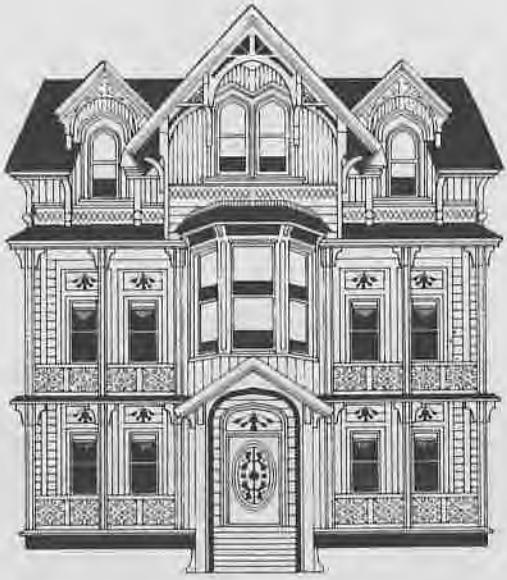
Baroque Music Festival

Corona del Mar
June 1-8
1986



UNIQUE HOMES

REALTORS, 675-6000

2443 EAST PACIFIC COAST HIGHWAY
CORONA DEL MAR, CALIFORNIA 92625

The local favorite!

TO YOUR HEALTH.

Los Angeles and Orange County's Federally qualified Health Maintenance Organization.

FHP

COUNT ON US TO CARE.

FHP Regional Office
1000 Studebaker Rd.
Long Beach, California 90815
(213) 493-6531 (714) 952-8706

ASSOCIATED
travel services, inc.

DOROTHY J. NASH
Vice President/Partner

2527 EASTBLUFF DR.
NEWPORT BEACH, CA 92660
(714) 644-9100

Hughes MARKETS

El Rancho

George Spink
Store Manager

El Rancho Market #4
2555 Eastbluff Drive
Newport Beach, California 92660
Phone (714) 644-2060

Eastbluff Pharmacy

GEORGE R. SHEETS, PHARM.D.
President

2521 EASTBLUFF DRIVE • NEWPORT BEACH, CA 92660
BUS: (714) 644-2111 RES: (714) 499-3820

CONTINENTAL EYEWEAR
...with the future in sight!

P. SANDER LAUSEN
Master in Ophthalmic Optics

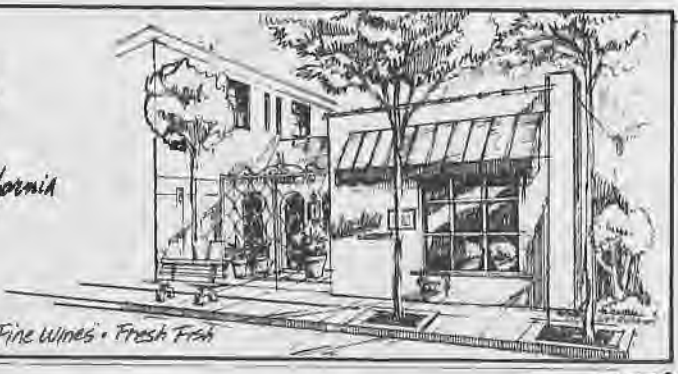
Mon. thru Fri.
10 AM to 6 PM
Saturday by
Appointment Only

(714) 640-9080
3901 East Coast Highway
Corona del Mar, CA 92625

Amelia's Restaurant

Balboa Island, California

714/673-6580



Exquisite Seafoods
Delectable Pasta • Fine Wines • Fresh Fish

BALLET - TAP - MODERN JAZZ
ACROBATIC - BATON
HAWAIIAN - TAHITIAN
BALLROOM

Dorothy Jo
Dance Studio

2515 EAST COAST HIGHWAY
CORONA DEL MAR, CALIF. 92625 (714) 673-3420

THE HOUSE OF CLASSICS LPs, Cassettes and Compact Discs

Laguna Music
310 FOREST AVENUE
LAGUNA BEACH, CA 92651
(714) 494-1516

S. SHELDON DISRUD

MANDARIN
Gourmet
一品香大飯店

PEKING • SHANGHAI • SZECHWAN • HUNAN
CUISINES

1500 ADAMS AVE.
COSTA MESA, CA 92626 (714) 540-1937

M R

Michael and Rena Weisshaar
167 Cabrillo Street
Costa Mesa, California 92627
(714) 548-1287

Violinmakers
Newmaking to Order,
Sales, Repairs, Appraisals.
Violins - Violas - Celli - Bows - Accessories
Tuesday through Saturday
1:00 to 5:30 p.m.

Carole's
Calico
Corner

2529 Eastbluff Dr.
Newport Beach
Calif. 92660

714-644-4990

HARBOR
ESTABLISHED 1944
REALTY

(714) 673-4400
(213) 628-2828

2845 East Coast Highway
Corona del Mar CA
92625-2990

CROWN

HARDWARE

Corona del Mar
Westcliff Plaza
Harbor View Center

Eula Seyda
540-4571

2750 Harbor Blvd. at Adams
Costa Mesa, CA 92626

Natural Food Basket

VITAMINS • HEALTH FOODS
Cell Salts • Books • Cosmetics • Herbs

Best Wishes To The
Baroque Music Festival of Corona del Mar

Cameron James Quinn
ATTORNEY AT LAW

Newport Beach

FRANCIS-ORR

2823 east coast highway — 675-1010

fine stationery corona del mar

(714) 673-8484

Corona del Mar Properties
Crown Realty & Investments

CHRIS HOPPER, REALTOR, GRI, CRS

3407 E. Coast Highway, Corona del Mar, CA 92625

IRVINE RANCH
FARMERS MARKET

Welcome to our Sixth 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 Board of Directors

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

THE FESTIVAL DIRECTORS gratefully acknowledge the generosity of:

Kalman Bloch **Su Harmon** **Christopher Lindbloom**
and **Ethyl** and **William Cecka**

for their contributions to our fund-raising efforts in February.

