

Wolfgang Amadeus Mozart

## THE FIRST QUARTER CENTURY

*A History of the San Luis Obispo Mozart Festival Over 25 Years*

*I cannot write in verse, for I am no poet.  
I cannot arrange the parts of speech with such art as to  
produce effects of light and shade,  
for I am no painter.  
Even by signs and gestures I cannot express  
my thoughts and feelings,  
for I am no dancer.  
But I can do so by means of sounds,  
for I am a musician.*

- WOLFGANG AMADÉ MOZART  
(FROM A LETTER WRITTEN IN 1777 TO HIS FATHER, LEOPOLD MOZART)

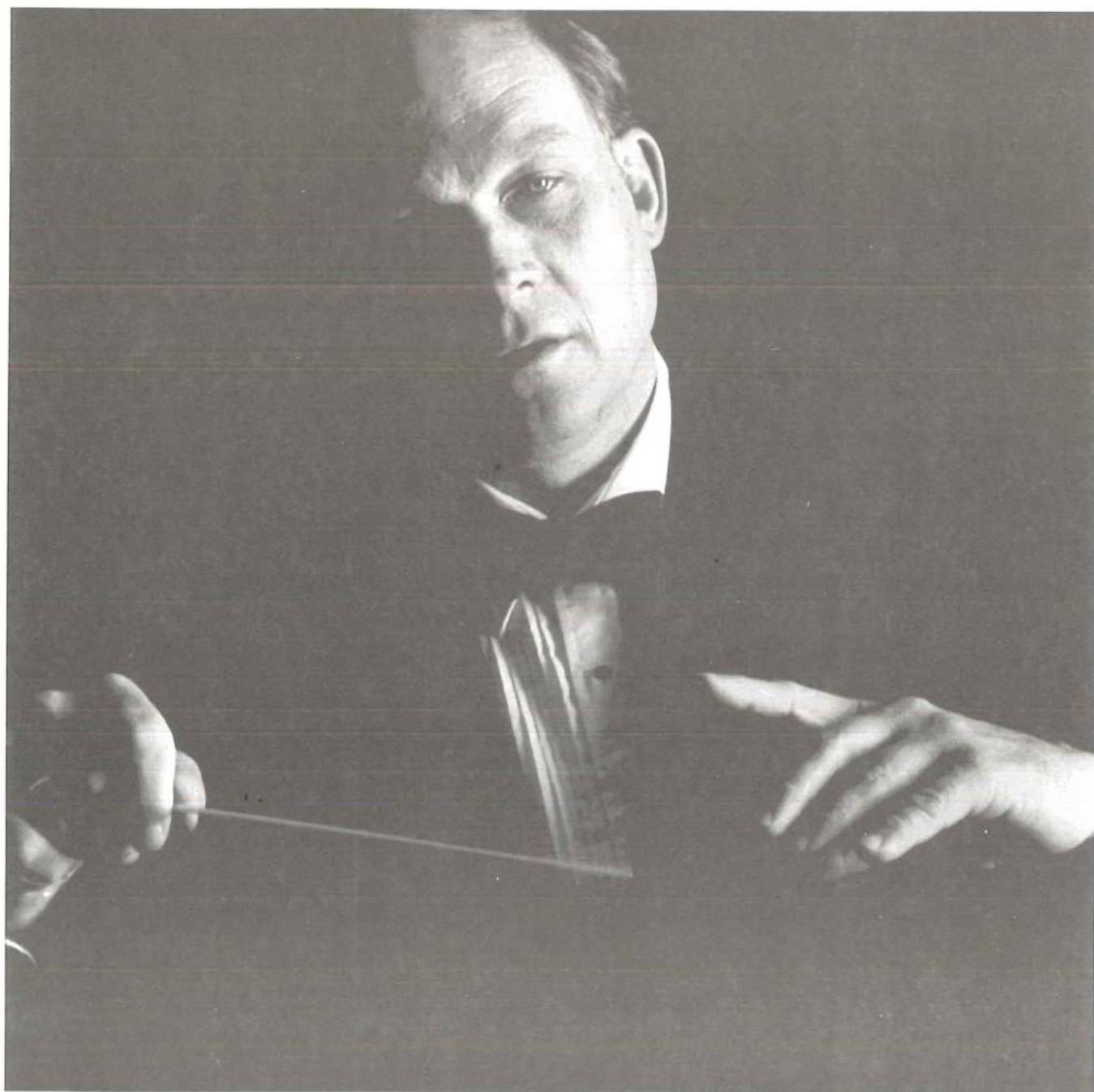
# THE FIRST QUARTER CENTURY

*A History of the San Luis Obispo Mozart Festival Over 25 Years*

*1971-1995*

EDITED BY CONNI GORDON

GRAPHIC ARTS BY LESLIE McDUGALL



*Clifton Swanson*



## The Mozart Festival Turns 25!

Twenty-five years ago few could imagine where we would be now. A quarter century has passed since a small group of community-minded citizens and music lovers began to meet and pound the pavement for a summer music Festival in San Luis Obispo. What has transpired exceeded everyone's expectations. And yet, the best is undoubtedly yet to come.

During the past 25 years we've seen (and heard) many remarkable concerts and watched the careers of exceptional musicians flourish. Among those who were featured in the earliest years of their careers (and ours) are the Kronos Quartet, Emanuel Ax, Jeffrey Kahane and Christopher Hogwood.

We made the national news on CBS our very first year. ("Those attending the Mozart Festival in San Luis Obispo, California, will find the weather to be...") We made national headlines in 1981 when we hosted a concert donated by Maxim and Dmitri Shostakovitch, joined by Mstislav Rostropovitch...the first time they appeared in a public performance together.

Where do we go from here? I think there are already signs. Mozart was 25 years old when he moved from the provincial Salzburg to the big city of Vienna. His opportunities increased enormously and through his own maturity, he was able to take advantage of them. As a result, we now have his most popular music, such as the Jupiter Symphony, his most famous operas, the String Quartets dedicated to Haydn, the bulk of his piano concertos and his most famous church music.

Perhaps there's a parallel between the turn of events in Mozart's life and the new opportunities presented to our Mozart Festival. As the Performing Arts Center on the Cal Poly campus approaches completion, we can only dream about where we can go from here. I predict that we will have one of the most remarkable halls in California as our new resource. As you attend this year's concerts on the campus, you'll see the new center about nine months from completion. From then on, imagine the wonderful music that we will be able to make in our new home!

I think that the parallel holds true. Just as we perform the music of Mozart's first 25 years with affection and appreciation, we can look back on our first 25 years with warm feelings and gratitude. And inspired by Mozart when given the opportunity, the sky is the limit for our future.



Clifton Swanson  
Conductor and Music Director

July 28, 1995

## OVERTURE

It was shortly after 8 p.m. and the last vestiges of daylight were fading from the sky. Scattered clusters of people moving up the sidewalk from the parking lot to the Cal Poly Student Union began to grow into a steady stream. Inside the functional auditorium, the conductor, stately in his requisite garb, moves about, tending restlessly to the last details following 10 months of work and planning. He sees the chairs lined up in expectant rows. As spectators begin to fill the auditorium, he feels the mounting anticipation buzz back and forth infectiously between the audience and the nervous performers backstage, binding them together for the celebration over which he will soon preside.

