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Annual

Baroque Music Festival

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June 2 - 9
1991

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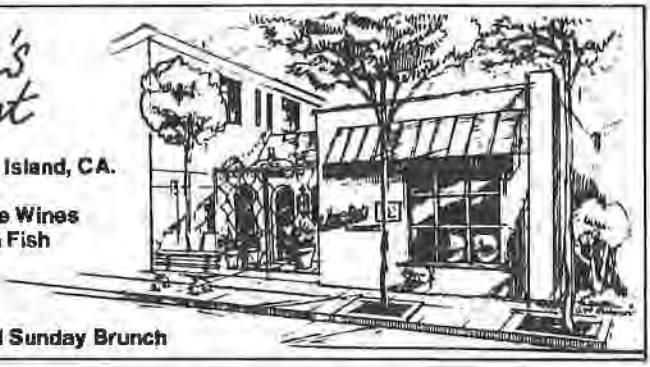

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Welcome to our eleventh annual Baroque Music Festival, a community-inspired non-profit venture by and for the people of Corona del Mar, part of the city of Newport Beach. We hope that this week's program of fine music again will prove enlightening as well as entertaining to our residents and guests.

Proud as we are of the distinguished standard of performance and widespread critical acceptance of the Festival that mark its first decade, we are cautiously exploring ways to expand gradually in order to meet the demand of our growing public.

This year's Festival takes a small step in that directioin by adding a fifth concert in the Festival week and creating two subscription series of four concerts each. Each series includes one of our distinctive "Music in the Gardens" concerts in the Central Patio Room at Sherman Library and Gardens. Seating limitations at this lovely venue regrettably limit the number of our subscribers, but not their enthusiasm for its sheer beauty and its suitability for an intimate evening of chamber music.

We remain most appreciative of the loyal supporters within the community and of the bond between performers and audience that make our Festival a unique experience.

Your Festival Board of Directors

The Festival Brass Ensemble will perform al fresco thirty minutes before Music in the Gardens

The Festival Directors Gratefully Acknowledge

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

The Consulate of the Federal Republic of Germany, Los Angeles, for financial support provided by its Cultural Division.

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.

Mr. Leonard Pennario for his generous gift of a piano recital for the benefit of the Baroque Festival in February.

Mr. & Mrs. Jerry Dauderman for providing their beautiful home as the setting for our February fund-raising recital and supper.

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

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

Oneonta Congregational Church of South Pasadena (Dr. Ronald Huntington, Minister of Music) for choral scores of the "Anthem on the Peace," and **Beverly Hills Presbyterian Church (Dr. Nick Strimple,** Minister of Music) for choral scores of the "Dettingen Te Deum," generously provided for our Festival Finale.

Gary Vose for the generous hospitality extended to our Concertmaster, Clayton Haslop.

Mr. Rick Dellefield for videotaping concerts; **Messrs. Scott Anderson, Brian Lee Cross** and **William Kleese** for technical assistance to our Artistic Director, and numerous volunteers for assisting our Board of Directors at concert time.

Advertisers in our Festival Program who provide visible community support as well as valued income for the Festival.

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

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Baroque Music Festival of Corona del Mar
Sunday, 2 June 1991, 8:00 pm
St. Michael and All Angels Church

Baroque Concertos

Louise Di Tullio, *flute*
Donald Leake, *oboe*
James Welch, *organ*
Clayton Haslop, *violin*
Robin Olson, *violin*
Kevin Plunkett, *violoncello*

Strings of the Festival Orchestra
James Welch, *harpsichord continuo*

Burton Karson, *conductor*

Concerto in G Minor for Oboe — **George Frideric Handel** (1685-1759)
- Grave
- Allegro
- Largo; Sarabande
- Allegro

Concerto in C Minor for Organ — **William Felton** (1715-1769)
- Largo
- Allegro
- Largo
- Allegro

Suite in A Minor for Flute & Strings — **Georg Philipp Telemann** (1681-1767)
- Ouverture: Lento - Bewegt
- Presto: *Les plaisirs*
- Largo, gratieusement: *Air a l'Italian*
- Menuet I & II: Moderato
- Rejouissance: Presto Viste
- Passepied I & II: Allegro
- Polonaise: Moderato

Concerto in F for Violin & Organ — **Antonio Vivaldi** (1678-1741)
- Allegro
- Lento
- Allegro

INTERMISSION
15 minutes

Concerto in A Minor, BWV 1041, for Violin — **Johann Sebastian Bach** (1685-1750)
- Allegro
- Andante
- Allegro assai

Concerto in D Minor for Two Violins & Violoncello — **Vivaldi**
- Allegro - Adagio e spiccato - Allegro
- Largo e spiccato
- Allegro

A Fugal Concerto, Opus 40, No.2, for Flute & Oboe — **Gustav Holst** (1874-1934)
- Moderato
- Adagio
- Allegro

RECEPTION
On the Patio

Notes on Baroque Concertos

The Baroque concerto developed in Italy in the 17th century. Concerto, from *concertare*, means to come together or unite, yet the Latin antecedent meant to fight or contend. So the *concerto grosso* pitted a group of soloists, the *concertino*, against the orchestral group of strings, the *ripieno*. Even vocal forms used the *concertato* effect of opposing forces of soloists with choruses. The standard form for concertos was three movements, fast-slow-fast, although dance movements occasionally extended this, as we shall hear. This evening's program offers four solo concertos (for oboe, flute, violin and organ) and three concertos grosso (for two violins and cello, violin and organ and for flute and oboe).

