Baroque Music Festival
Corona del Mar

24th Annual Season
20-27 June 2004
Proud sponsor and official station of the Baroque Music Festival, Corona del Mar
We're Honored to Support

The Baroque Music Festival
Corona del Mar

For Special Fleet Pricing

Weir Canyon Acura
8375 E. La Palma • Anaheim
714-777-3300
www.weircanyonacura.com

Tustin Lexus
45 Auto Center Dr. • Tustin Auto Center
714-544-4800
www.tustinlexus.com

Weir Canyon Honda
8323 E. La Palma • Anaheim
714-777-4100
www.weircanyonhonda.com
A MASTERPIECE TAKES MANY PIECES, AND THE TALENT TO PULL THEM TOGETHER.

WEALTH MANAGEMENT SOLUTIONS FROM LEGG MASON

For every unique client, Legg Mason assembles the ideal Wealth Management team to help develop a customized plan based on your vision of the future. Then once that plan is successfully implemented, we'll continue to monitor your progress and offer solutions designed to provide a lifetime of financial opportunity and a legacy of financial achievement.

The Lindblom Powell Group

Christopher W. Lindblom, VP-Investments
Nancy Glinn Powell, CFA, CFP, Associate VP-Investments
1021 E. Cary Street, Suite 1000, Richmond, VA 23219
(804) 783-8900
(800) 544-7121

www.lindblompowell.fa.leggmason.com

LEGG MASON WOOD WALKER, INC.
ADVISING INVESTORS FOR OVER A CENTURY™
MEMBER NYSE, INC. / MEMBER SIPC / WWW.LEGGMASON.COM

Alicia's
FLOWERS & GIFTS
FOR CREATIVE FLORAL DESIGNS

30th ANNIVERSARY

(949) 833-1883
1701 Corinthian Way, Suite 1
Newport Beach, CA 92660

(714) 241-6770
2 Hutton Centre Drive, Suite 101
South Coast Metro, CA 92707
We are delighted to support the 2004 Baroque Musical Festival

650 Town Center Drive, Fourth Floor
Costa Mesa, California 92626

SHEPPARD MULLIN
SHEPPARD MULLIN RICHTER & HAMPTON LLP
ATTORNEYS AT LAW
www.sheppardmullin.com
Los Angeles • Washington, D.C. • San Francisco • Orange County • San Diego
Santa Barbara • West Los Angeles • Del Mar Heights

sage
REGIONAL AMERICAN CUISINE

"SOOTHING, RUSTIC...CREATIVE"
L.A. TIMES

"BOLD...ECLECTIC..."
COAST MAGAZINE

MONDAY - SATURDAY
LUNCH FROM 11:30 AM
DINNER FROM 5:30 PM
SUNDAY
BRUNCH SERVED FROM 11 AM
DINNER FROM 5 PM
OPEN ALL DAY

EASTBLUFF SHOPPING CENTER
2531 EASTBLUFF, NEWPORT BEACH 92660
RESERVATIONS ACCEPTED

949.718.9650

Catering
Patio Dining
OPENING SOON AT CRYSTAL COVE: sage on the coast
Music alone with sudden charms can bind
The wand'ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

The Hearthstone
2711 East Coast Highway, Corona del Mar

Extraordinary Food, Extraordinary Service

Bristol Farms
An Extraordinary Food Store.

Newport Beach
PCH at MacArthur  949-760-6514
WELCOME to the 24th annual Baroque Music Festival. Our schedule of five events in eight days again offers vocal and instrumental chamber concerts in the intimate Central Patio Room of the beautiful Sherman Gardens, and dramatic larger works for soloists and orchestra plus an organ recital in the lovely Parish Church of Saint Michael & All Angels.

Distinguished soloists and professional chorus and orchestra members come from near and far, many returning annually to make great music for the enjoyment of our appreciative audiences, whom we invite to meet with them over complimentary beverages after each concert.

The orchestra on Sunday afternoons and the ensemble on Wednesday evening consist of period string, wind and brass instruments – some antiques and some reproductions – that recreate the sounds of the seventeenth and eighteenth centuries. The finest virtuoso players and singers who specialize in the dramatic music of this period assure us of both authentic historical performance practices and highly entertaining musical experiences.