For the past two centuries, variations of this scene have been enacted all over the world. And if you happened to be at the Julian McPhee Auditorium in San Luis Obispo, California, on Friday, August 6, 1971, you were attending the very first concert of the Mozart Festival, 25 seasons ago.

## A Time-line

### 1970

May: John Ellis performs with Cal Poly Chamber Orchestra and suggests the viability of a summer Festival

October: Clifton Swanson, John Russell and Ronald Ratcliffe resolve over lunch to initiate a Festival.

December 16 (Beethoven's 200th Birthday): Meeting with community leaders at San Luis Obispo City Hall to explore the possibilities of a Festival.

### 1971

January-March: Ad Hoc Board meetings to formalize Festival

April 20, 1971 Articles of Incorporation signed by E. Jeffrey Burke, James M. Dulnow and Clifton Swanson

First Board formed Dr. Jerren Jorgensen elected

First Festival: August 6-8  
3 Concerts

John Ellis, oboe soloist  
Los Angeles String Quartet  
New Age String Quartet  
Henry Seigl, violin soloist

### 1972

Second Festival: August 3-6  
6 Concerts

Barry Tuckwell, horn soloist  
Malcolm Hamilton, harpsichord soloist  
Ronald V. Ratcliffe, harpsichord soloist  
David Shade, (Orchestra manager to the present)  
New Age String Quartet  
Henry Seigl and Rebecca Brooks, violin soloists

## OPENING NIGHT

The first composition performed by members of the 38-instrument Mozart Festival orchestra was a sacred work, the dark and glorious *Masonic Funeral Music*, K.477. What you probably would not have known was that the young conductor, Clifton Swanson, contrary to all appearances, had a moment of misgiving. It was difficult to justify, but even after the concert was over and the audience, visibly moved, had enthusiastically heralded the Festival's first success, he still felt an edge of disappointment clouding his pleasure. He had visualized the auditorium packed, brimming with listeners; and it was little more than half full. He need not have worried.

The next night there was a line of people extending all the way around the parking lot. Two hundred folding chairs were squeezed on stage, around

and behind the orchestra. The concert had been scheduled to start at 8:30, but didn't begin until shortly after 9. Due to a slight miscalculation by the conductor over the time it would take to perform the scores, it didn't end until midnight. Clearly, there were still a few wrinkles to be ironed out.

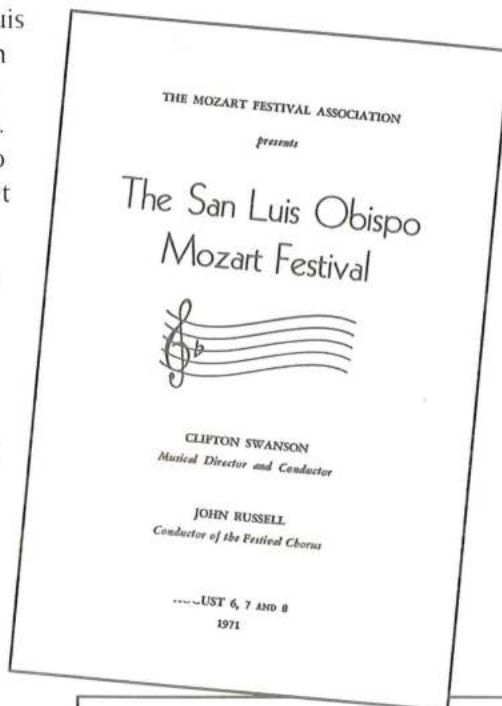


The premiere "downbeat,"  
Opening Concert, 1971



The last of the three-concert series was held inside the Mission San Luis Obispo de Tolosa the next afternoon. The massive portals of the church were thronged with people. Those who came foolishly expecting to purchase tickets at the door discovered the concert was completely sold out. And that's been true for 25 years now. It seems to be a Festival fixture to find a group hovering near the mission doors, hoping a maverick ticket will stray, providentially, into their hands.

That Sunday afternoon was a hot one. As he peeked unceremoniously around the sacristy doors, Swanson saw to his great satisfaction that the public was, literally, stuffed into the pews. Then his glance fell upon a sight that filled him with a small foreboding. In the first row, very prominently seated in full view of much of the orchestra, was a woman with a very large fan, beating a brisk one-two time. He rushed outside to warn the musicians: They were BY NO MEANS to take their eyes off the conductor, lest the lady-with-the-fan snare them with her hypnotic tempo. The orchestra's rhythms were impeccable. So much so that they managed to cover up, quite deftly, for the missing meter that - as it turned out - the conductor himself lost for one measure to the bandit beat of the fan.



Clifton Swanson conducting Bach's Brandenburg Concerto #3, 1971

**CONCERT I**  
FRIDAY EVENING, AUGUST 6, 1971  
8:30 P.M.  
JULIAN A. MCPHER STUDENT UNION  
Co-sponsored by the Cal Poly Associated Students

**PROGRAM**

WOLFGANG AMADEUS MOZART . . . *Masonic Funeral Music, K. 479a*  
(1756-1791)

ALESSANDRO MARCELLO . . . . . *Oboe Concerto in C minor*  
(1684-1739)  
Allegro Moderato . . . . . John Ellis, oboe  
Adagio  
Allegro

DAVID WARD-STEINMAN . . . . . *Montage for Woodwind Quintet*  
(1936- )

LOS ANGELES WIND QUINITY  
Louise Di Tullio, flute  
John Ellis, oboe  
Julian Spasi, clarinet  
Don Christlieb, bassoon  
James Dodeca, horn

GUNTHER SCHULLER . . . . . *Suite for Woodwind Quintet*  
(1925- )

LOS ANGELES WIND QUINITY

**Intermission**

W. A. MOZART . . . . . *Symphony No. 27 in G major, K. 189 (162a)*  
Allegro  
Andantino grazioso  
Presto

ANTONIN DVORAK . . . . . *Serenade for 10 Wind Instruments, Violoncello and Double Bass, Op. 41*  
(1841-1904)  
Moderato, quasi, marcia  
Tempo di Minuetto  
Andante con moto  
Finale: Allegro molto

Premiere Program, 1971



Festival singers, 1971

1973

Third Festival: August 2-5  
6 Concerts

First California Arts Commission grant  
Dorothy Wade, concert master until 1987  
Louise DiTullio, flute soloist  
James Field, piano soloist  
Istvan Nadas, piano soloist



1974

Fourth Festival: July 31 - August 4  
6 Concerts

Toni Bodenhamer, First Festival administrator  
First Children's Concert  
First Festival Outreach: instrumental workshops for local students  
Delcina Stevenson, soprano soloist  
Istvan Nadas, piano soloist  
John Ellis, oboe soloist  
Ronald V. Ratcliffe, harpsichord soloist  
Patricia Michaelian, piano soloist

1975

Fifth Festival: July 28 - August 3  
9 Concerts

First Ear Opener Concert  
First Guest Lecture: Robert Commandy of the San Francisco Chronicle  
First county-wide concert: Cambria  
David Abel, violin soloist  
Arriaga String Quartet  
Victor Steinhardt, piano soloist  
Karen Ervin, percussion soloist  
Paul Hersh, piano and viola soloist  
Delcina Stevenson, soprano soloist  
Dona Curry, Lute and Guitar

## GETTING ORGANIZED

The acorn, from which this mighty oak grew, was a comment from John Ellis, a visiting oboist. He said to friends Swanson and Ronald Ratcliffe, this would be an ideal place for a musicfestival. The Central Coast was rich soil indeed. The idea took root, sprouting in just over a year into the first concert.

