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Corona del Mar
June 5-12
1988

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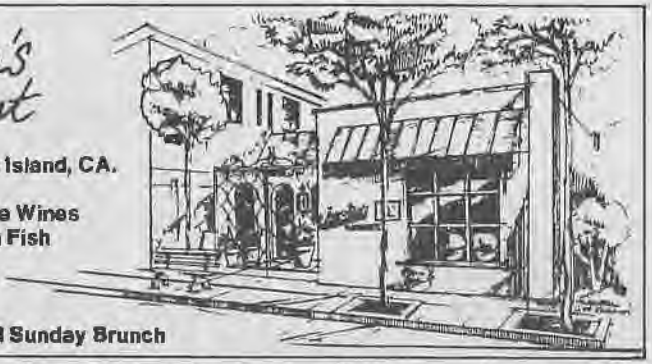

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Music alone with sudden charms can bind
The wand'ring sense and calm the troubled mind.

William Congreve (1670-1729). Hymn to Harmony

The Hearthstone

2711 East Coast Highway, Corona del Mar

Welcome to our Eighth 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 port 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 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 and for personal interest in our offerings.

The Sherman Library and Gardens (Dr. William Hendricks, Director of the Library and **Mr. Wade Roberts,** Gardens Director) and **The Parish Church of Saint Michael and All Angels (The Reverend Peter Haynes,** Rector) for providing beautiful settings for our Festival events.

Jennifer Smith and **Gregory Wait** for their contributions to our fund-raising efforts in February.

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

Su Harmon for arrangements of music and text and for generous artistic advice.

Robert Jackson of Corona del Mar for providing visual background for the Wednesday concert.

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

Dagmar Rios for the organization and direction of our program advertising and **Walter Rios** for creative program notes and preparation of program copy.

Maria King for her creative translating of Italian texts into singable and understandable English.

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

Reva McFarlane for unfailing service to the Festival Board.

Tom Foolery (Balboa) for providing reception chocolates.

James Veevaert and **Scott Anderson** for continued service as technical assistants to our Artistic Director.

The many subscribers who contributed beyond the price of tickets.

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Mar. 3, 1989	Mendelssohn String Quartet
May 3, 1989	The Musicians from Marlboro

For subscriptions or information, call the Society at (714) 494-2822 or write to Post Office Box 385, Laguna Beach, Ca 92652

Baroque Music Festival of Corona del Mar
Sunday, 5 June 1988, 8:00 p.m.
St. Michael and All Angels Church

JOHN WALKER, *organ*

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

Toccata V (Book 2) — **Girolamo Frescobaldi** (1583-1643)

Pensiero per l'organo VIII — **Giovanni Maria Casini** (1652-1719)

Adagio for Organ and Strings — **Tomaso Albinoni** (1671-1751)

Concerto in D Minor, BWV 596 — **Antonio Vivaldi** (1678-1741) **arr, Johann Sebastian Bach** (1685-1750)
Allegro - Grave - Fuga
Largo e spiccato
Allegro

Concerto No. 1 in A Major — **Giovanni Sammartini** (1698-1775)
Andante spiritoso
Andanta
Allegro assai

INTERMISSION
(15 minutes)

Prelude and Fugue in E Minor — **Nicolaus Bruhns** (1665-1697)

Concerto in D Minor, Op. 26, No. 6 — **Michel Corrette** (1709-1795)
Allegro
Andante
Presto

Two Noels — **Michel Corrette**
A la venue de Noël
Noël Suisse

Concerto in G Minor, Op. 4, No. 1 — **George Frideric Handel** (1685-1759)
Larghetto e staccato
Allegro
Adagio - Andante

Wine Reception

Notes on the Organ Concert

Girolamo Frescobaldi, who was organist at St. Peter's in Rome and for several years court organist in Florence, had profound influence upon a full century of composers. The Toccata V is constructed over five lengthy pedal tones. Passages of figuration give way to simple melodic lines and short imitations. Frescobaldi calls for this dramatic work to come to a close at any cadence, at the discretion of the performer, by increasing the intensity of chromaticism on approaching the final cadence.

Composer, organist, harpsichordist, poet and priest, Giovanni Maria Casini studied organ with Pasquini and was a follower of Frescobaldi. He became cathedral organist in Florence in 1686, later Special Chaplain for the wife of Ferdinando de' Medici and organist for the Grand Duke Cosimo the Third. His twelve *Pensieri* (Thoughts for the Organ) are written in fugal style, each "thought" comprising three distinct sections. In *Pensiero VIII*, the interval of the falling diminished seventh marks the theme of section one; in section two, a new theme joins as counterpoint to the first; in section three, the initial theme is heard in the rhythm of a jig.

