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20 - 27 June 2004

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• **Casa Romantica** (San Clemente, **Greg Smith**, Executive Director) for providing their unique venue for our Winter Musicale, and their **Board of Trustees** and staff for professional logistical support.

• **Aleta Knight** (Corona del Mar) for providing artists' housing.

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• **The Arts Commission of the City of Newport Beach** for underwriting the performances of Baroque trumpeter John Thiessen.

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Baroque Music Festival Corona del Mar
Sunday, 20 June 2004, 4:00 p.m.
Saint Michael & All Angels Church

Baroque Concertos

Rob Diggins, *violin*
William Skeen, *violoncello*
Todd French, *violoncello*
John Thiessen, *trumpet*
Gabriel Arregui, *organ*

Strings of the Festival Orchestra
Burton Karson, *conductor*

Concerto in G minor for violoncello, RV 416 — **Antonio Vivaldi** (1678-1741)

Allegro
Adagio
Allegro

William Skeen, *violoncello*

Concerto in A minor for violin, BWV 1041 — **Johann Sebastian Bach** (1685-1750)

Allegro
Andante
Allegro assai

Rob Diggins, *violin*

Sonata in D for trumpet — **Arcangelo Corelli** (1653-1713)

Grave
Allegro
Grave
Allegro
Allegro

John Thiessen, *trumpet*

Concerto for Two Violoncelli, RV 531 — Antonio Vivaldi

Allegro
Largo
Allegro

William Skeen, *violoncello*
Todd French, *violoncello*

Concerto in G for organ — Michel Corrette (1709-1795)

Allegro
Gavotte I (Andante); Gavotte II
Allegro

Gabriel Arregui, *organ*

Sinfonia con Tromba in D — Giuseppe Torelli (1658-1709)

Allegro
Adagio
Allegro
Allegro

John Thiessen, *trumpet*

Notes on Baroque Concertos

THE TITLE *concerto*, from the Italian *concertare* (to contend, to agree, to get together), often was given to types of compositions that may surprise us. Seventeenth century "concertos" frequently employed various ensembles, often small versus large singing and playing in contrast with each other, sometimes pitting soloists against larger vocal or instrumental choruses. The earliest publication titled *Concerti*, from Venice in 1597, contained sacred vocal motets and secular madrigals by Andrea and Giovanni Gabrieli. German composer Michael Praetorius, in 1618, wrote that nearly all Italians used the term *concerto* for sacred compositions for voices and instruments. A century later, J.S. Bach titled church cantatas "concerto," since they contrasted vocal solos (often in duet with solo instruments) with chorus and orchestra – a dramatic illustration of which we shall hear next Sunday in our Festival Finale.

Bach

THE BAROQUE *concerto grosso* pitted a small group of soloists, the *concertino*, against the larger string ensemble with harpsichord, the *ripieno*, some of the earliest and most influential being those of Corelli. Torelli and Vivaldi must be credited with the earliest truly solo instrumental concertos in a form that immediately influenced composers all over Europe.

ALL OF THE works on this program are played on period instruments that give us sounds as close as possible to those heard in the Baroque period: the tuning of A = 415 (one-half tone lower than the modern 440), the use of Baroque bows on gut strings, a Baroque trumpet that predates the nineteenth century invention of valves that made all pitches possible, and organ pipes designed to the specifications and tonal voicings of an historical instrument.

THE fast-slow-fast arrangement of movements, solidified by Vivaldi, is heard today in his G minor concertos for both one and

(Continued on page 18)

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(Continued from page 16)

two cellos, the latter being the only known double concerto for that instrument. In both, his principle of an orchestral *ritornello* versus dazzling solo passages clearly delineates the contrasting roles of soloist(s) and orchestra, and his melodic inventiveness and technical demands on soloists illustrate his complete familiarity with instruments and the expectations of audiences.

BACH'S popular A minor concerto for violin will sound familiar to those acquainted with his harpsichord concerto in G minor (BWV 1058). He often borrowed from himself when hurriedly searching for materials for a new composition. Here the ubiquitous *ritornello* principle of the repeated theme is clearly evident, but without the orchestra giving the soloist as much rest as Vivaldi might have done, resulting in a workout for players and listeners.

Corelli

CORRETTE composed solo and chamber pieces for many instruments, in addition to comic secular vocal and vaudeville works for the stage, and Latin motets and masses for the church. He was a famous (from his reputation, perhaps infamous) teacher, and his published teaching methods for flute, double bass and violin offer much insight into musical practices of his time in France and in England. He occupied several positions as organist in French churches and noble households, so his obvious facility at the organ coupled with what he must have heard of Handel's organ concertos during his visit to England resulted in six concertos "for harpsichord or organ," a choice of words perhaps made by Corrette's publisher to enhance their commercial potential. The first movement of the G major concerto, played this time on the organ, includes trills in the *ritornello* and in passages assigned to a solo violin. The Gavottes (the first repeated after the second) are attractively dancy, and the third movement again gives us solo violin passages and typically French ornamentation.

THE TERMS "Sonata" (from *suonare* – to sound) and "Sinfonia" (from a Greek term meaning sounding together)

(Continued on page 20)

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illustrate an historical casualness in specific terminology, as these pieces for trumpet by Corelli and Torelli are, according to our understanding, concertos. Their multiple movements precede Vivaldi's groupings of three, but their orchestral *ritornelli* reflect thematic elements from the opening statements. The Baroque trumpet's reliance on pitches in the natural overtone series, similar to that of a valveless modern bugle but with a different fundamental pitch, places its virtuosic scale passages in a high and dramatically captivating if technically risky range. We have only this trumpet piece of Corelli, but Torelli's prolific output will be in evidence again Monday and Wednesday evenings.