The first organized meeting to discuss the idea of a festival was held on December 16, 1970. It happened to be a well-known composer's birthday, a coincidence leading one critic to snipe, "San Luis Obispo had decided to celebrate the 200th anniversary of Beethoven's birthday by instituting an annual Mozart Festival."

Some of those present at the early meetings included San Luis Obispo Mayor Kenneth Schwartz, Council Member Myron Graham, Lucille Fabbri, Alice Nelson, George Beatie, Ron Ratcliffe, John Russell and Bill Johnson. Within a few months, armed with a budget of \$2,100 and the abundant good will of friends and strangers, the Mozart Festival association was formed.

Jeffrey Burke and James Duenow, local attorneys, drew up the by-laws. The first board of directors included Duenow, Fabbri, Russell and Graham. Also on that board were Arthur Bourden Jr., Mike Luna, Dorothy Renton, Mel McDonald, Barbara Ratcliffe, Jeffrey Burke and finally, to the immense relief of all concerned, Jerren Jorgensen was successfully persuaded to hitch himself up as president of the team. He also kept the Mozart Festival out of the rain by giving it a niche in his own offices.

Of the four rotating lines on Dr. Jorgensen's telephone, no one ever called the fourth, so it became the Mozart Festival number. Few people calling that number could have guessed that the voices answering, "Mozart Festival," were actually Jorgensen's nurses. The secret was revealed to one intrepid family when they came to the Festival address to buy tickets. As a result of that encounter, Hal Barbara and Hilding Larson began their longtime involvement and support of the Festival.

One trait that keeps emerging is how well organized, given their resources, it all was. Some of the muddles which did occur were of the sort only an omniscient being could have foreseen and prevented. They've become an entertaining part of the Mozart Festival chronicle, such as the infestation of crickets (not so very many perhaps, but very vocal) which regaled the audience at the Cal Poly Theatre on at least two occasions. They hadn't mastered the rhythms of the score and momentarily derailed the other musicians because they insisted on chirping off-beat.



John Ellis



Ronald Ratcliffe



## WHY MOZART?

It could've been called the San Luis Obispo Festival. It could've been called the Bishop's Peak Festival. Just imagine Swanson opting for historical precision and calling it after Mozart's full name, "the Johannes Chrysostomus Amadeus Wolfgangus Sigismundus Mozart Festival." But it has done very well for 25 years as simply the Mozart Festival.

"I love Mozart," says Swanson, adding, "I have a great affection for many other composers, but you can really bring Mozart to life." *San Francisco Chronicle* Critic Robert Commanday agreed, writing in 1975, "there's a modern phenomenon that makes most music festivals possible, but seems a miracle, anyway, every time it happens. It's the universality of Mozart's language among skilled musicians... After a couple of rehearsals, they're talking Mozart fluently together."

Just consider the prodigious quantity of Mozart's works: 700 compositions in 35 years. Or look at the enormous diversity of his works: songs, duets, trios, quartets and so forth, motets, masses and other liturgical pieces, concertos, sonatas and symphonies and a huge repertoire of operas (20). Or consider Mozart's gigantic influence on those who followed him: Beethoven, Chopin, Schubert, Rossini. Mozart's music is a universal meeting place for music lovers of all nationalities, all ages and all walks of life.

You can even draw a small historical parallel between Mozart and San Luis Obispo. In 1772, the native Chumash Indians were hewing the massive oaks for the beams of the Mission San Luis Obispo de Tolosa. The rhythmical strokes of their swinging hatchets can still be seen on those beams today. That same year, Mozart, the child prodigy, was leaving his carefree youth behind. In the four years it took to complete the first mission building in San Luis Obispo, Mozart had hewn approximately 125 works. These monumental creations happened a world apart, yet were linked two centuries later through the San Luis Obispo Mozart Festival.



An early performance at the Mission San Luis Obispo de Tolosa



## 1976

Sixth Festival: August 2-6  
11 Concerts

First charge for a Festival Program

Louise Di Tullio, flute soloist

John Ellis, English horn soloist

Stuart Fox, lute and guitar soloist

Milton and Peggy Salkind, piano soloists

Paul Hersh, piano soloist

Dorothy Wade, violin soloist

Ronald V. Ratcliffe, harpsichord soloist

Dorothy Wade, violin soloist

Susann McDonald, harp soloist

Los Angeles Baroque Players

## 1977

Seventh Festival: August 2-7  
12 Concerts

Festival Endowment begun with gift from  
Hearst Foundation

David Krehbiel, horn soloist

Pepe Romero, guitar soloist

Michael Sells, tenor soloist

Donald Pippin, Pocket Orchestra

Milton Thomas, viola soloist

Eugene Pridonoff, piano soloist

## 1978

Eighth Festival: August 1-6  
11 Concerts

First full Mozart Opera: *Così fan tutte*,  
presented by Donald Pippin,  
Pocket Opera

Tony Plog, trumpet soloist

Louise Di Tullio, flute soloist

Richard Bay, Puppet Opera

James Weaver, piano soloist

George Sakellariou, guitar soloist

Françoise Regnat, piano soloist

Lumière String Quartet

## THE GENTEEL WAY

In the early 70s, when Office Manager Anne Brown and Housing Coordinator Yvonne Dengler volunteered to make the first arrangements to house and entertain visiting musicians at the homes of local families, the chord struck was one of hospitality. The late Sven Reher, a violist with the Festival orchestra for 14 seasons, said, "San Luis Obispo is the nicest thing I do all year. It's done in such a genteel way that you can't resist it, and of course, the people living here are so wonderful."

Christopher Hogwood, founder of the Academy of Ancient Music in London, who conducted the Festival orchestra on four separate occasions, commented on the "nice family feeling" surrounding the Festival. And Dorothy Wade, concertmaster of the orchestra for 15 years, adds a slightly different slant, "The San Luis Obispo Mozart Festival organization is so superb; the needs of the musicians are taken care of and everything is understood at the outset in black and white."

One music critic attached to the BBC selected San Luis Obispo as one of the nine Festivals he reviewed in the United States because of its community roots. In a spirited and generous review, Bernard Levin wrote, "Here, surely, are people who know how to live." He added that the city's "eagerness to make a visitor at home is exceptional even by the standards of American hospitality." More recently, in 1994, visiting critic John Willett, of the *San Diego Daily Transcript*, added that the congenial Festival atmosphere is one which nevertheless sacrifices nothing of its professionalism in musical standards or in matters of organization.



The Mozart Festival holds concerts at Chapel Hill, an architectural jewel crowning the rolling hills of Shandon. It was built by Joan and Bill Clark using treasures from the Hearst Estate.





*The Festival's "huge, red banner" high over Higuera Street and San Luis Obispo's Thursday night Farmers Market*

## HOW IT GREW

The sheer numbers of the army of participants and volunteers surrounding the Mozart Festival is staggering. In the summer of 1975, in order to put on a series of six concerts, over 200 people dedicated their services. "It makes me feel a part of something big," said Toni Bodenhamer, the first paid staff member. What would she feel today, 20 years later, when the Festival claims the efforts of over 2,000 people?

