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Corona del Mar
June 7-14
1992

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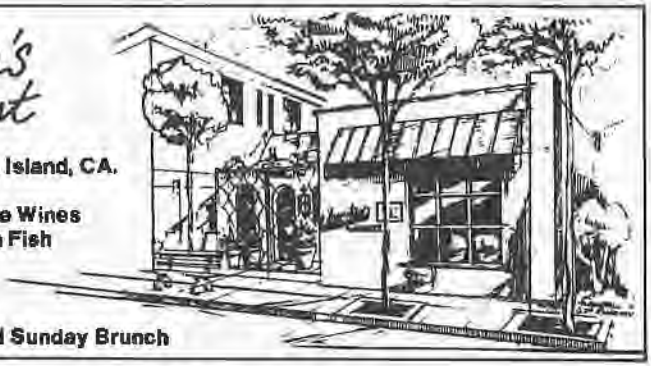

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Welcome to our twelfth annual Baroque Music Festival. The community of Corona del Mar, part of the city of Newport Beach, takes great pride in this eight-day festival of performances by distinguished singers and instrumentalists.

This year's Festival explores the profound influence of Italy and Spain on the New World following the landing of Cristoforo Colombo 500 years ago. In addition to Baroque music from Italy and Spain, Baroque-inspired music "made in America" by Indian, Mexican and North American composers will be heard.

Our returning patrons will notice the steady enhancement of our two beautiful concert venues from year to year. Last year, sightlines in the Central Patio Room at Sherman Library and Gardens, home of our unique "Music in the Gardens" weeknight events, were significantly improved. This year, the acoustical environment at St. Michael & All Angels Episcopal Church is markedly enhanced due to a recent renovation. Another change, suggested by numerous Festival patrons, is our new 4:00 p.m. starting time for Sunday concerts.

Our unique programming is the product of year-round research and planning, and our high standards of performance have earned widespread critical and popular acclaim. We are pleased to offer you programs that can be heard nowhere else.

We remain most appreciative of the enthusiastic personal support that we receive from members of the community, and we cherish the strong bond between performers and audience that makes our Festival an especially rewarding experience.

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 continued financial support of the Festival.

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.

Messrs. Leonard Pennario, piano, **Clayton Haslop**, violin, and **John Walz**, cello, for contributing a superb evening of chamber music in February, and **Dr. & Mrs. John Carlisle Brown** for providing their lovely Balboa home as the setting for our fund-raising concert and supper.

Trader Joe's (Costa Mesa) for contributing wines for the post-concert receptions.

Mrs. Jacqueline Piatigorsky for kindly allowing us to perform Gregor Piatigorsky's unpublished arrangement of Igor Stravinsky's "Suite Italienne" for solo violin and violoncello.

Dr. Alice Ray Catalyne for giving us manuscripts of her own research so that we could perform works by Padilla and Zumaya to represent Baroque music written in the New World.

A & D Rentals for donating astroturf for our Sherman Gardens stage.

Dr. Malcolm Hamilton for allowing us the use of his Wittmayer concert harpsichord and **Miss Karen Lawrence** for her Sabathil spinet harpsichord for our Music in the Gardens concerts.

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

Mmes. Katja Janda, Janet Morris, Margret Hodges and **Julia Schmidt** for producing seat cushions and banners emblazoned with the Festival logo.

Mr. Gary Vose for generous hospitality to our Festival Concertmaster, Clayton Haslop, and his wife Tanya.

Messrs. Brian Cross, Scott Anderson, Joseph Pulice, Charles Talmadge and **Rick Dellefield** for technical assistance to our Artistic Director, and the numerous volunteers who assist the Festival 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** whose contributions beyond the price of tickets provide needed financial support.

Festival Program Production: Burton L. Karson, Editor; **Walter B. Rios** and **Robert M. Bonds, Steven Warner**, Assistant Editors; **Dagmar M. Rios**, Advertising; **Colleen D. Swiatek** (Consolidated Resources, Fountain Valley), Law Wai Man (OFF DUTY Publications, Ltd., Hong Kong), Typesetting and Page Make-Up; **Kwik Kolor** (Costa Mesa), Printing.

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Baroque Music Festival of Corona del Mar
Sunday, 7 June 1992, 4:00 pm
St. Michael and All Angels Church

Baroque Concertos

Louise Di Tullio, ***flute***
Donald Leake, ***oboe***
Clayton Haslop, ***violin***
Evan Drachman, ***violoncello***
Samuel John Swartz, ***organ***

Festival Orchestra
Burton Karson, ***conductor***

Concerto in C minor for organ & strings — **attributed to Alessandro Scarlatti** (1660-1725)
Fuga: Andante
Allegretto moderato

Concerto in G major for flute & strings — **attributed to Giovanni Battista Pergolesi** (1710-1736)
Spiritoso
Adagio
Allegro spiritoso

Concerto in C minor for oboe & strings — **Alessandro Marcello** (1684-1750)
Allegro moderato
Adagio
Allegro

Concerto in G minor for violin & strings, RV 315 — **Antonio Vivaldi** (1678-1741)
"Summer" from *Four Seasons*

Allegro non molto:	Languishing in the heat; the cuckoo; the goldfinch; changing winds
Adagio:	Blue-bottle flies; thunder
Presto:	Tempestuous summertime

Concerto in F major for violoncello & strings, RV 412 — **Vivaldi**
Allegro
Larghetto
Allegro

Concerto in G minor for organ & orchestra — **Antonio Soler** (1729-1783)
Andante-Allegro-Andante-Allegro-Andante
Minuetto & Quartetto
Rondo

Notes on Baroque Concertos

The Baroque Venetians, from Giovanni Gabrieli to Antonio Vivaldi, inspired all of Europe with their *stile concertato*, or concerted style, that led to the development of the solo concerto. This program of Italian and Spanish concertos offers both well-known examples and others that are rarely, if ever, performed.

