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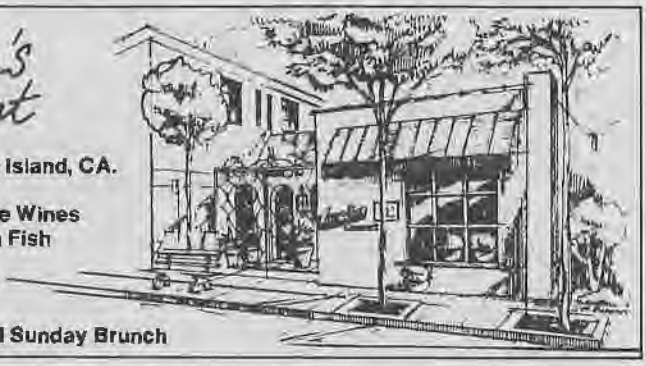

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In addition, we hope that through this privately organized, non-profit venture, we will focus increased attention on the cultural and artistic possibilities in the community of Corona del Mar, a port of the city of Newport Beach.

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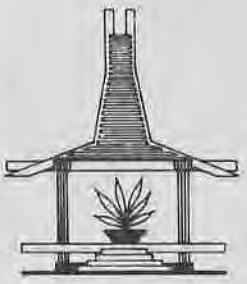

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The Sherman Library and Gardens (Dr. William Hendricks, Director of the Library and **Mr. Wade Roberts,** Gardens Director) and **The Parish Church of St. Michael and All Angels (The Reverend Peter D. Haynes,** Rector) for providing beautiful settings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

Newport Harbor Art Museum (Kevin Consey, Director) for providing the setting for our February fund-raising concert and supper.

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

Tom Foolery (Balboa) for providing confections for our receptions.

Robert Jackson of Corona del Mar for providing visual backgrounds for the concerts in the Central Patio Room of the Sherman Gardens.

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

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

Oneonta Congregational Church of South Pasadena (Dr. Ronald Huntington, Minister of Music) for choral and orchestral materials.

Scott Anderson, Brian Lee Cross and **James Veevaert** for technical assistance to our Artistic Director.

The many Festival subscribers who contributed beyond the price of tickets.

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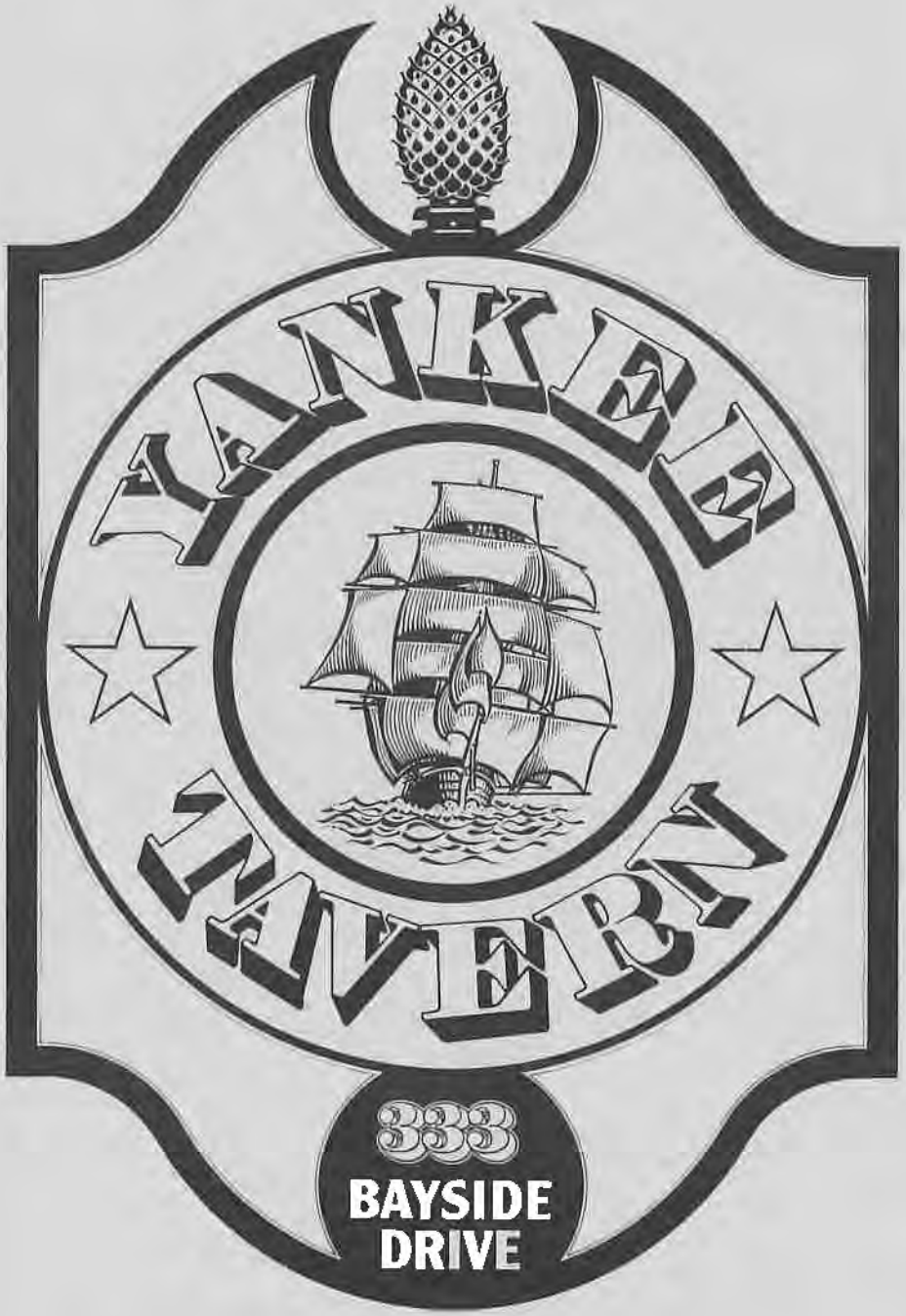
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Baroque Music Festival of Corona del Mar
Sunday, 4 June 1989, 8:00 pm
St. Michael and All Angels Church

