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26th Annual Season

18 - 25 June 2006

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BRONFMAN-SHAHAM-MØRK TRIO
Thursday, November 2, 2006, at 8pm
Mozart: Piano Trio in C Major, K. 548
Shostakovich: Piano Trio No. 2 in E minor, Op. 67
Schubert: Piano Trio No. 2 in E-flat Major, D. 929, Op. 100

MUSIC IN MARLBORO
Monday, November 6, 2006, at 7pm
Mozart: Quintet for Piano and Winds in E-flat Major, K. 452
Ravel: Chansons madécasses
Carter: Eight Etudes and a Fantasy
Poulenc: Sextet for Piano and Winds

BRENTANO STRING QUARTET
Sunday & Monday, December 3 (3pm) & 4 (8pm)
(12/3) Hsin-Yun Huang, guest violist
Mozart: Viola Quintet No. 1 in B-flat Major, K. 174
Mozart: Viola Quintet No. 5 in D Major, K 593
Mozart: Viola Quintet No. 4 in G Minor, K. 516
(12/4) Maria Lambros, guest violist
Mozart: Viola Quintet No. 2 in C Minor, K. 406
Mozart: Viola Quintet No. 6 in E-flat Major, K. 614
Mozart: Viola Quintet No. 3 in C Major, K 515

CLAREMONT TRIO
Thursday, January 18, 2007, at 8pm
Haydn: Trio in E Major, Hob. XV:28
Kirchner: Trio No. 2 (1993)
Brahms: Trio No 1 in B Major, Op. 8

THE BIAVA QUARTET
Thursday, February 22, 2007, at 8pm
Debussy: Quartet in G Minor, Op. 10
Garrop: Quartet No. 2 "Demons and Angels"
Beethoven: Quartet in E Minor, Op. 59 No. 2

VERMEER QUARTET
Monday, April 16, 2007, at 8pm
Schubert: Quartet in E-flat Major, Op. 125 No. 1
Shostakovich: Quartet No. 8 in C Minor, Op. 110
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Most of the longtime members of our professional chorus and orchestra are returning, and you will hear several of your favorite soloists, joined this year by a new young countertenor and baritone.

We continue to strive for historically stylistic interpretations of the great masterpieces of the Baroque period – and a few later neo-Baroque works – and are blessed by singers and instrumentalists who are informed and sensitive to that style, the latter playing period instruments that are either antique or modern reproductions. Thus you will hear music by Bach, Handel, Telemann, Graupner, Charpentier and others much as it was heard in their time.

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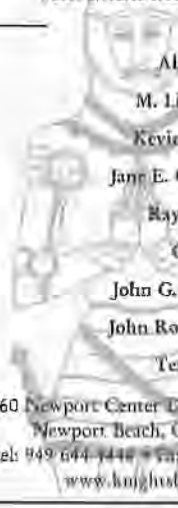

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• **Sherman Library and Gardens (William Hendricks**, Director of the Library, **Wade Roberts**, Director of the Gardens) and **Saint Michael & All Angels Episcopal Church (The Very Rev'd Canon Peter D. Haynes**, Rector) for beautiful settings for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

• **Aleta Knight** (Corona del Mar) for arranging the venue for our Patrons Supper.

• **Donna & John Crean** for generously offering their magnificent **Village Crean** (Newport Beach, **Marge Freeman**, administrator) for our February Winter Musicale.

• **Alison Meyer** of **Just Ask Alison** for catering our Winter Musicale and Patrons Supper.

• **Frank & Pat Vranicar** (Corona del Mar) for providing artist's accommodations.

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

• **Dr. Howard Seller** for his gift of the essay, "What is a Masque?" in our Festival Program.

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

• **Trader Joe's** (Crystal Cove) for providing wine for post-concert receptions.

• **The Arts Commission of the City of Newport Beach** for a financial grant.

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

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Baroque Music Festival Corona del Mar
Sunday, 18 June 2006, 4:00 p.m.
Saint Michael & All Angels Church

Baroque Concertos

Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *violin*
William Skeen, *violoncello*
Timothy Howard, *organ*
John Thiessen, *trumpet*

Festival Orchestra
Burton Karson, *conductor*

Concerto in D major — **Leonardo Leo** (1694-1744)
for violoncello
- Andantino grazioso
- Con bravura
- Larghetto un poco mosso
- Fuga
- Allegro di molto

Concerto in G minor, D 85 — **Giuseppe Tartini** (1692-1770)
for violin
- Allegro
- Fuga a la breve
- Cantabile
- Allegro assai

Concerto in D — **Georg Philipp Telemann** (1681-1767)
for trumpet
- Adagio
- Allegro
- Grave
- Allegro

Concerto in D minor, RV 565 — **Antonio Vivaldi** (1678-1741)
for two violins & violoncello
Allegro
Adagio e spiccato
Largo e spiccato
Allegro

Two Sinfonias in D minor, BWV 35 — **J. S. Bach** (1685-1750)
for organ
[Allegro]
Presto

Suite in D major — **George Frideric Handel** (1685-1759)
for trumpet
Overture
Gigue; Allegro
Aire [Menuetto]
Bourrée
March

Notes on Baroque Concertos

EIGHTEENTH CENTURY concertos reflect more than one hundred years of use of the term *concerto* for many types of ensemble music, sacred and secular, that contained arresting alternations of forces: boys' versus men's choruses, winds versus strings, fast versus slow and high versus low pitched sections, chordal versus fugal textures, soloists versus larger groups, both choral and instrumental, etc. The goal in Baroque music, painting, architecture and other artistic media was dramatic contrasts. The High Baroque concerto's basic three movements – fast, slow, fast – occasionally introduced a fourth and, rarely, a fifth movement to the grouping. Today's concertos, except for the two movements excerpted from a Bach cantata, offer four and five movements.

LEONARDO LEO is one of those composers of importance in his time but seldom performed in our day. A Neopolitan church organist and prominent teacher, his compositional output was mostly serious and comic operas, oratorios and other sacred vocal forms, and chamber cantatas. His instrumental music, published in Paris, London and Milan, consists of around a dozen overtures, trios and small ensembles, fourteen harpsichord toccatas, and six concertos for violoncello and string orchestra dating from 1737-8. In style, the violoncello concerto in D pushes the late-Baroque slightly into the early-Classical mannerisms of the second half of the eighteenth century. Notice the orchestral whirlwinds versus the jerky rhythmic patterns of the soloist in the first movement, the trumpet-like arpeggios and trills of the second, the dance-like (Sarabande) Larghetto, a fugue that seems somewhat academic in this context, and a rollicking final *Allegro di molto.*

GIUSEPPE TARTINI, himself a virtuoso violinist, also edged toward the *gallant* or pre-Classical style. A northern Italian (vastly different in temperament and even language and foods from the southern Neapolitans), he departed Italy for a three-year stay in Prague (1723-26) evidently due to a paternity suit by his Venetian landlady. This four-movement work in G minor also includes a fugue, a rarity in a concerto, here with a descending grimly chromatic "subject." The Cantabile movement, in contrast, is short and sweet and for soloist and violins only. The outer movements are rhythmically gripping, with eccentric and expressive solo figurations and double stops, some of these being *bariolage* effects: rapid alternations of the bow on two strings, one open and the other stopped.

