

An ornate, black and white decorative border surrounds the text. It features intricate scrollwork, floral motifs, and clusters of grapes at the top and bottom. The border is symmetrical and frames the central text.

**Baroque  
Music  
Festival**

**Corona del Mar  
June 3-10  
1984**

**W**elcome to our Fourth Annual Festival of Baroque music. It is our hope that these four events will provide an enlightening, pleasurable and entertaining experience for residents and guests in Corona del Mar.

In addition, we hope that through this privately organized, non-profit venture, we will focus increased attention on the 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*



**Corona del Mar Baroque Music Festival**  
**Sunday, June 3, 1984, 8:00 p.m.**  
**St. Michael and All Angels Church**

**Phillip Steinhorn**, *ORGANIST*  
with the  
**Festival Orchestra**  
**Burton Karson**, *conductor*

**Fugue in E Flat Major** *St. Anne*, BWV552 **Johann Sebastian Bach**  
(1685-1750)

**Vivace from Trio Sonata VI**, BWV 530 **Johann Sebastian Bach**

**Chorale-Prelude** *Schmücke, dich, o liebe Seele* **Johann Sebastian Bach**

**Concerto I in A Major** **Giuseppe Sammartini**  
Andante spiritoso (1695-1750)  
Allegro assai

Andante  
Allegro assai

**Pange Lingua** **Nicolas de Grigny**  
(1672-1703)

**Concerto V in G Minor** **Thomas A. Arne**  
Largo - Allegro con spirito (1710-1778)  
Adagio

Vivace



**Magnificat noni toni (in alternatum)** **Samuel Scheidt**  
(1587-1654)

**David Stoneman**, *Baritone*

**Concerto in B Flat, Opus 4, No. 6** **George Frederic Handel**  
Andante (1685-1759)  
Larghetto

Allegro moderato



## Notes on the Organ Concert

The remarkable variety of Baroque organ music is amply displayed in this program, with such diverse forms as fugue, chorale-prelude, variation, sonata and concerto, representing Germany, France, Italy and England.

Bach's output of organ music ranges from his early years in Weimar through his final years in Leipzig; these three pieces represent the Leipzig period. The contrapuntal complexities of the fugue and trio sonata challenge the ear to attend to linear relationships rather than to vertical sonorities. The chorale-prelude is one of many based on hymn tunes well known to Bach's North German Protestant listeners.

Giuseppe Sammartini, brother of composer Giovanni Battista Sammartini, was born in Milan of a French father (named Saint-Martin) and, after 1728, lived and worked as a virtuoso oboist and composer in London. He served the Prince of Wales and played in Handel's orchestra. While this, the first of his four keyboard concertos, must be considered English, it represents, along with Scheidt's Magnificat and Handel's concerto, the light Italian style so popular during the period.

Nicolas de Grigny, from a musical family of Rheims, spent two years as organist at St. Denis in Paris before returning to his native city as cathedral organist about 1697. In the French tradition, he wrote many improvisations on plainchant Mass movements and hymns. This "verset" is an embellished paraphrase of the famous tune *Pange lingua*, a hymn in adoration of the Blessed Sacrament.

There is some relationship between the de Grigny verset and Scheidt's treatment of the Magnificat chant, sung here alternately with organ embellishments. Scheidt, the first important composer of German Baroque organ music, exerted a strong influence on subsequent composers.

The concertos of Arne and Handel exhibit many similarities. Both were written for organs without pedals, as pedals were not found on English organs until later in the eighteenth century. In fact, Arne's concertos were printed, after the composer's death, with the indication that they could be played on organ, harpsichord or piano. Handel and Arne were keyboard performers and composers of opera, oratorio, songs, diverse staged pieces and other musical forms. Both concertos delight in bouncy rhythms and passages of a lighthearted nature that seem to request smiles as well as applause.

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



**Corona del Mar Baroque Music Festival**  
**Wednesday, June 6, 1984, 8:00 p.m.**  
**Sherman Library and Gardens**

**The Art of Ornamentation**

**Irmeli Desenberg**, *art historian*  
**Mary Rawcliffe**, *soprano*  
**Carol Herman**, *viola da gamba & Baroque cello*  
**Burton Karson**, *harpsichord*

Our stage is set with assorted works of art from the Baroque era, and is populated by an historian, a singer, a player of low strings and a harpsichordist. All will demonstrate the art of ornamentation as it was practiced during the seventeenth and early eighteenth centuries.

