

An ornate, black and white decorative border surrounds the text. It features intricate scrollwork, floral motifs, and clusters of grapes or berries, creating a classic, elegant frame.

Baroque Music Festival

Corona del Mar
June 5-12
1983

We welcome you
to this third 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

Music for brass will be played al fresco twenty
minutes before the Sunday concerts

Baroque Music Festival of Corona del Mar
Sunday, 5 June 1983, 8:00 p.m.
St. Michael & All Angels Church

SAMUEL JOHN SWARTZ, ORGANIST

with

Neal Laite, violin
Robert Adcock, cello

Prelude and Fugue in E Minor	Nicolaus Bruhns (1665-1697)
Sonata in A	William Lawes (1602-1645)
Fantasia	
Aire (Slow)	
Aire (Fast)	
Prelude and Fugue in D Major	Johann Sebastian Bach (1685-1750)

INTERMISSION

Partita: "Jesu, meine Freude"	Johann Walther (1684-1748)
Offerte sur "Vive le Roy"	André Raison (ca. 1650-1719)
Sonata I, from "VII Sonatas" (pub. 1695)	Dietrich Buxtehude (ca. 1637-1707)
Allegro	
Adagio	
Allegro	
Grave	
Vivace—Lento	
Poco Adagio—Presto	

Wine Reception

Notes on the organ concert...

Relationships through musical influences as well as family ties can be established among Bruhns, Buxtehude, Walther and Bach, the four famous North German composers on this program. Nicolaus Bruhns was the product of a musical family in Schleswig-Holstein that was much like the Bach family in Saxony, and his sons were well known musicians, as were those of Johann Sebastian. The organ preludes and fugues of Bruhns and Bach may well have been patterned on those of Buxtehude, the great genius to whom Bach paid an extended visit in Lübeck. Buxtehude's direct influence is apparent also in Bach's vocal works. Bach began a friendship with his cousin Johann Walther who was organist at the church of St. Peter and St. Paul in Weimar when he went there to work in the ducal court after 1708. In fact, Bach was godfather to Walther's oldest son.

William Lawes, one of England's most prolific composers, was Gentleman of the Chapel Royal and supplied music for church and theater. His close friendship with King Charles I led to his death on the king's battlefield in Chester, and he was mourned in verse by the leading poets. His early Baroque style is harmonically courageous in its use of surprising dissonances.

André Raison was a French organist and composer, and teacher of the famous Clérambault. His book of organ masses published in 1688 also includes "une Offert, en action de grâce, pour l'heureuse convalescence du Roy en 1687."

The Abbott and Sieker organ of St. Michael and All Angels is "classical" in its design and voicing, built close to the specifications of an early 18th century instrument. Therefore, the sounds from its twenty-one ranks of pipes can be considered authentically Baroque.

Baroque Music Festival of Corona del Mar
Wednesday, 8 June 1983, 8:00 p.m.
Sherman Library & Gardens

STYLE IN THE BAROQUE ARTS

Su Harmon, soprano
Page Perry, dancer
Scott Zeidel, Baroque guitarist
Irmeli Desenberg, art historian
Gephart Durenberger, antiquarian
Burton Karson, harpsichordist

Our stage is set with Baroque furniture and assorted works of art. A soprano, guitarist and dancer will perform short pieces from the Baroque Era. Historians will place the arts into a meaningful perspective and will compare them as they are brought to life.

Line and form, texture and ornamental embellishment are seen or heard in all the arts of the period, and their stylized characteristics are immediately discernible as Baroque, although their roots may go back to the Renaissance or even earlier. The shape of the table leg may be related to the dancer's step and the variations on a simple melody may also be seen in the dance. Complex ornaments can be used as points of conversation between soprano and harpsichord, guitar and dancer. Visual works of art share patterns and rhythm just as do interpretive arts.

Baroque style is rich and colorful, flamboyant and romantic. Moderation often gives way to heightened emotion and exaggeration; balanced form often takes second place to outrageous contrasts, modified only by functional necessities.

The profoundly sacred and the bawdy secular are neighbors. Church and palace décor share common ingredients. Dramatic display is ubiquitous.

