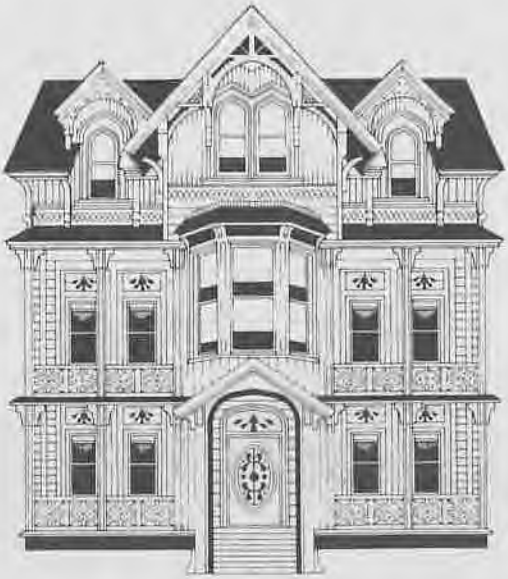
Baroque Music Festival

Corona del Mar
June 7-14
1987



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

BKJ
Barbara K. Jackson
Creative Jewelers, Inc.
Diamonds, Pearls and Colored Gemstones
COMPLETE JEWELRY SERVICE
•CUSTOM DESIGNING • REMOUNTING • MANUFACTURING
• REPAIRING • PEARL & BEAD STRINGING
760-6766
2610 East Coast Hwy., Corona del Mar
(½ block south of MacArthur across from Sherman Gardens)

Barbara K. Jackson
Nationally Known
Award Winning Designer

Eastbluff Pharmacy
2521 EASTBLUFF DRIVE - NEWPORT BEACH
PHONE 644-2111

CONTINENTAL EYEWEAR
...with the future in sight!
P. SANDER LAUSEN
Master in Ophthalmic Optics

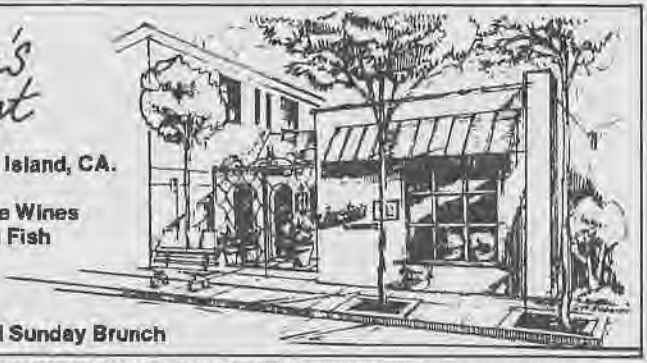
Mon. thru Fri.
10 AM to 6 PM
Saturday by
Appointment Only

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

Amelia's Restaurant

714/673-6580 · Balboa Island, CA.

Exquisite Seafoods · Fine Wines
Delectable Pasta · Fresh Fish



Now Open for Lunch and Sunday Brunch

First Interstate Bank

J.R. Mills
Vice President
and Branch Manager

First Interstate Bank of California • Corona del Mar Office
3141 East Coast Highway • Corona del Mar, CA 92625 • 714 673-9240

LPs, Cassettes and Compact Discs

Laguna Music
384 FOREST AVENUE #8
LAGUNA BEACH, CA 92651
(714) 494-1516

THE HOUSE OF CLASSICS S. SHELDON DISRUD

MANDARIN Gourmet

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.

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

HARBOR
ESTABLISHED 1944
REALTY

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

2845 East Coast Highway
Corona del Mar CA
92625-2990

Fred Gillett
Orchestra

Sunset Strings (Strolling)

Lessons
Sales
Repairs
Rentals

A Fred Gillett Studios

2411 East Coast Highway
Corona del Mar, California 92625
(Near MacArthur)
(714) 642-1686/851-8633

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

MITZI WELLS
District Manager

Great American
First Savings Bank

5 CORPORATE PLAZA • NEWPORT BEACH, CA 92660 (714) 644-1885
BETWEEN MacARTHUR BOULEVARD & NEWPORT CENTER DRIVE

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

Welcome to our Seventh 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:

David Grimes, Michael Lancaster, Jennifer Smith and the Blanca Luz Studio of Dance 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.

The City of Newport Beach for a generous grant toward our ever increasing operating expenses.

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

Reva McFarlane for unfailing service to the Festival Board.

The Sherman Library and Gardens and The Parish Church of Saint Michael and All Angels for providing beautiful settings for our Festival events.

Tom Foolery (Balboa) for providing reception chocolates.

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 & Scott Anderson for continued service as technical assistants to our Artistic Director.

Gus Whitcomb for assistance in public relations.

The many subscribers who contributed beyond the price of tickets.