TELEMANN, a northern German, is known as the most prolific composer of the Baroque period and, in terms of number of individual compositions, perhaps in all of music history. The story of his clever manipulations for the offer of a high salary from Leipzig for the position that eventually went to J. S. Bach (sadly then for

(Continued on page 18)

Baroque Music Festival
Corona del Mar

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(Continued from page 16)

Leipzig) but resulted in a huge salary raise for him from Hamburg is well known (and part of the subject of the upcoming premiere of "Bach at Leipzig" on the Argyros Stage of South Coast Repertory!). Of his nearly one hundred concertos, only one is for trumpet. After a rare Adagio opening movement that reflects the church sonata form, the Allegro begins with the solo trumpet over the *basso continuo* in a rhythmic figure heard throughout the movement and with a melodic shape similar to the famous opening measures of the Charpentier "Te Deum" that will conclude our Festival Finale. The trumpet rests during the Grave before leading the *ripieno* strings of the final Allegro in repeated melodic chases.

VIVALDI's history as the "Red Priest" of Venice, who gave up priestly functions in favor of writing operas, cantatas, Mass and Psalm settings, and nearly six hundred instrumental concertos, has been told often. Of his more than forty multiple concertos, one is for one violin and two violoncelli, and another is for two violins and two 'cellos. Today's, for two violins and 'cello, was so admired by Johann Sebastian that he arranged it as an organ solo, and it appears in the catalogue of his works as BWV 596. Vivaldi is credited with solidifying the three-movement solo concerto form, but here we have four movements of what must be described as a *concerto grosso*: a group of soloists called the *concertino* that makes war and peace with the string orchestra called the

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ripieno. The recognizable melodic and rhythmic intensity of Vivaldi's style, in fast or slow motion, is nearly a cliché that begs no description.

OF BACH's two hundred surviving church cantatas, the majority fall into a pattern that opens with a substantial polyphonic choral/orchestral movement, proceeds through solo recitatives and arias, and concludes with a chorale. Some longer ones are in two parts and intended for performance immediately before and after the sermon. A few include an *obbligato* part for the organ. Cantata 35 includes two virtuosic sinfonias for organ and orchestra, here exerpted for concert performance.

HANDEL's "Water Music" of 1717, famous then and now, profitably published and republished, was included in part by Handel in subsequent compositions. This suite for trumpet, strings and basso continuo was announced by London publisher Daniel Wright as "A Choice Sett of Aires, call'd HANDEL'S WATER PIECE, composed in Parts for a Variety of Instruments" in 1733 and soon after appeared as "Mr. Handel's Water Piece." Although the Gigue and Minuet were new, nothing is known about Handel's involvement or even approval. His entertainingly insouciant melodic and rhythmic language here is irresistible.

-- Notes by Burton L. Karson

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Baroque Music Festival Corona del Mar
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Saint Michael & All Angels Church

Organ Recital

Gabriel Arregui, *organ*
with* John Thiessen, *trumpet

Suite du Premier Ton — **Jean Adam Guilain** (*fl.* 1702-39)
- Plein Jeu
- Trio
- Duo
- Basse de Trompette
- Récit
- Dialogue
- Petit Plein Jeu

Prelude & Fugue in D major, BWV 532 — **J. S. Bach** (1685-1750)

Aus tiefer Not schrei ich zu dir, BWV 686 — **Bach**

Suite in D major for trumpet — **Jeremiah Clarke** (1673-1707)
- Prelude (The Duke of Gloster's March)
- Minuet
- Sybelle
- Rondeau (The Prince of Denmark's March)
- Serenade
- Bourrée
- Ecossaise
- Hornpipe
- Gigue

Sonata No. 3 in A major, Op. 65 — **Felix Mendelssohn** (1809-1847)

Con moto maestoso
Andante tranquillo

Sonata in C for trumpet — **Tomaso Albinoni** (1671-1751)

Grave
Allegro
Grave
Allegro

Prelude & Fugue in G minor — **Marcel Dupré** (1886-1971)

This evening's recital is in loving memory of Ernest Spiehler (1937-2006)

In Memoriam

The Baroque Music Festival Corona Del Mar
mourns the loss of three loyal supporters and
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Cecilia Karson
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Member of the Board, Patron and Friend

Notes on the Organ Recital

JEAN ADAM GUILAIN (Freinsberg on one keyboard collection, indicating a possible German origin) wrote four suites for organ, all in seven movements that begin with a Plain Jeu and end with a Petit Plain Jeu – the French term *Plein Jeu* meaning all of the flue stops with mixtures but without reeds: pretty much "full organ" - loud! The French term *premier ton* reflects the original Latin Gregorian Chant terminology for the Dorian mode, D minor in modern tonal thinking.

Bach

BACH wrote nineteen combinations of prelude and fugue (along with fugues preceded by toccatas and fantasias). The great "Prelude and Fugue in D," the only one in that key, probably dates from his early years in Weimar (1708-17), when he wrote most of his great organ works and when his famous technical prowess as an organist was reaching its zenith. Such works are not categorically "church" or religious music although they can introduce or conclude a church service. They were composed to show off Johann Sebastian's inventiveness as a composer and brilliance as a performer, and they still challenge virtuoso organists.

BACH's "Aus tiefer Not" is a six-voice fugue based on the well known chorale, "Out of the depths I cry to thee," sometimes attributed to Martin Luther and still found in modern hymnals. This solemn tune served as the basis for two of Bach's organ settings, this one including "double pedal."

JEREMIAH CLARKE's first notice was as a boy chorister in the Chapel Royal at the time of the coronation of James II in 1685. He later served as organist of Winchester College and vicar-choral of St. Paul's Cathedral, London, where in 1704 he received the appointment of Master of the Choristers. In 1700, he and his fellow student, William Croft, were sworn as Gentlemen-extraordinary and organists of the Chapel Royal. Mentally deranged, perhaps the result of an unhappy love affair, he shot himself and was buried in the crypt of St. Paul's Cathedral in 1707. He composed cathedral services, choral anthems, odes, music for the stage and many songs and harpsichord pieces. The suite in D major contains his most recognizable work, the famous "Prince of Denmark's March."

(Continued on page 24)

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MENDELSSOHN is revered by admirers of Bach for having been the first conductor to revive the master's "St. Matthew Passion" and other works, and then to have composed significant music for his beloved north German Lutheran Church in a sincerely flattering neo-Baroque style. A brilliant organist as well as the famous conductor of the Leipzig Gewandhaus Orchestra, Mendelssohn wrote six sonatas for organ in 1845, published immediately by Breitkopf & Härtel, to whom he wrote, "These are 6 sonatas in which I have sought to express my way of treating the organ and of conceiving for it." The sonata in A major is in only two movements. The first begins with a dignified introduction that gives way to a fugal passage which soon dissipates into a fast and virtuosic section featuring brilliant pedal work before its return to the opening theme. Considering Mendelssohn's bent toward classical forms, the listener doesn't anticipate the slow and melodic movement to close the piece, but such is clearly intended from the *Fine* that the composer wrote at its calm conclusion.

TOMASO ALBINONI's melodic inventiveness impressed Bach, who made his own arrangements of some of Albinoni's compositions. This Sonata in C begins with a Grave slow movement (a rather church-like form) without the solo trumpet that then begins the Allegro with an exuberant theme, reflected but never repeated exactly by the strings. Another Grave gives the trumpet a rest. A fast concluding movement indulges in some tightly echoing melodic fugurations.