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

Joseph Arnold, Chairman of the Department of Theatre at California State University, Fullerton, for the loan of costumes.

Patricia Herbst for paintings especially created for the multi-media event.

Reva McFarlane for unfailing assistance to the Festival Board.

Janet Morris, Edgar Mattsson and **Viola Jahns** for assistance with tickets and box office.

Todd Muffatti, Professor of Theatre at California State University, Fullerton, for artistic assistance in the staging of the "Coffee Cantata."

Suzie (Corona del Mar) for providing Irmeli Desenberg's wardrobe.

The Consulate of the Federal Republic of Germany of Los Angeles for financial assistance through its Cultural Division.

Tom Foolery (Balboa) for providing chocolate at the reception.

Trader Joe's (Costa Mesa and Laguna Hills) for contributing wine for the receptions.

Mrs. Charles Ullman for offering her home and hospitality for the Patrons Supper.

James Veevaert for continued service as technical assistant to our Artistic Director.

Bruce Hartman for assistance in public relations.

Festival Board of Directors

Patricia N. Albers
Mrs. B. N. Desenberg *(President)*
Hugh and Leigh Gourdin
Marilyn Lynch *(Treasurer)*
Bobbie Minkin
Walter B. and Dagmar M. Rios
Mrs. Julia Schmidt
Mrs. T. Duncan Stewart
Colleen Swiatek *(Secretary)*
Dr. Helmut Weiss

Dr. Burton Karson, *Artistic Director*

Baroque Music Festival of Corona del Mar
Sunday, 1 June 1986, 8:00 p.m.
St. Michael and All Angels Church

LADD THOMAS, *organist*

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

Toccata and Fugue in D Minor, BWV 565	**Johann Sebastian Bach** (1685-1750)
Passacaille in G Major, Op.5, No.4	**George Frederic Handel** (1685-1759)
Passacaglia for Organ and Strings (1946)	**Ellis B. Kohs** (b. 1916)
Introduction and Passacaglia	**Max Reger** (1873-1916)
Sinfonia in D Minor for Organ & Orchestra	**Johann Sebastian Bach**

INTERMISSION
(10 minutes)

Noël in G Major	**Louis-Claude Daquin** (1694-1772)
Variations sur un Noël	**Marcel Dupré** (1886-1971)
Theme	
Larghetto	
Poco animato	
Canon à l'octave	
Vif	
Vivace	
Canon à la quatre et à la quinte	
Vivace	
Canon à la secönde	
Animé	
Fugato et Presto	
Three Chorale-Preludes on "Wie schön leuchtet der Morgenstern"	**Johann Pachelbel** (1653-1706)
	Paul Manz (b. 1919)
	Max Drischner (1891-1971)
Concerto for Organ and Orchestra in F Major, Op.4, No.5	**George Frederic Handel**
Larghetto	
Allegro	
Alla Siciliana	
Presto	

Wine Reception

Notes on the Organ Concert

Bach's Toccata and Fugue in D Minor is as well known to modern audiences as any composition ever written. While this popularity is somewhat attributable to its commercial usage during the last forty years or so, the piece has basic dramatic qualities that prove irresistible.

Great contrast, expansion of technical demands on the performer, exploration of inherent tonal characteristics of the instrument and dazzling display for the sake of pure entertainment all reflect the Baroque ideal. Here composer, performer and listener are as one in their realization of profundity, wonder and joy.

The passacaglia, originally a dance, gained importance during the Baroque period as a type of variation piece in which a brief succession of tones (sometimes tuneful, sometimes a simple phrase beginning in the bass) is repeated while countermelodies or embellishments are added above or below in seemingly endless fashion. The repetitious harmonic pattern, resembling and often confused with a chaconne, moves in a fairly slow triple meter that gives it a slightly serious demeanor. Max Reger's 19th century and Ellis Kohs' 20th century contributions reflect this popular 17th and 18th century form while staying true to tonal and harmonic qualities of their own times.

Just as Bach often "arranged" the works of other composers, especially Vivaldi, so too did he "borrow" from himself. His church cantata No. 146, "Wir müssen durch viel Trübsal," contains musical materials he had previously used in a violin concerto and which also appear in a harpsichord concerto. The cantata's opening Sinfonia is indeed a concerto movement, one of Bach's most energetic and compelling.

The Noël, variously spelled, is primarily a Christmas carol that gained popularity as a verse form, vocally and instrumentally, in the 15th century. Many were written during the 17th century, often for combinations of instruments. Of the Baroque Noëls, those for organ by Daquin have remained popular, perhaps because of their effervescent character.

In celebration of the 100th birthday (May 3) of Marcel Dupré, the most illustrious French organist of this century, it is fitting to enjoy his variations on the old French song, "Noël nouvelet." Several of the variations reflect Baroque procedures, especially the canons and elaborate fugal textures. The final Presto is toccata-like, ending with the theme in the pedals. Dupré's inventive music, his exploration of the organ and his demands on the organist (originally himself!) are clearly the reason for his being so honored by the French as well as by organists around the world.

The three settings of the chorale, "How brightly shines the Morning Star," are in the old German tradition of introducing a church hymn with some rather elaborate music before the congregation sings. Pachelbel's chorale-prelude puts the melody phrase by phrase in the pedals, and so do the two contemporary settings by Manz and Drischner. Manz puts a small flute stop high above the pedal melody; Drischner places dotted rhythms above his pedal chorale, accompanied by the delightful tinkling of the Zimbelstern.