Vocal solos: Evening Hymn	Henry Purcell (ca. 1659-1695)
Amarilli mia bella	Giulio Caccini (ca. 1550-1618)
Baroque guitar solo: Prelude & Passacglie	Angiolo Michele Bartolotti (fl. mid 17th century)
Dance music: Suite	Robert de Visée (fl. late 17th—early 18th C.)
Sarabande	
Gigue	
Gavotte	
Menuet rondeau	

Notes on the music for Wednesday evening...

Baroque musical forms were either closed or open. Closed forms include *da capo* arias in operas and cantatas in which the listener knows precisely when the piece will end because, after a middle section, it is heard from the beginning through the first part to the *fine*. The form is perfectly balanced. Movements from dance suites "bipartite" in that they have two halves, the first progressing from the tonic or home key to the dominant and the second half returning from dominant to tonic; each half is repeated.

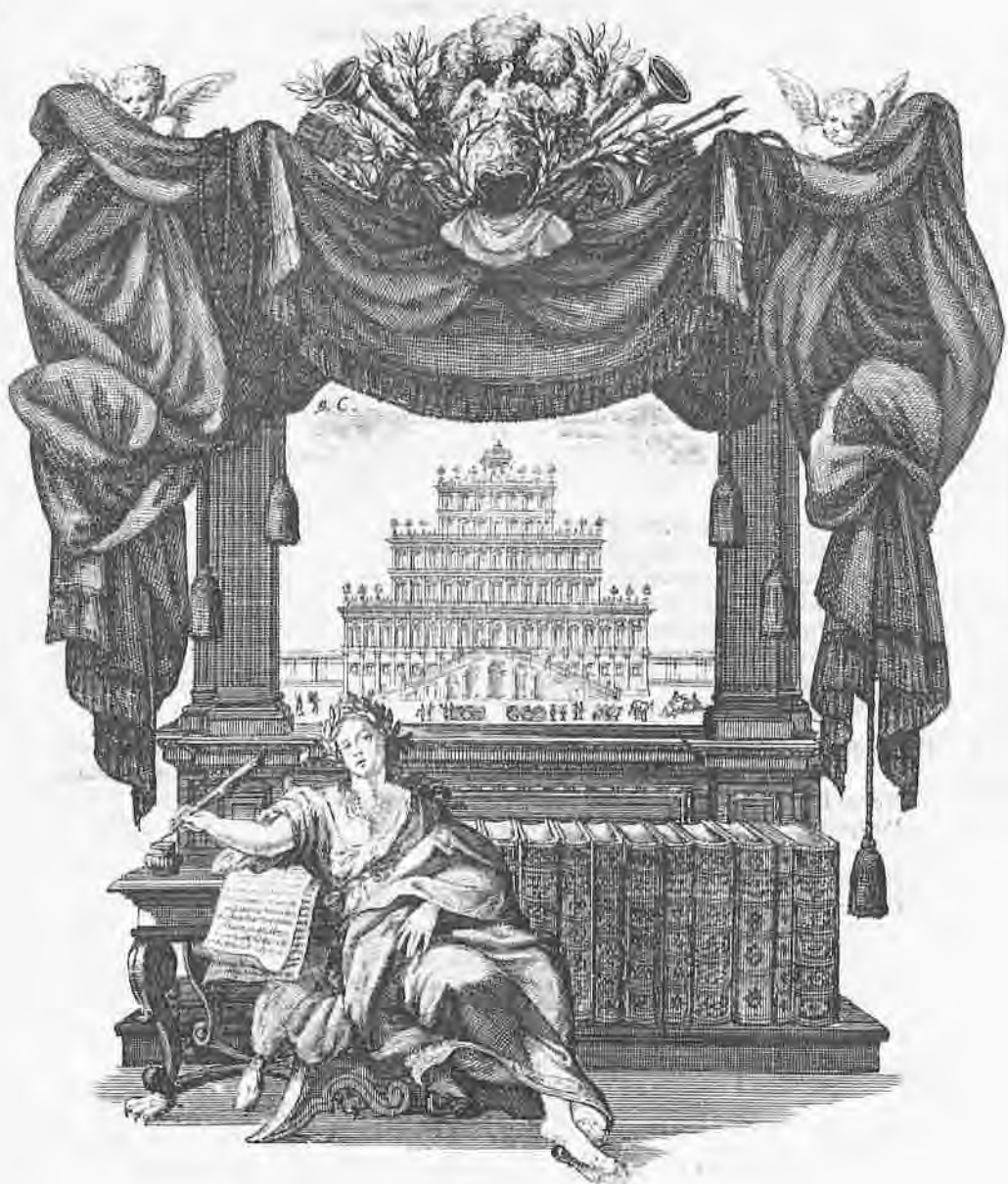
Open forms include fugues that propel themselves on and on through many statements of the theme or "subject" separated by "episodes", and passacaglias and chaconnes, once dance pieces that became extended types of variations on harmonic patterns that could continue until it just seemed time to quit.

