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Monday, November 7, 2005 at 8pm

Shostakovich: Piano Trio No. 1 in C minor, Op. 8
Mozart: Piano Trio in B-flat Major, K. 502
Part: Adagio (1992)
Shostakovich: Piano Trio No. 2 in E minor, Op. 67

TOKYO STRING QUARTET
with SABINE MEYER, clarinet
Tuesday, January 24, 2006 at 8pm

Haydn: String Quartet in G minor, Op. 74, No. 3 "The Rider"
Dvořák: String Quartet in F Major, Op. 96 "American"
Mozart: Clarinet Quintet in A Major, K. 581 "Stadler's Quintet"

TAKÁCS QUARTET
with 2005 Van Cliburn Gold Medalist
Wednesday, February 15, 2006 at 8pm

Schubert: Quartet No. 13 in A minor, D. 804 "Rosamunde"
Bartók: String Quartet No. 2 in A minor, Sz. 67, BB. 75 (Op. 17)
Brahms: Piano Quintet in F minor, Op. 34

CALDER QUARTET
Tuesday, March 28, 2006 at 8pm

Haydn: String Quartet No. 42 in C Major, Op. 54, No. 2
Bartók: String Quartet No. 1 in A minor, Sz. 40, BB. 52 (Op. 7)
Beethoven: String Quartet No. 16 in F Major, Op. 135

KRYSTIAN ZIMERMAN, PIANO
Friday, April 21, 2006 at 8pm

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Reflecting on a quarter century of music making in Corona del Mar inspires us this year to repeat some of our most captivating and unusual offerings of past years, sacred and secular, serious and humorous, and a splendid contemporary neo-Baroque work commissioned for us. We also will offer a concerto and three trio sonatas recently discovered and performed here for the first time anywhere since the eighteenth century.

Period instruments on Sunday afternoons and Wednesday evening will recreate authentic sounds of the Baroque period, and our artistic director, professional soloists, chorus and orchestra are committed to the highest standards of stylistic interpretation.

We are grateful to our individual patrons, to the advertisers in the 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.

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Baroque Music Festival

Corona del Mar

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26th Annual Season
18 - 25 June 2006

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

- **Ralph & Georgene Smith** (Corona del Mar) for providing artist accommodations and **Aleta Knight** (Corona del Mar) for artist housing and a lovely venue for our Patrons Supper.

- **Soka University of America** (Aliso Viejo) for providing a magnificent setting for our Winter Musicale.

- **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 appearances of soprano Kendra Colton (Boston, MA) and baritone Christopher Lindbloom (Richmond, VA).

- **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), and **David & Roger Ripley** and **Robert Hartman** for assisting our technical director **Brian Cross**.

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The Baroque Festival at Twenty-Five

by Burton Karson

THE IDEA GERMINATED at a small dinner party at the Bayside Drive home of Irmeli and Bud Desenberg in late summer 1980. We lamented the dearth of classical music events in Corona del Mar or in all of Newport Beach. Except for a few Orange County Philharmonic Society concerts at Santa Ana High School auditorium, we were driving to the Music Center in Los Angeles in order to hear good music or, in the summer, to the Hollywood Bowl.

We discussed the feasibility of a small music festival in June, when our academic and social calendars would be empty, and created a Festival Committee to research possible venues and dates. The group, all local friends with an interest in good music, included Bill and Mary Gazlay, Donaldson (first president) and Dietgart Heller, Bill Hendricks, Jerry Stewart, Snoozie Ullman, plus Irmeli, while I served as Artistic Director.

As no auditorium existed (then or now) in our village, we accepted Dr. Hendricks' offer of the beautiful Sherman Library and Gardens, where he was, and remains, Director of the Library (and also served as our second president). The Gazlays, who sang in the choir at Saint Michael and All Angels Episcopal Church, negotiated our use of St. Michael's and its fine pipe organ, and, through friends, the beautiful Community Church Congregational.

THE INAUGURAL SERIES, June 17-21, 1981, opened on Wednesday at Sherman Gardens with the Trio Camerata (Su Harmon, soprano, Andrew Charlton, recorders, Burton Karson, harpsichord, with guest Baroque guitarist Scott Zeidel). Irmeli Desenberg gave a Thursday evening lecture on Baroque art, and David Britton played a Friday evening organ recital at Saint Michael's with our newly created Festival Orchestra and Lawrence Sonderling as concertmaster. The choral-orchestral concert on Sunday evening at the Community Church began with a brass ensemble *al fresco*, and offered music of Gabrieli, Schein, Briegel, Heinichen (the G minor oboe concerto, heard again this year), Bach, Gabrieli, and Buxtehude. The Lutheran Chorale of Los Angeles, of which I was director, served as the Festival Chorus. Our first-year soloists included sopranos Su Harmon and Carol Draper, alto Jean Galanos, tenor Paul Harms, baritone Christopher Lindbloom, and oboist Laurence Timm.

OUR PRINTED PROGRAM for that first season listed thirty-seven Patron Subscribers (significantly, Elaine Redfield was the first) and seventy-one regular subscribers to the series, many remaining patrons to this day, especially our longest-serving board members Walter and Dagmar Rios. Presidents subsequent to Heller and Hendricks were Irmeli Desenberg, Dr. Winthrop Hopgood, Heather Goss, Sigrid Hecht and, currently, Frank Remer.

We continued annually, buoyed by Daniel Cariaga's *Los Angeles Times* review of our first year, "The no-man's land between the winter and summer seasons raises some strange one-time-only blooms, but the little Baroque Festival which emerged in Corona del Mar last week deserves to blossom annually," and by subsequent encouragement by the *Times* and *Orange County Register*, from the generosity of patrons, community support from advertisers in our programs and grants from the Newport Beach Arts Commission.