The Concerto in F, Opus 4, Number 5, is the third organ concerto of Handel heard in our series of festivals. Airy, buoyant and dancy, they were played by Handel himself during intervals at his oratorio performances (this one during "Deborah" in 1735) to lighten the mood and to show off his dexterity. We trust his intentions still hold true in the 20th century.

Baroque Music Festival of Corona del Mar
Wednesday, 4 June 1986, 8:00 p.m.
Sherman Library and Gardens

Baroque Inspirations

Irmeli Desenberg, *art historian*
Karen Nieberg, *soprano*
Richard Treat, *cello*
Burton Karson, *harpsichord*

Introduction — **Irmeli Desenberg**

Visual arts from the Baroque and later times, including our 20th century, will be presented and briefly discussed between musical selections. Posters, furniture, costumes and ceramics are on display for later perusal.

Suite in D Major for Cello Solo — **Georg Phillipp Telemann** (1681-1767)
Prelude: Andante
Courante: Allegro Vivace
Recitative et Fugue: Lent et expressiv
Menuet: Allegro
Realized from viola da gamba by Paul Bazelaire

Three 18th Century Arias with Cello Obbligato

Bellezza tiranna — **Domenico Gabrieli** (1651-1690)

Amor, fammi goder! — **Anonymous, Parma 1688**

Recitativo: Lungi dal ben, ch'adoro — **Bernardo Gaffi** (c. 1670-1744)
Aria: D'un bel crin tra i biondi stami

INTERMISSION (10 minutes)

Sonata in G Major for Violoncello & Harpsichord — **Giovanni Battista Sammartini** (1701-1775)
Allegro
Grave
Allegro

Three Love Songs and a Reprise — **Alan Chapman**

Wine Reception

Notes on Baroque Inspirations

Revivals of works from historical periods were unheard of until fairly recently. Renaissance madrigals and motets were written to be performed immediately in homes and churches without being surrounded by pieces from past generations (save for enduring statements such as Gregorian chants or folk songs). Baroque music for chamber, church and theater ("modern" in its time, of course) was performed for a few seasons and occasionally revived a decade or so later. The Classical period, late in the 18th century, showed little or no interest in the Baroque, except for composers who admired the genius of J.S. Bach and studied his works.

That the 19th century considered the Baroque period uninteresting from the musical standpoint was perhaps due to the lightness of sound, the small size of the orchestra, or the "out-of-date" timbre of instruments, notably the harpsichord. There was a Romantic interest in the Gothic visual arts, architecture and literature, but certainly not in that of the 17th or early 18th centuries.

The 20th century has rediscovered the Baroque, making historical/artistic pilgrimages to churches in Germany, palaces in France, gardens in England and opera houses throughout Europe. Monteverdi's operas have been revived, and the concertos and oratorios of Handel are now staples of our repertoire of concert and church music. Bach is synonymous with North German Protestant music, Handel with English pomp and Vivaldi with sunny Italy. Scarlatti and Bach are indispensable to keyboard players. Molière's plays are everywhere on bookshelves and stages. Modern designers of clothing know the Baroque style; weavers and ceramicists, architects and composers of music often suggest or emulate Baroque forms and style.

All four events in this year's Festival include modern works that pay tribute to, or appear to be inspired by the Baroque. This evening, Irmeli Desenberg shows us furniture, costume and ceramics created recently, alongside posters illustrating original Baroque art. Of major interest on this program is a new work by Alan Chapman. His "Three Love Songs and a Reprise" first appeared in 1983 as a result of his discovery of *The Universal Songster*, published in London in 1832. Originally set for soprano and string quintet, the songs have been newly arranged by Dr. Chapman for soprano, harpsichord and cello, expressly for this Festival. In his words, "The style is 'neo-Baroque': Baroque harmony and ornamentation are combined with contemporary coloration."

Baroque Music Festival of Corona del Mar
Friday, 6 June 1986, 8:00 p.m.
Sherman Library and Garden

Music in the Gardens

Su Harmon, *soprano*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*
Andrew Charlton, *recorder*
David Grimes, *guitar*
Burton Karson, *harpsichord*
with
Susan Stockhammer, *flute*
Clayton Haslop, *violin*
Rebecca Haslop Barr, *violin*
Thomas Hall, *viola*
Richard Treat, *cello*

Celladon — **William Croft** (1678-1727)
Cantata for soprano, recorder & harpsichord
Aria: By purling streams
Recitative: The wat'ry element
Aria: To Iris swiftly; at last she relented

Dormite, occhi, dormite! — **Alessandro Stradella** (1639-1682)
Aria for baritone, cello & harpsichord

Look down, harmonious Saint — **George Frederic Handel** (1685-1759)
Recitative & Aria for tenor & strings
Recitative (Largo, e cantabile): Look down, harmonious Saint
Aria (Andante allegro): Sweet accents all your numbers grace
(Andante larghetto): It charms the soul, delights the ear
(Andante allegro): Sweet accents... (da capo)

Partita Concerto — **Andrew Charlton**
for Solo Guitar with String Orchestra & Harpsichord (1986)
Prelude (Andantino)
Allemande (Moderato)
Courante (Allegro non troppo)
Sarabande (Andantino)
Bourée (Allegretto)
Minuet (Allegro)
Gavotte (Allegretto)
Giga (Allegretto quasi allegro)

(Program continued)

The Coffee Cantata, BWV 211 **Johann Sebastian Bach**
(1685-1750)

