

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

Baroque Music Festival

Corona del Mar
June 6-13
1982

We welcome you
to this second annual
festival of Baroque music
with the hope that these four events
will provide an enlightening, pleasurable
and entertaining experience for residents
and guests in Corona del Mar.

Through this privately organized,
non-profit venture, we are attempting
to focus attention on cultural and artistic
possibilities in the community of Corona del Mar,
a part of the city of Newport Beach.

YOUR FESTIVAL COMMITTEE

Baroque Music Festival of Corona del Mar
Sunday, 6 June 1982, 8:00 p.m.
St. Michael & All Angels Church

DOUGLAS HAAS, ORGANIST

Brass Ensemble
Burton Karson, Conductor

Canzona "La Spiritata" Giovanni Gabrieli
(c. 1553-1612)

Fiori Musicali (1635) Girolamo Frescobaldi
(1583-1643)

Toccata avanti la Messa
Canzona dopo l'Epistola
Toccata per l'Elevatione
Capriccio sopra la Girolmeta

Concerto in B Minor Antonio Vivaldi - Johann Walther
(c. 1675-1741) (1684--1748)

Allegro
Adagio
Allegro

Suite in C for Trumpet & Organ Henry Purcell
(1659-1695)

Richard Cruz, trumpet

-Intermission-

Canzona Seconda Girolamo Frescobaldi

William Hackbarth & Lloyd Glick, trumpets
Robert Heller, trombone

Prelude and Fugue in F# Minor Dietrich Buxtehude
(c. 1637-1707)

Chorale Prelude on "Wenn wir in höchsten Nöthen sein" Johann Sebastian Bach
(1685-1750)

Fantasia and Fugue in G Minor Johann Sebastian Bach

Canzona Primi Toni Giovanni Gabrieli

William Hackbarth & Timothy Shevlin, trumpets
Robert Heller & Claude Traylor, trombone

-Wine Reception-

Notes on the organ concert . . .

Gabrieli, the great Venetian organist and composer, is credited with the development of several techniques which became essential to the Baroque period. Inspired by the interior architecture of St. Mark's Cathedral, he exploited the "poly-choric" style that pitted choir against choir, instruments against vocalists, etc. He wrote canzonas for solo organ and for brass choirs. The canzona, from the French polyphonic chanson, contained several sections that changed meters and rhythms for contrast. The idea of contrast was perhaps the most important stylistic characteristic of the period, so it is indeed appropriate that the program begins and ends with canzonas by Gabrieli.

Frescobaldi's *Fiori Musicale* is titled "Fiori musicali di diverse compositioni, toccate, kyrie, canzoni, capricci, e ricercari, in partitura, a 4." It also contains three organ masses from which four compositions are here excerpted. Each is specified to be played at a particular point during the liturgy. The insertion of little pieces before and after readings and during the elevation of the host was an old tradition. What may seem odd to 20th century listeners is their light and capricious nature.

Antonio Vivaldi was called the "Red Priest" during his lifetime because he was ordained and had red hair. However, due to a professed physical weakness, he gave up saying Mass one year after ordination yet continued to compose prolifically and to direct the production of his works. Many of his hundreds of concertos were "arranged" by contemporary composers, especially Walther and J. S. Bach, two who, incidentally, were close friends. Vivaldi's music is marked by rhythmic directness, uncomplicated harmonies and an inborn propulsion that gives it boundless energy.

Buxtehude was organist at Lübeck's Marienkirche, a post that was attractive to both Bach and Handel until they learned that one requirement for succeeding Buxtehude was to marry his daughter! Bach was highly influenced by Buxtehude's compositional style and reflected it in many of his own compositions.

History gives us few composers who have inspired both musicians and listeners, professionals and amateurs, religious and agnostic, as has Johann Sebastian Bach. His church music uplifts the worshipper and his secular concertos, sonatas, cantatas and showy organ pieces amaze and delight all. He was the greatest organist of his time who, like the pianist Franz Liszt in the 19th century, wrote pieces to show off his own dazzling technique. Whether introspective or flashy, Bach's music fills us with a perpetual sense of awe.