MARCEL DUPRÉ, who was born in Rouen into a family of church musicians and died in Meudon, near Paris, studied organ first with his father and then in Paris with Alexandre Guilmant and later with Vierne and Widor at the Paris Conservatory, where he won first prizes for organ and for fugue, later winning the famous Grand Prix de Rome for his composition of the cantata "Psyche." In 1920, he became assistant organist under Widor at St. Sulpice, the same year playing the complete organ works of Bach from memory in ten recitals at the Conservatory. In 1934, he succeeded Widor at St. Sulpice, serving there until his death. In 1921, he played 94 recitals during a transcontinental tour of 85 American cities, returning in 1923 for 110 concerts, with a 10th tour of the U. S. in 1948. Although he composed large Romantic works for organ and orchestra, Dupré's admiration for Bach is reflected in his organ solo chorale-preludes and preludes and fugues. This example, in G minor, begins with a quiet but technically difficult Prelude, its perpetual motion of triplet figures ending with three- and four-note pedal chords. The Fugue, with its rollicking gigue-like subject, begins gently but builds through a dramatic middle section, in which the fugue subject is inverted, to a *stretto* (imitation at shorter intervals) climax.

-- Notes by Burton L. Kazrson

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Baroque Music Festival Corona del Mar
Wednesday, 21 June 2006, 8:00 p.m.
Sherman Library & Gardens

Music in the Gardens

Music of Henry Purcell (1659-1695)

Jennifer Foster, *soprano*
Daniel Roihl, *countertenor*
Jonathan Mack, *tenor*
Aram Barsamian, *baritone*

Elizabeth Blumenstock, *violin*
Jolianne von Einem, *violin*
Rob Diggins, *viola*
William Skeen, *violoncello*
Timothy Howard, *harpsichord*

Burton Karson, *conductor*

Overture in G major (1681), Z 770

Sonata for trumpet & strings (1694), Z.850

Pomposo
Andante maestoso
Allegro ma non troppo

Welcome to all the pleasures (1683), Z.339
Ode for St. Cecilia's Day (C. Fishburn)

Symphony
Verse: Welcome to all the pleasures
Chorus: Hail, great Assembly

Ritornello
Solo *(countertenor)*: Here the deities approve,
the god of music, and of love
Ritornello
Verse *(trio)*: While joys celestrial
their bright souls invade
Ritornello
Solo *(bass)* & Chorus: Then lift up your voices,
those organs of nature
Verse *(trio)*: The Pow'r shall divert us a pleasanter way
Chorus: Then lift up your voices
Solo *(tenor)*: Beauty, thou scene of love
Ritornello
Solo *(soprano)* & Chorus: In a consort of voices
while instruments play, with music we celebrate
this holy day: *Io Cecilia*

The Masque in *Timon of Athens* (1694), Z.632
Shadwell, after Shakespeare

Overture
Duet *(soprano/tenor)*: Hark! how the songsters
Solo *(soprano)*: Love in their little veins inspires
Trio *(soprano/tenor/bass)*: But ah! how much are
our delights more dear
Solo *(bass)*: Hence! hence with your trifling deity!
Chorus *(alto/tenor/bass)*: But over us no griefs prevail,
no, no, no
Solo *(bass)*: Come all, come all!
Chorus: Who can resist such mighty, mighty charms

Solo *(bass)*: Return, return, revolting rebels
Solo *(soprano)*: The cares of lovers, their alarms,
their sighs, their tears
Solo *(countertenor)*: Love quickly is pall'd,
tho' with labour 'tis gain'd
Duet *(soprano/bass)*: Come, let us agree
Chorus: Come, let us agree. There are pleasures divine
in love and in wine.

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Wednesday Music in the Gardens

HENRY PURCELL generally is acknowledged as the last truly great English composer before the twentieth century's Benjamin Britten. He certainly inspired the German-English Handel with his odes, and his often complex yet brilliantly beautiful music still presents tonal and rhythmic challenges to contemporary performers. The amazing wealth and depth of his creative output for theater, chamber, church and home must be measured sadly but gratefully against his short life of thirty-six years.

THE OVERTURE IN G MAJOR, listed in Franklin Zimmerman's 1963 catalogue as number 770, originated as the introduction of "Swifter, Isis, swifter flow," a 1681 welcome ode to Charles II. The typically noble march-like opening section of dotted rhythms in duple meter leads directly to a brisk fugue built on a descending G major scale.

THE TRUMPET SONATA, Purcell's only solo work for that instrument, is in D major, the normal key of the open horn and thus the most common key of Baroque music for trumpet as well as for strings. Purcell gave a tempo title to only the slow movement, making the indications in brackets what we think he'd have called them. His source for this music might have been his overture for a staged work in a London theater. The opening Allegro's memorable theme in D moves to A, the key of the dominant, for a new melodic idea that quickly returns to the home key. Since the embouchures of trumpeters welcome a rest, the tonally meandering Adagio is for strings only. The third movement opens with a scale-like theme in the strings, repeated by the soloist. After some robustly contrasting interchanges, the strings play the opening theme in an inverted form, repeated by the trumpet, before a return to the original theme with a conclusion on the repeated chords of the previous interchanges.

PURCELL wrote four odes in commemoration of St. Cecilia's Day: "Welcome to all the pleasures" and "Laudate Ceciliam" of 1683, "Raise, raise the voice" of 1685, and the great "Hail, bright Cecilia" of 1692 (a portion of which we shall hear on Sunday's Finale). The text of "Welcome to all the pleasures" addresses the musical "Assembly of Apollo's race" (Apollo being the Greek and Roman god of sunlight, prophecy, music and poetry) and the "great improvement you have made," then exhorts the gathered musicians to lift up their voices, "the organs of Nature." Thus we honor the

(Continued on page 30)

(Continued from page 29)

patroness of our art: "in a consort of voices while instruments play, with music we celebrate this holy day. *Io Cecilia.*"

THOMAS SHADWELL's adaptation of Shakespeare's play, published in 1678, is titled, "The History of Timon of Athens, the Man-hater." In it, he gives the original masque (a little entertainment within the play) a pastoral setting for a debate between Bacchus and Cupid as to whether wine or love rules the world. (For an informative background piece on Masques, please see Professor Seller's essay that follows these notes.) Purcell composed music to part of Shadwell's masque in 1694, and it was produced in 1695, the year of Purcell's death. From the names on the score (George, Jacob), all of the singers were male, the soprano undoubtedly a boy. "Timon" was produced in public as late as the second decade of the eighteenth century, sometimes as "Bacchus and Cupid." Neither opera nor oratorio, cantata nor song, this musical divertissement is but a little scene in which humans sing of love and nature, often contrasting themselves with little creatures such as the birds in "Love in their little veins inspires:"

While heat makes buds and
blossoms spring,
those pretty couples love
and sing.

But winter puts out
their desire,
and half the year
they want love's fire.

In the following trio we hear:

But ah!
How much are our
delights more dear.
For only human kind
love all the year.

All ends happily with:

Come let us agree.
There are pleasures divine
in wine and in love,
in love and in wine.

– Notes by B.L.K.

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The Main Thing
is to Keep
The Main Thing
The Main Thing

What is a Masque?

By Howard J. Seller

THROUGHOUT the many centuries that human beings have created and presented entertainments, few genres have been as composite and colorful as the masque, especially in England in the seventeenth century. The tradition of wearing masks in a performance dates to the classic Greek theatre, where the mask not only helped to characterize the actors, but also often served as a megaphone to project their voices. Many centuries later, during the early Renaissance in Italy and France, masks became a key feature in masquerades and pageants that were enhanced and made popular by the addition of language, music, dancing, and elaborate costumes, and usually were performed in the royal court or the palaces of the nobility. These early versions of the masque established the pattern of promoting moral, political, and social themes and using mythology and allegory extensively.