Recitative (tenor):	Be silent! not a word
Aria (Schlendrian):	Children oftentimes are headaches
Recitative (Schlendrian & Lieschen):	You naughty child!
Aria (Lieschen):	Hail, thou most precious of blisses
Recitative (Schlendrian & Lieschen):	If I see coffee near about
Aria (Schlendrian):	Daughters, you are all pigheaded
Recitative (Schlendrian & Lieschen):	Now listen to your fathers talk
Aria (Lieschen):	Happy day, darling Father
Recitative (tenor):	Old Schlendrian is searching far and wide
	As mice to cats, the coffee-craze is all the rage

Wine Reception

Notes on Music in the Garden

William Croft was first a chorister and then organist of the Chapel Royal (1700) and later a Gentleman of the Chapel Royal. He succeeded John Blow as organist of Westminster Abbey, where he is buried. Celladon is a light cantata of the type performed in homes or for polite social gatherings. The subject, typically based loosely on ancient mythology, is about love among the elements of nature.

Alessandro Stradella, an Italian nobleman, was born near Viterbo and murdered some 43 years later in Genoa. Stories abound regarding his tempestuous life as illicit lover, embezzler and renegade; many were woven into an opera in 1844 by von Flotow titled *Alessandro Stradella*, and into two other operas by Niedermeyer and Sinico. This colorful and dangerous character wrote oratorios, prologues and intermezzos for the operas of other composers, of which "Dormite..." is an example.

Handel's "Look down, harmonious Saint" is an *addendum* to his Ode for Saint Cecilia's Day, performed (without this recitative and aria) on our final Festival concert in 1983. The text is quasi-religious in its address to a saint, but quite secular in its purpose of celebrating the one day of the year when musicians were honored in London. "Of harmony we'll sing!" is followed by, "it charms the soul, delights the ear, to it all passions bow; it gives us hope, conquers fear, and rules we know not how."

Andrew Charlton has amused and delighted many Festival audiences with his recorder playing. His prowess as a much published composer is acknowledged by recorder players and teachers and by afficionados of contemporary neo-Baroque music. In tribute to Sylvius Weiss (1686-1750), lutenist for whom J.S. Bach wrote, Prof. Charlton has written this Partita Concerto that is dedicated to master guitarist David Grimes. Charlton has fleshed out Weiss' Suite No.16 for Solo Lute to create a little concerto — in the form of a Baroque dance suite — for guitar, harpsichord and strings. The work is heard for the first time in this Festival concert for which it was composed.

Bach's Coffee Cantata, written for an evening of secular amusement in Leipzig, is to a text by Picander to which Bach seems to have added the last two sections himself. Here, as in dozens of other light works, old Sebastian has fun with music and with his contemporary society. The drinking of coffee was a widespread fad during the 18th century, with coffeehouses in major cities becoming the meeting places of choice. This whimsical piece questions the wisdom of drinking too much of the brew, pokes fun at a father who tries to exert control over his charmingly stubborn daughter, and illustrates the determination of "modern" young ladies to do exactly as they wish. Little has changed.

Baroque Music Festival of Corona del Mar
Sunday, 8 June 1986, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Su Harmon, *soprano*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*

Susan Stockhammer, *flute*
Donald Leake, *oboe*
Clayton Haslop, *violin*
Malcolm Hamilton, *harpsichord*

Festival Singers & Orchestra

Burton Karson, *conductor*

Gott, wie dein Name, BWV 171 — **Johann Sebastian Bach** (1685-1750)
Cantata for the New Year

Chorus: God, as Thy name is, so Thy praise resounds unto earth's farthest borders.

Aria for tenor: Lord, as wide as heaven is spacious is the greatness of Thy name! Every mouth, in life and death, every creature that has breath, all proclaim Thy glorious power.

Recitative for alto: O sweetest name! O Jesus blest! In Thee is man's sure rest! My hope on earth is in Thee. How need I then be burdened by earth's crosses? Thou art a sure refuge, a clear standard to my life and light, a beacon. With Thee there is no fear, most precious gift of this New Year!

Nancy Bliss Estes, *alto*

Aria for soprano & violin: Jesus, on this joyous day my first word calls to thee. Thy name lies always on my lips, and will even in my last hour.

Recitative for bass: Tis Thou, O Lord, has said: "Pray only in my name" and our prayers will be granted. We pray then, Saviour of the world, to protect us through the year from fire, pestilence and war. Ever let Thy word 'round us beam, and grant us rulers who know truth and scorn evil. Grant us happiness, we pray, in Thy name. Amen.

Chorale: Thine, Lord, be the glory and praise! In trouble ne'er we doubt thee who govern'st all our ways. Till we, by death released, take our heavenly fight and dwell with joy forever in God's sight. Do with us according to Thy will. Thy faithful rejoice with Christian glow and lift to Thee their voices to beg a happy year.

Wer nur den lieben Gott lässt walten — **Felix Mendelssohn Bartholdy** (1809-1847)
Cantata for soprano, mixed choir & strings

Chorale: My God, you know the very best, what is good and useful for me. Away with all human nature, away with my own house. Grant, Lord, that I build only on you and trust in you alone.

Chorale: He who lets only the dear Lord rule and always hopes in Him, him He will keep wonderfully in every sorrow and adversity. He who trusts God the highest does not build on sand.

Soprano aria:	He knows the true hours of joy. He knows, when it is advantageous, when He has found us faithful, and knows no hypocrisy, so comes God before we can even think, and lets many good things happen to us.
Chorale:	Sing, pray and go on God's path, perform your tasks faithfully and trust in Heaven's rich blessings. So will all things be new for you. He who puts his trust in God will not be abandoned.

