Baroque Music Festival

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June 2-9
1985

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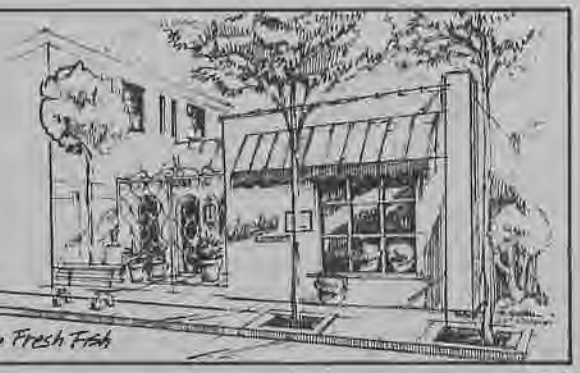

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Welcome to our Fifth Annual Festival of Baroque music. It is our hope that these four events will provide an enlightening, pleasurable and entertaining experience for residents and guests in Corona del Mar.

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

700 Newport Center Drive
Newport Beach, CA 92660

The Festival Committee gratefully acknowledges the generosity of:

Charles Baker, *cellist* **Su Harmon**, *soprano* **Norman Hughes**, *violinist*
Dimitrie Leivici, *violinist* **Mary Mark Zeyen**, *pianist*

for their extraordinary generosity toward our successful fund-raising efforts.

Mr. & Mrs. William Cecka for offering their lovely home for the Patron's reception.

Irmeli Desenberg for her continued artistic contributions to the Festival.

Paul Harms for continued artistic and logistical assistance.

Reva McFarlane for unfailing assistance to the Festival Committee.

Janet Morris & Edgar Mattsson for assistance with tickets and box office.

Dr. Norman Neuerburg, Historical Consultant, for his invaluable help and the loan of the tapestry and rug.

Polly Royce, a friend and owner of "The Blue Quail" 31531 Camino Capistrano, San Juan Capistrano 92675, 18th and 19th Century American, for the loan of a Spanish bench.

Mrs. Ulrich Sekanina for invaluable assistance in translating Bach's cantata "Durchlauchtster Leopold."

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 wine for the receptions.

Jeannette van Hoorn and **Jill Alward** of Off Duty Enterprises, **Colleen Swiatek** of High Tech Graphix (Costa Mesa) for design and execution of publicity materials, concert tickets and program.

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

Western Costume for the rental of the Spanish costumes.

Festival Committee

Mrs. B. N. Desenberg *(Chairman)*
Hugh & Leigh Gourdin *(Treasurers)*
Marilyn Lynch
Walter B. & Dagmar M. Rios
Mrs. T. Duncan Stewart
Colleen Swiatek
Dr. Helmut Weiss
James B. Wood
Dr. Burton Karson *(Artistic Director)*

Baroque Music Festival of Corona del Mar
Sunday, 2 June 1985, 8:00 p.m.
St. Michael and All Angels Church

Organ Concert

John Walker, *organist*

with members of the **Festival Orchestra**
Burton Karson, *conductor*

This concert is dedicated to the memory of
A. William Gazlay (1908 - 1984)

Prelude and Fugue in G Minor	**Dietrich Buxtehude** (1637-1707)
Chorale Prelude: *"Herzlich lieb hab' ich Dich, O Herr"*	**Melchior Schildt** (1592-1667)
Variations on "Bergamasca"	**Samuel Scheidt** (1587-1654)
Prelude and Fugue in A Minor, BWV 543	**Johann Sebastian Bach** (1685-1750)
Grand Dialogue in C Major (from *Deuxième Livre d'Orgue)*	**Louis Marchand** (1669-1732)
Concerto in G Major, Op. 26, No. 1 Allegro / Gavotte No. 1 / Gavotte No. 2 / Allegro	**Michel Corrette** (1709-1795)

INTERMISSION
(10 minutes)

Concerto in C Minor Fuga: Andante Allegretto moderato	**Attributed to Alessandro Scarlatti** (1660-1725)
Two Sonatas in D Major K. 287: Andante allegro / K. 288: Allegro	**Domenico Scarlatti** (1685-1757)
Adagio for Organ and Strings	**Tomaso Albinoni** (1671-1751)
Concerto No. 2 in B Flat Major A tempo ordinario e staccato Allegro / Adagio e staccato Allegro ma non presto	**George Frederic Handel** (1685-1759)

Wine Reception

Notes on the Organ Concert

The year 1685 produced three composers whose tricentennial we celebrate this year: Johann Sebastian Bach, George Frederic Handel and Domenico Scarlatti. All are represented in this opening concert of the Festival.