— Notes by Burton Karson

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

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Baroque Music Festival Corona del Mar
Monday, 21 June 2004, 8:00 p.m.
Saint Michael & All Angels Church

Organ Recital

Gabriel Arregui, organ
with
John Thiessen, trumpet

Grand Jeu	Pierre Dumage (1674-1751)
Intermedios de Quinto Tono para la *Misa de Angelis* Kyries I, II, III, IV, Final Sanctus I, II, III Agnus Dei I, II, III	Juan Cabanilles (1644-1712)
Was Gott tut, das ist wohl getan	Johann Pachelbel (1653-1706)
Three Chorale-Preludes from Clavierübung III Kyrie, Gott Vater in Ewigkeit, BWV 669 Allein Gott in der Höh sei Ehr, BWV 675 Wir glauben all an einen Gott, BWV 680	J. S. Bach (1685-1750)
Noël Etranger	Louis-Claude Daquin (1694-1772)
A Fantasy	Thomas Tomkins (1572-1656)
Trumpet Sonata in D, Z 850	Henry Purcell (1659-1695)

Fantasy & Fugue in G minor, BWV 542 — J. S. Bach

Trumpet Sonata in D, G 1 — Guiseppe Torelli (1658-1709)

Concerto in G Major, BWV 592 — J. S. Bach

(After a concerto by Prince Johann Ernst of Saxe-Weimar)

(Allegro)

Grave

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Notes on the Organ Recital

AN ORGAN RECITAL invites the inclusion of compositions in many forms with "registrations" resulting from the organist's search for colorful combinations of pipes. Occasionally registrations are suggested by composers; however, except in rare instances, primarily French, the Baroque period left those choices to the player. Tonal variety this evening results from Gabriel Arregui's creative choices from St. Michael's Baroque-voiced Abbott & Sieker pipes in concert with John Thiessen's Baroque trumpet.

PIERRE DUMAGE is little known among French composers. Organist of the collegiate church of St. Quentin from 1703 to 1710 and then the Laon Cathedral to 1719, he gave up music after a feud with the cathedral chapter and became a civil servant. His only extant work is a book of organ music from 1708 in which the last entry is this *Grand jeu*, traditionally a piece for the organ's Trompettes, Bourdons, and Cornet – a rather robust registration.

JUAN BAUTISTA José Josep Cabanilles was the greatest Spanish organist of the seventeenth century. Ordained a priest, he served as organist of the cathedral of his native Valencia. Often invited to play in various French churches, he also was in contact with contemporary musicians of southern Italy, the Netherlands and Germany. His voluminous output sometimes reflects elements of a late Renaissance Spanish style yet often seems very modern in its idiosyncratic harmonic vocabulary, heard particularly in the Sanctus II. This will be played on the celestes, reflecting a late nineteenth century sound that actually had its roots in the early Italian organ's Voce Umana in which two soft ranks are tuned slightly apart to produce an undulating effect.

PACHELBEL, a prolific late-seventeenth century composer of Protestant church music, greatly inspired later German composers, especially members of the Bach family. He held positions as organist in Erfurt, Stuttgart, Gotha and Nürnberg, and his many pupils, including his own children, attained positions of importance. Chorale-preludes, played by the organist before the congregational singing of hymns, took many forms. Pachelbel was contractually obligated to write out his preludes rather than improvising them, and the happy result is a valued collection of Middle Baroque organ music. Here the chorale proceeds to nine "partitas" or variations on the tune, concluding with a restatement of the chorale.

(Continued on page 26)

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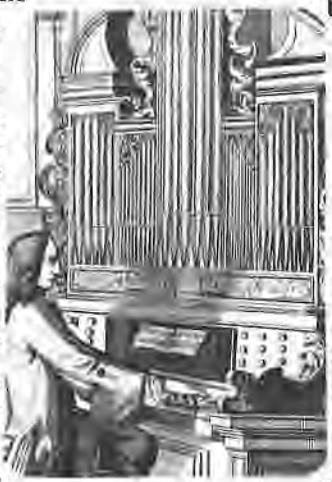
(Continued from page 24)

The seventh partita, fast and arpeggiated, will be registered on 8' and 1' flutes, reminiscent of tiny bells heightened by the addition of the Zimbelstern.

BACH titled four volumes, published between 1731 and 1742, Clavier-Übung, a term for a book of "exercises" for the keyboard. These include his Italian Concerto, Overture in the French Manner, St. Anne's Fugue and Goldberg Variations - great masterpieces quite beyond our understanding of exercises, similar to Chopin's Etudes. These three chorale-preludes from Book III, based on texts appropriate for the first three movements of the Lutheran Mass (Kyrie, Gloria and Credo), treat the chorale tunes in extremely different textures: here the cantus firmus clearly on top, there hidden within the voices.



PARISIAN Louis-Claude Daquin, the outstanding organist of his generation, played before King Louis X IV at the age of six, directed a musical performance in the Sainte-Chapelle at age eight, and took an appointment to Petit St. Antoine at age twelve. He later won (over the famous Rameau) the post at St. Paul and then succeeded Dandrieu as organiste du roi, serving also at Notre Dame. His twelve settings of Christmas carols, Noëls, have become popular standards for organists and music lovers.

THOMAS TOMKINS, the son of a cathedral musician, married the widow of his predecessor at Worcester Cathedral, and later was Gentleman of the Chapel Royal and organist there along with Orlando Gibbons. One of his madrigals was included by Morley in *The Triumphes of Oriana* (in praise of Elizabeth I). Sung at royal events, his music -- anthems, madrigals, keyboard pieces and consorts (chamber works) -- are decidedly conservative in style. Tomkins said that a fantasy is created when "a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit."

BACH'S large organ works were created for his own virtuosic displays, usually for his dedicatory recitals on new organs during which he showed off both the resources of the instruments and his own astounding technique. The great Fantasy in G minor (from his Cöthen period, before Leipzig) is thought to be one

(Continued on page 28)

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(Continued from page 26)

of his most romantically expressive works with its stately pace and dramatic harmonic progressions; the Fugue (from his earlier days in Weimar) is youthfully joyful, even in its minor key, and demands much athleticism for the pedals.

THE CONCERTO in G major is one of many pieces that Bach arranged, transcribed or borrowed in part from the works of other composers: Reincken, Erselius, Marcello, Vivaldi, Telemann, Corelli, Albinoni, and in this case, Duke Johann Ernst of Saxe-Weimar. We hear again the fast-slow-fast movement patterns that had become the norm, and also allusions to the concerted style with its contrasts between flashy passage work and returning themes.