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Strings of the Festival Orchestra
Burton Karson, *conductor*

Prelude and Fugue in G Major, BWV 541 — **Johann Sebastian Bach** (1685-1750)

Four Chorale Preludes

Herzlich thut mich Verlangen, BWV 727 — **Bach**
Herzlich thut mich Verlangen, Op. 122, No. 10 — **Johannes Brahms** (1833-1897)

O Mensch, bewein dein Sünde gross, BWV 632 — **Bach**
Jauchz, Erd', und Himmel, Juble!, Op. 67 — **Max Reger** (1873-1916)

Concerto in B Flat Major — **Mr. Edwards**
Adagio - Allegro
Andante
Allegro

Fantasia in F Minor, K.608 — **Wolfgang Amadeus Mozart** (1756-1791)

Concerto in D Major — **John Stanley** (1712-1786)

Largo
Allegro - Adagio - Allegro - Adagio - Allegro (fugue)
Adagio
Allegro

INTERMISSION
- 15 minutes -

Prelude, fugue and variation, Op. 18 — **César Franck** (1822-1890)

Concerto in G Minor — **Francis Poulenc** (1899-1963)

Andante - Allegro giocoso - Andante moderato - Allegro

Wine Reception

Notes on the Organ Concert

Baroque forms, styles and tone colors inspired many composers from subsequent periods to write in retrospective postures. This evening's organ concert begins with one of the great solo works by J.S. Bach and ends with Francis Poulenc's concerto for organ, strings and timpani, thus spanning two hundred years of composition. Many similar characteristics of musical style are shared by those pieces and the several that will be heard between them.

Johann Sebastian's G major prelude and fugue dates from his Weimar period of 1708-17, although he apparently revised it after 1742. The piece bristles with youthful exuberance, its toccata-like opening being rather more showy than tuneful. The character of the fugue's subject allows it to be recognized easily whenever it appears, setting a clear example of fugal texture against which subsequent fugues in this program may be measured.

The pairing of chorale-preludes by Bach and the late-19th century composers Brahms and Reger shows the inspiration that the Baroque genius visited upon later musicians. *Herzlich thut mich Verlangen* is popularly known as the "Passion" chorale, *O Sacred Head Now Wounded*, and as such appears in hymnals of nearly every denomination:

> *O sacred Head now wounded, with grief and shame weighed down,*
> *Now scornfully surrounded with thorns, Thy only crown!*
> *How pale art Thou with anguish, with sore abuse and scorn!*
> *How does that visage languish which once was bright as morn!*

O Mensch, bewein dein Sünde gross, which translates *O man, bewail thy grievous sin*, sounds decidedly more upbeat when heard in context, especially in the popular hymn, *I'll praise my Maker while I've breath.*

> *... And when my voice is lost in death,*
> *Praise shall employ my nobler powers.*
> *My days of praise shall ne'er be past*
> *While life and thought and being last,*
> *Or immortality endures.*

Mozart's Fantasy in F Minor, from the last year of the composer's life, was commissioned by Count von Deym for a museum-art gallery in Vienna. Intended originally to be played mechanically by a flute organ built into a large clock, the work is considered difficult to play on a modern organ. Its "French Overture" flourishes, fugal sections and variations are clearly throwbacks to the Baroque style, in contrast to the *galant* Classical sensibilities usually associated with Mozart.

The concertos by Edwards and Stanley surfaced last year in the British Library of the British Museum in London, in 18th century publications that include organ scores and instrumental parts. When the Edwards at the British Library proved to be incomplete, further parts were located in the Bodleian Library of Oxford University. Stanley's work bears the inscription, "... for I. Walsh, in Catherine Street, in the Strand." The Edwards says, "London Printed for the Author by Isaac Tillman at the Violin and Woolpack near the Horn Tavern in Fleet Street," but gives no first name of the composer, and nothing has been found to shed further light on Mr. Edwards. These and other compositions in the newly discovered publications, as well as concertos by Felton and Burgess which may be included in later Festival programs, were surely influenced by those of

Handel, who developed the organ concerto for his own use in London and was responsible for the form's popularity. Written for small organ with light string accompaniment, the concertos' lightness of mood and technical displays will delight rather than awe the listener.

The second half of the program is late 19th- and early 20th-century French. In his B minor prelude, Franck superimposes an exquisite song on a simple chordal structure. The fugue, with a brief introduction of chorale-like texture, behaves much the way any Baroque fugue would, building to an energetic climax before a long pedal tone links it to a variation that returns to the melody of the prelude, played this time over slightly faster 16th-note figures.

Poulenc's mighty concerto is in one long movement with several tempo changes. The beginning seems to reflect J.S. Bach's Fantasia in G Minor but then we are transported through many moods, changes of *timbre* and dynamic level and periods of deep expression and thoughtful melancholy, before the work closes with the bravura tones of the opening measures. Evident throughout are Poulenc's Gallic charm and the debt he owes to the Baroque organ concerto's many-faceted tradition.

— *Notes by Burton Karson*

Baroque Music Festival of Corona del Mar
Wednesday, 7 June 1989, 8:00pm.
Sherman Library and Gardens

Baroque Inspirations

Lucinda Carver, *harpsichord*

Su Harmon, *soprano*
Cynthia Ellis, *flute*
Kalman Bloch, *clarinet*

English Suite No. 3 in G Minor, BWV 808 — **Johann Sebastian Bach** (1685-1750)

Prélude
Allemande
Courante
Sarabande
Les agréments de la même Sarabande
Gavotte I - alternativement
Gavotte II - ou la Musette
Gigue

Two Songs from the "Notebook for Anna Magdalena Bach"

Bist du bei mir, BWV 508

If you are with me, I'll gladly die and go to my rest. How happy my end would be; your beautiful hands would close my faithful eyes. O, how happy...