Authorship of the G minor oboe concerto is disputed, but it remains one of the most popular of the concertos attributed to Handel and certainly exhibits his style and his fondness for the oboe. His slow first movement here seems an outgrowth of the French Overture with its stately dotted rhythms, and the closing Allegro is right out of one of his famous organ concertos.

The C minor work by William Felton, another in our Festival series of hitherto unknown organ concertos discovered in the British Library, receives this evening its first American performance and probably its first public hearing in 200 years. Felton, an English clergyman of great esteem and an accomplished organist, composed more than 30 concertos in the Handelian tradition.

Telemann's suite for flute and strings is really a concerto, though called a suite because of its many dance movements. The dance suite, which originated in the French court of Louis XIV, was cultivated by princely Germans whose appetite for French culture extended even to their language.

Antonio Vivaldi wrote about 500 concertos, mostly for solo violin and groups of strings, but also for dissimilar combinations. The 18th century chamber organ emitted a clear, light sound that combined well with the violin. In this double concerto, with its conversational interplay and rather fierce technical competition between instruments, we level the playing field by employing only a small portion of our pipe organ. The D minor concerto grosso for two violins and violoncello, on the other hand, creates contrapuntal entanglements among well-matched forces in a contest that appears to be won by the first violinist.

Bach's mighty A minor violin concerto, one of four extant from the eight he is said to have composed, dates from about 1720, the period of the "Brandenburg" concertos. After a typical ritornello opening, the second movement puts tuneful cellos and basses under the soaring solo violin; the giguelike *allegro assai* allows the soloist nary a breath in his romp to the finish.

Englishman Gustav Holst, justly famous for his sprawling 1916 post-Romantic work, "The Planets," in 1923 created his chamberlike neo-Baroque Fugal Concerto. The third movement concludes with an old English tune to the text:

If all the world were paper,
And all the sea were ink,
If all the trees were bread and cheese,
What should we do for drink?

The flute and oboe join in a fugal dance which concludes with a long trill under which the orchestra scurries away to an inebriatedly stuttering rhythm.

—Notes by Burton L. Karson

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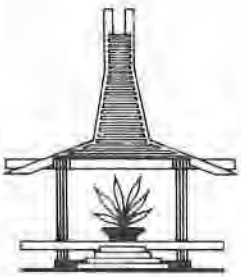

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Baroque Music Festival of Corona del Mar
Monday, 3 June 1991, 8:00 pm.
St. Michael and All Angels Church

Organ Recital

JAMES WELCH, *ORGAN*
Robert Hubbard, *English Horn*

Concerto in G major, after Johann Ernst, BWV 592 Allegro Grave Presto	**Johann Sebastian Bach** (1685-1750)
Variations on a Galliard by John Dowland	**Samuel Scheidt** (1587-1654)
Baroque Barnyard Suite	
"A Maggot" from Concerto #3 in A major	**Thomas Arne** (1710-1778)
Pastorale from Sonate d'Intavolatura per Organo (1716)	**Domenico Zipoli** (1688-1726)
Der Kuckuck	**Johann Kaspar Kerll** (1627-1693)
Trio en Passacaille	**André Raison** (1650-1714)
Passacaglia in C Minor, BWV 582	**Bach**

INTERMISSION
-15 minutes

Partita for English Horn and Organ, Op. 41, No. 1 (1956) Liberamente - Adagio - Allegro Larghetto Vivace Largo - Andante sostenuto	**Jan Koetsier** (b. 1911)
The Bach Circle: Mentor, Publisher, Students and a Son	
Fugue in G Minor	**Adam Reincken** (1623-1722)
Trio in D Major	**Johann Georg Schübler** (b. ca.1720)
Wir glauben all an einen Gott, Vater, BWV 740 "a 2 Clav. e Pedale doppio"	**Johann Ludwig Krebs** (1713-1780)
O Heilger Geist, kehr bei uns ein	**Gottfried August Homilius** (1714-1785)
Fantasie and Fugue in C Minor	**C. P. E. Bach** (1714-1788)

RECEPTION
in the Garden

Notes on the Organ Recital

The six Bach "concertos" for organ, without orchestral accompaniment, are all arrangements of concertos by other composers, two of them by the talented young Prince Johann Ernst of Weimar, whom Bach befriended during his time there as organist to the court (1708-1717). Notable in the G major concerto are the shifts between duplet and triplet rhythms in the first movement, the highly ornamented section in French style in the Grave movement, and the Presto's rapid arpeggios, scales and successive chords in alternating hands, ending with a bravura downward scale to the very bottom of the keyboard.

Scheidt, a North German, produced nine technically and musically rich variations on a dance by Englishman John Dowland, marked by jaunty left hand skips against right hand chords and unexpected "hemiola" rhythmic shifts.

The Barnyard Suite is our arbitrary collection of pieces with animal references. Arne's "Maggot" actually refers not to an insect larva but to its second dictionary definition, a "sudden or unusually eccentric idea, a whim"; this second movement of a concerto departs from the norm, calling not for a slow tempo but for "con spirito" leaps and brilliant passage work. Zipoli's Pastorale, opening with a drone effect over a pedal low C, gives way to birdlike trills and ends with the braying sound of a donkey. Kerll's "Kuckuck" jumps energetically between the two manuals, relaxing only after exploring more keys than most cuckoos have in their repertoire.

Raison's short passacaglia, replete with French ornamentation, was immortalized by Bach, who changed it from G minor to C minor for his ingenious set of 32 passacaglia and fugue variations — a virtuosic *tour de force*.