The village of Corona del Mar this year celebrates its 100th anniversary, and we are grateful to our individual patrons, to the advertisers in this program booklet, and to the Arts Commission of the City of Newport Beach for supporting our continuing contributions to the artistic life of this community.

Burton Karson, Artistic Director
Margaret Bedell
Painter/Printmaker
Mixed Media Environments
Hand Signed Reproductions
Watercolor Landscapes
Studio/Gallery
700 1/2 Carnation Avenue
Corona del Mar, CA 92625
(949) 760-9100
Fax (949) 723-1166
Tues, Wed, Thurs, and by appointment

Dianne & Jerry French
(949) 642-0571

french's
CUPCAKE BAKERY
On 17th Street
273 E. 17th Street
Costa Mesa, CA 92627
Fax: (949) 642-5551

Spiehler & Associates
Expert Witness and Consulting Services in
Forensic Toxicology and Pharmacology
422 Tustin
Newport Beach, CA
USA 92663-4819
Phone (949) 642-0574
Fax (949) 642-2852
E-mail: spiehleraa@aol.com

BLUEWATER GRILL
FULL BAR
OYSTER BAR
KIDS MENU
NEWPORT BEACH
(949) 675-FISH
LUNCH
DINNER
CATERING
SOUTH COAST PLAZA VILL.
(714) 546-FISH
SEAFOOD RESTAURANT
& OYSTER BAR
Reimer, DiVincenzo & Griffith
Attorneys at Law

2121 East Pacific Coast Highway, Suite 280
Corona del Mar, California 92625

Telephone (949) 759-0781
Fax (949) 759-0786

Francis-Orr
Fine Stationery Since 1965

2823 East Pacific Coast Highway
Corona del Mar, California 92625

Telephone 949-673-1010
Fax 949-673-4762

Serving the community since 1884

Anaheim - Buena Park - Capistrano Beach - Corona
Costa Mesa - Laguna Beach - Lake Forest - Los Alamitos

Our good wishes to the Baroque Music Festival

Ganaill Lumber
1220 E. Ball Road
Anaheim, CA 92805
Tel. (714) 772-5444 FAX 772-0639
www.ganaillumber.com
Next year will mark our 25th Anniversary Season
19-26 June 2005
Please mark your Calendar!

For advance information or to be placed on our mailing list, please write:
Baroque Music Festival, CdM
P.O. Box 838
Corona del Mar, CA 92625-0838

Burton Karson, Artistic Director

Our New Media Partner

k-Mozart 105.1
Official Station of Baroque Music Festival Corona del Mar

Festival Program
Burton L. Karson
Editorial Director
Dagnar M. Rios
Advertising Manager
Natalie Sevilla
Advertising Production
Walter B. Rios
Editor
Kwik Kolor (Santa Ana)
Printing
The Festival Directors Gratefully Acknowledge

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

- 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.

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

- Nancy Simonian (Newport Beach) for assistance with staging and costumes.

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

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

- Peet's Coffee & Tea (Corona del Mar Plaza) for providing coffee during intermissions in the Sherman Gardens.

- Trader Joe's (Newport Coast) for providing wine for post-concert receptions.

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

- Advertisers in our Festival Program and our Contributors who provide essential financial assistance.
Michael and Rena Weisshaar
1763 Orange Avenue
Costa Mesa, California 92627
(949) 548-1287

Violinmakers
Newmaking to Order,
Sales, Repairs
Violins - Violas - Cellos - Bows - Accessories
Best phone times
9:00 to 11:30 am, 1:00 to 5:30 pm
Tuesday through Saturday

Baroque Music Festival
Corona del Mar

Board of Directors
B. Norris Eattin
Dorothy Boesch
Irmeli Desenberg (President Emerita)
Dorien Hamburger
Sigrid Hecht (Past President)
Dr. Burton Karson (Artistic Director)
Judge Phillip Petry
Frank Remer (President)
Walter & Dagmar Rios
Ralph & Georgene Smith
Ernest Spiehler
Dr. Vina Spiehler (Treasurer)
Jacques Vanders
Marilyn Wolfsberg (Secretary)