A PARTIAL ROLL of distinguished soloists through the years includes: sopranos Mary Radcliffe, Susan Montgomery, Amy Kane Jarman, Jennifer Smith Foster, Kirsten Blase; mezzo-soprano Debbie Cree; countertenors Brian Asawa, Jason Snyder, Joseph Mathieu; tenors Gregory Wait, Mark Goodrich, Jonathan Mack; baritones Leroy Villanueva, Earle Patriarco, Aram Barsamian; flutists Susan Stockhammer, Cynthia Ellis, Louise Di Tullio, Stephen Schultz, David Shostac; oboists Donald Leake, Gonzalo Ruiz, Michael DuPree, Marianne Pfau; clarinetist Kalman Bloch; bassoonist Michael O'Donovan; trumpeter John Thiessen; violinists Peter Marsh, Robin Olson, Clayton Haslop, Rob Diggins, Jolianne von Einem; cellists John Walz, Mark Chatfield, Elizabeth Le Guin, Todd French, William Skeen, Timothy Landauer; guitarist David Grimes; harpist Lou Ann Neill; harpsichordists Malcolm Hamilton, Lucinda Carver, Yuko Tanaka, Gabriel Arregui; organists Douglas Haas, Samuel John Swartz, John Walker, Ladd Thomas, Robert Bates, Mary Preston, James Welch, Craig Phillips, Daniel Kerr, Thomas Annand, Andrew Arthur and Gabriel Arregui.

While programming from a long list of Baroque composers, we have given first performances by contemporary composers Andrew Charlton, Alan Chapman, Lloyd Rogers, and, on commission for us, James Hopkins, Craig Phillips, Michael Eagan, Robert Linn, and Tania Gabrielle French.

In addition to the many volunteers who made possible our twenty-five seasons, we salute above all, and with gratitude, our enthusiastic and supportive audiences!

Baroque Music Festival Corona del Mar
Sunday, 19 June 2005, 4:00 p.m.
Saint Michael & All Angels Church

Baroque Concertos

Marianne Pfau, *oboe*
Elizabeth Blumenstock, *violin*
William Skeen, *violoncello*
Gabriel Arregui, *organ and harpsichord*

Concerto in G minor — **Johann David Heinichen** (1683-1729)
for oboe — ed. Burton Karson
Allegro
Moderato
Vivace

Concerto in G, RV 413 — **Antonio Vivaldi** (1678-1741)
for violoncello
Allegro
Largo
Allegro

Concerto in A, D 91 — **Giuseppe Tartini** (1692-1770)
for violin
Allegro
Adagio
Presto

Concerto in B flat, Op. 4, No. 6 — **G. F. Handel** (1685-1759)

for organ

Andante
Larghetto
Allegro moderato

Concerto Grosso — **Robert Linn** (1925-1999)

for oboe, harpsichord & string orchestra

Allegro
Adagio
Andante
Allegretto

Robert Linn's concerto was commissioned for our 1992 Festival through a generous grant by Drs. Rosemary and Donald Leake

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Notes on Baroque Concertos

JOHANN DAVID HEINICHEN is known these days as much by musical historians and theorists as by performing musicians. He studied harpsichord and organ at Leipzig's Thomasschule under Johann Kuhnau, J. S. Bach's predecessor, then earned a law degree at Leipzig University, after which he practiced law in Weissenfels. There Duke Johann Georg and Kapellmeister Johann Krieger encouraged him to write music for the court. Giving up law, he then composed operas for Leipzig, directed the Collegium Musicum there, composed for other courts, and wrote his famous treatise on thoroughbass (*basso continuo)* that was published in 1711. He worked in Venice where he knew Vivaldi, in Rome where he taught Prince Leopold of Anhalt-Cöthen (later Bach's patron), and spent the last dozen years of his life as Kapellmeister in Dresden. His cantatas, concertos, orchestral suites, chamber works, masses and his many sacred cantatas and liturgical pieces place him in the forefront of eighteenth century composers. This lovely and exhuberantly Vivaldi-like three movement Concerto in G major that opens our twenty-fifth anniversary season, was first edited from the unpublished manuscript found in Darmstadt's Archducal Library by Burton Karson, and was performed by Laurence Timm in our inaugural Festival of 1981.

OF VIVALDI'S approximately five hundred concertos, some two hundred are for solo violin, and over two dozen are for solo violoncello. Performed for us by the late Mark Chatfield in 1997, this Concerto in G begins with furious downward scales in the low strings under both dotted and even eighth notes in the violins and violas. The solo cello occasionally emerges from the first movement din with boldly virtuosic passages, almost completely dominates the slow movement, and nearly goes mad in the *finale*. One must remember, although it is difficult to believe, that these concertos probably were written for performances by the very young ladies of the Venetian orphanage where Vivaldi taught, the Pio Ospedale della Pietà.

HANDEL seemingly invented the organ concerto which, during and after his time, was much imitated in England and on the Continent. The composer loved to improvise organ concertos during the intervals of his oratorios, later fleshing them out in written form for publication. The famous concerto in B flat debuted originally as a harp concerto during a performnce of *Alexander's Feast* in 1736, but appeared in the 1738 London publication of the six organ concertos of Opus 4. Thus it is for either harp or organ. The famous

(Continued on page 20)

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- Orange County Register

"Karson led sensitive and polished accompaniments throughout, and the period instruments sounded especially full in the chapel's acoustic"

- Los Angeles Times

The Critics Have Said It Well . . .

Our Baroque Music Festival, for 25 years under the baton of Burton Karson, is a treasured cultural asset to the community of Corona Del Mar and City of Newport Beach. Congratulations, Burton, and our heartfelt thanks for 25 years of beautiful music!

Harry and Judy Selling
Corona Del Mar

(Continued from page 18

theme of the opening movement will be heard again at the conclusion of this program, in the final movement of Robert Linn's *Concerto Grosso for Oboe, Harpsichord and Strings*. Lou Ann Neill played the harp version here in 1993, Thomas Annand the organ version in 1998.

GIUSEPPE TARTINI was a very late Baroque composer who edged toward the *galant* or Pre-Classical style. His departure from Italy for a 1723-1726 stay in Prague evidently was due to the threat of a paternity suit by his Venetian landlady, and one of his published concertos survives in a Dresden manuscript from 1724. This concerto in A major seems largely Vivaldian, as orchestral ritornellos alternate with figurative solo passage work in the two outer fast movements, and a short central "aria" for solo violin features brief introductory and closing orchestral ritornellos. Elizabeth Blumenstock writes, "Most of the solo passages are accompanied only by the *basso continuo*, as if the concerto has crossbred with a solo sonata. In the Presto, the final ritornello is abruptly broken off, and the words *a Capriccio* are written in the score where clearly the soloist is expected to improvise a cadenza, following which the ritornello resumes where it left off, as though nothing had happened. This cadenza has little of the formal grandeur of the later classical cadenza; rather the piece is briefly and unexpectedly hijacked by the soloist."