Aria di Giovannini, BWV 518

1. If you want to give me your heart, begin in secret so that no one can guess our thoughts. Love must be kept secret by both to increase joy in your heart.

2. Be cautious and silent and trust no wall; love within yourself and outwardly showing nothing. No suspicion must you cause; disguise is necessary so that you, my life, are assured of faithfulness.

3. Do not return any of my glances of love. Envy has many strings tied to your actions. Close your heart, guard your inclination. The pleasure we savor must remain a secret.

4. To be too frank often brings danger; one must understand this if an evil eye watches. Remember the words I spoke: "If you want to give me your heart, begin in secret."

(translation by Ernest Descuberg)

Les Graces Naturèles (Onzième Ordre) — **François Couperin** (1668-1733)

Variations on an Air by Couperin, for flute and harpsichord (1956) — **Ingolf Dahl** (1912-1970)

Air: Affectueusement sans lenteur
Variation I: Allegretto tranquillo (non troppo rigorosamente)

Variation II: Molto moderato
Variation III: Allegro molto
Variation IV: Alla marcia, allegretto
Variation V: Adagio (sempre senza rigore)
Interludio: (senza misura, quasi cadenza)
Fughetta: Allegretto

Chôro No. 2 for flute and clarinet (1924) — **Heitor Villa-Lobos** (1887-1959)

Four Fragments from the Canterbury Tales (1958) — **Lester Trimble** (1923-1986)

THE PROLOGE

Whan that Aprille with his shoures soote
The droughte of March hath perced to the roote
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours yronne,
And smale fowles maken melodye
That slepen al the nyght with open ye
(So priketh hem nature in hir corages);
Biffl that in that seson on a day,
In Southwerk at the Tabard as I lay
Redy to wenden on my pilgrymage
To Canterbury with ful devout corage,
At nyght was come into that hostelrye
Wel nyne and twenty in a compaignye
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Canterbury wolden ryde.
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everichon
That I was of hir felawshipe anon,
And ...er that I ferther in this tale pace,
Me thynketh it acordaunt to resoun
To telle yow al the condicioun
Of ech of hem.
And at a knyght than wol I first biginne.

PROLOGUE

When April with his sweet showers has
pierced the drought of March to the root,
and bathed every vein in such moisture
as has power to bring forth the flower;
when, also, Zephyrus with his sweet breath
has breathed spirit into the tender new shoots
in every wood and meadow, and the young sun
has run half his course in the sign of the Ram,
and small birds sing melodies and
sleep with their eyes open all the night
(so Nature pricks them in their hearts):
It befell that one day in that season,
as I was in Southwark at the Tabard Inn,
ready to go on my pilgrimage
to Canterbury with a most devout heart,
at night there came into that hostelry
a company of nine-and-twenty people—
all sorts of people, who had met by chance;
and all of them were pilgrims
who were riding toward Canterbury. ...
And shortly, when the sun had gone down,
I had spoken with every one of them
so that I had soon become one of their group.
Before I pass on further in this tale,
it seems to me in order
to tell you all about each of them ...
and with a knight, then, I will begin.

A KNIGHT

A Knyght ther was, and that a worthy man,
That fro the tyme that he first bigan
To riden out, he loved chivalrye,
Trouthe and honour, fredom and curteisye.
Ful worthy was he in his lordes werre,
And therto hadde he riden, no man ferre,
As wel in Cristendom as in hethenesse,
And evere honoured for his worthynesse.
And though that he were worthy, he was wys,
And of his port as meke as is a mayde.
He nevere yet no vileynye ne sayde
In al his lyf unto no manner wight.

A KNIGHT

There was a knight, a valiant man
who, from the time when he had first begun
to venture out, had loved chivalry,
truth and honor, liberality and courtesy.
He had proved his worth in his lord's wars,
in which he had ridden as far as any man,
both in Christendom and in heathen lands,
and he had always been honored for his valor.
Although he was valiant, he was prudent,
and bore himself as meekly as a maiden.
never in all his life had he been
rude to anyone at all.

He was a verray parfit gentil knyght...
Of fustian he wered a gypon,
Al besmotered with his habergeon,
For he was late ycome from his viage,
And wente for to doon his pilgrymage.

A YONG SQUIER

...a yong Squier...lyc was
A lovyere and a lusty bacheler,
With lokkes crulle as they were leyd in presse.
Of twenty yeer of age he was, I gesse.
Of his stature he was of evene lengthe,
And wonderly delyvere, and of greet strengthe...
Embrouded was he, as it were a meede
Al ful of fresshe floures whyte and reede.
Syngynge he was, or floytynge, al the day;
He was as fresh as is the month of May.
Short was his gowne, with sleves longe and wyde.
Wel koude he sitte on hors and faire ryde.
He koude songes make and wel endite,
Juste and eek daunce...
So hoote he lovede that by nyghtertale
He sleep namoore than doth a nyghtingale.
I.a. la ki...

THE WYF OF BATHE

Experience, though noon auctoritee
Were in this world, is right ynough for me
To speke of wo that is in mariage.
For, lordynges, sith I twelve yeer was of age,
Thonked be God...
Housbondes at chirche dor I have had fyve...
And alle were worthy men in hir degree.
But me was toold... nat longe agoon is,
That sith that Crist ne wente nevere but onys
That I ne sholde wedded be but ones...
Biside a welle, Jhesus, God and man,
Spak in repreeve of the Samaritan:
"Thou hast yhad fyve housbondes," quod he,
"And that thilke man that now hath thee
Is noght thyn housbonde;" thus seyde he, certeyn...
But that I axe why that the fifte man
Was noon housbonde to the Samaritan?
How manye mighte she have in mariage?...
God bad us for to wexe and multiplye;
That gentil text kan I wel understonde.
Eek wot I woot, he seyde myn housbonde
Sholde lete fader and mooder and take to me;
But of no nombre mencion made he,
Of bigamye or of octogamye;
Why sholde men thanne speke of it vileynye?