THE TRUMPET sonatas of Purcell and Torelli illustrate what could be done on a horn that played in the natural overtone series, valves for choosing different fundamentals to allow the production of other overtones and thus scales in lower registers being invented only in the early nineteenth century. Purcell wrote his only trumpet sonata in 1694, the year before he died; Torelli wrote over thirty such works, some in duet with violin and oboe. "Sonata" here is synonymous with "concerto" in form and dramatic appeal. Both works both have a slow movement without the trumpet and both indulge in intriguingly conversational melodic interplay. *— Notes by BLK*

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Baroque Music Festival Corona del Mar
Wednesday, 23 June 2004, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Claire Fedoruk, *soprano*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*
Rob Diggins & Jolianne von Einem, *violin*
Zachary Carrettin, *viola;* John Thiessen, *trumpet*
William Skeen, *violoncello;* Gabriel Arregui, *harpsichord*
Burton Karson, *conductor*

Hark, how the wild musicians sing — Henry Purcell (1659-1695)

Trio: Hark, how the wild musicians sing
Soprano solo: Look how the fields clad in flowery dress
Trio: Pleased Nature, thus dressed up in all her charms
Bass solo: Then why, Dorinda, should not we rejoice like them
Trio: We'll freely feast love's eager appetite
Tenor solo: Though now your eyes are all divine
Trio: Then let us not waste the dear minutes

Sinfonia in G for four strings — Tomaso Albinoni (1671-1751)

Allegro
Minuetto
Allegro

Sonata in C for trumpet, strings & continuo — Tomaso Albinoni

Grave
Allegro
Grave
Allegro

Excerpts from Acis & Galatea — George Frideric Handel (1685-1759)

Recitative: Ye verdant plains
Aria: Hush, ye pretty warbling quire!
Recitative: I rage, I melt
Aria: O ruddier than the cherry
Aria: Would you gain the tender creature
Trio: The flocks shall leave the mountains

Sonata in D for trumpet & strings, G7 — **Giuseppe Torelli** (1658-1709)

Grave; Allegro
Grave
Allegro

Le mariage forcé — **Marc-Antoine Charpentier** (?1645/50-1704)
Music for Molière's *Comédie*

Overture
Dialogue: My good friend, tell me in faith
Grotesque Trio: Don Juans with graying hair
Menuet
Plain or comely, it makes no difference
Ah! What a strange, fantastic notion
Gavotte
La, la, la, la, la . . . bonjour
Les Grotesques (strings)
O, la belle symphonie! How it's soothing and full of charm!
Let's join it with songs so sweet of the dogs, the cats,
and the nightingales of Arcadia. Caw, caw, caw.
Bow, wow, wow. Meow, meow, meow. Arf, arf, arf.
Hee haw, hee haw, hee haw.
Oh, the superb concert and the sweet harmony.

Le mariage forcé is published in Marc-Antoine Charpentier: Music for Molière's Comedies. Edited by John S. Powell, Recent Researches in the Music of the Baroque Era, vol. 63 (A-R Editions, Inc., 1990, Madison, WI). Used with permission.

This performance of Le mariage forcé is made possible through a generous gift from long-time Festival Patron Jean Galanos

Wednesday Music in the Gardens

HENRY PURCELL was England's greatest composer of the seventeenth century, and the honors he enjoyed during thirty-six years of a highly productive life were followed by a funeral with great pomp and burial near the organ over which he had presided in Westminster Abbey. To support a wife and their seven children, he accepted royal appointments as keeper of instruments and organist while composing more than fifty anthems and services for the church plus festive odes and welcome songs for royal occasions. He also turned out a half-dozen operatic works (including the first English opera, *Dido & Aeneas*), over forty pieces of incidental music including songs for stage plays, hundreds of songs for solo voice and continuo, more than fifty unaccompanied "catches" (polyphonic secular songs, some of which border on the smutty), dozens of harpsichord pieces (some arranged from his own dramatic stage works), and songs for two or more voices with continuo and occasionally a few other instruments. "Hark, how the wild musicians sing" is one of the latter, celebrating the joys of youth in May. Nature dressed up in her charms, the budding trees anticipating summer, and lovers who pity dull mortals who never know the greatest blessings the gods can bestow.

Purcell

ALBINONI attained great fame during his lifetime, in his native Venice and throughout much of Europe. He supported his operatic soprano wife and their six children through a prolific compositional output: eighty operas, more than forty solo cantatas, seventy-nine sonatas for various instruments with continuo for church and chamber, fifty-nine concertos and eight sinfonias. His publications were popular and known even to Bach, who used his music for teaching materials in Northern Germany. This Sinfonia in G is for four strings uncharacteristically without a figured bass for the ubiquitous *basso continuo* that relied on the harpsichord to keep the strings together and in tune. Thus it may be the first piece that pointed toward the Classical string quartet of two violins, viola and violoncello, all of

(Continued on page 34)