Alessandro Scarlatti, father of Domenico, is considered the founder of the Neapolitan School. Especially prolific in operas and cantatas, he also wrote sonatas, serenatas, oratorios, masses, motets and concertos grosso. This two-movement concerto is from a set of six, for keyboard and orchestra, that are somewhat doubtfully attributed to him.

Pergolesi, best remembered for comic operas, has 148 entries in his collected works, of which only 30 are considered genuine, while 69 are misattributed and 49 are questionable. This flute concerto falls into the latter category, yet its delights are worth savoring and there is no other composer who can be credited. The outer movements contain passages of 16th notes and wide skips in the popular virtuosic style that challenged both flutist and listener.

Alessandro Marcello's oboe concerto was long credited to his brother Benedetto. Johann Sebastian Bach so admired this lovely piece that he prepared a setting for harpsichord solo, which Malcolm Hamilton will play on Friday evening. Oboists consider this to be one of the finest and most melodically compelling concertos from the 18th century.

Vivaldi, the "red priest" (due to his red hair), dispensed with saying Mass sometime during the year of his ordination, 1703, ostensibly due to physical weakness but probably because of increasing success as a composer and violinist and his acceptance of a position at the famous orphanage of the *Ospidale della Pietà* for whose gifted young ladies he wrote approximately 500 concertos. The public favorite in our time surely is the set for violin titled "Four Seasons." The programmatic score contains very specific tonal and pictorial references. In "Summer," Vivaldi writes: "Man and beast wilt in the burning sun; even the evergreens feel the heat ... the cuckoo sings loudly ... and the songs of the turtledove and goldfinch are ardent; the gentle breezes sigh, but the north wind suddenly appears and starts to quarrel. A frightened shepherd weeps in fear and bemoans his fate. The fierce lightning and terrible thunder make the shepherd unable to rest his weary body." The tempestuous Presto carries the text: "The shepherd is right to be afraid. The sky flashes and the thunder is awesome. Grain and fruit are destroyed by the storm."

Soler studied with Domenico Scarlatti, an Italian in the Spanish Court, and his output of keyboard pieces reflects that driving and energetic Baroque style that seems calculated to engender applause. Our concluding "concerto" actually is the last of six "quintets," a term that describes the texture for solo organ plus four string parts. The 18th century habit was to use any and all instruments available, and herein are several passages that beg for treatment by winds in contrast to violins, especially in repeated and trio-like sections, allowing a collaborative Finale by this evening's distinguished soloists.

—Notes by Burton L. Karson

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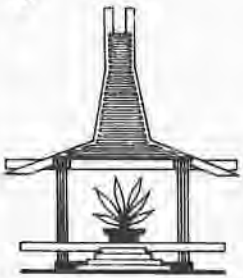

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Baroque Music Festival of Corona del Mar
Monday, 8 June 1992, 8:00 p.m.
St. Michael and All Angels Church

Organ Recital

SAMUEL JOHN SWARTZ, *ORGAN*
Robin Olson, *violin*
Burton Karson, *harpsichord*

Toccata in E minor — **Nicolaus Bruhns** (1665-1697)

Credo Cardinalis — **Girolamo Cavazzone** (1525-1560)
Patrem
Et ex patre natum
Genitum non factum
Cruxifixus (a tre voce)
Et ascendit in celum
Et in spiritum sanctum
Et unam sanctam catholicam
Et expecto
Amen

Batalla I, "Imperial," Mode V — **Juan Bautista Cabanilles** (1644-1712)

Chaconne in G minor, for violin & organ — **Tomaso Vitali** (1663-1745)

INTERMISSION
15 minutes

Concerto II in A minor, BWV 593 (after Vivaldi) — **Johann Sebastian Bach** (1685-1750)
Allegro
Adagio
Allegro

Concerto I for two keyboards — **Josef Blanco** (b. after 1750)

Adagio from Violin Sonata IV of J.S. Bach — **Franz Liszt** (1811-1886)

Sonata — **Benedetto Marcello** (1686-1739)
Allegro
Allegro
Presto

RECEPTION
On the Patio

Notes on the Organ Recital

Nicolaus Bruhns, a brilliant violinist and gambist, became a virtuoso organist and composer under the tutelage of Buxtehude. It is reported that he amazed his listeners by playing astonishing double- and triple-stops on the violin while accompanying himself with a bass played on the organ pedals! The Toccata in E minor, in the free style typical of the North Germans, is sectional, alternating free improvisational passages with strict counterpoint. Of particular interest are the brief passages for double pedaling.