...Geoffrey Chaucer (c. 1340–1400)

He was a true, perfect, gentle knight. ...
He wore a fustian tunic,
much stained by his hauberk;
for he had just come back from his expedition,
and was on his way to make his pilgrimage.

A YOUNG SQUIRE

A young squire, a lover,
and a gay youth on his way to knighthood,
with locks as curly as if they had been pressed.
He was of normal height
and wonderfully agile, and of great strength. ...
His clothing was embroidered so as to look like a meadow
all full of fresh flowers, white and red.
He sang or flluted all the day long;
he was as youthful as the month of May.
His gown was short, with long, wide sleeves.
He knew how to sit his horse well, and ride beautifully;
he could compose songs and poems,
joust and dance. ...
So hotly did he love that at night
he slept no more than a nightingale.

THE WIFE OF BATH

Experience, even if there were no other authority
in this world, would be grounds enough for me
to speak of the woe that is in marriage.
for, my lords, since I was twelve years old,
thanks be to eternal God,
I have had five husbands at the church door ...
and all were worthy men in their different ways.
But I was definitely told, not long ago,
that since Christ went but once ...
that I should not be married more than once.
Jesus, God and man, spoke beside a
well in reproof of the Samaritan:
"Thou hast had five husbands," he said.
"and he whom thou now hast
is not thy husband", thus he spoke, certainly. ...
But I ask this, why was the fifth man
no husband to the Samaritan?
How many was she allowed to have in marriage?
God bade us expressly to increase and multiply;
that pleasant text I can well understand.
And also I well know that He said my husband
should leave father and mother, and take me.
but He made no mention of number —
of bigamy or of octogamy;
why should men speak evil of it?

Wine Reception

Notes on Baroque Inspirations

Bach wrote eighteen suites for solo harpsichord, six called "English" (although there is nothing at all English about them), six called "French," and six collected into a volume titled "Partitas." All consist of various dance movements, usually with French names. The basic dances had become traditional by Bach's time: *Allemande, Courante, Sarabande* and *Gigue*. This skeleton was then fleshed out with other stylized forms, often preceded by a Prelude or Overture and interrupted with *Gavottes, Minuets, Bourrées*, etc. The English suites are quite extended and technically demanding. This one in G Minor introduces a rather humorous *Gavotte* followed by a *Musette* that clearly imitates the sound of bagpipes.

Anna Magdalena, Sebastian's second wife, kept a notebook into which were copied many little pieces, including some movements from the French suites. Some entries are for the children; others later appeared as larger compositions. Since Anna Magdalena was evidently a fine soprano, it is not surprising that the volume contains a few songs, both sacred and secular. The two we hear this evening, from the latter category, are very well known. *Bist du bei mir* was thought to be a love song from husband to wife, but now is considered to be by one G. H. Stolzel. The *Aria di Giovannini*, once thought to be a reference to Sebastian's nickname, is now credited to an Italian composer named Giovannini who spent much time in Germany and composed several such songs. Precisely why they are in the *Notenbuch* is unknown, save for Frau Bach's interest in singing them.

François Couperin wrote twenty-seven *ordres* or suites for *clavecin* (harpsichord). Unlike Bach's suites, these contain "character" pieces with colorful titles, very few being simply dance types. Ingolf Dahl, an astonishingly complete musician and teacher (Professor of Music at the University of Southern California), was so fascinated with Couperin that he took the first dozen measures of *Les Graces Naturèles*, subtitled *Suite de La Boncens*, and fashioned variations for flute and harpsichord. The inspiration from the Baroque is obvious from the source, the form and the sound of flute and harpsichord.

Although Villa-Lobos wrote many Bachian tributes, this little duet for flute and clarinet may harken back to some unaccompanied duets for flutes by Telemann. The Brazilian composer here includes some melodic imitation that may remind us of Bach's two-part inventions.

The jaunty and witty mood of Chaucer's *Canterbury Tales* illustrates the Medieval lack of distinction between sacred and secular thoughts, religious pilgrimages and amorous adventures. The late American composer Lester Trimble, attracted by Chaucer's characters and by the vivid suggestions of nature in the poetry, blended the archaic and the modern by pairing harpsichord and clarinet. The clarinet seems to refer to the maturity of the *Knyght* and the flute to the young *Squier*. All the instruments join the soprano for the final, fickle jabberings of *the Wyf*.

One hears contemporary dissonance in this piece, but the sound of the harpsichord in combination with two wind instruments is typical of the Baroque, often giving us a "trio-sonata" accompaniment to the solo voice.

Baroque Music Festival of Corona del Mar
Friday, 9 June 1989, 8:00 p.m.
Sherman Library and Gardens

Music in the Gardens

Laura Fries, *soprano*
Lori Marcum, *mezzo-soprano*
Gregory Wait, *tenor*
Donald Christensen, *baritone*

with

Susan Montgomery, *soprano*
Thomas Sheets, *tenor*
Paul Linnes, *bass*

Peter Marsh, *violin*
Frances Moore, *violin*
Thomas Hall, *viola*
Kevin Plunkett, *cello*

Douglas Hein, *guitar*
Jannine Livingston, *harpsichord*
Marika Frankl, *recorder*
Tod Frank, *recorder*

Burton Karson, *harpsichord and conductor*

Music for Awhile	**Henry Purcell** (1659-1695)
The Self-Banished	**John Blow** (1649-1708)
The Marigold	**Nicholas Lanier** (1588-1666)
Sweeter than Roses	**Purcell**
Winter's Song	**Purcell**
Chacony in G Minor, Z.730 *Played in memory of Marie R. Rios*	**Purcell**
Go, Lovely Rose	**Henry Lawes** (1596-1662)
Go, Lovely Rose (solo version, 1954)	**Halsey Stevens** (1908-1989)
Go, Lovely Rose (choral version, 1942)	**Stevens**
Lamentation of Myrrha (1989, first performance)	**Lloyd Rodgers** (1942-)
	Libretto: **Thomas B. Graffio** (1944-)