Irmeli Desenberg will display and explain ornamentation in connection with painting, sculpture and costume. Mary Rawcliffe, Carol Herman and Burton Karson will perform music of the period to display the intentions of the composers and the conventions of Baroque interpretation.

During the sixteenth century, the High Renaissance, performers embellished simple melodic lines according to rules that conformed to a "classical" taste for balance and moderation. The Baroque period continued these general practices, but stylized them into universal conventions which offered the viewer and listener expected delights and often robust surprises.

This was an era of flamboyance, romantic richness and extreme emotionalism. Line in costume and architecture was so covered with fancies that the face was obscured by the make-up, leading eventually to the post-Baroque Rococo. Simple melody often became outrageously complex, and dissonance frequently took precedence over conso-

(Continued on next page)



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nant sweetness. Embellishment occasionally swamped the substructure, calling attention to itself, employing the original idea merely as a platform for inventive and even wickedly self-indulgent ornamentation.

Designers and painters ornamented their own works. Composers of music suggested ornaments such as trills, turns and appoggiaturas by means of "short-hand" symbols that stood for many notes. Performing musicians observed the directions of the composers, yet were free and even encouraged by their listeners to add embellishments at will. Rarely was a musical line or phrase played the same way twice.

"Care-Charming Sleep," by Robert Johnson (1583-1633), comes to us with embellishments written out by an Englishman during the period.

A Prelude and Rondo Louré from the Suite in A Minor by Marin Marais (1656-1728) illustrates the French penchant for loose rhythms and fussy details, and a French "Brunette" shows us a series of vocal *couplets*, each more embellished than the last.

The song, "Piangong al pianger mio," by Sigismondo d'India (b. ca. 1582) illustrates the early Baroque style in Italy, and movements from a sonata by Benedetto Marcello (1686-1739) beg the performer for added treatment according to his whim.

There is, naturally, some risk involved in the extemporaneous, but that too was part of the excitement of Baroque ornamentation!



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**Corona del Mar Baroque Music Festival**  
**Friday, June 8, 1984, 8:00 p.m.**  
**Sherman Library and Gardens**

**Music in the Garden**

**Trio Camerata and Friends**

*Su Harmon, soprano*

*Andrew Charlton, recorder*

*Burton Karson, harpsichord*

with

*Christopher Lindbloom, baritone*

*Dimitrie Leivici, violin*

*Miriam Meyer, viola*

*Charles Baker, violoncello*

*Eddy Clement, French horn*

**Corydon, a cantata for soprano, recorder and continuo**

Recitative: While Corydon, the lonely shepherd

Aria: Gay charmer to befriend thee

Recitative: The shepherd rose

Aria: Who from love his heart securing

**J. C. Pepusch**

(1667-1752)

**Concerto a tre in F Major**

Allegro moderato

Louré

Tempo di Menuet

**Georg Philipp Telemann**

(1681-1767)

**Three songs**

Now Phoebus sinketh in the west (John Milton's "Comus")

When daisies pied (Shakespeare's "Love's Labours Lost")

Damon and Florella ("Cleo and Euterpe")

**Thomas Augustine Arne**

(1710-1778)

**Sonata in G Minor for recorder, violin and continuo**

Adagio

Allegro

Adagio

Allegro

**George Frederic Handel**

(1685-1759)