Festival Board of Directors

Patricia N. Albers
Mrs. B. N. Desenberg, *President*
Hugh Gourdin
Dr. and Mrs. Winthrop Hopgood
Marilyn Lynch, *Treasurer*
Walter B. and Dagmar M. Rios
Mrs. Julia Schmidt
Mrs. T. Duncan Stewart
Colleen Swiatek, *Secretary*
Dr. Helmut Weiss

Dr. Burton Karson, *Artistic Director*

Rothschild

Restaurant

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

Baroque Music Festival of Corona del Mar
Sunday, 7 June 1987, 8:00 pm
St. Michael and All Angels Church

ROBERT BATES, *organist*

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

Praeludium in C, BuxWV 137 — **Dietrich Buxtehude** (1637-1707)

"Unter der Linden grüne" — **Jan Pieterszoon Sweelinck** (1562-1621)

Concerto from Part I, Cantata 35 — **Johann Sebastian Bach** (1685-1750)

"An Wasserflüssen Babylon" (pedale doppio), BWV 653b

Prelude and Fugue in E Minor ("Wedge"), BWV 548

Sinfonia from Part II, Cantata 35

Concerto in G Minor, Op. 4, No. 3 — **George Frideric Handel** (1685-1750)
Adagio
Allegro
Adagio
Allegro

Magnificat du Second Ton — **Guilain** (fl. 1706)
Prelude
Tierce en taille
Duo
Basse de trompette
Trio de flûtes
Dialogue

Offerte, Hitchcock 514 — **Marc-Antoine Charpentier** (ca. 1645-1704)
for organ and other instruments

Concerto in F, "The Cuckoo and the Nightingale" — **George Frideric Handel**
Larghetto
Allegro
Larghetto
Allegro

Notes on the Organ Concert

Dietrich Buxtehude was a Danish organist whose father was from the town of Buxtehude in northern Germany. In accordance with custom, Buxtehude was obliged to marry the daughter of Franz Tunder, organist of St. Mary's Church in Lubeck, in order to obtain that position, which he held for forty years. George Frideric Handel and perhaps even J.S. Bach were presented with a similar opportunity to obtain the position via the marital route. It may well have been the famous homeliness of Buxtehude's daughters that caused them to decide otherwise.

Buxtehude was one of the great geniuses of north German music of the middle-Baroque period, directly influencing Bach. His music is at once brilliant, tuneful and fashioned with extraordinary skill.

The Netherlands composer and teacher, Jan Pieterszoon Sweelinck, may be regarded as the North European counterpart of his contemporaries Giovanni Gabrieli and Monteverdi. Sweelinck bridges the gap between the Renaissance and the Baroque. He absorbed the achievements of the English virginalists and prepared the way for the North German organ school. Sweelinck has been called the Father of North German Organ Music.

Because the Calvinists saw the organ as a worldly instrument and forbade its use during services, Sweelinck was a civil servant employed by the city of Amsterdam. Besides his extensive activities as a teacher, he probably provided music twice daily in church — an hour in the morning and an hour in the evening. Although the secular Linden variations could have been intended for harpsichord or chamber organ, Sweelinck's official responsibilities suggest that he might have played them for concerts in the Oude Kerk in Amsterdam.

J.S. Bach's church cantata, "Geist und Seele wird verwirret" for alto solo and orchestra with organ *obbligato*, was written in 1726 for Leipzig. The organ part is based on an earlier oboe concerto, now lost, and much of the material occurs in a harpsichord concerto (BWV 1059). The concerto performed this evening begins the first part, and the Sinfonia the second part.

The Concerto's bouncy theme recurrs in a typical *ritornello* pattern and the Sinfonia is constructed in a two-part form with each half repeated.

While Bach's chorale-preludes actually functioned as introductions to the singing of hymns during church services, the great Toccatas and Preludes & Fugues were primarily concert pieces that he used to exploit the resources of pipe organs and to show off his own astounding technical prowess. The "Wedge" is so named because its opening theme gradually widens from the interval of a third to an octave, visually creating a wedge shape from left to right as one reads the notes. This brilliant showpiece combines fugue and elements of concerto, toccata and song into one of the master's greatest works.

Charpentier's extant music consists primarily of sacred works, both vocal and instrumental, for churches, private chapels and convents. He was viewed by many, both during his lifetime and afterwards, as the music equal, if not the superior, of his more illustrious contemporary, Lully. However, less than a quarter of Marc-Antoine Charpentier's 550 known works has seen publication. The offertory performed this evening is one such unpublished work. Our edition was prepared by Robert Bates from an autograph manuscript held by the Paris Bibliothèque Nationale. Although Charpentier wrote no music for solo organ, this work for organ and other instruments is similar to the boisterous offertories played by organists throughout France during the 17th and 18th centuries.

In 1706, a book of organ pieces by a certain "Guilain" was published in Paris. We know almost nothing about Guilain; even his first name is a mystery — although Guilain may have been a nickname for Jean Adam Guillaume Freinsberg, a composer possibly of German origin who wrote rather insignificant harpsichord music. In any case, Guilain's organ book ranks as one of the best of its type.

During Guilain's time, organists typically played short "versets" in alternation with choirs singing chants for the various parts of the mass and offices. Each Magnificat verset performed this evening would have taken the place of one verse of the sung Magnificat. While the organist played his verset, a cantor very quietly intoned the text of the appropriate verse to the choir; only the choir members would have heard the texts corresponding to the versets played by the organist.

Handel's organ concertos fall primarily into two groups of six each: Opus 4 and Opus 7. In addition, he created two that were published after his death.

The third of Opus 4, in G Minor, begins with a slow conversation between solo violin and cello which leads into a rollicking Allegro; after a very brief Adagio, concluding with a "Phrygian cadence," a bipartite *finale* ends rather simply.

The autograph of the F Major concerto is preserved at Buckingham Palace, except for the last page which is in the Fitzwilliam Library at Cambridge. Following a Slow-Fast-Slow-Fast scheme, it invites the organist to play *ad libitum* before the third movement, reflecting Handel's famous habit of improvising during his concertos. In fact, *ad libitum* appears in five other places during the first Allegro, making a live performance of this piece rather risky business!