Koetsier, born in Holland and educated in Berlin, was professor of conducting in Munich, where he still lives. This chamber-style work, with organ part that requires no pedals, is a duet for English horn and organ that closes with a setting of the Christmas chorale, *Wie schön leuchtet der Morgenstern*.

Reincken, organist and composer who died in Hamburg five months short of his 100th birthday, was often visited by Bach, who later set some of his compositions as a tribute. This dancelike fugue is one of the sprightliest pieces ever written for the organ.

Schübler, who studied with Bach in Leipzig, is best known as publisher of six of Bach's chorale-preludes. This Trio in D Major is his only known extant work.

"We all believe in one God" appears in the Bach catalog with a BWV number, but apparently was written by Krebs, a prominent Bach pupil. The melody is in the soprano, with the four-part accompaniment so divided that the hands play two voices and the pedals play a continuous duet, resulting in an unusually rich and technically challenging five-part texture.

In the work by Homilius, another Bach student, the English horn plays a chorale melody, the same heard in the finale of the Koetsier Partita.

Though none of Bach's sons became an organist, Carl Philipp Emanuel understood the instrument's unique capabilities. His fugue is in four voices, although no more than three play at any given time. *Recitativo* scale passages and bravura arpeggiated chords open the chromatic Fantasie and conclude the fugue.

—Notes by James Welch and Burton L. Karson

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Baroque Music Festival of Corona del Mar
Wednesday, 5 June 1991, 8:00 pm.
Sherman Library and Gardens

Music in the Gardens

Malcolm Hamilton, *harpsichord*
Paul Rabinov, *flute*
Kevin Plunkett, *violoncello*

Suite in E Major for Harpsichord — **George Frideric Handel** (1685-1759)
- Prelude
- Allegro
- Corrente
- Aria con Variazione ("Harmonious Blacksmith")

Sonata No. 3 in G Minor, BWV 1029, for Violoncello & Harpsichord — **Johann Sebastian Bach** (1685-1750)
- Vivace
- Allegro
- Adagio

Three 17th Century Polish Folk Dances — **Transcribed by Wanda Landowska**

INTERMISSION
~15 minutes

Sonata in F Minor for Flute & Continuo — **Georg Philipp Telemann** (1681-1767)
- Triste
- Allegro
- Andante
- Vivace

Four Sonatas for Harpsichord — **Domenico Scarlatti** (1685-1757)
- Allegretto, D Minor, K.516
- Andante, E Major, K.206
- Allegro, A Major, K.429
- Presto, D Major, K.53

Pièce en Concert No. 1, for Flute, Violoncello & Harpsichord — **Jean-Philippe Rameau** (1683-1764)
- La Coulicam
- La Livri
- Le Vezinet

RECEPTION
In the Garden

Notes on Music in the garden

The prolific Mr. Handel produced more than two dozen keyboard suites, each with three to seven movements, most of them stylized dances. Legend has it that Handel conceived the popular Suite in E while in a blacksmith's shop taking shelter from a storm. Hence the title of its concluding theme with variations, "The Harmonious Blacksmith."

The third of Bach's three sonatas for viola da gamba will be played this evening on the violoncello. Written in Cöthen around 1720, it dates from a period of remarkable productivity in chamber music. Since Prince Leopold, his employer, was a Calvinist who needed no choral or instrumental music for religious services, Bach's primary assignment was to entertain the royal family with concertos, sonatas and all manner of secular music. Somewhat concertolike in its three movements, this piece offers technical brilliance, lovely melodies and the fruits of Bach's boundless music imagination.

The late Polish harpsichordist Wanda Landowska arranged and recorded dances from her native land after many years spent in Germany and America. Her charming dances have not been published, nor is a manuscript available. It is only through the phenomenal musical stealth of Dr. Hamilton that we are able to hear these colorful pieces this evening.

Georg Philipp Telemann was perhaps the most prolific composer who ever lived. His output never has been published in its entirety, nor even listed with complete authority. The F minor sonata for flute *(flauto traverso)* is especially captivating and presents considerable musical and technical demands on both the flutist and cellist, while the *continuo* harpsichordist exerts his good taste and imagination at will.

Domenico Scarlatti, son of a famous composer of church music, operas and cantatas, may have been trying to escape his father's shadow when he accepted employment in Lisbon as chapel master and music teacher to the Infanta Maria Barbara. When the Portuguese princess married the Crown Prince of Spain in 1728, Scarlatti moved with her to Madrid. There he spent the last 29 years of his life happily composing single-movement harpsichord sonatas and performing for the royal family in Madrid and at El Escorial. We shall hear four of his 500-odd sonatas, many of which reflect the earthy dance rhythms of Spain.

Jean-Philippe Rameau was born in Dijon and died in Paris. He achieved national renown for his dramatic stage works, and an international reputation for his theoretical treatise on harmony. Rameau had an ear for colorful orchestration and developed an extraordinarily expressive approach to the harpsichord. This, coupled with the French manner of performing with a rather free beat and with self-indulgent and mannered ornaments, creates an unmistakably Gallic style. Rameau's *Pièces en Concerts* for harpsichord with two other instruments consist of six small suites of character pieces and dances. The *Premier concert* movements are inexplicably titled: *La Livri* is thought to be a *tombeau*, or lament, on the death of the Count of Livry. The outer movements demand flashy harpsichord playing with much crossing of hands and changing of manuals (the keyboards are indicated *fort* for the stronger and *doux* for the softer). The composer may have asked his friends to claim favorite pieces in these trios and to title them after themselves, thus perpetuating their names only through Rameau's charming music.