**Cantata No. 212** (*The Peasant Cantata*)  
*Mer hahn en neue Oberkeet*  
*The Chamberlain is now our Squire*

**Johann Sebastian Bach**  
(1685-1750)

Overture

- Duet: The Chamberlain is now our Squire  
Recitative (duet): Now, Molly, won't you give me one nice kiss?  
Aria (sop.): Love's a feeling hard to beat.  
Recitative (bass): The Squire is fine, but what a Devil the Taxcollector is!  
Aria (bass): Mister Taxcollector, have a heart!  
Recitative (sop.): I'm sure of this: our Master is the best of men.  
Aria (sop.): Master, kind and true, we are all for you.  
Recitative (bass): He helps us all, both young and old.  
Aria (sop.): Now that is well; let no one tell how thus the tax we're shirking.  
Recitative (bass): And too our gracious Dame is not the least bit proud.  
Aria (bass): Fifty dollars, ready cash, we have freely spent on this.  
Recitative (sop.): But listen now! Before we all go to the tavern affair.  
Aria (sop.): Our tiny city, is not it pretty?  
Recitative (bass): That is too citified, and very much too clever.  
Aria (bass): You take in your ten thousand ducats.  
Recitative (bass): You all can bet that was the worst one yet!  
Aria (bass): May plenty be such you'll be laughing for joy!  
Recitative (sop.): Enough! We each have had our chance!  
(bass): And now it is high time to dance; away to our good tavern!  
(sop.): Which means that we must sing together.  
Aria (sop.): That all of you may know, the best part of this show is drinking.  
Recitative (bass): My dear, you said it!  
(sop.): Since we have finished with the program here  
(bass): Well! May the Devil take me!  
Ensemble: To the Inn away, where bagpipes play, Hey diddle diddle!





## Notes on the Music in the Garden

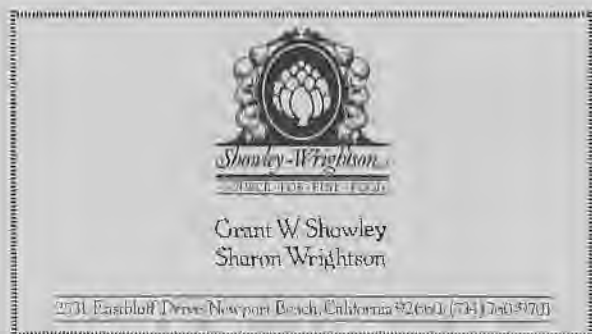
Johann Pepusch moved from Germany to England around 1700, after witnessing the execution without trial of a Prussian officer accused of insubordination and thereupon deciding to "put himself under the protection of a government founded on better principles." Composer of church and theater music in addition to instrumental and vocal chamber music, Pepusch was well known for his musical contribution to John Gay's "Beggar's Opera."

The pieces by Telemann and Handel, though sporting different titles, are actually both trio sonatas with two solo lines in duet, supported by cello and harpsichord to provide the *basso continuo*. Thus, while each piece has three musical lines, it requires four instruments. Ornaments such as turns and trills are not indicated in the composers' manuscripts, but performance practice of the period calls for the players to add ornamentation as their whim and fancy dictate. This is an invitation we find irresistible!

Thomas Arne was second only to Handel in popularity in England. His training and style were Baroque, yet he lived long enough to witness the onset of the new "style galant" or "Classical" era. His music is light and, one might say, popular in character, offering the listener simple lines and jolly tunes.

One is always somewhat surprised on learning that the great Sebastian Bach, composer of Masses, motets, church cantatas, chorale settings and weighty preludes and fugues, also turned out more than thirty secular cantatas. His "Coffee Cantata," staged here during the 1982 Festival, reportedly caused an upsurge in Corona del Mar coffee consumption. This year's "Peasant Cantata" may or may not lead to an influx of peasants, but will certainly remind us that we are not alone in dreading the tax collector!

Old Bach further reminds us that a good way to celebrate is by throwing a party in the local pub! To wit we offer, forthwith, our wine reception.



**Corona del Mar Baroque Music Festival**  
**Sunday, June 10, 1984, 8:00 p.m.**  
**St. Michael and All Angels Church**

**Festival Finale**

**Festival Singers, Soloists & Orchestra**  
**Burton Karson, conductor**

**Cantata No. 19** (*Es erhob sich ein Sireit*)

**Johann Sebastian Bach**  
(1685-1750)

**Chorus:** See how fiercely they fight, the dragons and devils with furious raging, the forces of heaven are wildly engaging. Angel Michael foils the foe; see, his army lays them low, ends all Satan's cruelty!