Albinoni has been rediscovered only in recent years, although he was well known in his time and greatly admired by J.S. Bach. This year's Festival offers several of his compositions for voice and instruments. The Adagio for Organ and Strings is perhaps the best known and most popular of his works.

The Vivaldi concerto is one of several transcribed by Bach for solo organ. The Italian style of Vivaldi is apparent in many works of the Saxon master after 1713, as Bach much admired the clear melodic contours, motoric rhythm and clear modulations found in Vivaldi's compositions. This concerto represents various contrasts of solo group against full orchestra through the use of contrasting divisions of the organ. The work's short opening *Allegro* and *Grave* sections lead to a spirited fugue, followed by one of Vivaldi's loveliest accompanied melodies and closing with another *Allegro* which contrasts the sounds of chamber group with large ensemble.

Giovanni Sammartini, who made his career in Milan, was widely renowned in France and Germany as an organist and composer of both liturgical and secular music. He was believed by contemporaries to have influenced the early works of Haydn, a fact that Haydn himself later denied. Sammartini, eagerly sought after as a teacher, had Gluck as a pupil from 1737 to 1741. His compositional style is best described as elegant, with emphasis on the melodic line which he keeps relatively free of ornamentation.

Nicolaus Bruhns was Buxtehude's most famous pupil. A virtuoso gambist as well as organist, he is known to have played two upper parts in double-stops on the gamba while accompanying himself on the organ pedals. Youthfulness, rhythmic vitality and chromatic audacity mark the compositional style of this composer, who lived only 32 years. Bruhns' striking syncopations are matched by his abrupt changes of texture and procedure. From the chromatic fantasy of the prelude, the first fugue soon enters with a subject drawn from the descending chromatic scale. Then a newly conceived fantasy appears, featuring a trumpet motive followed by a "harpeggio" section, concluding with a homophonic section reminiscent of such French composers as d'Anglebert. The second fugue, highly syncopated, states a short subject which features a rhythmic hiccup. The result is a highly erratic rhythmic texture throughout the fugue. Bruhns displays more than ample evidence for the term "flamboyant Baroque."

Michel Corrette, believed to have been born in Rouen, was at various times in his career the organist for a Jesuit community, a prince and a duke. During his lifetime, the most popular type of composition for the organ was the Noel, the light-hearted presentation of French Christmas tunes. These arrangements, featuring passages for duo, trio, and full organ, are of melodies which would have been instantly recognizable by listeners of the composer's day.

Handel wrote concertos for the purpose of showing off his sparkling technique and to entertain his audience with light music during interludes of his oratorio performances. Largely extemporized when played by Handel himself, the concertos were given "final" form when published, only to be altered again in subsequent performances. This concerto was first heard during a performance of *Alexander's Feast* in February of 1736.

— Notes by John Walker and Burton Karson

SAVE THESE DATES
FOR NEXT YEAR'S FESTIVAL

June 4, 7, 9, 11, 1989

Baroque Music Festival of Corona del Mar
Wednesday, 8 June 1988, 8:00pm.
Sherman Library and Gardens

The Venetian Early Baroque

Festival Madrigal Singers:

Susan Montgomery, *soprano*
Eileen O'Hern Dolan, *soprano*
Steven Dunham, *tenor*
Mark Feiner, *tenor*
Paul Linnes, *bass*

Irmeli Desenberg, *narrator*
Richard Treat, *cello*
Ronald Huntington, *harpsichord*
Burton Karson, *conductor*

Barca di Venetia per Padova
Boat from Venice to Padua

Adriano Banchieri
(1567-1634)

CAST OF CHARACTERS

INTERLOCUTORI DI BARCA	COMMENTATORS ON THE BOAT
L'Humor svegliato. Sanese	The humorist from Siena
Parone di Barca da Torcello	The boat-owner, from Torcello
Barcaruolo da Caorle	The pilot, from Caorle
Libraio Fiorentino	The bookseller from Florence
Maestro di Solfa Luchese	The music teacher, from Lucca
CANTORI	SINGERS
Colla Francisco Napoletano	Colla Francisco, from Naples
Zecchо Bimbi Fiorentini	Zecchо Bimbi, from Florence
Zorzetto Venetiano	Zorzetto, from Venice
Petronio Bolognese	Petronio, from Bologna
Vaine Tedesco	An intoxicated German
PASSEGGIERI	PASSENGERS
Bell'humor Chiozotto	A jolly fellow from Chioggia
Horatio Scolare	Horace, a student
Mercante Bresciano	A merchant from Brescia
Bethel e Samuel Hebrei	Bethel and Samuel, two Jews
Procaccio Straordinario	An unusual postman
Ninetta e Rizzolina cortigiane	Ninetta and Rizzolina, two ladies
Pescatori da Mazorbo	An island fisherman from Mazorbo
Avogadori da Muran	An oarsman from Murano
Passeggieri diversi	Various passengers
Stefano di Belli Humori	Stefano, the good-humored one
Soldato Svaligiato	A fake soldier