—Notes by B.L.K.

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Baroque Music Festival of Corona del Mar
Friday, 7 June 1991, 8:00 pm.
Sherman Library and Gardens

Music in the Gardens

Jennifer Smith, *soprano*
Donald Christensen, baritone
Clayton Haslop, *violin*
Robin Olson, *violin*
Kevin Plunkett, *violoncello*
Burton Karson, *harpsichord/conductor*

Three Trios for Two Violins and Violoncello — **Henry Purcell** (1659-1695)
Trio in G Minor
Trio in B Flat Major
Trio in A Major

When night her purple veil — **Attributed to Purcell, Realized by Benjamin Britten**
Secular cantata for baritone, two violins and continuo

When night her purple veil had softly spread
And busy men assembled with the dead
When all was hush'd, but Zephyr's gentle breath
Which cools the air, perfuming all the earth,
With silken wings thro' murmuring forests flies,
Spreading the sweets which from the woodbine rise,
With hasty steps and a wild thoughtful air,
Heedless of danger, guided by despair
The lovely Damon strives in thickest shades to mix
On whom all graces do, and all desires would fix.

While night he seeks, new day he seems to bring
For blooming youth has light in ev'rything,
He sighs, now weeps, then with a just disdain
Reproaches her he loves alas! in vain.
The senseless, senseless nymph does on a satyr doat,
Despising Damon, couples with a goat.

Under a mossy oak he thus began,
Which bending seem'd to listen as he sang.
Ah! Silvia, Ah! unkind, Ah! cruel, cruel fair
To him so gentle, to me too severe,
Sweeter than the flow'ry Spring
Than the dew which bees do bring
From opening buds with careful wing
Which when I strive to taste, like them you sting.

Great God of Love, to thee I cry,
Ah pity, pity, for I die
When Silvia to a monster yields her ev'ry joy,
Ah! pity, pity or I die.
His trembling lips stop't here, nor could he more
But like a shipwreck thrown upon the shore
Extended lay, dash'd with his tears all o'er.

Then, then starting up and with a mien that shew'd
Disdainful joy he smiling, smiling thus pursu'd:
Despair, thou bane to my heart,
For ever, for ever we'll part.
Begone, begone, tormenting care
Her beast let her have,
I'll ne'er be a slave
To a barbarous, barbarous fair.

Sonata in D Major for Violoncello & Harpsichord — **Georg Philipp Telemann** (1681-1767)

Lento
Allegro
Largo
Allegro

Sonata in A Minor for Violin & Continuo — **Telemann**

Siciliana
Spirituoso
Andante
Vivace

The Women's Order — **Telemann**

Cantata for Soprano, Two Violins and Continuo

Aria: *Thou palatable women's order, I enter thee with joy and glee. Away, thou hateful virgin's order which gives us neither strength nor plea. Yet as thou art removed from me I feel so comfortably free.*

Recitative: *Now I can please myself without a shame, by my dear husband lie, sleep in my darling's arms, and need not be afraid of any blame. It would be more than fine: if after not too long a time a bonnie sonnie would be mine. It were enough to drive me mad with joy; oh, then I want to spring and at the cradle sing:*

Cradle-Song: *Sleep thou darling sonnie mine, thy father is so nice and fine, thy mother keeps so chaste her line, that ought to give thee joy in time. Popeia, popeia!* (Lullaby)

Sleep thou darling sonnie mine, thou must not so disgraceful whine, or else I call thee little swine and spank thee with a rod of twine, Popeia, popeia! Sleep thou darling sonnie mine, another year may pass and shine on two of you, oh babies mine, if a wee sister becomes thine. Popeia, popeia!

Ritornello

Recitative: *Ye virgins follow me, sell quickly all you can by taking every man. You do not know how sweet it is when you a darling sweetheart kiss. It's tasting oh so hot and thick like pork and sauerkraut, whereat you all your fingers lick.*

Aria: *Oh, how would you laugh with pleasure, if you were to wed your treasure. Think, oh think but how it would be ripping when one heart were ticking, when he spends the time with thee in a fascinating measure.*

INTERMISSION
15 minutes

Partita No.1 in B Minor for Solo Violin, BWV 1002 — **Johann Sebastian Bach** (1685-1750)

Allemande - Double
Corrente - Double: Presto
Sarabande - Double
Bourée - Double

Scene from "Tigrane" **Alessandro Scarlatti**
(1660-1725)

Aria (Orcone): "Cancaron, cancaronaz!"
A pestilence, a pestilence! Would you like, dear heart, to have a doctor for a husband? Because I'd really like to have you for a wife. Look at my gentle mug, look at it well. There is a treasure, there is something to behold.

