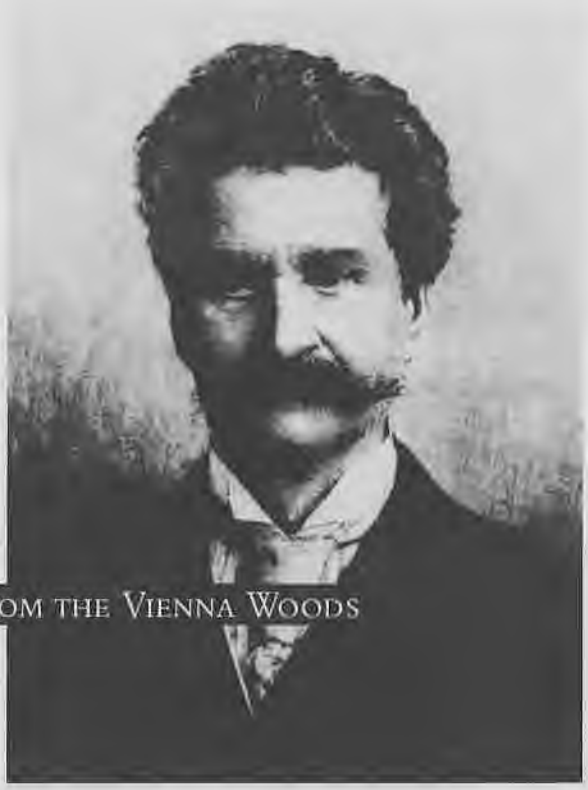
Tenth
Anniversary
Season

Baroque Music Festival

Corona del Mar
June 3-10
1990

IN 1868

Johann Strauss wrote



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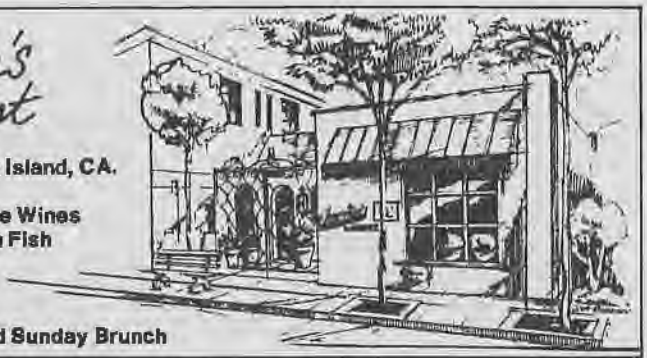

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William Congreve (1670-1729), Hymn to Harmony

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Looking back on ten years of the Baroque Music Festival, we recall the balmy evening in the summer of 1980 when Irmeli Desenberg and Burton Karson conceived it as a personal, community-inspired way to bring good music to our hometown of Corona del Mar. While there is no dearth of fine music in the Southland today, thanks in part to the Performing Arts Center in nearby Costa Mesa, the Baroque Music Festival of Corona del Mar continues to provide a unique and immensely pleasurable experience for residents and guests.

The initial season in June of 1981 featured performances of music rarely heard, drawn from manuscripts discovered by Prof. Karson in Germany during his sabbatical travels, and began a tradition that continues to this day with minimal changes. The early seasons' multi-media event at Sherman Gardens on Wednesday evening has evolved into a fourth concert, while the Sunday concert, originally at the Community Church of Corona del Mar, is now hosted by St. Michael & All Angels Church.

While maintaining a consistent pattern of Wednesday and Friday concerts at Sherman Gardens, Sundays at St. Michael's, we look forward to the day Corona del Mar boasts a larger auditorium of its own to meet the demand of our growing public. Meanwhile, seating limitations in the Gardens' Central Patio Room may hold down the size of audiences, but not their enthusiasm for the sheer beauty of the venue and its suitability for an intimate evening of chamber music.

Loyal supporters within the community, and the bond between performers and audience, have made possible our Festival's steadily improved standard of performance and its widespread critical acceptance. For our February fundraising events, held annually since 1985, we create a special blend of fine music, food and wines, and are most grateful to patrons who open their homes to provide the ambiance of a private musicale to this delightful gathering of contributors to the Festival. The patrons' supper, hosted at a private home after the final Sunday concert, is another annual Festival highlight.

We cordially welcome you to our Tenth Anniversary Festival, a privately organized, non-profit venture in the community of Corona del Mar, a part of the city of Newport Beach.