Baroque Music Festival of Corona del Mar
Wednesday, 9 June 1982, 8:00 p.m.
Sherman Gardens

TRIO CAMERATA

Su Harmon, soprano
Andrew Charlton, recorder
Burton Karson, harpsicord

Locke nur

Georg Philipp Telemann
(1681-1767)

Aria: Locke nur

Tempt me then, world, with flattery and pleasure!
Yet will I follow Christ my Saviour; his yoke is
easy, his burden light. In all my struggles here
below, a courage like to his I'll show til there
above I too his glory share.

Recitative: Verstummet nur

Be silent now, perverted preachers, for you who
honor your own bellies, not your God; the hearts of
your unguarded hearers too oft to vanity do turn.
O Christian, no! Break through the shameful fetters
which drag thy name into disgrace and thy soul at
last into damnation. The life of Christ himself,
the lives of his true saints - let these be to thee
thine only sure example. So may thy journey on this
earth with virtue shine, til that great day of joy
when pain and grief shall melt away and God's eter-
nal glory thy poor flesh transfigure.

Aria: Verlass den Bau der irdschen Hütte!

Forsake all earthly vain ambitions; come follow thy
beloved Saviour. His holy eye will light thy path.
This treasure waits for thy possessing: delight in
his presence and fullness of joy at God's right hand
eternally.

Sonata in F

Daniel Purcell
(1660-1717)

Adagio
Largo
Allegro
Adagio
Giga

Three Songs

Henry Purcell
(c. 1659-1695)

Music for a While
Strike the Viol
Evening Hymn

Passacaglia in G Minor

George Frideric Handel
(1685-1759)

Three Songs on Texts from Shakespeare's Plays

It Was a Lover and His Lass

Thomas Morley
(1557-1602)

Willow Song

Anonymous, arr. Charlton

Under the Greenwood Tree

Thomas Arne
(1710-1788)

-Intermission-

The Coffee Cantata

Johann Sebastian Bach
(1685-1750)

Recitative (Tenor): 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 fathers talk

Aria (Lieschen): Happy day, darling Father

Recitative (Tenor): Old Schlendrian is searching far and wide

Trio: As mice to cats, the coffee-craze is all the rage

Paul Harms, tenor
Christopher Lindbloom, baritone
Su Harmon, soprano

Karen Lak & Betty Moor, violin
Sherri Vice Glenn, flute
Andrew Charlton, bassoon
Burton Karson, harpsichord and conductor

-Coffee and Wine Reception-



Notes on the Trio Camerata . . .

Georg Telemann was more prolific and more popular in his time than Johann Sebastian Bach; indeed, he was preferred for the Leipzig St. Thomas post which Bach later accepted. This sacred cantata makes great technical demands on singer and players as it develops increasingly dramatic thrust in the service of its fervent text.

Daniel Purcell, brother of the celebrated Henry, wrote incidental music to thirty dramas plus assorted vocal and keyboard pieces. This sonata for recorder and harpsichord is cause for puzzlement at the relative obscurity of its composer.

Henry Purcell was one of the greatest of English composers, serving as Organist of the Chapel Royal and of Westminster Abbey, where he is buried. In his three and a half decades of life, he wrote all manner of stage, chamber and church music, and many songs and "catches" for informal use. These three songs represent his serious side while avoiding any heaviness. The Evening Hymn employs one of Purcell's favorite devices, a constantly changing melodic line over an "ostinato" or obstinate, unchanging bass line.

While Handel is best known for his operas and oratorios, he wrote numerous orchestral suites and concertos and very many solo works for harpsichord. This Passacaglia is the final movement from a solo suite. In a manner somewhat akin to Purcell's "ground bass," this piece is based on a repetitive harmonic sequence, with the chords taking over the interest usually given to a tune.

Shakespeare wrote many lyrics into his plays with an indication often that they be sung. Even when not so specified, their poetic forms invite singing. Composers in his day and long after have given us delightful melodies to these texts. "It Was a Lover and His Lass" and "Under the Greenwood Tree" are from As You Like It and the Willow Song is from Othello.