Robert Linn (1925-1999)

ROBERT LINN's delightful four-movement *concerto grosso*, commissioned late in 1992 and completed the next spring, was written specifically for oboist Donald Leake, who premiered it in our 1993 Festival with harpsichordist Malcolm Hamilton. We repeated it in 1998, with oboist Gonzalo Ruiz and harpsichordist Katherine Shao, "in joyful remembrance of the life of Donald Leake, M.D. (1931-1997)." Admired USC Professor and prolific composer Robert Linn managed to infuse his expressive contemporary style with neo-Baroque elements: eighteenth-century sonorities, *concertato* alternations between soloists and orchestra, the use of ornaments (notably in the extended trills of the second and third movements and the mordents at the beginning of the third), and in his use of Handel's organ concerto theme in the fourth movement. The alert listener also will detect a humorous touch of Mahler. Today's performance is in loving memory of the composer.

-- Notes by Buron L. Karson

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Baroque Music Festival Corona del Mar
Monday, 20 June 2005, 8:00 p.m.
Saint Michael & All Angels Church

Organ Recital

Cherry Rhodes, organ

Toccata & Fugue in D minor, BWV 565 — **J. S. Bach** (1685-1750)

Pastorale in F, BWV 590 — **Bach**

Prelude & Fugue in E minor, BWV 548 — **Bach**

Toccata No. 11 — **Alessandro Scarlatti** (1660-1725)

Allegro
Presto
Partita alla Lombarda
Fuga

Ave Maris Stella III — **Marcel Dupré** (1886-1971)

So long as we journey, aid our weak endeavor

Chorale No. XLI, Op. 28 **Dupré**
In dulci jubilo (In quiet joy)

Antiphon V **Dupré**
How Fair and how Pleasant art Thou, Op. 18, No. 5

Variations on *Victimae Paschali Laudes* **Jir˘í Ropek**
(b. 1922)

1. To the Paschal Victim
let Christians offer their praises.
2. The Lamb has redeemed the sheep;
Christ, the sinless one,
has reconciled sinners to the Father.
3. Death and life have engaged in a wondrous conflict:
the slain leader of life reigns alive!
4. Tell us, Mary,
what did you see on your way?
5. I saw the sepulchre of the living Christ
and the glory of him rising:
6. And I saw the angelic witnesses,
the napkin and the linen clothes.
7. Christ, my hope, has risen:
he shall go before his own into Galilee.
8. We know that Christ has truly risen from the dead:
O thou, Victor, King have mercy upon us.

This recital by Cherry Rhodes is made possible
by a very generous grant
from Jerri and Bobbi Dauderman, and
dedicated with love and gratitude to
Barbara T. McClellan (January 5, 1935 - June 6,2005)

Notes on the Organ Recital

BACH's *Toccata & Fugue in D minor*, from around 1709, continues to hold its place as one of his most popular works. Bach was a well-known organ virtuoso and consultant who tested and dedicated new organs. It is speculated that he demonstrated the high, middle, and low ranges of the instruments by performing this work with its opening bold octave gestures, echoing motives, and grand harmonic tensions. The Fugue proceeds in a spirit of youthful vigor until interrupted by a massive cadence, after which the mood of the Toccata returns to bring the piece to a dramatic conclusion. At Weimar, where he was court organist and chamber musician from 1708-1717, Bach had the opportunity to study Italian compositions which greatly influenced his own style. The Italian *Pastorella* depicted scenes of the Nativity and imitated the music of shepherds. Likewise, the *Pastorale in F*, in four contrasting movements, is much like a "Christmas Concerto." Upon hearing Mendelssohn play this work, Schumann described it as "mined from the deepest depths in which such a composition may be found." None of Johann Sebastian's solo works surpasses the virtuosic and musical demands of the Prelude and Fugue in E minor. The most extended of the organ preludes and fugues, this mature and profound work has all the grandeur and vastness of ideas of the Leipzig Bach (1723-1750). The prelude is similar to a *concerto grosso*, with contrasting sections of *concertino* versus *ripieno* sections. The fugue has been nicknamed the "Wedge" because of the shape of its subject (theme) of ever-widening intervals that finally reach the octave span.

Bach

ALESSANDRO SCARLATTI, father of famous harpsichordist and composer, Domenico Scarlatti, is principally known as a composer of opera and chamber cantatas. He founded the Neapolitan School of opera and also held various church positions in Rome. *Toccata No. 11*, in four movements, explores the chamber-like qualities of the organ. As is frequent in Italian Baroque music, the pedal part is subordinate to a colorfully virtuosic manual part.

DUPRÉ has been considered by many as the J. S. Bach of

(Continued on page 26)

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(Continued from page 24)

the twentieth century. Inspired by Bach, Dupré wrote *Fifteen Pieces for Organ* founded on Antiphons and *Seventy-Nine Chorales for Organ* based on the hymn tunes that Bach used for his own Chorale Preludes for organ. Dupré generously employs the use of the Baroque devices of fughetta, canon sequence, stretto, inversion and augmentation while maintaining his own harmonic flavor. *So long as we journey, aid our weak endeavor,* is based on *Ave Maris Stella (Hail, Star of the Sea),* a Vesper hymn honoring the Blessed Virgin Mary. The hymn tune in the soprano voice is "ornamented in the style of J. S. Bach," according to Dupré. *In dulci jubilo* finds the tune in the soprano. Written in 5 parts, *ostinati* are found in the bass and first tenor voices. The lush celestes of the organ are heard during this beautiful and meditative chorale. *How Fair and how Pleasant art Thou* employs neo-Baroque contrapuntal imitation, somewhat reminiscent of the late-Romantic chorale-preludes of Brahms, which also were inspired by Bach. The title, in praise of love, is from the Biblical Song of Solomon.

