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• **Molly Lynch** (Corona del Mar) Artistic Director of **Ballet Pacifica**, for providing the venue and creating a special ballet for our Winter Musicale.

• **Bette Moses** (Corona del Mar), **Nira Kozak Roston** (Newport Beach) and **Ralph & Georgene Smith** (Corona del Mar) for generously providing housing for Festival soloists.

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

• **Dr. Leland Bellot** (Placentia) for contributing an article on the German-English Connection for the Festival Program.

• **Drs. Jerry & Ilene Spears** (Newport Beach) for arranging the venue at One Ford Road for our Patrons Supper.

• **Members of Phi Mu Alpha Sinfonia Fraternity** (Cal State Fullerton Chapter) and **David & Roger Ripley** for assisting our technical director **Brian Cross.**

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The British and their German Monarchs
A Love-Hate Relationship

by Leland J. Bellot

On September 20, 1714 Georg Ludwig of the House of Brunswick-Lüneburg, *Elector of Hanover, and by Grace of God and Act of Parliament, George I, King of Great Britain, France and Ireland,* arrived at the capital of his new kingdom. Contemporary accounts provide a mixed picture of the royal progress that day by coach through London. On the outskirts of the great city the King and the Prince of Wales, the future George II, were greeted with great pomp and ceremony, the cheering crowds along the way being estimated at over a million people. By the time the procession reached the City of London proper, however, it was pitch dark, and tens of thousands of subjects who had waited for hours to get a glimpse of their new sovereign went away disappointed. Thus, on the first day of the new reign the tone was set for a paradoxical relationship between the British people and their German monarchs- a "love-hate" relationship which was to persist over the better part of two centuries.

The English subjects of George I generally welcomed the accession of this Germanic great-grandson of King James I. Parliament had awarded the throne to his family, over the better dynastic claims of Catholic Stuart heirs, because the so-called Hanoverian Succession promised to preserve peace and Protestantism against a return of the civil wars which had convulsed the realm only three generations earlier. These feelings of grateful acceptance were not shared unanimously among the Scots whose Highland clans were to revolt against Hanoverian rule in two great "Risings" before mid-century — one against George I in 1715, only a year after his accession to the British throne, and another against George II in 1745.

Even the English soon became disenchanted with their new sovereign. George I cut a poor figure, personally and regally. He spoke no English and made no effort to learn the language of his new subjects. Neither George I nor George II attempted to enhance the majesty of their court by patronizing artists and writers, as had their Tudor and Stuart predecessors. When George II was advised that he ought to provide support for painters and poets, this notoriously parsimonious monarch replied, in his German accented English, "Damn the Bainters and the Boets too!" The first two Hanoverian monarchs did, however, have a great love of music and were avid and loyal patrons of the one-time director of music at the Court of Hanover, Georg Friederich Handel. Most of the great public celebrations

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marking the reins of George I and George II in Britain are still remembered because they were commemorated by some of the most enduring of Handel's compositions — *Water Music, Zadok the Priest, Dettingen Te Deum, Music for the Royal Fireworks.* Less well-known is that during the time when Handel's music fell out of favor with the English public, the patronage of the Hanoverian court remained constant, with George II and Queen Caroline, on more than one occasion, reportedly shivering in the near-empty Theatre Royal in the Haymarket, when Handel's operas were being performed.

George II

Both George I and George II exacerbated the nationalistic jealousies of their British subjects by indulging in numerous extended stays in Hanover, while neither monarch took the trouble to visit Scotland or Wales, or even England north of the Thames. Britons, in response, concluded that these alien Hanoverian rulers valued their new kingdom primarily as a vehicle for their immediate translation from petty German princes into the equals of the greatest crowned heads of Europe. It soon became apparent that the Hanoverians were determined to employ British wealth and power in protecting and preserving their precious German electorate from the expansionist ambitions of European rivals.

By the middle of the eighteenth century, with the outbreak of a series of lengthy wars among Continental powers for dominance in central Europe, the partiality shown by George II towards his German electorate became the subject of political debate and public criticism. Opposition parties, particularly the faction known as Patriots, proclaimed that British commercial and colonial interests were being sacrificed in Continental conflicts solely for the sake of Hanoverian security. One of these Patriots, William Pitt, came to power, despite the obstinate resistance of the King, and transformed the Seven Years War into a great naval and colonial campaign which ultimately won a vast worldwide empire for Britain. Even in the patriotic glow of this great national triumph, George II ironically was overshadowed in the admiration of the British public by Britain's heroic German ally, Frederick the Great of Prussia.

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George III, great-grandson of the first Hanoverian monarch, regarded himself as a British Patriot and made a conscious effort to disassociate his reign from the obvious preference of his predecessors for their native land. In his first address to Parliament he proclaimed, "Born and educated in this country, I glory in the name Britain." George III never visited Hanover, which he openly spoke of as " that horrid electorate", and kept the affairs of Britain and the German province scrupulously separated. Yet, the singular dedication of this self-proclaimed "British" monarch to the interests of his native island kingdom brought him only public criticism and unpopularity, particularly during the early years of his reign, for his meddling in domestic politics and for the part he played in the loss of the American colonies. In an effort to regain public favor after the American war, George III conspicuously patronized the great Handel Commemoration at Westminster Abbey in 1784. In the prevailing climate of postwar malaise the reassuring patriotism of Handel's compositions proved so popular that the celebration was repeated on several more occasions through 1791.