The closed form is represented on this program by the dances by Robert de Visée. The open form can be heard in Purcell's "Evening Hymn" and Bartolotti's "Passacaglia".

Except for Henry Purcell, England's greatest composer until the twentieth century, the composers of these pieces are rarely noticed by non-specialists. Caccini actually stimulated the beginnings of the Baroque Era through his activities in the Florentine "Camerata" late in the 16th century and his composition of the opera *Euridice* and his solo madrigals, in *Le Nuove Musiche* of 1602, from which "Amarilli" is taken.

Bartolotti was born in Bologna and probably died in Paris after 1669. Famous as a guitarist, theorbo player and composer, he published two books for guitar (1640 and 1655).

Robert de Visée was court guitarist, singer and lutenist to Louis XIV. He published two important books of guitar *tablatiure* in 1682 and 1686. In 1719 he was formally appointed guitar teacher to the king, although he had instructed him since 1695. In fact a diary of the time reports that he had played the guitar at the king's bedside in the evenings since 1686.



Baroque Music Festival of Corona del Mar
Friday, 10 June 1983, 8:00 p.m.
Sherman Library & Gardens

MUSIC IN THE GARDEN

Su Harmon, soprano
Gregory Wait, tenor
Christopher Lindbloom baritone
Dimitrie Leivici, violin
David Stenske, violin
Miriam Meyer, viola
Charles Baker, violoncello
Burton Karson, harpsichord

Hark, How the Wild Musicians Sing

Henry Purcell
(ca. 1659—1695)

Chorus: Hark, how the wild musicians sing
Soprano solo: Look how the fields clad in flowery dress
Chorus: Pleased Nature, thus dressed up
Bass solo: Then why should not we rejoice
Chorus: We'll freely feast love's eager appetite
Tenor solo: Though now your eyes are all divine
Chorus: Then let us not waste the dear minutes

The "Canary" Cantata

Georg Philipp Telemann
(1681—1767)

Aria: Oh, alas, my canary is dead
Recitative: This is what happens
Aria: You lovely canaries, bewail my joy
Recitative: What more can I sing to your praise
Aria: Eat, so that your neck swells up!
Recitative: But what more can I say?
Aria: My canary, good night!
Recitative: Now then, take the tiny limbs

Duets from "The Coronation of Poppea"

Claudio Monteverdi
(1567—1643)

Nero: By the throne of Jove you shall be Empress!
Poppea: With the royal purple robe and crown?
All my own, my one treasure!
Nero: No more delaying
Duet: But the heart that was mine you have stolen,
With your sweet eyes tore it from my keeping,
I have no heart, for it is with time united.
Let me feel thine arms round me, my true lover,
Never more forego those hours of utter bliss.
Though I be lost, I find myself in thee;
I'll return to lose myself again,
So that I may only find me when lost in thee.

Coronation Sinfonia

Final Duet: Ever dearer I behold thee, ever nearer
I enfold thee,
No more sighing, only pleasure,
My lifestar, my treasure.
I am thine, all my heart,
Tell, O tell, all thy love, thou art mine,
All my joy, my idol, my life, my heart
My love is ever thine.
Ever dear, ever nearer...

