatti), then in Bologna and finally in Rome where he composed oratorios and was organist of the Jesuit church. As a missionary member of the Society of Jesus, he set out via Seville and Cádiz for Paraguay, but a storm forced a landing in Buenos Aires. He died, before his scheduled ordination, in Córdoba, Argentina. His motets were much in demand in South America and his keyboard works were published in London and Paris. The *All' Elevazione*, for the elevation of the consecrated host during Mass, is slow and expressive. The Pastorale's outer slow sections (notice use of the Zimbelstern) contrast with the fast middle section in bright, dotted rhythms.

Bach's magnificent work in E minor begins with a prelude in *ritornello* form. The famous fugue is known as the "Wedge" because its beginning theme or "subject" gradually widens from the first single tone through the interval of a third to an augmented fourth and finally to an octave, thus creating a wedge shape

(Continued on page 24)

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Continued from page 22

that begins from the point and progresses outward. Here we find elements of *da capo* aria, concerto and toccata combined with Bach's inimitable brilliance in fugal writing.

James Hopkins, Professor of Music at USC, is a ranking American composer who has written and published in many forms for various instruments and voices. Our Festival commissioned his Chorale, Arioso and Gigue on "*Wachet auf*" for organ and orchestra in 1996 (repeated by popular demand in 2000), thanks to the generosity of Festival patrons Jerry and Bobbi Dauderman. This year they made possible another commission from Dr. Hopkins, himself a fine organist, resulting in a "partita," a set of variations in Baroque terminology, for oboe and organ. He chose English composer Gustav Holst's tune "Cranham" (*In the Bleak Midwinter* in hymnals) that he puts through four variations, often using neo-Baroque ornaments such as mordents, trills and turns plus free cadenza-like passages. The oboe introduces the tune, slightly ornamented, after a slow five-measure organ introduction. While both instrumentalists indulge in brilliant finger work, the oboe is given more idiomatically sustaining assignments in this lovely new piece receiving its first performance today.

Reger was a late-Romantic composer, organist, pianist, conductor and educator who performed extensively in his native Germany. Although influenced toward composition after his visit to the Wagner Festspiele in Bayreuth, lush works such as his famous "Variations and Fugue on a Theme of J. S. Bach" for piano often show decidedly neo-Baroque characteristics. The organ fantasy is on a chorale tune by J. G. Bässler to a text that begins, "Alleluia! May praising God remain the joy of my soul," after Psalm 146. Following a slow introduction, the chorale's first citation is heard in the pedal. Subsequent verses, corresponding to the Psalm, alternate between expressively sustained treatments and faster passages, the final verse giving in tandem the chorale melody in the right hand with a previously heard fugue theme in the left. Finally we hear the chorale melody in the pedal with full organ. -- *B.L.K.*

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Baroque Music Festival Corona del Mar
Wednesday, 26 June 2002, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Claire Fedoruk, *soprano*
Aram Barsamian, *baritone*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
Todd French, *violoncello*
Burton Karson, *harpsichord & conductor*

L'Apothéose de Corelli (Trio Sonata) — **François Couperin** (1668-1733)

Corelli at the foot of Parnassus prays the Muses to receive him.

Corelli, charmed by his reception on Parnassus, expresses his joy.

Corelli drinks at the Source d'Hypocrène; his entourage continues.

Rapture of Corelli caused by the waters of Hypocrène.

Corelli, after his rapture, sleeps; his company plays the following.

The Muses awaken Corelli and place him near Apollo.

Corelli expresses thanks.

Pan et Sirinx — **Michel Pignolet de Montéclair** (1667-1737)
Cantata for soprano, violin & continuo

Recit: *Dans la florissante Arcadie*
In fair Arcady, the radiant Syrinx wasted the best days of her life. She was young and not in love!

Air: *La beauté peu durable*
Beauty, all too fleeting, withers away without love.
'Tis Venus gives the pleasure to darling youth.
Merry youth should be in the service of love,
For love's ecstasy brings fine days.

Recit: *Sirinx fuit le tendre esclavage*
Syrinx shuns the sweet yoke, and follows the rule of the chaste Diana. By night, she turns savage and hunts the beasts of the woods.

Air: *Cessez de fatiguer des monstres indomptables*
Leave off hunting wild monsters and try a gentler kind of sport. The arrows you are shooting are not so powerful as the arrows of love.

Sinfonie

Recit: *L'astre du jour doroit le sommet des montagnes*
Sunrise gilds the mountain tops.
The nymph takes up her quiver
And goes to seek her companions,
waking them with a song.

Air: *La Déesse nous appelle*
The goddess summons us, the bugle bids us assemble.
Let us slay some wild monster.
See! The deadly arrow flies and strikes home.
Ye gods! How proud Syrinx is of her splendid prize.