For George III, however, the popular affection and even adulation that he so desperately longed for came only in the last years of his life when, after more than four decades on the throne, he came to symbolize, in the press and in the public mind, Britain's resolute defiance of Napoleonic tyranny. Tragically, by this time " Mad" King George was all but oblivious to the thundering cheers and the strains of "God Save the King" that greeted his infrequent public appearances.

For a variety of reasons, largely personal in nature, the prestige of the Hanoverian dynasty declined precipitously under the successors of George III, until his grand-daughter came to the throne in 1837. Victoria was conspicuously popular with her subjects as the very embodiment of those British values, manners and mores that characterized the era which now bears her name. Yet her choice of a husband, Prince Albert of Saxe-Coburg-Gotha, revived among the Queen's subjects those seemingly dormant popular resentments of a Germanic presence at Court. Albert came to be regarded by many Britons as a tactless Teutonic intruder, who exercised an undue political influence upon the Queen, particularly in favor of German interests at home and abroad.

The Twentieth Century finally ended the long association in the British public mind between the German connection and the monarchy. Victoria's son and heir, in an oedipal spirit of rebellion against the memory of his stern German father, embraced, as the playboy Prince of Wales, the culture and peccadillos of *fin de siècle* French high society; and, as King

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Edward VII, he played a significant role in moving his country toward the Anglo-French Entente prior to World War I. The anti-German patriotism aroused by the Great War effectively brought to a close, in form as well as substance, the British royal family's German connection.

In 1917 King George V, the eighth monarch in the line descended from the first Hanoverian king of Britain, officially changed the name of the royal family from Saxe-Coburg-Gotha to Windsor-at about the same time that "German shepherd" dogs in Britain were renamed "Alsatians" in honor of the German-speaking French province lost to Germany in 1870 and restored to France as a consequence of the Anglo-French victory in World War I. Since then, the popularity of the House of Windsor has waxed and waned. It reached its zenith ironically with their heroic defiance of German bombs during the Battle of Britain. In recent years, the lowest points in the image of the British royals have been a consequence of home-grown scandals rather than popular suspicions of alien influences, those which for so long had characterized the paradoxical love-hate relationship between the British people and their German monarchs.

✣

Dr. Leland J. Bellot is Professor of History, Emeritus, at California State University, Fullerton

Handel and George I of England on a musical trip on the Thames, colored steel engraving from the painting by Edouard Hamman (1819-1888)

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Marianne Pfau, *oboe*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Andrew Arthur, *organ*

Festival Orchestra
Burton Karson, *conductor*

Concerto in C minor, BWV 1060, for oboe & violin — J. S. Bach (1685-1750)

Allegro
Adagio
Allegro

Marianne Pfau, *oboe*
Jolianne von Einem, *violin*

Concerto in G minor, HWV 289, for organ — G. F. Handel (1685-1759)

Larghetto e staccato
Allegro
Adagio
Andante

Andrew Arthur, *organ*

Concerto in D minor, BWV 1052, for violin — Bach

Allegro
Adagio
Allegro

Elizabeth Blumenstock, *violin*

Concerto in F, HWV 295, for organ **Handel**

Larghetto
Allegro
Adagio
Larghetto
Allegro

Andrew Arthur, ***organ***

Concerto Grosso in D, HWV 323 **Handel**

Larghetto e staccato
Allegro
Presto
Largo
Allegro
Menuet: Un poco larghetto

Concertino:
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William Skeen, ***violoncello***

We gratefully and lovingly dedicate this concert to the memory of our dear friend and Festival Patron Carl Schulz (1918 - 2003)

Notes on Baroque Concertos

The names Johann Sebastian Bach and George Frideric Handel represent the summit of the Baroque Era as do those of Franz Joseph Haydn and Wolfang Amadeus Mozart for the ensuing Classical Period. This year's Festival highlights the German-English connection during the mid-eighteenth century, evident today from the three concertos written in England by the German-born Handel. The mighty Bach, who never left Germany and never met Handel, towers over all.

Bach

Wolfgang Schmieder's twentieth century catalogue of Johann Sebastian's music, titled *Bach-Werke-Verzeichnis*, gives us the so-called BWV numbers for specific references to the composer's works, since published Opus numbers do not exist. In Schmieder's listings, BWV 1052 is a concerto in D minor for one harpsichord and string orchestra and BWV 1060 is a concerto in C minor for two harpsichords and string orchestra, and both are extensively performed and recorded. However, historical evidence suggests that Bach himself derived his D minor harpsichord concerto from one that he previously had written for violin and orchestra, and that his C minor concerto for two harpsichords had a previous incarnation as a double concerto for oboe and violin. The *Neue Bach-Ausgabe*, a recent scholarly edition of the complete works, contains reconstructions of these two concertos, allowing us to hear them in their original forms.

The double concerto, for oboe and violin, is in the three-movement form - fast, slow, fast - that was standardized by Antonio Vivaldi and invariably adopted by Bach. In the opening movement, we experience the *concertino* (soloists) versus *ripieno* (string orchestra) in exchanges that contrast the recurring main theme, the *ritornello* in C minor, with freer passages by the soloists. The slow second movement, in the "relative major" key of E flat, is a song-like duet in 12/8 meter that ends in G major which, as the "dominant" harmony in C minor, leads us with little pause into the final fast movement with its memorable leaps that propel us to a happy cadence.