Fifth Brandenburg Concerto in D Major, BWV 1050a — **J. S. Bach**

for flute, violin, harpsichord and strings
Allegro
Adagio
Allegro

Partita for flute, oboe, harpsichord & strings (1945) — **Vittorio Rieti** (b. 1898)

Introduzione e Pastorale variata
Introduction: Adagio
Pastorale: Andantino
Variation I: Le stesso tempo
Variation II: Allegro
Variation III: Un poco meno
Variation IV: Allegretto scherzando
Variation V - Epilogue: Tempo I
Scherzino: Vivace
Andante mesto
Fuga cromatica a 4 voci e 2 soggetti: Allegro moderato
Giga: Allegro

Lobt Gott, ihr Christen allzugleich — **Georg Philipp Telemann** (1681-1767)
Cantata for soprano, tenor, bass, two mixed choruses, orchestra and organ

Chorus:	Praise God, you Christians, on His highest one. Lord God, we praise, who opens His heaven and gives His son. Lord God, we thank you.
Aria for bass:	I praise you with a happy heart, you the true God, Lord Jesus Christ. I thank you from the bottom of my heart that you were born a man, a man like other children yet who is free of all sin, so that, through you lost sinners can be redeemed and blessed.
Recitative for soprano:	What else do we have to offer for such grace, such blessing with which God from heaven crowns us, than a thankful song. O Jesus! Let it please you, what our poor heart brings and what it sings in your praise. You angels, join the song in two choirs, to honor your Lord, and our Savior.
Chorus:	Amen, praise, honor and wisdom and thanks, glory and strength and power be with our God forever. Amen!
Aria for tenor:	Now I rejoice in the Lord until I rejoice anew with the angels in heaven. Praise Jesus Christ. Oh, my Savior, how gladly would I depart today and in those joys see you with my own eyes. Oh, when will it come to pass?
Chorus:	Today He unlocks the gate to beautiful paradise, before which the Cherub guards no more; to God be praise, honor and glory.

Notes on the Festival Finale

Bach's Cantata 171 is one of his most festive and dramatic. The opening fugue begins with tenors, supported only by violas and basso continuo. As choral sections are added, so are strings and oboes. A solo trumpet enters in the high register, and later is joined by another, then a third and finally by timpani for a triumphant close. The following tenor solo, accompanied by violins, represents the unflagging momentum so characteristic of the Baroque. The soprano solo is quite literally surrounded by a solo violin in a musical contest that the violinist seems to win. The alto recitative is *secco*, above a bare *basso continuo;* the baritone recitative is *accompagnato*, surrounded by strings. The final chorale features fanfares of trumpets and timpani which make a brilliant final statement.

This year's Festival concerts all include music from the 19th and 20th centuries in which an inspiration from the 18th century is obvious. Felix Mendelssohn was responsible for a 19th century revival of interest in the music of Bach. He produced the first performance in 100 years of the St. Matthew Passion in Leipzig, and continued to champion and perform Bach's works. His own compositions for his beloved Lutheran Church often reflect Bach's style. Of his chorale-cantatas, *Wer nur den lieben Gott* shows best the Baroque style that inspired Mendelssohn and also his own Romantic style.

The soprano solo represents a gentle prettiness so typical of Mendelssohn's piano pieces, concertos and even symphonies. With the final chorale, based on a hymn known now as "If thou but suffer God to guide thee," we are back in a quasi-Baroque texture which, were it not identified, might be mistaken by some for Bach himself.

The Brandenburg Concertos, six compositions reworked and sent off to the Margrave of Brandenburg by Bach who wanted to leave Anhalt-Cothen for a better position, have become staples in late-20th century repertoire. The 5th is perhaps the most flamboyant, due to the harpsichord part with its fiery cadenza. Bach features the solo flute, violin and cembalo to such an extent that he even drops the orchestra accompaniment for the middle movement. Although fugal, the last movement displays not an ounce of profundity as it skips and dances to its happy conclusion.

Vittorio Rieti, an Italian born in Alexandria, Egypt, and educated in Rome, emigrated to the U.S. in 1940, subsequently teaching at the Peabody Conservatory in Baltimore, the Chicago Musical College, and in New York at Queens College and Hunter College. The Partita was written for harpsichordist Sylvia Marlowe in 1945, and recorded by her. Its neo-Baroque qualities are apparent from the titles of dance movements and from its sonic structure which pits solo harpsichord, flute and oboe against the "ripieno" string orchestra. Full of lightness and humor, it must be considered a major work.

The prolific Telemann turned out many hundreds of cantatas, in addition to chamber works, concertos, operas and solo pieces for nearly every instrument. The cantata, while appropriate for Christmas, speaks generally in praise of God, and uses three soloists and double chorus in a concerted atmosphere that works as well for a concert as for an 18th century Lutheran service. Its message and musical style are truly timeless, and its dramatic use of trumpets, oboes, timpani and strings produces a vigorous concerted effect that places Telemann high among his most illustrious contemporaries.

Festival Singers

SOPRANO
Lois Beeman
Carol Draper
Stephanie Dreisbach
Maurine Gerrard
Linda Rose Linnebach
Christine Sorenson
Nancy Trethaway

ALTO
Margaret Donivan
Nancy Bliss Estes
Meta Hellman
Elizabeth Makino
Holly Moore
Grace Ward

TENOR
Ray Beeman
Paul C. Harms
David Rivinus
Thomas Sheets
Dale Tracy
Steven Jay Warner

BASS
John W. Carpenter
James Dunning
Steve Kester
Michael Lancaster
James Wall
Steve Webb