IN ENGLAND, the court masque was formally introduced during the reign of Henry VIII, and its main goal was to compliment the monarch in front of his guests. A few decades later, masques would be customary entertainments for Queen Elizabeth I during her frequent royal journeys and when they were performed at the Queen's court, they honored her accord with her nation.

THE GOLDEN AGE of the English masque was fathered by the poet and playwright Ben Jonson (1572-1637). In his preface to a masque entitled "Hymenaei" (1606), Jonson recognized that the genre was ephemeral, but he insisted that the subject matter is serious and draws upon "antiquity and solid learnings." To emphasize that masques were not mere frivolous diversions, Jonson introduced the "antimasque": a burlesque-like unit with moments of disorder and confusion that contrasted with and confirmed the order, sanity, and morality of the larger piece. In "The Masque of Queens" (1609), unsightly and grotesque witches and hags appear as opposites to the beauty of royalty. Again in "Pleasure Reconciled to Virtue," a masque presented at court before King James I in 1618, Comus, "a big comic fatso," appears as an "anti" or "antic" masque foil to the respectable Hercules, Mercury, and Daedalus. Despite Jonson's efforts, not everyone extolled the virtues of the masque. Sir Francis Bacon (1561-1626) disparaged the form in his essay "Of Masques and Triumphs" with the dismissive comment that "these things are but toys."

LIKE THE WRITERS of opera librettos, Jonson competed with costume and set designers, choreographers and composers for recognition because the language of a masque often played a secondary role to the other theatrical elements. One notable person with whom Jonson collaborated was the famous architect and set designer Inigo Jones (1573-1652). They feuded passionately over who was more important in the creation of the masque, and Jonson famously degraded Jones' work to the level of "painting and carpentry." There was no argument, however, about Ben Jonson's prolific and enterprising contributions to the literature of the masque.

MOST OF JONSON'S MASQUES were written to be part of the festivities at Christmas or to celebrate important events during the reign of King James I. The investiture of the King's son Henry as Prince of Wales, in 1611, was the occasion for which Jonson wrote "Oberon," which was based on the legendary fairy prince. The King's wife, Anne of Denmark, greatly enjoyed theatrical activities

and was eager to be a "blackamoor" in "The Masque of Blackness," another masque Jonson wrote for the royal court in collaboration with Inigo Jones and the composer Alfonso Ferrabosco II (1575-1628). Anne's role in the performance illustrated how the masque opened up opportunities for members of the audience, including women, to participate, since, unlike the theatres, the court was not inhibited by the prohibition against women acting in productions.

IN 1613, THE MARRIAGE OF Elizabeth, the daughter of James I, occasioned the composing of numerous masques. Thomas Campion (1567-1620), who had earlier written both the words and the music for a "Masque in Honor of the Marriage of Lord Hayes" (1607), contributed "The Lords' Masque." Other prominent poets and playwrights such as George Chapman (c1559-1634) and Francis Beaumont (c1584-1616) also penned masques for the new bride and her husband, Frederick V, Elector Palatine, the leader of the German Protestants. A major entertainment during this festive period was a production at court, in February 1613, of Shakespeare's play "The Tempest" (1611). The famous masque-like section of the play, which includes Iris (goddess of the rainbow), Ceres (goddess of corn and plenty), and Juno (wife of Jupiter) as well as dancing nymphs and reapers, is set to music composed by Robert Johnson (c1580-c1634). This spirited interlude anticipates the happy outcome of the play and was a most appropriate congratulatory gesture to the royal newlyweds.

WHILE THE COURT WAS the most prominent venue for masques, the general theatre-going public would have seen a number of plays that embodied masques or similar interludes. In some of these plays the subject matter and action of these interpolated sections, sometimes in the form of a "dumb show," had significant relevance, often of a revelatory or ironic nature, to the major characters or themes of the work. A classic example is the scene in act III of "Hamlet" in which the performance by the strolling players exhibits chilling parallels to the killing of Hamlet's father. In Shakespeare's plays that include masques, such as "A Midsummer Night's Dream" (here the performance of "Pyramus and Thisbe" by the rustics reflects the folk tradition origins of some masques), "The Tempest," "Cymbeline," Henry VIII," and "Timon of Athens," he continued to utilize the functions of the "dumb show" but moved beyond the mute pantomime of that format to one that is elaborated with all the artistic embellishments of the court masques. Toward the end of this age of masques, John Milton chose Comus, the god of festivity, revels, and nocturnal dalliances, to be the subject of a lively work with music by Henry Lawes (1596-1662).

THE MASQUE BECAME somewhat dormant after the Puritan shutdown of the theatres in 1642. Since then, some writers and composers have written pieces imitative of or influenced by masques, and others have written new music for masques performed in earlier times. Henry Purcell (1659-95) composed music for both Shakespeare's "The Tempest" and "Timon of Athens." The rousing patriotic song "Rule Britannia," from a poem by James Thomson (1700-48) and set to music by Thomas Arne (1710-78), was included in "Alfred, a Masque" created in 1740 by Thomson and David Mallet (1705-65). In the twentieth century, Ralph Vaughan Williams wrote "Job: A Masque for Dancing," which is closer to a ballet, but retains some aspects reminiscent of the masque, and serves to remind us of the earlier chosen years of this unforgettable art form.

✣

Dr. Howard Seller is Professor of English, Emeritus, at California State University, Fullerton

Baroque Music Festival Corona del Mar
Friday, 23 June 2006, 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 major, BWV 1015 — **J. S. Bach** (1685-1715)

Dolce
Allegro assai
Andante un poco
Presto

Suite No. 5 in C minor, BWV 1011 — **Bach**
for solo violoncello
Prelude
Allemande
Courante
Sarabande
Gavotte
Gigue

Sonata No. 6 in G minor — **George Frideric Handel** (1685-1759)
for flute and harpsichord
Larghetto
Andante
Adagio
Presto

Sonata No. 1 in G minor — **J. S. Bach**

for solo violin

Adagio
Fuga
Sicilienne
Presto

Trio Sonata in B flat — **Christoph Graupner** (1683-1760)

Dolce
Allegro – Adagio – Presto
Andante
Presto

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Friday Music in the Gardens

THE APPLICATION OF "modern" instruments in the service of Baroque music needs no justification when the proficiency and the stylistic interpretations are in the hands of the four virtuosos who have returned to us year after year for this Gardens concert. Bach, Handel and Graupner surely never heard finer and more dedicated performances of their music.

JOHANN SEBASTIAN must have composed more trio sonatas than those left to us with that formal designation. Musicologists, somewhat in the manner of forensic scientists, occasionally have examined his solo sonatas (violin or viola da gamba with written out harpsichord parts) to see a clear indication that the keyboardist's right hand has been given linear statements that originally must have been for a high solo line instrument such as flute, violin or oboe. Thus a "reconstruction" of a trio sonata can be made for two melody instruments with a *basso continuo* line for violoncello with "figures" (intervallic numbers) from which a harpsichordist knows the harmonies above the bass line and adds imaginative musical conversation with the other instruments. Previous Festival concerts have presented the known trio sonatas. This sonata in B flat has been derived from BWV 1015, known to us as a sonata for violin and harpsichord. In this reconstruction, we hear melodic imitation between the flute and violin in all four movements, with the bass part joining thematically in the first two movements and indulging in unrelenting 16th note figurations in the third. The fourth movement's balance between treble and bass lines presents the strongest argument for its origins as a trio sonata.