— Notes by Robert Bates and Burton Karson

Baroque Music Festival of Corona del Mar
Wednesday, 10 June 1987, 8:00pm
Sherman Library and Gardens

The English Baroque

Irmeli Desenberg, *art historian & narrator*
Su Harmon, *soprano*
Dennis Parnell, *countertenor*
David Grimes, *guitar*

"For the Ladies" — **John Dowland** (1563-1626)
Lady Laiton's Almain
Mrs. White's Thing
Can She Excuse?
Mrs. Winter's Jump
The Most Sacred Queene Elizabeth, Her Galliard

Flow, my tears — **John Dowland**
I saw my lady weep
Come again! Sweet love doth now invite

Nymphs and Shepherds — **Henry Purcell** (1659-1695)
More love or more disdain I crave
If music be the food of love

My dearest, my fairest — **Henry (?) Purcell**

INTERMISSION
(15 minutes)

Four Scenes from *She Stoops to Conquer* or "Mistakes of a Night" — **Oliver Goldsmith** (1730?-1774)

The cast:

Mr. Hardcastle	Robert Parish
Mrs. Hardcastle	Joanne Schultz
Tony Lumpkin	Brein Mason
Kate Hardcastle	Annette Reid
Constance Neville	Meridith Woodson
Hastings	Keith Watts
Marlow	Brain Muir
Sir Charles	Larry Wenner

Director: Barbara Covington
Assistant Director: Peggy Riley
Costume design: Laura Oswald

Wine Reception

Notes on the English Baroque

The High Renaissance style that matured in the time of Queen Elizabeth I continued well into the 17th century. The Italian influence, so strong in other European countries, was felt in England mostly in the form of an early 18th century craze for Italian opera. Thus the period between the Italian-inspired madrigal of the 16th century and the 18th century Italian opera was intensely English. The literature of Dryden and Tate and the music of Dowland and Purcell set standards that were long unmatched.

The solo lute pieces of John Dowland reflect the madrigal and virginal (harpsichord) schools of the late Renaissance, while his lute songs lead strongly into the Baroque with their simple major-minor modes and their emphasis on melody supported by a strong bass line. Poetry of the period sounds terribly polite and naive on the surface, but closer examination reveals that much of it is suggestive to the point of embarrassment. These were lusty times, and the English, proud of their "chosen people" status as builders of an ever-expanding empire, enjoyed the pleasures of life and all the arts to the fullest.

Henry Purcell is viewed by many as the finest composer that England ever produced. He was a boy chorister in the Chapel Royal and later organist there and at Westminster Abbey, where he was buried near the organ. His church anthems and services are easily balanced by his odes, songs and theater pieces. Although one of his sons, Edward, was a composer and organist, the other famous Purcell was his brother Daniel, who served as a chorister of the Chapel Royal and later as organist of Magdalen College, Oxford. Daniel may be the composer of the duet, "My dearest, my fairest."

The Comedy of Manners that flourished during the early 18th century gave way to a style of farce which, as a natural reaction to what had come before, reflected country rather more than city life. Goldsmith's play thus leads out of the Baroque, while retaining many Baroque features: bows, wigs and polite manners; bowing and curtsying; care as to who enters a room first according to station in life. *She Stoops to Conquer*, written in 1771, was first produced in 1773 at the Royal Theatre in Covent Garden where many of Handel's operas had been performed.

— B.K.

Baroque Music Festival of Corona del Mar
Friday, 12 June 1987, 8:00 p.m.
Sherman Library and Gardens

Music in the Garden

Su Harmon, *soprano*
Dennis Parnell, *countertenor*
Scott Sandemeyer, *countertenor*
Christopher Lindbloom, *baritone*
Andrew Charlton, *recorder*
Robin Olson, *violin*
Rebecca Barr, *violin*
Richard Treat, *cello*
Burton Karson, *harpsichord/director*

Lungi dal vago volto — **Antonio Vivaldi** (1678-1741)

Recitative: *Lungi dal vago volto*

I am not able to live far from the charming face of my beautiful Elvira. Oh God! and crude destiny, also, for my torment, now sentences me to pasture the flock; but, of whom, from a distance does my glance admire, the indistinct beauty, the shepherdess who comes? I fear that I am seeing things; I lose myself. I run there; I stop, I laugh, and I sigh. I burn; I freeze, happy and tormented. It seems to me by her dress that it is she; but it does not seem so by her face. Pray, out of pity, lovely, friendly sky, remove from my beautiful sun the cloud, the veil.

Aria: *Augelletti voi col canto*

Little birds, you with song make precious these woods, and I am able only with tears to comfort my sorrow. Bring about that sweet enchantment with love or with pity; and call to the woods my treasure.

Recitative: *Allegrezza mio core*

Be joyful my heart, for at the end my eager eyes succeeded to the goal. I recognize you, oh beauty! I see you again my beloved; I embrace the shepherdess. Excuse, o dearest, my suspended affections because the wandering shepherd is not accustomed to sunlight amid these shadowy leaves.

Aria: *Mi stringerai si, si*

Yes, you will draw near; no, you will not leave any more. Beautiful one, I will carry you away if your heart does not surrender. Bound to your lovely bosom, I swear to you my loved one that I will never fail you with respect to love and faith.