Your Festival Board of Directors

The Festival Directors Gratefully Acknowledge

Festival Board Members, past and present, whose contributions of time, energy and enthusiasm, as well as financial support, have been invaluable during our first decade and are fondly remembered: **Patricia Albers, Irmeli Desenberg** *(President, 1984-88)*, **Mary and the late A. William Gazlay, Heather Goss, Leigh and Hugh Gourdin, Donaldson W. Heller** *(President, 1981)*, **Dr. William O. Hendricks** *(President, 1982-3)*, **Rochelle Hoffman, Gigi Hopgood, Dr. Winthrop Hopgood** *(President, 1989-)*, **Marilyn Lynch, Dagmar and Walter Rios, Julia Schmidt, Mrs. T. Duncan Stewart, Colleen Swiatek, Mrs. Charles Ullman, Elly Votaw, Dr. Helmut Weiss and James Wood.**

Gracious hosts who have provided venues for Festival fund-raising events and annual Patrons Suppers: **Ethel and William Cecka, Newport Harbor Art Museum, Dr. Burton Karson, Promontory Point, Drs. Gerald & Ilene Spear** and especially the decade-long support of **Mrs. Charles Ullman.**

Volunteers whose contributions the last ten years range from translating texts to moving furniture: **Jill Alward, Scott Anderson, Carolyn and Michael Blakeney, Brian Lee Cross, Bud Desenberg, Bruce Hartman, Katrin Hecht, Jeanette van Hoorn, Viola Jahns, Maria King, Reva McFarlane, Edgar Mattsson, Catheryn Moore, Laura Lee Moore, Janet Morris, Polly Royce, James Veevaert, Gus Whitcomb** and especially the late **Marie Rios, Helly Sekanina** and **T. Duncan Stewart** who are warmly remembered.

Advertisers in our Festival Program, who not only provide needed financial assistance but also, through their ads, demonstrate graphically the community support for our artistic endeavor.

Financial supporters, whose contributions help to cover the inevitable gap between ticket revenues and actual costs, especially the **Consulate of the Federal Republic of Germany** in Los Angeles, and the **City of Newport Beach,** as well as individual Benefactors, Sponsors, Contributors and Patron Subscribers too numerous to mention individually.

Goods, services and use of facilities, making it possible for the Festival to operate at a high artistic standard on a miniscule budget, generously contributed by: **The Blue Quail, Corona del Mar Travel Service, High Tech Graphics, Off Duty Magazine, Oneonta Congregational Church of South Pasadena, Suzie of Corona del Mar, Tom Foolery (Balboa), UC School of Fine Arts, Western Costume (Hollywood), Richard Yeakel Antiques (Laguna Beach),** and especially **Trader Joe's** for ten years of providing wine for our receptions.

Sherman Library and Gardens (Dr. William O. Hendricks, Library Director and 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.

Artistic Advisors and Artists Joseph Arnold, Gephardt Durenberger, Su Harmon, Patricia Herbst, Robert Jackson, Gerry and Christa Long, Todd Muffatti, Dr. Norman Neuerburg and **Polly Royce,** for their valuable enhancement of numerous Festival programs of our first decade.

Musical artists whose talents generously graced our fundraising events: **Charles Baker, Kalman Bloch, David Grimes, Su Harmon, Norman Hughes, Kevin Plunkett, Michael Lancaster, Dimitrie Leivici, Christopher Lindbloom, Peter Marsh, Blanca Luz Studio of Dance, Jennifer Smith, Gregory Wait** and **Mary Mark Zeyen**, as well as all singers, dancers and instrumentalists whose Festival performances have given so much pleasure.

Artistic Director Dr. Burton Karson, through whose tireless efforts and inspired direction our Festival was born and has thrived for ten years.

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Baroque Music Festival of Corona del Mar
Sunday, 3 June 1990, 8:00 pm
St. Michael and All Angels Church

EDWARD MURRAY, *ORGAN*

Strings of the Festival Orchestra
Burton Karson, *conductor*

Concerto No.1 in D Major — **Mr. Edwards** (18th Century)
A tempo ordinario
Allegro
Adagio
Allegro

Praeludium in C Major, BuxWV 137 — **Dietrich Buxtehude** (1637-1707)
Prelude, Fugue and Chaconne

Two Fugues on B-A-C-H, Opus 60, Nos. 2 & 5 — **Robert Schumann** (1810-1856)
Lebhaft (Vivace)
Lebhaft

Toccata Fugue — **Petr Eben** (b.1929)
Hommage à Dietrich Buxtehude

Concerto in B-flat Major, Opus 7, No. 3 — **George Frideric Handel** (1685-1759)
Allegro
Adagio e fuga ad libitum
Spiritoso
Menuet 1 & 2

INTERMISSION
(15 minutes)

Fantasia in G Minor, BWV 542/i — **Johann Sebastian Bach** (1685-1750)
An Wasserflussen Babylon, BWV 653b
Trio in D minor, BWV 586
Fugue in G minor, BWV 542/ii

Suite in G Major for Organ and Strings — **Ottorino Respighi** (1879-1936)
Pastorale
Cantico

RECEPTION
Wines & Waters

Notes on the Organ Concert

Our Tenth Anniversary Festival Season, opening once again with an evening at the organ, features music that spans four centuries with, at first glance, no connecting thread. It is, however, a program of Baroque music and the tributes of later composers to Baroque composers and their musical forms.

The enigmatic Mr. Edwards, whose music appears for the second time on our Festival program, followed closely the footsteps of Handel when he published his group of six concertos for organ and strings, for Handel, who had invented the organ concerto, also published his in sets of six. Bach may have had lessons with Buxtehude during a three-month visit to Lubeck in 1705. Justly famous for his preludes and fugues, Buxtehude may well have provided Johann Sebastian with a source of inspiration. Petr Eben's "Toccata Fugue" is a stated tribute to this leading figure in North German organ composition.