Recit: *Déjà Sirrinx parcouroit l'Erimanthe*
As Syrinx runs on Mt. Erimanthus, Pan sees her, loves, and give chase.
The rapid waters of a rushing stream halt her flight.
Her cries pierce the air.
"Save me, O chaste water gods."
O heavens! What new wonders!
The god Pan rushes to embrace the cruel nymph, but finds only reeds.

Arioso: *Il gemit, il se plaint*
He groans, he cries; the reeds respond.
He fills them with his sigh.
Gods! What regrets mingle with his sighs!
It's as if Syrinx would grant him his desires.

Air: *Restes plaintifs de l'objet que j'adore*
O sighing remnants of my beloved,
sad echos of my feeble cries!

Syrinx speaks to me through you;
preserve those sweet accents forever!
May your enchanting sounds light the fires of love!
Make the shepherdess more yielding
and the shepherd more blest!

Air: *Amour tu n'as que des charmes*
Love, what charms are yours!
Blest are they who keep your laws!
Syrinx's music give you the weapons to triumph
in our woods.
You cause no suffering; you anticipate all desires,
And the lover never is taken captive
except by pleasures!

Excerpts from *Hyppolyte et Aricie* **Jean-Philippe Rameau**
(1683-1764)

Overture: Largo - Vite
Final Monologue from Act III, for baritone and instruments

Theseus is Neptune's son. Theseus descends into Hell to come to the aide of his close friend Piritous, who attempted to abduct Proserpine, Pluto's wife. He is unable to liberate his friend, and asks his father to help him leave Hell, but leaving Hell is not as simple as entering it. The gods finally agree to release Theseus, but they warn him that although he may leave Hades, he will find hell at home upon his return.

What fortune! I tremble when I think of it!
How much will this revenge cost my heart?
How shall I determine the punishment of this ingrate?
What? The very blood he betrayed speaks to me in his favor?
No, no! In my guilty son I see but a frightful monster.
May he find in me only an avenger!

Powerful master of the sea, benevolent Neptune,
Hear my moaning voice!
Permit your son to trouble you one last time!

Hippolyte has committed the most bloody outrage against me.
Fulfill the oath that binds you,

Prevent, by causing his death, my terrible despair.
Ah, if you refused to avenge this insult,
I would be a killer of my son, and you would be a liar!
We both would be culpable!

The waves are agitated by currents! Tremble!
You will perish, oh guilty Hippolyte!

My sense has cried out, but I no longer hear its voice.
Everything is hastening to avenge this deadly insult.
Neptune will be loyal to me - the gods will avenge the King!

Pimpinone - Intermezzi comici musicali **Tomaso Albinoni**
(1671-1751)

Three scenes, sung here in English, between Vespetta ("little wasp") and an older bachelor, Pimpinone.

I. Vespetta flatters Pimpinone in order to gain employment.

II. Vespetta, now housekeeper, threatens to leave spendthrift Pimpinone due to rumors regarding their relationship. Pimpinone offers marriage if Vespetta promises to refrain from high living.

III. Pimpinone sees his wife about to go out for the evening. She says that she has no intention of keeping her pre-nuptial promises. Pimpinone threatens a beating and she threatens divorce. In order to keep her and to avoid repaying her dowry, he relents.