JIR˘I ROPEK, a native of Prague, taught at the Conservatory and at the Academy of Dramatic Art, and in 1950, took the place of his teacher as organist at Prague's great Baroque church of St. Jacob. Ropek has written many compositions for organ solo, organ with other instruments, chamber ensembles and solo voices and chorus, and has performed extensively on the Continent, in England and Latin America. The brilliantly crafted *Variations on Victimae Paschali Laudes,* an eleventh century plainsong sequence, was published in London in 1963 and performed by Dr. Ropek at St. Jacob's in Prague in 1995 especially for Dr. Karson and touring patrons of the Baroque Music Festival, Corona del Mar. The tune, introduced in a sober, modal harmonization, is followed by eight variations (that represent the eight hymn verses) in which are heard canon, ostinato, diminution, augmentation and fugue, all tools used by Baroque composers.

— Notes by Cherry Rhodes

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–Psalm 147.1

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Baroque Music Festival Corona del Mar
Wednesday, 22 June 2005, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Kendra Colton, *soprano*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*

Elizabeth Blumenstock & Jolianne von Einem, *violin*
Rob Diggins, *viola;* William Skeen, *violoncello*
Gabriel Arregui, *harpsichord*

Burton Karson, *conductor*

Concerto in G major, RV 151 — **Antonio Vivaldi** (1678-1741)
for strings
Presto
Adagio
Allegro

Sonata XV — **Dario Castello** (early 17th C.)
for strings

Il combattimento di Tancredi e Clorinda (1624) — **Claudio Monteverdi** (1567-1743)
The battle between Tancredi and Clorinda
(sung in English)
From *Madrigals of Love and War*, publ. 1638

Concerto in E flat **Christoph Förster**
for oboe & strings (1693-1745)
Allegro ma non presto
Adagio con Affetto
Allegro molto

The Coffee Cantata, BWV 211 Johann Sebastian Bach
(1685-1750)

Characters: Narrator (tenor)
Schlendrian (baritone): Father
Lieschen (soprano): Daughter

Recitative (Narrator): Be silent! not a word!
Aria (Schlendrian): Children oftentimes are headaches
Recitative (Schlendrian & Lieschen): You naughty child!
Aria (Lieschen): Hail, thou most precious of blisses
Recitative (Schlendrian & Lieschen):
If I see coffee near about
Aria (Schlendrian): Daughters, you are all pigheaded
Recitative (Schlendrian & Lieschen):
Now listen to your father talk
Aria (Lieschen): Happy day, darling Father, don't delay
Recitative (Narrator):
Old Schlendrian is searching far and wide
Trio: As mice to cats, the coffee-craze is all the rage

The Coffee Cantata is sung in memory of Ina Vella Ogden.

Wednesday Music in the Gardens

VIVALDI's usual manner in constructing concertos was to alternate *ritornelli*, the returning main theme sections played by the string orchestra or *ripieno*, with prominent solo sections that called attention to the virtuoso. Those few concertos that do not primarily focus on a soloist are referred to as "ripieno concertos." This energetic work, known as "alla rustica," is of the *ripieno* type, although the first violin has chances to emerge during the slow movement.

DARIO CASTELLO's very early Baroque style was introduced to our Festival patrons through his Sonata Concertate on the Friday Gardens concert of 1999. His sonata form predates the multi-movements that we know from a slightly later period, the tempo changes coming fast and often. In this sonata *per strumenti d'arco*, with harpsichord support, the tempo indications are: *Adagio-Allegro-Adagio-Allegro-Adagio-Adagio-Allegro-Adagio-Allegro-Adagio* without clear separations. Here is a fine illustration of a very early-seventeenth century instrumental style that immediately preceded Monteverdi's splendid achievements.

CLAUDIO MONTEVERDI was a prime catalyst in the musical transition from Renaissance to Baroque, his madrigals representing the ultimate in High Renaissance polyphony, with a distinct leaning toward dramatic sentiment. Influenced by the Florentine Camerata's turn of the seventeenth century *stile rappresentativo* and invention of *dramma per musica*, he wrote the first real opera (in modern terms), *La favola d'Orfeo* in 1607, and then many more until his last, *L'Incoronazione di Poppea* in 1642, both of these still in the operatic repertoire. He added the emerging *basso continuo* to madrigals, and he magnified musical theater to a then unimaginably emotional degree. Inspired by Tasso's description of Tancredi's fight with Clorinda in *Gerusalemme liberata*, he set the poetry to music that was published in Mantua in 1593. Thirty years later, he created this semi-operatic *genere rappresentativo* setting for three voices – a narrator and the two principals - and strings that eventually appeared in his eighth book of madrigals. The premiere performance of 1624 in the Venetian home of his patron, Girolamo Mozzenigo, included a real horse in the living room! The strings participate strongly in the telling, introducing the exciting *stile concitato* bowing for powerful dramatic thrust. The gripping tragedy ends with the religious conversion of the dying Clorinda.

(Continued on page 31)

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

CHRISTOPH FÖRSTER, a prolific if forgotten composer learned thoroughbass and composition from Heinichen (see the notes from Sunday's concerto concert) and served as violinist and then Konzertmeister in the Merseburg court where he dedicated six sonatas, six cantatas and twelve concertos to the duchess, among them this oboe concerto in E flat. Förster was granted leaves of absence from Merseburg on several occasions - in 1719 to visit Heinichen at Dresden, and in 1723 to meet eminent musicians involved in the coronation celebrations of

(Continued on page 32)