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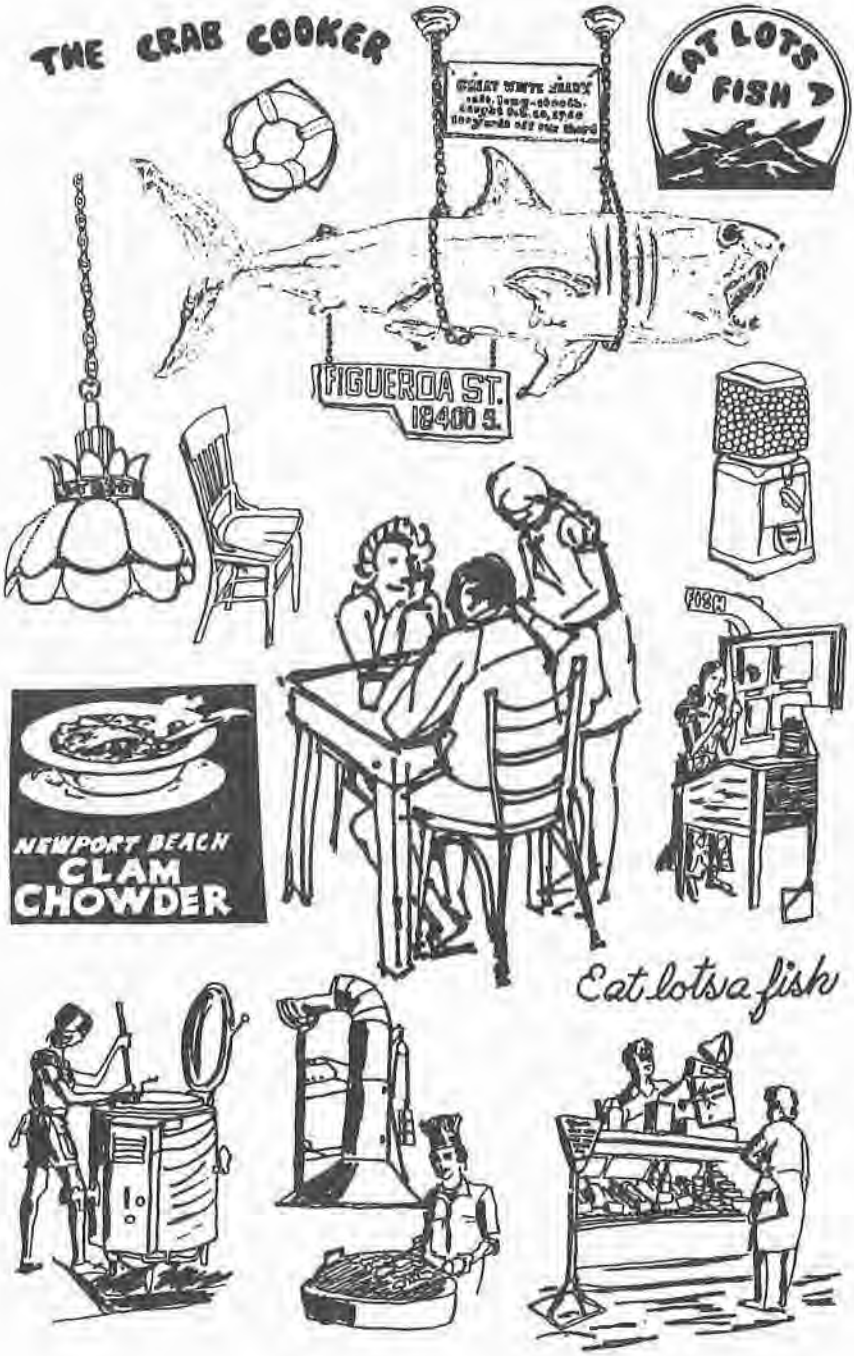
equal importance. Albinoni's Sonata in C really is a concerto for trumpet and strings, although its slow-fast-slow-fast pattern reflects the *sonata da chiesa* more than the concerto à la Vivaldi. The key of C is unusual, since most trumpet music of the period is in D. The trumpet remains silent in the slow movements, but in the others, particularly the last, it chases or echoes the strings in a most gamely manner.

HANDEL'S *Acis and Galatea* was conceived and first performed in 1718, while he was working for the Duke of Chandos at Cannons, and revised twice, in 1739 and 1742 (the year of *Messiah).* It is distinctly operatic in musical character but more like a masque or "pastoral opera" in form. Based on Ovid's *Metamorphoses,* the mythical story was set by many other composers in France, England, Italy and Germany. These excerpts give us an example of how the characters, Acis, Galatea and Polyphemus are characterized in dramatic recitatives and memorably melodic arias.

Handel

TORELLI'S sonatas (somewhat synonymously concertos and sinfonias) are well represented in this year's Festival, being heard on last Sunday's concerto program, Monday evening's organ recital, and this evening. The slow movements give the trumpet a recess, the interplay between soloist and strings occurring in the fast movements. Of special interest is the duet between trumpet and violoncello in the middle Allegro.

CHARPENTIER, a Parisian, studied during a five year Italian period with the great Carissimi in Rome, but seems to have suffered lifelong under the popularity of his contemporary Lully, an Italian (originally Lulli) who was the favorite of the French king. His current reputation is of France's finest seventeenth century composer. Charpentier's early years were given mostly to secular music, but later exclusively to the composition of many hundreds of sacred works (his great *Te Deum* will be heard in our Festival Finale on Sunday). *Le mariage forcé* is incidental music to a comedy by Molière. Here three men discuss their notions about the charms and dangers of matrimony, at the end falling into cat calls, dog barks, and other domestic animal sounds, concluding with "Oh, the superb concert and the sweet harmony." *-- Notes by BLK*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Baroque Music Festival Corona del Mar
Friday, 25 June 2004, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

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

Trio Sonata in A — Georg Phillip Telemann (1681-1767)

Largo
Allemanda (Presto)
Sarabande (Grave)
Corrente (Vivace)

Chaconne in D minor, BWV 1004, for solo violin — J. S. Bach (1685-1750)

Sonata in G minor for flute & continuo, RV 58 — Antonio Vivaldi (1678-1741)

Vivace
Fuga da Cappella (Alla breve)
Largo
Allegro ma non presto

Trio Sonata No. 6 in C minor — Johann Dismas Zelenka (1679-1745)

Andante
Allegro
Adagio
Allegro

From Suite No. 3 in C for solo violoncello, BWV 109 **J. S. Bach**

Prelude
Sarabande
Gigue

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Trio Sonata No. 1 in F **Johann Dismas Zelenka**

Adagio ma non troppo
Allegro
Larghetto
Allegro assai

Friday Music in the Gardens

TELEMANN'S trio sonata in A major begins with a pompously French *Largo* in dotted rhythms, with the flute and violin in tight conversation, and then proceeds to dance movements: an *Allemanda* (an Italian spelling of the French word for a German dance), a *Sarabande* (French for a Spanish dance), and *Corrente* (more often seen, as Bach preferred, in its French spelling, *Courante*). Two movements titled only with tempo markings plus two of specific dance types create a delightful mixed form of "sonata" and "suite."

Telemann

BACH'S sublime Chaconne is from his second suite for unaccompanied violin. Imported into Spain from Latin America in the sixteenth century, the originally fast *ciaccona* became, as seen in seventeenth century Spanish guitar books, improvisatory with variations over a repeated progression of harmonies. This *ostinato* (obstinate bass) variation form soon became popular all over Europe, being incorporated into harpsichord and chamber suites and even opera choruses. Here Bach's unsurpassed inventiveness results in one of his greatest masterpieces, exploring the violin's singing qualities along with double and triple stops that produce magnificently rich chords.

VIVALDI'S G minor flute sonata opens with a charmingly bouncy Vivace followed by an unexplained "Fugue for the chapel," and continues through a slow movement that begins with a Siciliano-type rhythm to a flashy concluding Allegro. Thematic relationships are created through the same three notes (G, D, B flat in different orders) that begin the movements, the final Allegro starting with flute alone on those three notes, which then are answered by the violoncello.