The impetus to grow actually came from the local population. In 1975 Swanson was quoted as saying, "The Festival should be no more than a week long." In 1981, the policy reiterated by Joanna Ronyecz, Festival administrator, was "to avoid growth for its own sake." But in 1983, Swanson surrendered to the inevitable, admitting that the "Festival is hard to stop; there's a tremendous pressure to grow, to try new things."



## 1979

Ninth Festival: July 31-August 5  
13 Concerts

Ted Flath, Guest Choral Director  
James Bonn, piano soloist  
Emanuel Ax, piano soloist  
Romero Family, guitar soloists  
Lou Anne Niell, harp soloist  
Kaaren Herr-Erickson, soprano soloist  
Early keyboard Symposium  
Arriaga String Quartet  
David Krehbiel, horn soloist  
Fundraiser in Los Angeles:  
"A Viennese Afternoon"  
American Woodwind Chamber Players

## 1980

Tenth Festival: July 29-August 3  
13 Concerts

Tenth Anniversary Endowment  
established  
Jeffrey Kahane, piano soloist, performs  
with Festival for the first time  
Timothy Mount, Choral Director  
until 1991  
Amdaeus Brass Quintet established  
Daniel Adni, piano soloist  
James Bonn, piano soloist  
John Ellis, oboe soloist  
Dorothy Wade, violin soloist  
Ko-Kela Piano Quartet



## 1981

11th Festival: August 2-9  
11 Concerts

Festival Fringe established  
Benefit concert by Mstislav Rostropovich,  
Maxim and Dmitri Shostakovich  
West Coast American premiere of newly  
discovered Symphony in F major, by  
Mozart, K. 19a  
San Miguel Mission Concert Endowment  
established  
Jerome Lowenthal, piano soloist

## HOW IT WORKS

Since ticket sales cover only about 40 percent of the expenses, fundraising activities are continuous. Cash contributions from businesses and private donors are solicited. Applications to granting agencies are written.

Social festivities, such as gourmet dinners and silent auctions, aim to raise funds and often "just raised fun," according to former board member Sharon Castle. People still speak with the warmest remembrance of the parties given by Lynn and Jim Ekegren. In the 80s, with HMR wine tasting events at their ranch, Dr. Stanley and Teressa Hoffman launched the first of many gatherings at wineries all across the county. Martin Brothers bottled Mozart Wine from 1984 to 1991, donating a percentage of the sales to the Festival. Martin Brothers also hosts the Festival's Mother's Day concert fundraiser and a concert during the Festival each year at the winery's outdoor amphitheater in Paso Robles. Meridian Vineyards is the Festival's official winery and hosts a winemaker's dinner as well as concerts at vineyards in Paso Robles and at the Maison Deutz cellars in Arroyo Grande.

Linnea Phillips arranged to show Arthur Rubinstein's *The Love of Life* and Ingmar Bergman's film production of *The Magic Flute* as Festival benefits. A number of people also vividly recall her knack for concocting the wildest, most outrageous costumes.

One of the most talked about events, "A Viennese Afternoon," was at the Beverly Wilshire Hotel. The afternoon of rich desserts and light chamber music among the fronds of potted palms was put together by Board Member Julia Wright with the cooperation of the Austrian Trade Commission. On the fashion front, Max Riedlesperger gave a lecture on Mozart's Austria in 1980, while wearing liederhosen, revealing knees that Sharon Castle, for one, has never been able to forget.

In the mid-70s, under a variety of boards headed by Hal Larson, Karen Merriam, Jim Gates and Warren Sinsheimer, both private and business contributions grew phenomenally. The 80s, under Pat Crawford, Roger



Past Presidents from the San Luis Obispo Mozart Festival Board of Directors

Front Row: Archie McLaren, Kathleen Warfield, Warren Sinsheimer,  
Pat Martin, Jim Gates

2nd Row: Phil Clarkson, Valerie Endres, Jeff Jorgensen, Jerren Jorgensen

3rd Row: Pat Crawford, John Blades, Hal Larson, Roger Osbaldeston

Not Shown: Jeffrey Burke, Karen Van Saltza, Bruce Linton, Ed Mayo

Osbaldeston, Bruce Linton, Jeffrey Jorgensen, Ed Mayo and Valerie Endres, saw the expansion of the corporate base as well as a proliferation of grants and endowments. Kathy Warfield, who was board president in 1988 and again in 1989, describes the board's function as realizing "logistically what Swanson proposes artistically." By the 90s, under the tenancy of Presidents Pat Martin, Archie McLaren, John Blades, Phil Clarkson and Claire Clark, major Festival sponsors such as American Airlines, Call America, Meridian Vineyards, KSBY-TV, Sonic Cable Television and the Telegram-Tribune were brought on board and the Festival attained a new marketing as well as artistic maturity.

Festival revenues over the years have jumped from \$2,100 in 1971 to \$360,000 in 1995. Nor can anyone dispute the Festival's financial impact on the community. By 1983, according to newspaper accounts that year, it was bringing approximately \$100,000 into the community at large. In 1995, that figure is estimated to be closing on \$2 million.

It's been a "nice, steady growth over the 25 years," says current Executive Director Pat Martin, "expanding in a fiscally responsible manner while bringing a more diverse program to the community each year, reaching as many people as possible." Although the financial base has grown by 171 times its original amount and the number of events by 15 times, the paid staff has expanded slowly, currently numbering three full-time employees. Besides Martin, Conni Gordon handles public relations and marketing. Dawnna McDougall manages the office and operations. She first got involved with the Festival by housing a musician, then was the housing coordinator for three years before joining the staff.

Some of those details are crucial, but easily overlooked. One wonders what heavenly agency inspired Joan Dwyer to bolt out of bed one night to turn off the Cal Poly sprinklers. It prevented a lot of "wet blankets" among listeners picnicking outside the sold-out Russian concert (more about that later).

Each year by late spring, Martha Burkett is organizing her army of volunteers: ushers, hosts, security, parking attendants and servers at social events. Ed Lowman meticulously researches each concert, coming up with illuminating notes for the souvenir program. During the Festival, Martha Steward makes sure musicians are fed during rehearsal breaks.



*The Mozart Festival wouldn't be possible without a virtual army of volunteers*

Ticket Manager Pam Clark and her assistant, Ruth Huehn, make certain reservation procedures are in place for fair distribution of the onrush of requests to more than 20 concerts. The first ticket manager, Bruce Lindsay, corrected the perennial over-selling of tickets for the Mission concerts. Since the long benches are not partitioned, it's difficult to determine just how many can fit in a row. It seems he made a series of calculations, trying to arrive at the width of the average seat, in order to "buttress" his conclusions.