1. The lively Humor
2. The Cry of the Fishermen
3. The Boat-Owner and Ninetta
4. The Pilot to the Guests
5. The Florentine Bookseller Chooses Five Singers
6. The Music Master from Lucca invites all singers
7. Five Singers in Diverse Languages
8. Venetian and German
9. Stylized Madrigal
10. Capricious Madrigal
11. Morning Song in Dialogue
12. Dialogue
13. Applause, Merchant from Brescia and Jews
14. Madrigal in the style of the Roman, Lucca Marenzio
15. Madrigal in the style of the Neopolitan, Donato Spano
16. Improvisation in first octave with lute
17. Improvisation in second octave with lute
18. Aria with lute, in the style of Enrico Radesca, from Piedmont
19. All voices bid farewell
20. The fake soldier, rejected

Wine Reception

Notes on The Venetian Early Baroque

Our eighth Festival focuses on the Italian Baroque, from the early style represented by Banchieri, whose work we play this evening, to the late style of Albinoni that will be featured at our concerts this Friday and Sunday.

Adriano Banchieri, who was born in Bologna in 1567 and died there in 1634, was a leading organist who not only composed music but also wrote a great deal about musical theory and notation, describing new developments of his time such as the *basso continuo*. He was, for example, the first to set down the rules for accompaniment from "figured bass" notation.

Banchieri took holy orders and, from the age of twenty, spent most of his life in residence at the monastery of San Michele near Bologna, that was called Monte Oliveto, becoming abbot of the monastery in 1620. He was ever active in musical circles in Bologna. As an academic, he tried to explain the changes in harmony and tonality coming into vogue at the time, sounds which were just as incomprehensible to audiences then as modern music is to many of us today. Interestingly, Banchieri became known in academic circles as "Il Dissonante."

Banchieri's music includes secular as well as sacred instrumental and vocal works. While most of his compositions were unpublished and survive only in manuscript, several of his stage works were published at different times under different titles. *Barca di Venetia per Padova* first appeared in 1605, reappearing in a second version of 1623 which we are performing this evening. It is a significant example of early Italian Baroque, reflecting the Renaissance madrigal form with the then "modern" innovation of *basso continuo* accompaniment by cello and harpsichord. The work thus represents the transition in Italy from Renaissance to Baroque.

Banchieri pointedly mentions, on the title page of the revised edition, the addition of a spinet part, while adding with a touch of humor that his "Boat" has been "newly plugged and coated with pitch." In this collection of twenty madrigals, the composer describes a voyage from Venice to Padua on a Venetian boat, with a variety of characters from different parts of Italy aboard, each speaking his own dialect, plus a German passenger. This permits Banchieri to explore numerous musical ideas and give full expression to his wit and imagination.

— Notes by Burton Karson and Walter B. Rios

Baroque Music Festival of Corona del Mar
Friday, 10 June 1988, 8:00 p.m.
Sherman Library and Gardens

Music in the Gardens

Renee Patitucci, *soprano*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*
Peter Marsh, *violin*
Tamsen Beseke Brenton, *violin*
Thomas Hall, *viola*
Richard Treat, *cello*
Burton Karson, *harpsichord/director*

Del chiaro rio — **Tomaso Albinoni** (1671-1751)

Aria: *Del chiaro rio il mormorio*

The murmur of the limpid brook as it flows through the delightful fresh verdure is the laughter of love. And yet these streams, which lack an inlet (an alternate translation of the punning word *seno* is "bosom") are without a heart.

Recitative: *E tu, crudel mia Filli*

And you, my cruel Phyllis, who possess both a bosom and a heart but do not feel the flame of love nor heed the fierce ardor of the flame which consumes me, since you are resolved not to yield, ungrateful one; would that you at least allowed me sometimes to gaze at your fair eyes, so that in my admiration of those bright stars the torment that assails me would enjoy a respite and my soul would find contentment in its suffering.