Girolamo Cavazzoni composed only sacred works, unlike his more famous Baroque successors at St. Mark's in Venice, whom he influenced. This "Credo Cardinalis" is from his larger "Missa Apostolorum," a complete Ordinary of the Mass. Each of these short movements is based on Gregorian Chant treated polyphonically in a *ricercare* style. Ornamentation is sparse in the manuscript, leaving such decoration to the discretion of the performer.

Fr. Juan Bautista José Cabanilles was a Spanish composer who held the organist position at the cathedral in Valencia from 1655 to 1712. His huge output of organ compositions includes every keyboard style popular in Spain during the 17th century. The "Batalla Imperial," one of two "battle pieces" that he wrote for organ, gives us imitations of the sounds of battle with trumpet calls, drum effects and even a final hymn of triumphal praise.

Tomaso Vitali, son of the famous composer Giovanni Battista Vitali, wrote sonatas and concertos mostly in the style of Corelli. This Chaconne features intriguing technical variations of a strong theme over a recurring harmonic pattern that on more than one occasion wanders outrageously from its original key center.

Bach worked for a time for the Duke of Saxe-Weimar, himself a talented amateur musician and composer. Vivaldi's concertos were popular with the duke, and Johann Sebastian's arrangement for organ of a concerto originally for two violins could be enjoyed when no orchestra was available.

Josef Blanco, found in no standard musicological references, was born shortly after 1750. He was organist and harpist at the Cuenca Cathedral, and his few ensemble works for harp, organ, harpsichord or any combination of the three are mostly still in manuscript at the cathedral in Rodrigo. This single-movement piece combines a Baroque *concertato* style with a pre-classical *galant* treatment of melody and "Alberti bass."

Franz Liszt, the "Paganini of the piano" and one of the moving forces in Romantic composition of the 19th century, wrote many works for keyboard clearly inspired by Bach, whom he considered to be the greatest composer ever to have lived. This lovely "Adagio" is Liszt's transcription of the third movement of Bach's Sonata in C minor for unaccompanied violin, BWV 1017.

Benedetto Marcello successfully transferred the popular style of his time into church music involving solo organ and instrumental and vocal ensembles in the Venetian tradition. This sonata, probably used during processionals in the Mass in Venice's cathedral, displays the taste of the day in its transparent texture and easy polyphony.

—Notes by B.L.K.

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Baroque Music Festival of Corona del Mar
Wednesday, 10 June 1992, 8:00pm.
Sherman Library and Gardens

Music in the Gardens

Amy Kane Jarman, ***soprano***
John Nuzzo, ***tenor***
Clayton Haslop, ***violin***
Robin Olson, ***violin***
Evan Drachman, ***violoncello***

with vocal ensemble of
Sandra Been, ***mezzo-soprano***
Loraine Reed, ***mezzo-soprano***
Jon Osbrink, ***tenor***
Thomas Sheets, ***tenor***
Peter Lindskoog, ***baritone***

Jannine Livingston, ***harpsichord***
Burton Karson, ***harpsichord & conductor***

Tu fedel? tu costante? **George Frideric Handel**
Cantata for soprano, two violins & basso continuo (1685-1759)

Sonata

Recitativo: Tu fedel, tu costante?

You faithful? You constant? Ah, that is not true. You have no rightful claim to such fair titles, wicked Fileno! You, faithful? You whose fancy is always being caught anew? You, constant? You who boasts a heart divided a thousand ways? Inconstant, unfaithful, a traitor! These, Fileno, these are your rightful titles and the qualities in which you take pride, you perjuror, you liar. You faithful? You, constant? Ah, that is not true!

Aria: Cento belle ami, Fileno

You love a hundred beauties, Fileno, and then you claim to possess a constant and faithful heart! Fileno! Any woman would be a fool to believe in your constancy and faithfulness. Wicked, faithless man, faithless liar! You love a hundred beauties, Fileno, and then you claim to possess a constant and faithful heart! Fileno, Fileno!

Recitativo: L'occhio nero vivace di Filli a te dà pena

Filli's vivacious black eyes wound you; Licori's alluring lips delight you, Lidia's blonde tresses bind your heart; you like me for my spirit, and with your frivolous fancy now for Lidia, now for Filli, now for Licori and now for me, and your profession of undying passion, with your fickle, inconstant nature, you are a faithless traitor to us all, Fileno, not a true lover.

Aria: Se Licori, Filli ed io

If Licori, Filli and I each own a share in your heart, how dare you say, you traitor, that your heart belongs to me? If you have given your heart to me and to Licori and Lidia, Fileno, how many hearts do you have? Tell me, you monster, how many hearts?

Recitativo: Ma, se non hai più d'un sol cuore in petto

But, if you have only the one heart in your breast, then either desist in your love for me, or make me the one happy object of your love; for it would hurt me more, and weigh more heavily than not to be loved if I were to be betrayed and scorned by you.

Aria: Se non ti piace amarmi

If you have no mind to love me, I cannot coerce you; if you deny me love, I shall not complain, not I. But if, to spite me, you give to others the heart that once was mine, I shall not keep silent, no, no. If you have no mind to love me, I cannot coerce you; if you deny me love, I shall not complain, not I.