Fascinating links exist among the composers heard this evening. Bach was influenced by Schildt, Scheidt and Buxtehude; he heard Marchand in Dresden, and borrowed Albinoni's melodies. Marchand's style was surely known to Corrette. Domenico Scarlatti studied with his father Alessandro. Handel met Buxtehude in Lübeck, and knew the Scarlattis quite well during his 1709-10 travels.

Buxtehude's Prelude and Fugue has four sections: passacaglia, short fugue, fantasy (featuring virtuoso use of the pedals) and a final fugue. Schildt's chorale-prelude is Italianate in its scale figurations and ornamentation, and in its extensive use of the echo device. The Scheidt "Bergamasca" builds 21 variations in different styles upon a four-measure tune that acts as an *ostinato* bass under the harmonies I-IV-V-I.

Bach's great prelude reflects Buxtehude's loose sectional structures, so typical of the North German school, while the fugue, built on a dancelike subject, ends with a cadenza that features *bravura* use of the pedals.

The Marchand "Dialogue" begins with a French Overture with heroic contrasts between Grand Jeu (full organ) and Petit Jeu (full positive). The middle section pits trumpet against krummhorn, and the final portion is a triple meter dance for full organ.

Corrette follows the French habit of using two dances, the first repeated after the second rather like a classical minuet and trio, as a middle movement; four movements are written, but the listener has the feeling of having heard three. An occasional "concerto grosso" effect is achieved through the use of solo strings with organ later contrasting with "tutti" sections.

Six concertos are credited, with some doubt, to Alessandro Scarlatti. This one, from a manuscript in the British Museum, is attributed to "Sigr. Cavaliere Alessandro Scarlatti," with an indication that it may be played by harpsichord or organ.

Ralph Kirkpatrick (thus the "K." numbers) couples many sonatas by Domenico Scarlatti into pairs in the same key. Scarlatti's 555 sonatas, many of them labeled "exercises," were written for his employer and patroness, Queen Maria Barbara of Spain. When she, a Portuguese princess, married the Spanish *infanta*, she took Domenico with her. Thus, he spent the last three decades of his life in Spain, subjugating his Italian roots to Spanish influences.

Albinoni's Adagio has recently achieved such popularity that a discussion is unnecessary here. The composition strikes most listeners as being almost unbearably "romantic" for an 18th century work!

Handel wrote organ concertos as light bits of entertainment sprinkled into grand oratorios. He played them himself, embellishing mightily as he went. The quasi-improvisatory pieces sing and dance with charming gaiety.

The Abbott and Sieker organ of St. Michael and All Angels, "classical" in its design and voicing, has been expanded recently to 24 ranks of pipes. Perhaps more German than French, its specifications reflect an authentically Baroque sound.

William Gazlay, to whose memory this concert is dedicated, was an enthusiastic supporter and contributed to the installation of this organ in 1974. A founding member of the Festival Committee in 1980, he served as treasurer and was our patron and true friend.

Baroque Music Festival of Corona del Mar
Wednesday, 5 June 1985, 8:00 p.m.
Sherman Library and Gardens

The Spanish Baroque

Irmeli Desenberg, *art historian*
Renee Patitucci, *soprano*
Peter Zisa, *guitar*

Malcolm Hamilton, *harpsichord*

Introduction — **Irmeli Desenberg**

The visual arts will be presented and discussed between musical selections.

Jacaras — **Antonio de Santa Cruz** (early 18th C.)

Two songs with guitar

Durmiose Cupido al son — **Composer unknown**

Cupid fell asleep to the sound of a crystal fountain whose bubbling was like pearl embroidery and white flowers among green foliage. Oh, how you look, my love. Oh, my life, how you look!

Como lo pones Amores — **Composer unknown**

I get into a lusty mood, and roar as a wild beast, and my blouse is like a billowing sail which I stomp down with my heels. I feel like a frog whose song is like the sound of my bed, and when the urge comes to me, I just do it, my love.

Five sonatas for harsichord — **Domenico Scarlatti** (1685-1757)

Sonata in D major, K. 443, Allegro
Sonata in G minor, K. 450, Allegrissimo
Sonata in E major, K. 380, Andante commodo
Sonata in F minor, K. 462, Andante
Sonata in F minor, K. 239, Allegro

Two pieces for solo guitar

Canario — **Antonio de Santa Cruz**
Canario — **Gaspar Sanz** (1640-1710)

No se emendera jamas — **George Frederic Handel** (1685-1759)

Cantata Spagnuola a voce sola e chitarra

Aria: *No se emendera jamas*

Things will never change. Each day my love grows more and will grow every moment. What crime is there in loving you? Everything is beautiful and understandable.