The melodic motive of Schumann's fugues is a musical spelling of Bach's name, since B-A-C-H in German is B flat, A, C and B natural. And the Baroque connection in Respighi's suite is the 18th century practice of grouping stylized dances into suites for keyboard solo or instrumental ensembles — in Respighi's case for keyboard *and* strings. He also expands the organ's accustomed role of *continuo* instrument, giving it greater significance in the concerted texture.

The almost total absence of biographical material on Mr. Edwards tempts one to speculate on the possibilities that his might be a *nom de plume* for a female composer, a noble dilletante, or a publisher's cover-up for music pinched from someone else. The D major concerto begins with a French overture that continues without interruption into a fugue which loses momentum and leads to a rather free, toccata-like conclusion. A slow 4/2 movement with an imitative contrapuntal opening provides the calm before a sprightly 3/8 dance-finale in modified rondo form brings the piece to a close. This evening's performing edition has been prepared from parts found in Oxford University's Bodleian Library.

Buxtehude's Praeludium is in three sections comprising prelude, fugue and chaconne, played without pause. Eben's homage makes a direct and obvious thematic quotation from this Buxtehude work and employs forms common to North German composers of the Baroque period. Of some interest is the two-year incarceration of the Czech composer at Buchenwald, due to his "uncooperative attitude" during the German occupation of his homeland. He is now head of music education at Prague University.

Fugues, of which several are heard this evening, are rare in Schumann's output, but he composed four in 1832, just prior to his large piano works such as "Kreisleriana," "Carnaval" and "Symphonic Etudes." The form was not to appear again until 1845 in these pieces for organ (or pedal pianoforte), inspired by Bach.

Much of Respighi's vocal and orchestral output shows his admiration for the Baroque and earlier periods, and he even arranged and transcribed music by Monteverdi and Bach. The Pastorale from the G Major suite of four movements combines the Baroque *Siciliana* (dance rhythm) with a highly contrapuntal texture; the Cantico gives us block imitation between organ and strings reminiscent of early Baroque polychoric effects, while still representing Respighi's harmonically lush 20th century post-Romanticism.

— Notes by Burton L. Karson

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Baroque Music Festival of Corona del Mar
Wednesday, 6 June 1990, 8:00pm
Sherman Library and Gardens

Baroque Strings and Winds

Peter Marsh, *violin*
Frances Moore, *violin*
Daniel Thomason, *viola d'amore*
Kevin Plunkett, *violoncello*
Albert Rice, *chalumeau & clarinet*
Linda Silva, *clarinet*
Steven Sprague, *horn*
Lucinda Carver, *harpsichord*

Sonata da camera in E Minor, Op. 2, No. 4 — **Arcangelo Corelli** (1653-1713)
- Preludio: Adagio
- Allemanda: Presto
- Grave - Adagio
- Giga: Allegro

Trio in F for viola d'amore, bass chalumeau & continuo — **Johann Christoph Graupner** (1683-1760)
- Largo
- Allegro
- Andante
- Vivace

Trio Sonata No. 1 in B Minor — **Henry Purcell** (c.1659-1695)
- Adagio
- Canzona: Allegro
- Largo
- Vivace

Ouverture for two clarinets & horn, HWV 424 — **George Frideric Handel** (1685-1759)
- Moderato - Allegro ma non troppo
- Larghetto
- Andante Allegro
- Allegro

INTERMISSION
(15 minutes)

Trio for clarinet, horn and basso continuo — **Ferdinand Kölbel** (ca.1700-?)
- Allegro
- Adagio
- Allegro

Sonata in A Major, Op. 9, No. 4, for violin & continuo — **Jean-Marie Leclair** (1697-1764)
- Andante spirituoso
- Allegro
- Sarabanda: Largo
- Allegro assai - Presto

"Entrée" from Act II of *Arcane et Céphise* — **Jean-Philippe Rameau** (1683-1764)

RECEPTION
Wines & Waters

Notes on Baroque Strings and Winds

Although the term "trio" indicates that three lines of music are provided by the composer, four players are actually required for a Baroque trio sonata, since the lowest part is "figured" so that a chording instrument such as a harpsichord, organ or lute can "realize" the harmonies above the cello or other bass instrument. The *trio sonata* originated early in the 17th century and peaked in the sonatas of Corelli at the end of the century. The two common forms were the *sonata da chiesa* for church, with the fast movements usually fugal in texture, and the secular *sonata da camera* with movements carrying dance titles, represented this evening by Corelli's Sonata in E Minor.

Both the chalumeau and clarinet were developed around 1700. The chalumeau is identical in appearance to the recorder, except that it employs a single reed tied to a beak-shaped mouthpiece, and has two keys. The invention of the clarinet is credited to Johann Christoph Denner, a famous maker of woodwind instruments in Nurnberg. Like the chalumeau, the clarinet of the Baroque period had two keys but was designed to play in its overblown or second register, its sound resembling that of the clarino trumpet.