Aria: *Sensa offese del tuo bello: Rispondi, o mia tiranna*

If your beauty is not sullied thereby, allow me at least to tell you that you are mine. Tell me why you wish me dead, for I am happy to die alone, from a harsh and bitter sorrow. Reply, o my tyrant! You refuse in truth to grant me that you are wrong and that it is a base triumph to wish me dead.

Concerto in A, Opus VII, No. 7 — **Albinoni**

Allegro
Adagio
Allegro

Ove rivolgo il piede **Albinoni**

Recitative: *Ove rivolgo il piede*

Wherever I set my foot — in the plains or in the mountains, on the shores or in the springs — this soul of mine never ceases to lament and sigh, carrying imprinted on its heart the cruel image which it flees and worships, and for whose sake it ever languishes in chains and once suffered long and cruel hardships, the one which at all hours, night or day, obsesses my thoughts.

Aria: *Io non dovrie*

I ought not still feel pain when I am far from the one my heart worships. And yet the braver my soul becomes, the madder it is driven by the assaults of the Archer-God.

Recitative: *Chiamo lo sdegno*

I summon disdain and wrath to come to the aid of my heart; I summon hate and rage, broken faith and sham affections. But alas, they are compelled by her sweet face and this beautiful radiance to leave the seat and place of my heart; and there, o woe, love rages with tyrannical severity ever more cruelly and more harshly.

Aria: *Cosi languir mi fa*

Thus the cruel beauty who captures my love makes me languish. The more my heart flees her, the more it becomes aflame with love and worships her.

Pimpinone (Intermezzi comici musicali) **Albinoni**

Intermezzo I: Vespetta and Pimpinone
Intermezzo II: Pimpinone and Vespetta
Intermezzo III: Vespetta and Pimpinone

Notes on Music in the Gardens

Our music this evening is all by Tomaso Albinoni: two of his nearly thirty cantatas for solo voice and *basso continuo*, a concerto for strings with harpsichord, and a work for which he was widely known during his lifetime, the comic intermezzo *Vespetta e Pimpinone*.

Albinoni, born in Venice in 1671, eldest son of a wealthy merchant, was a proficient violinist and singer who turned to composition and had a long and very successful career. Married to a singer, the soprano Margherita Raimondi, he often traveled to other cities in connection with his wife's stage appearances or productions of his operas.

Albinoni's instrumental music is rather restrained in style, not overly difficult from the technical standpoint, and has plenty of good tunes. This made it extremely popular in Northern Europe until Vivaldi arrived on the scene and became the fashion.

In Italy, on the other hand, Albinoni was best known for his vocal music. He composed more than 50 operas, mostly for the Venetian stage but also for opera houses elsewhere in Italy. His output includes three sets of *intermezzi*. These were in accordance with the Venetian practice of inserting comic interludes (or *intermedii*) between acts of an opera or within the opera itself. *Pimpinone*, for example, originally appeared with Albinoni's opera, *Astarto*, in Venice in 1708.

The comic intermezzo predates the *opera buffa*, which it somewhat resembles in style and mood. Typically, it employs two stock characters such as an old nursemaid or *vecchia* and a young *paggio* or manservant. The roles are often sung *in travesti* by a tenor and soprano respectively.

In the first intermezzo of *Pimpinone*, Vespetta ("little wasp") is a young servant who with flattery succeeds in gaining employment with Pimpinone, a rich old bachelor. By the second intermezzo, she has taken over the Pimpinone household. Vespetta then threatens to leave and baits Pimpinone into an offer of marriage, which he tenders on condition that Vespetta promise to be frugal and refrain from high living.

In the third intermezzo, Vespetta makes it clear that she has no intention of keeping her promise, and when Pimpinone threatens to beat her with a stick, Vespetta counters with the threat of divorce. Pimpinone, ever frugal, recoils at the prospect of having to repay her dowry (which he himself had given her), and reluctantly gives in.

With its thrifty, sober protagonist, *Pimpinone* pokes fun at Venetian society, while employing well-worn humorous devices pitting youth vs. age, male vs. female, gullibility vs. guile. Vespetta, of course, represents the *bourgeoisie* element aspiring to the social status of nobility, for already in early 18th century society the boundaries between the nobility and citizenry were breaking down as wealthier *cittadini* emulated the lifestyle of the more privileged upper classes. On the other hand, sections of the nobility, the *barnabotti*, were falling on hard times, bringing about a weakening of the lines of social demarcation which Vespetta sums up with her remark, *"Oggidì l'uso non falla"* ("Today, anything goes").