INTERMISSION
- 15 minutes -

Venus & Adonis (A Masque for the entertainment of the King) **John Blow**

Venus	Soprano
Adonis	Bass
Cupid	Soprano
First Shepherd	Tenor
Second Shepherd	Bass
Shepherdess	Soprano
Huntsman	Tenor

Chorus of Shepherds and Shepherdesses, Huntsmen, Cupids and Graces

Overture

The Prologue

Cupid:	"Behold my arrows"
Shepherdess & Chorus:	"Come Shepherds all"
First Shepherd:	"She who those soft hours misuses"
Shepherdess & Chorus:	"The best of the Celestial Pow'rs"
Second Shepherd, Shepherdess & Chorus:	"Oh let him not"
Cupid & First Shepherd:	"Cupid hast thou many found"
Cupid & Chorus:	"In these sweet groves"

Act I

The Act Tune	
Venus & Adonis:	"Adonis!/Venus! ... when shall I taste?"
Hunter's Music	
Venus:	"Hark, hark the rural music sounds"
Chorus of Huntsmen:	"Come follow"
Huntsman:	"A mighty boar"
Adonis:	"You who the slothful joys"
Chorus of Huntsmen:	"Lachne has fasten'd first"
A Dance by a Huntsman	

Act II

The Act Tune	
Cupid:	"You place with such delightful care"
Cupid & Little Cupids:	"The insolent"
A Dance of Cupids	
Venus:	"Call the Graces"
Chorus of the Graces:	"Mortals below"
The Graces' Dance	
Gavatt	
Sarabrand for the Graces	
A Ground	

Act III

The Act Tune	
Venus:	"Adonis, uncall'd for sighs"
Venus & Chorus:	"With solemn pomp"
Chorus:	"Mourn for thy servant"

Notes on Music in the Gardens

The English art song of the 17th-century was an outgrowth of the Renaissance tradition of lute songs begun by John Dowland. By mid-century, songs were of the "continuo" type, the lute having given way to harpsichord accompaniment, sometimes with additional stringed instruments.

John Blow and his pupil, Henry Purcell, are recognized as England's leading composers of the late 17th century. Both were organists of Westminster Abbey, Gentlemen of the Chapel Royal, and amazingly prolific in both sacred and secular forms. Purcell's output is especially astonishing in view of his life-span of only 35 years. For his monumental *Dido and Aeneas* (1689), Purcell undoubtedly drew great inspiration from Blow's *Venus and Adonis*, premiered in 1684 or 1685.

Henry Lawes' setting of the exquisite and fragrant poem, *Go, Lovely Rose*, by Edmund Waller (1606-87), is musically simple and strophic. With his four-voice contemporary madrigal on the same text in 1942, Halsey Stevens produced a masterpiece that has sold tens of thousands of copies and has become a classic of the repertoire. Stevens arranged the solo version with keyboard accompaniment in 1954, at the request of a young soprano. This evening's *Go, Lovely Rose* bouquet is offered in grateful memory of Halsey Stevens, composer, professor and friend.

Lloyd Rodgers, whose doctorate in composition is from the University of California at Los Angeles, is Professor of Music at California State University, Fullerton. A man of diverse artistic interests, he has composed operas, pieces for instrumental ensemble and music for theater, film and concert stage. Notably, many of his works include the harpsichord, for which he has particular affection. Rodgers was sketching a piece on the birth of Adonis, based on a poem by Thomas Graffio, when he heard that our Festival program would include Blow's *Venus and Adonis*, a happy coincidence that has led to this world premiere at this evening's performance.

The composer has provided this thought-provoking commentary:

> The *Lamentation of Myrhha*, a dramatic *scena* for mezzo-soprano and chamber ensemble, is similar in structure and intent to a multitude of laments and solo cantatas composed in the 17th and 18th centuries.
> Like many of my 20th century colleagues in the arts (Brecht, Artaud, Stravinsky, Robert Wilson, Philip Glass, *et al.*), either by direct or coincidental connection, the interest in juxtaposing the fantastic, the allegorical and emotionally intense with "cool," objective, process-oriented forms and structures is undeniably similar to Baroque aesthetic sensibilities.

Blow's own description of *Venus and Adonis* as a "Masque" seems to deny its operatic characteristics with its written-in directions for simple dramatic actions. He may be implying that an unstaged "concert" performance such as ours is sufficient, with the drama provided mostly by the music, in rather more "cantata" fashion. The overture and several dances certainly can engage the imagination as well the eyes.

The prologue and three acts of *Venus and Adonis* offer comedy and philosophy, joviality and sadness, as we move from Cupid's business of love to the tragedy of the death of Adonis. The work's highly "English" qualities may be due to certain folk-like characteristics, or perhaps to the fact that so much English music of later generations owes its bloodline to this little masterpiece.

Thus, considering style, form, *timbre* and other derivative inspirations, our "Baroque" survey this evening draws on music written over a span of three and a half centuries.

— B.K.

Baroque Music Festival of Corona del Mar
Sunday, 11 June 1989, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Laura Fries, *soprano*
Lori Marcum, *alto*
Gregory Wait, *tenor*
Donald Christensen, *baritone*
Peter Marsh, *violin*
Laurence Timm, *oboe*
Festival Singers & Orchestra
Burton Karson, *conductor*

Am Tage St. Michaelis — **Wolfgang Carl Briegel** (1626-1712)
Cantata for soprano, alto, tenor and bass soloists, mixed chorus, violins and basso continuo

Symphony

Chorus: Then broke out war in heaven. Michael and his angels waged war upon the dragon. And the dragon fought with his angels, but they were defeated. From that time no longer was their home in heaven.

Alto, Tenor and Bass: And he was flung down, that great dragon, the ancient serpent who is known as Devil and Satan, who had led astray the whole world, and was hurled down to the earth, and his angels with him.