BACH wrote six suites for solo (unaccompanied) violoncello, in addition to his six sonatas and partitas for solo violin. The Baroque suite generally consisted of a prelude followed by a group of dances from various cultures, concluding with a gigue, the French formalization of the English sailor's jig. Bach wrote so remarkably for the unaccompanied strings, as evidenced by these

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excerpts from the C major suite, that we often imagine hearing two or even three independent voices or musical lines from an instrument on which that is technically impossible.

COUPERIN'S programmatic farce that ridicules the guild (union) of minstrels which had won royal favor over the guild of organists is one of many *Ordres* or suites for *clavecin* (French for harpsichord) that have titles with extra-musical connotations. Surnamed *Le Grand* in acknowledgment of his keyboard skills, Couperin served as harpsichordist for Louis XIV and one of his daughters became the first woman to be *claveciniste* to the king. It is said that he exchanged letters with Bach who along with Telemann, knew his music. Alas, these letters disappeared after being used as jampot covers! Here the French predilection for ornamentation is clear, as are Couperin's typical rhythmic eccentricities and a searching for all of the tonal colors that the instrument can produce. Malcolm Hamilton played this wonderful piece on this stage for our Festival of 1993, and Gabriel Arregui offers it this evening in loving memory of that astonishing virtuoso, dedicated teacher and our committed friend.

Couperin

THE TWO trio sonatas by Zelenka, a Bohemian who left Prague at age thirty to accept a position as bass viol player in the royal orchestra at Dresden, are little known delights in the Baroque chamber music repertoire. After further study in Venice and Vienna, Zelenka returned to work in Dresden until his death. He knew Bach and Telemann, both of whom, it is reported, admired his mastery of counterpoint and harmonic invention. The C minor sonata treats the three written parts for two high instruments and violoncello (the keyboard part being improvised on the implied harmonies) with unusual equality. The fast movements in both sonatas contain nearly breathless surges of sixteenth notes, often involving the cello in a most democratic interplay. Quirky shifts in motion and harmonies lurk around every corner in the slow movements, rarely allowing one to anticipate what's going to come next, and rhythmic complexities, particularly in the final movement of the F major, border on those of modern times.

--Notes by Burton Karson

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Baroque Music Festival Corona del Mar
Sunday, 27 June 2004, 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*

Lobet den Herren — **Wolfgang Carl Briegel**
Motet on Psalm 150 for tenors, basses and orchestra (1626-1712)

Hallelujah!

Praise the Lord in his sanctuary; praise him
in the firmament of his power.

Praise him for his mighty acts; praise him
for his excellent greatness.

Praise him with trumpet, psaltery and harp,
with drums and dancing.

Praise him with strings and winds.

Praise him with resounding cymbals,
with loud-clanging cymbals.

Let everything that has breath praise the Lord.

Hallelujah!

Herr, wie lange willst du mein so ganz vergessen, Opus 27 — **Johannes Brahms** (1833-1897)
Motet on Psalm 13 for sopranos, altos and strings

Lord, how long will you forget me? How long will you hide
your face from me?

How long must I bear pain in my soul,
sorrow day-long in my heart?

How long shall my enemy triumph over me?

Answer me, O Lord my God; lighten my eyes,
lest I sleep in death, lest my enemy say,
"I have prevailed over him," lest my foes
rejoice that I have fallen.

But I have trusted in your love;
my heart rejoices in your salvation.

I will sing to the Lord, for he has dealt with me richly.

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 recitative: *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 recitative: *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.

(Continued on page 44)

Soprano recitative: *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 recitative: *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 recitative: *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.

Suite de Symphonie No. 1 — **Jean-Joseph Mouret** (1682-1738)

Allegro en rondeau
Gracieusement, sans lenteur
Allegro
Gay

Te Deum — **Marc-Antoine Charpentier** (1634-1704)

Prelude

Bass solo: *Te Deum laudamus*

We praise thee, O God, we acknowledge thee to be the Lord.

Chorus: *Te aeternum Patrem*

All the earth doth worship thee, the Father everlasting. To thee all angels cry aloud, the heavens and all the powers therein.

Soloists: *Tibi Cherubim et Seraphim*
(with countertenor Vincent Yi)

To thee Cherubim and Seraphim continually do cry Holy, Holy, Holy, Lord God of hosts.

Chorus: *Pleni sunt caeli et terra majestatis gloriae tuae*

Heaven and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee.The noble army of martyrs praise thee.

Soloists: *Te per orbem terrarum sancta confitetur Ecclesia*

The holy church throughout all the world doth acknowledge thee, the father of an infinite majesty; thine honorable, true, and only Son; also the Holy Spirit, the Comforter. Thou art the king of glory, O Christ, thou art the everlasting Son of the Father. When thou took'st upon thee to deliver man, thou didst not abhor the Virgin's womb.

(Continued on page 46)

Chorus: *Te devicto mortis aculeo*

When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father.

Bass solo: *Judex crederis*

Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge.

Soprano solo: *Te ergo quaesumus*

We therefore pray thee, help thy servants whom thou hast redeemed with thy precious blood.

Chorus: *Aeterna fac cum Sanctis tuis*

Make them to be numbered with thy saints in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them and lift them up for ever. Day by day we magnify thee, and we worship thy name, ever world without end.

Soprano & Bass duet: *Dignare Domino dei isto*

Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us.

Soprano, Alto & Bass trio: *Fiat misericordia tua, Domine*

O Lord, let thy mercy lighten up on us, as our trust is in thee.

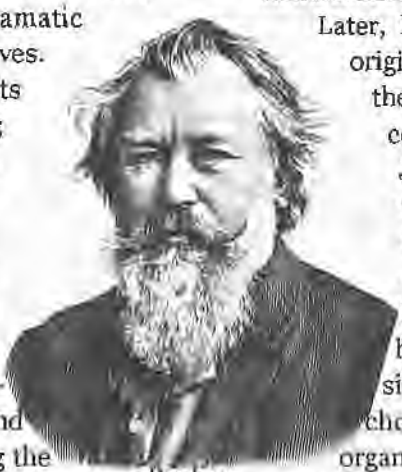
Chorus: *In te, Domine*

O Lord, in thee have I trusted, let me never be confounded.

This performance of Charpentier's Te Deum is made possible in large part through a generous gift from Ralph and Georgene Smith.