*Board and staff plan throughout the year for fundraisers and the Festival*



*Public Relations Director,  
Conni Gordon's license plate*



## 1982

12th Festival: August 3-8  
17 Concerts  
Fringe Events

Endowment for the Director of  
Choral Music

Endowment for Musician's Entertainment

Gary Lamprecht, Ear Opener Host

Gregory Barber, bassoon soloist

Jerome Lowenthal, piano soloist

Kronos Quartet

Ronald V. Ratcliffe and James Bonn,  
fortepianists

Thomas Constanten, featured composer

Richard Goode, piano soloist

Jean Barr and Armen Guzelimian,  
duo pianists

La Corte Musical

Austria Salutes California

## 1983

13th Festival August  
19 Concerts  
Fringe Events

Piano master classes by Richard Goode  
and James Bonn

Musician's Hospitality Endowment

Portrait of Mozart by artist Dan Piel

Jeffrey Kahane wins Rubinstein  
Competition

Sequoia String Quartet

Mel Powell, featured composer

Chanticleer

Los Angeles Piano Quartet

Ronald V. Ratcliffe, harpsichord  
and fortepiano

New World String Quartet

James Bonn, piano soloist

Richard Goode, piano soloist

David Tanenbaum, guitar soloist

Ronald Copes and Michelle Makarski,  
violin soloists

Clayton Haslop, violin soloist

Mary Rawcliffe, soprano



A boutique set up in the San Luis Obispo Mission Plaza sells posters, buttons, T-shirts, hats, aprons and other souvenir gift items

Yvonne Dengler arranges housing for visiting musicians, carefully avoiding "cat"-astrophes by, for example, making sure musicians allergic to felines aren't housed with the furry creatures. One year a musician told her the family pet got out of its cage and was missing. When she asked what it was, the musician calmly replied, "a boa constrictor." And without a moment's trepidation, he returned that night to the house with the missing serpent!

To produce the ticket brochure, Festival program and an annual street poster, the staff spends long hours with artist's agents, photographers, graphic designers and printers, coordinating thousands of details and deadlines.

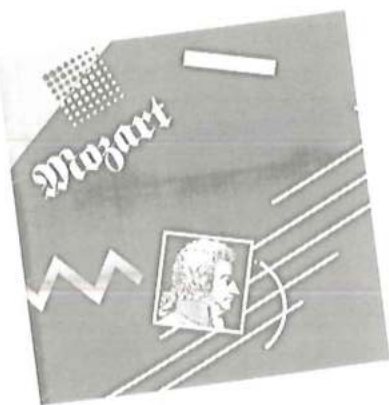
Cal Poly student David Shade volunteered to handle the technical arrangements in 1973, as orchestra manager. He's so fond of the job that although he moved to Idaho in 1980, he still comes to San Luis Obispo for the Mozart Festival every summer. You're liable to find him arranging to transport pianos and other unwieldy instruments. He handles all of the intricate details of the various Festival venues, right down to just how many music stands and chairs are needed.

The year-long schedule didn't spring up overnight. It evolved, according to former Festival Manager Joan Rich, by gradually "rectifying the mistakes of previous years."

The board and staff create ideas for boutique souvenirs and gifts. There are always T-shirts, sweatshirts and a button featuring a design by



David Shade, Orchestra Manager since 1973







*Annual Festival picnic for musicians and their hosts at the Jack House in San Luis Obispo*

the graphic artist selected for that season. But once in awhile, there's something completely different. Anne Brown, for example, is the mind behind the playful bumper sticker on many a fender, proclaiming, "Even Cowboys Need Mozart."

The artwork accumulated over the years could fill a hefty portfolio. Posters regularly disappear as quickly as they are put up. Arne Nybak's *Sing of Blossoms, Birds and Bowers* was one of the most frequently filched and is no longer available. Other popular posters feature paintings by Robert Reynolds, Dorothy Cutter, and David Kreitzer. This year's 25th anniversary commemorative poster is an oil painting of San Luis Obispo's Mission Plaza by Libby Tolley. Dan Piel's portrait of Mozart in a swirl of notes was purchased by Valley Federal Savings and donated to the Festival in 1984. You can see the massive oil painting hanging in the Cal Poly Theatre.

This year's graphic artist, Pierre Rademaker, tied the Festival and the Mozart era together through calligraphy. The hand-lettering he created for the Silver Anniversary ticket brochure, souvenir program and street poster is similar to that used in Mozart's time.

Unfortunately, posters aren't the only thing to disappear. In 1977, Linda Marchenko was in charge of publicity and had the splendid idea of putting up a series of nylon banners announcing the Festival. With money provided by the Sinsheimer family, she bought 39. Then she and Linnea Phillips spent a day attaching them to parking meters along Higuera and Monterey Streets in downtown San Luis Obispo. The next morning, they found 15 banners scattered over the street, their staffs broken and Mozart's familiar profile ripped to shreds. Now the Mozart Festival flies a huge, red banner high over Higuera Street, well out of the reach of sticky fingers.



*Libby Tolley's painting of the San Luis Obispo Mission Plaza*



**SAN LUIS OBISPO  
MOZART FESTIVAL**

*Sing of Blossoms by Arne Nybak  
on the first poster*

## 1984

14th Festival: July 31-August 5  
18 Concerts  
Fringe Events

Theophilus Brass established  
Christopher Hogwood, guest conductor  
Guitar Master class  
Richard Goode, piano soloist  
Sequoia String Quartet  
Chanticleer  
Jeffrey Kahane, piano soloist  
David Tanenbaum, guitar soloist  
Ronald Copes, violin soloist  
Ronald V. Ratcliff, harpsichord and  
fortepiano  
Dorothy Wade, violin soloist  
Michio Mamiya, featured composer  
Daniel Kobialka and Machiko Kobialka,  
violin and piano  
James Kanter, clarinet soloist  
Rod Gilfry, baritone soloist



## 1985

15th Festival: July 29-August 4  
20 Concerts  
7 Fringe Events

North County Physicians Concert  
established  
William Bolcom, featured composer  
(Pulitzer Prize for Music)  
Shulamit Ran, featured composer (Pulitzer  
Prize for Music)  
West Coast Premiere of Bolcom's *Orphée  
Sérénade*  
World Premiere, Shulamit Ran's  
String Quartet  
Mendelssohn String Quartet  
Jeffrey Kahane, piano soloist  
Bolcom and Morris, American music  
Harvey Pittel Saxophone Quartet  
Mladi Wind Quintet  
Los Angeles Guitar Quartet  
Craig Russell, Coordinator of Music  
Selection

## 1981, IT WAS A VERY GOOD YEAR

From stuffing envelopes to cultivating major donations, Joan Clark has participated in Mozart Festival activities since 1975. In the early 80s, her husband, William Clark, was appointed Deputy Secretary of State under President Ronald Reagan. Living across the street from the Kennedy Center in Washington, D.C. and avid attendees of National Symphony concerts, the Clarks became familiar faces in the audience and friends with many of the artists including Music Director Mstislav Rostropovich. From their new location on the East Coast, they continued to work for the Festival in many ways, but it was their involvement with Rostropovich in an international incident that really put the Mozart Festival on the map.

In the Soviet Union, dancers with the Bolshoi Ballet were defecting, prompting authorities to tighten political and financial controls on performers. Among them was Maxim Shostakovich, the 42-year-old immensely popular conductor of the Moscow Radio Orchestra and son of the great composer. Meanwhile, *Testimony* was published in the west, painting a very negative picture of the USSR. It was supposed to be the memoirs of Shostakovich's father. It denounced the Soviet regime, portraying Dmitri Shostakovich as an unwilling puppet victimized by the state and forced to wear the mask of loyalty to the public. It raised a furor in the Soviet press and in those days, when TASS howled, someone was sure to be bitten. The authorities wanted Maxim Shostakovich to denounce the book. He refused.