Bach's seriousness as a composer outweighs in quantity and perhaps even in quality his lighter side. He did, however, write secular cantatas for birthdays and political events. The Coffee Cantata, No. 211 in the listing of cantatas, is to a text by Picander, although Bach seems to have added the last two sections himself. Coffee drinking became a widespread fad during the 18th century, with coffee houses becoming especially popular in Vienna. This whimsical work questions the wisdom of drinking too much of the brew and shows the determination of young ladies to do exactly as they wish.

Baroque Music Festival of Corona del Mar
Friday, 11 June 1982, 8:00 p.m.
Sherman Gardens

BAROQUE ART, ARCHITECTURE & DANCE
IN SPAIN AND THE NEW WORLD

Historical Introduction William D. Hendricks

Spanish and Colonial Architecture and Sculpture Irmeli Desenberg

Dance Suite Gaspar Sanz
(Late 17th C.)

Rujera
Villanos
Chacona
Canarios

-Intermission-

Spanish and Colonial Painting Irmeli Desenberg

Dance Suite Santiago de Murcia
(Early 18th C.)

Zarabanda
Giga

Dancers:

Denise Boyland, Kristin Hall, Judy Heyboer, Kate Rill
Jean-Philippe Lainé, David Mullen

Christa Long, Choreographer

Kathrine Charlton, Baroque guitar
Andrew Charlton, recorders

-Wine Reception-

Notes on the Spanish Arts . . .

Spanish dominance over the New World imposed not only the Spanish language and religion, but Spanish arts as well. In turn, Spain took from the New World much gold and a few dances.

It has been said that most European dance harmonizes the movements of men and women in common rhythms. Spanish dance, uniquely, symbolizes sensual power with a touch of rejection. Its charm lies in the spectacle, not the contact, often emphasizing coldness rather than ardor.

The Rujero is stately and elegant. The Villanos, a dance of courtship, is similar to the Gavotte; at one point, the lady goes about the room kissing all the gentlemen while her partner kisses all the ladies. The Chacona came originally from Mexico. Like the Zarabanda (later known as the Sarabande), it was sensual and suggestive. After it was "Europeanized" in the Spanish court, it was re-introduced to the colonies as a dance of Spain. The Canarios may have come from the Canary Islands; in Spain it is considered the father of the Jota. A difficult dance with intricate steps, jumps, stomps and clapping patterns, it was attempted only by the most accomplished dancers.

The Zarabanda was originally lively, licentious and indecent. Not at all respectable, it was a favorite target of moralists and even legislation. It originated in Central America, was later stripped of its crudities and polished to European standards in Andalusia, then re-introduced to the Americas in the 18th century. The Giga, the Spanish version of the English Jig and Continental Gigue, opens and closes with a procession. In the middle there is a great deal of "twirling of the ladies at the hand of the man."

Baroque Music Festival of Corona del Mar
Sunday, 13 June 1982, 8:00 p.m.
St. Michael & All Angels Church

FESTIVAL FINALE
Festival Chorale & Orchestra
Burton Karson, Conductor

Beatus vir

Claudio Monteverdi
(1567-1643)

Blessed is the man who fears the Lord, who finds great delight in his commands. His children will be mighty in the land; each generation of the upright will be blessed. Wealth and riches are in his house, and his righteousness endures forever. Even in darkness light dawns for the upright, for the gracious and compassionate and righteous man. Good will come to him who is generous and lends freely, who conducts his affairs with justice. Surely he will never be shaken; a righteous man will be remembered forever. He will have no fear of bad news; his heart is steadfast, trusting in the Lord. His heart is secure, he will have no fear; in the end he will look in triumph on his foes. He has scattered abroad his gifts to the poor, his righteousness endures forever; his horn will be lifted high in honor. The wicked man will see and be vexed, he will gnash his teeth and waste away; the longings of the wicked will come to nothing.
Glory to the Father . . .

Adagio in G Minor for Strings & Organ

Tomaso Albinoni
(1671-1750)

Ich lasse dich nicht

Johann Christoph Bach
(1642-1703)

Concerto in G Minor for flute, oboe, strings & continuo Johann David Heinichen
(1683-1729)

Allegro
Largo
Vivace

Sherri Vice Glenn, flute
Larry Timm, oboe

-Intermission-

Gloria

Antonio Vivaldi
(c. 1675-1741)

1. Gloria in Excelsis
Glory be to God on high.
2. Et in Terra Pax
And on earth peace to men of good will.
3. Laudamus Te
We praise thee. We bless thee. We adore thee. We glorify thee.

