

An ornate, black and white decorative border surrounds the text. It features a central oval frame with intricate scrollwork, floral motifs, and clusters of grapes or berries. The border is symmetrical and highly detailed.

A
BAROQUE
MUSIC
FESTIVAL

CORONA DEL MAR

JUNE 17-21

1981

FROM THE COMMITTEE . . .

We bid you warm welcome!

Perhaps, as you read through this program, you will notice our attempt to bring great breadth and depth to our offerings. And by coupling the music with its sister arts -- sculpture, architecture and painting -- we have tried to create for you a unique opportunity for a penetrating look into the fascinating Baroque period.

We are witnessing today a resurgence of interest in the Baroque, particularly among the young. Is this really so surprising when one considers the void it fills? Baroque music has form, structure and rationality -- reverently wrapped in elegance, grace and grandeur -- qualities which are sometimes less obvious in much of contemporary music and art. Apparently, there is an enduring appreciation of these values which lets them surface periodically for "rediscovery" by successive generations.

This is why we chose the Baroque period.

We hope you will enjoy this Festival as much as we have enjoyed working together to bring it to you. Thank you for coming!

THE FESTIVAL COMMITTEE

Wednesday, 17 June 1981, 8:00 p.m.
Sherman Library & Gardens

TRIO CAMERATA

Su Harmon, soprano
Andrew Charlton, recorders
Burton Karson, harpsichord
with
Scott Zeidel, Baroque guitar

PROGRAM

- Nel dolce dell' oblio George Frederick Handel
(1685 - 1759)
Recit: Nel dolce dell' oblio
Aria: Giacche sonno a lei dipinge
Recit: Così finda ella vive
Aria: Ha l'inganno il suo diletto
- Sonata in G Major Benedetto Marcello
(1686 - 1739)
Largo
Allegro
Adagio
Allegro
- Two Sonatas in F Minor Domenico Scarlatti
(1685 - 1757)
Andante (K. 238, Longo 27)
Allegro (K. 239), Longo 281
- Le Rössignol en amour Francois Couperin
(1668 - 1733)
- Corydon Johann Christoph Pepusch
(1667 - 1752)
Recit: While Corydon, the lonely shepherd
Aria: Gay charmer to befriend thee
Recit: The shepherd rose
Aria: Who from love his heart securing
- Intermission
- Suite in C Major Francisco Corbetta
(1615 - 1681)
Caprice de Chacone
Gigue
Minuet
Autre Chacone
- No se emendera jamas George Frederick Handel
Aria: No se emendera jamas
Recit: Si del quereros es causa
Aria: Dicente mis ozos

Sonata in B Flat

Johan Helmich Roman
(1694 - 1758)

Largo
Allegro
Larghetto
Allegro
Non presto

Celladon

William Croft
(1678 - 1727)

Aria: By purling streams
Recit: The wat'ry element
Aria: To Iris swiftly; at last she relented

Notes on the Trio Camerata concert . . .

Concerts of chamber music, as we know them, did not exist during the Baroque period. The aristocracy of the 17th and 18th centuries were entertained in their own salons by their friends or hired musicians, occasionally themselves joining with the others to sing or play. The atmosphere, then, was one of elegant informality. They sang cantatas, played sonatas, and probably did a bit of talking about the music and each other.

Handel wrote "Nel dolce" while he lived in Italy, between his early years in Germany and his later ones in England. The translation:

Recit: In sleep's sweet oblivion, while you are lying my Phyllis beloved watches with her thoughts, and in night's stillness, love will not let her rest, but like a phantom still disturbs all her peace with anxious dreaming.

Aria: Round her restless bed are hovering visions of her well beloved. Dreaming, she sees her love, and hastens to embrace the chains that bind him.

Recit: Thus faithful she lives, to the heart she loves. And in darkness though lying he draws life from that sun for which he's sighing.

Area: To embrace in sleep's deceiving that dear form for which we're grieving, a delight past all believing. But to wake from this dream of joy and gladness and discover all was madness past believing is our sadness.