Notes on the Festival Finale

THE BAROQUE motet grew out of the Renaissance form – a polyphonic setting of a sacred text that was not an essential part of the Mass - with the progressive addition of *basso continuo* and often other instruments. When soloists were added, the result might have suggested the cantata form, but without dramatic operatic recitatives. Renaissance motets were in Latin; Baroque motets were in both Latin and the vernacular.



Brahms

BRIEGEL wrote hundreds of motets and cantatas, sacred songs and Psalm settings during the last four decades of his life, which he spent in the royal court of Hessen-Darmstadt. Many of these were intended for the modest resources of Protestant choirs in German towns and villages, yet they often demand well rehearsed forces. Psalm 150 for male voices, one of many of Briegel's works found in the Archducal Library of Darmstadt by this writer, had its first performance since the late-seventeenth century in our Festival in 1989 and is receiving only its second performance today. The male soloists and chorus are accompanied by *basso continuo*, adding strings here and there and, when expressively appropriate, trumpet, woodwinds and timpani.

THE young Brahms spent much time copying and studying music of the Renaissance and Baroque. Later, he was one of the original subscribers to the new edition of the complete works of Johann Sebastian, the Bach-Gesellschaft. Much of the music of Brahms, including his very last compositions (eleven chorale-preludes for organ) was inspired by Baroque antecedents. Psalm 13, for sopranos and altos, combines the high voices with strings in a luscious Romantic setting that nevertheless shows a Baroque influence on the composer.

BACH'S two hundred extant church cantatas vary from short pieces for two or three soloists and choir with a few instruments to long and more dramatic works for soloists, chorus, and full orchestra. Cantata 75 tends

(Continued on page 48)

(Continued from page 47)

toward the latter, with solo recitatives and arias plus chorus accompanied by two oboes, bassoon, trumpet, with organ. In two parts, originally performed before and after the sermon in the liturgy for the First Sunday after Trinity, the text deals with unremitting faith, delight in simple things, and, as heard in the musically similar chorales that conclude each part, an acknowledgement that "what God does is rightly done."

THE POPULAR British television series, Masterpiece Theatre, began and concluded with Mouret's now immediately recognized Rondeau, the opening movement from his first symphonic suite, suggesting an English origin. Actually, the music is very French. Mouret was born and trained in Avignon, arrived in Paris by his twenty-fifth year, and served for twenty years as composer-director of the New Italian Theatre during which time he, with his wife and daughter, lived on the Place du Palais Royal. He was a singer of the king's chamber, held a royal privilege to publish his own music, and headed and composed for the Concert Spirituel. The celebratory trumpet and timpani lend an air of pompous dignity to this music from Mouret's later years, yet its lightness and attractive melodies suggest courtly entertainment. Of his substantial output of stage, church and chamber music, this irresistible

(Continued on page 49)

The musicians' gallery at Whitehall by Holbein

(Continued from page 48)
composition represents Mouret's most engaging work.

CHARPENTIER, who studied with Carissimi in Rome, surely was the finest French composer of the seventeenth century, despite the royal favor accorded to the Italian-born Lully. He served French nobles, worked in the musical theater, composed large-scale works for royal events, and taught the Duke of Chartres, who later, as Duke of Orléans, became Regent of France. Charpentier's compositional *oeuvre* for the church is staggeringly large, including a dozen masses plus hundreds of motets, antiphons, litanies, lessons, responsories, Psalm settings and oratorios. He also produced some serious airs and several drinking songs. Of his four extant settings of the *Te Deum*, this one, for five soloists, a four-voiced choir, trumpet, timpani, winds and strings, represents Charpentier at his best. The joyous text of praise was often historically used to celebrate military victories. Here soloists and chorus hand off singing assignments like batons in a relay, the solos and solo ensembles alternating in short order with choral sections, all progressing full bore to a rousing final choral setting of, "O Lord, in thee have I trusted, let me never be confounded."

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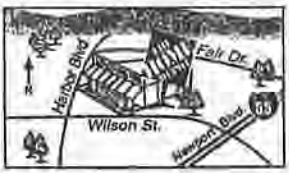

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About the Performers

GABRIEL ARREGUI graduated from Loma Linda University with a degree in organ performancea and secondary emphasis in piano. He went on to earn his master's degree in keyboard collaboration at the University of Southern California under Gwendolyn Koldofsky, Brooks Smith and Jean Barr, studying harpsichord with Malcolm Hamilton. Arregui won the Hans Schiff Memorial Chamber Music Scholarship, was awarded a graduate assistantship and the Departmental Award for Outstanding Graduate. Following graduate study, he returned to LLU to teach 18th-century counterpoint. Arregui is presently Organist of the Roman Catholic Church of The Immaculata on the University of San Diego campus. Remaining active in coaching and recital work, he is regularly a featured soloist and chamber musician in our Baroque Music Festival, has appeared in recital with sopranos Julianne Baird and Rosa Lamoreaux.

ARAM BARSAMIAN, originally from Plovdiv, Bulgaria, made his San Francisco Opera debut in Britten's "Death in Venice" following his participation in the Merola Opera Program, in which he sang the role of Dandini in La Cenerentola, a role that he will reprise in November 2004 at Sacramento Opera, where he has performed in eleven productions since his debut in 1996. He also has performed at Nevada Opera, Opera Santa Barbara and Pacific Repertory Opera. Barsamian has performed at the Ventura Chamber Music Festival and Carmel Bach Festival, as well as here here in Corona del Mar. He is a two-time district winner of the Metropolitan Opera National Council Auditions and was a U.S. finalist in the Veronica Dunne International Singing Competition. He is an alumnus of California State University, Fullerton and the University of Southern California. We welcome his return to our Festival.

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ZACHARY CARRETTIN graduated from Rice University's Shepherd School of Music with bachelor's and master's degrees in classical violin performance. He is the former concertmaster of Houston's OrchestraX and former first violinist with the Bergen Philharmonic (Norway), has performed with Philharmonia Baroque, Portland Baroque, the Trinity Consort, Magnificat, El Mundo, Magnolia, Los Peregrinos, the Oakland Symphony, Apollo's Fire, the Channing Players, Houston Composers' Alliance, American Bach Soloists and Camerata Pacifica. He served as Composer-in-Residence and toured with dance troupe Project Bandaloop and wrote new music for Zaccho Dance Theatre. He has conducted l'Orchestra Montin and the Oakland Youth Orchestra, was Music Director of Northminster Presbyterian Church Choir (Albany, CA) and TriValley (CA) Youth Orchestra.