(Continued on next page)

(Program continued)

Recitative: *Si del quereros es causa*
Just having met you is the reason for my love for you. I hope the day will come when I can love you as you deserve. Love grows in me steadily. If you measure my love as unworthy of your perfection, then just listen how beautifully and silently love explains its yearning.

Aria: *Dicenle mis ozos*
My eyes tell you silent passion, suffering without complaining, words without voice. To love you is all I wish. I am rewarded just by loving you.
(These translations from old Spanish have been newly made by Maria Rios.)

Four sonatas for harpsichord — **Domenico Scarlatti**

Sonata in B flat major, K. 545, Prestissimo
Sonata in D minor, K. 32, Aria
Sonata in G minor, K. 234, Andante
Sonata in D minor, K. 516, Allegretto

Wine Reception

Notes on the Spanish Baroque

The contrasts that define Baroque art can be seen with great intensity in Iberia. Irmeli Desenberg brings us costumes and other works of art from the Baroque Era that show the Spanish love of color and deep emotionalism, and describes stylistic characteristics common to both the visual and musical arts.

The two earthy 17th century songs, *Durmiose Cupido al son* and *Como lo ponex Amores*, have been reconstructed from museum manuscripts by John Baron. The translation of the second, subtitled "sarabande," reflects the wild and lascivious 16th century Mexican dance origins of the sarabande more than the slow and stately dance of that name which evolved in the later 17th and 18th centuries.

Handel's only cantata in Spanish was written during his years in Italy, 1707-09. The circumstances of its composition are unknown.

Harpsichord virtuoso Malcolm Hamilton helps us celebrate the 300th birthday of Domenico Scarlatti with two groups of sonatas. The Italian-turned-Spanish composer often infused popular Spanish elements into sophisticated little bipartite forms. His sonatas were written as exercises and small amusements rather than concert pieces, although they are at times technically difficult and extremely dramatic in musical content. What is interesting here is the extent to which they reflect indigenous Spanish rhythms, dances and other musical sounds.

The first sonata, in D major, is a fandango, as is the second which also reminds us of castanets. The third has the character of a polonaise, a Polish dance which found its way to Spain. The last of the first group, in F minor, is a bolero. Of the second group, the B flat sonata is a habanera and the next reminds one of a vocal solo accompanied by Spanish guitar. After the robust melancholy of the G minor, we return to the guitarlike texture of the final sonata in D minor.

Baroque Music Festival of Corona del Mar
Friday, 7 June 1985, 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
Richard Haseltine, *baritone*
and
The Ysaÿe Quartet, *violin*
Lawrence Sonderling, *violin*
Michael Farril, *violin*
Cynthia Morrow, *viola*
Alan Parker, *violoncello*
Todd Muffatti, *visual design*

Nel dolce dell'oblio — **George Frederic Handel** (1685-1759)

Recitative: In sleep's sweet oblivion
Aria: Round her restless bed are hov'ring visions
Recitative: Thus faithful she lives
Aria: To embrace in sleep's deceiving

Sonata No. 1 in C major — **George Frederic Handel**

Adagio
Allegro
Largo
Boree
Menuetto
Adagio
Presto

Passacaglia in G minor — **George Frederic Handel**

All'ombra di sospetto — **Antonio Vivaldi** (1678-1741)

Recitative: *All'ombra di sospetto / il mio costante affetto*
perde alquanto la fede,
e a bella lusingie va / ei poco crede.
From the shadow of suspicion, my constancy, suffering, loses somewhat its confidence, and to such beautiful allurement, some trust departs.

Aria: *Avezzo non e il core / Amar bella d'amore*
Ch'addolcisca il penar / Con finti vezzi.
Se lusingiero e il dardo / Ogni piacer e tardo
A fia che l'adorar / Per forza sprezzi.

(Continued on next page)

The heart is not accustomed to the bittersweetness of love, which soothes suffering with its feigned charm. Scorn will come to those who love passionately on impulse.