**Recitative:** Thank God! The Dragon fell! Archangel Michael conquered him; the Angel Army drove him back to Hell, and there he lies in gloom, firmly bound by chains; nor may he ever now resume his place in Heaven. But we are safe, salvation nigh, nor need we fear his futile roaring, for with the Angels through the sky our souls will soon be soaring.

**Michael Lancaster, baritone**

**Aria:** God's mighty armies never cease their care and protection, His Host will guard and give us peace against the foes' subjection. His Angels are encamped about; they put enemies to rout with fire and horse and chariot.

**Barbara Blum, soprano**

**Recitative:** What is this fragile thing, the child of man? A worm, a feeble sinner. But still our Lord does not esteem him base, nor yet deny him his affection, and sends His Heavenly Angels, the host of Seraphim, a mighty force, to succor him and give him sure protection.

**Aria:** Bide, ye Angels, bide with me! Guide me, my fears allaying, keep my feet from ever straying. Teach me reverent to be; "Holy, holy, holy" singing, to the Highest thankful praises ever bringing!

**Gregory Wait, tenor**



Recitative: Lord, let us love to gaze upon the Angels' faces, nor let our faults and sinful ways estrange us from them in disgrace. Grant, too, when God shall bid us say our last farewell to mortals, that we be borne away by them to Heaven's portals.

**Barbara Blum, soprano**

Chorale: Let Thine Angels not forsake me, but to Thee, when life shall cease may Elias' chariot take me up, like Lazarus, in peace. Let me rest in Thine embrace; fill my heart with joy and grace; when my days on earth are ended, may my soul with Thee be blended.

**Chacony**

**Henry Purcell**  
(1659-1695)

**O sing unto the Lord a new song**

Verse Anthem for four soloists, chorus, strings & organ

**Henry Purcell**

**Christina Tardiff, soprano**  
**Melody Metcalf, alto**  
**Paul Harms, tenor**  
**David Stoneman, baritone**



**Magnificat in D Major**

**Johann Sebastian Bach**

Chorus: *Magnificat anima mea Dominum.*  
My soul doth magnify the Lord.

Aria: *Et exsultavit spiritus meus in Deo salutari meo.*  
And my spirit hath rejoiced in God my Saviour.

**Sandra Walker, mezzo-soprano**

Aria: *Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent.*  
For he hath regarded the low estate of his handmaiden: for, behold, from henceforth shall call me blessed.

**Susan Montgomery, soprano**

Chorus: *Omnes generationes.*  
All generations.



Aria: *Quia fecit mihi magna qui potens est: et sanctum nomen eius.*  
For he that is mighty hath done to me great things; and holy is his name.

**Christopher Lindbloom, baritone**

Duet: *Et misericordia eius a progenie in progenies timentibus eum.*  
And his mercy is on them that fear him from generation to generation.

**Eugenia Hamilton, alto**

**Gregory Wait, tenor**

Chorus: *Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.*  
He hath showed strength with his arm; He hath scattered the proud in the imagination of their hearts.

Aria: *Deposuit potentes de sede, et exaltavit humiles.*  
He hath put down the mighty from their seats, and exalted them of low degree.

**Gregory Wait, tenor**

Aria: *Esurientes implevit bonis, et divites dimisit inanes.*  
He hath filled the hungry with good things, and the rich he hath sent empty away.

**Eugenia Hamilton, alto**

Trio: *Suscepit Israel puerum suum recordatus misericordiae suae.*  
He hath holpen his servant Israel, in remembrance of his mercy,

**Susan Montgomery, soprano**

**Sandra Walker, mezzo-soprano**

**Eugenia Hamilton, alto**

Chorus: *Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.*  
As he spake to our fathers, to Abraham, and to his seed forever.

Chorus: *Gloria Patri et Filio et Spiritui Sancto.*  
*Sicut erat in principio, et nunc et semper, et in saecula saeculorum. Amen.*  
Glory be to the Father, and to the Son, and to the Holy Ghost.  
As it was in the beginning, is now, and ever shall be, world without end,  
Amen.