60 YEARS
in
NEWPORT BEACH

HARBOR
REALTY

ESTABLISHED 1944

THE HARBOR AREA'S
OLDEST REAL ESTATE FIRM

2845 East Coast Highway
Corona del Mar, CA 92625-2290
(949) 673-4400
www.HarborRealtyUSA.com

Advisory Board
Patricia Albers
Jean Beh Beck
Donald Evarts
Heather Goss
Hugh Gourdin
Andrew Guilford
Frank Lynch
Dr. Alex Maradudin
Leonard Pennario (Honorary)
Jody Pike
Robert Sattler
John Stahr
Elisabeth Strahan
Dorothy Taylor
Snoozie Ullman
ADD A LITTLE SPICE TO YOUR LIFE...
WITH "AWARD-WINNING"

Royal Thai Cuisine

OPEN DAILY
LUNCH • DINNER
CHAMPAGNE BRUNCH

ASK ABOUT OUR COOKING CLASSES AND CATERING

NEWPORT BEACH
4001 West Coast Highway
949/645-THAI

LAGUNA BEACH
1750 South Coast Highway
949/494-THAI

SAN DIEGO
467 5th Ave.
619/230-THAI

LA JOLLA
737 Pearl St.
619/551-THAI
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 Thicsson, trumpet
Notes on Baroque Concertos

The title concerto, from the Italian concierto (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.

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)
NEED SOUND ADVICE?

Complete Event Planning & Coordination with two decades of experience.

RESTAURANT • CATERING

For information CALL 949/645-9970 or FAX 949/645-7831
http://www.goldentruffle.com

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

—Psalm 147:1

William Wells, Minister of Music & Organist
798 Dover Drive • Newport Beach, CA 92663 • 949-548-8004
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)
"It all started with one restaurant, the finest cuisine and impeccable service... now we've taken that dream much further."

Joachim Splichal – chef and founder of The Patina Group

Bon Appétit/Food Network
Restaurateur of the Year for 2002, Joachim Splichal's surprising and artful use of ingredients has earned him an international reputation as one of the most imaginative, talented chefs on the American culinary scene.

Following the success of the flagship restaurant Patina, Joachim's vision to create unique restaurants emphasizing fresh seasonal ingredients and unparalleled service has evolved into The Patina Group.

For more detailed information visit www.patinagroup.com.

---

**Best Wishes to the Baroque Music Festival Corona del Mar on its 24th Season**

*From Roger Foster*

**Foster's Violin Shop**

**Violins, Violas, Cellos, Bows & Accessories**

**Sales and Repairs**

**Makers, Dealers and Restorers of Fine Violins**

Established in 1979

224 S. Olive St., Orange, CA 92866 • (714) 639-4480 • Fax: (714) 639-0209

www.fostersviolinsonshop.com
(Continued from page 18)

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
Mother's Market & Kitchen

The Natural Foods Market & Restaurant Committed to "Truth, Beauty & Goodness" Salutes

The 24th Annual Baroque Music Festival

COSTA MESA
225 E. 17th Stree
(949) 631-4741

HUNTINGTON BEACH
19770 Beach Blvd.
(714) 963-667

IRVINE
2963 Michaelson Drive
(949) 752-6667

LAGUNA WOODS
24165 Paseo de Valencia
(949) 768-6667

Open Daily - 8 a.m. to 10 p.m.
Serving Orange County Since 1978

Mail Order & Seminars Call 1-800-595-MOMS
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

J. S. Bach
(1685-1750)

Kyrie, Gott Vater in Ewigkeit, BWV 669
Allein Gott in der Höh sei Ehr, BWV 675
Wir glauben all an einen Gott, BWV 680

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

50 YEARS OF ENGLISH CHARM
Glorious food, beautifully presented in warm surroundings modeled after one of England’s oldest inns. An award-winning menu and wine list.  
DINNER NIGHTLY, SUNDAY BRUNCH  
PRIVATE PARTIES & WEDDINGS
3801 E. Coast Highway, Corona Del Mar, CA. Reservations (949) 760-0331

RANDALL WOLTZ PIANO SERVICE
714-522-6574
TUNING, REPAIR AND RESTORATION FOR ALL PIANOS, HARPSICHORDS AND REED ORGANS

OVER 30 YEARS EXPERIENCE.  REASONABLE RATES.
Notes on the Organ Recital

A NOrgan 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 & Siester 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)
No Compromise.