Recitativo: "Onbé! Ch'em desit vò?"
(Dorilla) *Oh, wow! What are you saying to me? By my faith, you've kidding yourself, chatterbox! Look, I tell you no. I don't want to understand this song.*
(Orcone) *What's going on? Must I scold my little treasure? Shut up, my pretty, shut up. What have you got to make so much noise about?*
(Dorilla) *What do you expect from me? I want it this way.*
(Orcone) *Eh, since there's good reason for it.*
(Dorilla) *I have a bad temper, in conclusion.*
(Orcone) *But where is your compassion for me?*
(Dorilla) *Pfui! Get out of here; what do you mean, compassion? I tell you shut up, baboon, I don't care a fig for you.*
(Orcone) *Are you joking or serious, my jewel? What words are these? If you aren't serious, I'll now throw off my mask and costume...*
(Dorilla) *(Oh, what a joke!)*
(Orcone) *And I'll hit myself fifty times in the face.*
(Dorilla) *Don't cry; what's the matter? I was talking as Zaccagnina.*
(Orcone) *And as Dorilla?*
(Dorilla) *It's certain that I was joking.*
(Orcone) *Oh, my little doll! Then you do have some compassion for me?*
(Dorilla) *Why, yes: be happy!*
(Orcone) *Oh, good, good, good, good, good!*
(Dorilla) *But listen, my doctor, I want to teach you to make love.*

Aria (Dorilla): "Dof la sta la innamorà"
When a girl is in love, her suitor does like this: He sees her passing by, playing with his little cap in hand, then he says, sighing, "Oh, wow, wowie." With his hand on his pistol then he says, "My dearest heart, console my poor mug."

Recitativo: "Qui non ci voglion tante ciancianfruscole!"[1]
(Orcone) *Here we don't need so much foolishness. Now I'll explain it in capital letters.*
(Dorilla) *What?*
(Orcone) *What you don't understand, my treasure.*
(Dorilla) *What should I understand?*
(Orcone) *That for you I suffer, yearn, burn, and die.*
(Dorilla) *Now listen, my Orcone, your good manners charm me, and I want you for my husband.*
(Orcone) *Oh, my darling! Let's shake on it.*
(Dorilla) *Here's my hand and my heart.*
(Orcone) *Oh, my beauty...*
(Dorilla) *Oh, my love...*
(Both) *My sweet love...*
Duetto (Dorilla, Orcone):"Che dolcezza, che allegrezza"
(Orcone) *What happiness...*
(Dorilla) *What sweetness...*
(Both) *I feel in my heart...*
(Orcone) *My charmer...*
(Dorilla) *My darling...*
(Orcone) *A pestilence, a pestilence!*
(Dorilla) *Oh, wow, wowie! Oh, what joy...*
(Orcone) *Oh, what pleasure...*
(Dorilla) *Handsome husband...*
(Orcone) *Dearest wife...*
(Both) *Now I'll look at your mug!*

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Notes on Music in the Gardens

Purcell's three trios for two violins and violoncello, from a set of four edited by Helmut Moenkemeyer from a manuscript in the British Museum, illustrate the composer's predeliction for sudden dissonances and shocking cross-relations, such as F sharps in one voice following F naturals in another. This harkens back to Italian Renaissance forms in which individual horizontal lines followed their modal scales without regard for conflicting vertical harmonic effect.

The secular cantata, "When night her purple veil," was attributed to Purcell when discovered 75 years ago by editors of the Purcell Society. Historians of today are not so sure, though Purcell scholar Franklin Zimmerman lists the work in his catalogue as D201, and its unruly chromaticisms and rhythmic figures sound and feel like the work of the greatest composer of 17th century England. The late, great Benjamin Britten "realized" the cantata for baritone and strings for a performance by Dietrich Fischer-Dieskau, members of the Alberni String Quartet and Britten himself at the piano during the 18th Aldeburgh Festival in Suffolk during June of 1965.

Telemann's two sonatas, for violoncello and for violin with continuo, are from a collection known as *Der getreue Musikmeister*, a four-page leaflet of various vocal and instrumental pieces published semiweekly in Hamburg during 1728-29. The cello sonata abounds in great melodic skips and dancelike movements (though they are not titled as dances). The violin sonata begins with a Siciliana followed by a Spirituoso in bipartite form, each half to be repeated. The Andante sings through passages of triplets within a basically duple context, and the Vivace is a *da capo* form in which the bass line is given some contrapuntally melodic chances to get into the conversation.

"The Women's Order" in five parts — Aria/Recitative/Cradle Song/Recitative/Aria — must have been written for a wedding feast, for it celebrates the anticipated joys of married life, of motherhood, and of the ecstacies of being with a good husband. It also exhorts other young women to "take every man" with whom a kiss is "tasting oh so hot and thick like port and sauerkraut, whereat you all your fingers lick." The final encouragement is: "Oh, how would you laugh with pleasure to wed your treasure!"

Bach's partita in B minor is the second in a group of six unaccompanied works for violin which alternates "sonatas" of four movements each (slow, fugue, moderate, fast) with "partitas" of dances. These partita movements are followed by *doubles* or variations on the preceding dances. The Allemande, Sarabande and Bourée indulge in numerous double, triple and even quadruple stops, creating rich chords which represent the ultimate technical and musical challenge to violinists and are formidable products of Bach's boundless genius.

One of more than 60 operas penned by Alessandro Scarlatti, the famous father of Domenico Scarlatti, *Tigrane* is a lengthy musical drama, a fictitious sequel to an historical event reported by Herodotus: the slaying of the Persian emperor Cyrus the Great by Thomyris, queen of the Massagetae. Dorilla and Orcone are minor characters who, anachronistically, live in the time of the opera's composition, 1715, and have nothing to do with the historical action, their role being to comment on the plot and to amuse us with their whimsical and earthy if not downright coarse flirtations.

—Notes by B.L.K.