The chalumeau appears in 79 cantatas and several concertos and chamber works composed for the Darmstadt court by Johann Christoph Graupner, a contemporary of J.S. Bach. The Trio in F is unconventionally scored for viola d'amore, bass chalumeau and continuo. A very fashionable instrument during the 18th century, the viola d'amore is related to the viol family, usually consisting of seven bowed strings with seven additional strings underneath the fingerboard which vibrate in sympathy when the upper strings are bowed. Its dark, sweet tone, in combination with the low-pitched chalumeau, gives the trio a rich, deep texture typical of Graupner's music.

The clarinet was first played in London on 25 March 1726, by August Freudenfeld and Francis Rosenberg, at "Mr. Hickford's Great Room." Handel, who may already have heard the new instrument in Germany before his move to London, composed his *Ouverture* for two clarinets and horn about 1741. It is unusual in its omission of both the harpsichord and cello *continuo*. The opening in French overture style leads to a lively section where imitative, fanfare-like entries abound. A lyrical *Larghetto* pairs the clarinets in 3rds and 6ths with the horn in both supportive and imitative roles. The *Andante Allegro* contrasts passages for clarinets with sections for horn by itself, and the final *Allegro* is quite brilliant, featuring rapid playing in every part.

A unique trio sonata for clarinet, hunting horn and basso continuo was written about 1745 by horn player Ferdinand Kölbel. From 1729, he was employed in the court orchestra of St. Petersburg, traveling in 1744 to Vienna and then to Constantinople. Kölbel returned to the Russian court in 1756, where he is credited with producing the earliest keyed horn (which he called *Amorschall*), performing several works on his new instrument. The Trio played this evening utilizes consistently the highest parts of the clarinet's range.

Jean-Marie Leclair mastered violin playing, lacemaking and dancing while still a teenager, marrying fellow Lyon Opera dancer Marie-Rose Casthagnie in 1716. During the next decade he published violin sonatas and ballets, having left Lyons for Turin, Paris, London, Kassel and Amsterdam. His stellar career came to a mysterious end in 1764 when, entering the small house he had taken on his separation from his second wife (Louise Rossel, also his engraver) he was murdered. The Paris police suspected his gardner, his nephew and his wife, but none was brought to trial.

Rameau's opera *Acante et Céphise*, which received 18 performances from 1751 to 1762, employs the clarinet in thirteen sections. For the "Entrée" of Act II, scored for two clarinets, two horns, strings and continuo, we have assigned the second horn part to the viola d'amore so that this unusual ensemble may conclude our evening of chamber music.

— Notes by Albert Rice and Burton Karson

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Baroque Music Festival of Corona del Mar
Friday, 8 June 1990, 8:00 pm.
Sherman Library and Gardens

Music in the Gardens

Acis and Galatea, an English pastoral — **George Frideric Handel** (1685-1759)

Galatea: **Jennifer Smith,** *soprano*
Acis: **Gregory Wait,** *tenor*
Damon: **Dale Tracy,** *tenor*
Polyphemus: **Christopher Lindbloom,** *baritone*

Chorus

Yolanda West, *soprano*
Lori Marcum, *alto*
James Vandeveer, *tenor*
Jonathan Osbrink, *tenor*
Brad McMurray, *baritone*

Orchestra

Peter Marsh, *violin*
Frances Moore, *violin*
Kevin Plunkett, *violoncello*
Thomas Axworthy, *oboe & recorder*
Lisa Ullman, *oboe & recorder*

Burton Karson, *conductor and harpsichord*

Act I

Sinfonia		
Chorus:	*Oh the pleasure of the plains*	Shepherds & Nymphs
Recitative:	*Ye verdant plains*	Galatea
Aria:	*Hush, hush, ye pretty warbling quire*	
Aria:	*Where shall I seek*	Acis
Recitative:	*Stay shepherd, stay*	Damon
Aria:	*Shepherd, what art thou pursuing*	
Recitative:	*Lo! here my love*	Acis
Aria:	*Love in her eyes sits playing*	
Recitative:	*Oh! didst thou know the pains*	Galatea
Aria:	*As when the dove*	

Duet:	*Happy we*	Acis and Galatea
Chorus:	*Happy we*	Shepherds & Nymphs

INTERMISSION
(15 minutes)

Act II

Chorus:	*Wretched lovers*	Shepherds & Nymphs
Recitative:	*I rage, I melt*	Polyphemus
Aria:	*O ruddier than the cherry*	
Recitative:	*Whither, fairest, art thou running*	
Aria:	*Cease to beauty to be suing*	
Aria:	*Would gain the tender creature*	Damon
Recitative:	*His hideous love provokes my rage*	Acis
Aria:	*Love sound th'alarm*	
Aria:	*Consider, fond shepherd*	Damon
Recitative:	*Cease, oh cease, thou gentle youth*	Galatea
Trio:	*The flock shall leave the mountains*	Galatea, Acis, Polyphemus
Recitative:	*Help, Galatea*	Acis
Chorus:	*Mourn, all ye muses*	Shepherds & Nymphs
Recitative:	*'Tis done: thus I exert my pow'r divine*	Galatea
Aria:	*Heart, the seat of soft delight*	
Chorus:	*Galatea, dry thy tears*	Shepherds & Nymphs

RECEPTION
Wines & Waters

Notes on Music in the Gardens

Called a "pastoral" due to its evocation of country scenes with shepherds and shepherdesses, *Acis and Galatea* is typical of the early French and Italian *pastorale* and Italian *intermedio* that led the development of opera in the 17th century. Previous Renaissance revels, called "disguising" in England and *veglia* or *masquerie* in Italy, were performed by masked and costumed players who burst into festive gatherings to entertain with dances and songs and then "crashed" the party.