In April of 1981, during the Moscow Radio Orchestra's tour in West Germany, Shostakovich and his son, 19-year-old Dmitri Jr., stepped outside to take a smoke during intermission in Nürnberg. They then took the irreversible and agonizing step of defection by approaching a police officer and asking for asylum.

The officer took them to a private home, where they made contact with their friend, Rostropovich, who had defected to the United States seven



Mstislav Rostropovich



years earlier. Anxious that the Russian Secret Service not find the Shostakoviches, Rostropovich turned to his friends, the Clarks. Within an hour, the house was surrounded by American soldiers and within 72 hours, Maxim and Dmitri Shostakovich found themselves in the chaotic corridors of New York's Kennedy Airport.

They asked Bill Clark what they could do to thank him. His reply was quite simple, "nothing." They found a way of saying thank you to the Clarks. All three played a benefit for the San Luis Obispo Mozart Festival - the first time the trio had played together in a concert and the junior Shostakovich's American debut.



Maxim Shostakovich



Dmitri Shostakovich and his father, Maxim

Tickets to the historic benefit concert were priced at \$100, a fee not without controversy among those who didn't want the Mozart Festival to become a presenter of culture for the rich by the rich. Swanson's intent was to make the Festival as financially independent as possible, using the proceeds to build the endowment.

The Russian concert eventually netted \$20,000. That's because expenses were high, although none of the musicians requested a fee. For example, Rostropovich's air fare for two, first-class, round-trip tickets from Portugal (his cello always travels first class!) was in the vicinity of \$7,000. (Nowadays the festival is fortunate to have American Airlines picking up the tab for many guest artist's airfares and that of their musical instruments.)

The program on Sunday, August 2, was Haydn's *Symphony No. 88*, Haydn's *Concerto in C Major for Cello*, Mozart's *Eine Kleine Nachtmusik* and Shostakovich's *Second Piano Concerto*, originally written for a young Maxim by his father. That night his son, Dmitri Jr., played it while he conducted. Five hundred attended, with 200 more camped outside on the Cal Poly lawn and a large audience listening live on Public Radio station KCBX.

Concertmaster Dorothy Wade says she remembers Rostropovich's carpet bag. "When he arrived for rehearsal, he set his cello aside, opened his carpet bag and pulled out a long-haired Dachshund, which sat under his chair, always charming and obedient. Rostropovich seemed more concerned about the safety of his little dog than anything else. He wouldn't leave it in the motel room during the day for fear that the chambermaid might open the door and let him out." At the end of rehearsal, the dog took a bow.

By the end of the concert, the audience's excitement was almost riotous, with bravos and applause showering the stage. It was a grand event, still vividly recalled 14 years later.

That same festival featured the West Coast premiere of Mozart's newly-discovered *Symphony in F Major, K. 19a*, made available, once again, through contacts cultivated by Joan and Bill Clark. The symphony had been known to exist prior to its discovery in Bavaria in early 1981, but only a fragment had previously been found, written on the back of the title page of another early symphony.





1986

16th Festival: August 4-10  
21 Concerts  
7 Fringe Events

First Mozart Akademie with 5 lectures  
Michael Steinberg,  
Craig Russell,  
Robert Marshall,  
Elaine Thornburgh,  
Robert Winter

First Festival Program notes by Ed Lowman

John Adams, featured composer  
and conductor

Christopher O'Riley, piano soloist

José Maria del Rey, guitar soloist

Homero Francesch, piano soloist

Carrol McLaughlin, harp soloist

La Maitrise de la Sainte Chapelle Royale  
de Paris

Amherst Saxophone Quartet

Classical Quartet

Kronos Quartet



1987

17th Festival: August 3-9  
20 Concerts  
5 Akademie Lectures  
1 Fringe Events

Philip Wilby, featured composer

Paul O'Dette, lute soloist

Steven Mayer, piano soloist

Louise Di Tullio, flute soloist

Lou Anne Neill, harp soloist

Victor Steinhardt, piano soloist

Los Angeles Guitar Quartet

Arnold Steinhardt, violin soloist

Mozartean Players

## THE FRINGE

1981 was when one of the most popular off-shoots of the festival, the Fringe, was born. Roger Osbaldeston, Linnea Phillips and Joan Dwyer thought up the first Fringe to draw the many talents scattered around the county into festival activities. During its first year, the Fringe included such diverse events as a poetry reading, an artisan's exhibition of community-manufactured crafts, a symposium on keyboard instruments and an exhibition of glass sculpture.

In later years, the Fringe changed to feature festival musicians, free of charge, to those who wouldn't otherwise be able to hear them. There is now a MoreArt/Mozart arts and crafts fair during one weekend of the festival. And many county art galleries schedule exhibits and receptions to dovetail with festival concerts.

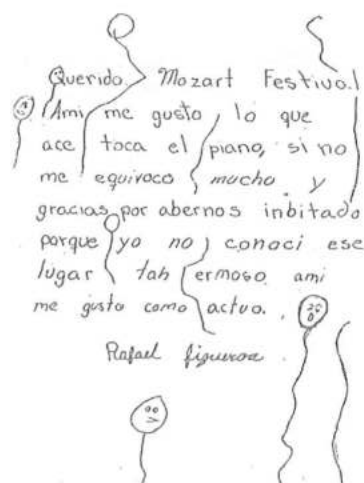
The outreach program that is now part of the Fringe is aimed at a broad spectrum of ethnic and economic backgrounds. Several times children were brought in from Santa Maria to attend concerts. Part of a thank-you note from one of the children, Raphael Figueroa, reads:

"Dear Mozart Festival

I like what makes the piano play, if I don't make many mistakes, and thank you for inviting us because I did not know that beautiful place and I liked how it sounded."

Fringe settings are intimate and often, gorgeous. They can be in a church, an elementary school, a park, a senior center, a library or even on an herb farm.

Musicians and audiences alike are relaxed and informal. There's a freedom and exuberance in the atmosphere that adds a complementary perspective to the more ceremonial demeanor of the Festival's relatively formal concerts and recitals.



Letter from Raphael Figueroa



Children experience the Kronos String Quartet up close

## THE AKADEMIE

A program of lectures by professional musicians and musicologists was inaugurated by Clifton Swanson in 1986. The current Akademie director is Craig Russell, a Cal Poly music professor. In 1995, he earned the Trustees' Outstanding Professor Award, the highest honor bestowed by the California State University system. Akademie lectures tackle a variety of topics such as Mozart's life, his political and historical background, his musical techniques and theory, his formal innovations, his influence on other composers or even the decorative arts in Mozart's time.

A particularly well-attended year for the Akademie was 1991 when 1,500 people came to hear a total of 10 lectures. In 1994, John Willett wrote that the Mozart Festival "has probably the most experienced, most carefully conceived and executed of such programs in existence."

In the earliest phases of the festival's development, there were informal gatherings between local music students and festival orchestra members. They became organized music clinics in 1972, sponsored by Cuesta Junior College. That year, 140 aspiring musicians, covering a wide range of musical expertise, some with no formal study at all, participated in 11 free clinics. Swanson says the idea was to stimulate amateurs, giving them the opportunity to hear a variety of musical instruments, playing professionally at close range. The musicians typically opened a session by playing an unaccompanied short piece to catch the interest of their apprentices, followed by information on the history and technical developments of the instrument and a few tips on its care and maintenance.