INTERMISSION

Suite "La Changeante"

Georg Philipp Telemann

Ouverture (Slow—Fast—Slow)
Loure
Les Scaramouches
Menuet I & II
La Plaisanterie
Hornpipe
Avec douceur
Canarie

Excerpts from "Acis & Galatea"

George Frederic Handel
(1685—1759)

Galatea—Recitative: Ye vendant plains
Aria: Hush, ye pretty warbling quire!
Polyphemus—Recitative: I rage, I melt, I burn!
Aria: O ruddier than the cherry
Damon—Aria: Would you gain the tender creature
Trio: The flocks shall leave the mountains

Wine Reception

Notes on the Music in the Gardens...

The composers whose music is played and sung on this concert were all giants of their time. Claudio Monteverdi brought the form of opera out of its experimental beginnings in turn-of-the-century Florence to a great and flourishing art in theatres in Venice by the time of his death in the mid-seventeenth century. The final duet from his last opera, "L'Incoronazione de Poppea", epitomizes the power of love even if the survival of the love affair has been gained through unethical politics, highly immoral behavior, and ruin and even demise of previously beloved friends and relations. There may be no more "romantic" and compelling statement of love in all of the history of musical drama.

Purcell's witty and even frivolous little secular cantata about music, nature and love has rarely been performed. With its theological references and extolling of the beauties of nature, it represents perfectly the delights of the late seventeenth century in England.

Telemann was probably the most prolific composer who ever lived. Among his hundreds of cantatas, sacred and secular, is found this "Trauer-Music eines kunsterfahrenen Canarienvogels." Perhaps never was a little canary so mourned or a guilty cat so vilified! The instrumental suite is titled, originally in French even though composed by a North German, "La Changeante" because its movements change key from one to the next. Suites of dances and character pieces during the Baroque period contained pieces all in the same key. This unusual departure from the norm reminds us that in the synthesizing of historical generalities, one must never say always.

Handel, the North German who became England's own, began his English career with the composition of operas in Italian. When the taste of the public changed, he turned to oratorios in English. He also turned out numerable concertos, sonatas, suites, church anthems, cantatas and anything else that would please his patrons, his public and his bank account. *Acis and Galatea* was composed in 1718, and revised in the 1730's. The piece has great popular appeal, and enjoyed many performances during Handel's lifetime.

Baroque Music Festival of Corona del Mar
Sunday, 12 June 1983, 8:00 p.m.
St. Michael & All Angels Church

FESTIVAL FINALE

Festival Chorale, Orchestra & Soloists
Burton Karson, conductor

Wie schön leuchtet der Morgenstern

Michael Praetorius
(1571—1621)

Susan Montgomery, Nancy Sidon, soprano
Paul Harms, Gregory Wait, tenor
Christopher Lindbloom, baritone

How brightly beams the morning star, full of grace and truth from the Lord. Sweet Rod of Jesse, Son of David from Jacob's stem, my King and my Bridegroom, you have possessed my heart: Lovely, friendly, beautiful and splendid, great and true, rich in gifts, high and gloriously raised!

Jephthe

Giacomo Carissimi
(1605—1674)

- I. Historicus:
When the king of the children of Ammon had called the children of Israel into war and would not acquiesce to Jephthah's words, the Spirit of the Lord came upon Jephthah, and after he had passed over unto the children of Ammon he vowed a vow unto the Lord and said:
- II. Jephte:
If the Lord delivereth the children of Ammon into mine hands then shall it be that whatsoever first cometh forth of my house to meet me I will offer it to the Lord as a sacrifice.
- III. Chorus:
Thus Jephthah passed over unto the children of Ammon to fight against them with great courage and with the strength of the Lord,
- IV. Historicus a 2:
And the trumpets flourished and the drums thundered and a battle was fought against Ammon.
- V. Basso solo:
Flee, withdraw, ye impious, perish, ye heathens, die under the sword. The Lord of the army riseth for the battle and fighteth against you.
- VI. Chorus:
Flee, withdraw, ye impious, go to your ruin, and be dispersed under the fury of the swords.
- VII. Historicus:
And Jephthah subdued twenty cities of Ammon with a mighty blow.
- VIII. Historicus a 3:
And weeping loudly, the children of Ammon were humiliated before the eyes of the children of Israel.
- IX. Historicus:
When, however, Jephthah came unto his house as victor, his only daughter came out to meet him with timbrels and dances and sang:
- X. Filia:
Commence timbrels, and play cymbals.
Let us sing a hymn unto the Lord and utter a joyous song.
Let us praise the heavenly king, let us praise the lord of war,
who returned the leader of the children of Israel to us in victory.