In 17th century England, these masques moved from the court to the theater, where their elaborate scenery and ballets provided as much entertainment as did the mythological stories they enhanced; the songs were often secondary. Late in the century, masques evolved into miniature operas with minimal stage direction and an enlarged role for the singers. John Blow's *Venus and Adonis* of 1682, performed in last year's Festival, was subtitled "Masque for the entertainment of the King."

Handel had written a cantata titled *Sorge il di* or *Aci, Galatea e Polifemo* during his years in Italy. Sometime during the summer of 1717, he entered the service of the Earl of Carnarvon, later the first Duke of Chandos, as resident composer. For this duke he composed eleven anthems, including an arrangement of the Utrecht *Jubilate* (performed complete during our 1988 Festival), and two English masques, *Acis and Galatea* (not based at all on the earlier cantata) and the first version of *Esther*, now known as an oratorio. A house guest at Cannons in 1718 described *Acis* as "a little opera."

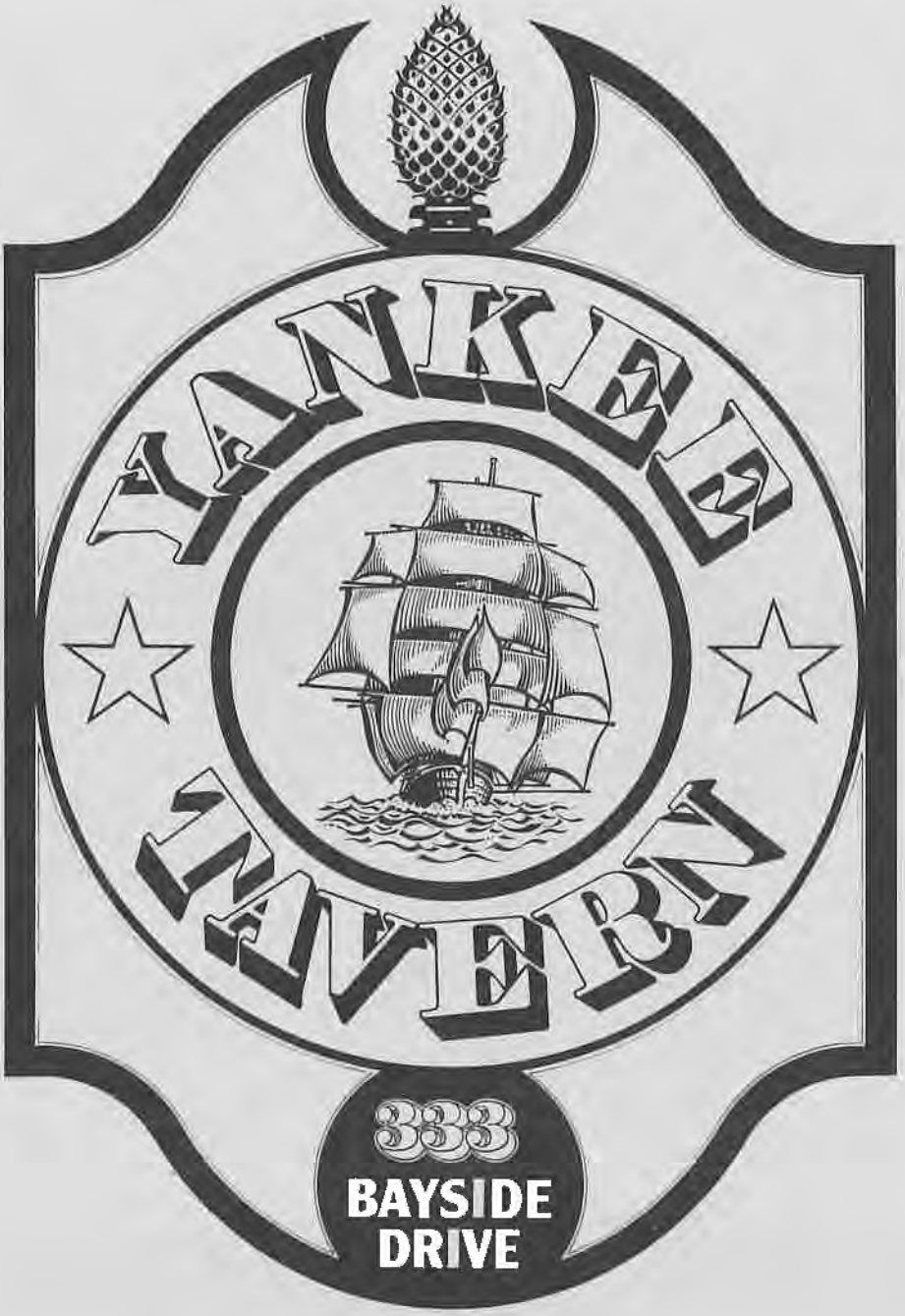
Later versions for London, between 1732 and 1736, included additions of airs from the Italian cantata of 1708. A Royal Theater version, called "serenata," included the Scottish folk song "The Rising Sun" in the orchestration for the "Happy we" chorus. One concert performance also included organ concertos that Handel interpolated here and there. Mozart admired the piece so much that he muddled it up with a new orchestration that even now must be excised from the only instrumental parts currently for sale. His late 18th century taste considered Handel's use of oboes, flutes and strings with harpsichord much too lean without horns, clarinets and viola.