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Festival Finale

Jennifer Smith, *soprano*
Brian Asawa, *countertenor*
Dana Marsh, *countertenor*
Earle Patriarco, *baritone*

Festival Singers & Festival Orchestra

Burton Karson, *conductor*

Dettingen Te Deum — **George Frideric Handel** (1685-1759)

Chorus:	We praise thee, O God: We acknowledge thee to be the Lord.
Chorus and Countertenor:	All the earth doth worship thee, the Father everlasting.
Semi-Chorus:	To thee all angels cry aloud, The heavens and all the pow'rs therein.
Chorus:	To thee Cherubim and Seraphim continually do cry, "Holy, holy, holy, Lord God of Sabaoth, Heaven and earth are full of the majesty of thy glory."
Quartet and Chorus:	The glorious company of the apostles praise thee, The noble army of Martyrs praise thee. The holy church throughout all the world doth acknowledge thee The Father of an infinite Majesty, Thine honorable true and only Son. Also the Holy Ghost, the Comforter.
Baritone:	Thou art the King of Glory, O Christ!
Chorus:	Thou art the King of Glory, O Christ! Thou art the everlasting Son of the Father.
Baritone:	When thou tookest upon thee to deliver man, Thou did'st not abhor the virgin's womb.
Chorus:	When thou hadst overcome the sharpness of death, Thou didst open the kingdom of heaven to all believers.
Trio:	Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge.
Chorus:	We therefore pray thee, help thy servants Whom thou hast redeemed with thy precious blood.
Chorus:	Make them to be number'd with thy saints in glory everlasting. O Lord, save thy people and bless thine heritage. Govern them and lift them up forever.
Chorus:	Day by day we magnify thee,
Chorus:	And we worship thy name ever, world without end.
Baritone:	Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us! O Lord, let thy mercy lighten upon us, as our trust is in thee.
Countertenor:	O Lord, in thee have I trusted, let me never be confounded.
Chorus:	O Lord, in thee have I trusted, let me never be confounded.

INTERMISSION
-15 minutes-

Concerto Grosso in B Flat, Opus 3, No. 2 — **Handel**

Vivace
Largo
Allegro
(Andante)
(Allegro assai)

Robin Olson & Charles Everett, *violin*
Donald Leake & Thomas Axworthy, *oboe*

The Anthem on the Peace — **Handel**

Duet:	How beautiful are the feet of them that bringeth good tidings of peace, Tidings of salvation that say unto Sion, thy God reigneth.
Chorus:	Break forth into joy!
Chorus:	Glory and worship are before him, power and honor are in his sanctuary.
Soprano and Chorus:	The Lord hath given strength unto his people, And hath given his people the blessing of peace.
Chorus:	Blessing and glory, pow'r and honour be unto God for ever and ever! Amen.

Notes on the Festival Finale

Handel's "Dettingen" Te Deum was written to celebrate the English victory in the Battle of Dettingen in June of 1743. George II led his troops against the French, apparently the last time that an English king did so. Handel's Te Deum and an anthem, "The King shall rejoice," were rehearsed before the royal family and first performed in the Chapel Royal, St. James Palace, in November.

A decidedly military fanfare opens the work, featuring trumpets and timpani. Woodwinds and strings alternate in an exciting rush to the chorus, "We praise thee, O God," which ends with the military fanfare of the introduction. "All the earth" is set for "alto" solo, a part that was sung by a male, since the choir of the Chapel Royal was men and boys. The countertenor sound has been heard more and more during the late 20th century, has been featured in past Festival concerts, and should delight our ears and serve the needed brilliance of Handel's setting.

Throughout the Te Deum, texts are given to appropriate singers: "To Thee all angels cry aloud" to the sopranos and tenors, with a string accompaniment that suggests unending celestial sounds; "The glorious company of the apostles" begins with baritones; the "holy church acknowledges" continues with full chorus. Two famous bass solos, "When thou tookest upon thee," and "Vouchsafe, O Lord," were written for a "Mr. Abbot." The brief "Vouchsafe" is justifiably popular, as is the following countertenor solo, "O Lord, in thee have I trusted." The final chorus contains rousing reminiscences of *Messiah*, which had appeared the previous year (1742).

Handel wrote two sets of concertos grosso. Opus 3, No. 2, in B Flat, gives significant solo work to two violins and two oboes in the energetic first movement, which toward the end indulges in an unusual pitting of oboes in triplet figures against the previous duple meter in the strings. This ends with a "Phrygian cadence" before a hushed Largo that features two cellos. A fugal "Allegro" gives way to another movement (for which Handel gave no tempo indication) that alternates woodwinds with solo strings *concertante*. The closing movement, tempo unspecified by the composer, is a dance.

The "Anthem on the Peace" was not included in the collected works of the composer and is not discussed in standard studies of Handel's music since it was only recently (1973) reconstructed from portions of a full score and various instrumental parts by English musicologist Donald Burrows. The first performance was in the Chapel Royal of St. James' Palace in April of 1749 and the first modern performance was in December of 1973. The inclusion of the anthem on this evening's program was inspired by the cessation of America's recent military conflict.

This extended anthem, for soloists, choir and full orchestra with organ, begins with an extraordinary alto duet (again sung by countertenors) on the text "How beautiful are the feet of them that bringeth good tidings of peace," to which the full chorus responds "Break forth into joy!" "Glory and worship are before him" offers *concertato* effects between a solo group and a small chorus with soprano soloist. The soprano solo "The Lord hath given strength unto his people" is echoed by the chorus which then ends the anthem with "Blessing and glory, pow'r and honour be unto God," taken intact from Handel's already popular *Messiah*.