## Notes on the Festival Finale

Bach's "Es erhuh sich ein Streit" may be the most dramatic of all of his more than 200 church cantatas. Written for the Feast of St. Michael, it takes its text from the twelfth chapter of Revelation: "Then war broke out in heaven. Michael and his angels waged war upon the dragon. The dragon and his angels fought, but they had not the strength to win, and no foothold was left them in heaven. So the great dragon was thrown down, that serpent of old that led the whole world astray, whose name is Satan, or the Devil — thrown down to the earth, and his angels with him." Two chorale tunes are heard: one in the tenor aria, usually known as "Lord, bid Thine angel that he come," and the other as the final chorus, "Rejoice greatly, O my soul."

Purcell, organist of the Chapel Royal and of Westminster Abbey, composed much music for church and court during his short lifetime. His own funeral took place in Westminster Abbey where he was buried, a sure indication of his importance to the English people and of his contribution to English music. The Chacony, quaint English for *chaconne*, is a free-flowing series of variations on a harmonic pattern which usually has the same bass line as a repeated phrase of eight musical measures. The verse anthem is an English motet to be sung during Divine Service. It alternates solo passages with chorus, though it is not quite a cantata due to its lack of clearcut recitatives, arias and choruses.

Bach's great Magnificat in D Major was first cast in E Flat with additional passages intended for Christmas. The final version, heard on this program, is perhaps more brilliant as well as shorter. One hears here a perfect example of Bach's sense of proportion and balance, for this piece ends with the same music with which it begins and, significantly, on the words, "As it was in the beginning, is now and will be forever."

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## **Festival Singers**

### **SOPRANO**

Barbara Blum  
Carol Draper  
Marti Holmes  
Donna Kaufmann  
Susan Montgomery  
Peggy Riley  
Christina Tardif  
Sandra Walker

### **ALTO**

Margaret Donovan  
Eugenia Hamilton  
Gail Leyman  
Elizabeth Makino  
Melody Metcalf

### **TENOR**

Paul Harms  
Noel Murdock  
Robert Schilperoort  
Eric Thorkelson  
Gregory Wait  
Steven Jay Warner

### **BASS**

Steve Kester  
Michael Lancaster  
Christopher Lindbloom  
Stanley Rose  
David Stoneman  
Jim Wall

## **Festival Orchestra**

### **VIOLIN I**

Dimitrie Leivici (*Concertmaster*)  
Norman Hughes  
Karen Lak

### **VIOLIN II**

Philip Luna  
Joanne Ausmus

### **VIOLA**

Sylvia Dilley  
Mimi Meyer

### **CELLO**

Charles Baker

### **BASS VIOL**

Marie Rodriguez

### **ORGAN**

Patricia Murphy Lamb

### **FLUTE**

Susan Fries  
Karen Hall

### **OBOE**

Thomas Axworthy  
Earl Van Der Vord

### **BASSOON**

John Nuñez

### **TRUMPET**

Joan LaRue  
David Evans  
Christine Reilly

### **TIMPANI**

Phillip MacDiarmid

### **HARPSICHORD**

Leigh Unger

## **Festival Brass Ensemble**

### **TROMBONE**

Claude Traylor  
John Giberson

### **TRUMPET**

Richard H. Cruz (*Director*)  
William Hackbarth  
Timothy Shevlin  
Robert Leatherwood

### **TUBA**

David Wright

## About the Performers

CHARLES BAKER earned degrees of Bachelor, Master and Doctor from the Eastman School of Music in Rochester. 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 is now professor at California State University, Fullerton. He is President of the American String Teachers Association in the Greater Los Angeles Area. Dr. Baker has played in all of our Festivals.

BARBARA BLUM, a native of Chicago, earned a degree in voice performance at Northern Illinois University, made her operatic debut with the Chicago Opera Theater in 1982 and was a semi-finalist in Chicago's Metropolitan Opera Auditions. She is a soloist at the Crystal Cathedral and was recently heard in Beethoven's *Ninth Symphony* with the Pacific Chorale and in Mozart's *Requiem* with the Long Beach Bach Festival.