Recitative: *O quanti amanti, o quanti / che fedeli e costanti regon delusi*
da lusinghe accorte / d'amor fra le ritorte.
Piu d'ogni un cosi langue, / e tante volte il sangue
spargeria per mostrar / il vero amore.
Concetto dall'ardore / di vezzosa bellezza
ch'ogn'or gli strugge l'alma / ed al suo affetto calma
mai spera di goder / sin ch'ingannato
viene amante schernito, / e ingannato.
O, how many lovers, true and faithful, are deluded by shrewd flattery amid the chains of love. Many languish, and frequently blood is shed to prove true love. Formed from the ardor of charming beauty, the soul struggles each hour, and the derided lover is deceived again and again.

Aria: *Menliti contenti / Son veri tormenti*
D'amante fedel.
Gran male e qual bene
Son dardi quei guardi, / Che vibran per pene
Bellezza crudel.
False happiness is the real torture of the loving follower. Merciless beauty has darts, those glances that waver with distress.

INTERMISSION
(15 minutes)

Durchlauchtster Leopold, BWV 173a — **Johann Sebastian Bach** (1685-1750)
"Gluckwunschkantate zum Geburtstag des Fürsten Leopold von Anhalt-Köthen"

Recitative (sop.): Serene Highness Leopold
Aria (sop.): Golden beams, joyous hours
Aria (bass): Leopold's superiorities
Duet: Shielded by his purple hem
Recitative (duet): Serene Highness whom Anhalt calls Father
Aria (soprano): So see the lovely day's light
Aria (bass): Your name like the sun
Duet: Lift up, greatest prince

Wine Reception

Notes on Music in the Garden

This concert continues the celebration of the birthdays of Bach and Handel. The seeming intrusion of Vivaldi actually serves to illustrate the enormous influence of that composer on Bach. Johann Sebastian copied many of Vivaldi's works in order to study them; indeed, until recently, several of those compositions were thought to be Bach's own. In addition to those, he reworked some of Vivaldi's pieces considerably, making new ones out of them; a good example is his arrangement of Vivaldi's concerto in B minor for four violins into a concerto for four harpsichords. Perhaps some stylistic elements of the Vivaldi cantata will be heard in Bach's cantata.

Handel wrote "Nel Dolce dell'oblio" while working and studying in Italy. In the style of the many small, solo cantatas of Alessandro Scarlatti used for entertainments in the palatial residences of the aristocracy and churchmen, its purpose is to create a delightful, charming atmosphere while showing the flexibility of voice and recorder.

In his intrumental sonatas, Handel often made much out of the bass part which would act in duet with the solo flute, a technique especialy apparent in the Allegro second movement of the Sontata in C. The Boree (an English misspelling of the French *Bourrée)* and the Minuetto are rather brief, although not as brief as the Adagio which, with its Phrygian cadence, leads directly into the final Presto with its return to the technique of treble-bass duet.

The Passacaglia in G minor is a substantial movement from a longer work. In it one hears the same harmonic pattern repeated many times, during which various musical figurations and sonorities are introduced one after the other as a kind of variation procedure with the original tune heard again at the conclusion.

Vivaldi reflects the Italian love of charming melody and emotional rhythmic turns in an operatic style. The arias of this cantata combine the voice and the recorder for conversational passages and lovely, sweet duets in precise parallel sixths and thirds.

Bach worked for the Prince of Anhalt-Köthen from 1717 to 1723. There, because the prince preferred severe and puritanical church services, Bach wrote concertos and instrumental music rather than church music. One exception is this birthday cantata for his patron. Labeled "Serenata," it is filled with the usual patronizing common to such tributes, but that was Bach's job: to please his patron. The rather absurdly romantic text, sung this evening in a new translation by Helly Sekanina, is far outdistanced by Bach's musical genius. Since this cantata is not published in any performance editions and, as far as can be determined, never has been, this is surely some kind of premier performance, at least in the western United States.

Baroque Music Festival of Corona del Mar
Sunday, 9 June 1985, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Festival Singers & Orchestra

Susan Montgomery, *soprano*
Gregory Wait, *tenor*
LeRoy Villanueva, *baritone*

Burton Karson, *conductor*

Alexander's Feast - An Ode in Honor of St. Cecilia — **George Frederic Handel** (1685-1759)

