Baroque Music Festival

Corona del Mar
June 3-10
1984
Welcome 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

Philip Steinhaus, 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
Andante spiritoso
Allegro assai
Andante
Allegro assai
Giuseppe Sammartini
(1695-1750)

Pange Lingua
Nicolas de Grigny
(1672-1703)

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

INTERMISSION
(10 minutes)

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

David Stoneman, Baritone

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

Andante
Larghetto
Allegro moderato

Wine Reception
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 plainsong Mass movements and hymns. This “versec” 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 Sicker 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.

Eastbluff Pharmacy
2251 EASTBLUFF DRIVE, NEWPORT BEACH
PHONE 644-2111
Corona del Mar Baroque Music Festival
Wednesday, June 6, 1984, 9:00 p.m.
Sherman Library and Gardens

The Art of Ornamentation

Irmeii Desenberg, arthistorian
Mary Rawcliffe, soprano
Carol Herman, violadagamba & 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.

Irmeii 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 consonan-

(Continued on next page)
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.

“Cara-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 fuzzy details, and a French “Brunette” shows us a series of vocal couplets, each more embellished than the last.

The song, “Piangon al pianter 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!
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

Concerto a tre in F Major
Allegro moderato
Larghetto
Tempo di Menuet

Three songs
Now Phoebus sinketh in the west (John Milton's "Comus")
When daisies pied (Shakespeare's "Love's Labour's Lost")
Damon and Florella ("Cleo and Enterpe")

Sonata in G Minor for recorder, violin and continuo
Adagio
Allegro
Adagio
Allegro

INTERMISSION
(10 minutes)
Overture

Duet: The Chamberlain is now our Squire

Recitative (duet): Now, Molly, won't you give me one nice kiss?

Aria (soprano): 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 (soprano): I'm sure of this: our Master is the best of men.

Aria (soprano): Master, kind and true, we are all for you.

Recitative (bass): He helps us all, both young and old.

Aria (soprano): Now that is well; let no one tell how thus the tax we're shirking.

Recitative (bass): And yet our gracious Dame is not the least bit proud.

Aria (bass): Fifty dollars, ready cash, we have freely spent on this.

Recitative (soprano): But listen now! Before we all go to the tavern affair.

Aria (soprano): Our tiny city, is not it pretty?

Recitative (bass): That is too civilized, 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 (soprano): Enough! We each have had our chance!

    (bass): And now it is high time to dance; away to our good tavern!

    (soprano): Which means that we must sing together.

Aria (soprano): That all of you may know, the best part of this show is drinking.

Recitative (bass): My dear, you said it!

    (soprano): 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 thereafter 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 em Streit)  
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

O sing unto the Lord a new song
Verse Anthem for four soloists, chorus, strings & organ

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

Henry Purcell
(1659-1695)

INTERMISSION
(10 minutes)

Magnificat in D Major
Chorus: Magnificat anima mea Dominum. My soul doth magnify the Lord.

Aria: 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 divinam. For he hath regarded the low estate of his handmaid; 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 bracchio 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 dimisu 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 nostras, 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.*
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.

**Wine Reception**
Notes on the Festive Finale

Bach's "Es erhub 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.

DODIE JOHNSON
OWNER/PHARMACIST

MEDI-RX PHARMACY

2700 E. COAST HWY
CORONA DEL MAR, CA 92625
(714) 644-7575
Festival Singers

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

ALTO
Margaret Donivan
Eugenia Hamilton
Gail Leyman
Elizabeth Makino
Melody Metcalf

TENOR
Paul Harms
Noel Murdock
Robert Schilperoord
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 Leividi (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 Taylor
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 disc 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 Kukjian, at the Music Academy of the West in Santa Barbara with Marial Singler, and, since 1982, with Blanche Theobald 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 krummhorn. Professor of Music at California State University, Fullerton, she is singing for the fourth year in our Festival.

PAUL HARMES has appeared in concert, oratorio, opera and as 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 Aria Nova Ensemble (with Mary Rawcliffe), she also plays Baroque cello with the Anoita Trio and with the Philharmonic 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-
local 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 Romania 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 Karon, 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.
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' Magnificat cycle four times, most recently during April in Santa 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. 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.
Sponsors

Patricia Albers
Jean Aldrich
Antoinette Ayres
Dr. & Mrs. David Ballantine
Mrs. Hancock Banning III
Corona del Mar Chamber of Commerce
Mr. & Mrs. Ken Bird
Anne L. Campbell
Gunnar Christiansen
Mr. & Mrs. Ralph Clock
Bud & Irene Dennis
A. Hale Dinsmore
Elston Wolcott Foundation
Elizabeth Eckhardt
Mary Betty Fisher
Alice R. Gates
Mr. & Mrs. Louis Gottschalk
Hugh & Leigh Gourdin
Mrs. John P. Harndall
The Irvine Company
Mr. & Mrs. Leonard Sieber Jones
Mr. & Mrs. Roy H. Jones
Mr. & Mrs. H. L. Kusen