Sonata in G Minor for Recorder & Harpsichord — **George Frideric Handel** (1685-1759)

Adagio
Allegro
Adagio
Allegro
Presto

Tityus all'Inferno — **Antonio Caldera** (c. 1670-1736)

Recitative: *Cessate inique furie*

O cease, accursed furies, terrible spirits, to harrass me each hour, that it sufficeth to lacerate my heart to see me chained in these horrible fetters in this dark dungeon, and it thinks in my breast and says I'm vanquished! O which is the greatest of atrocious chastisements? When in a moment vain and conceited monsters come and gloat at my anguish and my affliction!

Aria: *Frangetevi o catene*

Be loosened, oh my chains, and ruthless fetters quickly, and cease, my pains, to lacerate my heart! You are so hard in dealing out punishment galore; if you had any feeling, you'd make the pains depart! Be loosened, oh my chains.

Recitative: *Ma se non v'e piu speme*

But if there be no succour, monsters, put me at least out of my misery; let Satan plunge down with me to his destruction! The sky is dark'ning, and with it may Hell sink to the bottom of deepest darkness, and let the whole world perish!

Aria: *Intatto sol resti quel core inumano*

Alone rest undamaged the heart in my bosom, inhumanly punished, for which they ask ransom and pity in vain! Oh infamous tyrant, when thy time has vanished you'll tremble, I'll warrant; my vengeance I'll claim! Along rest undamaged the heart in my bosom . . .

Quartet for violins, recorder & continuo — **Alessandro Scarlatti** (1659-1725)

(Andante)
Allegro
Grave
Allegro

An Ode, on the Death of Mr Henry Purcell — **John Blow** (1649-1708)

Mark how the lark and linnet sing
So ceas'd the rival crew
The heav'nly quire

Tircis et Climene — **Michel Pignolet Montéclair** (1667-1737)

On these fertile banks, let us lead our flocks
Flow, peaceful waves; sing, happy birds.
Here the sun and the dawn
Enrich us through their gifts.
And they make the fruits, flowers
And harvest blossom for us.
We flee from artifice and deception.
Our hearts shine in our eyes,
And the freshness of our complexions
Is due to nature herself.
How happy we might be in so beautiful a setting
If Love were not troubling its charms.
Whence come these unjust alarms, Shepherd?
Can you complain of Love?
No, I do not complain at all of his sweet bondage.
He has made you tender and I believe in your vow.
But you treat my passion as mere banter;
I always sigh while you laugh incessantly.
Languishing passion, enchanting sighs,
Fill our souls with your flattering charms
The empire of Love would languish without you
When one sighs, Love is sweet.
Oh! Why sigh when the favoring gods
Have enchained our hearts with the most pleasant bonds?
Sighs, cares, and languors are made
For those whom Love has rendered miserable.
Somber sadness frightens Love.
Let us love without ceasing
But let us laugh always.
The anger of Aeolus chases off the Zephyrs,
And Love flies away when pleasures fade.
If Love can please you only at this price,
I consent to love as you do.
Since I can love you, what have you better to do
Than to live happy under his law?
Flee vain fancies,
Sad languors, vexing boredom.
Tender pleasures, pleasant games,
Take care to seal our bonds.

Haste thee, nymph — **George Frideric Handel**

Wine Reception

Notes on Music in the Garden

Antonio Vivaldi is best known for his hundreds of concertos, least known for his nearly 50 operas and 40 solo cantatas, of which *Lungi dal vago volto* is a stunning example. The text may be by Vivaldi himself, as it seems to have been written with the music in mind; the interplay of voice and instrument seems natural and even conversational. The text is of a young shepherdess; that it is for soprano (and surely a female voice) reflects Vivaldi's work with the young girls of the Seminario Musicale dell'Ospedale della Pieta. These orphaned girls achieved acclaimed virtuosity as singers and players, often leaving their institution to provide musical entertainments for the Venetian nobility in their country villas.

The recorder sonata of Handel provides much brilliant passage work for the soloist and, in the first Allegro, imitation between the solo line and the bass line. The middle Adagio, on the other hand, supplies very few notes, which seem to be aching for embellishment and affective treatment. Our performance will represent a stylistic fleshing out of the skeleton provided by the composer, extemporized rather than predetermined. None of the many trills, mordents and other ornaments that will be heard is indicated in the score.

Antonio Caldara wrote his catanta *Tirano* around 1730. Like other Venetian cantatas of the period, it reflects the current rage for dramatic opera and a love for the dramatic aria. Here the sheer ability of the singer is put to the test, both in negotiating cruelly difficult melodic intervals and fast passages and in spitting out the difficult Italian words without endangering the vocal production. The greatest calculation here seems to be for applause.

Alessandro Scarlatti, father of Domenico the famous composer of harpsichord sonatas, wrote for every medium of his time, most especially opera and cantata. His dozens of concertos and sonatas are rarely performed. The Quartet in F seems perfectly suited to the instrumental forces of our evening, supplying a calm charm and wit so typical of the Neopolitans.

John Blow, the teacher of Henry Purcell, served as Master of the Choristers at St. Paul's Cathedral, London, and organist at Westminster Abbey. He was succeeded in the latter post by Purcell, returning to it after Purcell's death in 1695. In 1697 Blow published *An Ode, on the Death of Mr Henry Purcell*. The solos indicated for Alto would surely have been sung by male altos or countertenors. This, a treatment of the male voice, usually a baritone singing *falsetto*, carried no effeminate overtones. Such singing, recently reintroduced, serves the intensity implied in the vocal line and balances the accompanying instruments far more effectively than would a female voice in the lower range. The Ode is a touching tribute to England's greatest composer.