Wednesday Music in the Gardens

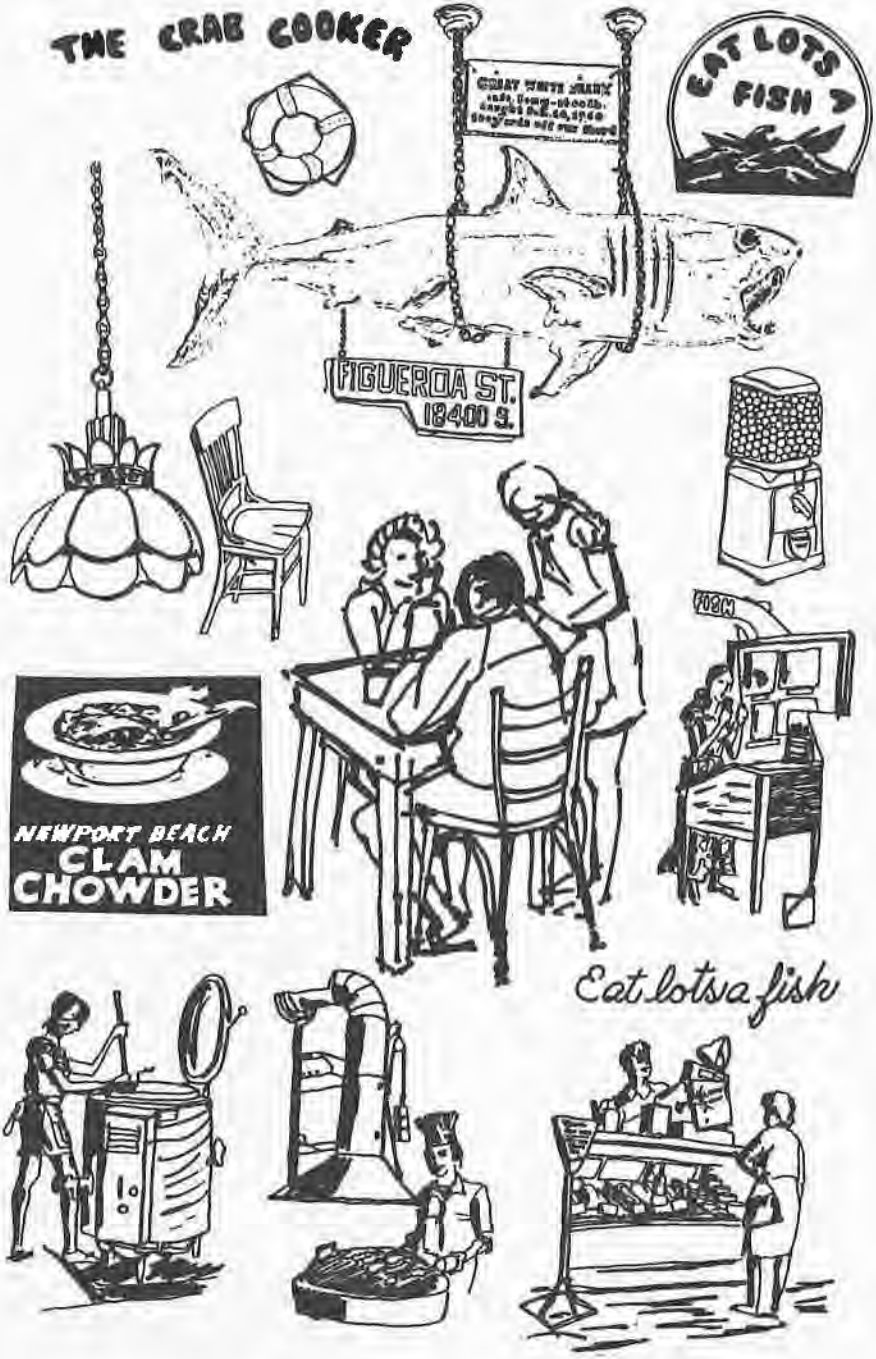
Arguments about the niceties of French versus Italian musical styles were pursued vigorously in France, seen in part through the works of the all-powerful court composer to Louis XIV, Jean-Baptiste Lully (Italian-born as Giovanni Battista Lulli) and the famous Italian violinist Arcangelo Corelli (creator of the *concerto grosso*) who first employed systematic bowings and "double-stopped" chords.

Couperin gained fame as a *claveciniste* who performed for Louis XIV as "harpsichordist of the king's chamber" as well as organist of the Chapelle Royale. He was known for his theoretical work, *The Art of Playing the Keyboard*, which had a great influence on J. S. Bach, and divided his musical output nearly equally between chamber and church. Couperin's chamber works heavily reflected the new Italian forms adopted during the height of the French/Italian rivalry, and in 1725 he published his *Apothéose de Lully* in which he attempted to unite the styles of the rivals Lully and Corelli. The *Apothéose de Corelli* is programmatic to the extent that its movements are headed by titles that describe Corelli's ascent to Mount Parnassus, the Ancient Greek home of the gods, and his being welcomed into the presence of Apollo.

Michel Pignolet studied as a youth in Langres with the cathedral choirmaster whom he followed to Italy (there again an Italian influence to French composition). Later, in Paris where he played in the Paris Opéra orchestra and taught extensively (among his pupils the three daughters of Couperin), he added to his name that of his birthplace's fortress, Montéclair. Syrinx, according to Greek mythology, was a mountain nymph of Arcadia who, in order to protect her chastity from Pan, was transformed into the reed from which Pan then made the pan-pipe.

Rameau, the son of an organist in Dijon, studied harpsichord, singing and composition as a child and at age eighteen was sent by his father to study in Italy. After serving as cathedral organist in Clermont and Avignon, he settled in Paris and became known as the foremost organist in France. There his attention turned to his famous theoretical treatise on harmony and his dramatic pieces written for the Opéra. His participation in the brutal Parisian "War of the Buffoons" pitted him against the "Lullistes" who accused him of writing unmelodious music with unintelligible harmony and ugly dissonances; sometime later he

(Continued on page 32)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was exonerated. Even when the texts are mediocre, the music in his operas can be highly dramatic, as heard in this scene in which Theseus talks his way out of the Underworld through the intervention of his father, Neptune.