Festival Orchestra

VIOLIN I
Clayton Haslop (Concertmaster)
Robin Olson
Tamsen Brenton
Norman Hughes

VIOLIN II
Becky Haslop Barr (Principal)
Karla Berglund
Marcella Piscitello

VIOLA
Thomas Hall
Miriam Meyer

CELLO
Richard Treat

BASS VIOL
Timothy Barr

FLUTE
Susan Stockhammer

OBOE
Donald Leake
Thomas Axworthy

TRUMPET
Robert Karon
Glen Lutz
David Wailes

TIMPANI
Phillip MacDiarmid

ORGAN
Lynette Ball McGee

Festival Brass Ensemble

TRUMPET
David Wailes
Jeffrey Wiley

TROMBONE
Eric Bergkvist
Gerald Wheeler

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. His "Partita Concerto," composed for this Festival at the suggestion of Burton Karson, receives its premiere performance at the June 6 concert. Mr. Charlton has recorded extensively for film soundtracks as well as discs, playing a variety of wind instruments in addition to recorder, and is also known for his writings on jazz arranging, composition and recorder playing.

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, Mrs. Desenberg participated in the Festival's founding in 1980 and has served three terms as President of its Board of Directors.

DAVID GRIMES earned a degree in mathematics at Caltech and worked at Jet Propulsion Laboratory. Inspired by guitarist Andres Segovia's recordings, he studied guitar with Guy Horn and Oscar Ghiglia and soon established himself as a performer and teacher. Unlike most concert guitarists, Mr. Grimes eschews transcriptions of works originally for other instruments, preferring unknown or neglected original pieces for guitar, or the output of contemporary composers. He has toured the U.S. and Mexico, performing both in recital and with orchestra. Recent appearances were with the Orange County Pacific Symphony, Symphony of the Verdugos and the Los Angeles Solo Repertory Orchestra. Mr. Grimes teaches at Cal State Fullerton and is Vice-President of the Guitar Foundation of America.

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. Dr. Hamilton's performances of Scarlatti sonatas were a highlight of last year's Festival.

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. She scored great success recently, with both critics and public, in solo performances with the Pacific Chorale and Pacific Symphony in Newport Beach and Santa Ana. Miss Harmon is Professor of Music at California State University, Fullerton, and the teacher of award-winning students.

CLAYTON HASLOP, joining our Festival for the first time as soloist and concertmaster of the Festival Orchestra, studied violin with Eudice Shapiro at USC and with Nathan Milstein in Zurich and London. He has performed with the Santa Barbara Symphony, the Pasadena Chamber Orchestra and the Los Angeles Piano Quartet and currently serves as concertmaster of the Peninsula Orchestra. His solo efforts at the Carmel Bach Festival and the Mozart Festival of San Luis Obispo have won special praise. He made his debut with the Los Angeles Chamber Orchestra in Mozart's *Sinfonia Concertante* under the baton of Neville Marriner. Mr. Haslop teaches at Pomona College.

DONALD LEAKE has long enjoyed a double career in music and medicine. He studied oboe and already performed extensively while an undergraduate and graduate student at USC. At the Brussels, Belgium, Royal Conservatory in 1956, he won first prize with greatest distinction for oboe and chamber music. He later earned a D.M.D. degree at Harvard University, an M.D. at Stanford, and was a post-doctoral fellow at Harvard. Specializing in oral and maxillofacial surgery, he has served that field as Associate Professor at Harbor-UCLA Medical Center, and is member of the leading international societies of oral surgeons. And, for many years, Dr. Leake has been soloist on oboe, oboe d'amore and English horn at the Carmel Bach Festival.

CHRISTOPHER LINDBLOOM studied as an undergraduate at Boston University, was for some years on the music faculty at Point Loma College, and this past year completed his doctorate in vocal performance at the University of Southern California. He is full time Director of Music at First Presbyterian Church of Santa Ana, and also active as a musical editor and teacher of voice. Our baritone soloist at three earlier Festivals, Dr. Lindbloom continues to be in great demand as a recitalist and as soloist with local choral societies and orchestras, among them the San Diego Symphony and Santa Monica Symphony.

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 last year's "Birthday Cantata for Prince Leopold." This year he is adding a coffee house atmosphere to the Main Patio Room of the Sherman Library & Gardens for our revival of Bach's "Coffee Cantata."

KAREN NIEBERG is a graduate of Occidental College and recently completed a master's degree in voice at U.S.C., where she was a member of the opera workshop. She has also studied at the American Institute for Musical Studies in Graz, Austria. Solo appearances range from the Los Angeles Bach Festival to concerts of contemporary music. Ms. Nieberg also has extensive credits in musical theatre and is a regular member of the performing ensemble at Verdi Ristorante di Musica in Santa Monica.

SUSAN STOCKHAMMER is a native of Los Angeles. She completed Bachelor's and Master's degrees in flute at Juilliard in New York, a doctorate in flute performance at the University of Southern California, and was a scholarship student at Aspen and Tanglewood. Dr. Stockhammer has performed with the Los Angeles Philharmonic Orchestra, as well as with orchestras for the Joffrey Ballet, American Ballet Theatre, Los Angeles Civic Light Opera, Baroque Consortium and Monday Evening Concerts. Listed among her world premiere performances are pieces by Hans Werner Henze and Bo Nilssen in New York, and Ingolf Dahl in Los Angeles. She has taught at Cal State Fullerton, Pomona College and USC, and now teaches full time at Cal State Dominguez Hills. Dr. Stockhammer performs often with Malcolm Hamilton and is at home in chamber and concerto literature.