Michel Pignolet added Montéclair, the name of a fortress in his native town of Andelot, to his name when he arrived in Paris in 1687. A music teacher and owner of a famous music store, he wrote cantatas, operas, ballets and religious music.

Tircis and Climene sings of love, bucolic scenes, slightly unrequited and gentle passions — a text full of typical superficialities of the period. The singers, representing lovers, often collaborate in a tight vocal pairing, at some points even drawing the solo instrument into a trio setting. Often the instrumental melodic line and the bass line form a duo in balance with that of the singers. In the final section, a real quartet is formed with the instrumental line on top, singers in the middle and bass melody on the bottom. Here is a lovely example of the French interest in frothy sensual delights.

"Haste thee, nymph," from Handel's *L'Allegro*, is all about youthful jollity and jest. "And laughter holding both his sides" is set to repeated musical tones that "laugh" more than they "sing," helping us to end our evening on the lightest possible note!

— B.K.

Baroque Music Festival of Corona del Mar
Sunday, 14 June 1987, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Jennifer Smith, *soprano*
Dennis Parnell, *countertenor*
Scott Sandemeyer, *countertenor*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*

Festival Singers & Orchestra
Burton Karson, *conductor*

Christus, der ist mein Leben, BWV 95 — **Johann Sebastian Bach** (1685-1750)

Chorus with Soprano Solo: *Christus, der ist mein Leben*

Since Christ is all my being, dying is all my gain. To him my soul is fleeing, nought can her joy restrain. With joyful heart shall I my dwelling on earth abandon. And if today my fate should call, I shall not fear nor make delay; my mortal flesh, the senses' idle pride, the spoils of sinful life to earth I gladly resign from whence they came.

My parting song is on my tongue; ah, might I this day sing it! In death's dark vale I fear no ill for thou art with me.

Thy loving peace my heart doth fill, soft as slumber. And thy rod shall be my guide, thy staff shall be my comfort.

Soprano Recitative & Chorale: *Nun, falsche Welt/Valet will ich Dir geben*

O foolish world, for ever now we part. My mansion is prepared where happier I shall dwell. I will forget thy joys, thy vanities and pomp, thy bitter sweet, thy empty pleasure, thy grief and care, thy toil and pain, all Satan's lures and hellish torment. Begone! Already I hear the voice that calls me hence.

From heaven a song is falling, its music greets mine ear.
From heaven are angels calling, their welcome soundeth near.
Where all the saints and martyrs rejoice around the throne.
And Christ who died to save them hath made their joy his own.

Tenor Recitative & Aria:
Ach, konnte mir doch bald so wohlgeschehn/Ach, schlage doch bald

How comforting is now the thought of thee. O happy death, the end of all my woes, to all desire thou bringest rest. I long for thee, with eager heart do I embrace thee; thou art no foe but kind deliverer.

Then toll for me soon, voice of my ransom; toll for me soon, thou most beloved of holy bells.

Come! I raise my hand to greet thee, come, take me from my sorrow, take me, thou long desired day of death.

Bass Recitative: *Denn ich weiss dies und glaub' es ganz gewiss*

For this I know that neither life nor death nor any other creature can separate us from the love of God the Father. My death is but a sleep from which my flesh, that here was oft with sorrow shaken, shall reawaken.

Seeks not a shepherd his farwandered sheep? And shall not Jesus seek and find his own? We are his flock, and in his keeping safe. So can I now in faith depart with well contented heart. I put my trust in him.

Chorale: *Weil Du vom Tod erstanden bist*

Since thou from death art risen again, in hell thou wilt not leave me.
Thy last word my ascension is, thy word can not deceive me.
For where thou art thou bid'st me come that I may share thy heavenly home.
And there wilt thou receive me.

Suite de Symphonie No. 1 — **Jean-Joseph Mouret** (1682-1738)
Allegro en rondeau
Gracieusement, sans lenteur
Allegro
Gay

Coronation Anthem, "Zadok the Priest" — **George Frideric Handel** (1685-1759)

In memory of
T. Duncan Stewart
1905-1987

Come ye Sons of Art — **Henry Purcell** (1659-1695)
Overture
Alto Solo: Come, come, ye Sons of Art
Chorus: Come, come, ye Sons of Art
Alto Duet: Sound the Trumpet
Chorus: Come, come, ye Sons of Art
Alto Solo with Flutes: Strike the viol
Bass Solo with Chorus: The day that such a blessing gave
Soprano Solo with Oboe: Bid the Virtues, bid the Graces
Bass Solo: These are the sacred charms
Duet with Chorus: See Nature, rejoicing, has shown us the way

Notes on the Festival Finale

Bach's Cantata No. 95, "Christus, der ist mein Leben," represents a group of cantatas that exult in the joys of departing this life. There is an intensely personal aspect to the text and the music that exudes calm in the face of death. The chorales, well known hymns of their time, reflect a sureness that is accepted by all, and the solos give us statements of fearless faith. Most unusual in form is the opening chorus comprised of two chorales separated by a tenor solo. The solo section changes meter every other measure, with the triple time a reference to the almost lullaby rhythm that accompanied the opening chorale. The soprano recitative leads into a solo chorale that may be known to modern ears as a Palm Sunday hymn. The technical rigors and high tessitura of the next tenor aria account for the rarity of performances of this work. The baritone recitative leads into a closing chorale that affirms solid faith at our parting hour.