Albinoni, a Venetian violinist and composer, produced fifty-three operas. His instrumental music was greatly admired by J. S. Bach who made arrangements of two fugues from Albinoni's trio sonatas. The *intermezzo* was a comic work performed between the acts of a serious opera, thus alternating tragedy with comedy. The distinction between wisdom and foolishness, entertainingly presented in "Pimpinone," will be left to the audience.

-- Notes by BLK

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Baroque Music Festival Corona del Mar
Friday, 28 June 2002, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Trio Sonata in D minor, BWV 1036 — **Johann Sebastian Bach** (1685-1750)

Adagio
Allegro
Largo
Vivace

Sonata in G (violoncello), BWV 1027 — **Bach**

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Sonata in F (flute), Op. 1, No. 11 — **George Frideric Handel** (1685-1759)

Larghetto
Allegro
Siciliana
Allegro

Sonata in G minor (violin), "The Devil's Trill" **Giuseppe Tartini** (1692-1770)

Larghetto
Tempo giusto della Scuola Tartinista
Andante; Allegro assai (Cadenza by Fritz Kreisler)

Trio Sonata in F, Opus 5, No. 6 **Handel**

Largo
Allegro
Adagio
Allegro
Andante

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Friday Music in the Gardens

The ubiquitous "trio sonata" of the Baroque Era was a three to five movement composition to be played by two soprano instruments - violins, flutes, oboes, or a combination thereof - and *basso continuo* that usually was "realized" by a violoncello and harpsichord in a domestic setting or perhaps by a bassoon and organ in church. Thus the "trio" of three musical lines required four musicians. The *sonata da camera* (chamber sonata) normally included dance titles, while the *sonata da chiesa* (church sonata) had movements with only tempo indications even if they were dance-like in form and rhythm. This evening's program opens and closes with two such trio sonatas, that in D minor probably spurious but attributed to J. S. Bach and listed in Schmieder's catalogue as BWV *(Bach Werke Verzeichnis)* 1036, and Handel's in F major. Both contain elements of broad lyricism and musical dialogue among treble and bass instruments, and both have only tempo indications while embracing dance-like movements.

Bach wrote three sonatas for viola da gamba (a member of the older viol family with a fretted finger board) that lend themselves gratefully to the violoncello (the tenor member of the violin family). The written-out harpsichord part, as technically and musically demanding as the 'cello part, creates an equally collaborative engagement between the players.

Handel made his everlasting reputation with his adoring English public mainly through his productions of operas (in Italian) and then his odes and oratorios (in English). We often hear his operas *Giulio Cesare, Ariodante* and *Alcina*, his odes *Acis and Galatea* (our Festival of 1990) and *Alexander's Feast* (Festivals of 1985 and 1998) and oratorios *Israel in Egypt* and *Messiah*. Less frequently do audiences encounter his chamber music - over twenty works for wind ensembles, more than two dozen sonatas for various treble instruments, twenty trio sonatas and

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seventeen sonatas for recorder, flute, oboe, violin, and viola da gamba. Handel wrote the sonata, Opus 1, No. 11, first for recorder (although it lies comfortably for the transverse flute) and some years later, hasty self-borrowings being common, arranged it as an organ concerto for himself to perform during his oratorio, *Deborah*. Here charm conquers profundity.

The famous "Devil's Trill" sonata reflects a legend about Tartini dreaming that the Devil himself stood at the foot of his bed and, on request, played the violin. On awakening, Tartini recalled a passage of simultaneous double-stopping and trilling, a devilish technical feat which he then (around 1745) wrote into the last movement of this sonata that was published posthumously in 1798. We hear trilling on unexpected offbeats in the second movement, but for the improvisatory cadenza that Tartini invited in the last movement, we shall hear a truly devilish cadenza, based on the Evil One's trill, composed by the 20th century violinist Fritz Kreisler.

The Haslop-Shostac-Landauer-Arregui quartet is formulated especially for our Festivals. While these virtuosos regularly appear individually, they perform as an ensemble only for us in Corona del Mar.

-- Notes by B.L.K.

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Baroque Music Festival Corona del Mar
Sunday, 30 June 2002, 4:00 p.m.
Saint Michael & All Angels Church

Festival Finale

Claire Fedoruk, *soprano*
Joseph Mathieu, *countertenor*
Jonathan Mack, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Die Elenden sollen essen, BWV 75 **Johann Sebastian Bach**
Cantata for the First Sunday after Trinity (1685-1750)

Chorus: *Die Elenden sollen essen*
All the starving shall be nourished until they are satisfied.
Those who seek the Lord will praise him.
(Soloists) Your heart shall flourish forever.
(Chorus) Your heart shall flourish forever.