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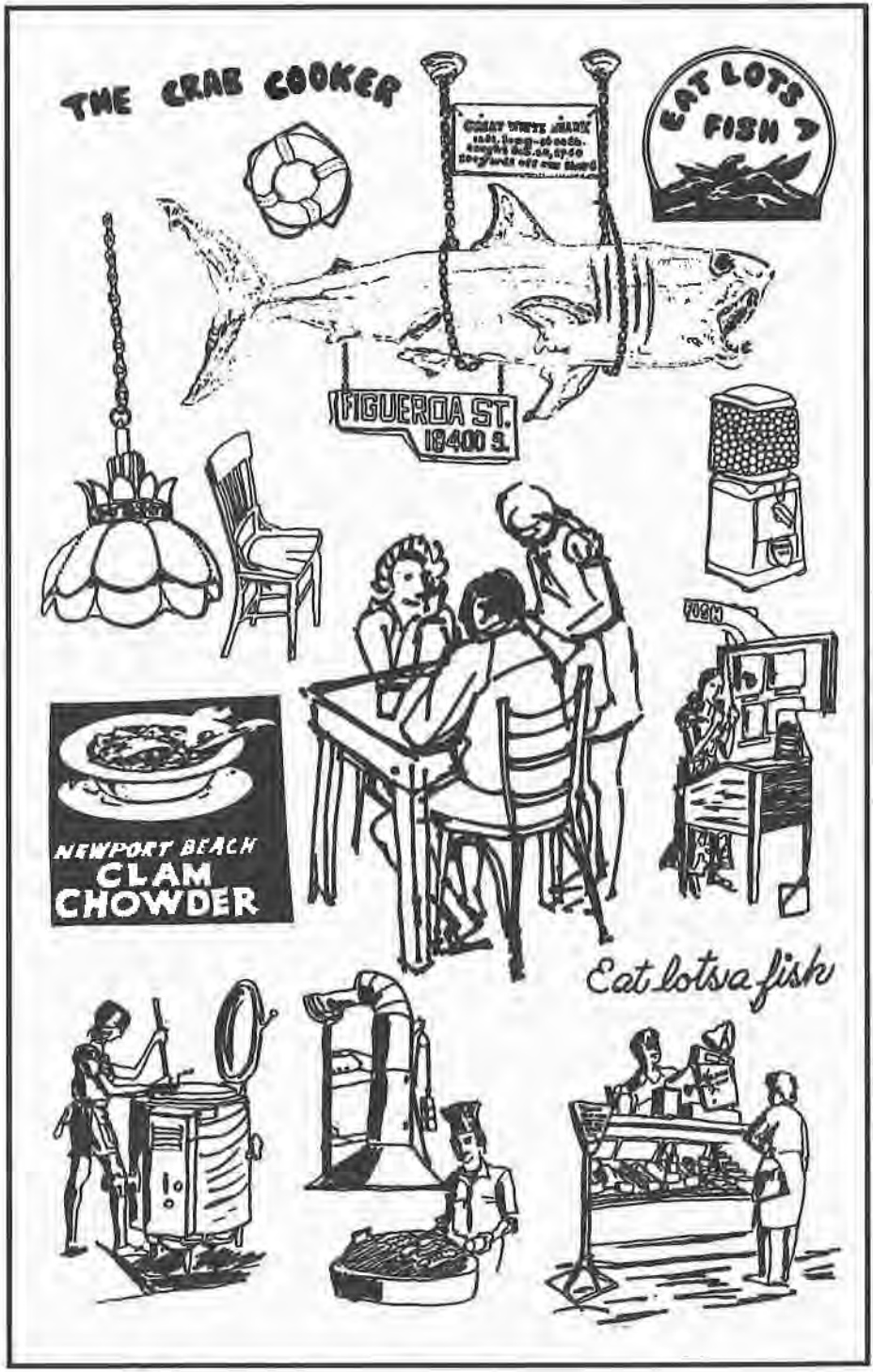
(Continued from page 31)

Charles VI at Prague. Few works of this extremely prolific composer appeared in print in the eighteenth century, and only one is in current publication. Dr. Pfau writes, "I am grateful to the Festival for the opportunity to premier the oboe concerto, and to Schwerin Landesbibliothek for the permission to do so. An edition is forthcoming."

BACH had a light side. Balancing his dedicated output of hundreds of church cantatas are more than thirty secular cantatas for birthdays, name days of local nobles, university and town council installations and weddings. The Coffee Cantata, *Schweigt stille, plaudert nicht* (Be silent, not a word), to Picander's text to which Bach seems to have added the last two sections himself, was written for an evening of secular amusement in Leipzig. Here, as in many other frothy works, old Sebastian used music to satirize contemporary society. The drinking of coffee was a widespread fad during the eighteenth century, with coffee houses in major cities becoming the meeting places of choice (easy for us to understand!). This whimsical piece questions the wisdom of drinking too much of the brew, pokes fun at a frustrated father who tries to exert control over his charmingly stubborn daughter, and illustrates the determination of "modern" young ladies to do exactly as they wish. Little has changed.

-- Notes by B.L.K.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Baroque Music Festival Corona del Mar
Friday, 24 June 2005, 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 B flat — **Christoph Graupner** (1683-1760), ed. Burton Karson

Dolce
Allegro-Adagio-Presto
Andante-Adagio
Presto

Sonata in G minor, Op. 1, No. 2 — **G. F. Handel** (1685-1759)
for flute & continuo

Larghetto
Andante
Adagio
Presto

Trio Sonata in G — **Johann Friedrich Fasch** (1688-1758), ed. Karson

Larghetto
Largo
Allegro

Toccata & Fugue in E minor, BWV 914 — **J. S. Bach** (1685-1750)
for harpsichord solo

Trio Sonata in A — **Graupner**
ed. Karson

Allegro assai-Adagio
Allegro-Presto-Adagio-Presto

Suite Italienne — **Igor Stravinsky** (1883-1971)
for violin & violoncello unaccompnied
After Giovanni Pergolesi (1710-1736)
arr. Gregor Piatigorsky (1903-1976)
Introduzione
Serenata
Aria
Tarantella
Gavotta e Variazione
Minuetto e Finale

Trio Sonata in C — **Johann Gottlieb Goldberg** (1727-1756)

Adagio
Alla breve
Largo
Gigue

Friday Music in the Gardens

THIS EVENING's program will offer three "new" trio sonatas from the early eighteenth century, found this past October in the manuscript collection of Darmstadt's Archducal Library, and thus unknown in America and for over two-and-a-half centuries in Europe. Christoph Graupner's name is synonymous with music in the culturally famous court of Darmstadt. Born in Saxony, Graupner resided in Leipzig from 1696 to 1704, studying music at the Thomasschule with Kuhnau, Bach's predecessor there, and enjoying the acquaintance of Telemann, who directed Leipzig's Collegium Musicum (later Bach's assignment). From 1707, he worked in Hamburg as opera harpsichordist and composer. Hired in 1709 by Ernst Ludwig, Landgrave of Hessen-Darmstadt, he was vice-Kapellmeister to Wolfgang Carl Briegel (whose cantatas have been performed in our Festivals), and later succeeded him, remaining in Darmstadt until his death. When he applied, in 1722-23, for the position of Cantor in Leipzig on Telemann's withdrawal, Darmstadt's Landgrave retained him by increasing his salary, leaving Leipzig's City Council to settle on their third choice, J. S. Bach.