The Baroque guitar was referred to in all countries as the "Spanish guitar" due to its origins. That may be why Handel chose it for his setting a Spanish text, for the instrument was already out of fashion in the 18th century. The extremely romantic and poetically convoluted text boils down to the ancient complaint of unrequited love.

Thursday, 18 June 1981, 8:00 p.m.
Sherman Library & Gardens

LECTURE ON BAROQUE ART

Irmeli Desenberg, lecturer

This illustrated lecture provides a framework, an historical setting for the music which is being performed during the Baroque Festival.

The arts partake of the character of the nations which cultivated them. Works of sculpture, architecture and painting help us to discern the ambiance of their time.

About the lecturer . . .

Born in Mannheim, Germany, Mrs. Desenberg was educated in London, Madrid and Lausanne, Switzerland, and earned a degree in art history from the University of California at Berkeley. She has taught for several years at University of California at Los Angeles Extension, at University of California at Irvine Extension, and for ten years as part-time instructor in art at California State University, Fullerton. She is a resident of Corona del Mar.



Friday, 19 June 1981, 8:00 p.m.
St. Michael & All Angels Church

DAVID BRITTON
ORGANIST

PROGRAM

- | | |
|----------------------------------|--|
| A Suite of Dances (1583) | Pierre Phalèse
(c.1520 - c.1573) |
| Almande Poussinghe | |
| Schiarazula Marazula | |
| Ballo Anglese & Saltarello | |
| Ungaresca & Saltarello | |
| Ballo Milanese | |
| Premiere Branle de Gay | |
| Branle 2 | |
| Branle 5 | |
| Almande Poussinghe (reprise) | |
| Toccata in F (Bux. 156) | Dietrich Buxtehude
(1637 - 1707) |
| Passacaglia in C Minor (S. 582) | Johann Sebastian Bach
(1685 - 1750) |
| Sinfonia to Cantata 146 (S. 146) | Johann Sebastian Bach |

Intermission

- | | |
|--|---|
| Noel Variations: "Joseph est bien marié" | Claude-Benigne Balbastre
(1727 - 1799) |
| Concerto in F Major, Opus 4, No. 4 | George Frederick Handel |
| Allegro | |
| Andante | |
| Adagio | |
| Allegro | |

Festival Orchestra
Burton Karson, conductor

David Britton is represented by Artist Recitals, Inc., Los Angeles.
Recording of this concert is prohibited.

Notes on David Britton's recital . . .

Baroque suites consisted of groups of dances which were stylized from Renaissance antecedents. Thus it is of particular interest to hear the suite of Phalese in this context.

The influence of Buxtehude as composer and organist on young J. S. Bach is obviously reflected in Bach's compositions. A toccata is a "touch piece" that is intended to show off the technique of the player as well as to provide a light introduction to the more scholarly fugue that follows. Bach's Passacaglia, a variation form on a clearly stated melody, works somewhat like a jazz piece which improvises on a harmonic pattern; here one easily discerns both the repeated tune and the repeated harmonic pattern. The passacaglia leads directly to a brilliant fugue.

A sinfonia, or extended orchestral piece, is rare in the cantatas of Bach. This one, for organ, strings and oboes, consists of exactly the same music as his Concerto in D Minor for harpsichord. The German title of the cantata for which this serves as an opener is "Wir müssen durch viel Trübsal in das Reich Gottes eingehen."

Handel's organ concertos were written for himself to play, usually during the intervals of large oratorios or other concerts. The instrument he used had no pedals and a rather limited tonal range, as it was small enough to be carried on and off the stage. The character of this, and most of his other concertos, is happy and bouncy, intended solely for light entertainment.