Bass recitativo accompagnato: *Was hilft des Purpurs Majestät*
What use is crimson majesty when it is gone?
What use is great wealth, since all we see must vanish?
What use vain desires since our bodies must perish?
Oh, how quickly riches and pleasure condemn the soul to hell!

Tenor aria: *Mein Jesus soll mein Alles sein*
My Jesus shall be all to me! My crimson is his precious blood.
He is my highest wealth; my wealth is but his precious blood.
His Spirit's highest love is my sweetest wine of joy.
My Jesus shall be all to me!

Tenor recitativo: *Gott stürzet und erhöhet*
God casts down and lifts up now and forever.
Those who seek heaven on earth shall be cursed.
Those who here overcome hell's tribulations
shall find joy there.

Soprano aria: *Ich nehme mein Leiden mit Freuden auf mich*
I take up my grief with gladness.
Whoever suffers Lazarus's torments will angels receive above.

Soprano recitativo: *Indes schenkt Gott ein gut Gewissen*
God grants a clear conscience so a Christian can find delight.
Yes, even though death must come, in the end all is well.

Chorus: *Was Gott tut, das ist wohlgetan*
What God ordains is right.
If I soon must taste the bitter cup, I'll feel no pain.
At the last, I'll find joy, my heart's sweetest comfort.
All sorrow will be gone.

Sinfonia

Alto recitativo: *Nur eines Kränkt ein christliches Gemüte*
Just one thing grieves the Christian's spirit: his soul's need.
He trusts in God's goodness, that all is renewed.
He lacks strength to offer his fruits for heavenly life.

Alto aria: *Jesus macht mich geistlich reich*
Jesus gives me sacred wealth if I can receive his Spirit.
I'll nothing lack, for my life now blossoms.
Jesus enrichens my spirit.

Bass recitativo: *Wer nur in Jesu bleibt*
All who abide in Christ and deny themselves grow in God's love. When earthly life has vanished, they have found God.

Bass aria: *Mein Herze glaubt und liebt*
My heart believes and loves. Jesus enflames and overwhelms me, since he gave himself for me.

Tenor recitative: *O Armut, der kein Reichtum gleicht!*
Such poorness, yet with wealth unknown!
When from the heart one leaves the world, then Jesus reigns.
Thus will a believer go to God!
May we not forfeit God's grace!

Chorus: *Was Gott tut, das ist wohlgetan.*
What God ordains is right, and there will I abide.
Though need, death and sorrow may drive me on a cruel road,
God most fatherly will enfold me in his warm arms.
So I cling to him.

Uns ist ein Kind geboren — **Johann Kuhnau** (1660-1722)

Excerpts from a cantata previously attributed to J. S. Bach and catalogued as BWV 142

Concerto

Chorus: *Ich will den Namen Gottes loben*
I will praise God's name with songs of joy.
I will glorify him with thanks.

Tenor aria: *Jesu, Dir sei Dank*
Lord, to you may thanks be sung.
Jesus, to you be honor and praise.
Good fortune has befallen me. You are my greatest asset.

Chorus: *Alleluja!*
Alleluia!

Dixit Dominus, RV 595 — **Antonio Vivaldi** (1678-1741)
Psalm 109 (110)

Chorus: *Dixit Dominus*
The Lord said to my lord: sit at my right hand.

Chorus: *Donec ponam inimicos*
I shall make your enemies your footstool.

Soprano: *Virgam virtutis tuae*
The Lord shall send you the sceptre from Zion.
Rule in the midst of your enemies.

Soprano duet: *Tecum principium*
Princely dignity was from the womb.
You shine with the dew of youth.
(Claire Fedoruk & Linda Williams Pearce, *sopranos*)

Chorus: *Juravit Dominus*
The Lord has sworn and will not change:
"You are a priest for ever in the order of Melchizedek."

Soprano: *Dominus a dextris tuis*
The Lord at your right hand in anger shatters kings.

Alto: *Judicabit in nationibus*
He will judge the nations, filling many lands with the dead.

Alto: *De torrente in via bibet*
He will drink of the wayside brook, holding his head high.

Alto & Tenor: *Gloria Patri*
Glory to the Father, and to the Son, and to the Holy Spirit.

Chorus: *Sicut erat in principio*
As it was in the beginning is now and will be for ever.

Chorus: *Et in saecula saeculorum. Amen.*
World without end. Amen.

Notes on the Festival Finale

J. S. Bach wrote around five hundred sacred choral cantatas of which only two hundred survive. *Die Elenden sollen essen*, No. 75 in Schmieder's twentieth-century BWV catalogue, is from the first of Bach's five cycles of cantatas for the church year, this one for the First Sunday after Trinity, 30 May 1723. Indeed, it was the very first cantata that he produced on arrival in Leipzig, probably conducting it in the St. Nicholas Church the day before he was inducted into his office as Cantor for the (Lutheran) City of Leipzig. His official duties, in addition to teaching the boys in the Thomasschule, then alternated on Sundays between the St. Nicholas and St. Thomas churches.