Pimpinone's list of admonitions to Vespetta includes avoidance of such vices as exhibiting oneself on a balcony, dancing, gambling, attending parties and theatrical performances, and reading books about love. Vespetta agrees to that and more, throwing in a promise not to learn French or dress up or pass the time playing cards. Her satiric description of these pastimes of the nobility is nothing more than an expression of her wish to engage in them.

Albinoni's setting of the comic intermezzo is typical of the genre, giving the orchestra a minor role and confining it mostly to four-part strings with continuo. The duets are in a rather conversational style with staccato phrases and not as lyrical as those of conventional early 18th century opera.

— B.K. & W.B.R.

Baroque Music Festival of Corona del Mar
Sunday, 12 June 1988, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Jennifer Smith, *soprano*
Margaret Michael, *mezzo-soprano*
Debbie Cree, *alto*
Gregory Wait, *tenor*
Christopher Lindbloom, *bass*

Peter Marsh, *violin*
Tamsen Beseke Brenton, *violin*
Richard Treat, *cello*
Malcolm Hamilton, *harpsichord*

Festival Singers & Orchestra
Burton Karson, *conductor*

Magnificat — **Tomaso Albinoni** (1671-1751)

Soprano, mezzo-soprano, tenor & bass soloists
Choir & Orchestra

The Song of Mary *Luke 1:46-55*

My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior;
for he has looked with favor on his lowly servant.
From this day all generations will call me blessed:
the Almighty has done great things for me, and holy is his Name.
He has mercy on those who fear him in every generation.
He has shown the strength of his arm, he has scattered the proud in their conceit.
He has cast down the mighty from their thrones, and has lifted up the lowly.
He has filled the hungry with good things, and the rich he has sent away empty.
He has come to the help of his servant Israel,
for he has remembered his promise of mercy, The promise he made to our fathers, to Abraham and his children for ever.

Glory to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and will be for ever.
Amen.

Concerto for Violin & Strings in B Flat, Opus 9, No. 1 — **Albinoni**
Allegro
Adagio
Allegro

Peter Marsh, violin

Concerto in A Major for harpsichord & strings, BWV 1055 — **J. S. Bach** (1685-1750)

Allegro
Larghetto
Allegro ma non tanto

Malcolm Hamilton, harpsichord

Der Herr ist mein getreuer Hirt, BWV 112 **Bach**

Chorus: *Der Herr is mein getreuer Hirt*

The Lord is my faithful shepherd. He keeps me in his protection; he affords me abundant care; he grants me his provision. He lets me lie in green pastures; such loving care was never seen; his word is my salvation.

Alto Aria: *Zum reinen Wasser er mich weist*

To quiet waters I am led, where he refreshes my heart; it is the Spirit of my God who here restores and strengthens. He leads me in the righteous way, in his commandments I will stay, and I shall glorify his name forever.

Bass Arioso: *Und ob ich wandert im finstern Tal*

And when I walk through the dark valley, I fear no evil, persecution, suffering, sorrow in this world of trouble; for you are with me evermore, your rod and staff give comfort; in your word I trust.

Soprano & Tenor Duet: *Du bereitest vor mir einen Tisch*

You prepare a table for me there before all my adversaries. Lord, you make my heart free from despair; the peace you give I cherish. You grant to me all joyfulness, that with your Spirit I am blessed and with your oil anointed.

Chorale: *Gutes und die Barmherzigkeit folgen mir*

Goodness and mercy will follow through all my days, and I shall dwell in the house of the Lord forever. Your Church is my fellowship, and after death I shall be with Christ, my Lord.

Concerto Grosso in E Minor, Opus 6, No. 3 **George Frideric Handel (1685-1759)**

Larghetto
Andante
Allegro
Andante (Polonaise)
Allegro, ma non troppo

Concertino: Peter Marsh & Tamsen Beseke Brenton, violins
Richard Treat, cello; Malcolm Hamilton, harpsichord

Utrecht Jubilate **Handel**

Alto Solo & Chorus: O be joyful in the Lord
Chorus. Serve the Lord with gladness
Alto & Bass Duet: Be ye sure that the Lord he is God
Chorus: O go your way into his gates with thanksgiving
Alto, Tenor & Bass Trio: For the Lord is gracious
Chorus: Glory be to the Father
Chorus: As it was in the beginning

Notes on the Festival Finale

Albinoni produced more than fifty operas, plus dozens of concertos, sonatas and *balletti* for various instrumental combinations. His church music is limited to one Mass, a lost Magnificat and, perhaps, the Magnificat in G Minor heard this evening; while there is some question as to its authenticity, few challenge its engaging melodies, effective choral writing and dramatic interplay among soloists and choir as they proclaim the exultant Song of Mary.

