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Baroque Music Festival

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June 7-14
1992
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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 Columbo 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. Hayes, Rector) for providing beautiful settings for our Festival events.

Messes 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 Sabatini 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.

Messes. Brian Cross, Scott Anderson, Joseph Police, 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.

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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
Fuga: Andante
Allegretto moderato

Concerto in G major for flute & strings attributed to Giovanni Battista Pergolesi
Spirito
Adagio
Allegro spirito

Concerto in C minor for oboe & strings
Allegro moderato
Adagio
Allegro

Concerto in G minor for violin & strings, RV 315 attributed to Alessandro Marcello
“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
Andante-Allegro-Andante-Allegro-Andante
Minuetto & Quartetto
Rondo

Antonio Soler (1729-1783)
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 grossi. 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 of 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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PROGRAM
Baroque Music Festival of Corona del Mar
Monday, 9 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

Patrem
Et ex patre natum
Genitum non factum
Cruxfixus (a tre voce)
Et ascendit in celum
Et in spiritum sanctum
Et unam sanctam catholicam
Et expecto
Amen

Girolamo Cavazzzone
(1525-1560)

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
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 concerto 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 processions in the Mass in Venice’s cathedral, displays the taste of the day in its transparent texture and easy polyphony.
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Baroque Music Festival of Corona del Mar
Wednesday, 10 June 1992, 8:00 pm
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
Lorraine 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 (1685–1759)

Canzona for soprano, two violins & basso continuo

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 perjurer, 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, Filena, 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 non 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 perjurer, 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
Grave
Allegro
Grave
Allegro

Y a la Gloria Accidental
Ariete: Y a la gloria accidental
Recitado: Ay gloria accidental ay ay en gloria
Ariete-Fuga: Y como a este 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 María Luisa de Borbón
Solo: Live and reign forever, our beautiful mother María 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.

INTERMISSION 15 minutes

Suite Italiane for violin & violoncello unaccompanied

Igor Stravinsky (1883-1971)

arr. Gregor Piatigorsky (1903-1976)

Introduzione
Serenata
Aria
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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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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 late-18th-century 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 folkiness.

Stravinsky’s neo-classical compositions based on themes of Pergolesi include the ballet “Folcinella” (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 Italiène,” 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 Hadlow 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. “Tirsì 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
Allegro moderato
Poco lento, quasi ciacona
Allegro

Johann Sebastian Bach
(1685-1750)

Tre Balli d’Arpicoardo
Ballo Ongaro - il suo Balletto
Todescha - il su Balletto
Ballo alla Polacha - il suo Saltarello
Allegro

Halsey Stevens
(1908-1989)

Sonata No. 5 in E minor for violoncello & harpsichord, RV 40
Largo
Allegro
Largo
Allegro

Giovanni Picchi
(fl. 1600-1625)

Italian Concerto in F major, BWV 971
Allegro
Andante
Presto

Antonio Vivaldi
(1678-1741)

INTERMESSION

Concerto in D minor, BWV 974
(Transcribed for solo harpsichord by J.S. Bach)
Allegro
Larghetto
Presto

Alessandro Marcello
(1684-1750)
Sonata for recorder and continuo, Op.1, No.6
Adagio
Non tanto allegro
Sostenuto

Sonata in F minor

Sonata in D minor

Sonata in F-sharp major
Menué in G minor

Sonata in D major

Francesco Barsanti
(1690-1772)

José Gallés
(1761-1836)

Antonio Soler
(1729-1783)

Antonio Soler
José Bassa
(fl. 1725)

Mateo Albéniz
(1755-1831)
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 piaevoe" (literally "pleasing" 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 Ospedaletto 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 italienischen 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.

Bassetti'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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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

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 semem ejus
   His descendant will be mighty in the land;
   the generation of the upright will be blessed.

III. Gloria et divitiac 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 memoriam aeterna erit justus
   For the righteous will never be moved;
   he will be remembered for ever.
   He is not afraid of evil tidings.

VII. Paradium 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 trascutur
   The wicked man sees it and is angry;
   he grinds 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 skilfully 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.

*Copyright 1955 by Alice Cadwgan. Used with permission.

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  
From “Vespers of Saint Cecilia”  
Alessandro Scarlatti  
(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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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 polychordic writing and the use of great contrasts in matters of soft versus loud, high versus low, solos versus large ensembles, voices versus instruments and dramatic double and triple choir effects often are referred to as the “Colossal Baroque.” While polychordal 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 *nuestro 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 polychordal 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 Morlacchi in Perugia, Italy, and the Britten-Pears School for Advanced Musical Studies in Aldeburgh, England. Mrs. Jarmann 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, Gerhard 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 1966. 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 Gooser. He has appeared in operas (Simone in Puccini's "Gianni Schicchi" and Krusina in Smetana's "Bartered Bride"), oratorios and cantatas, and as baritone soloist in several local churches; he currently is Cantor at St. Barnabas' 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 Gooser. 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 "Cantata missaecordium" 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 Conductor. 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 chorister 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 Musikakademie 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 300 organ recitals throughout the United States and Europe, including Notre Dame Cathedral in Paris, St. Stephan's in Vienna and in Lucerne, Florence, Rouen, Zurich and Budapest. His organ recitals since 1980 have included world premieres of works by Luciano Berio, Paul Sifer, 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 Irmini 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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- Karen Burger
- Charlene Caoddick
- Marina Dupuis
- Gayle Thompson Geiger
- Melanie Jacobson
- Karen Kreiss
- Margaret Secour
- Sandra Walker

**ALTO**
- Sarah Bloxham
- Nancy Bliss Estes
- Linda Harmonette
- Kristine Kennedy
- Gina McCann

**TENOR**
- Steven Dublin
- Ken Kenster
- 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 Pelov
- Daniela Sindoni
- Eva 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
Craig McKnight, trombone
Charles Kokat, tuba

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