ROB DIGGINS, a versatile freelance violinist and violist with numerous period instrument ensembles, has appeared with Collegium Vocale, Ghent and LaChappelle Royale—both under the direction of Phillipe Herreweghe—as well as Les Arts Florissants, Gabrieli Consort, Cantus Köln, Musica ad Rhenum, Ricercar Consort, Kammer Orchester Stuttgart, American Bach Soloists, American Baroque, Lux Musica, Seattle Baroque Orchestra, Benevolent Order for the Music of the Baroque (BOMB), Los Angeles Baroque Orchestra, Trinity Consort and the Portland Baroque Orchestra. He has recorded more than twenty CDs on the Harmonia Mundi, Koch International, Musica Omnia, Pro Gloria Musica, Helicon, Musical Heritage Society, Gourd, and Music for Little People record labels. Recipient in 1993 of a Soloist Diploma in violin from the Royal Conservatory of The Hague, Netherlands, he currently is co-director of the Alard String Quartet and founder/director of the Accademia dei Filomusi and Les Theâtres des Funambules (puppet/circus theater) in Humboldt County, CA. He returns regularly to our Baroque Music Festival as violinist and orchestra contractor.

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JOLIANNE VON EINEM currently appears with the Philharmonia Baroque Orchestra, Magnificat, California Bach Society and the Portland Baroque Orchestra. She has travelled to Japan with the Amsterdam Baroque Orchestra, Singapore and to Hong Kong with American Bach Soloists, and has appeared in New York City, the Netherlands, Switzerland, Germany, England and France. Her recordings include the Mendelssohn Octet with Hausmusick on EMI, Eighteenth Century Music for Lute and Strings with Trio Galanterie on Audioquest, and Legrenzi cantatas and trio sonatas with El Mundo on Koch. A Los Angeles native, she holds degrees from UCLA and USC where she studied modern violin with Alex Treger and Alice Schoenfeld. Baroque violin study with Monica Huggett led her to specialize in historical performance practice, and she became a founding member of the Los Angeles Baroque Orchestra. She performs regularly with fellow violinist Rob Diggins, and they are the proud parents of a four-and-a-half year old daughter.

CLAIRE FEDORUK earned degrees in music at Pacific Lutheran University and the Eastman School of Music, and currently is completing her doctorate in early music performance at the University of Southern California. She has performed as soloist and ensemble singer with the Occidental-Foothills Master Chorale, South Bay Classic Ensemble, Pacific Chorale, John Alexander Singers, Los Angeles Master Chorale, in the Hollywood Bowl's Summer Concert series, with Philharmonia Baroque for the Mark Morris Dance Company, and has worked under conductors Carl St. Clair, Jorge Mester, John Mauceri, Grant Gershon, Essa-Pekka Salonen and others. She can be heard and seen in the 2002 film, "Slackers," and sang on the 2003 release of Leanne Rimes' Christmas Album. Foreign engagements have taken her to Italy, Japan, Germany and Romania, and she has been soloist in many Southern California churches including the Crystal Cathedral. Ms. Fedoruk is a member of Southern California Pro

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Musica, and the early music ensemble, Tempest. In 2003, she premiered, with the Los Angeles Master Chorale and the Los Angeles Phlharmonic, in the newly restaged version of John Adams' "El Niño" under Salonen at the Brooklyn Academy of Music and the Dorothy Chandler Pavilion. This is her third appearance in our Festival.

TODD FRENCH has served as soloist and principal cellist with symphony orchestras in the United States and Europe under conductors Jeffrey Tate, Yoav Talmi, Justus Franz, Carl St. Clair, Noam Sherif, Neal Stulberg, Michael Barrett and Daniel Lewis. He won numerous awards while studying at Illinois Wesleyan University; then, as a graduate student at the University of Southern California, he was a cello student of Ko Iwasaki and Eleonore Schoenfeld and studied Renaissance and Baroque performance practice with lutenist James Tyler. 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 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 led to numerous engagements with orchestras and also resulted in his appointment as 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, Haslop has served as Concertmaster for the Los Angeles Chamber Orchestra, the Dallas

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Opera, 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 was a faculty member of Pomona College and Santa Monica College. Haslop, who performs on a rare 1782 Storioni violin, appears regularly in our Festival.

TIMOTHY LANDAUER won the coveted Concert Artists Guild International New York Competition Award in 1983. Since then, his extensive engagements include highly acclaimed recitals at Carnegio Recital Hall, Ambassador Auditorium in Pasadena, the Orford Arts Center in Montreal, City Hall Theatre in Hong Kong, and in Hanover, Germany. He has been soloist with the Russian Philharmonic, Gulbenkian Orchestra in Lisbon, Hong Kong Philharmonic, Taiwan National Symphony Orchestra, Beijing Symphony, Shanghai Symphony, Pacific Symphony Orchestra, Grand Teton Music Festival Orchestra and the Maryland Symphony, and has performed with the Carmel Bach Festival, Ojai Festival, Hollywood Bowl Orchestra, London Symphony, Los Angeles Philharmonic, Festival Miami, Montreal Metropolitan, and Minnesota Orchestra under conductors Giulini, Mehta, Previn, Boulez, Rattle, Hogwood, Tilson-Thomas and others. Landauer currently is principal cellist of the Pacific Symphony and festivals such as the Grand Teton Music Festival and the Colorado Music Festival. He 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 eighth appearance in our Festival.

CHRISTOPHER LINDBLOOM completed undergraduate studies at Boston University, received his doctorate in vocal performance at the University of Southern California, and served for some years on the music faculties of Point Loma College, San Diego, and North Texas State University in Denton. He was active in Orange County as a musical editor, church musician and voice teacher. He appeared as soloist with the San Diego Symphony and the

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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. Lindbloom remains active as a singer, most recently in a new chamber music group, the James River Singers, based at the University of Richmond, and performs throughout the mid-Atlantic states. He has been baritone soloist regularly in our Festivals since our first season in 1981.