The newly-arrived Bach surely intended to make a great impression, for he introduced a dramatic cantata form in two parts surrounding the sermon. The polyphonic chorus that opens Part I is for an orchestra of two oboes, bassoon, strings and *continuo* (bass line instruments with organ). There follow recitatives and arias of a dramatic nature. A joyous aria pairs the soprano with a solo oboe - note the exhuberant triplet figures on *Freuden* (gladness) - followed by a brief *recitativo secco*. This first half ends with an uplifting choral setting of the well-known hymn, *What God does is well done.*

Part II opens with a Sinfonia for strings that introduces a trumpet playing the same chorale tune that ended Part I, undoubtedly to refocus the musical attention of the congregation after an hour-long sermon. The alto (countertenor) then sings a *recitativo accompagnato* and aria with violin that is followed by a brief *recitativo secco* and aria for bass with trumpet and strings, the opening melodic figure of which in both voice

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and trumpet reflects that of the soprano aria in Part I. A brief tenor *recitativo secco* leads to the closing chorale of exactly the same music as that of Part I. The unifying elements thus create a cantata of remarkable musical and textual cohesion.

Johann Kuhnau, Bach's predecessor as Thomasschule cantor in Leipzig, was a highly skilled composer and teacher, although known more for his keyboard works than for his cantatas. Sebastian might have copied Kuhnau's *Uns ist ein Kind geboren* of 1720 for his own use, leading to the assumption that he was the composer of this cantata. Examples of Kuhnau's melodic charm will be heard by way of the "Concerto" (an opening *sinfonia*), a middle chorus with fugal entrances that quickly give way to a chordal texture, a tenor aria in *da capo* form, and the now-famous closing *Alleluia* chorus with a chordal vocal texture accompanied by a memorable instrumental "perpetual motion."

Antonio Vivaldi wrote far more choral music beyond the oft-performed *Gloria* than is commonly realized. There are two settings of *Dixit Dominus,* Psalm 110 (109 in the Vulgate), RV 594 for two choirs and two orchestras and this RV 595 for one choir (SSATB) and one orchestra. Except for the *Juravit Dominus* chorus and the *De torrente* alto solo, both marked *Largo,* the work boasts music ranging from modest propulsion to extravagant energy. Of special interest is the duet for two sopranos, *Tecum principium,* accompanied by a duet for two cellos. Vivaldi's logical if now nearly clichéd return to the music of the opening chorus for Chorus X, *Sicut erat in principio, et nunc* ("As it was in the beginning, is now") helps the listener to realize the meaning of the text through the music, as do the threateningly endless repetitions in the final chorus, *Et in saecula saeculorum, Amen.* -- *Notes by BLK*

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.

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 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 earned a master's degree at the University of Southern California. We welcome his return to our Festival.

ELIZABETH BLUMENSTOCK, whose performances have been called "magical","rapturous", and "riveting", is one of the country's leading Baroque violinists. Appearing as soloist, leader and concertmaster of San Francisco's Philharmonia Baroque Orchestra, American Bach Soloists, Los Angeles-based

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Musica Angelica, Chicago Opera Theater and the Italian ensemble, Il Complesso Barocco, she has also pursued her love of chamber music as a founding member of several of California's finest period instrument ensembles, including Musica Pacifica, the Artaria Quartet, the Arcadian Academy, and American Baroque, which focuses on both Baroque repertoire and new compositions for period instruments. Ms. Blumenstock has recorded for harmonia mundi USA, Virgin Classics, Dorian, Koch International, Conifer Records and New Albion, among others. She is currently on the faculty of the University of Southern California and has taught at the International Baroque Institute at Longy and the Baroque Performance Institute at Oberlin. She is organist/choir director at Holy Trinity Episcopal Church in Richmond, and is an avid pinball and Scrabble player. Our Festival values her performances through the years.

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 as violinist and orchestra contractor. Mr. Diggins is presently co-director of El Mundo, the Alard String Quartet and founder/director of the Accademia dei Filomusi and Les Theâtres 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. Jolianne von Einem and Rob Diggins are the parents of a lovely two-and-a-half-year-old daughter.

CLAIRE FEDORUK returns for the second year as soprano soloist 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.