In 1978, Ron Ratcliffe organized a four-day symposium on early keyboard instruments. It brought 40 historians, scholars and performers from across the United States. For this event, the Smithsonian Institution, by special arrangement, had a copy of a 1795 Bulchen fortepiano shipped to San Luis Obispo.

In 1983, master classes for music students of professional standing were given by some of the festival's featured musicians. One was held by the highly acclaimed pianist Richard Goode, whose recording with Richard Stoltzman of Brahms' Sonatas for Clarinet and Piano won a Grammy Award that year.

## FOR THE CHILDREN

The Mozart Festival has always had a commitment to children on the Central Coast. In 1974, the first children's concert was offered, featuring demonstrations and playful commentaries on the different instruments that make up the orchestra. It's been offered every year since as the *Ear Opener*. One in particular left a striking impression on those who saw it in 1978—Richard Bay's *Puppet Opera*, an abridged rendition of Mozart's *The Magic Flute*.

Last year Craig Russell expanded the concept to a five-day series. Cleverly christened the *AkidEMIE* by former Public Relations Director Deborah Holley, the only requirement to attend is "ears, not years." During the week, Dr. Russell leads children on an exciting musical safari, exploring the wild world of sound. This spirited, energetic musicologist will sometimes lecture from atop a unicycle and always turns his presentations into an event. The Akidemie is offered in Spanish and English.



Craig Russell



A young student at violin workshop





## 1988

17th Festival: August 2-7  
20 Concerts  
4 Akademie Events  
Fringe Events

Ralph Morrison, Concertmaster  
Leo Eylar, featured composer  
Kenneth Frazelle, featured composer  
Education Endowment established  
Jeffrey Kahane, piano soloist  
Classical Quartet  
James Thatcher, horn soloist  
Malcolm Bilson, fortepiano soloist  
Arthur Haas, harpsichord soloist  
William Kanengiser, guitar soloist  
Franciscan String Quartet  
Fine Arts Brass Quintet

## 1989

19th Festival: August 1-6  
23 Concerts  
5 Akademie Lectures  
15 Fringe Events

South County Physicians Concert  
established  
San Luis Obispo Physicians Concert  
established  
Christopher Hogwood, guest conductor  
Leo Eylar, guest composer  
World Premiere of Leo Eylar's *Rhapsody  
for Clarinet and Orchestra*  
James Kanter, clarinet soloist  
Ralph Morrison, violin soloist  
Michael Nowak, viola soloist  
Arthur Haas, harpsichord soloist  
Lou Anne Neill, harp soloist  
Classical Quartet  
Evelyn De La Rosa, soprano soloist  
Panormo Trio  
Richard Savino, lute and guitar soloist  
Steven Mayer, piano soloist  
Arden Trio  
Jacalyn Bower-Kreitzer,  
Mezzo-Soprano soloist  
Eugene and Elizabeth Pridonoff,  
duo pianists  
Angeles Quartet

## THE ORCHESTRA

To form the festival orchestra, Clifton Swanson first looked to his friends Don Christlieb and John Ellis. Christlieb, who played with the orchestra for 11 seasons, was principal bassoonist for the 20th Century Fox Orchestra for 35 years.

John Ellis was also in the movie industry as a high-profile oboist and is currently principal oboist with the Hollywood Bowl Orchestra. Without knowing it, many of you have probably heard him play outside the festival. He's on the recordings for Hollywood blockbusters *Jaws* and *Star Wars*, under Conductor John Williams. His most distinct work in the film industry was in Steven Spielberg's *Close Encounters of the Third Kind*. The uncanny little code-phrase the scientists used to communicate with the alien mother ship is actually Ellis playing his oboe. He says that small piece of music, amounting to only a few minutes on film, is among the most difficult he has ever done in Tinseltown.

Roughly half of the Mozart Festival musicians and singers come from outside San Luis Obispo County, generally from the vast talent pools in Los Angeles and San Francisco. The Silver Anniversary orchestra includes principal players who have contributed to recent film scores for Disney's *Pocahontas* and *Aladdin*, Spielberg's *Jurassic Park* and *Schindler's List*, as well as *Casper*, *Congo*, *Forrest Gump*, *Apollo 13* and *Batman Forever*. Many return year after year, including Ellis, who has played in every Festival except one.

James Kanter played principal clarinet with the Festival for 15 years and can be heard on the scores of *Indiana Jones and the Temple of Doom* and *Star Trek III*. James Thatcher is also on numerous movie soundtracks and is returning for his 14th season as principal horn. Cal Poly music professor Virginia Wright is this summer's principal clarinet and has played with every Festival orchestra but one since 1971. Anthony Plog, once praised by veteran Los Angeles Times music critic Daniel Cariaga for his "immaculately" played trumpet, returned for 13 seasons.



James Kanter



Virginia Wright



James Thatcher





Geraldine Rotella



Jane Swanson



Michael Nowak



Delcina Stevenson

This summer marks Principal Bassoonist Greg Barber's 18th season, Geraldine Rotella's 15th year as principal flute and Christina Soule's 13th in the principal cello chair.

The impact some of these visiting musicians have had is considerable. Jane Swanson has played French horn with the orchestra since day one and once said, "Their presence raised us up."

The presence of top notch talent and the Mozart Festival's commitment to excellence sets an example for aspiring musicians, spurring them to make greater demands on themselves. The effect can also be unexpected. More than one Festival singer found Cupid while on the Central Coast. Mary Rawcliffe was a soloist for five seasons. In the movie *Man Trouble*, when Ellen Barkin sings, it's really Rawcliffe's voice. She moved here in 1985 to marry Roger Osbaldeston, who was singing in the chorus at the time. Carole McCallum married her host. Together they opened a coffee house in Cambria, but she still plays bassoon with the Festival orchestra, now answering to Carole Greenfield.

## OPERA

An English version of *The Magic Flute* was the Festival's first attempt to produce an opera in 1991. The decision to offer opera was an adventurous one, given the lack of costumes, sets and trappings that tend to draw opera audiences. So far, Festival operas have been semi-staged, with the orchestra on stage right along with the performers. Although unique, the popularity of Festival operas proves you don't need a great deal more than superb singers with a gift for characterization, a strong orchestra and an enlightened conductor.

The Festival Chorus was conducted by Timothy Mount for 12 years, sometimes traveling from as far away as New York. In 1992 Tom Davies took charge. He also conducts the Cuesta Master Chorale and runs the choral program at Cal Poly. This year he's the president-elect for the Western Division of the American Choral Directors Association.

Delcina Stevenson, whose singing was singled out in 1975 by *San Francisco Chronicle* critic Commanday as "ethereal, virtuosic and deeply expressive," returned to the Festival in 1992 after a 17-year absence to perform in *Così fan Tutte*. That same year Jonathan Mack returned for his third Festival. This year the principal tenor with the Los Angeles Music Center Opera Association is back to play Belmonte in *The Abduction from the Seraglio*.