ANDREW CHARLTON, educated at Pepperdine College and Cal State Los Angeles, is Professor of Music at Cal State Fullerton. He has recorded extensively on recorders and many other instruments, both on discs and film sound tracks. Mr. Charlton is a prolific composer and arranger as well as a writer of texts in jazz arranging, composition and recorder playing. He has been a favorite performer in our Festival.

EDDY CLEMENT earned a Bachelor of Music at Northwestern State University of Louisiana and is a candidate for the master's degree at Cal State Fullerton. His orchestra playing includes the Fullerton Civic Light Opera and the Pacific Symphony Orchestra.

RICHARD CRUZ enjoys performing trumpet music ranging from the Baroque to jazz. He is professor at Fullerton College and director of Bravo Brass, whose members make up the Festival Brass Ensemble. Widely known as a conductor, Mr. Cruz has contributed to our Festival since its first year.

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 thirteen years as part-time instructor in Art at California State University, Fullerton. She is a resident of Corona del Mar and was instrumental in founding our Festival.

EUGENIA HAMILTON studied voice at Cal State Fullerton with Jane Paul and Michael Kurkjian, at the Music Academy of the West in Santa Barbara with Martial Singher and, since 1982, with Blanche Thebom in San Francisco. She has toured with Opera a la Carte and has sung in the Southern California Brahms Festival in Claremont and LaVerne.

SU HARMON is a versatile soprano, especially well known for premiere 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. Professor of Music at California State University, Fullerton, she is singing for the fourth year in our Festival.

PAUL HARMS has appeared in concert, oratorio, opera and is a respected teacher of voice. He earned bachelor's and master's degrees at Cal State Fullerton, was long-time tenor soloist at St. Joachim's Church in Costa Mesa, and is tenor soloist at the Crystal Cathedral. He appears annually in the Southern California Brahms Festival in Claremont and LaVerne, tours with Opera a la Carte, and has sung in all of our Baroque Festivals.

CAROL HERMAN is a graduate of Pomona College. She studied viola da gamba with Adam Skeaping in London and Wieland Kuijken in Brussels. She has been a faculty member at UC Riverside and Cal State, L. A. and has participated in numerous early music workshops in the U.S. and Canada. She has taught and performed extensively in the U.S., Canada and Mexico. A member of the Arianna Ensemble (with Mary Rawcliffe), she also plays Baroque cello with the Anolia Trio and with the Philharmonia Baroque Orchestra of the West.

MICHAEL LANCASTER earned degrees in music at Chapman College and Cal State Fullerton (M.M. in Choral Conducting) and now studies voice with Charles Roe at USC where he is a doc-

foral student in Choral Music. He is Director of Music at Orange Covenant Church, a soloist at the Crystal Cathedral, and a teacher of voice at Santa Ana College.

DIMITRIE LEIVICI was born in Rumania and grew up in Vienna. He performs extensively as a solo violinist in America, England and on the Continent, all the while attending to duties as professor at California State University, Fullerton. This is his second year as Concertmaster of the Festival Orchestra.

CHRISTOPHER LINDBLOOM did his undergraduate work at Boston University and is just completing his doctorate at USC, where he has taught voice. He was on the music faculty of Point Loma College and is now Director of Music at the First Presbyterian Church in Santa Ana. He has sung with the San Diego Symphony, the Santa Monica Symphony, and for three years in our Festival.

MELODY METCALF earned a degree at Cal State Fullerton and currently studies voice with Herta Glaz at USC. She is soloist at the Crystal Cathedral and toured Italy during the summer of 1982 with the Rome Festival Orchestra.

MIMI MEYER earned a degree at Cal State Fullerton and now is a graduate student at USC where she plays in the USC Symphony under Daniel Lewis. She is a teacher of viola, performs in various orchestras in Orange County and returns to our Festival for her second year.

SUSAN MONTGOMERY did undergraduate work at Chapman College and is a candidate for the master's degree at Cal State Fullerton. She has performed with the William Hall Chorale, the Lutheran Chorale under Burton Karson, and in concerts throughout Southern California. She is soloist at St. James Episcopal Church in Newport Beach and returns to the Festival for her second season.