BACH's output for unaccompanied violoncello numbers six suites written, along with the violin sonatas and most of his chamber and concerto music, during his pre-Leipzig years in Cöthen. This Baroque suite of four basic dance movements, whose names reflect their French stylizations, begins with a Prelude and inserts a Gavotte before the Gigue. The dances traditionally fall into *bipartite* form, the first half moving from the home key to the key of the dominant or to the relative minor or major, and the second half reversing that procedure. One's ear often hears two different lines, high alternating with low, when actually only one note is being played at any given time, and Bach's way with double stopping creates chords that sound fuller than is expected from a basically "single line" instrument. The solo violoncello and violin suites and sonatas are monuments of our musical inheritance.

HANDEL composed sonatas for flute, recorder, oboe, violin and viola da gamba (with *basso continuo*), borrowing themes as needed from his own works. The sonata in G minor,

(Continued on page 37)

(Continued from page 36)

for flute and harpsichord, seems to offer three slow movements before the final Presto, but the Andante's charming character in three-quarter time nicely separates the Larghetto, with its smooth singing line, from the slower Adagio. The Presto takes the theme of the Andante and alters it rhythmically.

Handel's instrumental music contrasts with that of Bach in its seeming intent to minimize intellectual challenges in favor of masterly created and irresistible charms.

BACH's solo violin sonata in G minor begins with a very free Adagio in which a melodic line is spun out over a chordal underpinning, alternating between stately and intimate expressions. The fugue offers Bach's expected contrapuntal complexities, while the melody of the Sicilienne (a gentle dance that originated in Sicily) flows gracefully within its lilting 6/8 rhythm. The concluding Presto rips along with a continuous flow of 16ths , the player here finding and clarifying the harmonies hidden within the cascades of notes.

GRAUPNER, born in Saxony, resided from 1696 to 1704 in Leipzig, where he studied music at the Thomasschule with Kuhnau, Bach's predecessor there, and enjoyed the acquaintance of Telemann who directed Leipzig's Collegium Musicum (later Bach's assignment). After working briefly in Hamburg as an opera harpsichordist and composer, he was hired by Ernst Ludwig, Landgrave of Hessen-Darmstadt, remaining in Darmstadt's musically illustrious court until his death. When Graupner applied for the position of Cantor in Leipzig on Telemann's withdrawal in 1722, Darmstadt's Ernst Ludwig retained him by increasing his salary, leaving Leipzig's City Council grudgingly to settle on J. S. Bach. A new edition of the Trio in B flat was created for performance here last year from the original Darmstadt manuscript, but postponed for technical reasons, thus making its debut this evening. An extraordinarily sweet and brief introductory movement leads to an energetic fugue movement that suddenly slows before leaping into a triple-meter Presto. A moderately moving Andante concludes very slowly in order to contrast vividly with the Presto finale that engages the three strings in nearly canonic imitation.

-- Notes by B.L.K.

Baroque Music Festival Corona del Mar
Sunday, 25 June 2006, 4:00 p.m.
Saint Michael & All Angels Church

Festival Finale

Jennifer Foster, *soprano*
Daniel Roihl, *countertenor*
Jonathan Mack, *tenor*
Tyler Thompson, *baritone*

Festival Chorus & Orchestra
Burton Karson, *conductor*

Hail, bright Cecilia **Henry Purcell**
Excerpts from Ode for St. Cecilia's Day, 1692 (1659-1695)
(Text by N. Brady)
Overture
Recitative *(bass)* & Chorus: Hail! bright Cecilia, Hail!
Fill ev'ry heart with love of thee
and thy celestial Art
Chorus: Hail! Hail! bright Cecilia, hail to thee!
Great Patroness of us and Harmony.

Hear my prayer **Felix Mendelssohn-Bartholdy**
Psalm 55:1-7, for soprano and chorus (1809-1847)
Andante: Hear my prayer, O God incline thine ear!
Thyself from my petition do not hide!
Take heed to me! Hear how in prayer
I mourn to Thee!
Without Thee all is dark, I have no guide.
Allegro moderato: The enemy shouteth,
the godless come fast!
Iniquity, hatred, upon me they cast!
The wicked oppress me, Ah where shall I fly?
Perplex'd and bewilder'd, O God, hear my cry!

Recitative: My heart is sorely pain'd
within my breast,
My soul with deathly terror is oppress'd,
Trembling and fearfulness upon me fall,
With horror overwhelm'd, Lord, hear me call!
Moderato: O for the wings,
for the wings of a dove!
Far away, far away would I rove!
In the wilderness build me a nest,
and remain there for ever at rest.

Wachet! betet! betet! wachet! BWV 70 **J. S. Bach**
Cantata for the 26th Sunday after Trinity (1685-1750)
Text by Salomo Franck and Bach

Part One

Chorus: *Wachet, betet*
Watch, pray, keep prepared for the day when
the Lord of majesty brings this world to an end!

Recitativo *(bass): Erschrecket, ihr verstockten Sünder!*
Be frightened, stubborn sinners!
A day shall dawn from which no one can hide,
bringing you to a strict judgment,
O sinful generation, to lasting heartbreak.
To you, God's children, it brings the beginning
of true gladness. The Savior calls you,
when all else collapses, before his exalted face,
so be not afraid!

Aria *(alto): Wann kommt der Tag*
When comes the day when we're taken from this
Egypt of a world? Ah, let us soon flee from Sodom
before the fire overwhelms! Awake, souls, from
your complacency, and believe that
this is the final hour!

Recitativo *(tenor): Auch bei dem himmlischen Verlangen*
In spite of our heavenly longings, our body
holds the spirit captive; through its guile,
the world sets nets and traps for the pious.
The spirit is willing, but the flesh is weak,
forcing our sorrowful "Alas!"

Lass der Spötter Zungen schmähen

Leave scorning to mocking tongues, for it will and must happen that we shall see Jesus in the clouds, in the heavens. Earth and sky may perish, Christ's word stands fast; Leave scorning to mocking tongues, for it will and has to happen!

Recitativo *(tenor): Jedoch! bei dem unartigen Geschlechte*

Yet amidst this evil generation, God cares for his servants, that this wicked breed won't further harm you. He holds them firmly in his hand, and brings them to a heavenly Eden.

Chorale: *Freu' dich sehr, o meine Seele*

Be glad, O my soul, and forget all need and torment, for now Christ, your Lord, calls you from this vale of tears!

Part Two

Aria *(tenor): Hebt euer Haupt empor*

Look up, and be consoled, you righteous, that your souls may bloom! You shall flourish in Eden, eternally serving God.

Recitativo *(bass): Ach, soll nicht dieser grosse Tag*

Ah, ought this awful day, the world's end, the trumpet's call, the final stroke, the judge's proclamation, the open gates of hell, in my doubts, fear and terror, in me, a child of sin, awaken? Yet, there is in my spirit a light of hope. The Savior cannot hide his heart that breaks with pity. His merciful arm forsakes me not. Lead on, that I shall end my course with gladness.

Aria *(bass): Seligster Erquikkungstag*

Blessed day of refreshment, lead me to your dwellings! Sound, crack, final stroke, world and heaven, go to ruins! Jesus leads me to stillness, where are joy and abundance.

Chorale: *Nicht nach Welt, nach Himmel nicht*

Not for world or heaven does my soul yearn; I seek Jesus and his light. He has reconciled me to God and sets me free from judgment. My Jesus, I'll not leave.

God is our refuge, K 20 (1765) **W. A. Mozart**
(1756-1791)

Psalm 46:1

God is our refuge and strength,
a very present help in trouble.

Ave verum corpus, K. 618 (1791) **Mozart**

Hail, true body born of the Virgin Mary,
sacrificed on the cross for us, whose torn side
flowed with blood and water.
Nourish us now and in the agony of death.