Ancient Greeks inhabited the island of Sicily where today can be visited the great ruins of Agrigento and Siracusa. Sicilian mythology tells of a shepherd, Acis, who, defeated by the jealous giant Polyphemus, magically is turned into a stream by his beloved. The little river Acis still runs near the town of Messina.

The simple story line is commented on, in oratorio fashion, by a (Greek?) chorus of shepherds and shepherdesses who also act as the conscience of observers. The added character Damon speaks to Acis as an advisor, but it is not clear that Acis hears him, leaving Damon's lovely arias also to function as Greek chorus, known only to the audience.

Quasi-operatic recitatives propel the plot in as few words as possible, with action being implied sometimes in the arias and especially in the great trio during which Polyphemus kills Acis. Acis calls for Galatea's help in the following brief recitative and then the chorus announces his death in "Mourn, all ye muses!" Under Galatea's solo lament, the chorus urges her to "cease to grieve," to "bewale not whom thou canst relieve," and "call forth thy pow'r, employ thy art." Her powers make Acis immortal and, in the aria, "Heart, the seat of soft delight," we hear the bubbling fountain and the murmuring of his gentle love as he flows forever, a murmuring repeated ecstatically in the closing chorus.

— B.L.K.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Baroque Music Festival of Corona del Mar
Sunday, 10 June 1990, 8:00 p.m.
St. Michael and All Angels Church

Festival Finale

Jennifer Smith, *soprano*
Debbie Cree, *mezzo-soprano*
Gregory Wait, *tenor*
Christopher Lindbloom, *baritone*
Peter Marsh, *violin*

Festival Singers & Orchestra
Burton Karson, *conductor*

Easter Oratorio, BWV 249 — **Johann Sebastian Bach** (1685-1750)

Sinfonia
Adagio
Duet (tenor & bass) & chorus: Kommt, eilet und laufet...
Come, hasten and run, ye nimble feet, to reach the cavern which shelters Jesus. Laughter and gladness fills our hearts, for our Saviour has been awakened.
Recitative:
(alto): O kalter Männer Sinn!...
O frigid mind of men! Where has the love gone which you owe to the Saviour?
(soprano): Ein schwaches Weib muss euch beschämen!
To be put to shame by a frail woman!
(tenor): Ach! ein betrübtes Grämen
Ah! a sorrowful grieving
(bass): und banges Herzeleid
and distressful heartache,
(tenor & bass): Hat mit gesalz'nen Tränen...
with salty tears and woeful yearning, was intended as a balm for Him,
(soprano and alto): Die ihr wie wir umsonst gemacht.
which you and we prepared in vain.
Aria (soprano): Seele, deine Spezereien...
Soul, for your fragrance myrrh will do no longer. For only the glory of a laurel wreath can quiet your anxious longing.
Recitative:
(tenor): Hier ist die Gruft,
Here is the tomb,
(bass): Und hier der Stein...
and here the stone which covered it; but where could my Saviour be?
(alto): Er ist vom Tode auferweckt!...
He is awakened from death! We encountered an angel who made this known to us.
(tenor): Hier seh' ich mit Vergnugen...
With joy I see lying here the unwound headcloth.
Aria (tenor): Sanfte soll mein Todeskummer nur ein Schlummer...
The pain of my death be but a gentle slumber, Jesus, because of your headcloth. Yea, it will refresh me there, and the tears of my pain it will wipe consolingly from my cheeks.
Recitative (soprano & alto): Indessen seufzen wir...
Meanwhile we sigh with burning eagerness
Arioso (soprano & alto): Ach! könnt' es doch...
Ah! if only it could happen soon to see the Saviour Himself!
Aria (alto): Saget, saget mir geschwinde...
Tell, tell me, quickly, tell me where I may find Jesus whom my soul adores. Come, O come, embrace me, for without You my heart is sorely orphaned and distressed.
Recitative (bass): Wir sind erfreut...
We are happy that our Jesus lives again, and our hearts which first had been flowing over with sadness have forgotten their pain and dwell on songs of joy, for our Saviour lives again.

Chorus: Preis und Dank...
Praise and thanks shall be, Lord, your song of glory. Hell and Satan are vanquished, their gates are destroyed; rejoice, ye delivered tongues, that it may be heard in Heaven.
Allegro: Eröffnet, ihr Himmel, die prächtigen Bogen...
Open ye Heavens, the magnificent arches; the Lion of Judah comes marching victoriously.