As proud supporters of the Baroque Music Festival—and as Orange County's oldest family-owned Cadillac dealership—we know what it takes to be Number One.

It means no compromise on quality. And it means that "good enough"... never is.

For OC's best selection in new and pre-owned Cadillac/GMC vehicles, come where the most important Number One of all...is you.

Off the I-5 at Avery • 28332 Camino Capistrano
Laguna Niguel, CA 92677
949-582-0800 • www.allenautos.com

Restaurant of the Year - Orange County Business Journal

Royal Khyber
FINE INDIAN CUISINE

Gold Award Southern California Restaurant Association
Voted #1 "Best of Orange County" - Orange County Register
Zagat 2002 - "upscale, memorable"

South Coast Plaza Village
Tel. (714) 436-1010
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)
YUM!

Telephone Meatloaf!
Juicy Burgers!
Freshly Made Soups!
Ginger Chicken!
Unbelievable Curry!
Quesadillas!
Moist Carrot Cake!
Killer Salads!!

Paddle down to see us!

The BACK BAY ROWING & RUNNING CLUB Restaurant

SOUTH COAST PLAZA
FIRST LEVEL • NEAR MACY'S • 714 641-0118
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, Erxleben, 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
AVALON
AT NEWPORT
AN ASSISTED LIVING AND ALZHEIMER'S COMMUNITY

We have undergone a dramatic transformation!
Same great care, but a terrific new look!

Assisted living Apartments starting at $1900.00
393 Hospital Road, Newport Beach, CA 92663
949-631-3555

Independent Living  Assisted Living  Alzheimer's Care

One Monthly Fee includes:
- Upscale Dining Choices
- Exciting Social Program
- Laundry/Housekeeping Services
- Scheduled Transportation
- 24 Hour Supervision
- Beauty/Barber Salon
- Library
- 24 Hour snacks available in our Bistro

Month to Month Agreement • Conveniently located across from Hoag Hospital
Stop by for a complimentary lunch and a tour 7 days a week
License #3060012777, 306001132

The Hilton Irvine, wishes the Baroque Music Festival, a spectacular season

18800 MacArthur Blvd.
Irvine, CA 92812
(949) 833-9999

It happens at the Hilton.

Hilton
Irvine/Orange County Airport
Across from John Wayne Airport, the Hilton Irvine is located just minutes away from Newport Harbor, South Coast Plaza, the Irvine Spectrum and Irvine Barclay Theatre.
We offer 30,000 square feet of meeting and banquet facilities and can accommodate business meetings, social events, and weddings for groups of 15 to 800.
For reservations or Information call the Hilton Irvine at
949-833-9999.
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 Skea, violoncello; Gabriel Arregui, harpsichord
Burton Karson, conductor

Hark, how the wild musicians sing

_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
  Allegro
  Minuetto
  Allegro

Sonata in C for trumpet, strings & continuo
  Grave
  Allegro
  Grave
  Allegro

Excerpts from Acis & Galatea
  _Recitative: Ye verdant plains_
  _Aria: Hush, ye pretty warbling quire!_
  _Recitative: I rage, I melt_
  _Aria: O rudder than the cherry_
  _Aria: Would you gain the tender creature_
  _Trio: The flocks shall leave the mountains_

Henry Purcell
(1659-1695)

Tomaso Albinoni
(1671-1751)

George Frideric Handel
(1685-1759)
Sonata in D for trumpet & strings, G7

Giuseppe Torelli
(1658-1709)

Grave; Allegro
Grave
Allegro

Le mariage forcé
Music for Molière’s Comédie

Marc-Antoine Charpentier
(?1645-50-1704)

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.


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 festal 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.