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

Chorus and soloists,
with Maria Cristina Navarro, Soprano II

Prelude

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

Chorus: *Pleni sunt caeli et terra majestatis gloriae tuae*
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.

Soloists: *Te per orbem terrarum sancta confitetur Ecclesia*
The holy church throughout all the world doth
acknowledge thee, the father of an infinite majesty;

thine honorable, true, and only Son; also the Holy
Spirit, the Comforter. Thou art the king of glory,
O Christ, thou art the everlasting Son of the Father
When thou took'st upon thee to deliver man,
thou didst not abhor the Virgin's womb.

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.

Solo *(bass): Judex crederis*

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

Solo *(soprano): 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.

Duet *(soprano & bass): Dignare Domino dei isto*

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

Trio *(soprano, alto, bass): Fiat misericordia tua*

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

Chorus: *In te, Domine*

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

This concert is offered in loving memory of Cecilia Karson (1907-2005)

Notes on the Festival Finale

THIS AFTERNOON's concert opens with the Overture, an introductory recitative for baritone, and first and final choruses from Purcell's great "Ode for St. Cecilia's Day" of 1692, thus acknowledging the legendary Cecilia as the great patroness of our art.

MENDELSSOHN's extensive outpouring of religious compositions constitutes one of the nineteenth century's treasure troves of sacred music. His lifelong admiration of the great works of J. S. Bach produced performances of then out-of-fashion Baroque music and led him to compose some choral and organ pieces in neo-Baroque style. His several visits to London and travels and performances in Scotland, Italy, Austria and Switzerland and his eventual leadership of the famous Leipzig Gewandhaus Orchestra and public performances as a piano virtuoso made him an international musical sensation. "Hear my prayer," a sacred cantata that he categorized as "hymn," is in a lush nineteenth century Romantic style that minimally includes neo-Baroque techniques: soloist versus chorus in closely echoing imitation, quasi-operatic recitative, and contrasting tempos in sections within the balanced form. To a stirring text from Psalm 55, this music for soprano and chorus glories in dramatic outbursts, an introspective recitative, and an exquisitely melodic and prayerful closing plea.

BACH's church cantata No. 70, composed first in December of 1716 in Weimar for the Second Sunday of Advent (this version being lost), was revised six months after his arrival in Leipzig in 1723 for the 26th Sunday after Trinity. The text, "Watch and pray for the coming of the Lord," is both reflective and dramatic. For this musical setting, he employed four soloists, four-part chorus, and string orchestra with oboe and trumpet. The admonition to be glad at the prospect of death is reinforced in the chorales that end the two parts that are designed for liturgical performance before and after the Sunday morning sermon, the tradition being for the congregation to join in singing the familiar chorales. Especially compelling passages should be noticed in the shivering chords that accompany the first recitative, *Erschrecket, ihr verstockten Sünde*! (Be frightened, stubborn sinners!), in the agitation that accompanies the last recitative, *Ach, soll nicht dieser grosse Tag* (Ah, ought not this most awful day), in the emotional soprano solo, *Lasst der Spötter Zungen schmähen* (Leave to mocking tongues their scorning) with solo violin, and in the happy accompaniment to the lovely tenor solo, *Hept euer Haupt empor* (Lift up your heads once more).

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IN OBSERVATION of this year's two hundredth anniversary of the birth of Johann Chrysostom Wolfgang Amadeus Mozart, we include two of his very brief motets. The first, written during a prolonged visit in London with his father in summer of 1765, is a stylistically conservative (neo-Baroque) setting in English of Psalm 46:1, perhaps done as a compositional exercise in choral writing by the then nine-year-old genius. The second, to a sweetly somber Latin text, was set during Mozart's last months, and represents an emotional outpouring that remains for us one of the composer's enduring gems.

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

-- *Notes by B.L.K.*

Garden Front, Palace of Versailles

About the Performers

GABRIEL ARREGUI graduated from Loma Linda University with a degree in organ performance and a secondary emphasis on 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 Loma Linda University to teach 18th-century counterpoint. Arregui is currently organist of the Roman Catholic Church of the Immaculata on the campus of the University of San Diego. Active in coaching and recital work, he is regularly a featured soloist and chamber musician in our Baroque Music Festival, and has appeared in recitals with sopranos Julianne Bard and Rosa Lamoreaux.

XLIV *Cembalo Verticale*

ARAM BARSAMIAN, originally from Plovdiv, Bulgaria, made his San Francisco Opera debut in Britten's *Death in Venice* following participation in the Merola Opera Program, in which he sang the role of Dandini in Rossini's *La Cenerentola*. He reprised this role last November at Sacramento Opera, where he has performed in 11 productions since his debut in 1996. He also has performed at Nevada Opera (*La Bohême, The Mikado*), Opera Santa Barbara (*Don Pasquale, Carmen*), Pacific Repertory Opera (*L'elisir d'amore, Cosi fan tutte, Tosca*), Festival Opera (*Romeo et Juliette*) and others. His concert repertoire includes the Brahms, Fauré and Duruflé requiems, and numerous Bach cantatas. He has performed at the Ventura Chamber Music Festival and the Carmel Bach Festival, as well as several times here in Corona del Mar. Most recently his performance of Holst's *Hymn to the Manas* with the Pacific Chorale was broadcast on K-Mozart 105.1 FM. Barsamian is a two-time district winner of the Metropolitan Opera National Council Auditions. He currently is director of Opera Theater at La Sierra University, where he recently stage-directed and conducted Massenet's operas *Thâis* and *Cendrillon*. We welcome his return.

ELIZABETH BLUMENSTOCK is one of the country's leading Baroque violinists. A frequent soloist, concertmaster, and leader with Philharmonia Baroque Orchestra, American Bach Soloists, Chicago Opera Theater, and the Italian ensemble Il Complesso Barocco, she is

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also a member of several of California's finest period-instrument ensembles, including Musica Pacifica, Trio Galatea, Trio Galanterie (with William Skeen), the Arcadian Academy, and American Baroque, which focuses not just on Baroque performance, but on the growing repertoire of new music written for old instruments. Blumenstock was recently named Resident Artistic Director of the Los Angeles–based period-instrument orchestra Musica Angelica. With over 80 recordings to her credit, she has recorded for Dorian, Harmonia Mundi, Virgin Classics, BMG, Reference Recordings, Koch International, Sony, New Albion, and others. She has appeared with period orchestras and chamber ensembles throughout the United States and abroad, and at the Boston and Berkeley Early Music Festivals, the Santa Fe Chamber Music Festival, Los Angeles Opera, the Carmel Bach Festival, and San Luis Obispo Mozart Festival, among others. She is instructor of baroque violin at USC and U.C. Berkeley, has taught at Oberlin's Baroque Performance Institute and the International Baroque Institute at Longy. She is organist and choir director at Holy Trinity Episcopal Church in Richmond. We value her continuing performances in Corona del Mar.