Recitativo: Ma il tuo genio incostante no può lascier d'amare

But your fickle nature cannot help but love, and makes you the lover first of this woman, then of that, whenever one strikes you as charming or pretty; what shall I do, then, what shall I do? Heartless, faithless, you traitor, you perjuror, you monster, you shall not deceive me again? Yes, I shall cease loving you, and hate you as much as once I loved you.

Aria: Sì, crudel, ti lascierò

Yes, cruel man, I shall leave you and find myself a new lover who will give me all his love. And if I cannot find one, my heart will be free again, loveless as before.

Sonata a tre, Op.1, No.3 — **Tomaso Albinoni** (1671-1751)

Grave
Allegro
Grave
Allegro

Y a la Gloria Accidental[1] — **Manuel de Zumaya** (ca. 1678-1756)

Arieta: Y a la gloria accidental
Recitado: Ay gloria accidental ay ay en gloria
Arieta-Fuga: Y como a queste día

To the unsurpassable, fortuitous glory of the Ascension of Mary. He who comes to it with desire is blessed by it and enjoys the fortune to be considered worthy.

A Nuestra Reina Maria Luisa de Borbón[2] — **Three Bolivian Moxo Indians** (1790)

Solo: *Live and reign forever, our beautiful mother Maria Luisa de Borbón.*

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Solo: *The reason for our happiness is the great benevolence of our queen, who, as towards her children, looks with love upon the people of La Trinidad and San Xavier.*

Coro: *Your humble vassals, those that love you and venerate you unceasingly, will never leave off asking God to keep you well.*

Solo: *Your reign is our joy. When we contemplate you in your palace at the side of our great father and powerful king, we find you incomparable.*

Coro: *We will never forget our queen, nor cease to ask her to watch over us with compassion and greatness.*

Suite Italienne for violin & violoncello unaccompanied — **Igor Stravinsky** (1883-1971), **arr. Gregor Piatigorsky**[3] (1903-1976)

Introduzione
Serenata
Aria
Tarantella
Gavotta e Variazione
Minuetto e Finale

Tirsi e Clori — **Claudio Monteverdi** (1567-1643)

Tirsi: Per monti e per valli (Up mountains, down valleys ...)
Clori: Dolcissimo Tirsi (Now see, my sweet Tirsi)
Tirsi: Su Clori mio core (Up, Clori, my dear one)
Clori: Si Tirsi mia vita (Yes, Tirsi, beloved)
Tirsi & Clori: Già Clori gentile (And now, gentle Clori)
Nymphs & Shepherds: Balliamo (Let us dance ...)

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[3] ***Copyright Piatigorsky/Drachman. Used with permission.***

Notes on Music in the Gardens

Handel, a North German, spent more than three years in Italy (1707-1710) where he learned the Italian style and wrote operas and much vocal music that seems very Italian indeed. "Tu fedel, tu costante" reflects an *opera buffa* mentality in text and music, with an angry young woman hurling epithets and threats at her unfaithful lover while Handel uses the melodramatic occasion to entertain us with her vocal foot-stomping.

Albinoni was born into a wealthy Venetian merchant family. Needing no church or court position for financial support, he pursued a highly successful career as a composer of operas and chamber music, and also was a trained singer and fine violinist. His music for strings, in a style admired by J.S. Bach and famous throughout Europe, is ingratiatingly idiomatic and lyrical.

Manuel de Zumaya, earliest known opera composer on the North American continent, was born in Mexico, sang as a boy in the cathedral choir in Mexico City and, after becoming a priest, taught there and then served as *maestro de capilla*. He was responsible for the installation of a great organ that was considered one of the wonders of the New World. He later moved to the Cathedral of Oaxaca, where he is buried. According to Dr. Alice Ray Catalyne, who copied and edited this Italianate villancico-cantata by hand from the 1715 manuscript now in Puebla, this is the earliest extant music glorifying the Mexican Virgin of Guadalupe. Its extremely convoluted Spanish text, which defies literal translation, may well be the work of peasant poets honoring the Feast of the Assumption on August 15.

The cantata in honor of María Luisa de Borbón was written in 1790 by three Moxo Indians in Bolivia to celebrate the ascension of her husband, Charles IV, to the throne of Spain. The musical treatment is in a conservative, high Baroque style, while the text, on the other hand, is romantic in its colonial perception of the distant nobility and Latin musical folksiness.

Stravinsky's neo-classical compositions based on themes of Pergolesi include the ballet "Pulcinella" (1920) and the "Suite from 'Pulcinella'" for chamber orchestra (1922, rev.1947). There followed, in 1925, the "Suite d'après thèmes, fragments et pièces de Giambattista Pergolesi" for violin and piano, and in 1932 the "Suite Italienne," also arranged from "Pulcinella." In the 1960s, the late cellist Gregor Piatigorsky further arranged the suite for unaccompanied violin and violoncello for a performance and recording with Jascha Heifetz. This evening's first hearing since the piece was introduced in Los Angeles is played by violinist Clayton Haslop and cellist Evan Drachman, the grandson of Piatigorsky, from the unpublished manuscript kindly supplied to us by Mrs. Jacqueline Piatigorsky.