Soprano: And I heard a loud voice in heaven:

Bass: Now is salvation and the power and the kingdom and the might of our God and of his Christ come to us, now that the evil one, he who accused the good day and night before our God, is brought down. Now have they triumphed over him by the blood of the Lamb and by the word of their witness, for they loved not life even unto death.

Chorus: Now rejoice, O Heaven, and all who dwell therein. Rejoice!

(Revelation 12: 7-12)

Concerto in G Major, for Oboe & Strings — **Johann David Heinichen** (1683-1729)
Allegro
Adagio
Allegro

Lawrence Timm, oboe

Alleluia. Lobet den Herrn in seinem Heiligthum — **Briegel**
Motet for male voices and orchestra
Praise the Lord! Praise God in his sanctuary;
Praise him in his mighty firmament!
Praise him for his mighty deeds;
Praise him according to his exceeding greatness!
Praise him with trumpet sound;
Praise him with lute and harp!
Praise him with tibrel and dance;
Praise him with strings and pipe!
Praise him with sounding cymbals;
Praise him with loud clashing cymbals
Let everything that breatnes praise the Lord!
Praise the Lord! (Psalm 150)

Herr, wie lange willst du mein so ganz vergessen, Opus 27 — **Johannes Brahms** (1833-1897)
Motet for female voices & strings
Lord, how long wilt thou forget me and forsake me?
How long wilt thou rage and hide thy face far from me?

How long shall I have trouble in all my spirit and give
over my heart to sorrow daily?
How long, Lord, shall my enemy still rise against me?
Look on me and give ear to me, Lord, my God!
Enlighten thou my vision, lest I sleep the sleep of death.
Let not my foe say now that he prevails against me, and let
my enemies not boast in triumph that they see me shaken.
But thou, Lord, art my refuge, for thou art merciful;
my heart has rejoiced that thou art strong to help.
I praise the Lord with singing, for he does great things for me.

(Psalm 13)

Nun ist das Heil and die Kraft, BWV 50 — **Johann Sebastian Bach**
(1685-1750)

Cantata for Double Choir & Orchestra

Text: Revelation 12: 10 (See above under Briegel)

Concerto in D Major for Violin & Strings — **Heinichen**

Allegro
Affettuoso
Presto

Peter Marsh, *violin*

Es erhub sich ein Streit, BWV 19 — **Bach**

Cantata for the Feast of St. Michael

Chorus: See how fiercely they fight, the dragons and devils with furious raging, the forces of heaven are wildly engaging. Angel Michael foils the foe; see, his army lays them low, ends all Satan's cruelty!

Recitative: Thank God! The dragon fell! Archangel Michael conquered him; the angel army drove him back to hell, and there he lies in gloom, firmly bound by chains; nor may he ever now resume his place in heaven. But we are safe, salvation nigh, nor need we fear his futile roaring, for with the angels through the sky our souls will soon be soaring.

Donald Christensen, *baritone*

Aria: God's mighty armies never cease their care and protection, his host will guard and give us peace against the foes' subjection. His angels are encamped about, they put enemies to rout with fire and horse and chariot.

Laura Fries, *soprano*

Recitative: What is this fragile thing, the child of man? A worm, a feeble sinner. But still our Lord does not esteem him base, nor yet deny him his affection, and sends his heavenly angels, the host of Seraphim, a mighty force, to succor him and give him sure protection.

Aria: Bide, ye angels, bide with me! Guide me, my fears allaying, keep my feet from ever straying. Teach me reverent to be; "Holy, holy, holy" singing, to the highest thankful praises ever bringing!

Gregory Wait, *tenor*

Recitative: Lord, let us love to gaze upon the angels' faces, nor let our faults and sinful ways estrange us from them in disgrace. Grant, too, when God shall bid us say our last farewell to mortals, that we be borne away by them to heaven's portals.

Laura Fries, *soprano*

Chorale: Let thine angels not forsake me, but to thee, when life shall cease may Elias' chariot take me up, like Lazarus, in peace. Let me rest in thine embrace; fill my heart with joy and grace; when my days on earth are ended, may my soul with thee be blended.

Notes on the Festival Finale

The final evening of our first Festival in 1981 included a cantata by Briegel and an oboe concerto by Heinichen, both new editions by Burton Karson of manuscripts he had recently uncovered in the archives of the Archducal Library in Darmstadt, West Germany. At this year's Festival Finale, we have an opportunity to judge the merits of additional cantatas and concertos by Briegel and Heinichen, from unpublished manuscripts gathered in a Fall 1987 research trip.

The Briegel cantata that opens the program is set to the text in John's *Book of Revelation* that envisions Archangel Michael as a force for good who, with his angels, overcomes evil, allowing for rejoicing in heaven. As befits a 17th-century piece written for practical use during a church service (for St. Michael's Feast Day of 1697), the music exhibits a directness that sustains the drama of the text without inappropriate flamboyance.

J.S. Bach's Cantata 50, *Nun ist das Heil,* and his Cantata 19, *Es erhub sich ein Streit,* although written for a similar Lutheran observance of St. Michael's Day and based on the same text from John's allegorical *Revelation,* contain dramatically concerted displays between voices and instruments that leave little doubt of the 18th century's love for vivid and pictorial outbursts, even in Protestant worship. *Cantata 50* is only a section of what must have been a much longer work, now lost; what remains is a double chorus in fugal texture with support of strings, oboes, trumpets and timpani. *Cantata 19* offers an opening fugal chorus that represents Bach at his boldest, leading us through various recitatives and splendid arias to a final chorale based on one of the great hymn tunes of the Lutheran Church.

Briegel's motet/cantata (17th-century forms elude clear categorization) for men's voices and orchestra is a setting of Psalm 150 that invites pairing with Johannes Brahms' setting of Psalm 13 for female voices and strings. Brahms had an abiding interest in Baroque forms. He studied counterpoint throughout his life, writing contrapuntal textures even in his symphonies; indeed, his last *opus* is a set of Baroque-like chorale-preludes for organ, one of which was heard on the opening concert of this year's Festival. Brahms was an original subscriber to the Bach-Gesellschaft in Leipzig, a venture begun in 1851 with the stated objective of publishing Johann Sebastian's entire output.