- XI. Chorus:
Let us sing a hymn and utter a joyous song unto the Lord,
who gave us glory, and victory unto Israel.
- XII. Filia:
Sing with me unto the Lord, sing all peoples, praise the lord of war,
who gave us glory and victory unto Israel.
- XIII. Chorus:
Let us all sing unto the Lord, let us praise the lord of war,
who gave us glory, and victory unto Israel.
- XIV. Historicus:
When Jephtah, who had vowed a vow unto the Lord, saw his own daughter
coming to meet him
he rent his clothes in anguish and tears and said:
- XV. Jephte:
Alas! My daughter, alas, thou hast deceived me, my only daughter,
and at the same time, my daughter, thou hast thyself been deceived.
- XVI. Filia:
Why have I deceived you, father,
and why have I, your only daughter, myself been deceived?
- XVII. Jephte:
I have opened my mouth unto the Lord
that whatsoever first cometh forth of my house to meet me
I will offer it to the Lord as a sacrifice.
Alas! My daughter, alas, thou hast deceived me, my only daughter,
and at the same time, my daughter, alas, thou hast thyself been deceived.
- XVIII. Filia:
My father, if thou hast vowed a vow unto the Lord,
and hast returned home as victor from the enemy,
behold me, your only daughter, offer me up as a sacrifice for thy victory,
let one thing alone, my father, be done for me, your only daughter,
before I die.
- XIX. Jephte:
What can bring comfort to thy soul, to thee, who art bound to die?
- XX. Filia:
Leave me alone for two months, that I may go up and down the mountains
and bewail my virginity, I and my companions.
- XXI. Jephte:
Go, my only daughter, and bewail thy virginity.
- XXII. Historicus a 4:
Thus Jephtah's daughter went upon the mountains
and bewailed her virginity with her companions, speaking thus:
- XXIII. Filia:
Lament, ye hills, mourn, ye mountains
and weep with me in the distress of my heart! (echo: weep!)
Behold, I shall die a virgin and cannot be consoled by my children
in my death,
sob, ye woods, fountains and rivers,
let your tears flow at the death of a virgin! (echo: let your tears flow!)
Alas, woe is me, while the people rejoice
in Israel's victory and my father's glory
I shall die a virgin, childless, as the only daughter, and may not live.
Shudder, ye rocks, freeze, ye hills,
dales and caverns, resound the terrible sound! (echo: resound!)
Weep, ye children of Israel, weep upon my virginity
and bewail Jephtah's only daughter with a song of mourning.

XXIV. Chorus
Weep, ye children of Israel, weep all ye virgins,
and bewail Jephthah's only daughter with a song of mourning.

Historicus: Jean Galanos, alto
Jephthe: Paul Harms, tenor
Filia: Susan Montgomery, soprano

Concerto III for Violin and Orchestra

George Frederic Handel
(1685—1759)

Andante
Adagio
Allegro

Dimitrie Leivici, violin

Coronation Anthem: "Zadok the Priest"

George Frederic Handel

INTERMISSION

Ode for St. Cecilia's Day

George Frederic Handel

Overture

Recitative: From harmony, from heav'nly harmony

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

Chorus: From harmony, from heav'nly harmony

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

Tenor solo & Chorus: The trumpet's loud clangour

March

Air (soprano): The soft complaining flute

Air (tenor): Sharp violins proclaim their jealous pangs

Air (soprano): but oh! what art can teach, what human voice can reach
the sacred organ's praise?

Air (tenor): Orpheus could lead the savage race

Recitative (soprano): But bright Cecilia rais'd the wonder high

Soprano solo and Chorus: As from the power of sacred lays

The trumpet shall be heard on high.