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The violin concerto in D minor and the oboe/violin concerto in C minor might have originated during Bach's service to the Prince of Anhalt-Cöthen (1718-1723), although some scholars see in the violin concerto the Italian style that influenced Bach in his earlier years in Weimar (1708-1717). His harpsichord arrangements of both date from the later Leipzig period. It has been suggested further that the D minor concerto might well have existed previously as a work for an instrument with more than the violin's four strings, perhaps a viola d'amore. Extant manuscript fragments support Bach's multiple arrangements and reworkings, in this case a probable explanation for technically excruciating difficulties that challenge the player and astonish an attentive audience.

Handel was the first composer to create concertos for the pipe organ, usually written down and published after his own extensively improvised performances during his oratorios or odes. His Opus 4, No. 1 in G minor, was first performed with *Alexander's Feast* in 1736. Its four movements do not exactly relate to the forms used by Bach, but the *ripieno* parts of the opening Larghetto and the Allegro contain obvious *ritornello* characteristics. The third movement gave Handel an opportunity to improvise up to an orchestral

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"Phrygian cadence" that leads directly to a concluding minuet. The Concerto in F, published posthumously in 1761 as one of a set of two following the six in Opus 4, was first performed by Handel during his oratorio *Israel in Egypt* in 1739 and later arranged and published as orchestral concerto Op. 6, No. 9. With five movements — the third being a solo improvisation by the organist — it is subtitled "The Cuckoo and the Nightingale" because of the obvious bird calls in the organ part of the second movement.

Handel wrote six orchestral *concerti grossi* that he published in Opus 3 and twelve in Opus 6, plus a half dozen more that were arranged from concertos and overtures. Opus 6, No. 5 in D major features solo parts for two violins and a violoncello with the orchestra of two oboes and strings. The first of its six movements, beginning with a dramatic statement for the solo first violin, leads to a fugal movement which offers some conversation between the soloists and the orchestra. The third movement, in two sections, each repeated, with the traditional harmonic movement from tonic to dominant and dominant to tonic, introduces the oboes. The Largo in B minor ends with an Adagio two measures of Phrygian cadence leading to a spritely Allegro. The concerto ends with an undramatic but stately minuet.

— Notes by Burton Karson

Baroque Music Festival Corona del Mar
Monday, 23 June 2003, 8:00 p.m.
Saint Michael & All Angels Church

Organ Recital

Andrew Arthur, organ

Sonata Op.65 No.6 *(Vater unser im Himmelreich)* — Felix Mendelssohn (1809-1847)
- Chorale: *Andante sostenuto–Allegro molto*
- Fugue: *Sostenuto e legato*
- Finale: *Andante*

Three Voluntaries — John Stanley (1713-1786)
- Op. 6, No. 2 in A minor
- Op. 6, No. 9 in E minor
- Op. 5, No. 1 in C major

Passacaglia in C minor, BWV 582 — Johann Sebastian Bach (1685-1750)

Voluntary for Double Organ — Henry Purcell (1659-1695)

Voluntary in A minor (from *Melothesia*) — Matthew Locke (1622-1677)

Trumpet Voluntary in D major — John Blow? (1649-1708)

Partite diverse sopra — Bach
Sei gegrüßet, *Jesu* gütig, BWV 768

Notes on the Organ Recital

The German-English connection this evening is inspired by Mendelssohn, the brilliant North German pianist, conductor and prolific composer of music for stage, orchestra, chamber ensembles, piano solo and ensembles, vocal solo and ensembles, solo organ, secular choral pieces and voluminous sacred works for his beloved Lutheran Church and for the Church of England. The first of many visits and performances in London was in 1829 when he travelled to Scotland, influences from which are heard in his "Fingals Cave" Overture and his Third "Scottish" Symphony. He composed for court and cathedral in Berlin and wrote his famous *Elijah* for Birmingham.

A brilliant organist, Mendelssohn wrote six sonatas for that instrument, the last of which of which is based on the German chorale setting of The Lord's Prayer, *Vater unser im Himmelreich*. A statement of the chorale leads to three variations. In the first, the chorale is heard in the right hand over faster motion in the left hand; in the second, the solo is in the bass line in the pedals; in the third, the left hand plays the melody under rhythmic figurations in the right hand. The Allegro molto begins virtuosically with the chorale melody in the pedals, continues with a melodically conversational section, and ends with portions of the chorale richly harmonized. The fugal movement is based on the first and last phrases of the chorale, and the tune in the Finale is remarkably similar to the English hymn tune, *Rockingham*, known to the text, "When I survey the wondrous cross."

Stanley, Purcell, Locke and Blow wrote some of the best organ music of the English Baroque. In Stanley's three voluntaries we hear many of the compositional techniques and colors of the organ known to 18th century England: the A minor Andante for Diapasons and the Allegro for Cornet and Echo; the E minor Adagio for full organ with the Andante a *fugato*; the C major Adagio for Diapasons; the Andante for Trumpet and Echo; the slow movement for "swell" organ, and the final Allegro for Flute and Echo.

Purcell's Voluntary for Double Organ features heavily ornamented imitative writing for two manuals. The Voluntary in A minor by Locke (succeeded by Purcell as "composer-in-ordinary" for the violins at Westminster Abbey in 1677) begins with an intensely chromatic slow introduction followed by a lively canzona-like section that continues the harmonic surprises of the opening section, including a minor/major switch in the final chord.