Larry Timm, who played the Heinichen oboe concerto in our 1981 Festival, returns to assay yet another. The typical three-movement form begins and ends with glossy and propulsive fast movements that surround a lyrical, almost sentimental *Adagio.*

Concertmaster Peter Marsh, who last year dazzled us with a concerto by Albinoni, this evening turns to a concerto by Heinichen that relates in style and virtuoso demands to those of his contemporary, Vivaldi. The solo violin at times seems virtually to erupt from the crater of a boiling violin section in order to dominate and subjugate all the strings to its virtuosity.

Since there is no record of these Briegel and Heinichen works ever having been published or their manuscripts being taken from the archives, the Corona del Mar Festival performances could well be their very first since the Baroque period.

— B.K.

Festival Singers

SOPRANO
Judith Bohlen
Jocelyn Garner
Karen Kreiss
Susan Montgomery
Suzanne Pugh
Christine Sorenson
Margaret Stauffer
Sandra Walker

ALTO
Sarah Bloxham
Antoinette Brosius
Linda Hammontree
Christine Kennedy
Lori Marcum
Grace Ward

TENOR
Kenneth Kensler
Bruce McClurg
Jeff Morris
Dale Schweitzer
Thomas Sheets (Assistant Director)
Steven Warner

BASS
Philip Arnold
Scott Reekstin
Richard Greeley
Robert Guyett
Tim Krol
David Thompson

Festival Orchestra

VIOLIN I
Peter Marsh (Concertmaster)
Tamsen Beseke Brenton
Donald Ambroson
Daniela Sindoni

VIOLIN II
Frances Moore
Jean Hugo
Dana Freeman
Ronald Stoffel

VIOLA
Thomas Hall
Andriana Chirilov

CELLO
Kevin Plunkett
Judith Perrett

BASS VIOL
Jay Grauer

OBOE
Laurence Timm
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About the Performers

KALMAN BLOCH's name has been synonymous with the clarinet in Southern California for more than half a century. He was, for 43 years, principal clarinetist of the Los Angeles Philharmonic Orchestra, being succeeded in that position by his daughter, Michele Zukovsky. He has long taught clarinet at California State University, Fullerton. This is Mr. Bloch's first appearance at our Festival, though Corona del Mar regulars will remember his generous contribution to one of our February fund-raising events.

LUCINDA CARVER holds a master's degree from the Manhattan School of Music, an artist diploma from the Salzburg Mozarteum and a doctorate from the University of Southern California. She studied with Gary Graffman, Hans Leybraf, Murray Perahia and John Perry and has concertized in Austria as a Fulbright Fellow and as soloist with the Los Angeles Mozart Orchestra, the South Bay Chamber Orchestra, the Santa Barbara Chamber Orchestra and with members of the USC Symphony in the complete keyboard concertos of J.S. Bach.

DONALD CHRISTENSEN earned a bachelor's degree in vocal performance at Chapman College and did graduate work at California State University, Fullerton. He has appeared extensively in opera and concert, notably with the Santa Fe Opera Apprentice Program (1985 & 1986), the San Francisco Western Opera Theatre (1987-89) and S.F. Opera's summer Merola program for two years, during which he sang principal roles in *Madama Butterfly* and *Don Pasquale*. He has been heard with members of the Pacific Symphony in Mahler's *Songs of a Wayfarer* at the SCR Theatre and this past spring singing Donizetti with the Bend, Oregon Opera Company.

CYNTHIA ELLIS earned bachelor's and master's degrees at California State University, Fullerton, where she teaches flute. She studied principally with Louise Di Tullio, Patricia Garside and Sylvia Greenfield and has performed with the Pasadena Chamber Orchestra, Pasadena Symphony, Glendale Chamber Orchestra, American Ballet Theatre and Joffrey Ballet, Opera Pacific and the Cabrillo Music Festival. For ten years she has played piccolo with Orange County's Pacific Symphony.

TOD FRANK graduated from California State University, Fullerton in music and computer science. He performs equally adeptly on recorders and French horn and has appeared with several local orchestras and in chamber concerts throughout Orange County, including a previous Baroque Festival.

MARIKA FRANKEL was born in Hungary and is now a resident of Yorba Linda. Her abilities on the recorder have led to performances with the Fullerton Symphony in Bach's Brandenburg Concerto No. 4 and with several chamber groups around Orange County.

LAURA FRIES earned a degree in vocal performance at the University of Southern California, where she was heard in Gounod's *Faust* and Gluck's *Orfeo* and with the chorus and orchestra in Brahms' *Requiem*. She has been soloist with the Los Angeles Chamber Orchestra in Handel's *Dixit Dominus* and with the South Australia College orchestra and choruses in Haydn's *Lord Nelson* Mass. Other solo appearances have been with the Orange County Master Chorale, UCI choruses and orchestra and the Irvine Valley College choruses. She currently sings with Opera Pacific and is soprano soloist at Tustin Presbyterian Church.

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 fourth season.

SU HARMON has appeared as soprano soloist in festivals 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/UOMS, contemporary chamber music on Delos, and music of Antonio Soler on the Columbia label, as well as soundtracks for films and TV commercials. Miss Harmon is Professor of Music at California State University, Fullerton,

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and the teacher of award-winning students. She recently appeared in the title role of Franz Lehar's *The Merry Widow.*

DOUGLAS HEIN earned a degree in guitar performance at the University of Southern California, studying with Jonathon Marcus, Pepe Romero and James Smith, also receiving a master's degree in composition from California State University, Fullerton, where he served on the faculty. He has published several works for guitar and is involved actively in the contemporary musical scene in Southern California, especially with the Cartesian Reunion Memorial Orchestra, working closely with Lloyd Rodgers.

