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Corona del Mar
June 4-11
1989
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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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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.

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

MARY PRESTON, ORGAN
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
Johannes Brahms
(1833-1897)

Herzlich thut mich Verlangen, Op. 122, No. 10
Bach

O Mensch, bewein dein Sünde gross, BWV 632
Max Reger
(1873-1916)

Jauchz, Erd', und Himmel, Jubel!, Op. 67

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 tut 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 usage 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 future 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 levels 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

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Baroque Music Festival of Corona del Mar
Wednesday, 7 June 1989, 8:00 pm
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
Prélude
Allemande
Courante
Sarabande
Les agréments de la même Sarabande
Gavotte I - alternativement
Gavotte II - ou la Musette
Gigue

Johann Sebastian Bach (1685-1750)

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 318

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 word: love within yourself and outwardly showing nothing. No suspicion can 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.”

(translated by Terri Degnan)

Les Graces Naturelles (Onzième Ordre)

François Couperin (1668-1733)

Variations on an Air by Couperin, for flute and harpsichord (1956)

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

Ingolf Dahl (1912-1970)
Variation II: Molto moderato
Variation III: Allegro molto
Variation IV: Alla marcia, allegretto
Variation V: Adagio (sempre senza rigore)
Interludio: (senza misura, quasi cadenza)
Fuggetta: 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 PROLOGUE

When April with his sweet showers hath
    Plached the dolefuls March; then come forth to the meadow
    And bathed every corn in such season,
    Of which some are seeded like the least:
    When April with his sweet showers hath
    Plached the dolefuls March; then come forth to the meadow
    And bathed every corn in such season,
    Of which some are seeded like the least:

A KNIGHT

A knight of the town, and that a worthy man
That for the time that he first began
To ride great, he lived virtuously.
Thus wounded, he became brave and courteous.
For though he was a squire, and a man fierce
As well he could as he might, and he put together
A knight of the town, and that a worthy man
That for the time that he first began
To ride great, he lived virtuously.
Thus wounded, he became brave and courteous.
For though he was a squire, and a man fierce
As well he could as he might, and he put together

PROLOGUE

When April with his sweet showers hath
    Plached the dolefuls March; then come forth to the meadow
    And bathed every corn in such season,
    Of which some are seeded like the least:
    When April with his sweet showers hath
    Plached the dolefuls March; then come forth to the meadow
    And bathed every corn in such season,
    Of which some are seeded like the least:

A KNIGHT

There was a knight, a valiant man
Who, from the time when he had first begun
To ride great, he lived virtuously.
Thus wounded, he became brave and courteous.
For though he was a squire, and a man fierce
As well he could as he might, and he put together
There was a knight, a valiant man
Who, from the time when he had first begun
To ride great, he lived virtuously.
Thus wounded, he became brave and courteous.
For though he was a squire, and a man fierce
As well he could as he might, and he put together

A KNIGHT
He was a true, perfect, gentle knight.
He wore a fashion full of grace,
much stained by his avarice,
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 in knightliness,
with looks as fair as if they been pleased
His way of formal 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.

His songs or lute to pass the time.
He was as youthful as the month of May.
His gown was short, with long, wide sleeves.
He knew how to strike his horse well, and ride beautifully.
He could compose songs and poems.

So softly did he love that at night
He slept not more than a nightingale.

THE WIFE OF BATH

Experience, though accommodating,
Were in the world, a great manner, for me.
To speak of so that is in experience.
For, though one, but I knew her way was of age.
I thanked this God.

Homely of character, things I have had one...
And the song that made her more dear.

Bitter was this... and yet so ancient.
That man that Dubrie, I never but once.
That his beauty would be the song,
Bait of the sweet, joyous, God and man.

Spake in favour of the Samarian.
"Thou hast had five husbands," said he.
And this the man, the very man.
This made his confession.

But that I may with this the Little man
Was more homely to the Samarian?
How many months she have in marriage?

God had us for a reason, a reason.
That gentle he had I could understand.
Bait of the sweet, joyous, God and man.

She spake to the last wife, and spoke to me.
She of no manner meaning made big
Of bigamy or of infidelity.

Who should not die, spoke of a virgin?

--- Geoffrey Chaucer (c. 1343-1400)---
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 "Parables." 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 *mores* or suites for eleven (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 Naturelles*, subtitled *Suite de La Bonne* 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 *Knygh* and the flute to the young *Squire*. All the instruments join the soprano for the final, fickle jabsertings 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 "true-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
The Self-Banished
The Marigold
Sweetener than Roses
Winter's Song
Chacony in G Minor, Z.730

"Played in memory of Marie B. Ross"

Go, Lovely Rose
Go, Lovely Rose (solo version, 1954)
Go, Lovely Rose (choral version, 1942)
Lamentation of Myrrha (1989, first performance)

---

Henry Purcell
(1659-1695)

John Blow
(1649-1708)