JOHANN FASCH sang as a boy soprano at the Thomasschule in Leipzig under Kuhnau, founding Leipzig University's Collegium Musicum while a student there. He was influenced by his encounters with the concertos of Vivaldi, studied composition with Graupner in Darmstadt, served as violinist and organist in various courts. He was Kapellmeister in Lukavec, Bohemia, and in Zerbst, Germany, where he remained for thirty-six years. Fasch knew C.P.E. Bach in Berlin's court of Frederick the Great, and Papa Bach transcribed some of Fasch's compositions for Leipzig's Collegium Musicum. His compositional originality in the late-Baroque paved the way for Mozart and Haydn.

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GRAUPNER's B FLAT TRIO begins with a sweet slow movement, proceeds to a fugal Allegro in triple meter which is interrupted by a duple meter Adagio section that returns us to the movement's opening fugal subject, this time Presto. The conversational Andante, with its Adagio conclusion, leads directly to the final Presto.

OF HANDEL's eleven flute sonatas, some are indicated for *Blockflöte* (recorder) and some for the *Querflöte* (transverse flute) that was coming into major use; all can be played comfortably on the modern flute. This G minor sonata, originally for *Blockflöte*, opens with arching melodic phrases. The second movement begins smoothly, suddenly breaks into a pattern of sixteenth notes in the bass that is answered by the flute, and continues in dialogue fashion. The short third movement begins in E flat major and ends on the dominant of G minor for the final Presto in which the flute plays a variation of the melody of the second movement and the violoncello plays a pattern reminiscent of the first movement.

FASCH's sonata opens with an endearing *Affettuoso* that leads directly to the fast second movement with its fugal entrances in all three lines. The Largo, with its downward scale motive and emotional groupings of two notes in close duet, gives way to a romping *finale* in bipartite form.

THE TOCCATA in E minor, from Bach's early years, surely was written to display his unique compositional and keyboard techniques. There are seven such pieces, this being one of three written before 1708 in which scholars see a conjoining of Italian, German and French influences. Here a double fugue is followed by an improvisatory Adagio leading to a concluding fugue in which one hears references to earlier themes. Philipp Spitta, Bach's earliest biographer, described the toccata as "one of those pieces steeped in melancholy and deep yearning which Bach alone could write."

GRAUPNER'S TRIO in A treats the upper two voices equally, in both the competing sixteenth notes of the fast sections and the steady half notes of the Allegro under which

(Continued on page 38)

(Continued from page 38)

the violoncello clearly dominates the action. Actually, the bass line moves with extraordinary alacrity throughout. Graupner's original manuscript even offers the cellist many alternate passages in very small notes for virtuosic display, all having been incorporated into this new edition.

STRAVINSKY's neo-classical compositions that are based on themes of Pergolesi include the ballet *Pulcinella* (1920) and the *Suite from Pulcinella* for chamber orchestra (1922, revised 1947). There followed, in 1925, the *Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi* for violin and piano, and, in 1932, the *Suite Italienne* for cello and piano, in collaboration with famed cellist Gregor Piatigorsky. In the 1960's, Piatigorsky further arranged the suite for unaccompanied violin and cello for a Los Angeles concert and RCA recording with Jascha Heifetz. The unpublished manuscript was located by this writer in Piatigorsky's files and taken by the kind permission of Jacqueline de Rothschild Piatigorsky. Its first public performance in three decades, for our Festival of 1992, was by violinist Clayton Haslop and cellist Evan Drachman, Piatigorsky's grandson, and it was repeated by Haslop with cellist Timothy Landauer in 1999. We are grateful for Mrs. Piatigorsky's generous permission to offer you this amazing and as yet unpublished piece for the third time.

Stravinsky

DETAILS OF THE LIFE of Johann Gottlieb Goldberg (Gollberg, Goltberg, etc.) are hazy. We know that he was baptized on 14 March 1727 in Danzig (Gdansk) and buried 15 April 1756 in Dresden. Around 1737 in Leipzig, he was a pupil of J. S. Bach, whose influence is seen in the style of Goldberg's own church cantatas. Known as a skillful keyboardist, he was entrusted by Bach himself to play his magnificent set of harpsichord variations now known as the "Goldberg Variations." Although there was some confusion regarding compositional attribution of the C major trio sonata even in the 1760's, Schmieder's twentieth century catalogue, *Bach-Werke-Verzeichnis*, assumed it to be by Bach. Now we are convinced that BWV 1037, found among Bach's manuscripts, is by Goldberg. Played here in its entirety in 1995, we subsequently heard this evening's returning ensemble play the rollicking Gigue as an encore.

--Notes by B.L.K.

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Baroque Music Festival Corona del Mar
Sunday, 26 June 2005, 4:00 p.m.
Saint Michael & All Angels Church

Festival Finale

Kendra Colton, *soprano*
Joseph Mathieu, *countertenor*
Jonathan Mack, *tenor*
Christopher Lindbloom, *baritone*

Festival Chorus & Orchestra
Burton Karson, *conductor*

Magnificat — **Alessandro Scarlatti**
from *Vespero di Santa Cecilia* — (1660-1725)

My soul magnifies the Lord, and my spirit rejoices in God my Savior, for he has regarded the low estate of his handmaiden

For behold, henceforth all generations will call me blessed: for he who is mighty has done great things for me, and holy is his name.

And his mercy is on those who fear him from generation to generation.

He has shown strength with his arm. He has scattered the proud in the imagination of their hearts.

He has put down the mighty from their thrones, and exalted those of low degree.

He has filled the hungry with good things, and the rich he has sent empty away.

He has helped his servant Israel, in remembrance of this mercy, as he spoke to our fathers, to Abraham and to his posterity for ever.

Glory to the Father and to the Son and to the Holy Spirit.

As it was in the beginning, is now, and will be forever.

Amen.