ROB DIGGINS, a versatile freelance violinist and violist with numerous period-instrument ensembles, has appeared with the Collegium Vocale of Ghent and La Chapelle Royale — both under the direction of Philippe Herreweghe — as well as Les Arts Florissants, the Gabrieli Consort, Cantus Köln, Musica ad Rhenum, the Ricercar Consort, Kammer Orchester Stuttgart, the American Bach Soloists, American Baroque, Lux Musica, the Seattle Baroque Orchestra, the Benevolent Order for the Music of the Baroque (BOMB), the Los Angeles Baroque Orchestra, Trinity Consort, and the Portland Baroque Orchestra. Diggins has recorded more than 20 compact discs for labels such as Harmonia Mundi, Koch International, Musica Omnia, Pro Gloria Musica, Helicon, Gourd, Musical Heritage Society, and Music for Little People. Recipient in 1993 of a Soloist Diploma in violin from the Royal Conservatory of The Hague, he is founder/director of the Accademia dei Fiolmusi, current co-director of the Alard String Quartet, and director of Les Theâtres des Funambules (a puppet/circus theater) in Humboldt County, California. He returns regularly to our Baroque Music Festival as violist, violinist and orchestra contractor.

JOLIANNE VON EINEM currently appears with the Philharmonia Baroque Orchestra, Magnificat, the California Bach Society, and the Portland Baroque Orchestra. She has traveled to Japan with the Amsterdam Baroque Orchestra, to Singapore and Hong Kong with

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the American Bach Soloists, and has appeared in New York City, the Netherlands, Switzerland, Germany, England and France. Her recordings include the Mendelssohn Octet with Hausmusik 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 International. A native of Los Angeles, 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 6½-year-old daughter.

JENNIFER FOSTER made her professional debut stepping in at last-minute's notice as Fiordiligi in Mozart's *Cosi fan Tutte* with the Los Angeles Music Center Opera. She was invited to become a resident artist with the Los Angeles Opera the following season, where she sang in Britten's *A Midsummer Night's Dream*, Janacek's *The Makropoulos Affair*, Mozart's *Die Zauberflöte*, and Strauss's *Ariadne auf Naxos*. She has since gone on to perform with prominent opera companies and symphony orchestras around the country, including multiple appearances with the Los Angeles Philharmonic at the Hollywood Bowl. She made her European debut at the Aldeburgh Festival as Anne Truelove in Stravinsky's *The Rake's Progress* and has sung at the Verbier International Festival in a concert with Bobby McFerrin. Foster has also performed with the New World Symphony Orchestra, the Santa Barbara Symphony Orchestra, the Waterbury Symphony Orchestra, the Pacific Symphony, the San Diego Symphony, the Los Angeles Mozart Orchestra, the Santa Fe Chamber Music Festival and the Tucson Winter Chamber Music Festival, among many others. She graduated from Chapman College and studied at the Britten-Pears School for Advanced Musical Studies, the American Center for Music Theater Training, and the Aspen Music Festival. We welcome her return to Corona del Mar.

CLAYTON HASLOP made his professional solo debut at age 20 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, at Marriner's recommendation, as founding violinist of the Los Angeles Piano Quartet. Having toured and recorded with this quartet for eight seasons, he left the ensemble in 1986 to focus more fully on an emerging

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partnership with guitarist Jack Sanders, resulting in two recordings (Centaur and Townhall labels), tours of North America and China, and numerous master class appearances. Founding first violinist of the acclaimed New Hollywood String Quartet, Haslop has served as concertmaster for the Los Angeles Chamber Orchestra, the Dallas Opera, the Santa Barbara Symphony, and the Los Angeles Opera. He was coached extensively by the legendary Nathan Milstein, studied under violinist Eudice Shapiro while a student at USC, and was a faculty member at Pomona College and Santa Monica college. He performs on a rare 1782 Storioni violin, and appears regularly in our Festival.

TIMOTHY HOWARD is Lecturer in Music at California State University, Northridge, where he teaches organ, harpsichord, music theory and music technology. He is founding Artistic Director of Opus Performing Arts, a professional arts group. He is the organist at the Pasadena Presbyterian Church and has held a number of elected positions in the American Guild of Organists, including Far West Regional Councillor and local chapter Dean. Howard holds the Doctor of Musical Arts degree with honors from the University of Southern California and is a member of Pi Kappa Lambda, the national music academic honor society. For some fifteen years, Howard was Chorusmaster for the Los Angeles Music Theatre Company, preparing vocal ensembles for that company's semi-annual opera productions; in 1998 he made his operatic conducting debut, leading singers and orchestra in Mozart's *Bastien und Bastienne* and *Der Schauspieldirektor*. His work as composer, arranger, and collaborative performer can be heard on Christopher Parkening's Simple Gifts (Angel Records), and he has several published compositions and arrangements to his credit.

TIMOTHY LANDAUER won the coveted Concert Artists Guild International New York Competition Award in 1983. Since then, his extensive engagements have included highly acclaimed recitals at Carnegie 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, the Gulbenkian Orchestra in Lisbon, the Hong Kong Philharmonic, the Taiwan National Symphony Orchestra, the Beijing Symphony, the Shanghai Symphony, the Pacific Symphony Orchestra, the Hollywood Bowl Orchestra, the London Symphony, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Metropolitan Orchestra and the Maryland Symphony. He has worked with conductors such as Giulini, Mehta, Previn, Boulez, Rattle, Hogwood, Tilson Thomas, and many others. He has

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performed at the Carmel Bach Festival, the Ojai Festival, the Grand Teton Music Festival and Colorado Music Festival. He currently is principal cellist of the Pacific Symphony and several festivals. Much sought after as a chamber music player, he has been invited teach master classes in Taiwan, Hong Kong, and his native Shanghai. This is his tenth guest appearance at the Baroque Music Festival, Corona del Mar.

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 18 seasons with the Los Angeles Opera, where he has performed more than 50 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 100 films, radio and television productions. He is on the voice faculty of the University of Southern California and Chapman University. This is his sixth season in Corona del Mar.

DANIEL ROIHL, a native of south Florida, has been active in the New England musical scene as a singer, conductor, and composer since 1990. As an undergraduate at Harvard, he studied choral and orchestral conducting, composition, and voice, graduating with highest honors in music. He founded and spent two years directing the Concordia Society, a chamber choir of 24 voices specializing in challenging a cappella repertoire in a variety of styles. He received his master's degree in choral conducting from the Yale School of Music, where he was awarded a full merit scholarship by Yale's Institute of Sacred Music. As a singer he has performed extensively in opera, oratorio, and musical theater as both a baritone and a countertenor. He has been featured as a soloist with the Harvard University Choir, the Harvard Glee Club, the Yale Camerata, the Yale Pro Musica, and the Yale Collegium Musicum. He served as music director of the United Methodist Church in Lexington, Massachusetts, co-conductor of the Elm City Girls Choirs in New Haven, and as Choral Conducting Intern for Chorus Angelicus in Torrington, Connecticut. Mr. Roihl will be countertenor soloist in the 2006 Los Angeles Bach Festival at First

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Congregational Church, and is a doctoral candidate in choral conducting at the University of Southern California.

DAVID SHOSTAC, principal flutist and a frequent soloist with the Los Angeles Chamber Orchestra, has collaborated as a featured artist with conductors Sir Neville Marriner, Jean-Pierre Rampal, Iona Brown, Christopher Hogwood, Cristof Perick, Gerard Schwarz, Claudio Scimone, Karl Richter, Helmut Rilling, Jorge Mester, Henryk Szeryng, Jeffery Kahane, and many others. Solo appearances have included the Hollywood Bowl, Lincoln Center's Mostly Mozart Festival, the Casals Festival of Puerto Rico, the Aspen Music Festival, the Ojai Festival, the Stratford (Ontario) Festival, and the Carmel Bach Festival. Shostac holds a master's degree from Julliard, where he studied on a scholarship with Julius Baker. He has recorded on the Crystal, Angel, Nonesuch, Excelsior Records and Columbia 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 Warm-ups for the Flute." He recently acquired one of only five contrabass flutes in the United States, and incorporates it into select performances. We value his annual participation in our annual Festival.