First Part

Overture		
Recitative:	T'was at the royal feast	(Tenor)
Aria & Chorus:	Happy, happy, happy pair	(Tenor)
Recitative:	Timotheus, plac'd on high	(Tenor)
Recitative:	The song began from Jove	(Soprano)
Chorus:	The list'ning crowd	
Aria:	With ravish'd ears the monarch hears	(Soprano)
Recitative:	The praise of Bacchus	(Tenor)
Aria & Chorus:	Bacchus, ever fair and young	(Bass)
Recitative:	Sooth'd with the sound	(Tenor)
Recitative:	He chose a mournful muse	(Soprano)
Aria:	He sung Darius, great and good	(Soprano)
Recitative:	With downcast looks	(Soprano)
Chorus:	Behold, Darius great and good	
Recitative:	The mighty master smil'd to see	(Tenor)
Arioso:	Softly sweet in Lydian measures	(Soprano)
Aria:	War, he sung, is toil and trouble	(Tenor)
Chorus:	The many rend the skies	
Aria:	The prince, unable to conceal his pain	(Soprano)
Chorus	The many rend the skies	

INTERMISSION
(10 minutes)

Second Part

Recitative & Chorus:	Now strike the golden lyre again	(Tenor)
Aria:	Revenge, Timotheus cries	(Bass)
Recitative:	Give the vengeance due to the valiant crew	(Tenor)
Aria:	The princes applaud with a furious joy	(Tenor)
Aria & Chorus:	Thais led the way	(Soprano)
Recitative & Chorus:	Thus, long ago, ere heaving bellows learn'd to blow	(Tenor)

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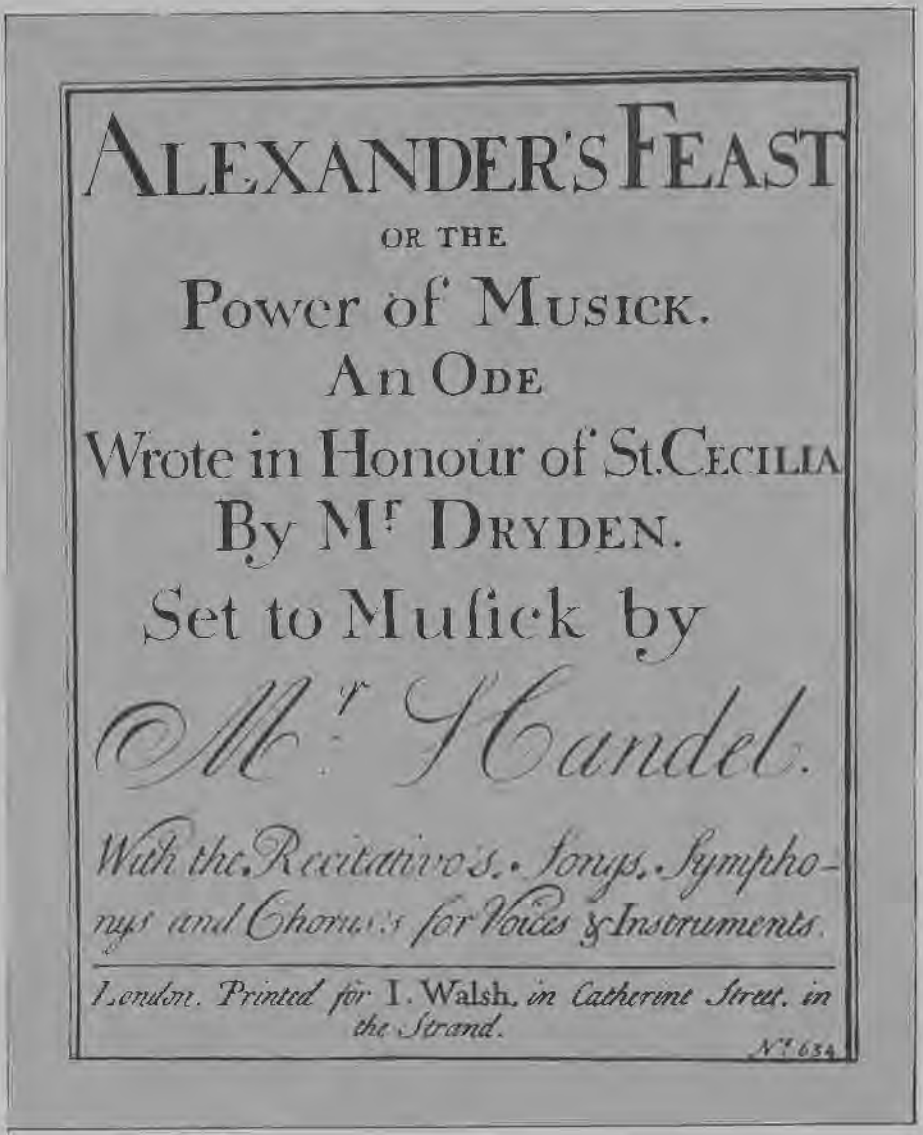