Nicholas Lanier
(1588-1666)

Purcell
Purcell
Purcell

Henry Lawes
(1596-1662)

Halsey Stevens
(1908-1989)
Stevens

Lloyd Rodgers
(1942-)

Libretto: Thomas B. Graffio
(1944-)
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:
Shepherdess & Chorus:
First Shepherd:
Shepherdess & Chorus:
Second Shepherd, Shepherdess & Chorus:
Cupid & First Shepherd:
Cupid & Chorus:

“Behold my arrows”
“Come Shepherds all”
“She who those soft hours misuses”
“The best of the Celestial Pow’rs”
“Oh let him not”
“Cupid hast thou many found”
“In these sweet groves”

Act I
The Act Tune
Venus & Adonis:
Hunter’s Music
Venus:
Chorus of Huntsmen:
Huntsman:
Adonis:
Chorus of Huntsmen:
A Dance by a Huntsman

“Adonis!/Venus!... when shall I taste?”
“Hark, hark the rural music sounds”
“Come follow”
“A mighty boar”
“You who the slothful joys”
“Lachne has fasten’d first”

Act II
The Act Tune
Cupid:
Cupid & Little Cupids:
A Dance of Cupids
Venus:
Chorus of the Graces:
The Graces’ Dance
Gavatt
Sarabrand for the Graces
A Ground

“You place with such delightful care”
“The insolent”
“Call the Graces”
“Mortals below”

Act III
The Act Tune:
Venus:
Venus & Chorus:
Chorus:

“Adonis, uncall’d for sighs”
“With solemn pomp”
“Mourn for thy servant”

Wine Reception
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 1642, 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 Graffino, when he heard that our Festival program would include Blow’s Venus and Adonis, a happy coincidence that led to this world premiere at this evening’s performance.

The composer has provided this thought-provoking commentary:

The Lamentation of Myself, a dramatic scene for mezzo-soprano and chamber ensemble, is similar in structure and intent to a multitude of laments and solo canatas 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 “real,” 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 as the eyes.

The prologue and three acts of Venus and Adonis offer comedy and philosophy, joie d’etre and sadness, as we move from Cupid’s business of love to the tragic 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

Wolfgang Carl Briegel
(1626-1712)

Am Tage St. Michaelis
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.

Alt, 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,
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, 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)

Johann David Heinichen
(1683-1729)

Concerto in G Major, for Oboe & Strings
Allegro
Adagio
Allegro

Lawrence Timm, oboe

Briegel

Alleluia. Lobet den Herrn in seinem Heiligthum
Motto 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 timbrel and dance;
Praise him with strings and pipe;
Praise him with sounding cymbals;
Praise him with loud clashing cymbals
Let everything that breathes praise the Lord!
Praise the Lord!
(Psalm 150)

Briegel

Herr, wie lange willst du mein so ganz vergessen, Opus 27
Motto 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?

Johannes Brahms
(1833-1897)
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 foes 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.

(Psalms 38)

Nun ist das Heil und die Kraft, BWV 50
Cantata for Double Choir & Orchestra
Text: Revelation 12: 10 (See above under Brügel)

INTERMISSION
12 minutes

Concerto in D Major for Violin & Strings
Allegro
Allegretto
Presto

Es ehrb sich ein Streit, BWV 19
Cantata for the Feast of St. Michael

Chorus: See how fiercely they fight, the dragons and devils with furious raging, the fires of heaven are wildly engaging. Angels Michael fights the foe, see, his army lays them low, ends 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, hide 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 embraces, fill my heart with joy and grace; when my days on earth are ended, may my soul with thee be blended.

Win: Reception
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 holdest, 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.
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Jocelyn Garner
Karen Kreiss
Susan Montgomery
Suzanne Pugh
Christine Sorenson
Margaret Stauffer
Sandra Walker

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

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

BASS
Philip Arnold
Scott Reckstin
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

CELELO
Kevin Plunkett
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BASS VIOL
Jay Grauer

OBOE
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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 Cono del Mar residents 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 Grafman, Hans Leyhrad, 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 Gurskie 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 choirs in Haydn's Lord Nelson Mass. Other solo appearances have been with the Orange County Master Chorale, UCI choirs and orchestra and the Irvine Valley College choirs. 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 Rarson, 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, Galli's La Dafne on ABC/CUMS, contemporary chamber music on Delos, and music of Antolino Solar 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 Jonathan 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 Musicals 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 Myrrh* 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, Illica 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 Auditions and has appeared as 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 Kamel 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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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 her generation. Graduated with honors from a major 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 choral master for Long Beach Opera's critically acclaimed U.S. premiere of Karel Szymanowski's King Roger in 1988. An active choral singer, he has performed professionally with the Los Angeles Master Chorale, Pacific Chorale and Moster 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, and the Wagner and Hall Chorale orchestra, Pacific Chorale 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 Bimble 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. Joseph 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 Biegele.
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