Susan Montgomery, soprano

Gregory Wait, tenor

Charles Baker, cello

Wine Reception

Notes on the Choral-Orchestral Concert...

Praetorius, a North German Protestant, wrote much sacred music in addition to lighter entertainments. His application of the *concertato* principle earlier employed by Gabrieli in Venice and by his student Heinrich Schütz in Germany is profoundly successful in this brief motet, "How Brightly Shines the Morning Star." Here soloists weave their lines together in repeated contrast to bold chordal statements by the chorus and orchestra in which voices, strings, winds, brasses, and keyboard profoundly express their faith.

Jephthe, a brief oratorio, is one of only a few surviving works of the great seventeenth century master, Carissimi. The text is taken from the eleventh chapter of the Book of Judges which describes the tragic and poignant result of a promise that Jephthe makes to God in order to win a battle. The lament of daughter (Filia) and the final chorus of mourning, in contrast with the rapture and celebration expressed earlier, are as touching as anything written before or since.

Handel was visiting England when his employer, Georg of Hannover, was elected King George I of England. Handel became an Englishman, and served George and his successor with distinction, writing music for royal entertainments and coronations, birthdays and funerals. The first Coronation Anthem, *Zadok the Priest*, was sung for the coronation of George II, and has been sung at every coronation of a sovereign ever since.

The Ode for St. Cecilia's Day was written not for Westminster Abbey but for the annual observance of the feast day of the patroness of music. Set to words by John Dryden, it was first produced by Handel himself at Lincoln's Inn Fields on 17 November 1739 and was repeated several times that same season, along with his little opera *Acis & Galatea*. A benefit performance the next year was for the Fund for Decayed Musicians! The various colorful solos and choruses describe the place of musical instruments in the grand scenario of life and human activities. The most exalted use of musical instruments, thanks to St. Cecilia, is that of the organ for sacred music in praise of the Creator. In the final solo and chorus, the trumpet sounds judgment day when "the dead shall live, the living die, and music shall untune the sky."

FESTIVAL CHORALE

SOPRANO

Mary Jane Bloomingdale
Karla Devine
Marlyce Jonnson
Carol Levin
Rachel Prothe
Nancy Sidon
Marie Sollom
Evelyn Trollope
Helen Wiegand

ALTO

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

TENOR

Evan Haener
Daan Jansen
Ron Johnson
Paul Levin
David Neuenschwander
Patrick Stockstill

BASS

Jon Berg
Maynard Gabrielson
Paul Davis
Henry Hesperheide
Ron Huss
David Rachuy
Ed Rauff
Phil Ringel
Woody Sollom



FESTIVAL ORCHESTRA

Violin	Dimitrie Leivici (Concertmaster) Bernard Levin Norman Hughes David Stenske David Turovsky Horia Moroaica
Viola	Sylvia Dilley Robert Cox
Cello	Charles Baker
Bass Viol	Marie Rodriguez
Flute	Thomas Axworthy
Oboe	Thomas Axworthy Robert Ramsey
Bassoon	John Nunez
Trumpet	William Hackbarth Robert Leatherwood
Timpani	Ron Romano
Harpsichord	Ronald Doiron
Organ	Patricia Lamb

FESTIVAL BRASS ENSEMBLE

Richard H. Cruz, Director

Trumpet	William Glick William Hackbarth Robert Leatherwood Timothy Shevlin
Trombone	William McDaniel Claude Traylor
Baritone horn	Michael Barnbart
Tuba	David Wright

About the performers. —

SAMUEL JOHN SWARTZ studied at the Akademie für Musik und darstellende Kunst in Vienna en route to a B.A. in music and mathematics from Stanford University. He then earned a Concert Diploma in organ at the Köln (Cologne) Hochschule für Musik, and later an M.A. and doctorate in performance practices at Stanford. He has performed throughout America and on annual recital tours in Europe since 1971. He teaches organ at California State University, Northridge, and is Organist in Residence at Immanuel Presbyterian Church in Los Angeles.