(Program continued)

Solos & Chorus:	Let old Timotheus yield the prize	
Recitative:	Your voices tune	(Alto)
Duet:	Let's imitate her notes above	(Soprano & Alto)
	Eileen O'Hern, *soprano*	
	Sandra Walker, *alto*	
Chorus:	Your voices tune, and raise them high	

Wine Reception

Notes on the Festival Finale

Handel had begun the composition of operas while working in Hamburg as a very young man. After his sojourn in Italy during the years 1707-09, he took a post as court composer for Georg von Hannover. Fascinated by England, he left North Germany for a visit and it was not long after returning to Hannover that he again requested permission to travel to England. A promise was extracted from him that he not stay too long, but a strange event occurred. The English sovereign died and, the line of successors to the throne having run out, in 1714 Georg von Hannover was elected King George I of England!

So there was Handel, already in England when his employer arrived. The history of his successes in England, as a writer of church music, opera and eventually oratorio, and as a famous performer on the organ and harpsichord, is well known.

The English appetite for Italian opera, whether imported or written locally in Italian, for Italian singers, waned during the 1730s. For financial reasons mostly, Handel turned his attention increasingly toward oratorio. The English at that time, building a great empire, identified closely with the ancient Israelites as God's chosen people, and truly enjoyed the great oratorios based on Biblical events: "Israel in Egypt" (1739), "Messiah" (1742), "Belshazzar" (1745), "Judas Maccabaeus" (1747), "Solomon" (1749) and "Jephtha" (1752).

There were also birthday odes and oratorio-like compositions for other special observances, including the "Ode for St. Cecilia's Day" (1739) to a text by John Dryden. Our Festival closed in 1983 with a performance of that lovely work.

"Alexander's Feast" of 1736 is also in honor of St. Cecilia, to a text by Dryden with additions by Newburgh Hamilton. The piece became so popular with the English public that Handel brought it out every now and then with the assurance that he would make money from the full houses, and deposits recorded by the Bank of England bear this out.

The music reflects every possible dramatic nuance in the text, and often some rather obvious invitations to tone painting. "Happy, happy, happy pair," for instance, offers lovely and romantic passages for the two violin sections and the two oboes in parallel thirds, sweetly skipping as if they were the two lovers Alexander and Thais. In the chorus, "Behold, Darius great and good," the words "fall'n, fall'n, fall'n" descend appropriately from high to low. The soloists, chorus and orchestra all are given chances to emote in honor of St. Cecilia and in praise of music.

Festival Singers

SOPRANO
Stephanie Beale
Carol S. Draper
Maurine Gerrard
Rita Major
Eileen O'Hern
Nancy Trethaway-Bennett
Sandra Walker

ALTO
Leslie Brockman
Nancy Bliss Estes
Gail Lehman
Paula Luedtke
Holly Moore
Marcia Smith

TENOR
Frank Arvallo
Christopher Davis
Paul Harms
Noel Murdoch
Thomas Sheets
Steven Warner

BASS
Craig Cantley
Carver Cossey
Jeffrey G. Dolan
James Dunning
Michael Lancaster
James Wesley Wall

Festival Orchestra

VIOLIN I
Lawrence Sonderling *(Concertmaster)*
Karen Lak
Rebecca Haslop Barr
Norman Hughes

VIOLIN II
Kay Andreas
Sharon Holland
Tamsen Brenton
Marcella Piscitello

VIOLA
Jan Karlin
Craig Gibson
Richard Carr

CELLO
Alan Parker

FLUTE/OBOE
Thomas Axworthy
William Lamden

BASSOON
Sandra Penton
Terry Kent

FRENCH HORN
Todd Miller

TRUMPET
David Wailes

TIMPANI
Todd Miller

HARPSICHORD & ORGAN
Leigh Unger

BASS VIOL
Tim Barr

Festival Brass Ensemble
Richard Cruz, *Director*

TRUMPET
John Aranda
Jennifer Nelson

TROMBONE
Christine Harms
Frank Payan

BARITONE HORN
David Harms

BASS TROMBONE
Kurt Godel

About the Performers

ANDREW CHARLTON, a favorite performer at our Festival since its founding, was educated at Pepperdine College and California State University, Los Angeles. Now Professor of Music at California State University, Fullerton, he teaches courses ranging from Medieval music to jazz and composes prolifically for many media. Among his writings on jazz arranging, composition and recorder playing is a recorder method that is currently a best-seller. Mr. Charlton has recorded extensively for film soundtracks as well as discs, playing a variety of wind instruments in addition to recorder.