—*Notes by B.L.K.*

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About the Performers

Brian Asawa, *countertenor*
Donald Christensen, *baritone*
Louise DiTullio, *flute*
Malcolm Hamilton, *harpsichord*
Clayton Haslop, *violin*
Robert Hubbard, *English Horn*
Donald Leake, *oboe*
Dana Marsh, *countertenor*
Robin Olson, *violin*
Earle Patriarco, *baritone*
Kevin Plunkett, *violoncello*
Paul Rabinov, *flute*
Jennifer Smith, *soprano*
James Welch, *organ*

Burton Karson, *harpsichord/conductor*

BRIAN ASAWA, graduate of the University of California at Los Angeles, currently is a candidate for a master's degree at the University of Southern California. He has studied voice with Virginia Fox, Michael Sells and Kari Windingstad and has participated in master classes with Horst Gunter, Carol Neblett, Judith Nelson, Martin Isepp and Nigel Rogers. A winner of many awards and study grants, including the Victor Fuchs Competition (1990) and the Pasadena Opera Guild (1990), he was a first place winner in the Los Angeles District and Western Region of the Metropolitan Opera Auditions in 1990, and in March of this year was national first place winner in New York. He has significant experience in opera and oratorio, and will participate this summer in the San Francisco Opera Merola Program for young aspiring opera singers.

DONALD CHRISTENSEN earned a 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 San Francisco Opera's summer Merola Program for two years, during which he sang principal roles in Madame Butterfuly and Don Pasquale. He has been heard with members of the Pacific Symphony in Mahler's *Songs of a Wayfarer* and in 1988 sang with the Bend, Oregon Opera Company. Mr. Christensen returns to Corona del Mar after a year's absence.

LOUISE DI TULLIO has won such accolades for her performances that her name is synonymous with the flute. She was a member of the Los Angeles Philharmonic Orchestra at the age of nineteen, and has appeared as soloist with the Boston Pops, the symphony orchestras of Pasadena, Glendale and Modesto, and more than 20 seasons at the Carmel Bach Festival. She has played with the Los Angeles Chamber Orchestra, the California Chamber Orchestra, the Monterey County Symphony and the Las Vegas and Glendale chamber orchestras, and is heard regularly with the Pacific Symphony. Declared Winner Emeritus of the Most Valuable Player Award of the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has recorded with harpist Susann McDonald and as soloist with the English Chamber Orchestra in London.

MALCOLM HAMILTON, a native of Vancouver, B.C., earned bachelor's and master's degrees at the University of Washington and a doctorate at USC. Dr. Hamilton taught for four years at UCLA, and for 23 years has been Professor of Music at USC. He has appeared with the Carmel Bach Festival, the Cabrillo Festival, the Mozart Festival at San Luis Obispo, on a European tour with the Los Angeles Chamber Orchestra, and in many orchestral concerts under conductors Sir Neville Marriner, Sir John Barbirolli, Gerard Schwarz and Daniel Lewis. He has recorded Bach's complete Well-Tempered Clavier on Everest, works of Handel and Scarlatti on Delos and concertos of C.P.E. Bach on Nonesuch. Dr. Hamilton returns to our Festival for a fourth season.

CLAYTON HASLOP studied at USC under Eudice Shapiro and with Nathan Milstein in Zurich and London. He has performed widely as soloist, chamber musician and orchestra concertmaster. His solo appearances at the Carmel Bach Festival and the San Luis Obispo Mozart Festival have won special praise,

the San Francisco Chronicle saying of Haslop's Mozart playing, "...pearly pure, elegantly light, yet expressive and never a hint of exaggeration." Mr. Haslop has recorded on the Klavier and Centaur labels and performs regularly with guitarist Jack Sanders. Their Haslop-Sanders Duo has appeared from Alaska to Maine and, in spring of 1988, in China. The Duo will be heard this summer at the Redlands Bowl.

ROBERT HUBBARD graduated from the San Francisco Conservatory with a performance degree in oboe. A resident of Palo Alto, where he teaches privately, he has played with the San Jose Symphony for 19 years and has appeared through the years with the San Francisco Symphony, San Francisco Opera, San Francisco Ballet, Oakland Symphony and Honolulu Symphony. He was co-founder in 1973 of the Midsummer Mozart Festival in the Bay Area. Mr. Hubbard is also a machinist, specializing in the manufacture of tools for making double reeds.

DONALD LEAKE has enjoyed a double career in medicine and music. He studied oboe and performed extensively while an undergraduate and graduate student at USC. He won first prize with greatest distinction in oboe and chamber music at the Brussels, Belgium, Royal Conservatory in 1956. Later he earned a D.M.D. degree at Harvard University, an M.D. at Stanford University, and was a post-doctoral fellow at Harvard. Dr. Leake is a professor in oral and maxillofacial surgery at Harbor-UCLA Medical Center, and is a member of the leading international societies of oral surgeons. For many years he played oboe, oboe d'amore and English horn as soloist at the Carmel Bach Festival. This spring he premiered a new oboe concerto by Mark Volkert, under the composer's direction, at Chapman College. Dr. Leaker first performed in our Festival in 1986.

DANA MARSH is gaining a reputation as a countertenor, pursuant to many youthful years as a singer in America and England. His primary training is as an organist. He earned a degree in organ performance at the Eastman School of Music in Rochester, New York, and served as organ scholar and assistant to Gerre Hancock at the Episcopal Church of St. Thomas in New York City. Mr. Marsh is Organist and Choirmaster at St. Luke's Episcopal Church in Monrovia.