Monteverdi is venerated as the master who, with "Orfeo" in 1607, created opera as we know it. He also wrote magnificent church music, and his madrigals provide the bridge from unaccompanied Renaissance style to the Baroque madrigal with basso continuo. "Tirsi e Clori," from his seventh book of madrigals published in Venice in 1619, begins with love duets and, after an invitation to dance ("Balliamo"), concludes with a series of dance-songs.

—Notes by B.L.K.

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Music in the Gardens

MALCOLM HAMILTON, *HARPSICHORD*
Tod Frank, *recorder*
Kevin Plunkett, *violoncello*

Aria variata alla maniera italiana, BWV 989 — **Johann Sebastian Bach** (1685-1750)

Sonatina piacevole for alto recorder and harpsichord — **Halsey Stevens** (1908-1989)
Allegro moderato
Poco lento, quasi ciaccona
Allegro

Tre Balli d'Arpicordo — **Giovanni Picchi** (fl. 1600-1625)
Ballo Ongaro - il suo Balletto
Todescha - il suo Balletto
Ballo alla Polacha - il suo Saltarello
Allegro

Sonata No. 5 in E minor for violoncello & harpsichord, RV 40 — **Antonio Vivaldi** (1678-1741)
Largo
Allegro
Largo
Allegro

Italian Concerto in F major, BWV 971 — **J. S. Bach**
(Allegro)
Andante
Presto

INTERMISSION
15 minutes

Concerto in D minor, BWV 974 — **Alessandro Marcello** (1684-1750)
(Transcribed for solo harpsichord by J.S. Bach)
Allegro
Larghetto
Presto

Sonata for recorder and continuo, Op.1, No.6	**Francesco Barsanti**
Adagio	(1690-1772)
Non tanto allegro	
Sostenuto	
Sonata in F minor	**José Gallés**
	(1761-1836)
Sonata in D minor	**Antonio Soler**
	(1729-1783)
Sonata in F-sharp major	**Antonio Soler**
Menué in G minor	**José Bassa**
	(fl. 1725)
Sonata in D major	**Mateo Albéniz**
	(1755-1831)

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Notes on Music in the Gardens

It was "the age of the harpsichord," and the noble instrument, known variously as *cembalo, clavicembalo, gravicembalo* or *arpicordo*, reigned supreme in salons, theaters and even in churches during the Baroque period. Chamber ensembles used its clear-voiced timbre in conversation with single-line instruments and as a cohesive element, while its multiple sets of strings and variety of tonal devices allowed for much contrast and drama in solo pieces.

J.S. Bach's aria with ten variations "in the Italian manner," from his early Weimar period, begins with a chorale-like theme, includes a variation in gigue style (No. 7) and one in lute style (No. 8). Nothing in the two-voiced writing suggests why he called it "Italian."

Halsey Stevens, a musical historian as well as a splendid composer, often turned to classical forms and styles, albeit with a uniquely personal twist. The "Sonata piacevole" (literally "pleasant" or "agreeable") includes neo-Baroque touches of melodic imitation, written-out ornaments and even an assumption by the composer that "appropriate terraced dynamics will be employed by both instruments."

Picchi's dances are typical in their paired forms — in this case Hungarian, German and Polish — with *doubles* that immediately vary the meters and rhythms. An Allegro finale closes this unusual set.

Vivaldi wrote sonatas for strings and winds, many for the musically brilliant girls at the orphanage of the Ospedale della Pietà in Venice. This fifth of the set of six cello sonatas, No.40 in the Ryom catalog, is attractive in terms of melody (the opening Largo is reminiscent of Handel's "Acis and Galatea"), the undulating rhythms of the *Siciliana* Largo and the ingratiating lilt of the final Allegro.

Bach's "Concerto nach italiënischen Gusto," perhaps his most famous masterwork for harpsichord, imitates the Italian taste for an opening theme immediately repeated in the key of the dominant, for an aria-like slow movement and for virtuosic flamboyance.

Alessandro Marcello, brother of Benedetto, ranks with Albinoni and Vivaldi in the group of composers whose music was admired, imitated and arranged by Johann Sebastian Bach. This is Bach's arrangement of the Marcello oboe concerto heard in our Festival's opening concerto program.

Barsanti's sonata for recorder and continuo demands much of the wind player and the cellist and harpsichordist who "realize" the bass line. This unjustly neglected composer was born in Lucca, Italy, and worked for eight years in Scotland, where he published extensively (including Scottish folk tune arrangements), married a Scottish girl and then spent years in London as an orchestral player of flute, oboe and viola.

The brief Spanish solo pieces for harpsichord are all in Baroque style, often reflective of the keyboard music of the Italian-born Domenico Scarlatti, who created the style for the Spanish court.

—Notes by B.L.K.