WILLIAM SKEEN, who resides in the Bay Area, 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 sixth summer at the Carmel Bach Festival as cellist and viola da gamba soloist. Skeen is cofounder and director of La Monica, a youthful period-instrument sextet devoted to Italian and German repertoire of the 17th century performing to great acclaim at numerous 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, the Los Angeles Baroque Orchestra, Musica Angelica, the San Diego Opera, and the Chicago Opera Theater. He is a member of El Mundo, Trio Galanterie (with Elizabeth Blumenstock and John Schneiderman), and Just Strings, a new-music ensemble exploring microtonal repertoire. We welcome his annual return to our Festival.

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JOHN THIESSEN appears as soloist and principal trumpet with early music ensembles throughout the U.S. and Canada, including Philharmonia Baroque Orchestra, Tafelmusik, American Bach Soloists, Boston Early Music Festival Orchestra and Washington Bach Consort, and has performed with the Academy of Ancient Music, Taverner Players, English Baroque Soloists and the Amsterdam Baroque Orchestra. Thiessen graduated with high distinction in trumpet performance from the Eastman School of Music. He holds a Master of Historical Musicology degree from King's College, University of London, and is the recipient of 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 in Cambridge, Massachusetts. He has recorded extensively for Sony Classical Vivarte, Telarc, EMI, BMG, Deutsche Harmonia Mundi, London/ Decca, Analekta, CBC, and Denon. He appears regularly in concerts across the U.S. and Canada.

TYLER THOMPSON earned a Bachelor's degree in vocal performance from Biola University and a similar Master's degree from California State University, Fullerton. This promising young baritone has been a chorus member in operas produced by Los Angeles Opera, Cal State Fullerton and Biola University, and has concert experience with the Los Angeles Philharmonic, Pacific Chorale and Orchestra, Boston Pops Orchestra and Hollywood Bowl Orchestra. He has been a concert soloist in major works with the Cypress Masterworks Chorale, Pacific Symphony and William Lock Orchestra, among others, and has served as a minister of music and director of worship in Southern California churches. He currently teaches voice at Biola University and Cypress College.

BURTON KARSON founded the Baroque Music Festival in 1981 with the assistance of colleague and art historian Irmeli Desenberg, and has served continuously as the Festival's 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. He studied Baroque music and harpsichord with Alice Ehlers, and conducting with Charles Hirt and Ingolf Dahl. After teaching positions at USC and Glendale College, he became Professor of Music at California State University, Fullerton in 1965, and now is Professor Emeritus there. A lifelong church musician, he was organist and choirmaster at Saint Michael & All Angels Episcopal Church from 1982 to 2000, now Emeritus. Dr. Karson is well known as a pianist and organist, as a frequent lecturer for the Philharmonic Society of Orange County, the Pacific Symphony, and other musical organizations, and as an adjudicator for festivals and competitions. Editor of a Festschrift of musicological essays published by the BYU Press, Karson has had articles and reviews appearing in The Musical Quarterly, the Los Angeles Times, and other periodicals, and he provides the program notes for our Festival. Dr. Karson has twice been 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 has led to critically acclaimed first American performances of unknown and long-neglected Baroque music in Corona del Mar Festivals.

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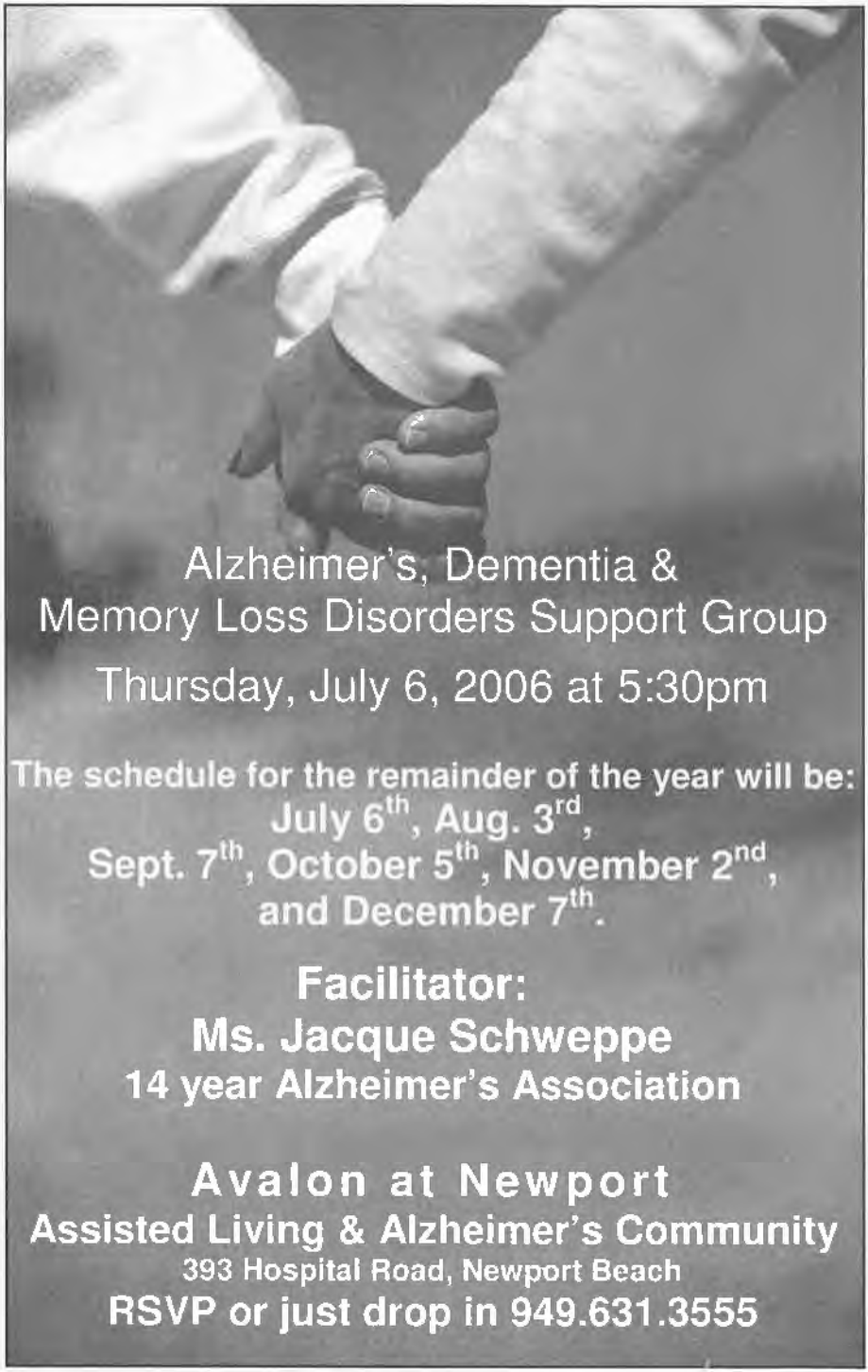
Alzheimer's, Dementia &
Memory Loss Disorders Support Group
Thursday, July 6, 2006 at 5:30pm
The schedule for the remainder of the year will be:
July 6th, Aug. 3rd,
Sept. 7th, October 5th, November 2nd,
and December 7th.
Facilitator:
Ms. Jacque Schweppe
14 year Alzheimer's Association
Avalon at Newport
Assisted Living & Alzheimer's Community
393 Hospital Road, Newport Beach
RSVP or just drop in 949.631.3555