The orchestral suite in France was established by Lully and the Vingt-Quatre Violons du Roy, a court orchestra of 24 strings, during the 17th century. Mouret's suite was first performed for a Concert Spirituel in November of 1729. The composer's dedication included a reference to "tunes that are particularly suitable to the spirit of warfare and the noble Art which it represents." The gallant sounds of trumpet and timpani and the strong tones punctuated by oboes evoke pomp and grandeur, while the dancelike qualities suggest proud celebration. The recently popularized first movement takes on greater significance in context of the entire suite.

Handel's four anthems, written for the coronation of George II in October of 1727, were performed by 47 singers and an orchestra of 160. He was by then an English composer, having been granted citizenship by an Act of Parliament earlier the same year. If his speech was accented, his music now had qualities of uncomplicated directness and charm that are thoroughly English. "Zadok the Prist" is a setting of a biblical text from I Kings in which Zadok annoints Solomon, son of King David, as the people shout, "Long live King Solomon!" Verse 40 says, "Then all the people escorted him home in procession, with great rejoicing and playing of pipes, so that the very earth split with the noise."

Purcell's *Come, ye sons of art, away* is an ode written for the birthday of Queen Mary II in 1694. One of his last pieces, tuneful and full of celebration, it speaks of voices and instruments: "Sing your patronesses praise," "touch the lute, wake the harp, inspire the flute." Nature joins in innocent revels to welcome the day. Of special interest are the solos and duet for countertenors, the coloratura passages for soprano with oboe and the heroic utterances of the baritone. The soprano-baritone duet dances and laughs its way into the final chorus, leaving us with the happiest of sounds.

— B.K.

Festival Singers

SOPRANO
Carol Draper
Stephanie Dreisbach
Maurine Gerrard
Renee Patitucci
Catherine Prescott
Suzanne Pugh
Jennifer Smith
Christine Sorenson

ALTO
Jolene Anderson
Nancy Bliss Estes
Christine Kennedy
Dathryn Lowe
Myriam Lynn
Margaret Michael
Susan Rheingans

TENOR
Craig Fenter
Gerald McMillan
Jonathan Osbrink
Glenn Phillips
Thomas Sheets
Steven Warner

BASS
John Carpenter
Steven Kester
Michael Lancaster
Al Jackson
Frauk Strnad
David Thompson

Festival Orchestra

VIOLIN I
Robin Olson (Concertmaster)
Tamsen Brenton
Andrea Byers
Jerry Pence

VIOLIN II
Rebecca Barr (Principal)
Karla Berglund
Marcella Piscitello

VIOLA
Thomas Hall (Principal)
Craig Gibson

CELLO
Richard Treat

BASS VIOL
Timothy Barr

OBOE & RECORDER
Thomas Axworthy
Michael Kibbe

BASSOON
David Riddles

TRUMPET
Mark Garrabrant
David Wailes

ORGAN & HARPSICHORD
Ronald Huntington

TYMPANI
Todd Miller

Festival Brass Ensemble

John Deemer, Trumpet
Jeff Wiley, trumpet
Andrew Shapiro, French horn
Craig McKnight, Trombone
Charles Kokar, Tuba

Hasting's

"Hasting's is one of Orange County's grandest palaces of higher gastronomy. Executive Chef Fred Mensinga, versatile and intelligent, has created a French - California menu that applies his considerable skills to the traditional classics of haute cuisine. All is presented in a sleekly glamorous but unintimidating setting."

Gillian Bell
Southern California Restaurant Writer
Food Critic, Guide Magazine

PAVIA

"We were captivated with what has been quietly going on at Pavia to create a Northern Italian seafood ristorante brimming with elegance, service, food preparation and presentation capped by soigne personnel performance."

Herb Baus
Southern California Restaurant Writer
Food Critic, The Register

THE ANAHEIM HILTON AND *Towers* 777 Convention Way, Anaheim, CA 92802 714/750-4321

About the Performers

ROBERT BATES is a recent Ph.D. from Stanford University, where he is currently Associate University Organist and Lecturer in the Music Department. His dissertation concerns organ music and music theory of the French Baroque. Dr. Bates also holds degrees from Wayne State University, Detroit and Southern Methodist University, Dallas. Between 1977 and 1980, he studied organ performance with Mme. Marie-Claire Alain and improvisation with M. Daniel Roth in France, where he also served as organist at the English Church in Paris. In 1976, Dr. Bates won First Prize in the National Organ Playing Competition in Fort Wayne, Indiana, and in 1978 and 1979 the *Prix d'Excellence* and the *Prix de Virtuosite* at the Conservatoire de Rueil-Malmaison, France. He has performed extensively in the U.S. and Europe, and has recorded for Swiss and French National Radios. His specialties include the authentic performance of Renaissance and Baroque organ music, and the history of music theory.

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 our 1986 Festival at the request of Burton Karson, received 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 four 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 has served as Vice-President of the Guitar Foundation of America.

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.

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

DENNIS PARNELL, countertenor, received his Bachelor and Master in Fine Arts degrees from California Institute of the Arts in Valencia, majoring in vocal performance. He has appeared with the San Antonio Opera, Long Beach Opera, Los Angeles Opera Co., Corpus Christi Symphony, Las Vegas Symphony, Los Angeles Master Chorale, William Hall Chorale and toured the U.S. and Europe with the Gregg Smith Singers. He teaches voice at Cal Arts and California State University, Fullerton.