RICHARD CRUZ plays trumpet music ranging from the Baroque to jazz. He is professor at Fullerton College and widely known as a performer and conductor. Mr. Cruz has directed the *al fresco* brass music half an hour prior to the opening and closing concerts since the Festival's first year.

IRMELI DESENBERG was born in Mannheim, Germany, educated in London, Madrid and Lausanne, Switzerland, and earned a degree in art history from the University of California at Berkeley. She has taught in the UCLA Extension Division, at UC Irvine, and for 14 years as part-time instructor at California State University, Fullerton. A contributor to cultural activities in Corona del Mar for more than 40 years, she exerts such strong influence that her husband, Bud, is now active as the Festival's publicist.

MALCOLM HAMILTON was born in Victoria, B.C. and earned bachelor's and master's degrees at the University of Washington. At USC, where he received his doctorate, he was a student of harpsichordist Alice Ehlers. Dr. Hamilton taught for four years at UCLA and has been Professor of Music at USC for the past 18 years. A widely traveled performer, he has appeared with the Carmel Bach Festival, the Cabrillo Festival, the Mozart Festival at San Luis Obispo, on a European tour with the Los Angeles Chamber Orchestra and in many orchestral concerts under conductors Neville Marriner, Sir John Barbirolli, Gerard Schwarz and Daniel Lewis. His recordings include J.S. Bach's complete Well Tempered Clavier on the Everest label, works of Handel and Scarlatti on Delos and concertos of C.P.E. Bach on Nonesuch.

SU HARMON has been featured as soprano soloist in every Corona del Mar Festival since 1981. The versatility of her performances ranges from contemporary pieces, often composed for her, to opera and song. She frequently appears in recital with pianist Burton Karson, and has sung with the Los Angeles Philharmonic Orchestra as a featured soloist. Her recordings include excerpts from Monteverdi's "Poppea" on the Orion label, Galliano's "La Dafne" on ABC/COMS, contemporary chamber music on Delos, and music of Antonio Soler on the Columbia label, as well as soundtracks for films and TV commercials. Miss Harmon is Professor of Music at California State University, Fullerton, and the teacher of award-winning students.

RICHARD HASELTINE, a young baritone of great promise, is a degree candidate at Chapman College where he studies with Patrick Goeser. Soloist for several years at the First Congregational Church of Redlands, he recently appeared as soloist with choir and orchestra at the University of Redlands, Orange Coast College, and at UC Riverside. His operatic roles include Papageno in Mozart's "Magic Flute" at the Idyllwild Music Festival and Guglielmo in "Cosi fan Tutte" at Chapman College. He won the Redlands Bowl Young Artists Audition junior-division prize in 1983 and the senior division in 1984, opening those Bowl seasons, and was a winner of the Orange County Musical Arts Club auditions of 1984.

SUSAN MONTGOMERY returns to our Festival for the third time as soprano soloist with the Festival Singers and Orchestra. She did undergraduate work at Chapman College and is a Master's Degree candidate at California State University, Fullerton. She has performed with the William Hall Chorale, the Lutheran Chorale of Los Angeles, and in concerts throughout Southern California. Last year at CSUF she sang leading roles in operas by Menotti and Puccini. Miss Montgomery was soloist for four years at St. James Church, Newport, and is now at Corpus Christi Church in Pacific Palisades.

TODD MUFFATTI, professor of theatrical scene design at California State University, Fullerton for 15 years, has designed sets for operas, musicals and stage drama as well as television productions. He has worked for the Seattle, Stanford and Cabaret repertory theatres and is equally at home in large-scale presentations and intimate performances such as J.S. Bach's "Peasant Cantata" at our 1984 Festival and this year's "Birthday Cantata for Prince Leopold."

EILEEN O'HERN, soprano soloist in duet with Sandra Walker, sings for the first time with the Festival Singers. She earned her Bachelor of Music with high honors at CSUF, and is a candidate for the Master of Music degree. Now teaching at Santa Ana College as well as privately, Miss O'Hern is a veteran of many performances with the John Biggs Consort, the L.A. Art Repertory Theatre, Orange Country Lyric Opera, Rome Festival Orchestra (1982), New York Baroque Ensemble (1982) and Gaechinger Kantorei (1981). She has appeared in operatic roles and as soloist in numerous oratorios.