Albinoni published Opus 9 as *12 Concerti a Cinque* in Amsterdam in 1722 with a dedication to Elector Maximilian Emanuel II of Bavaria, whose court was described as "without dispute the most gallant and the politest in Germany." The composer visited there in 1722 to oversee production of two theatrical works for festivities surrounding the marriage of the elector's son with the daughter of Emperor Joseph I. Thus the Opus 9 concertos might well have been written in Germany.

Bach's harpsichord concertos were written a few years after Albinoni's Opus 9 for the Collegium Musicum concerts in Leipzig. They are often technically awkward, with maddening difficulties for the soloist being justified by unsurpassed brilliance and moments of sublime introspection. He might have written them to introduce his new harpsichord, one of previously unknown dynamic and expressive range, an instrument retained by his family after his death.

Cantata 112 dates from the Sunday after Easter 1731 and is scored for four soloists and choir, two horns (or trumpets), two oboes d'amore, strings and organ. It is from the same Leipzig period that produced the harpsichord concertos. The profoundly faithful setting of a poetic paraphrase of Psalm Twenty-Three reaches a spiritual plateau in the marvellous duet for soprano and tenor.

Bach was highly influenced and inspired by the Italians. He used four subjects from Albinoni's Opus 1 sonatas of 1694 for four of his fugues (BWV 946, 950, 951 and 951a) and much of Albinoni's music for teaching purposes. He also recast some of Vivaldi's music into arrangements of his own, noticeably the concerto for four harpsichords and the organ concerto in D (see notes for June 5).

Handel's Italian influence was a hands on affair from his sojourn in Italy (primarily Rome and Venice) from late 1706 to February of 1710. There he wrote 150 cantatas, two operas and two oratorios, sonatas and other chamber works, plus music later incorporated into his first Italian opera for London, *Rinaldo* of 1711.

The concertos grosso, Opus 6, extend the innovations of Corelli, whom Handel had met in Italy. They were published in London in 1740, two years after the 1738 printing of his first set of organ concertos, Opus 4.

The Utrecht Jubilate and Utrecht Te Deum, written for the Peace of Utrecht, were performed in St. Paul's Cathedral on 7 July 1713. Handel was in London on leave from Hanover, to which he promised the German Elector in autumn of 1712 that he would "return within a reasonable time." On 1 August 1714, Queen Anne died, to be succeeded by the Elector of Hanover as George I. King and composer thus spent the rest of their lives in England.

The *Jubilate*, modeled on the large works of Henry Purcell, is scored for three soloists, eight-part choir and orchestra. The choral forces are central in dramatizing the text.

— B.K.

Festival Singers

SOPRANO
Judy Bohlen
Carol Draper
Jocelyn Garner
Susan Taylor Mills
Susan Montgomery
Suzanne Pugh
Sandra Walker
Linda Williams

ALTO
Sarah Bloxham
Nancy Bliss Estes
Myriam Lynn
Margaret Michael
Susan Rheingans
Grace Ward

TENOR
Steven Dunham
Ron Herrera
Jonathan Osbrink
Thomas Sheets (Assistant Director)
James Vandeveer
Steven Warner

BASS
Philip Arnold
Robert DeCarlo
Richard Greeley
Frank Strnad
David Thompson
Rodger Whitten

Festival Orchestra

VIOLIN I
Peter Marsh (Concertmaster)
Marilyn Harding
Frances Moore
Jackie Suzuki

VIOLIN II
Tamsen Beseke Brenton (Principal)
Lisa Monte
Barbara Porbe
Mabel Wong

VIOLA
Thomas Hall (Principal)
Craig Gibson

CELLO
Richard Treat (Principal)
Maria Lane

BASS VIOL
Marie Rodriguez

OBOE & RECORDER
Laurence Timm (Principal)
Thomas Axworthy

TRUMPET
Mark Garrabrant
David Wailes

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John Deemer, trumpet
Steve Krause, trumpet
Tod Frank, French horn
Craig McKnight, trombone
Charles Kokat, tuba

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Food Critic, Guide Magazine

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Southern California Restaurant Writer
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About the Performers

TAMSEN BESEKE BRENTON studied violin with Noumi Fischer and Stuart Canin and also attended the Henryk Szeryng Master Class in Geneva, Switzerland. She concertizes with the Los Angeles Piano Trio, is Principal Second Violinist with the Inland Empire Symphony, and has participated in the last four Corona del Mar Baroque Music Festivals.