SCOTT SANDEMEYER graduated from California Institue of the Arts with a B.F.A. in conducting, and has since done post-graduate work with Daniel Lewis at USC and Gustav Meier at the University of Michigan. He is a candidate for the Master of Music at Julliard in New York. He sang with the Los Angeles Master Chorale for four years and has a special fondness for the countertenor repertory.

JENNIFER SMITH, soprano, earned a Bachelor of Music degree in vocal performance at Chapman College, studying with Janet Smith. She has appeared with the Euterpe Opera as Dorabella in Mozart's *Cosi fan tutte*, at Chapman as Rosalinda in *Die Fledermaus* and with the Orange Coast College Chorale and William Hall Chorale as a soloist. She also studied at the American Center for Musical Theatre in Los Angeles.

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 Unversity. 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 May performance in Palo Alto of the "Schoñe Mullerin" cycle of Franz Schubert. This is his fifth year with the Corona del Mar Festival.

BURTON KARSON, a 13-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, for the William Hall Chorale, the Pacific Chorale, San Diego Opera, Carmel Bach Festival and Orange County Performing Arts Center. 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 last year 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. A sabbatical leave from his university duties during 1987-88 will provide time for further research in Europe with the intention of finding Baroque manuscripts for first modern performances on our Festival programs.

"Culture is the sum of all the forms of art . . . which, in the course of centuries, has enabled man to be less enslaved."

Andre Malraux

Encore

THE IRVINE COMPANY

Nurturing The Arts In Our Communities

Gourmet Food & Wine

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

the Travel centre

Karen Bell
(714) 675-5872

2411 East Coast Highway
Corona del Mar, California 92625
(Near MacArthur)

BENEFACTOR

The City of Newport Beach

SPONSORS

The German Consulate, Los Angeles
Sigrid M.J. Hecht
Winthrop & Genevieve Hopgood
Frank & Marilyn Lynch
Walter B. & Dagmar M. Rios
Mr. & Mrs. Robert Sattler

DONORS

Theodore & Sheila Bowles
Dr. & Mrs. Thomas Hall
Mr. & Mrs. Leonard Seiber Jones
Mr. & Mrs. Christian Schmidt
Mr. & Mrs. John R. Stahr

CONTRIBUTORS

Patricia N. Albers
Joan S. Barry
Dr. Michael Bear
Bill & Bianca Bonell
Dorothy A. Brown
Dee Browning-Bloch
Dr. William Callison
Bud & Irmeli Desenberg
Mr. & Mrs. Hale Dinsmoor
Benjamin Epstein
Bryan Flamm
John F. Forkner
Hugh & Leigh Gourdin
Mr. & Mrs. Benjamin W Heath
Winifred Sloop Hills
Harlin & Maxine Hines
Russell E. Ireland
Viola I. Jahns
Mary Ann Javelera
Dr. Korey S. Jorgensen
Dr. Burton Karson
Mr. & Mrs. H.L. Karson
Bill & Carol Kirkwood
Leon & Molly Lyon
Leonard Pennario
Dr. Rita Peterson
Rita Provost
William D. Rabbitt
Dr. & Mrs. William Redfield
Franklin I. & Alice Remer
Ramona Richardson
Dr. & Mrs. Henry A. Riedel
M.R. Rios
Seanna Sandefur
Helly Sekanina
Charlotte & Harry Selling
Mrs. R.P. Shea
Mrs. Dean Snow
Mr. & Mrs. Elwood Sollom
John R. Stahr
Mrs. John Storch
Colleen D. Swiatek
Mrs. James B. Swindell
Dorothy V. Taylor
Margaret Evelyn Trollope
TT's Travel Services
Mrs. Charles Ullman
Walters & Assoc.
Dr. Conrad C. Wan
Dr. Helmut Weiss
Anthony & Evelyn Winkel

PATRON SUBSCRIBERS

Patricia N. Albers
Mark L. Craven
Mr. & Mrs. B.N. Desenberg
Kathryn & Hale Dinsmoor
Dorothy Dunn
Mr. & Mrs. Kenneth Erikson
Mrs. A. William Gazlay
Hugh & Leigh Gourdin
Dr & Mrs. Winthrop Hopgood
Russell E. Ireland
Mr. & Mrs. Roy H. Jones
Mr. & Mrs. Leonard Seiber Jones
Dr. Burton Karson
Mr. & Mrs. H.L. Karson
Frank & Marilyn Lynch
Mr. & Mrs. Eric B. Rasmussen
Walter B. & Dagmar M Rios
Julia A. Schmidt
Mrs. Ulrich Sekanina
Dr. Richard Shubert
Mrs. Lucille M. Smith
Mrs. T. Duncan Stewart
Colleen D. Swiatek
Mrs. James B. Swindell
Dr. & Mrs. G. Vigoren