(Continued on page 30)

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The Trumpet Voluntary in D major, attributed to John Blow (who was succeeded by his student, Purcell, as organist of Westminster Abbey and who resumed the position on Purcell's untimely death), opens imitatively, reserving the trumpet for much later with martial figures that resemble Spanish and Portuguese *Battallas* of the same period.

Bach's monumental Passacaglia, an early work dating from ca. 1708, begins with the theme in the pedals followed by twenty variations. The fugue is based on the first eight notes of the Passacaglia theme with a counter subject based on the latter eight notes. Those themes or "fugal subjects" then are combined with another independent counter-subject to create one of the greatest masterworks of Baroque literature.

The chorale, *Sei Gegrüßet, Jesu gütig (Be greeted, good Jesus)* is the basis for another set of variations, called *Partite*, which begins with a simple four-part setting of the chorale and concludes with a more elaborate harmonization. Within this framework lie ten variations that exploit a variety of compositional techniques — rhythmic figurations, textures and ornamentations— that allow the player to exploit a similarly wide range of tonal colors.

— Burton Karson & Andrew Arthur

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Baroque Music Festival Corona del Mar
Wednesday, 25 June 2003, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Kirsten Blase *soprano*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*
Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
Todd French, *violoncello*
Andrew Arthur, *harpsichord*
Burton Karson, *conductor*

The Gordian Knot Unty'd, Z 597 — Henry Purcell (1659-1695)
(Incidental music to a play)
Overture
Chacone
Aire
Minuett
Aire
Rondeau Minuett
Aire
Jigg

Three Songs
(For soprano with harpsichord)
Fairest Isle (King Arthur)
From Rosy Bowers (Don Quixote)
Sweeter than Roses (Pausanias)

When night her purple veil, Z 201
(Secular cantata for baritone & strings)

Raise, raise the voice, Z 334
(Ode for St. Cecilia's Day)

Symphony
Bass & Chorus: Raise, raise the voice!
Ritornello
Soprano: The god himself says he'll be present here
Choral verse: Crown the day with Harmony
Minuet
Tenor: Mark, mark how readily each pliant string prepares itself
Chorus: Then all together in harmonious lays

Look down, harmonious saint, HWV 124 **George Frideric Handel**
(Secular cantata for tenor & strings) (1685-1759)

Excerpts from *The Beggar's Opera* (1728) **text by John Gay**
(1685-1732)
English Airs **harmonized by Johann Pepusch**
(1667-1752)

The Ouverture
Youth's the season (Air: *Cotillon*)
I'm like a skiff on the ocean tost (Air: *The happy clown*)
Would I might be hang'd (Air: *All you that must take a leap*)
I'm bubbled, I'm bubbled, oh! how I am troubled (Air: *Irish trot*)
Before the barn-door crowing (Air: *All in a misty morning*)
Fill every glass (Air: *Fill every glass*)

Wednesday Music in the Gardens

Henry Purcell is acknowledged as the greatest English composer of modern times, at least until Benjamin Britten in the 20th century. George Frideric Handel (Georg Friederich Händel, previously court musician to the Elector Georg of Hanover who became George I of England) — a German import, of course — was made a British citizen by a special act of Parliament. He is buried in Westminster Abbey.

Purcell

Purcell, the son of a Gentleman of the Chapel Royal and brother of composer Daniel Purcell, was a youthful chorister and later an organist of the Chapel Royal and then of Westminster Abbey. During his short lifetime, his output was voluminous: anthems and service music for the church; songs and incidental music for the theater; instrumental chamber music; bawdy catches; odes and welcome songs, and the first English opera, *Dido & Aeneas*. His funeral in Westminster Abbey was attended by the entire chapter with music sung by the united choirs of the Abbey and the Chapel Royal, and he was buried near the organ at no expense to his widow.

Handel's output includes: Italian operas and cantatas; English oratorios and odes; anthems for the church; coronation anthems in royal use to this day; instrumental chamber music; orchestral suites; concertos for organ and for soloists with orchestra and concertos grosso for orchestra with multiple soloists; English and French solo songs and ensembles, etc.

Purcell's incidental music to the play, *The Gordian Knot Unty'd*, makes a string suite of eight movements, four of them with dance titles, plus "Overture" that comes in the middle, and three "Aires" that are more dance- than song-like. The Chacone (It. *ciacona*, Fr. *chaconne*) originally a fast dance imported late in the sixteenth century from Latin America to Spain where it became a stately slow dance, during the Baroque period was limited to an instrumental form of variations over a repeated chord progression with an *ostinato* bass, a form that often occupied Purcell. The Jigg (modern jig, Fr. *gigue*), probably is an English derivative of the French word *giguer*, meaning to frolic or leap.

(Continued on page 36)

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Continued from page 34

Purcell's three songs for soprano, excerpted from a semi-opera (King Arthur) and two plays, are heard this evening with the accompaniment of harpsichord alone. *When night her purple veil* is a secular cantata for baritone with string accompaniment and interspersed interludes. *Raise, raise the voice* is an ode to Saint Cecilia, the patron saint of music, with a very secular text that concerns voices, instruments, harmony, dances and songs.

Handel's *Look down, harmonious saint*, a secular cantata for tenor and strings to a text by Newburgh Hamilton, originally was intended to be part of *Alexander's Feast*, itself an ode for Saint Cecilia's Day. Thus the harmonious saint is Cecilia herself.