Sunday, 21 June 1981, 8:00 p.m.
Community Congregational Church

CHORAL - ORCHESTRAL CONCERT

PROGRAM

Baroque Brass Music al fresco

- In ecclesiis Giovanni Gabrieli
(c.1553-6 - 1612)
Carol Draper, soprano
Jean Galanos, alto
Paul Harms, tenor
Christopher Lindbloom, baritone
- Gelobet seist du, Jesu Christ Johann Hermann Schein
(1586 - 1630)
- Vanitas Vanitatum Wolfgang Carl Briegel
(1626 - 1712)
Su Harmon, soprano
Jean Galanos, alto
Paul Harms, tenor
Christopher Lindbloom, baritone
- Obœe Concerto in G Minor Johann David Heinichen
(1683 - 1729)
Allegro
Moderato
Vivace
Larry Timm, obœe
- Jauchzet Gott in Allen Landen J. S. Bach
(1685 - 1750)
Aria from Cantata 51
Su Harman, soprano
- Lobet den Herrn, Motet VI J. S. Bach

Intermission

- Canzon Septimi Toni No. 1 Giovanni Gabrieli
- Jesu, Joy and Treasure Dietrich Buxtehude
(1637 - 1707)
Sonata
Chorus: Jesu, Joy and Treasure
Tenor Aria: While Thine arms are round me
Bass aria: Hence! hence thou noisome serpent!
Chorus: Naught on earth is lasting
Soprano aria: Fare thee well
Chorale: Banish fear and sadness
Su Harmon, soprano
Paul Harms, tenor
Christopher Lindbloom, baritone

Canon in D

Johann Pachelbel
(1650 - 1706)

Nun danket alle Gott

Johann Pachelbel

FESTIVAL CHORALE & ORCHESTRA

BURTON KARSON, CONDUCTOR

Translations . . .

In ecclesiis derives from Psalm texts: In the congregation, bless ye the Lord. Alleluia! In all places of His dominion, bless the Lord, O my soul. Alleluia! In God is my salvation and my glory. O God, my help and my hope is in God. Alleluia!

Of special interest are the cantata of Briegel and the concerto of Heinrich which have not been heard for nearly three hundred years! They were discovered in the Archducal Library of Darmstadt, West Germany just this past February by Dr. Karson. The text of Vanitas Vanitatum dates from the Kölner Gesangbuch of 1693:

Chorus: Vanity of vanities, all is vanity.

Soprano: Pray tell, what is the world, with all its possessions & money? Pure emptiness.

Alto: What help is fortune, possession & honor; even if it blossoms so greatly, like fire, smoke and wind, all is quickly gone.

Tenor: What does it help to be beautiful, like little roses; beauty in the grave is like rose petal falling.

Bass: What help is the high throne, the scepter, might, crown; in death they have their end.

Soprano: What help is golden hair, crystal clear eyes, coral red mouth; all of it blows away in an hour.

Alto: What is the gold coin, gold itself & jewelry? The gold is red sand, its splendor sin and shame.

Tenor: What is your red garment, called royal purple; it's base snail sweat, nothing of pride.

Bass: What is the elegance of silk, and who made it? A worm that disappears spinning itself to death.

Duet: What then are such things, so worthless of the world: earth, worm and snail?

Chorus: Go then, rich man, with what you have round and on, which may be your grain & harvest, for heaven you are finished. Go then, o world, in you there is no profit; since I know far better, I despise you heartily. Go, then, live as you will, you've toyed with me enough. Eternity is near; therein lies my joy.

The aria from Bach's Jauchzet Gott:

Praise ye God, all men, adore Him! Heaven and earth His praises sing! Every land with fervor ring, and exalt His power and glory! We too come with joy and speed, thankful hearts and voices ringing, to our Help in time of need, ever consolation bringing.

BURTON KARSON, Artistic Director of the Baroque Music Festival, is a resident of Corona del Mar. Born in Los Angeles where he survived an early career as a boy soprano, he later earned the Bachelor, Master and Doctor degrees at the University of Southern California. Since 1965 he has been Professor of Music at California State University, Fullerton. Long a church musician, he is Choirmaster and Organist at St. Joachim's in Costa Mesa, posts he has held since 1974. He is also the regular director of the Lutheran Chorale of Los Angeles, which group serves as the Festival Chorale. Dr. Karson appears publicly as pianist, harpsichordist, organist and conductor. In addition to performing, he is a frequent lecturer for Los Angeles Philharmonic Orchestra symphony previews at the Music Center and around Southern California, and is a published author of reviews and articles in newspapers and professional journals. Dr. Karson recently returned from researching Baroque manuscripts in Darmstadt, Germany, where he found the Briegele cantata and the Heinichen oboe concerto which he edited for the Festival performances, their first hearing in nearly 300 years.