NEAL LAITE earned a Bachelor of Music at California State University, Northridge, and studied violin with Endre Granat and Myron Sandler. His work as an orchestral player includes the Pasadena Symphony and the Puerto Rico Symphony. He has taught at ISOMATA (USC at Idyllwild) and is a candidate for the Master of Music under Kathleen Lenski at Cal State Northridge.

ROBERT ADCOCK earned a Master of Music at USC and currently plays the cello in the Pasadena Symphony. He has also performed with the Los Angeles Chamber Orchestra, the California Chamber Symphony, the Ojai Festival, the Carmel Bach Festival, and is principal cellist with the San Luis Obispo Mozart Festival and the Santa Monica Symphony. He is also active in commercial music, recordings and film music.

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.

PAGE PERRY has enjoyed an extensive career as a student and ballet dancer in Germany and America. She is currently a resident of San Francisco where she dances with the San Francisco Opera Ballet.

SCOTT ZEIDEL is well known in the Los Angeles area for his recitals on both classical and Baroque guitar. A former student of David Grimes and Robert Strizich, he is presently instructor of guitar at California State University, Fullerton.

IRMELI DESENBERG, 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.

GEPHART DURENBERGER earned a degree at the University of Notre Dame. For many years he has been a successful businessman in antiques and works of art in San Juan Capistrano. He studied at the Victoria and Albert Museum in London and regularly offers seminars in San Juan Capistrano and study tours in Europe.

GREGORY WAIT earned a degree in music at Chapman College and studied further with Roger Ardrey at California State University, Fullerton. He conducted the Lutheran Chorale of Los Angeles for seven years, has been a regular featured soloist with the Carmel Bach Festival for many seasons, and is much in demand as a soloist in concert and oratorio; last month he sang the tenor solos in Bach's B Minor Mass with the San Diego Symphony and Master Chorale. He teaches voice and conducts the chapel choir at Stanford University.

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.

DIMITRIE LEIVICI was born in Rumania and grew up in Vienna. He has performed extensively in England and the Continent as a soloist, and continues his career there while attending to duties as professor at California State University, Fullerton.

CHARLES BAKER earned degrees of Bachelor, Master and Doctor from the Eastman School of Music in Rochester where he also was awarded a Performance Certificate. After seven seasons with the Rochester Symphony he taught at North Texas State in Denton, played for two seasons in a concert duo with his pianist wife, Martha, in Community Concerts sponsored by Columbia Artists, and now is professor at Cal State Fullerton.

DAVID STENSKE attended California State University, Los Angeles and studied violin with Betty Shaw, Mehli Meta and Ivan Galamian. He has served as Concertmaster for the American Youth Symphony and Assistant Concertmaster for the Pasadena Chamber Orchestra, and currently director of the orchestra at Citrus College in Azusa and teacher of violin and viola at Whittier College.

MIRIAM MEYER earned a bachelor's degree in music at California State University, Fullerton where she studied viola with Pamela Goldsmith. She has performed regularly with the Pacific Symphony Orchestra.

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.

NANCY SIDON earned a bachelor's degree in music at Cal State Dominguez Hills and has studied voice with Jean Galanos. She has often been a featured soloist with the Lutheran Chorale.

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.

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 has appeared in the Claremont Brahms Festival and twice before in our Festival.

SUSAN MONTGOMERY earned a degree at Chapman College and now is a candidate for a master's degree at California State University, Fullerton. She has won several awards and is a soprano of considerable promise. She has performed with the William Hall Chorale, the Lutheran Chorale under Burton Karson, and in many concerts throughout Southern California.

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 an Organist and Choirmaster at St. Michael and All Angels. He is also the regular director of the Lutheran Chorale of Los Angeles, the Festival Chorale, which successfully toured Germany in concerts after last year's festival. 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 has resulted in Festival productions of a Briegel cantata and Heinrich concertos. In addition to playing and conducting, Dr. Karson wrote the notes in this program.

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*bought fix at
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for providing beautiful locales for the concerts;

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Caroline and Michael Blakeney for serving as house managers;

Corona del Mar Travel Service for supplying an airline ticket for one
of the dancers.

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

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