LADD THOMAS holds a degree from Occidental College and a master's in theology from the School of Theology at Claremont. He studied piano with Gustav Riherd and Muriel Kerr, and organ with Max Miller, David Craighead and Clarence Mader. He is Professor of Music and Chairman of the Organ Department at the University of Southern California. Prof. Thomas has concertized throughout the U.S., Canada and Mexico as well as Germany, Austria, Yugoslavia and Italy, appearing with numerous orchestras under such conductors as Zubin Mehta, Gennady Rozhdestvensky and Eduardo Mata. His performances at national and regional conventions of the American Guild of Organists have included numerous world premieres of compositions for organ. He has recorded on London-Decca with the Los Angeles Philharmonic, on Angel with the Roger Wagner Chorale and on Avant and Western International with the Los Angeles Brass Society and the Los Angeles Brass Quintet. He has also recorded for MGM, Paramount and Universal Studios. As organist, since 1960, of the First United Methodist Church of Glendale, he is heard regularly on church broadcasts. His 20 years of service were recognized by establishment of the Ladd Thomas Fund for Church Music at the School of Theology at Claremont.

RICHARD TREAT's Bachelor of Arts and Master of Music degrees are from California State University, Los Angeles, and he studied violoncello with Stefan De'ak, Eleanor Schoenfeld and Lucien LaPorte. He has been first chair cellist with the Santa Barbara Symphony and Orange Coast Symphony and has played in the Pasadena Symphony, the Pacific Symphony and at the Mozart Festival of San Luis Obispo. He currently teaches at Cal State Los Angeles and is much in demand as soloist and chamber musician.

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 and 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, most recently a January performance in Palo Alto of the "Magalone" cycle of Johannes Brahms. This is his fourth year with the Corona del Mar Festival.

BURTON KARSON, a 12-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 recently on their "Upbeat Live!" series), for the William Hall Chorale, the Pacific Chorale, San Diego Opera, Carmel Bach Festival and other groups. Editor of a book of musicological essays published by the BYU Press, he is active as an author of reviews and articles for professional journals and periodicals, as well as program notes for the Baroque Music Festival. Also an inveterate world traveler, Dr. Karson spends much time in Europe as a researcher, performer and conductor. He was honored this spring, by the School of the Arts at Cal State Fullerton, with the Meritorious Performance and Professional Promise Award, in recognition of his contributions to the cultural life of the community and for the continuing success and upgrading of the artistic level of our Baroque Music Festivals during the past two years.

Studio CAFE

Unique dining enjoyment on an intimate, local level.

Corona del Mar—Coast Hwy. & Marguerite 675-7575
Balboa—Main St. at Balboa Pier 675-7760

Music alone with sudden charms can bind
The wand'ring sense and calm the troubled mind.

William Congreve (1670-1729), Hymn to Harmony

The Hearthstone
2711 East Coast Highway, Corona del Mar

Gourmet Food & Wine

Pacific Ranch Market
3347 East Coast Highway
Corona del Mar, California 92625
(714) 673-3510

MAURY STAUFFER
SEA LION REALTY

Services in
General Real Estate

673-5354

3601 EAST COAST HIGHWAY
CORONA DEL MAR

Benefactors

Mr. & Mrs. Frank Lynch

Mr. & Mrs. Walter Rios

Sponsors

Dr. Michael Bear
Ted & Sheila Bowles
Dr. & Mrs. Thomas Hall
Mr. & Mrs. Duvall Y. Hecht
Dr. & Mrs. Winthrop Hopgood
Mr. & Mrs. Leonard Seiber Jones
Mr. & Mrs. H. L. Karson
Dr. & Mrs. Donald Leake
Mr. & Mrs. Christian Schmidt
Mrs. Charles Ullman
Dr. & Mrs. Greg J. Vigoren

Contributors

Patricia N. Albers
Carol Goshaw Blanchard
Freida Belinfante
Mr. & Mrs. Robert Z. Blocksom
Mr. & Mrs. William Bonell
Dorothy Brown
Dr. Gunnar E. Christiansen
Trudy Crane-Anshutz
Evelyn W. Daniel
Bud & Irmeli Desenberg
Gregory F. Fairley
Mrs. A. William Gazlay
Hugh & Leigh Gourdin
Anita Grossman
Harlin & Maxine Hines
Jill Hinman
Dr. & Mrs. Irwin D. Hoffman
Mrs. John P. Hurndall
Mr. & Mrs. Leslie B. Knox
Mary Munro Lathey
Leon & Molly Lyon
Peggy & Alex Maradudin
Dr. & Mrs. Richard Minkin
Cortland Myers
Mrs. Donald K. Olson
Mr. & Mrs. George Piggott
Frank & Alice Remer
Ramona Richardson
Dr. & Mrs. Henry A. Riedel
Connie & Phil Ringel
Robert & Nancy Sattler
Mrs. Ulrich Sekanina
John Stevcove
Jean-Marie Spurling
Ernest & Vina Spiehler
Gerry & T. Duncan Stewart
Mrs. John A.Storch
Colleen Swiatek
Mrs. John J. Swigart
Conrad C. Wan
Dr. Helmut Weiss
Anthony Winkel

Patron Subscribers

Patricia N. Albers
Randall R. Balch
Dr. Michael Bear
Ted & Sheila Bowles
Dr. B.N. & Irmeli Desenberg
Kathryn & Hale Dinsmoor
Hugh & Leigh Gourdin
Dr. & Mrs. Winthrop Hopgood
Viola I. Jahns
Mr. & Mrs. Leonard Seiber Jones
Mr. & Mrs. Roy Jones
Burton Karson
Mr. & Mrs. H. L. Karson
Molly Lynch
Frank & Marilyn Lynch
Dr. & Mrs. Don R. Miller
Robert W. Morse
Mr. & Mrs. George Piggon
Walter B. & Dagmar M. Rios
Robert & Nancy Sattler
Mrs. Christian G. Schmidt
Mrs. Ulrich Sekanina
Terry Tepper Shanahan
Mrs. R. P. Shea
John & Lucille Smith
Ernest & Vina Spiehler
Mr. & Mrs. T. Duncan Stewart
Colleen Swiatek