DEBBIE CREE, a resident of Pasadena, received her Bachelor of Music Education degree from Chapman College, and was a member of the University of Southern California Opera Workshop for four years. Her extensive work in opera includes, most recently, the role of Charlotte in the Los Angeles Music Theatre Company production of *Werther*. Her oratorio credits include eleven seasons with the Carmel Bach Festival and performances with the William Hall Chorale, Roger Wagner Chorale, I Cantori, Master Chorale of Orange County and other west coast organizations. The mezzo-soprano has been the winner or a finalist in several prestigious competitions, including the Loren Zachary Auditions, the Victor Fuchs Auditions and the Metropolitan Opera Auditions.

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 five terms as President of its Board of Directors.

EILEEN O'HERN DOLAN, who received the Master of Music degree in Vocal Performance from California State University, Fullerton, in 1986, is a vocal music instructor at Rancho Santiago College and soprano soloist at Geneva Presbyterian Church in Laguna Hills. Her numerous solo performances in opera and oratorio include appearances with the John Biggs Consort, the Los Angeles Repertory Theater, and recently under the direction of renowned Bach scholar Helmuth Rilling.

STEVEN DUNHAM has performed as tenor soloist with the Orange County Master Chorale, Orange Coast Chorale and the Riverside Symphony. Awards include first place in Opera 100 and auditions of the National Association of Teachers of Singing and Saddleback Concert Chorale. A recent graduate of Chapman College (Vocal Performance), he is soloist at the Crystal Cathedral.

MARK FEINER is a graduate of California State University, Fullerton, with a Bachelor of Arts degree in Music Education. He pursued graduate study in opera and has enacted principal tenor roles in musical comedy and opera throughout southern California, including appearances as Don Jose in Bizet's *Carmen*, Alfredo in Verdi's *La Traviata* and Don Ottavio in Mozart's *Don Giovanni*.

THOMAS HALL studied viola at the University of Southern California and for many years has played first chair viola in the orchestra of the Carmel Bach Festival. Dr. Hall is also Professor of Music at Chapman College and a musical historian of wide-ranging interests. A generous donor to our Festival, he returns for the third season.

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 20 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 Sir 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.

RONALD HUNTINGTON is Professor of Religion at Chapman College and Organist and Director of Music at Oneonta Congregational Church in South Pasadena. This is his second appearance with the Corona del Mar Festival.

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 five 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. Recently professor of voice at North Texas State University in Denton, he is presently continuing his career in the Washington, D.C. area.

PAUL LINNES is active as a crew and orchestra member, as well as being cast as a singer, in productions ranging from musical theatre and operetta to grand opera. A well-rounded musician with extensive training in piano and cello, he earned a Master of Music degree in Vocal Performance from the University of Southern California and took leading bass roles while at the USC Opera. Paul is currently singing with the Pacific Chorale and arranging a Gershwin review for the Glendale Arts Council.

PETER MARSH, instructor of violin, viola and chamber music at California State University, Fullerton, was first violinist of the Lenox Quartet (1958-1981), concertizing and recording worldwide. More recently he was first violinist of the Philadelphia, Berkshire and Sequoia Quartets. He has taught at California Institute of the Arts, Cal State Long Beach, and has held full-time positions at Indiana University, University of Washington, Western Washington University, Ithaca College, SUNY Binghamton and Grinnell College. He has been concertmaster of the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, Colorado Festival Orchestra, California Chamber Symphony and other orchestras. A frequent recitalist and clinician on both violin and viola, he has appeared as soloist with numerous orchestras, including the Pittsburgh Symphony and London Symphony.

MARGARET MICHAEL, graduate of California State University, Long Beach, pursued vocal studies with Rodger Ardrey and Nancy Bramlege and has appeared as mezzo-soprano soloist with the COTA Symphony in the Dorothy Chandler Pavilion, and with the Long Beach Symphony in De Falla's *El Amor Brujo*.

SUSAN MONTGOMERY, a native of Long Beach, received her degree of Bachelor of Music in Vocal Performance from Chapman College and will soon receive the Master of Music degree from California State University, Fullerton. She was a winner in the Metropolitan Opera Area Auditions and has appeared as a soloist with the Carmel Bach Festival, Los Angeles Bach Festival and the William Hall Chorale. Later this season she makes her Los Angeles Music Center debut in the Los Angeles Master Chorale's performance of the Mozart *Requiem*.

RENEE PATITUCCI earned a degree in vocal performance at California State University, Fullerton and was a winner in the Orange County division of the Metropolitan Opera Auditions and Opera 100 scholarship auditions. She participated in master classes of Martial Singher and currently studies operatic roles with Egidia Bonessi. She has sung leading roles in Mozart's *Marriage of Figaro* and *Don Giovanni*, Puccini's *Gianni Schicchi*, Massenet's *Manon* and Strauss' *Die Fledermaus*. This is her third appearance in our Festival.