Pepusch

Johann Christoph Pepusch, relatively little known in our time, strongly supports our German-English connection. Born in Berlin, the son of a Protestant minister, he was employed as a court musician at the age of fourteen. He left Germany when in his early thirties, settled in London as a violist and later a harpsichordist at the Drury Lane Theatre, married a soprano, was awarded the Doctor of Music by Oxford University in 1713 and became music director for the Duke of Chandos at Cannons where for a time he was a colleague of Handel, writing many choral anthems for the duke's chapel. The eminent 18th century historian, Charles Burney, wrote that Pepusch "was very judiciously chosen by Gay, to help him to select the tunes for the *Beggar's Opera*, for which he composed an original overture upon the subject of one of the tunes (*I'm like a skiff*) and furnished the wild, rude, and often vulgar melodies, with bases so simple and excellent, that no judicious contrapuntist will ever attempt to alter them for the theatrical purpose for which they were originally designed."

Pepusch spent his last twenty years in London where he reorganized the Academy of Ancient Music which he had founded, was organist of Charterhouse, a fine school for boys, was elected a Fellow of the Royal Society, composed over one hundred violin sonatas, many English cantatas and much theater music, and was highly honored as a musical "antiquarian" and teacher and wrote a treatise of harmony. It is interesting to note that the popularity of the *Beggar's Opera* and the changing tastes of the London public caused Handel to close his own Italian opera theater and eventually to turn his theatrical compositional efforts mainly toward English oratorio.

— Notes by BLK

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Baroque Music Festival Corona del Mar
Friday, 27 June 2003, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Trio Sonata No. 3 in D minor, Z 792 — Henry Purcell (1659-1695)

Sonnatta (Andante)–Adagio
Canzona (Allegro moderato)--Adagio
Poco Largo–Allegro

Sonata for oboe & continuo in F major, HWV 363a — G. F. Handel (1685-1759)

Adagio
Allegro
Adagio
Bourrée angloise
Menuet

Sonata in E Minor for flute & continuo, HWV 359b — Handel

Grave
Allegro
Adagio
Allegro

Trio Sonata No. 1 in F — **Johann Pepusch** (1667-1752)

Largo
Allegro
Largo
Vivace

Sonata in A for violin & continuo, HWV 372 — **Handel**

Adagio
Allegro
Largo
Allegro

Quartet in G from *Tafelmusik* — **Georg Philipp Telemann** (1681-1767)

Largo--Allegro--Largo
Vivace--Moderato--Vivace
Grave
Vivace

Support for this evening's concert is provided by a generous grant from the Arts Commission of The City of Newport Beach

Friday Music in the Gardens

The English Purcell and the German-English Handel and Pepusch left giant footprints in the *terra* of music history and literature, all three being prolific in output and varied in their *genres* of musical compositions. No composer in the history of Western music, however, produced more individual compositions than did Telemann. Due to the presence of an oboe on this program, the conclusion of this evening's German-English connection will take us back to Germany for a full-ensemble "Quartet" from Telemann's famous *Tafel-Musik*.

The "trio sonata," perhaps the central instrumental form of the Baroque period, consisted of three lines of composed music - two melodic lines for high-pitched instruments (violins, flutes, oboes) and a *basso continuo* line that was to be played by a low melody instrument (violoncello, bassoon) with the "figures" or numbers that were written below the bass notes "realized" into harmonies by a chording instrument (harpsichord, organ). The *continuo* thus understood, a sonata for a solo instrument would demand three players, a trio sonata four.

Purcell wrote twelve *Sonnata's of III Parts*, published in London in 1683, in forms not yet influenced by Corelli. The third of these begins with the "Sonnatta" (spellings often varied within a single sentence!) that sounds a bit like a French Overture with its sharply dotted rhythms. This, after a tempo change, leads into an imitative Italianate "Canzona" based on the Renaissance French chanson. The *Poco Largo* merges into an *Allegro* that begins with linear imitation and includes high duet passages in conversation with the cello.

In addition to twenty trio sonatas, Handel wrote about a dozen-and-a-half solo sonatas, some being adaptations of earlier sonatas for different instruments in different keys. For instance, this oboe sonata in F major also is found as a flute sonata in G. After the opening Adagio, the oboe and cello act as equal partners, beginning the Allegro imitatively and then sharing animated 16th note passages. The beginning of the Adagio suggests variations over a "ground bass," but soon cadences on the "dominant" harmony, leading to two brief but jolly dance movements.

The E minor sonata for flute includes two movements transposed from a G minor recorder sonata. After the opening movement's persistently dotted rhythms, the Allegro offers a melodic reference to the opening

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theme of the F major organ concerto that we heard last Sunday, alternating with cascades of hurried 16th notes. A very short Adagio gives way to a bouncy and infectious final Allegro.

Pepusch probably wrote this Trio Sonata (one of two in F) very soon after arriving in England. In the Italian slow-fast-slow-fast format popularized by Corelli (whose sonatas Pepusch later edited for publication in London), the opening movement begins with complex rhythmic patterns reminiscent of Purcell. The second movement begins fugally with a balanced involvement of the cello. The gently imitative D minor Largo, ending on A major, leads into an energetically contrapuntal Vivace.

Telemann

Handel's A major sonata for violin, violoncello and harpsichord, first published as Opus 1, No. 14, also follows the Corellian tempo pattern. The second movement is very violinistic, with its double stops. The final Allegro demands fast alternations between strings that give the effect of two different voices, and more double stopping plus an obvious use of the resonance of open strings make clearly idiomatic use of the instrument.