About the soloist . . .

SU HARMON is a versatile soprano, especially well known for first performances of contemporary pieces. She has appeared with many orchestras, including the Los Angeles Philharmonic, and has recorded albums and film sound tracks, including Lord of the Rings with Andrew Charlton playing recorders and krumphorn. She is a professor at California State University, Fullerton.

ANDREW CHARLTON, Professor of Music at Cal State Fullerton, plays dozens of instruments. He has been heard on the sound tracks of Up the Down Staircase and Camelot. A prolific composer and writer, he currently has three books in press, two at Prentice Hall (jazz arranging and composition) and one at the University of Missouri (a recorder method).

SCOTT ZIEDEL earned two degrees in guitar at Cal State Fullerton, and since has made a specialty of the Baroque guitar, which he studied under Robert Strizich. Mr. Ziedel performs and teaches and has done much research on the Baroque guitar and its literature.

DAVID BRITTON has performed with distinction across America and in Japan, and has recorded for Delos Records. He studied at Oberlin Conservatory, at the Mozarteum Academy in Salzburg, Austria, and at the Eastman School of Music (University of Rochester) where he earned a doctorate. Dr. Britton teaches organ at Mount St. Mary's College in Los Angeles, where he is Artist in Residence, and at California Institute of Technology in Pasadena where he is Humanities Lecturer.

CAROL DRAPER has sung with the Lutheran Chorale for several years and has been heard as a soloist with the Chorale and in Southern California churches. She studies voice with Su Harmon.

JEAN GALANOS earned a Master's degree in voice in her native Chicago, and studied further in New York and at Tanglewood with Boris Goldovsky. She has performed and recorded under Roger Wagner and sung under Robert Shaw. Mrs. Galanos is presently Director of Music at Olivet Lutheran Church in Inglewood.

PAUL HARMS is one of the southland's best-known tenors, having appeared often in concert and opera. He earned degrees at Cal State Fullerton and has built a splendid reputation as a vocal teacher. He is tenor soloist at St. Joachim's Church in Costa Mesa and appears annually in the Claremont Brahms Festival.

CHRISTOPHER LINDBLOOM is on leave from Point Loma College to complete his doctorate at USC where he teaches voice. He studied at Boston University as an undergraduate. He has been heard locally with the San Diego Symphony and the Santa Monica Symphony.

LARRY TIMM earned a Bachelor's degree from Louisiana State University, and two Master's degrees and a doctorate from Yale University. He is a professor at Cal State Fullerton, and principal oboist with the Long Beach Symphony and the Pacific Symphony, as well as Assistant Conductor of the Claremont Symphony. He records for films and TV.

FESTIVAL CHORALE

Lutheran Chorale of Los Angeles

Sopranos

Mary Jane Bloomingdale
Carol Draper
Marlyce Johnson
Linda Landhuis
Nancy Sidon
Marie Sollom
Barbara Spyrou
Esther Tiedemann

Tenors

Ronald Johnson
Lyle Landhuis
Paul Levin
David Neuenschwander

Altos

Linda Elliot
Sandra Enge
Maxine Gabrielson
Jean Galanos
Karen Huss
Pat Meyer
Sue Rosnau
Ruby Williams

Basses

Jon Berg
Paul Davis
Maynard Gabrielson
Henry Hesperheide
Ron Huss
Tony McQuilkin
Barry Nelson