MARY RAWCLIFFE trained at the Lawrence Conservatory in Appleton, Wisconsin, at the University of Illinois, in London and Holland (with Max von Egmond), and has sung extensively in opera, oratorio and concerts in the U.S. and Europe. She has recorded with the Roger Wagner Chorale, Musica Pacifica and Centro Italiano di Musica Antiqua in Rome, and soloed with the Los Angeles Philharmonic under Christopher Hogwood at the Hollywood Bowl in 1983, where she will return this summer. She is a member of the Arianna Ensemble (with Carol Herman) and Musica Pacifica. Miss Rawcliffe will open the 1984-85 season of the Los Angeles Philharmonic Orchestra in the Pavilion of the Music Center as soprano soloist in Bach's *Mass in B Minor*.

PHILLIP STEINHAUS is one of America's leading organ virtuosos. He studied with Marilyn Mason and Robert Noehren at the University of Michigan where he received Bachelor and Master of Music degrees. At the age of 26 he was awarded the honorary degree Doctor of Music by Parsons College for "his outstanding ability as a scholar and performer, and as a leader in his profession." After serving several large churches, he was Organist-Choirmaster of St. John's

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Church (The Church of Presidents) in Washington, D.C., and was Executive Vice-President of Aeolian-Skinner Organ Company, where he helped to design some of America's most important instruments. He then spent nine years as Organist-Choirmaster of Boston's prestigious Church of the Advent, served on the faculty of The American University, Peabody Conservatory and The Boston Conservatory of Music where for ten years he was Chairman of the Division of Organ and Church Music and Director of Choral Activities. He is represented by Ruth Plummer of Artist Recitals in Los Angeles.

DAVID STONEMAN completed his bachelor's degree at Chapman College and his master's degree in voice at USC. He is well known for his church work, and currently is soloist at the Crystal Cathedral.

CHRISTINA TARDIF earned her degree in vocal performance at Cal State Fullerton in the spring of 1983. She recently sang the role of the Queen of the Night in Mozart's *Magic Flute* with the Five Penny Opera at Orange Coast College.

GREGORY WAIT earned a degree at Chapman College and did graduate work at Cal State Fullerton under Roger Ardrey. He directed the Lutheran Chorale of Los Angeles for seven years and taught at Lutheran High School. He has been on the faculty of voice for five years at Stanford University where he is Senior Lecturer. He has been appearing at the Carmel Bach Festival for a dozen years and has sung with most of the major orchestras in California and the western states. Mr. Wait has often sung recitals with Burton Karson at the piano, this season performing Brahms' *Magelone* cycle four times, most recently during April in Sante Fe, New Mexico. This is his second year with our Festival.

SANDRA WALKER studied voice at Cal State Fullerton where she earned her Bachelor's degree. Currently she is soloist at St. James Episcopal Church in Newport Beach, having served other churches, including St. Joachim's in Costa Mesa.

BURTON KARSON, Artistic Director of the Baroque Music Festival, is a resident of Corona del Mar. After an early career as a boy soprano in Los Angeles, he earned the degrees Bachelor, Master and Doctor in music at the University of Southern California, taught there as Director of Chapel Music and later served as University Chapel Organist. After teaching at Glendale College, he was invited in 1965, to join the music faculty at California State University, Fullerton, where he is Professor of Music. A longtime church musician, he spent eight years as Choirmaster and Organist at St. Joachim's Church in Costa Mesa and, since 1982, is Organist-Choirmaster at St. Michael and All Angels in Corona del Mar. He was Director of the Lutheran Chorale of Los Angeles for four years, our Festival Chorale for three seasons. This year he formed the Festival Singers, a new ensemble of professional musicians. Dr. Karson appears publicly as pianist, harpsichordist, organist and conductor. He is a frequent lecturer on musical topics and has often been preview speaker for the Los Angeles Philharmonic Orchestra, the William Hall Chorale, the Pacific Chorale and other groups. His reviews and articles are published in professional journals and periodicals, and he has edited a book of musicological essays published by BYU Press. An inveterate world traveler, Dr. Karson has spent much time in Europe as researcher, performer and conductor.



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**James Veevaert** for serving as technical assistant to our Artistic Director.

**Richard Yeakel Antiques**, Laguna Beach, for generously lending *objects d'art*.

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