María Cristina Navarro

Soprano II is sung by [redacted]

Ode for Saint Cecilia's Day

G. F. Handel
(1685-1759)

Overture

Recitative (tenor): From harmony, from heav'nly harmony

Recitative (tenor), accompanied: When Nature underneath a heap of jarring atoms lay

Chorus: From harmony, from heav'nly harmony

Air (soprano): What passion cannot Music raise and quell?

Air (tenor) and chorus: The trumpet's loud clangour excites us to arms

March

Air (soprano): The soft complaining flute

Air (tenor): Sharp violins proclaim their jealous pangs

Air (soprano) with organ obbligato: But oh! what art can teach

Air (soprano): Orpheus could lead the savage race

Recitative: But bright Cecilia rais'd the wonder high'r

Solo (soprano) & chorus: As from the power of sacred lays; The dead shall live, the living die, and Music shall untune the sky

Easter Oratorio, BWV 249 Johann Sebastian Bach (1685-1750)

Sinfonia

Adagio

Duet (tenor & bass) & chorus:
Kommt, eilet und laufet...
Come, hasten and run, ye nimble feet, to reach the cavern which shelters Jesus. Laughter and gladness fills our hearts, for our Savior has been awakened.

Recitative (quartet):
(alto): *O kalter Männer Sinn!...*
O frigid mind of men! Where has the love gone which you owe to the Saviour?
(soprano): *Ein schwaches Weib muss euch beschämen!*
To be put to shame by a frail woman!
(tenor): *Ach! Ein betrübtes Grämen*
Ah! A sorrowful grieving
(bass): *und banges Herzeleid*
and distressful heartache,
(tenor & bass): *hat mit gesalz'nen Tränen...*
with salty tears and woeful yearning, was intended as a balm for Him,
(soprano and alto): *die ihr wie wir umsonst gemacht.*
which you and we prepared in vain.

Aria (soprano):
Seele, deine Spezereien...
Soul, for your fragrance myrrh will do no longer. For only the glory of a laurel wreath can quiet your anxious longing.

Recitative (quartet):
(tenor): *Hier ist die Gruft,*
Here is the tomb,
(bass): *und hier der Stein...*
and here the stone which covered it; but where could my Saviour be?
(alto): *Er ist vom Tode auferweckt!...*
He is awakened from death! We encountered an angel who made this known to us.
(tenor): *Hier seh' ich mit Vergnügen,...*
With joy I see lying here the unwound headcloth.

Aria (tenor):

Sanft soll mein Todeskummer nur ein Schlummer...
The pain of my death be but a gentle slumber, Jesus, because of your headcloth. Yet, it will refresh me there, and the tears of my pain it will wipe consolingly from my cheeks.

Recitative (soprano & alto):

Indessen seufzen wir...
Meanwhile we sigh with burning eagerness

Arioso (soprano & alto):

Ach! könnt' es doch...
Meanwhile we sigh with burning eagerness

Aria (alto):

Sagest, sagest mir geschwinde...
Tell, tell me, quickly, tell me where I may find Jesus whom my soul adores. Come, oh come, embrace me, for without You my heart is sorely orphaned and distressed.

Recitative (bass):

Wir sind erfreut...
We are happy that our Jesus lives again, and our hearts which first had been flowing over with sadness have forgotten their pain and dwell on songs of joy, for our Saviour lives again.

Chorus:

Preis und Dank...
Praise and thanks shall be, Lord, your song of glory. Hell and Satan are vanquished, their gates are destroyed; rejoice, ye delivered tongues, that it may be heard in Heaven

Allegro:

Eröffnet, ihr Himmel, die prächtigen Bogen...
Open ye Heavens, the magnificent arches; the Lion of Judah comes marching victorious!

Notes on the Festival Finale

THE FIRST HALF of our twenty-fifth Festival Finale is inspired by Saint Cecilia, a very early Christian martyr who, since the sixteenth century, has been acknowledged (without any historical justification) as the patroness of music. For her appointed saint's day in November, musicians through the centuries on the Continent and especially in England have composed and performed vocal and instrumental pieces in her honor and for their own musical pleasure.

ALESSANDRO SCARLATTI, father of Domenico,the famous composer of harpsichord sonatas, was born in Sicily and spent his active years in Rome and Naples. His output includes about eighty operas, dozens of masses, motets, oratorios and other sacred works, and over six hundred secular cantatas mostly on the subject of love. *Magnificat*, the Song of Mary found in Luke I, is essential to Evening Prayer or Vespers, and composers throughout the centuries have lavished great efforts on settings of this poignant canticle. Here Scarlatti employs the *stile concertato* to splendid effect, writing dramatic contrasts among the five soloists and between the soloists and the five-part choir. The changes in meter and tempo give musical expression to the words, and the overall drama of the piece reflects the Roman celebration of Saint Cecilia's Day 1720, for which Scarlatti composed and conducted it. An edition of this *Magnificat* was prepared from a microfilm of the never-published handwritten score and performed for the first time in America on the final concert of our 1992 Festival. After great demand, it was repeated here in 1994, and today receives another performance from a new edition.

Alessndro Scarlatti

HANDEL, like Purcell before him, seems to have been quite taken with the English festivities for Saint Cecilia's Day for which he composed two odes: Alexander's Feast of 1736 (performed in our Festivals of 1985 and 1998) and the Ode for Saint Cecilia's Day of 1739 (performed here in 1983), both to texts by John Dryden. This Saint Cecilia

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ode was produced by Handel himself at Lincoln's Inn Fields on 17 November 1739 and, because it was a financially successful crowd pleaser, was repeated several activities times that same season. A benefit performance the next year was for the Fund for Decayed Musicians! Various colorful solos and choruses describe the place of musical instruments in the grand scenario of life and human most exalted use of instruments, thanks to Saint Cecilia who often was pictured holding a portative, is that for the organ in praise of the Creator (hear it especially in the soprano aria, "But oh! what art can teach, what human voice can reach the sacred organ's praise?"). Following the soloist's glorious final phrase, "The trumpet shall be heard on high," the trumpet sounds judgment day when, as the chorus tells us, "the dead shall live, the living die, and music shall untune the sky."