PAUL LINNES, a well-rounded musician with extensive training in piano and cello, earned a Master of Music degree in Vocal Performance from the University of Southern California. He has been heard in such Mozart roles as Sarastro and the Commendatore, and is currently appearing in Stravinsky's *Oedipus Rex.* He has also sung at the Carmel Bach Festival, regularly appears in the San Luis Obispo Mozart Festival, and was heard in the solo quartet that performed the Brahms *Liebeslieder Waltzes* for our Festival patrons last February.

JANNINE LIVINGSTON studied piano with John Crown and Nancy Bricard at the University of Southern California in pursuit of her master's degree in performance. An experienced accompanist, she has played for master classes for the Joffrey Ballet, Bella Lewitzky Dance Company, Gloria Newman Dance Theater and the Rudy Perez Performance Ensemble. Also active as a composer and harpsichordist, she played recently with the Orange County Chamber Orchestra.

LORI MARCUM studied at San Diego State University, then completed a degree in music at Willamette University in Salem, Oregon. Her graduate studies in music education have been completed at California State University, Long Beach. A mezzo-soprano of distinction, she has appeared with the Gilbert & Sullivan Repertory Group in Santa Barbara (two years in residence), the Long Beach Opera, Opera Pacific, and was heard recently in our Festival's Winter Musicale performance of the music of Brahms. She is soloist at St. Michael & All Angels Episcopal Church in Corona del Mar. Lloyd Rodgers has written his *Lamentation of Myrrha* particularly for her.

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. Mr. Marsh returns to the Festival as Concertmaster of the Festival Orchestra and soloist for the second year.

SUSAN MONTGOMERY has appeared several times in our Festival performances, most recently in our February evening of music of Brahms. A native of Long Beach, she received her degree as 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. Last year she made her Los Angeles Music Center debut in the Los Angeles Master Chorale's performance of the Mozart *Requiem.*

FRANCES MOORE completed undergraduate studies at the University of California at Santa Barbara, studying violin with Yukiko Kamei and master's work at USC with Alice Schoenfeld. She is doing doctoral work at Claremont Graduate School where she directs the Collegium Musicum. Ms. Moore is Concertmaster of the Los Angeles Mozart Orchestra and has played with the Pasadena Chamber Orchestra, Los Angeles Chamber Orchestra, our Festival Orchestra and the Mozarteum Orchestra in Salzburg, Austria.

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MARIE R. RIOS
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Freddi Wickline

KEVIN PLUNKETT earned a bachelor's degree in cello performance at the New England Conservatory of Music, studying with Laurence Lesser, and a master's degree at Northern Illinois University in DeKalb. He has played with the Rochester Philharmonic, the Detroit Symphony and the San Francisco Symphony Orchestra and now performs with Orange County's Pacific Symphony. He is a member of the faculty at Chapman College.

MARY PRESTON's electrifying performance for the American Guild of Organists at its 1987 convention in Houston established her as one of the finest organists of our generation. Graduated with honors from the master's program at North Texas State University, she continued graduate study at the Eastman School of Music. Her numerous recitals include engagements in San Francisco, Chicago, Dallas, San Jose, Austin and Los Angeles, as well as the Riverside Church in New York City and the Cathedral Notre-Dame in Paris. Mrs. Preston serves as Director of Artistic Ministries and Organist of King of Glory Lutheran Church in Dallas, Texas.

THOMAS SHEETS earned his doctorate in music at the University of Southern California after an undergraduate education at Chapman College. He is Associate Conductor of the William Hall Chorale and of our Festival Singers, and Director of Music at Anaheim United Methodist Church. Dr. Sheets was chorusmaster for Long Beach Opera's critically acclaimed U.S. premiere of Karol Szymanowski's *King Roger* in 1988. 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.

LAURENCE TIMM earned a bachelor's degree at Louisiana State University and two master's degrees and a doctorate from Yale University. Professor of Music at California State University, Fullerton since 1977, he has been heard as principal oboist of the Orange County Pacific Symphony, Los Angeles Opera Theater orchestra, the Roger Wagner Chorale orchestra, William Hall Chorale orchestra, Pasadena Chamber Orchestra, and has performed with the Los Angeles Philharmonic Orchestra and several ensembles on the East Coast. He returns to our Festival for the fourth 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, together with pianist Burton Karson. This is his eighth year with the Corona del Mar Festival.

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 is 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, for the continuing success and upgrading of the artistic level of the Baroque Music Festival, and this year won similar recognition for his scholarly work on the music of Wolfgang Carl Briegel.

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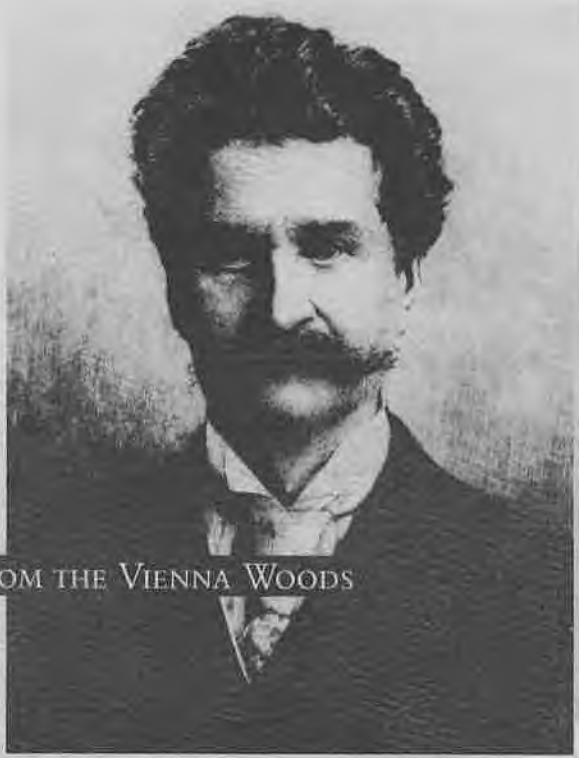

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