Helen Wiegand & Sandra Kiser, sopranos

4. Gratias Agimus Tibi
We give thanks to thee.
5. Propter Magnam
For thy great glory.
6. Domine Deus
Lord God, heavenly King, God the Father almighty.

Carol Draper, soprano

7. Domine Fili Unigenite
Lord Only-begotten Son, Jesus Christ.
8. Domine Deus, Agnus Dei
Lord God, Lamb of God, Son of the Father. Thou who takest
away the sin of the world, have mercy on us.

Jean Galanos, alto

9. Qui Tollis
Thou who takest away the sin of the world, receive our prayer.
10. Qui Sedes ad Dexteram
Thou who sittest at the right hand of the Father, have mercy on us.

Jean Galanos, alto

11. Quoniam Tu Solus Sanctus
For Thou only art holy, Thou only art the Lord.
Thou alone, O Jesus Christ, art most high.
12. Cum Sancto Spiritu
With the Holy Spirit is the glory of God the Father. Amen.

Festival Chorale & Orchestra
Burton Karson, Conductor

-Wine Reception-

Notes on the Festival Chorale & Orchestra . . .

Monteverdi is one of the giants of music history. He had a foot planted in two styles: Renaissance and Baroque. His earlier motets and madrigals gave way to the new stile moderno, with basso continuo, vividly contrasting textures and colorful orchestrations. Beatus vir dates from his tenure as maestro di cappella at St. Mark's Cathedral in Venice, and employs the new concerted style which explores contrasts of dynamics, pitches and tone colors.

Albinoni, also a Venetian, turned out 45 operas as well as many instrumental works, some of which were admired by J. S. Bach. This Adagio for Strings and Organ has become very popular in the last few years.

Johann Christoph Bach was a distant cousin of Johann Sebastian who admired his music and often performed it in Leipzig. The motet is in three sections. The first is for double choir on a text from Genesis 32:26 (I will not let Thee go, except Thou bless me). The second, on the same text, gives the chorale tune, "Since Thou my God and Father art," to the sopranos, while a complex contrapuntal accompaniment is sung by the three lower voices. The final section is the chorale, sung in simple four-part harmony.

The concerto for flute and oboe by Heinichen is being performed from manuscript. The original handwritten copy was found by Dr. Karson in Germany in 1981. Judging from archive records, the concerto has probably not been performed anywhere since the early 18th century.

Vivaldi was also a favorite composer of J. S. Bach, several of whose pieces are actually arrangements of compositions by the Venetian master. Although Vivaldi was ordained a priest and wrote much church music, he never did compose a complete setting of the Mass, as far as we know. There are some single Mass movements, however, among them this Gloria which makes exciting use of the oboe and high trumpet. Published only recently, it has become one of the most popular pieces in the concert repertory.

About the performers . . .

DOUGLAS HAAS studied at Toronto's Royal Conservatory of Music, and at the Academy of Santa Cecilia in Rome, from which he graduated in 1961. In 1967 he graduated from the State Academy of Music in Stuttgart, West Germany, with a Master's degree. His teachers have included Fernando Germani, Anton Heiller and Luigi Tagliavini. Mr. Haas has concertized extensively in Europe, Canada and the U.S., and has recorded for Vox-Turnabout, Cantata Bach-Studio and Decca. He has been guest artist with the Canadian Brass, the Canadian Chamber Ensemble, the Hamilton Bach-Elgar Choir, the Kitchener Bach Choir (which he founded in 1968), the Kitchener-Waterloo Symphony, the London Symphony, and the Toronto Consort. He also was organist at All Saints Anglican Church in Rome and the Johanneskirche in Stuttgart-Kornwestheim, West Germany. He is currently Director of Music at St. Andrew's Presbyterian Church in Kitchener, the largest Presbyterian congregation in Canada, and is on the faculty of Sir Wilfrid Laurier University, Waterloo.