SUBSCRIBERS

William Alexander
Jack & Juliet Ansley
Mrs. David Ballantine
Mr. & Mrs. W.H. Bonell
Patricia L. Bril
Myra W. Brown
Dr. W. Callison
Anne L. Campbell
Jacquelyn Cotta
Jane Crawford
Carol S. Draper
Charmian & Abe Etingen
Gregory Fairley
Mary Betty Fisher
Jean & Eddie Freddolino
William & Sharon Freely
Carmen I. George
Heather Goss
Anita Metz Grossman
A.W. Guess
Judith Hance
Bill & Margret Hodges
Grace & Bill Howard
Mrs. G. Berk Kellogg
Mr. & Mrs. Robert Kendall
Bill & Carol Kirkwood
Mr. & Mrs. Leslie B. Knox
Dr. S. Kumar
James A. May
Mr. & Mrs. John C. McGrath
Corlan Myers
Marianne Peters
Carol B. Pike
Dr. & Mrs. Paul Qamondah
Robert Regan
Franklin & Alice Remer
David & Jean Roberts
Max A. Schneider
Juno & Gerald Sinykin
Ronald F. Smelt
Helen A. Spessard
Carol T. Stanley
Joan Swenson
Dianne Taylor
Dr. & Mrs. Joseph Tashma
Robert E. Thomason
Mrs. Charles Ullman
Dr. Conrad C. Wan
Dr. Helmut Weiss
Margaret T. Willson

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.

CROWN HARDWARE & HOUSEWARES

Corporate Offices
760 W. 16th Street, Bldg. K, Costa Mesa, CA 92627 (714) 645-6777

The CORNER Table

TABLETOP, GIFT AND GOURMET

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

CAFÉ SANTÉ
&

FINE DESSERTS
WHOLESALE / RETAIL

TOMFOOLERY
seriously
CHOCOLATE
Millie Sweesy

705 E. Balboa Blvd. • Balboa, California 92661 • (714) 675-7904

New & Used Pianos & Organs

Yamaha - Böesendorfer - Chickering

SCHIMMEL - KAWAI - WURLITZER - BALDWIN - STEINWAY
UNIVERSAL PLAYERS - LOWERY - HAMMOND
KOHLER - CAMPBELL - KIMBALL

Field's & Sons Piano Corp.

12072 Brookhurst St., Garden Grove, CA 92640
(714) 638-2770 (213) 582-8300

Classical Ballet

Classical Spanish, Flamenco and
Regional Spanish Dances

Blanca Luz Dance Academy
7975 La Mesa Way, Buena Park, CA 90620,
(714) 522-3944

CORONA DEL MAR TRAVEL

Graham C. Gibbons, CTC
PRESIDENT

CDM Travel Service, 3419 E. Coast Hwy, Corona del Mar, CA 92625 (714) 673-0380

the SANDSTONE GALLERY

384-A NORTH COAST HIGHWAY/LAGUNA BEACH, CA 92651 • 714-497-6775

JUST GRAPHICS III

Gallery (714) 720-1850

Custom Framing
Lithographs • Serigraphs
Fine Art Posters

2854 East Coast Highway • Corona Del Mar, CA 92625

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

Good Books and Good Music Go Together

Books on Tape

salutes the Baroque Music Festival

Sigrid Hecht

548 - 5525 • 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

AWARD WINNING RESTAURANT

PUFFINS

DINNER

BREAKFAST • LUNCHEON

Open Daily 7 a.m. to 10 p.m.

We promote naturally nutritious and yet delicious meals for good health.

Please try our new menu.

We recommend:
Angel Hair Pasta
Puffins Chow Mein
Greek Spinach Pie
Calamari Steak
Chinese Chicken Salad
Lamb Chops Dijonaise
Spring Rolls
Potstickers
Newport Beach Omelette, etc.

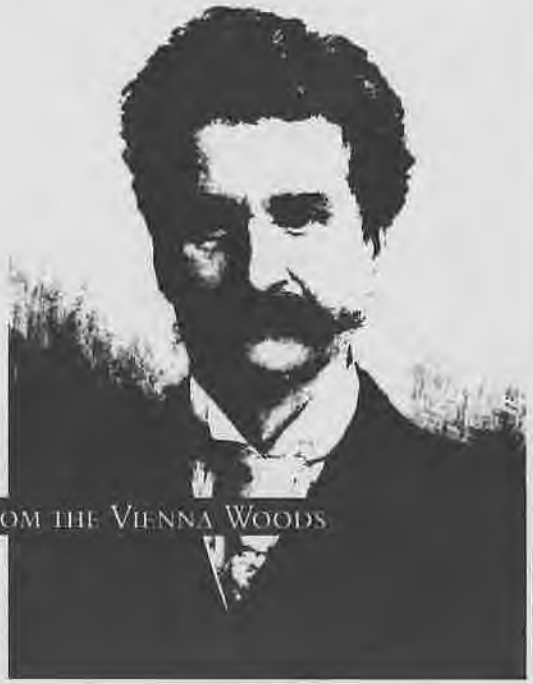
640 - 1573
Reservations

Coast Highway & Jasmine
Corona del Mar
(across from Albertson's Shopping Center)

PLEASE PRESENT THIS AD
FOR A COMPLIMENTARY GLASS OF
CHAMPAGNE OR HOUSE WINE

IN 1868

Johann Strauss wrote



TALES FROM THE VIENNA WOODS

That same year Leland Stanford, Mark Hopkins and Charles Crocker founded Pacific Mutual Life Insurance Company.

118 years later Johann Strauss' music is still being enjoyed worldwide and Pacific Mutual, a member of Pacific Financial Companies, has become one of the largest investment institutions in the United States.

PACIFIC MUTUAL

Member Pacific Financial Companies

700 Newport Center Drive
Newport Beach, CA 92660
(714) 640-3011