RENEE PATITUCCI is a young soprano who received an honorary award in the 1982 Orange County division of the Metropolitan Opera Auditions. She was 1984 first place winner of the Opera 100 scholarship auditions at Laguna Beach. A student of voice at California State University, Fullerton, she has also participated in the master classes of Martial Singher. Miss Patitucci has already sung such Mozart roles as Susanna ("The Marriage of Figaro") and Zerlina ("Don Giovanni"), Lauretta in Puccini's "Gianni Schicchi," Massenet's Manon, and Adele in Strauss' "Die Fledermaus."

LEROY VILLANUEVA, as a child member of the California Boy's Choir, sang more than 40 performances with the New York City Opera and recorded with Zubin Mehta, Alice Cooper and other personalities. He was a 1980 scholarship winner at USC and was twice named Outstanding Black Student of the Year. He enjoyed success at the 1982 Edinburgh Festival and was critically acclaimed in 1984 for his performance in William Walton's "The Bear" at USC where, in March of this year, he sang the title role in Mozart's "The Marriage of Figaro."

GREGORY WAIT earned his degree at Chapman College and studied further at California State University, Fullerton. He directed the Lutheran Chorale of Los Angeles for seven years, taught at Lutheran High School, and is presently Senior Lecturer in Voice at Stanford University. Tenor soloist for more than a dozen years at the Carmel Bach Festival, he has appeared as oratorio soloist with most of the major orchestras in the western United States. Last summer he was principal soloist in a concert series at Harvard University. Together with pianist Burton Karson, Mr. Wait has given vocal recitals in California and New Mexico. This is his third year with the Corona del Mar Festival.

JOHN WALKER is Director of Music and Organist at Riverside Church in New York City and Chairman of the Organ Department at the Manhattan School of Music. At the American Conservatory of Music in Chicago, Dr. Walker served on the faculty and earned double master's degrees, with honors, in organ and music theory. He earned his doctorate in organ at Stanford University, was professor of organ at San Jose State University and for ten years was Organist/Chairman of Music at the First United Methodist Church of Palo Alto. As a recitalist, he has performed extensively throughout the United States and on concert tours in France, England, Holland, Sweden and Switzerland. A current release on Gothic Records features works by French composers recorded on one of the last important instruments of Cavaillé-Coll in Pithiviers, France.

SANDRA WALKER studied voice at California State University, Fullerton, where she earned a bachelor's degree in performance. Now soloist at St. James Episcopal Church in Newport, she also served for a time at St. Joachim's in Costa Mesa under Burton Karson's direction. She returns to the Festival as a member of the Festival Singers and as soloist in duet with Eileen O'Hern in "Alexander's Feast."

THE YSAYE QUARTET consists of violinists Lawrence Sonderling (heard previously as the Festival Orchestra's concertmaster) and Michael Ferril, violist Cynthia Morrow and cellist Alan Parker. The quartet has performed for the last ten years at the annual Festival of Chamber Music in Seal Beach.

PETER ZISA studied guitar with David Grimes at California State University, Fullerton, earning his degree in performance. In 1979, he was first-place winner of the second annual solo guitar competition sponsored by the American String Teachers Association and has performed at prestigious master classes conducted by Andres Segovia, Oscar Ghiglia and Jose Tomas. He has been heard in live concerts on radio stations KFAC and KPFK. Mr. Zisa teaches and performs throughout Southern California.

BURTON KARSON, an 11-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 and has served continuously as Artistic Director, harpsichordist and conductor. After a career as a boy soprano in Los Angeles, he earned the degrees Bachelor, Master and Doctor in music at the University of Southern California, also teaching there as Director of Chapel Music and later serving as University Chapel Organist. He taught at Glendale College, then, in 1965, joined the music faculty at California State University, Fullerton, where he is Professor of Music. A longtime church musician, he was for eight years the Choirmaster and Organist at St. Joachim Church in Costa Mesa and, since 1982, is Organist & Choirmaster at St. Michael and All Angels Church in Corona del Mar, and was Director of the Lutheran Chorale of Los Angeles for four years. He appears publicly as pianist, harpsichordist, organist and conductor, and is a frequent lecturer on musical topics, often as preview speaker for Los Angeles Philharmonic Orchestra concerts (three lectures this spring on their "Upbeat Live!" series), for the William Hall Chorale, the Pacific Chorale, San Diego Opera, Carmel Bach Festival and other groups. Author of many reviews and articles for professional journals and periodicals, he has also edited a book of musicological essays published by the BYU Press. An inveterate world traveler, Dr. Karson spends much time in Europe as a researcher, performer and conductor. Dr. Karson has provided the program notes for this Festival Program.

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