INTERMISSION
(15 minutes)

Sinfonia in D for Violin & Orchestra, BWV 1045 **Bach**

Ich lasse dich nicht, BWV Anh. 159 **Bach**
Motet for double chorus

I'll not let thee go; I pray Thou bless me.
My Savior, I pray Thou bless me.

Since Thou my God and Father art, I know that
ever in Thy heart my soul shall find a home.
Mere dust and earth, I here have known
no comfort but in Thee alone.

Thine, Jesus, be all praise below
Since from Thy hold word I know
What makes one ever blest.
O grant that I be firm and true
In all I say or think or do.

I bring all praise to God's own Son
For my salvation He hath won
Through suff'ring on the Cross.
Lord, Thy salvation grant to me
And I shall ever thankful be.

Erschallet, ihr Lieder, BWV 172 **Bach**
Cantata for Pentecost
Chorus: Erschallet, ihr Lieder...
Resound now, ye lyrics, ring out now, ye lyres! O happiest hours! God shall all the souls to his temples now gather.
Recitative (bass): Wer mich liebet, der wird mein Wort halten...
He who loves me will keep my commandments, and my Father will then love him, and we unto him will journey and with him make our dwelling.
Aria (bass): Heiligste Dreieinigkeit...
O most Holy Trinity, mighty God of honor, come still in this time of grace, make us thy sojourn, come still unto our heart's shelters, be they e'er so poor and small, come and yield to our entreaty, Come and sojourn with us here!
Aria (tenor): O Seelenparadies...
O paradise of souls, through which God's Spirit wafteth, who at creation blew, the Spirit ever present. Rise, rise, prepare thyself, thy Comforter is near.
Duet (soprano & alto)
(Soul): Komm, lass mich nicht länger warten...
Come, make me no longer tarry. Come, thou gentle heav'nly wind, waft now through the spirit's garden!
(Holy Ghost): Ich erquicke dich, mein Kind.
I'll enliven thee, my child.
(Soul): Liebste Liebe, die so süsse...
Dearest love, thou so charming, of all joy abundant store, I shall die if I not have thee.
(Holy Ghost): Nimm von mir den Gnadenkuss.
Take from me the kiss of grace.
(Soul): Sei im Glauben mir willkommen...
Come to me in faith most welcome, love most precious come to me! Thou from me my heart hast stolen.
(Holy Ghost): Ich bin dein, un du bist mein!
I am thine, and thou art mine!
Chorale: Von Gott kommt mir ein Freudenschein...
From God to me comes joyful light, when thou with thine own precious eye with kindness dost regard me.
O Lord Jesus, my trusted good, thy word, thy soul, thy flesh and blood me inwardly enliven. Take me kindly in thine arms now, make me warm now with thy favor; to thy word I come invited.

RECEPTION
Wines & Waters

Notes on the Festival Finale

The *Easter Oratorio* was first performed as a cantata in Leipzig for Easter of 1725 and was later revised as an oratorio. In the latter, greatly expanded version, the four soloists and choir are supported by an orchestra of three trumpets, timpani, two recorders, two oboes, strings and basso continuo. Some of the music was taken from Bach's earlier secular *Shepherd Cantata,* written for the birthday of Duke Christian of Saxe-Weissenfels in 1725.

The soloists represent Biblical characters, as one expects in an oratorio: Mary (the mother of James, she who wiped the feet of Jesus with her hair after anointing them with oil), Mary Magdalene, Peter and John. The chorus represents no crowds of the time, but rather all of us as we exult in the joy of the Resurrection.

The brief violin concerto heard this evening is a fragment of an earlier cantata, intended as the Sinfonia or orchestral introduction. Even this portion was left unfinished by Bach, it seems, and we have had to add a few notes in order to make it work. What is unusual is the orchestration behind the solo violin: full strings and continuo plus trumpets, oboes and timpani. The violin solo part asserts itself only gradually, at first doubling the violins, then adding low-pitched double and triple stops and finally showering us with the most brilliant virtuosic displays.

Ich lasse dich nicht is an unaccompanied motet for double chorus. Found in Bach's collection of manuscripts, it was attributed for arguably shallow reasons not to Johann Sebastian but to his father's cousin Johann Christoph Bach, and has been performed often with that attribution. Scholarly research, reported recently in the Journal of the American Musicological Society (Fall 1988), "The Authorship of the Motet *Ich lasse dich nicht*" by Daniel R. Melamed, is convincing beyond doubt that the work is by Johann Sebastian. This confirms internal evidence that has suggested this for many years to your program annotator and conductor, and it is appropriate to be able to present the work to you as the work of the great master.

The two choruses begin by echoing each other, then sing conjunctly echoed phrases which give energy to the musical direction. They soon break into a single chorus texture, with fast-moving rhythms in the alto, tenor and bass sections while the sopranos sing a chorale tune to which all then join in conclusion.