Subscribers

Jack & Nancy Alberts
Mr. & Mrs. Geoffrey C. Beaumont
Dr. Vokert J. Bernbeck
Dr. & Mrs. William B. Birnbaum
Patricia L. Bril
Myra W. Brown
Dr. Wm. Callison
& Dr. Rita Peterson
Anne L. Campbell
Stan & Carol Chapman
Dr. & Mrs. Gunnar Christiansen
John Rogers Davis
Clyde A. Dodge III
E. H. Dondis
Abe & Charmian Etingen
Gregory F. Fairley
Mary Betty Fisher
William & Sharon Freely
Mrs. A. William Gazlay
Ms. A. Metz Grossman
Mr. & Mrs. G. H. Guthoff
Mr. & Mrs. Duvall Y. Hecht
Don A. Hennessee
Don L. Hixon
Bill & Margret Hodges
Dr. Nancy Horsmann
Richard Jones
Mr. & Mrs. G. Berk Kellogg
Linda King
Mr. & Mrs. William Kirkwood
Mr. & Mrs. Leslie B. Knox
Frederick M. Lang
Richard & Kathleen Lechner
Peggy & Alex Maradudin
Mr. & Mrs. John C. McGrath
Marcia N. Mohler
Robert M. Morse
Mary J. Murray
Cortland Myers
Susan & Charles Paskerian
G. Stewart & Blanche P. Paul
Marianne Peters
Mr. & Mrs. John K. Pike
Mrs. Sally F. Price
Jodi Raber
Roberta J. Regan
Franklin & Alice Remer
Kurt & Wilma Schweickhard
John & Mary Ellen Simon
Helen A. Spessard
Mr. & Mrs. T. Duncan Stewart
Mrs. John A. Storch
Mrs. James B. Swindell
Blanche Margulies Thoma
Trudy Kurt Topik
Dr. Conrad Wan
Dr. Helmut Weiss
Ruby Williams
Paul & Carolyn Zehner

NEWPORT
BALBOA
Savings

A Subsidiary of ITT Financial Corporation

WESTCLIFF PLAZA
17th and IRVINE AVENUE NEWPORT BEACH • 714/645-6505

CORONA DEL MAR
3021 E. COAST HIGHWAY CORONA DEL MAR • 714/675-8060

MEDI-Rx PHARMACY

DODIE JOHNSON, OWNER
2700 E. COAST HWY • CORONA DEL MAR, CA 92625
COMPARISON SHOPPERS WELCOME
OPEN MON.-SAT. 9:30 a.m.-6:00 p.m.
(714) 644-7575
Additional prescription information available upon request.

HOBIE SPORTS LTD

Hobie

(714) 675-9700

2831 Coast Highway
Corona del Mar, CA 92625

TABLETOP, GIFT AND GOURMET

3441 VIA LIDO • NEWPORT BEACH, CA 92663 • (714) 675-2425

Meyerhof's

Fine Food - Delivered - Since 1970

Elegant Buffets
Chicken Salads
Pasta Salads
Superb Sandwiches
Executive Luncheons
Proper Picnics
Great Cakes
Pumpkin and Banana Breads
Croissants
Sumptuous Hors d'Oeuvres
. . . and more

Caterers to the Corporate and Professional Communities.

Call us at (714) 261-6178
17821 Sky Park Circle, Irvine, CA 92714

Fred Gillett Orchestra

Sunset Strings (Strolling)

Lessons
Sales
Repairs
Rentals

A Fred Gillett Studios

2052 Newport Blvd. #9
Costa Mesa, CA 92627
(714) 642-1686/851-8633

CDM TRAVEL SERVICE

CORONA DEL MAR TRAVEL SERVICE
3419 East Coast Highway
Corona del Mar, California 92625
EST. 1955

GRAHAM C. GIBBONS

Phone (714) 673-0380

Member ASTA
American Society of Travel Agents

Newport Harbor Animal Hospital

Office Hours
Mon.-Fri. 8 A.M.-9 P.M.
Sat. 8 A.M.-5 P.M. Sun. 10 A.M.-5 P.M.
Emergency: All other hours and holidays

125 Mesa Drive
Costa Mesa, Calif. 92627
Telephone (714) 631-1030

ROGER FOSTER — Violin Maker

FOSTER

FOSTER'S VIOLIN SHOP
224 North Glassell Street
Orange, Ca. 92666

(714) 639-4480

Tues. - Fri. 1:00-5:30 P.M.
Sat. 11:00-3:00 P.M.
Mornings by Appointment

PORT THEATRE

FINEST IN FOREIGN FILMS

2905 E. Coast Hiway
Corona del Mar
Phone 673-6260

Every Good Wish to the
Baroque Music Festival Corona del Mar
from
Duvall and Sigrid Hecht

BOOKS ON TAPE

1-800-626-333 **729 Farad, Costa Mesa CA 92627**

MURIEL REYNOLDS
(714) 494-1177

Turner Associates
REALTORS

1105 N. Coast Highway, Laguna Beach, CA 92651 646-2080 or 645-5000 Ext. 215

Rothschild

Restaurant

2515 EAST COAST HIGHWAY
CORONA DEL MAR, CALIF. 92625 (714) 673-3750

When you've outgrown Glitz
and are ready for Elegance...

Showley-Wrightson

· SOURCE · FOR · FINE · FOOD ·

760-9701

Lunch served 11-3 • Gourmet take out 10-6 • Now open for Dinner

2531 Eastbluff Drive • Off Jamboree • Newport Beach