Virginia E. Kindel
Mr. & Mrs. John Killefer
Carol M. Lealard, M.D.
Mr. & Mrs. Leon Lyon
Sam & Sally McCulloch
Margaret A. Quinn
Mrs. R. E. Rawlns
Mrs. Joanne J. Reynolds
James E. Richardson
Walter & Dagmar Rios
Mare Rios
Robert & Nancy Satter
Jack Schindler's Insurence Agency
Mrs. E. W. Schumack
Mrs. Ulrich Sekanna
Helen C. Smith
Mr. & Mrs. Dean E. Snow
Mr. & Mrs. T. Duncan Stewart
Mrs. Charles Ullman
Mr. & Mrs. Robert F. Weber
Dr. Helmut Weiss
Mr. & Mrs. E. H. Willits

Patrons

Charles & Margaret Ballard
Dr. & Mrs. Hanriiott Buerger
Mr. & Mrs. William J. Cestka, Jr.
Dr. & Mrs. B. N. Devenberg
Hugh & Leigh Gourdin
Mrs. John P. Harndall
Carol Ann Jackson
Dr. & Mrs. Richard Squire Jones
Mr. & Mrs. H. L. Kusen
Mrs. Adelaide H. Kingery
Mrs. Milton Koll
Mr. & Mrs. Frank W. Lynch
Leon Lyon
Mr. & Mrs. Frank Person

Dr. & Mrs. William D. Redfield
Marcia R. Ricos
Walter B. & Dagnar M. Rios
Mrs. Ulyrich Sekanna
Mrs. R. P. (Lois) Shea
Mr. & Mrs. T. Duncan Stewart
Mr. & Mrs. John A. Storch
Mrs. John J. Sjvist
Mrs. Charles Ullman
Terry Lynn Walters
Dr. James H. White

Subscribers

Patricia N. Albers
Mrs. Toni Ayres
Donald & Barbriara Buda
Dr. Yokert J. Bernbeck
Donald E. Bowles
Mrs. Ramona Britton
Myra W. Brown
William Collison
Anne L. Campbell
Mr. & Mrs. Joseph Dauber
Mr. & Mrs. A. Hale Dinsmore
Carol S. Draper
William B. & Sharon C. Freely
Carmen L. George
Mr. & Mrs. L. Greitner
Anita Metz Grossman
Mr. & Mrs. Benjamin W. Heath
William O. Hendricks
Viola J. Jahns
Ray & Gayle Jones
Kersey S. Jorgensen
Mr. & Mrs. G. Berk Kellogg

Mr. & Mrs. Murray Krieger
Janet L. Morris
Mr. & Mrs. Charles Mosman
Mr. & Mrs. John C. McGrath
Manon Peters
Mrs. Sally E. Price
Robert Reagan
Ramona Richardson
Dr. & Mrs. Henry A. Riddel
Mr. & Mrs. Philip J. Ringel
Louise Ringwald
Drs. Robert & Jomame Rosenberg
Robert & Nancy Satter
Jania Schonauer
Dr. & Mrs. Reuben Segel
Dr. & Mrs. Gerald B. Shykin
John F. & Yvonne M. Smith
Jean-Marie Sparling
Mr. & Mrs. John A. Vibert
Dr. Helmut Weiss
Ms. Ruby J. Williams
The Festival Committee gratefully acknowledges the generosity of:

Irmaell Desenberg for her continued artistic contributions to the Festival.

Paul Harms for continued artistic and logistical assistance.

Raya McFarlane for unfailing assistance to the Festival Committee.

Catheryn Moore and Bill Alward of Off Duty Enterprises (Costa Mesa) for design and execution of publicity materials, concert tickets and program.

Todd Muffatti, Professor of Theatre at California State University, Fullerton, for designs and staging suggestions for Bach’s “Paean Cantata.”

The School of Fine Arts, University of California, Irvine, for graciously lending costumes.

Sherman Library and Gardens and St. Michael and All Angels Church for providing beautiful locales for the concerts.

Trader Joe’s (Costa Mesa and Laguna Hills) for contributing wines for the receptions.

Mrs. Charles Ullman for offering her lovely home in Corona Shores for Patron’s reception and buffet supper.

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

Richard Veisell Antiques, Laguna Beach, for generously lending objects d’art.

Festival Committee

Mrs. B. L. Desenberg, Chairman
Hugh and Leigh Gourdin, Treasurers
Walter B. and Dagmar M. Rios
Mrs. T. Duncan Stewart
Mrs. Charles Ullman
Dr. Helmut Weiss

Dr. Burton Karson, Artistic Director

---

it's your advantage

Join the Newport Beach Tennis Club and enjoy one of the finest tennis courts in Southern California in addition to:

- 18 Courts - 13 Lighted
- Junior Olympic Pool - Jacuzzi
- Dining & Garden Rooms
- Bar & Backgammon Room
- Pro Shop - Aerobics
- Tennis & Swimming Instruction

Conveniently located in the lovely bluffs neighborhood near the airport business area.

Newport Beach Tennis Club
2801 EAST BLUFF DRIVE
NEWPORT BEACH, CALIFORNIA 92660
(714) 644-0050

---

Coralee Calice Corner

2529 Eastbluff Dr.
Newport Beach
Calif. 92660 C
- 714 644-4990
Rothschild
Restaurant

2407 E. Coast Hwy., Corona del Mar, CA 92625
Helmut Reiss (714) 673 3750