The cantata *Erschallet, ihr Lieder,* like the motet discussed above, dates from Bach's early period in Weimar (1714) but was revived often in Leipzig, beginning in 1724, soon after Bach's arrival there. Thus there are numerous performance practices for this work, since he did it differently at different times, leaving us parts and annotations as evidence. The score used for the first two performances concludes, after the chorale, with the instruction to repeat the opening chorus. This gives the work dramatic balance, perhaps not needed in the Leipzig services, but musically and emotionally appropriate this evening as a celebratory conclusion to our Tenth Anniversary Festival.

— B.L.K.

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About the Performers

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.

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

CHRISTOPHER LINDBLOOM studied as an undergraduate at Boston University, was for some years on the music faculty at Point Loma College, and completed his doctorate in vocal performance at the University of Southern California. He was Director of Music at First Presbyterian Church of Santa Ana and active as a musical editor and teacher of voice. Baritone soloist at all but two of our Festivals since the opening season of 1981, Dr. Lindbloom continues to be in great demand as a recitalist and as soloist with choral societies and orchestras, among them the San Diego Symphony and Santa Monica Symphony. Recently professor of voice at North Texas State University in Denton, he is presently continuing his career in the Washington, DC area.

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 third year.

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.

EDWARD MURRAY is organist at historic Immanuel Presbyterian Church and associate organist at Wilshire Boulevard Temple in Los Angeles. He also serves on the faculty of California State University at Los Angeles and as principal keyboard player in the period-instrument Los Angeles Baroque Orchestra. Holder of degrees from the University of Oklahoma and Southern Methodist University, he is a doctoral candidate at the University of Southern California, where he was recently honored with the first Virgil Fox Memorial Award in Organ Performance. Mr. Murray has done specialized study in Switzerland and Spain and been a prize winner in international competitions at Payerne and Geneva. He also won second prize in the 1986 National Young Artists' Competition of the American Guild of Organists. He has performed in much of the United States and throughout Southern California, and includes numerous new works for organ in his large repertoire.

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 as principal cellist with Orange County's Pacific Symphony. He is a member of the faculty at Chapman College.

ALBERT RICE is a specialist in organology (the study of musical instruments) as well as a free-lance clarinetist who plays regularly with the Garden Grove Symphony and the Almont Ensemble, a quartet of violin or viola, cello, piano and clarinet. He received a Ph.D. in musicology at the Claremont Graduate School in 1987, is curator of the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges and active as a consultant and appraiser of all types of musical instruments. In addition, he serves on the Board of Governors of the American Musical Instrument Society. His book, *The Baroque Clarinet*, will be published later this year by the Oxford University Press.

LINDA SILVA earned a bachelor's degree at Oberlin College Conservatory and a master's degree at Rice University in clarinet performance. She studied with Lawrence McDonald, Richard Pickar, Franklin Cohen and Robert Marcellus. Currently she performs as clarinetist with the Riverside Symphony and teaches at California State University, San Bernardino, California Polytechnical University, Pomona and California Baptist University, Riverside.

JENNIFER SMITH earned a Bachelor of Music degree in vocal performance at Chapman College, studying with Janet Smith. She also studied at the American Center for Musical Theater in Los Angeles. The soprano has appeared with the Euterpe Opera as Dorabella in Mozart's *Cosi fan tutte*, at Chapman as Rosalinda in *Die Fledermaus* and with the Orange Coast College Chorale and William Hall Chorale as a soloist. Further credits include performances for San Francisco Opera and for our 1988 Baroque Music Festival. She was a prizewinner this year in the Victor Fuchs Auditions.

STEVEN SPRAGUE earned a bachelor's degree in performance at California State University, Fullerton. He has performed as hornist with the Young Musicians Foundation Debut Orchestra, the American Youth Symphony, La Mirada Civic and Downey Civic orchestras, the Laguna Moulton Theater and is assistant band director at Vista High School.

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DANIEL THOMASON earned a master's degree in viola and a doctorate in viola d'amore at the University of Southern California. He is co-founder and co-director of the Viola d'Amore Society of America and has participated in the last five congresses of the International Viola d'Amore Society. Dr. Thomason plays viola in the Glendale Symphony and previously performed with the Dallas Symphony and Opera, the Birmingham (Alabama) Symphony, the 7th U.S. Army Symphony in Stuttgart and the Carmel Bach Festival.

DALE TRACY studied voice at Chapman College and currently studies with Seth Riggs in Hollywood. He has performed major Mozart roles in *Cosi fan tutte* and *Magic Flute* at UCI, and also appeared in *Kismet*. As tenor soloist he has been heard in Handel's "Messiah" with the Pacific Chorale at the O.C. Performing Arts Center and in Vaughan Williams' "Mass in G Minor" with the Santa Barbara Choral Society.

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 the long-time 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 ninth year with the Corona del Mar Festival.

BURTON KARSON, a 16-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 serving there as Director of Chapel Music and 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 has been Organist & Choirmaster at St. Michael and All Angels Episcopal 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 Philharmonic Society. 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 and 1988 by the School of the Arts at Cal State Fullerton with the Meritorious Performance and Professional Promise Award in recognition of his contributions to the cultural life of the community, and for research in Germany that resulted in performances during our Festivals of long-forgotten 18th century works by Briegel and Heinichen.

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