THOMAS SHEETS, Associate Conductor of the Corona del Mar Baroque Music Festival, received the degree Doctor of Musical Arts from the University of Southern California in May, 1988. He is Associate Conductor of the William Hall Chorale and Director of Music at Anaheim United Methodist Church. Earlier this year, Dr. Sheets was chorusmaster for Long Beach Opera's critically acclaimed U.S. premiere of Karol Szymanowski's *King Roger*. An active choral singer, he has performed professionally with the Los Angeles Master Chorale, Pacific Chorale and Master Chorale of Orange County, and toured with the Roger Wagner Chorale.

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. He returns to us for the third year.

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. Mr. Wait is frequently heard in recital with pianist Burton Karson. This is his sixth year with the Corona del Mar Festival.

JOHN WALKER is Director of Music and Organist at Riverside Church in New York City and Chairman of the Organ Department at the Manhattan School of Music. Currently he also serves as national treasurer of the American Guild of Organists and Chairman of the Task Force on the *New Organist*. At the American Conservatory of Music in Chicago, Dr. Walker served on the faculty and earned double master's degrees, with honors, in organ and music theory. He earned his doctorate in organ at Stanford University, was professor of organ at San Jose State University and for ten years was Organist/Chairman of Music at the First United Methodist Church of Palo Alto. As a recitalist, he has performed extensively throughout the United States and on concert tours in France, England, Holland, Sweden and Switzerland. This season, Dr. Walker will be heard in recital in Houston, Shreveport, Pittsburg, Lawrence (Kansas) for the AGO, Boston, and also in South Dakota, Michigan, Minnesota, Pennsylvania and Georgia. He opened our Festival of 1985.

BURTON KARSON, a 14-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, was Director of the Lutheran Chorale of Los Angeles for four years, and, since 1982, is Organist & Choirmaster at St. Michael and All Angels Church in Corona del Mar. 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 has been active as an author of reviews and articles for professional journals and periodicals, as well as program notes for the Baroque Music Festival. He was honored in 1986 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 the Baroque Music Festival. Also an inveterate world traveler, Dr. Karson spends much time in Europe, most recently devoting a 1987-88 sabbatical leave from his university duties to the acquisition of 17th and 18th century manuscripts in Germany, and further research and study during a springtime residence in London.

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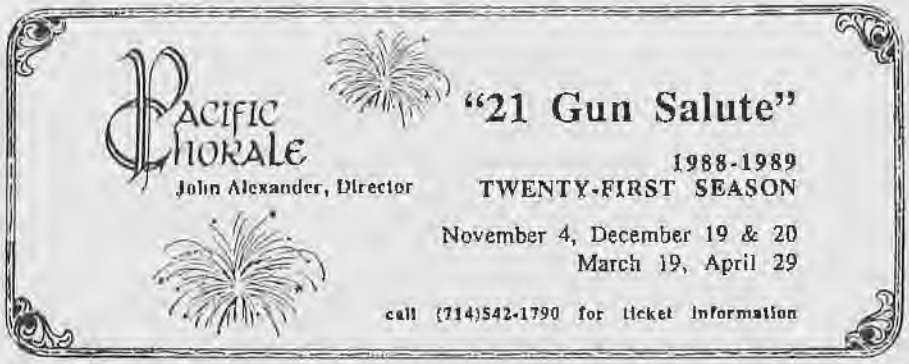

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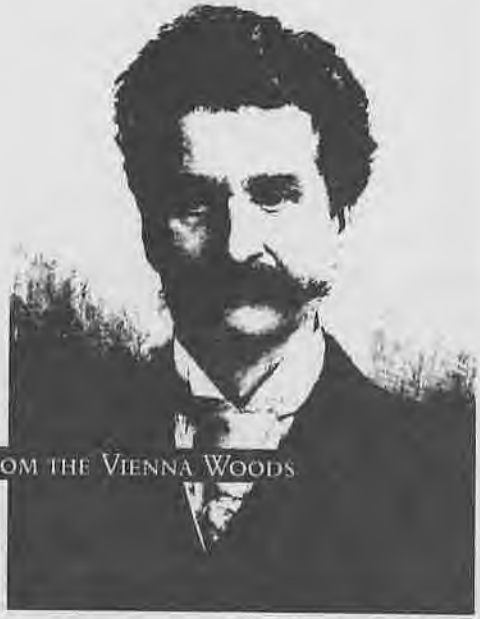

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