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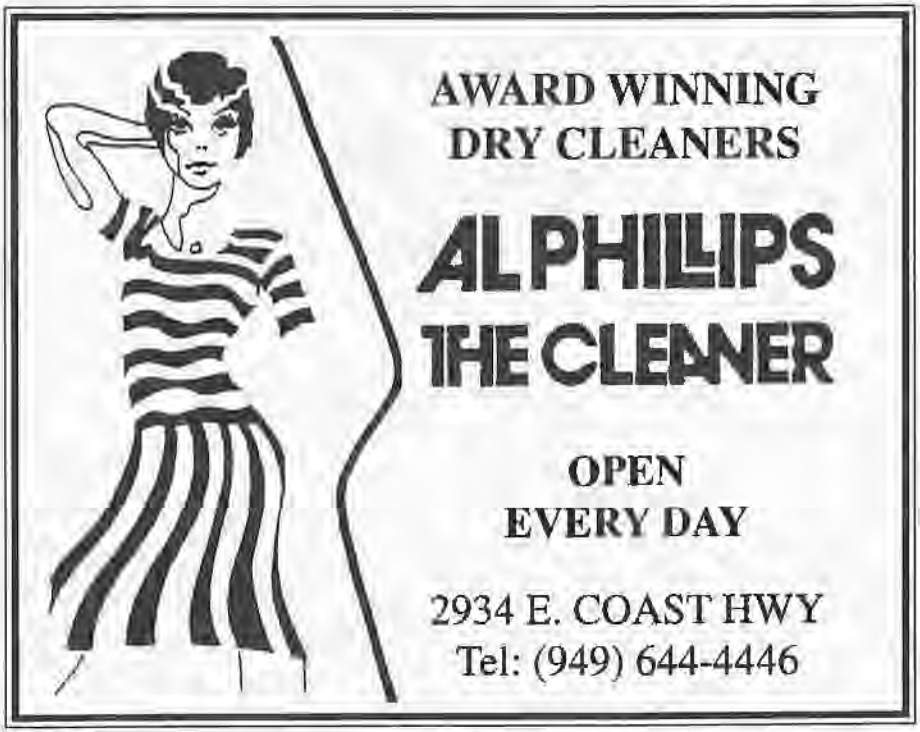
ELISABETH LE GUIN is one of the foremost Baroque cellists in this country, praised for the vigor & sensitivity of her ensemble playing.A founding member of Philharmonia Baroque Orchestra, she also is cellist of the award-winning Artaria String Quartet. Her recordings with these and other ensembles appear 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 third year.

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 sea-

(Continued on page 48)



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son 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, who performs on a rare 1782 Storioni violin, appears regularly in our Festival.

JAMES P. HOPKINS is Professor of Music Theory and Composition at the University of Southern California. A native of Pasadena, he received a Bachelor of Music degree from U.S.C., a Master of Music from Yale, and a Ph.D. from Princeton. Prior to returning to teach at his alma mater in1971, he served on the faculty at Northwestern University. He studied composition with Halsey Stevens, Quincy Porter and Edward T. Cone. Dr. Hopkins, an Associate of the American Guild of Organists, also studied organ with Irene Robertson and Frank Bozyan. He is currently Organist at the First United Methodist Church, Pasadena. Dr. Hopkins' compositions include seven symphonies, three concertos - one each for two pianos, contrabass, and piano and violin - and several other large-scale works for orchestra as well as many choral, solo instrumental, and chamber pieces. He has received major commissions from the National Endowment for the Arts, the Pasadena Chamber Orchestra, the University of Southern California, the American Guild of Organists, Mu Phi Epsilon, J. W. Fisher Fund for Contemporary Music and the Orange County Philharmonic Society as well as from numerous churches and educational institutions. In 1989, his Fantasy on 'Cortège et Litanie' of Marcel Dupré won first prize in the international composition contest sponsored by the Los Angeles Chapter of the American Guild of Organists. Dr. Hopkins won the 1990 AGO/Möller Prize in Choral Composition for The Peace Which Passeth Understanding, a Fellowship from

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the California Arts Council for 1991, and was named winner of the AGO-ECS Award in Choral Composition in 1992 for his Welcome All Wonders. In 1995 USC's Ramo Music Faculty Award was presented for his 'outstanding contribution to music and education.' In June, 1996, Dr. Hopkins was named Composer-in-Residence for the Pacific Chorale. Among ensembles and performers who have presented Dr. Hopkins' music are the Los Angeles Philharmonic Orchestra, National Symphony, Pacific Chorale and Pacific Symphony, Seattle Symphony, Portland Symphony, Washington Choral Society, American Repertory Singers, Chicago Brass Quintet, Denver Symphony, Orquesta Ciudad de Granada (Spain), Chorale Bel Canto, North Shore Band (Illinois), organists Cherry Rhodes, David Higgs, Frederick Swann, Ladd Thomas and Diane Meredith Belcher, Western Arts Trio, and the Fine Arts Quartet.

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 Philhar-

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monic 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 Symphony 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. This is his sixth appearance in our Festival.