ROBIN OLSON played with the Festival Orchestra in 1986, and in 1987 was Concertmaster and soloist. He studied violin in San Francisco and played at the Carmel Bach Festival. Since moving to Southern California, he has been in the first violin section of the Pacific Symphony, has played in innumerable performances of opera and ballet in the Orange County Performing Arts Center, and, since 1989, has been heard in many local concerts of the Chapman Chamber Players. Mr. Olson will serve as Associate Concertmaster with the newly founded Hollywood Bowl Orchestra this summer in Bowl concerts and recordings.

EARLE PATRIARCO, a native of Los Angeles, earned a degree in vocal performance at Biola University and a master's degree at USC, where he studied with Margaret Shaper. His many recent awards include first place in the Ventura Opera Competition, Carmel Music Society Competition, Western Regional Prize Winner in the Metropolitan Opera Auditions and Finalist in Mozart Concorso di Campo in Vienna, Austria. He was seen recently at Ambassador Auditorium, Pasadena, in the Los Angeles Concert Opera production of Strauss's *Gypsy Baron*. Mr. Patriarco recorded the Figaro aria from Rossini's *Barber of Seville* for Touchstone Pictures' film, "Oscar," and will tour as Germont with the Western Opera Theater production of Verdi's *La Traviata* during 1991-92.

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 is now in his second season as principal cellist with the Orange County Pacific Symphony. He teaches at Chapman College. This is Mr. Plunkett's third season as principal cellist and soloist with the Festival.

PAUL RABINOV earned a Bachelor of Music in flute performance at USC, studying with Roger Stevens. For three years he was a member of the Pan American Ensemble, performing in concerts and radio broadcasts, and has appeared with the Westchester Symphony, the South Bay Symphony and regularly in concerts with harpsichordist Malcolm Hamilton. In addition to being a freelance professional flutist, Mr. Rabinov is a specialist in the restoration of wind instruments.

JENNIFER SMITH earned a degree in vocal performance at Chapman College, studying with Janet Smith. She has appeared in leading soprano roles with the Euterpe Opera and at Chapman College, as soloist with the William Hall Chorale, the Orange Coast College Chorale, Long Beach Chamber Chorale, San Francisco Choral Society, Opera Pacific and Inland Opera, and regularly since 1988 with our Festival. She performed

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for a season with the San Francisco Opera while living in that city. In 1990 she was prize winner in the Victor Fuchs Auditions and Metropolitan Opera Regional Auditions Finalist. This spring, with the Los Angeles Music Center Opera, she appeared as Fiordiligi in Mozart's *Così fan tutte*.

JAMES WELCH was educated at Brigham Young University. At Stanford University, where he completed a doctorate in organ performance, he was a student of Herbert Nanny and served as Assistant University Organist. He has studied organ also with Parley Belnap, Alexander Schreiner, Josef Doppelbauer at the Salzburg Mozarteum, Jean Langlais in Paris and John Walker in New York City. Dr. Welch has appeared in concerts at Notre Dame Cathedral, Paris; Germany's Wuerzburg Cathedral; Switzerland's Lausanne Cathedral; Vienna's St. Stefan's Cathedral; the National Theater in Taipei, Republic of China; the University of Rio de Janeiro, Brazil; and in Czechoslovakia, Poland, New Zealand, Holland, Belgium and Israel. In this country he has performed at Yale, Harvard, and Duke universities; the National Cathedral in Washington, DC; the Mormon Tabernacle in Salt Lake City; Central Union Church, Honolulu; Grace Cathedral in San Francisco, Stanford Memorial Church; and on the campuses of the University of California at Berkeley, Irvine, Los Angeles, Riverside, Santa Barbara and Santa Cruz. His concert and recording schedule is a full one, considering that he is Professor of Music at the University of California at Santa Barbara.

BURTON KARSON, a 17-year resident of Corona del Mar, founded the Baroque Music Festival in 1981 with the assistance of his friend and colleague Irmeli Desenberg, 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 de Mar. He appears often in public as pianist, harpsichordist, organist and conductor, and also as preview speaker at concerts and recitals. Dr. Karson was honored in 1986 and 1988 by the School of the Arts at California State University, Fullerton with a Meritorious Performance and Professional Promise Award in recognition of his contributions to the cultural life of the community and for research of long-forgotten 18th century music that he prepared from original manuscripts for modern performance during our last three Festivals.

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Maura Lyne
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Gail Thompson

ALTO
Florence Agcawili
Sarah Bloxham
Nancy Estes
Linda Hammontree
Sherry Paine
Carter Scott

TENOR
Steven Dublin
Ken Kensler
Larry Minton
Jeff Morris
John Nuzzo
Steven Warner

BASS
Carver Cossey
Peter Lindskoog
Stephen Smith
David Thompson
Ken Tuttle
James Wall

Thomas Sheets, *Assistant conductor*

Festival Orchestra

VIOLIN I
Clayton Haslop, Concertmaster (June 2)
Robin Olson, Concertmaster (June 9)
Frances Moore
Marcella Piscitello
Edmund Stein

VIOLIN II
Charles Everett
Dana Freeman
Claire-Jeanne Martin
Daniela Sindoni

Viola
Thomas Hall
John Scanlon

CELLO
Kevin Plunkett
John Acosta

BASS VIOL
David Black

FLUTE
Thomas Axworthy

OBOE
Donald Leake
Thomas Axworthy

BASSOON
William Wood

TRUMPET
Alfred Lang
Mark Garrabrant

TIMPANI
Steven Schmidt

ORGAN
Ronald Huntington

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John Deemer, *trumpet*
Steve Kraus, *trumpet*
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