Telemann published his "Tafelmusik" for subscription in 1733. The complete title begins – in French! – *MUSIQUE de TABLE partagée en Trois Productions* . . . followed by the contents, including this *Quator . . . composée par George Philippe Telemann, Maître de Chapelle de Lrs. As. Ss. le Duc de Saxe-Eisenach, et le Marggrave de Bayreuth; Directeur de la Musique à Hambourg*. In his table of those who have subscribed to this work, we read, *"Mr. Hendel, Docteur en Musique, Londres."* The six movements alternate dramatically between fast and slow, treating the flute, oboe, violin and violoncello lines pretty much equally and allowing the harpsichord its customary improvisatory freedom while stabilizing the entire texture harmonically. Equal balances prevail in the opening three movements. The Vivace opens with a flute and violin duet over the cello which gives way to elaborate oboe passages; a *Moderato* section featuring the violin then asks for a *Da capo* return to the opening Vivace. The extremely short *Grave* movement, suggesting impromptu treatment from the harpsichord, leads to a very vivacious Finale.

– BLK

Baroque Music Festival Corona del Mar
Sunday, 29 June 2003, 4:00 p.m.
Saint Michael & All Angels Church

Festival Finale

Kirsten Blase, *soprano*
Joseph Mathieu, *countertenor*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Nun ist das Heil und die Kraft, BWV 50 **Johann Sebastian Bach**
Cantata in one movement for double chorus (1685-1750)

Now the salvation and the power and the kingdom of our God and the authority of his Christ have come, for the accuser of our brethren has been thrown down, who accuses them day and night before our God.

Gott, wie dein Name, so ist auch dein Ruhm, BWV 171 **Bach**

Chorus: *Gott, wie dein Name* - Lord, as your name is, so your praise resounds to the ends of the earth.

Tenor Aria: *Herr, so weit die Wolken gehen* - Lord, as wide as the clouds stretch is the greatness of your name. All that stirs the lips and that draws breath will proclaim your glorious power.

Alto Recitative: *Du süsser Jesus-Name du* - O sweet name of Jesus, in you is my peace, my hope on Earth. How then can crosses burden me? You are my fortress and banner to which I run when oppressed. You are my life and light, my honor and confidence, my help in danger and my gift for the New Year!

Soprano Aria: *Jesus soll mein erstes Wort in dem neuen Jahre heissen* - Jesus shall be my first word spoken in the New Year. Always your name laughs in my mouth and in dying will be my last word.

Bass Recitativo: *Und, da du, Herr, gesagt* - And since you, Lord, have said, "Pray only in my name, then all is Yea and Amen," so we plead, Savior of the world, disown us no more, protect us through this year from pestilence, fire and threat of war! Leave us your word, that brilliant light still pure and clearly burning; give our governors and all the nation knowledge of your blessing. Give always joy and health to all. We pray, Lord, in your name. Say to this, "Yes! Amen, Amen!"

Chorale: *Dein ist allein die Ehre* - Yours alone is the honor, yours alone the glory. Teach us the patience of the cross and govern all our deeds, so that we may depart with hope into everlasting life, to true peace and joy with the saints of God while you reward us what may be pleasing to you.

Thus earnestly sings today the flock of Christian believers, and wishes with mouth and heart a blessed New Year.

Zadok the Priest, HWV 258 **George Frideric Handel**
(Coronation Anthem for George II, 1727) (1685-1759)

Zadok the priest and Nathan the prophet anointed Solomon King.
And all the people rejoic'd and said:
God save the King! Long live the King!
May the King live for ever, Allelujah, Amen.

Come Ye Sons of Art, Z 323 — **Henry Purcell**
(Birthday Ode for Queen Mary, 1694) — (1659-1695)

Overture
Alto Solo & Chorus: *Come, Ye Sons of Art*
Alto Duet: *Sound the trumpet*
Joseph Mathieu & Vince Yi, *countertenors*
Symphony and Chorus: *Come, come, ye Sons of Art*
Alto Solo: *Strike the viol*
Bass Solo: *The day that such a blessing gave*
Chorus: *The day that such a blessing gave*
Soprano Solo: *Bid the Virtues, bid the Graces*
Bass Solo: *These are the sacred charms that shield*
Tenor/Bass Duet: *See Nature, rejoicing, has shown us the way*
Chorus: *Thus Nature, rejoicing, has shown us the way*

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Notes on the Festival Finale

The celebratory nature of music on this concert is evidenced by the demands of all three composers for virtuosic vocal and instrumental soloists and chorus plus a full orchestra of strings, organ, oboes and bassoon, trumpets and timpani. Purcell, Bach and Handel wrote these pieces for those special occasions that called for bold and dramatic musical offerings.

All of the cantatas of J.S. Bach fall into the category of "occasional music," since they were written for particular events - the secular cantatas for weddings, civic or scholarly installations, coronations or birthdays, and the sacred cantatas for church services centered around religious holy days or seasonal celebrations. Of his extant two hundred church cantatas, four are for the Feast of St. Michael the Archangel whose date on the liturgical calendar is September 29.

Cantata No. 50, *Nun ist das Heil und die Kraft*, is a setting of Revelation xii, 10, an exultation after the heavenly victory of God's Archangel Michael over the forces of evil. Perhaps the single surviving movement of a longer cantata, this is a huge and energetic fugue for double chorus and orchestra.