SE-EUN LIM was born in Seoul, Korea in 1972. She holds a bachelor's degree in Organ Performance from Ewha Womans University in Seoul, where she studied with Moon-Kyung Chae and Sung-Shim Lee. She continued her study there afterwards, also receiving her Master of Music degree in Organ Performance in 1998. She held her first public debut recital in May 1996. In August of 1995, she participated in Cours D'Interpretation A L'Orgue (Course of Interpretation in Organ) in Geneva, Switzerland. In July of 1995 and 1996, she also participated in The Stuttgart Summer Organ Masterclass in Germany, in which she was selected as an organist to perform in its final concert in both years. Ms. Lim also has participated in a number of recitals in Seoul, including The Annual Recital of Ewha Womans University. In June of 1998, Ms. Lim came to the United States to continue her music studies as a doctoral candidate in organ performance at the University of Southern California. In 1999, she held her first recital in the United States as a performer in the Student Virtuoso Organ Recital Series in the Neighborhood Church in Pasadena (California, United States). That same year, she also performed in the Wilshire Christian Church's 125th Jubilee Organ Concert in Los Angeles, California. In June of 2001, she was selected as one of four organists for the 2001 AGO Region IX Convention master-

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class in San Diego. Ms. Lim began her competitive organ performance career in April 2001 when she entered and won first prize in the San Marino National Organ Competition in San Marino, California. She currently studies with Professor Cherry Rhodes at University of Southern California and has been serving as organist at The Oriental Mission Church in Los Angeles.

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, 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 concerts in 1981.

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JONATHAN MACK, a graduate of the University of Southern California with degrees in French horn and voice, is in his fifteenth season with the Los Angeles Music Center Opera. 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* and 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 including Giulini, Mehta, Previn, Boulez, Rattle, Hogwood and Tilson-Thomas. He soon will sing Beethoven's 9th Symphony with the newly reconstituted Florida Philharmonic. He is on the voice faculty at Chapman University and the University of Southern California. This year marks his second 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 Théâtre 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 throughout the Los Angeles area, he is tenor section leader and soloist with the Pacific Chorale and a regular member of our Festival Singers as well as soloist in our concerts.

MARIANNE RICHERT PFAU, Associate Professor of music history at the University of San Diego and instructor of baroque oboe at USC, holds a solo diploma in historical wind instruments from the Musikhochschule Hamburg, a music therapy licence from the Guildhall School of Music and Drama in London, and a Ph.D. in musicology from Stony Brook University in New York. Her dissertation was on Hildegard von Bingen. Dr. Pfau has toured widely in Europe with the Ensemble Helga Weber and has recorded seven CDs of Medieval music on the Teldec, Christopherus and Renaissance labels. She plays baroque oboe and recorder with American Bach Soloists, Philharmonia Baroque, San Francisco Bach Choir, Jubilate Orchestra, Los Angeles Baroque Orchestra, Musica Angelica, Ensem-

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ble Rebel in New York, Les Hautboistes de Prusse and Schlweswig Holstein Barockorchester in Europe, and our Festival concerts.

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 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, most recently "J.S. Bach: The Six Flute Sonatas" also featuring the late harpsichordist Igor Kipnis and cellist John Walz, and "Chamber Music Classics for Flute" with the Angeles String Quartet and the Pacific Trio, both on the Resort Classic label. Formerly a faculty member at the University of Southern California, he currently is on the faculties of California State

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University, Northridge, and the Henry Mancini Institute. His 1992 book, "Super Warmups for the Flute," is popular with students, teachers and professionals. Mr. Shostac returned recently from an East Coast tour with the Los Angeles Chamber Orchestra that included Carnegie Hall, and upcoming is a recital and master class at the 2002 National Flute Association Convention in Washington, D.C. This is his fifth season with our Festival.

✣

BURTON KARSON, a 28-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. He enjoyed a career as a boy soprano in Los Angeles and later studied piano with Paul Stoye and then musicology, keyboard performance and conducting at the University of Southern California where he earned Bachelor, Master and Doctor degrees in music. Baroque music and harpsichord studies at USC were with Alice Ehlers and conducting was with Charles Hirt and Ingolf Dahl. He was Professor of Music at California State University, Fullerton, since 1965 and now is Professor Emeritus. 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, as concert preview speaker for the Philharmonic Society of Orange County and other musical organizations, and as adjudicator for festivals and competitions. 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 Fesxtival 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 academic research in Europe that led to critically acclaimed performances in our Festival. He was honored as Distinguished Faculty Marshall in the CSUF School of the Arts in 1997. Festival performances of 18th century English organ concertos resulted from his study of manuscripts in London's British Library, and further archival research in Germany and the Czech Republic led to several exciting revivals in Corona del Mar of long-dormant Baroque music. Dr. Karson's experience also has contributed to two highly successful Eastern European tours recently sponsored by our Baroque Music Festival.

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