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 Krummhorn. 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 has had three books published this year, two at Prentice Hall (jazz arranging and composition) and one at the University of Missouri (a recorder method).

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.

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.

IRMELI DESEMBERG, born in Mannheim, Germany, 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 the University of California at Los Angeles Extension, at University of California at Irvine Extension, and for eleven years as part-time instructor in art at California State University, Fullerton. She is a resident of Corona del Mar.

WILLIAM HENDRICKS earned a PhD in history at the University of Southern California, and is Director of the Sherman Library which specializes in the history of the Pacific Southwest. He is Chairman of the 1982 Baroque Music Festival Committee.

CHRISTA LONG is a native of West Berlin where she studied ballet and danced at the State Opera. Here since 1956, she founded dance departments at Jacksonville University in Florida and at Ambassador College in Pasadena. Further study in the U.S. was with Martha Graham and Gus Giordano. She taught for George Balanchine at the School of American Ballet in New York City and is currently teaching at the University of California, Irvine. Our six dancers that she directs are students in the U.C.I. Department of Dance, Mr. James Penrod, Chairman.

SHERRI VICE GLENN earned a degree in flute at California State University, Fullerton. She appears with great regularity as a solo and orchestral flutist throughout Southern California, and is on the faculty of several colleges.

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 television.

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.

SANDRA KISER & HELEN WIEGAND are regular members of the Lutheran Chorale who have been featured from time to time as soloists.

RICHARD CRUZ is a distinguished trumpeter who enjoys performing music of many styles, including jazz. He is professor at Fullerton College and director of Bravo Brass whose members make up the Festival Brass Ensemble.

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 degrees of Bachelor, Master and Doctor at the University of Southern California. Since 1965, he has been Professor of Music at California State University, Fullerton. A longtime church musician, he is Choirmaster and Organist at St. Joachim's in Costa Mesa, a post 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 Pavilion of the Music Center. He is also a published author of reviews and articles which have appeared in professional journals and various periodicals. Dr. Karson spent part of 1981 researching Baroque manuscripts in Germany, a project that resulted in last year's Festival production of a Briegel cantata and a Heinichen oboe concerto. This year he has edited from the original manuscript a concerto for flute and oboe which is having its first hearing in nearly three centuries. At the conclusion of this Festival, Dr. Karson will conduct the Lutheran Chorale in a seven-concert tour of Germany.

FESTIVAL CHORALE

SOPRANO

Mary Jane Bloomingdale
Karla Devine
Carol Draper
Marlyce Johnson
Linda Landhuis
Carol Levin
Marie Sollom
Evelyn Trollope
Helen Wiegand

ALTO

Patricia Ash
Ramona Ewald
Sue Focht
Maxine Gabrielson
Jean Galanos
Karen Huss
Sandra Kiser
Patricia Morris
Sue Rosnau
Ruby Williams

TENOR

Evan Haener
Roy Johnson
Lyle Landuis
Paul Levin
David Neuenschwander
Mike Thorn

BASS

Jon Berg
Maynard Gabrielson
Manuel Hernandez
Henry Hespeneheide
Ron Huss
Tony McQuilkin
Woody Sollom

FESTIVAL ORCHESTRA

VIOLINS

Karen Lak, Concertmaster
Michael Downey
Karen Harms
Laura Harrison (Principal Second)
Valeris Imhof

VIOLAS

Sylvia Dilley (Principal)
Adriana Chirilov

CELLO

Charles Baker

FLUTE

Sherrri Vice Glenn

BASS VIOL

Marie Rodriguez

OBOE

Larry Timm

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Richard H. Cruz, Director

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The Festival Committee gratefully acknowledges the generosity of:

Sherman Library & Gardens and St. Michaels and All Angels Church for providing beautiful locales for the concerts;

Trader Joe's Market (Costa Mesa) for contributing wine for the receptions;

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

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Catheryn Moore of Off Duty Enterprises for preparation of publicity materials, concert tickets and program design;

Gerry and Christa Long for help with publicity, preparation of dancers, advice on costuming and many helpful suggestions;

Numerous volunteers of time and energy, and financial contributors without whom this Festival could not succeed.

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