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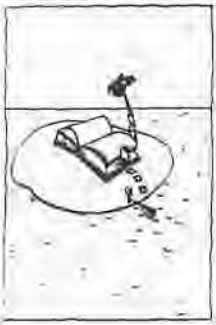

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Baroque Music Festival of Corona del Mar
Sunday, 14 June 1992, 4:00 p.m.
St. Michael and All Angels Church

Festival Finale

Amy Kane Jarman, *soprano*
Laura Fries, *soprano*
Carter Scott, *mezzo-soprano*
Gregory Wait, *tenor*
Peter Lindskoog, *baritone*
Festival Singers & Orchestra
Burton Karson, *conductor*

Beatus vir, RV 597 — **Antonio Vivaldi** (1678-1741)

Vespers psalm for soloists, two choirs and two orchestras

I. Beatus vir qui timet Dominum
Blessed is the man who fears the Lord,
who greatly delights in his commandments!

II. Potens in terra erit semen ejus
His descendants will be mighty in the land,
the generation of the upright will be blessed.

III. Gloria et divitiae in domo ejus
Wealth and riches are in his house;
and his righteousness endures for ever.

IV. Exortum est in tenebris lumen rectis
Light rises in the darkness for the upright;
the Lord is gracious, merciful, and righteous.

V. Jucundus homo qui miseretur et commodat
It is well with the man who deals generously and lends,
who conducts his affairs with justice.

VI. In memoria aeterna erit justus
For the righteous will never be moved;
he will be remembered for ever.
He is not afraid of evil tidings.

VII. Paratum cor ejus speare in Domino
His heart is firm, trusting in the Lord.
His heart is steady, he will not be afraid
until he sees his desire on his adversaries.
He has distributed freely, he has given to the poor;
his righteousness endures for ever; his horn is exalted in honor.

VIII. Peccator videbit, et irascetur
The wicked man sees it and is angry;
he gnashes his teeth and melts away;
the desire of the wicked man comes to naught.

IX. Gloria patri, et Filio, et Spiritui Sancto
Glory to the Father, and to the Son,
and to the Holy Spirit. As it was in the beginning
is now and will be forever, world without end. Amen.

Exultate justi in Domino* (Psalm 33:1-6) **Juan Gutiérrez de Padilla**
(ca. 1590-1664)

Rejoice in the Lord, O you righteous! Praise befits the upright.
Praise the Lord with the lyre, make melody to him with the harp of ten strings!
Sing to him a new song, play skillfully on the strings, with loud shouts.
For the word of the Lord is upright; and all his work is done in faithfulness.
He loves righteousness and justice; the earth is full of the steadfast love of the Lord.
By the word of the Lord the heavens were made,
and all their host by the breath of his mouth.

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Jubilate Deo omnis terra (Psalm 100) **Giovanni Gabrieli**
(1557-1612)

Make a joyful noise to the Lord, all the lands; serve the Lord with gladness.
Come into his presence with singing. Know that the Lord is God:
it is he that made us, and we are his:
we are his people, and the sheep of his pasture.
Enter his gates with thanksgiving, and his courts with praise.
Give thanks to him, bless his name. For the Lord is good;
his steadfast love endures for ever, and his faithfulness to all generations.

Concerto Grosso in B flat major, Op.6, No.5 **Arcangelo Corelli**
(1653-1713)

Adagio - Allegro - Adagio
Adagio
Allegro - Adagio
Largo - Allegro

Magnificat **Alessandro Scarlatti**
From "Vespers of Saint Cecilia" (1660-1725)

My soul magnifies the Lord, and my spirit rejoices in God my
Savior, for he has regarded the low estate of his handmaiden.
For behold, henceforth all generations will call me blessed;
for he who is mighty has done great things for me, and holy is his name.
And his mercy is on those who fear him from generation to generation.
He has shown strength with his arm, he has scattered the proud,
In the imagination of their hearts, he has put down the mighty
from their thrones, and exalted those of low degree.
He has filled the hungry with good things, and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy,
as he spoke to our fathers, to Abraham and to his posterity for ever.
Glory to the Father and to the Son and to the Holy Spirit.
As it was in the beginning is now and will be forever, world
without end. Amen.

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Notes on the Festival Finale

Vivaldi's current reputation rests largely on his approximately 500 concertos, although in his lifetime he was equally famous as a composer of operas and church music. "Beatus vir" must be one of his most stunning creations, with its dramatic solo and choral demands and the spatial effect of the double chorus and double orchestra. The haunting recurrence of the Antiphon with the text "Blessed is the man... " and the return of the opening music to begin the Gloria Patri (anticipating the text, "As it was in the beginning is now...") suggest Vivaldi's commitment to the spiritual message of the piece.

Early Baroque polychoric writing and the use of great contrasts in matters of soft versus loud, high versus low, soloists versus large ensembles, voices versus instruments and dramatic double and triple choir effects often are referred to as the "Colossal Baroque." While polychoral Roman motets of Palestrina and others existed in the 16th century, the extremes of contrast that led to the "terraced dynamics" of the 17th and 18th centuries were developed in Venice at the Cathedral of San Marco. The early work of Gabrieli was continued by Venetians Monteverdi, Vivaldi and others, and influenced North German composers Hassler, Praetorius and Schütz. The Venetian ideal surely reached Spain and must have been known to Juan de Padilla, first as a student in Andalusia and then as chapel master at the cathedrals of Malaga and Cadiz.