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)
Prudential
California Realty
23 Corporate Plaza, Suite 190, Newport Beach, CA 92660
Your Neighbor and Real Estate Specialist
Sally Shipley
Chairman's Circle, President's Circle
Res: (949) 844-0496 • Bus: (949) 219-2414 • Pager: (714) 576-1212
Email: sally@sallyshipley.com • Website: www.sallyshipley.com

Ross Y. Chung
Vice President, Manager
Bayside Office
1090 Bayside Drive
Newport Beach, CA 92660
949 760 1827 Fax 949 640 6087
ross.chung@uboc.com

National Academy of Elder Law Attorneys, Inc.
Kathleen Hinton-Braaten
Attorney at Law
5020 Campus Drive
Newport Beach, CA 92660
TEL: 949-955-3200
FAX: 949-955-0330
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 Acts 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.

**Torrelli'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
THE CRAB COOKER

GREAT WIFE FISH
- With Shrimp Shells
- Open Daily 11:00 AM - 9:00 PM
- FIGUEROA ST.
18400 S.

NEWPORT BEACH
CLAM CHOWDER

Cat lotsa fish

EAT LOTS FISH
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

Fastes de la grande, et Ancienne Mxnxstrxndsx (Ménestrandise)

François Couperin

Festivals of the Grand & Ancient Minstrel Guild (1668–1733)

Prominent Citizens, and Jurymen of the Minstrel Guild
The Hurdy-Gurdy Players and Beggars
Jugglers, Pole-vaulters, and Acrobats; with the Bears, and the Monkeys
The Disabled (or Veterans crippled in the Service of the Grand Minstrel Guild)
Disorder, and total collapse of the Company; Caused by the Drunks, the Monkeys and the Bears

Performed in memory of our colleague, friend and virtuoso harpsichordist
Malcolm Hamilton (1932–2003)

Trio Sonata No. 1 in F

Johann Dismas Zelenka

Adagio ma non troppo
Allegro
Largo
Allegro assai
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.”

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 ciacona 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.

VALDI’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. Thematically 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

(Continued on page 40)
Oysters
Reservations (949) 675-7411
2515 East Coast Highway, Corona del Mar, CA 92625
Fax (949) 675-0810

SEAFOOD COCKTAILS BANQUETS LIVE JAZZ

MOREY'S
www.moreysmusic.com
Fine String Instruments
Brass & Woodwinds - Guitars
Rentals - Repairs - Sheet Music
Established 1924
4834 Woodruff Ave., Lakewood, CA 90713
562-402-9532 • FAX 562-429-2717

CHAMPAGNE'S Market Deli
“Great Food at Your Fingertips”
Newport North Center
Corner of MacArthur & Bison
(949) 640-5011

South Coast Toyota
NOW BRINGING LOW PRICES & FRIENDLY SERVICE TO THE BEACH COMMUNITIES.
1966 HARBOR BLVD. • COSTA MESA
(1 Block North of Triangle Square)
(949) 722-2000 • www.southcoasttoyota.com
that astonishing virtuoso, dedicated teacher and our committed friend.

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 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
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 wohlgeltan*  
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 Jesus 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 overwhelmms 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 wohlgeltan*  
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.

INTERMISSION

---

44
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 consitetur 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: Index 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.

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)
(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 œuvre for the church is staggeringly large, including a dozen masses plus hundreds of motets, antiphons, litanies, lessons, responsorries, 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."

—Notes by BLK
About the Performers

GABRIEL ARREGUI graduated from Loma Linda University with a degree in organ performance 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 Julienne 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.

(Continued on page 51)
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 Pergrinos, 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 Bandaloop and wrote new music for Zaccho Dance Theatre. He has conducted the 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 Phillippe Herreweghe—as well as Les Arts Florissants, Gabrieli Consort, Cantus Köln, Musica ad Rhenum, Ricerca Consort, Kammerorchester 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, 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 Théâtres des Funambules (puppet/circus theater) in Humboldt County, CA. He returns regularly to our Baroque Music Festival as violinist and orchestra contractor.