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, Opera Columbus, Opera Utah, Vancouver Opera, Portland Opera, and seventeen seasons with the Los Angeles Opera, where he has performed more than fifty rolls. His concert work includes engagements with Chautauqua Festivals, Carmel Bach Festival, Ojai Festival, Hollywood Bowl, London Symphony, Los Angeles Philharmonic and Minnesota Orchestra under conductors Giulini, Mehta, Previn, Boulez, Rattle, Hogwood and Tilson Thomas. He more recently appeared with Festival Miami and toured the Province of Quebec with the Montreal Metropolitan. In demand as a studio singer, he has sung in more than one-hundred films, radio and television productions. He is on the voice faculty of the University of Southern California and Chapman University. This is his fourth season in Corona del Mar.

JOSEPH MATHIEU, a native of French Canada, began singing publicly at the age of eight and 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. He is one of the soloists on the Los Angeles Chamber Singers' CD, "Romancero Gitano" and also is featured soloist on a recently released CD, "To Each is Given,"

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inspirational poetry set to music by Leo Marchildon. He is a regular performer at Hollywood Bowl under John Mauceri, and has performed the Beethoven Choral Fantasie under both Essa-Peka Salonen with the L.A. Philharmonic and Carl St. Clair with the Pacific Symphony. He currently is the tenor section leader with the Pacific Chorale and, as a countertenor , has performed with the John Alexander Singers. This is his fifth season with our Festival.

DAVID SHOSTAC, principal flutist and a frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured artist with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane and many others. Solo appearances have included Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, the Casals Festival of Puerto Rico, Aspen Music Festival, Ojai Festival, Stratford (Ontario) Festival, and the Carmel Bach Festival. He 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" with harpsichordist Igor Kipnis and cellist John Walz. He appears on the Grammy-winning (2002) "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 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. He recently acquired one of only five contra-bass flutes in the U.S., and will incorporate it into future performances.

WILLIAM SKEEN resides in the Bay Area, where he is principal cellist with the American Bach soloists and a member of Philharmonia Baroque and the Stockton Symphony. For

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merly on the faculty of the University of San Diego, since 2001 he has been with the Early Music Department of the University of Southern California, teaching cello. This year, he will spend his fifth summer at the Carmel Bach Festival as cellist and viola da gamba soloist. He is co-founder and director of La Monica, a period-instrument sextet devoted to Italian and German repertoire of the seventeenth century; this is a youthful group that has been received with great acclaim at many of the country's top early music series including Pittsburgh's Renaissance and Baroque Society, and New York City's Music Before 1800. He has served as principal cellist with Seattle Baroque, Los Angeles Baroque Orchestra, Musica Angelica, San Diego Opera, and Chicago Opera Theater. He is a member of El Mundo, Galanterie (with Elizabeth Blumenstock and John Schneiderman), and Just Strings, a new-music ensemble exploring microtonal repertoire. We welcome his return to our Festival.

JOHN THIESSEN appears as soloist and principal trumpet with early music ensembles throughout the US and his native Canada, including Philharmonia Baroque, Tafelmusik, American Bach Soloists, Boston Early Music Festival Orchestra and Washington Bach Consort. He also has performed with the Academy of Ancient Music, Taverner

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Players, English Baroque Soloists and the Amsterdam Baroque Orchestra. A graduate with high distinction in trumpet performance from the Eastman School of Music, he holds a master's degree in historical musicology from King's College, University of London, and is the recipient of study grants from the Canada Council and Ontario Arts Council for baroque trumpet studies in the UK. He serves on the faculties of the Baroque Performance Institute at Oberlin College and the International Baroque Institute at Longy (Cambridge, MA), and has recorded extensively for Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London Decca, Analekta, CBC, and Denon. We welcome him to our Baroque Music Festival for the first time.

VINCENT YI studied voice at California State University, Fullerton and is continuing his studies at Boston University as a countertenor. He was heard in the countertenor duet in Purcell's "Come ye sons of art" last year, and we welcome his return to the Festival Singers and the solo ensemble of Charpentier's Te Deum.

BURTON KARSON, a thirty-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of colleague and art historian Irmeli Desenberg, and has served continuously as Artistic Director and Conductor. After a career as a boy soprano in Los Angeles, he studied piano with Paul Stoye and then musicology, keyboard performance and conducting at the University of Southern California where he earned the degrees of 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 is well known as a pianist and organist, as lecturer for the Philharmonic Society of Orange County, the Pacific Symphony 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 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 of unknown and long-neglected Baroque music in Corona del Mar Festivals.

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Bartok: String Quartet No. 3
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Beethoven: String Quartet, Op. 131

IVO POGORELICH, piano
Wednesday, October 27, 2004 at 8 p.m.
Beethoven: Sonata No. 17 in D minor, Op. 31 No. 2 (The Tempest)
Beethoven: Sonata No. 27 in E minor, Op. 90
Beethoven: Rondo a Capriccio in G Major, Op. 129 (The Rage Over a Lost Penny)
Sibelius: Valse Triste No. 2, Op. 44
Rachmaninoff: Moments Musicaux, Op. 16

GUARNERI STRING QUARTET
Monday, November 22, 2004 at 8 p.m.
Mozart: String Quartet No. 9 in B-flat Major, K. 589
Bridge: String Quartet No. 1, (Bologna) in E minor
Ravel: String Quartet in F Major (1902)

DAVID FINCKEL, cello & WU HAN, piano
Thursday, January 6, 2005 at 8 p.m.
Bach: Gamba Sonata
Beethoven: Sonata No. 3 in A Major, Op. 69 (1808)
Schumann: Adagio and Allegro, Op. 70
Debussy: Sonata for Cello and Piano, L 135
Britten: Sonata for Cello and Piano in C major, Op. 65

AMADEUS TRIO
Sunday, February 13, 2005 at 3 p.m.
Casado: Trio for Piano, Violin and Cello
Shostakovich: Trio in E minor, Op. 67
Mendelssohn: Trio in C minor, Op. 66

ALFRED BRENDEL, piano
Friday, March 18, 2005 at 8 p.m.
Mozart: Nine variations on a minuet by J. P. Duport in D, K. 573
Schumann: Kreisleriana, Op. 16
Schubert: Moments Musicaux D. 780
Haydn: Piano Sonata in C Major, Hob XVI 48

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Thursday, April 7, 2005 at 8 p.m.
Mozart: Adagio & Fugue
Beethoven: String Quartet in E minor, Op. 59, No. 2
Smetana: String Quartet No. 1 in E minor (From My Life)

MIRÓ QUARTET
Monday, May 16, 2005 at 8 p.m.
Haydn: String Quartet in G Major, Op. 76, No. 1
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