Padilla sailed for New Spain and by 1622 was singing and directing at the great Puebla Cathedral, where he served as *maestro de capilla* from 1629 until his death in 1664. He directed the large choir, more famous than that of Mexico City, manufactured musical instruments and showed great skill in the writing of complex polychoral motets. "Exultate justi in Domino" employs early Baroque techniques that might have been heard in Italy or Germany, qualities noticeable through its proximity to Gabrieli's motet for double choir, "Jubilate Deo," which linearly is less complex than Padilla's but indulges in more obvious contrasts. Padilla's motet was hand-copied from the original manuscript in Puebla by Dr. Alice Ray Catalyne, who graciously has given our Festival the musical score and permission to perform the unpublished work.

The eminent musicologist Denis Stevens once conducted from manuscript a London recording of Scarlatti's complete "Vespers of Santa Cecilia," the hearing of which led to a fruitless search here for the printed music of the Magnificat. At length the mystery was solved by Professor Stevens himself, now living in Santa Barbara, who owns a microfilm of a manuscript made for a Roman broadcasting station. Thanks to Professor Stevens, we are performing the work for the first time in America.

Magnificat, the Song of Mary found in Luke I, is essential to Evening Prayer or Vespers, and composers throughout the centuries have lavished great efforts on settings of this text. Here Scarlatti employs the *stile concertato* to splendid effect, writing dramatic contrasts among the five soloists and between soloists and the five-part choir. The changes in meter and tempo give musical expression to the words, and the overall drama of the piece reflects the Roman celebration in 1720 of St. Cecilia's Day, for which Scarlatti wrote it and conducted.

—Notes by B.L.K.

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About the Performers

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.

EVAN DRACHMAN was born in Boston and raised in Baltimore, where he studied cello with Stephen Kates. After studying for a year with William Pleeth in London, he enrolled at the New England Conservatory as a student of Lawrence Lesser and then graduated from the Curtis Institute as a student of Orlando Cole. Mr. Drachman was proclaimed "Young Musician of the Year" by the governor of Maryland in 1981 and performed with the Baltimore Symphony. As founder of a non-profit foundation in New York City called "Music Alert" that brings classical music into retirement communities, he has played more than 150 concerts in the past year. His performance career has taken him across the United States and to Canada, Great Britain, Sweden, Hong Kong, Macau, Taiwan and India for recitals and orchestra and chamber concerts. Mr. Drachman is the grandson of the late eminent cellist Gregor Piatigorsky.

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 our Baroque Festival, where he was last heard in 1989.

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 the Brahms Requiem. She has been soloist with the Los Angeles Chamber Orchestra in Handel's "Dixit Dominus" and with the South Australia College orchestra and choruses in Haydn's "Lord Nelson" Mass. Other solo appearances in the Southland have been with the Orange County Master Chorale, UCI choruses and orchestra and the Irvine Valley College choruses, as well as singing with Opera Pacific. She was previously heard at our 1989 Festival.

AMY KANE JARMAN, a native of Los Angeles, studied at the University of California at Santa Cruz and graduated *cum laude* from the University of Evansville (Indiana). She earned a Performance Diploma in Voice from the Royal College of Music in London, England, and did further study at the Conservatorio de Morlachi in Perugia, Italy, and the Britten-Pears School for Advanced Musical Studies in Albeburgh, England. Ms. Jarman has performed in Wakefield, Ripon and Bradford Cathedrals; St. Bride's Church, London; the University of Leeds and Westminster Abbey. She plans a tour to England with the Philadelphia-based Hancock Chamber Players, where they will appear at London's St. Martin-in-the-Fields Church and in the City of Leeds International Concert Series. She is heard regularly in America as recitalist and oratorio singer.

MALCOLM HAMILTON, a native of Vancouver, B.C., earned bachelor's and master's degrees at the University of Washington and a doctorate at the University of Southern California. Dr. Hamilton taught for four years at the University of California, Los Angeles, and for 24 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. This year's appearance is Dr. Hamilton's fifth with our Festival.

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. 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, as well as in China.

DONALD LEAKE has enjoyed a double career in music and medicine. 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 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. Last spring he premiered a commissioned oboe concerto by Mark Volkert at Chapman College. Dr. Leake performed in our Festivals in 1986 and 1991.

PETER LINDSKOOG earned a degree in vocal performance at Chapman University as a student of Patrick Goeser. He has appeared in operas (Simone in Puccini's "Gianni Schicchi" and Kruscina in Smetana's "Bartered Bride"), oratorios and cantatas, and as baritone soloist in several local churches; he currently is Cantor at St. Bartholomew's in Long Beach. He performs this year as soloist, having sung in 1990 and 1991 in our Festival Singers.

JOHN NUZZO, a native of Japan, earned a diploma from St. Mary's International School in Tokyo and then a Bachelor of Music in vocal performance at Chapman University, studying with Patrick Goeser. His substantial experience in musical theater and opera (tenor leads in Smetana's "Bartered Bride," Sullivan's "Trial by Jury" and Puccini's "Gianni Schicchi") has progressed recently to oratorio and concert appearances (Britten's "Cantara misericordium" and, last March with the Master Chorale of Orange County, Bach's "Mass in B minor"). He has won first place awards in several competitions and intends to pursue a career in opera and oratorio. He sang in the Festival Singers last year and we welcome him this year as soloist.