(Continued on page 52)
(Continued from page 51)

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 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 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

(Continued on page 53)
Musica, and the early music ensemble, Tempest. In 2003, she premiered, with the Los Angeles Master Chorale and the Los Angeles Philharmonic, 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 Sheriff, 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 RGM 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

(Continued on page 54)
(Continued from page 53)

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 Carnegie 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 Festi-

val, 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

(Continued on page 55)
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 roles. 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.

JOSÉ P. 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."

(Continued on page 56)
(Continued from page 55)

inspirational poetry set to music by Leo Marchildon. He is a regular performer at Hollywood Bowl under John Manceri, and has performed the Beethoven Choral Fantasie under both Essa-Pekka 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, Jeffrey 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 at 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
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

(Continued on page 58)
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, Analektra, 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 Inmiel 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.
Index of Advertisers

Friends of the Baroque Music Festival are urged to patronize the following who support the Festival with their advertisements.

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page #</th>
<th>Advertiser</th>
<th>Page #</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alicia's Flowers &amp; Gifts</td>
<td>4</td>
<td>Legg Mason Wood Walker, Inc.</td>
<td>4</td>
</tr>
<tr>
<td>Allen Cadillac</td>
<td>25</td>
<td>Lindbloom Powell Group</td>
<td>4</td>
</tr>
<tr>
<td>Al Phillips The Cleaner</td>
<td>61</td>
<td>Margaret Bedell Art Gallery</td>
<td>8</td>
</tr>
<tr>
<td>Amelia's Restaurant</td>
<td>9</td>
<td>Marrakesh Restaurant</td>
<td>20</td>
</tr>
<tr>
<td>Avalon at Newport</td>
<td>29</td>
<td>Mary Hardesty Realty</td>
<td>41</td>
</tr>
<tr>
<td>Back Bay Rowing &amp; Running Club</td>
<td>27</td>
<td>Morey's Music</td>
<td>39</td>
</tr>
<tr>
<td>Bluewater Grill</td>
<td>8</td>
<td>Mother's Market &amp; Kitchen</td>
<td>21</td>
</tr>
<tr>
<td>Bowers Museum</td>
<td>20</td>
<td>Newport Harbor</td>
<td></td>
</tr>
<tr>
<td>Bristol Farms</td>
<td>6</td>
<td>Lutheran Church</td>
<td>17</td>
</tr>
<tr>
<td>Champagnes Market &amp; Deli</td>
<td>39</td>
<td>Oysters Restaurant</td>
<td>39</td>
</tr>
<tr>
<td>Chinatown Restaurant &amp; Bar</td>
<td>33</td>
<td>Patina Group</td>
<td>19</td>
</tr>
<tr>
<td>Christopher and Company II</td>
<td>28</td>
<td>Philharmonic Society of Orange County</td>
<td>64</td>
</tr>
<tr>
<td>Crab Cooker Restaurant</td>
<td>35</td>
<td>Prudential Sally Shipley</td>
<td>31</td>
</tr>
<tr>
<td>David McCulloch Coldwell Banker</td>
<td>61</td>
<td>Randy Coyote</td>
<td>28</td>
</tr>
<tr>
<td>Five Crowns Restaurant</td>
<td>23</td>
<td>Regent's Point SCPH</td>
<td>63</td>
</tr>
<tr>
<td>Foster's Violin Shop</td>
<td>19</td>
<td>Remer, DiVincenzo &amp; Griffith</td>
<td>9</td>
</tr>
<tr>
<td>Francis-Orr Stationers</td>
<td>9</td>
<td>Romeo Cucina Ristorante</td>
<td>28</td>
</tr>
<tr>
<td>Freedom Village</td>
<td>10</td>
<td>Royal Khyber Cuisine of India</td>
<td>25</td>
</tr>
<tr>
<td>French's Cupcake Bakery</td>
<td>8</td>
<td>Royal Thai Cuisine</td>
<td>13</td>
</tr>
<tr>
<td>Ganahl Lumber</td>
<td>9</td>
<td>Ruby's</td>
<td>57</td>
</tr>
<tr>
<td>Golden Truffle Restaurant</td>
<td>17</td>
<td>Sage Restaurant</td>
<td>5</td>
</tr>
<tr>
<td>Harbor Realty</td>
<td>12</td>
<td>Scampi Italian Restaurant</td>
<td>41</td>
</tr>
<tr>
<td>Heather's Affairs</td>
<td>11</td>
<td>Sheppard Mullin</td>
<td></td>
</tr>
<tr>
<td>Hilton Irvine Orange Cty Airport</td>
<td>29</td>
<td>Richter &amp; Hampton LLP</td>
<td>5</td>
</tr>
<tr>
<td>Joan Kipper Design</td>
<td>49</td>
<td>South Coast Toyota</td>
<td>39</td>
</tr>
<tr>
<td>K-Mozart</td>
<td>2</td>
<td>Spiehler &amp; Associates</td>
<td>8</td>
</tr>
<tr>
<td>Kathleen Hinton-Braaten, Esq.</td>
<td>33</td>
<td>Violin Shop M. &amp; R. Weisshaar</td>
<td>12</td>
</tr>
<tr>
<td>Kwik Kolor Printing</td>
<td>41</td>
<td>Visions Optometry</td>
<td>41</td>
</tr>
<tr>
<td>Life Centers of Orange County</td>
<td>57</td>
<td>Randall Woltz Piano Service</td>
<td>23</td>
</tr>
</tbody>
</table>