FESTIVAL ORCHESTRA

Lawrence Sonderling (Concertmaster), Ed Persi, Roxie Persi,
Cordy Rosow - violin

Silvia Dilley, Betty Ponsin - viola

Frances von Seggern Bach - cello

Marie Rodriguez - bass viol

Thomas Axworthy, Larry Timm - oboe

Alan Barthel, Patricia Murphy Lamb - harpsichord & organ

FESTIVAL BRASS CHOIR

Fullerton College Bravo Brass

Richard Cruz (Director), William Hackbarth, Robert Leatherwood,
Timothy Shevlin - trumpet

David Miller, Daniel Schinhofen, Claude Traylor - trombone

Harold Cannon - bass trombone

PATRONS

Mrs. Joey Bishop	Leon and Molly Lyon
Mr. and Mrs. B. N. Desenberg	June B. Pilcher
Ernest H. Dondis	Elaine M. Redfield
Mr. and Mrs. A. William Gazlay	Walter and Dagmar Rios
Mrs. Arnold Haskell	Marie R. Rios
Mr. and Mrs. Donaldson W. Heller	Mr. and Mrs. Craig M. Ryan
Dr. William O. Hendricks	Max A. Schneider, M.D. Inc.
Mrs. John P. Hurndall	Mrs. Helly Sekanina
Dr. and Mrs. Richard S. Jonas	Mr. and Mrs. T. Duncan Stewart
Mr. and Mrs. Leonard Seiber Jones	Mrs. John J. Swigart
Dr. Burton Karson	Mrs. Charles Ullman
Mrs. Moreland Leithold	Mr. and Mrs. Eric D. Welton
Mr. and Mrs. Ralph G. Long	Mrs. Richard Winckler

SUBSCRIBERS

Ray Anderson	Joan Jensen
Helen Ballantine	Mr. and Mrs. Roy H. Jones
Yvonne and Robert Z. Blackson	Mr. and Mrs. H. L. Karson
Mr. and Mrs. William Bonell	Helen Keeley
George and Myra Brown	Dorothy P. Kerig
Mr. and Mrs. John C. Brown	Mrs. A. Kuenzli
Mr. and Mrs. J. Herbert Brownell	Patricia Murphy Lamb
Janet Bryant	Tad Lonergan, M.D.
Mrs. R. K. Butler	Mrs. Roy McCullough
Mrs. J. R. Campbell	Reva McFarlane
Alice J. Chambers	John and Alice McGrath
Anatol T. Chari, D.D.S.	Janet Lee Morris
Dora M. Cummings	Mrs. A. J. Pashgian
Mark David	Mr. and Mrs. R. E. Rawlins
Jean de Gennaro	Joanne Reynolds
Stan and Carol Dendinger	Dr. and Mrs. Henry A. Riedel
Kathryn and Hale Dinsmoor	Mr. and Mrs. Phillip J. Ringel
Carol S. Draper	M. E. Roth, M.D.
G. R. Durenberger	Mrs. R. P. Shea
Mary Betty Fisher	June W. Sinykin
Cathleen S. Gallander	Lucille and John E. Smith
Hugh and Leigh Gourdin	Mrs. W. Donald Smith
Anita Metz Grossman	Rev. Rod Stephens
Robert W. Hartman	Mr. and Mrs. Don Thompson
Mrs. Thomas Heller	Mrs. Philip Woodworth
Dr. and Mrs. Irwin Hoffman	Mr. and Mrs. Clyde Zulch
Rev. Arthur Halquin	

The Festival Committee gratefully acknowledges the generosity of . . .

. . . Sherman Library & Gardens, St. Michael and All Angels Church and the Community Congregational Church for providing locales for the concerts;

. . . Trader Joe's Markets for contributing wines for the receptions;

. . . Mr. and Mrs. Paul Levin of Manhattan Beach for allowing us to use their Dowd harpsichord (1977);

. . . Mrs. Charles Ullman for offering her home in Cameo Shores for the Patrons buffet supper.

FESTIVAL COMMITTEE

Mrs. B. N. Desenberg

Mr. and Mrs. A. William Gazlay

Mr. and Mrs. Donaldson W. Heller

Dr. William O. Hendricks

Dr. Burton Karson

Mrs. T. Duncan Stewart

Mrs. Charles Ullman