ROBIN OLSON returns for his fourth season, having served previously as Festival Orchestra Concertmaster and soloist; this year he is Orchestra Contractor. 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 has performed both here and abroad with the Hollywood Bowl Orchestra.

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 has long performed with the Orange County Pacific Symphony.

CARTER SCOTT graduated from the North Carolina School of the Arts at the University of North Carolina in Winston-Salem with a degree in vocal performance. She has studied further with Nina Hinson at the University of California, Irvine, and attended the Phyllis Curtin Seminar at Tanglewood. The young mezzo-soprano has sung the Third Lady in Mozart's "Magic Flute" at UCI and will repeat that role for Opera San Jose in the autumn of this year. She has appeared in Orange County schools with Opera Pacific's Overture Company, with which she will appear this year as Tisbe in Rossini's "La Cenerentola."

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 Master Chorale of Orange County and of our Festival Singers, and Director of Music at Anaheim United Methodist Church. Dr. Sheets was chorusmaster for Long Beach Opera's critically acclaimed U.S. premiere of Karol Szymanowski's "King Roger" in 1988. An active choral singer, he has performed professionally with the Los Angeles Master Chorale, Pacific Chorale and Master Chorale of Orange County, and toured with the Roger Wagner Chorale

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SAMUEL JOHN SWARTZ, who returns to our Festival after a previous appearance as recitalist in 1983, was born in Iowa and raised in Oregon. En route to a B.A. *cum laude* from Stanford University he studied at the *Akademie für Musik und darstellende Kunst* in Vienna and earned a *Konzertdiplom* from the *Musikhochschule* in Cologne, Germany. His degrees of Master and Doctor were earned at Stanford. Dr. Swartz's debut as a recitalist was in Vienna in 1971, and since then he has performed more than 500 organ recitals throughout the United States and Europe, including Notre Dame Cathedral in Paris, St. Stephan's in Vienna and in Lucerne, Florence, Rouen, Zürich and Budapest. His organ recitals since 1980 have included world premieres of works by Luciano Berio, Paul Sifler, Rayner Brown, Charles Buel, Betsy Jolas and Michael Fontana. He has served as organist in several prestigious Southern California churches and teaches at California State University, Northridge and at the University of Redlands, where this year he was presented with the "Excellence in Teaching, Professor of the Year Award" from the School of Music.

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, is long-time Senior Lecturer in Voice at Stanford University and choir director of Stanford's Memorial church. He is also director of the Schola Cantorum in the Bay Area. Tenor soloist for more than a dozen years at the Carmel Bach Festival, he has appeared as oratorio soloist with most of the major orchestras in the western United States and was principal soloist in a concert series at Harvard University. Mr. Wait is frequently heard in recital with pianist Burton Karson. This is his tenth year with the Corona del Mar Festival.

BURTON KARSON, an 18-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 its Artistic Director, harpsichordist and conductor. After a career as a boy soprano in Los Angeles, he earned the degrees Bachelor *[cum laude]*, 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 often as pianist, harpsichordist, organist and conductor, and for many years has been a lecturer on varied musical topics and concert preview speaker for the Los Angeles Philharmonic Orchestra, William Hall Chorale, Pacific Chorale, San Diego Opera, Carmel Bach Festival and Orange County Philharmonic Society concerts and recitals. Editor of a book of musicological essays published by the BYU Press, he has written reviews and articles for professional journals and periodicals and program notes for our Baroque Music Festival. 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 in Germany that resulted in Festival performances of 18th century works by Briegel and Heinichen which he prepared for modern performances from the original manuscripts. During an academic sabbatical leave in the spring of 1988, he resided in London and completed research in the British Library that has resulted in performances of long-forgotten 18th century English organ concertos during our last four Festivals.

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Charlene Caddick
Marina Dupuis
Gayle Thompson Geiger
Melanie Jacobson
Karen Kreiss
Margaret Secour
Sandra Walker

ALTO

Sarah Bloxham
Nancy Bliss Estes
Linda Hammontree
Kristine Kennedy
Gina McCann

TENOR

Steven Dublin
Ken Kensler
Jeff Morris
John Nuzzo
Jonathan Osbrink
Rudy Vergara, Jr.

BASS

Aram Barsamian
James Bonacci
John Byun
Stephen Smith
David Thompson
James Wall

Festival Orchestra

VIOLIN I

Clayton Haslop, *concertmaster*
Brian Leonard
Todor Pelev
Daniela Sindoni
Eve Sprecher

VIOLIN II

Robin Olson, *principal*
Nicole Bush
David Eweart
Thi Nguyen
Galina Zherdev

VIOLA

Thomas Hall
Karen Lak
Jing-Yu Lou

VIOLONCELLO

Evan Drachman
Steve Velez
Kyle Champion

BASS VIOL

Joelle Fancher
Tom Peters

OBOE

Donald Leake
Margaret Gilinsky

TIMPANI

Kent Hannibal

ORGAN

Ronald Huntington

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John Deemer, *trumpet*
Steve Kraus, *trumpet*
Tod Frank, *horn*
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