Please tell Advertisers that you saw their ad in the Festival Program!
Festival Orchestra

First Violin
Rob Diggins, Concertmaster
Janet Strauss
Zachary Carrettin
Thomas McEvilley

Second Violin
Jolianne von Einem
Randall H. Brinton
Mari Haig
Terrence Glenny

Viola
Jane Levy
Ondine Young

Violoncello
William Skeen
Todd French

Bass Viol
Joe McNalley

Oboe
Michael Dupree
Paul Sherman

Bassoon
Charles Koster

Trumpet
John Thiessen

Timpani
Joshua Bowman

Harpsichord & Organ
Gabriel Arregui

Festival Singers

Soprano
Ashley Hoffman
Rita Major
Donna Morse
Linda Williams Pearce
Stephanie Puhl
Karen Schrock

Alto
Douglas Law
Joseph Mathieu
Jay Pearce
George Sterne
Vincent Yi

Tenor
Michael Ben-Yehud
Timothy Getz
Vincent Hans
Steven Parkin
Nicholas Preston
Robert Stapp

Bass
John Carpenter
Gordon La Croix
Craig Mitchell
Tom Ringland
Dennis Rupp
Steve Webb

Festival Brass Ensemble
John Deemer, trumpet
Steve Kraus, trumpet
Matthew Anderson, horn
Craig McKnight, trombone
Robert Aul, tuba
DAVID MCCULLOCH
Broker Associate

Corona del Mar
Newport Beach
Newport Coast
Laguna Beach

949-718-1549 Direct
949-644-9060 x149 Bus.

Call for a free evaluation or private showing

Coldwell Banker-Newport Beach
2121 East Coast Highway, Suite 180
Corona del Mar, CA 92625

ALPHILLIPS
THE CLEANER

AWARD WINNING DRY CLEANERS

OPEN EVERY DAY

2934 E. COAST HWY
Tel: (949) 644-4446
Norris B. Battin
Sandra Howarth Foxx
Jean N. Galanos
Sigrid Hecht

Benefactors
Frank Lynch
Ralph & Georjene Smith
John & Elizabeth Stahr
Bill C. Thornton

City of Newport Beach Arts Commission
Edward & Helen Shanbrom Family Fund
through Orange County Community Foundation

Traute R. Huyke
Alan & Phyllis Jacobs
Cecilia Karson

Sponsors
Elaine M. Redfield
Robert & Nancy Sattler
Judge (ret.) Phillip & Joan Petty

Ruben & Lillian Babayan
Dr. Michael Bear
Donald & Karen Evans
Irwin & Virginia Kempler
Dr. Sam & Sally McCulloch

Donors
Frank & Alice Remer
Walter & Dagmar Rios
Julie & Lawrence Sherwin
Elizabeth Strahan
Snoozie Ullman