Cantata 171, *Gott wie dein Name*, one of five New Year cantatas, was written late in 1729 for New Year's Day, 1730, with the additions of a solo and final chorale possibly coming later. Bach incorporated this dramatic opening fugal chorus into the *Patrem omnipotentem* of his B Minor Mass. Of special interest are the tenor aria with two solo violins and the soprano aria with one flamboyant solo violin, both supported only by *continuo*.

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Handel wrote four choral anthems for the coronation of George II in Westminster Abbey on 11 October 1727: *Let thy hand be strenghtened, My heart is inditing, The king shall rejoice,* and *Zadok the priest. Zadok* sets an Old Testament text from I Kings in which David called Zadok the Priest and Nathan the Prophet to anoint his son, Solomon, king over Israel. They mounted Solomon on King David's mule, escorted him down to Gihon, took the horn of oil from the Tent of the Lord and anointed Solomon. "They sounded the trumpet and the people shouted, 'Long live King Solomon!' Then the people escorted him home in procession, with great rejoicing and playing of pipes, so that the very earth split with the noise."

Purcell's early musical appointments — boyhood chorister in the Chapel Royal in 1669, keeper of the king's instruments in 1673, and "Composer-in-Ordinary with fee to the Violins for His Majesty" in 1677 — climaxed with his appointment as organist of Westminster Abbey in 1679, "harpsichordist in James II's Private Music" in 1685, and then harpsichordist to the court of William and Mary in 1689. Between 1680 and 1695, he composed, among other works, nine welcome songs, a wedding ode, four odes for Saint Cecilia's Day, and six birthday odes for Queen Mary II. These dramatic English compositions later inspired Handel as he contemplated his splendid coronation anthems and other large choral/orchestral works.

Come ye Sons of Art, for Queen Mary's birthday in 1694, celebrates "this triumphant day" with soloists calling for instruments to play, the chorus singing that this festival may "have the honor of a jubilee," and a concluding duet and chorus about nature rejoicing in "innocent revels to welcome the day." There is no mistaking the English character of this music! — *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. He now enjoys a burgeoning career, as both organist and harpsichordist, touring extensively throughout Europe and the USA and working under such renowned conductors as Sir John Eliot Gardiner, Sir Charles Mackerras, Nicholas McGegan, Nicholas Kraemer and Bruno Weil. He appears frequently on Television and Radio broadcasts, and has played on numerous CD and DVD recordings for the BBC, ASV, Griffin and Priory Records. He is in great demand as a continuo player and soloist with several of London's leading orchestras, including The Hanover Band (Principal), English Baroque Soloists, The Academy of St Martin in the Fields, Canzona, The Steinitz Bach Players, Da Chiesa and The King's Camerata. In addition to his busy concert schedule, he also holds the position of Associate Director of Music and Assistant Organist at All Saints Church, Margaret Street in London. Mr. Arthur, who performed in our 2001 Festival, is married to soprano Kirsten Blase.

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ARAM BARSAMIAN, 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 Music 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.

KIRSTEN BLASE made her professional debut in 1996 in Handel's "Israel in Egypt" with the Indianapolis Chamber Orchestra and since then has appeared with the Netherlands Opera, Opera Theatre of St Louis, Karlsruhe Handel Festspiele, BBC Symphony Orchestra, London Symphony Orchestra, Netherlands Radio Philharmonic, London Sinfonietta, Le Parlement de Musique, Concert Royal, Four Nations Ensemble, Ars Antiqua, Indianapolis Chamber Orchestra, Dallas Bach Society, American Classical Orchestra, Frideswide Ensemble, Ensemble Oubache, and Da Chiesa. She sang in Stravinsky's "Biblical Pieces" for De Nederlandse Opera in Amsterdam in 1999, produced by Peter Sellars, and the role of the British Dancing Girl in John Adams' "The Death of Klinghoffer" with the BBC Symphony conducted by Leonard Slatkin in 2002. She repeated the latter role in a film production for British TV Channel 4 to be released in 2003. She currently resides in London with husband, organist Andrew Arthur.

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ELIZABETH BLUMENSTOCK is one of our country's leading Baroque violinists, appearing as soloist and concertmaster of San Francisco's Philharmonia Baroque Orchestra, American Bach Soloists, Los Angeles-based Musica Angelica, Chicago Opera Theater and the Italian ensemble, Il Complesso Barocco. She also is 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. She has recorded for harmonia mundi USA, Virgin Classics, Dorian, Koch International, Conifer Records and New Albion, among others. Currently on the faculty of the University of Southern California, she 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. Our Festival values her annual return to Corona del Mar.

ROB DIGGINS, a versatile freelance violinist and violist, 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, Gabrieli Consort, Music ad Rhenum with the Ricercar Consort, Cantus Musicus Koeln, 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.

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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. She 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 three-and-a-half-year-old daughter.

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 is a cellist with Los Angeles Opera, and also performs regularly with our Baroque Music Festival. He records for several Hollywood studios as well as for RCM Records, appearing on the Grammy-nominated "Lux Aeterna" with the Los Angeles Master Chorale.

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

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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. Founding first violinist of the already critically acclaimed New Hollywood String Quartet, 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, ap-pears regularly in our Festival.