Bach

BACH'S great Easter Oratorio has no narration of events in time, the dramatic solo and solo ensemble recitatives, melodic arias and splendid choruses being set to non-biblical texts. First performed as a cantata for Easter of 1725 in Leipzig, it later was extended into the *Oratorium Festo Paschali* for four soloists and choir, supported by an orchestra of three trumpets, timpani, recorders, oboes, strings and basso continuo (low strings, bassoon and organ). Bach, as was his habit when hurried, borrowed some of the music from his secular Shepherd Cantata, written earlier the same year for the birthday of Duke Christian of Saxe-Weissenfels. The oratorio designation hinges on the characters represented by the soloists: Mary, the mother of James, who wiped the feet of Jesus with her hair after anointing them with oil; Mary Magdalene; Peter and John. The chorus represents no historical crowds, but rather the Christian community that exults in the joy of the Resurrection.

– Notes by B.L.K.

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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 reprised 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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ELIZABETH BLUMENSTOCK is one of our country's leading Baroque violinists, appearing as soloist and concertmaster of San Francisco's Philharmonia Baroque Orchestra, American Bach Soloists, Los Angeles-based Musica Angelica, Chicago Opera Theater and the Italian ensemble, Il Complesso Barocco. She also is a founding member of several of California's finest period instrument ensembles, including Musica Pacifica, the Artaria Quartet, the Arcadian Academy, and American Baroque, which focuses on both Baroque repertoire and new compositions for period instruments. She has recorded for harmonia mundi USA, Virgin Classics, Dorian, Koch International, Conifer Records and New Albion, among others for a total of over eighty recordings. Currently on the faculty of the University of Southern California and U.C. Berkeley, she has taught at the International Baroque Institute at Longy and the Baroque Performance Institute at Oberlin. She is organist/choir director at Holy Trinity Episcopal Church in Richmond. Our Festival values her continuing performances in Corona del Mar.

KENDRA COLTON began her musical training as a pianist at age 5, and remained faithful to the piano through her years of study at the Vienna Hochschule für Musik and Oberlin College, graduating from the University of Cincinnati College-Conservatory of Music with Master of Music degrees in both piano and voice. When she won first place in the Metropolitan Opera Auditions in Cincinnati, and since has worked with conductors Helmuth Rilling, Seiji Ozawa, Nicholas McGegan, John Nelson, Harry Bicket, Neal Gittleman, Paul Goodwin, and Bruno Weil, and directors Jonathan Miller, Stephen Wadsworth, Francesca Zambello, and Colin Graham. Ms. Colton has performed with many major orchestras, including the Los Angeles Philharmonic and the Houston, Phoenix, Pittsburgh, Minneapolis, Indianapolis, Milwaukee and National Symphonies, in countless festivals as soloist in Bach cantatas, Mozart arias, and Handel oratorios, and she returns regularly to the Carmel Bach Festival. In 1997 she debuted with the Boston Lyric Opera singing the principal role of Aminta in Mozart's *Il Re Pastore*. The Brooklyn Academy of Music presented her in its acclaimed staged production of Bach's *St. Matthew Passion*, and in Milwaukee she has appeared at the Skylight Opera Theatre in Argento's *Postcard from Morocco*, Mozart's *The Marriage of Figaro*, Sondheim's *Sweeney Todd*. She has performed in Spain, Germany, Switzerland, Italy, and England, at the Göttingen Handel Festival and the Internationale Bach Akademie Stuttgart, among others, and sang two seasons at the Opernhaus Zürich. Among Kendra Colton's many recordings are Bach arias for Boston Records with Boston Symphony Orchestra oboist Wayne Rapier, the world premiere performance of *Transmigration of the Soul* by Tomiko Kohjiba for the Stereophile label, a solo CD of French

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art songs, and, most recently, Bach's *St. John Passion* and the Cantata BWV 133 with Emmanuel Music for Koch International Records.

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.

JOLIANNE VON EINEM currently appears with the Philharmonia Baroque Orchestra, Magnificat, California Bach Society and the Portland

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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 five-and-a-half year old daughter.

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 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,

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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 ninth 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 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

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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

J O S E P H 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," 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 sixth season with our Festival.

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

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CHERRY RHODES made her debut with the Philadelphia Orchestra at age seventeen, and after graduating from Philadelphia's Curtis Institute of Music, received Fulbright and Rockefeller grants for study in Munich and Paris with Karl Richter, Marie-Claire Alain, and Jean Guillou whom she assisted for two years at St. Eustache in Paris. She has played recitals in the Cathedral of Notre Dame in Paris, the inaugural organ recital in Washington D.C.'s Kennedy Center, and in New York, Chicago and Milwaukee, and at international organ festivals in Bratislava and Presov (Czechoslovakia), Freiburg, Munich, Nurnberg, Vienna, London, and in Luxembourg and Poland. She has been soloist with the South German Radio Orchestra, the Chamber Orchestra of the French National Radio, the Pasadena Chamber Orchestra and the Phoenix Symphony. In July 2004, she performed on the new organ in the Walt Disney Concert Hall as soloist with the Los Angeles Philharmonic for the American Guild of Organists' National Convention, and subsequently on the Philharmonic's subscription series as soloist in Jongen's *Symphonie Concertante*. She has recorded for Columbia Records with Eugene Ormandy and the Philadelphia Orchestra, on the Pro Organo label, on the CDs Pipedreams Live! (Minnesota Public Radio), Comes Summertime (JAV Recordings) and Historic Organs of Boston (The Organ Historical Society), and her performances have been broadcast throughout the United States, Canada and Europe. She is Adjunct Professor of Organ at the University of Southern California, Thornton School of Music, and this summer will be teaching at the International Summer School of Mount Royal College Organ Academy in Calgary, Canada.

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

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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. Formerly 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 this return to our Festival.

BURTON KARSON 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 Univer-

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sity, Fullerton, since 1965, and now is Professor Emeritus. A lifelong church musician, he was Organist and Choirmaster (now Emeritus) at Saint Michael and All Angels Episcopal Church in Corona del Mar from 1982 to 2000. Dr. Karson is well known as a pianist and organist, as frequent lecturer for the Philharmonic Society of Orange County, the Pacific Symphony Orchestra, and other musical organizations. Editor of a *Festschrift* 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 writes 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. This anniversary Festival will present three such works that he discovered last October in archives in Darmstadt, plus revivals of two that were previously premiered.

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