Contributors
Patricia Albers
James & Elaine Alexiou
Dr. Scott T. Anderson
Frances Bass
Ramón & Dorothy Boesch
Margaret Hansen Brown
Allan B. Crocoll
Helen R. Dahn
Donald & Dianna Fairweather
William B. Freely
Wynonna & Ronald Goldman
Hugh & Leigh Gourdin

Wayne & Ruth Ann Norman
Kathleen Peterson
Constance S. Ringel
Howard E. Rumsey
Harry Selling
Dr. Richard Stubeck
Ernest & Dr. Vina Spiehler
Brian & Mary Taylor
Dorothy Taylor
Jacques Vandier
Anthony & Evelyn Winkel
Max & Marilyn Wulfson

Patron Subscribers
Patricia Albers
James & Elaine Alexiou
Ruben & Lillian Babayan
Norris B. Battin
Michael Bear
Ramón & Dorothy Boesch
Robert & Ruth Ann Burns
Wm J. Owsley & Karen M. Carling
Kenneth & Maria Craig
Stanley & Marilyn Crandon
Jerry & Bobbi Danderman
Irmaeli Desenberg
William B. Freely
Jean N. Galanos
Jon & Carolyn Gaylord
Ms. Heather Goss

Hugh & Leigh Gourdin
Maria Grelick
Charles & Doreen Hamburger
Sigrid Hecht
Phyllis A. Hudson
Truete R. Huyke
Alan & Phyllis Jacobs
Maurice & Kathleen Jacques
Seret & Jaak Jurison
Cecilia Karson
Maurice & Kathleen Jacques
Seret & Jaak Jurison
Cecilia Karson
Berk & Laura Kellogg
Mary T. Kryder
Frank Lynch
Molly Lynch
Alexei & Peggy Maradin
Sam & Sally McCulloch
Judy J. McKay
Sharon McNalley

Wayne & Ruth Ann Norman
Phillip & Joan Petty
Elaine M. Redfield
Frank & Alice Remer
Walter & Dagmar Rios
Robert & Nancy Sattler
Bruce Seidman
Ralph & Georjene Smith
Ernest & Vina Spiehler
John & Elizabeth Stahr
Elizabeth Strahan
Brian & Mary Taylor
Dorothy Taylor
Bill C. Thornton
Jacques Vandier
Margaret Willson
Max & Marilyn Wulfson

62
We've Mastered The Art of Retirement Living

When it comes to retirement living, Southern California Presbyterian Homes retirement communities are the Van Goghs, the Mozarts and the Pavarottis of the industry. From Royal Oaks Manor to Regents Point to The White Sands of La Jolla, our communities provide the finest in continuing care in Southern California.

Each community is like an individual work of art—offering a personality and atmosphere all its own. But the end result is the same—communities that give you freedom to do the things you enjoy most, easily and comfortably.

Call us today and discover how SCPH has mastered the art of retirement living.

Regents Point
19191 Harvard Avenue
Irvine, CA 92612-4670
(800) 278-8898
www.scphs.com

Regents Point is owned and operated by Southern California Presbyterian Homes, a non-profit, not-for-profit company serving seniors through quality retirement housing since 1955. California State License #39003257.
PHILHARMONIC SOCIETY
OF ORANGE COUNTY
CHAMBER MUSIC AT THE BARCLAY

TAKACS QUARTET
Thursday, October 7, 2004 at 8 p.m.
Bartók: String Quartet No. 3
Beethoven: String Quartet No. 2
Beethoven: String Quartet, Op. 151

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 F 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. 465
Bartók: 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.
Beethoven: 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
Beethoven: Sonata for Cello and Piano in C major, Op. 69

AMADEUS TRIO
Sunday, February 13, 2005 at 3 p.m.
Cassinari: 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

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

MIRO QUARTET
Monday, May 16, 2005 at 8 p.m.
Haydn: String Quartet in G Major, Op. 76, No. 1
Janáček: String Quartet No. 2 (Intimate Letters)
Brahms: String Quartet in F Minor, Op. 77

For more information call 949-553-2422 or visit www.PhilharmonicSociety.org