TIMOTHY LANDAUER was proclaimed by the New York Times as "a cellist of extraordinary gifts" in 1983 when he won the coveted Concert Artists Guild International New York Competition Award. Since then, Landauer's extensive engagements include his highly acclaimed recitals at Carnegie Recital Hall, the Ambassador Auditorium in Los

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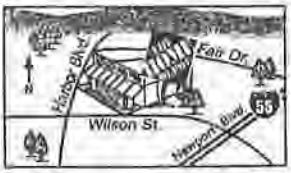

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Angeles, the Orford Arts Center in Montreal, City Hall Theatre in Hong Kong and in Hanover, Germany. His solo appearances with orchestra include the Russian Philharmonic, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National 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 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 seventh appearance in our Festival.

JONATHAN MACK earned degrees in both French horn and vocal performance at the University of Southern California. His recital, opera and concert career as a lyric tenor has taken him throughout the United States, Germany, France and Australia. American opera engagements have included Kentucky Opera,Vancouver Opera, Opera Columbus, San Luis Obispo's Mozart Festival, and seventeen seasons with the Los Angeles Opera where he has performed over fifty roles, this season appearing in Puccini's *Fanciulla del West*. His concert work includes engagements with the London Symphony Orchestra, Chautauqua Festivals, Carmel Bach Festival, the Los Angeles Philharmonic Orchestra and the Minnesota Orchestra with conductors including Giulini, Mehta, Previn, Boulez, Rattle, Hogwood, and Tilson Thomas. He recently appeared with Festival Miami and toured the province of Quebec with the Montreal Metropolitan. Mr. Mack is on the voice faculty of the University of Southern California, Chapman University and California State University, Long Beach. This is his third Baroque Music Festival season.

JOSEPH MATHIEU, a native of French Canada, began singing publicly at the age of eight and already had performed in several Canadian cities by the time he graduated from high school. Since his arrival in the United States, he has performed in opera productions and chorale ensembles throughout North America, the U.K. and Europe. As a member of the Los Angeles Chamber Singers, he is one of the featured soloists on their CD, "Romancero Gitano" and also is featured soloist on a recently released CD, "To Each is Given," Inspirational Poetry set to music by Leo Marchildon. Mr. Mathieu has performed varied musical styles as guest soloist thoughout the Los Angeles area. He is a regular performer at Hollywood Bowl under the baton of John Mauceri and has performed the Beethoven Choral Fantasie under both Essa-Peka Salonen with the LA Philharmonic and Carl St. Clair with the Pacific Symphony. He is cur-

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rently the tenor section leader with the Pacific Chorale and as a countertenor he has performed with the John Alexander Singers. This is his fifth season with the Baroque Music Festival Corona del Mar.

MARIANNE RICHERT PFAU is Professor of Music History at the University of San Diego. Her early training as performer on historical wind instruments led to degrees from the Musikhochschule Hamburg and the Guildhall School of Music and Drama in London. She completed her doctorate in musicology at Stony Brook University in New York. Dr. Pfau leads an active career as scholar and performer, and is currently finishing a monograph on Hildegard von Bingen. She plays and records widely in Europe and the US. Performance affiliations include the Ensemble Helga Weber in Hamburg, Ensemble Rebel of New York, San Francisco Bach Choir, Jubilate Orchestra, Los Angeles Baroque Orchestra, Musica Angelica, Les Hautboistes de Prusse and Schlweswig Holstein Barockorchester, as well as our Festival for the past six years.

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, and the Carmel Bach Festival. Shostac holds a Master's degree from Julliard where he studied on a scholarship with Julius Baker. He has recorded on Crystal, Angel, Nonesuch, Columbia and Excelsior Records labels, most recently "J.S. Bach: The Six Flute Sonatas" also featuring the late harpsichordist Igor Kipnis and cellist John Walz. He appears on the Grammy-winning (2002) "Chamber Music Classics for Flute" with the Angeles

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String Quartet and the Pacific Trio, both on the Resort Classic label. Formerly a faculty member at the University of Southern California and currently on the faculties of California State University, Northridge and the Henry Mancini Institute, he is the author of "Super Warmups for the Flute." Next season, Mr. Shostac will perform with the Los Angeles Chamber Orchestra and will give recitals and classes in Japan and Mexico. He recently acquired one of only five contra-bass flutes in the U.S., and will incorporate it into future performances.

LARRY TIMM, active in the Los Angeles and Orange County musical scenes since arriving from the East Coast in 1977, has been principal oboist of both the Orange County Pacific Symphony Orchestra and the Long Beach Symphony, also guest principal oboist with the Pasadena Symphony, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic and Los Angeles Opera. He remains active as a recording artist for television and motion pictures. He received his Bachelor of Music from Louisiana State University and has two master's degrees and a doctorate from Yale University. His best-selling book, "The Soul of Cinema: An Appreciation of Film Music," published by Prentice Hall, is the definitive textbook on the subject, used by leading colleges and universities throughout the United States. Dr. Timm has performed as a soloist at Alice Tully Hall in New York's

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Lincoln Center, the Kennedy Center in Washington, Vienna's Musikverein, the Mozarteum in Salzburg and Royal Albert Hall in London. On the faculty at California State University, Fullerton since 1977, Dr. Timm appeared as soloist in our first Baroque Music Festival in 1981, and again in 1982.

✝

BURTON KARSON, a 29-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 the degrees of Bachelor, Master and Doctor in music. Baroque music and harpsichord studies at USC were with Alice Ehlers and conducting was with Charles Hirt and Ingolf Dahl. After teaching positions at USC and Glendale College, 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, now Emeritus. Dr. Karson appears often as pianist 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 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 academic research in Europe that led to critically acclaimed first American performances in our Baroque Music Festival.

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