A scene from *Così fan Tutte*, 1992

## 1990

20th Festival: July 27-August 5

22 Concerts

6 Akademie Lectures

20 Fringe Events

Outreach Program established

San Luis Obispo County Attorneys Concert established

20th Anniversary Endowment established

Nicholas McGegan, guest conductor

Charlotte Mattax, harpsichord soloist

Steven Lubin, fortepiano and piano soloist

Jeffrey Solow, cello soloist

Jonathan Mack, tenor soloist

American Baroque

Angeles Quartet

Ralph Morrison, violin soloist

James Thatcher, horn soloist

Jeffrey Kahane, piano soloist

Sequentia

## 1991

21st Festival: July 26-August 4

22 Concerts

5 Akademie Lectures

13 Fringe Events

Recipient of a National Endowment for the Arts Grant

Christopher Hogwood, guest conductor

Jeffrey Kahane, piano soloist

Angeles Quartet

David Tanenbaum, guitar soloist

Ralph Morrison, violin soloist

Armen Guzelimian, piano soloist

Sven Reher Endowed Chair established

Artaria Quartet

Duo Geminiani

Richard Savino, guitar soloist

Magic Flute: First presentation of a Mozart Opera by Festival soloists and orchestra



## VISITING STARS

Even though Swanson never sought to build the Festival's reputation as a showcase for the famous, he has brought some of the most gifted musicians of our time to the concert halls of "this sleepy little Festival" (as an anonymous reviewer for the *Los Angeles Herald Examiner* once referred to it). In 1972, Barry Tuckwell, known though his recordings on London Records to aficionados of Mozart's horn concertos, played the *Concerto in E-flat Major, K.447*.

In 1976, the versatile Paul Hersh - he's both a pianist and a violist - made his second appearance with the Festival. Daniel Cariaga interviewed him for the *Los Angeles Times* and wrote, "one was struck by both his bubbling energy and his apparent serenity of spirit." Hersh played Beethoven's *Hammerklavier* that year at Swanson's request. Hersh's comments on that work give us an insight into how a performer experiences a composition. "God but it's hard. I thought about it for a long time...it's not just all those notes and all that fugue and the concentration and the stamina; it's having them all together and the emotional depletion you feel when it's over." That same year Cariaga described Swanson's conducting as "achieving a reading of transparent lightness."

Richard Goode - who, you may recall, also gave master classes in piano to advanced students - came for the first of three seasons in 1982. Goode, who has a veritable chronicle of awards and recordings attached to his name, performed Mozart's *Piano Concerto #23 in E-flat, K.482*, drawing this comment from Robert Commanday, "to hear the andante movement with the muted strings accompanying Goode's expressive, singing piano and the woodwinds answering admiringly, was to experience Mozart's way of imbuing instruments with the capacity of vocal utterances." Then in 1984, for the first of four appearances with the Festival, came the unforgettable Christopher Hogwood, masterful conductor and founder of London's Academy of Ancient Music, an institution which has had an enormous impact on the musical world over the last two decades.

Over the years, a number of musicians virtually grew up with the Festival, somewhat like siblings in a large, extended family. Who would have guessed



Barry Tuckwell



Richard Goode



Christopher Hogwood





Ralph Morrison's freeway portrait



Jon Kimura Parker



Lucinda Carver



Emanuel Ax

how profoundly the Festival's future would be shaped by one young pianist when he made his first appearance in July of 1980? Jeffrey Kahane was one of a chamber group of four who performed in the opening recital that year and ever since, through his increasing influence, this student of Paul Hersh has drawn some of the finest musicians to perform with the Festival.

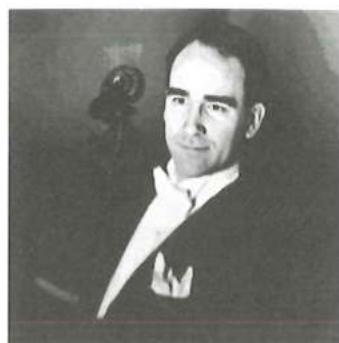
In 1988, Ralph Morrison came on board as the orchestra concertmaster. Morrison is most definitely a high profile player...about 80 feet high, to be precise. That's him painted on the side of a building next to a Los Angeles freeway. This past year he earned critical acclaim for his debut as a guest director with the Los Angeles Chamber Orchestra, where he's served as concertmaster and frequent soloist since 1988.

To look at the snapshot announcing Kahane's first appearance and then at this year's portrait of Kahane as associate conductor, one would say that the young sapling has grown into one of the Festival's mighty oaks. Those who were lucky enough to attend his conducting debut at the Church of the Nazarene in Pismo Beach in 1992 were treated to musical majesty. Carter Brey was the guest soloist that evening and played Shostakovich's *Concerto #1 for cello and orchestra*. Together they swept over the audience like a tidal wave. No amount of concert decorum could have kept people quietly in their seats until the end. After the second movement, the audience leaped to their feet in a tempest of applause. We also have Kahane to thank for Jon Kimura Parker's appearance with the Festival in 1993 and 1994. Parker is an extraordinarily dynamic pianist.

Lucinda Carver is playing harpsichord this year for her 6th season. She is also beginning to make a name for herself as a conductor. She conducted the Brooklyn Philharmonic in the New York premiere of Richard Einhorn's live opera-oratorio for Carl Dryer's 1927 silent film, *The Passion of Joan Arc*. She also conducted the West Coast premiere of the work this summer. During the coming season, she'll make her debut with the Minnesota Opera conducting the Saint Paul Chamber Orchestra in a production of Mozart's *Don Giovanni*.



A young Jeffrey Kahane



Carter Brey



Carter Brey on cello with Jeffrey Kahane conducting

## 1992

22nd Festival: July 31-August 9

21 Concerts

5 Akademie Lectures

13 Fringe Events

Jeffrey Kahane becomes Associate Conductor

Anderson String Quartet

Angeles Quartet

Malcolm Gilson, fortepiano soloist

Roger Wilke/Haruko Ueda, violin and piano soloists

Carter Brey, cello soloist

Concerto Amabile

Edgar Meyer, double bass soloist

San Francisco Girls Chorus

John Steinmetz, bassoon soloist

Thomas Davies, Director of Festival Chorus

Così fan tutte is featured opera



## MUCH MORE THAN MOZART

One of the features that never fails to strike Festival audiences is the immense diversity of music in the programming. Since 1971, music of all styles and epochs has filled concert halls and churches in our county. The inaugural concert set the scope of what was to follow in variety, beginning with a work by the Elizabethan Thomas Tallis, *Deus Tuorum Militum*, and followed by Stravinsky's *Dumbarton Oaks Concerto*.

Sometimes the aim is to recreate the historic musical atmosphere of Mozart's time. In 1994, that was the case with the Artaria String Quartet's and Melvyn Tan's selections of musical composition written by Mozart's father and his son, his friends and rivals, students and teachers.

In 1986, both the Kronos Quartet and the Classical String Quartet were featured. Swanson describes the difference: "Both groups are recognized as leading edges of two opposite directions in the string quartet today. One explores the avant-garde and new uses of traditional instruments. The other, equally innovative, captures the spirit of early music on the instruments and in the style intended when the music was written."



Kronos Quartet



Classical Quartet

## 1993

23rd Festival: July 30-August 8

18 Concerts

7 Akademie Lectures

16 Fringe Events

Jeffrey Kahane, Associate Conductor and piano soloist

Alfredo Rolando Ortiz, Paraguayan harp

Arioso Wind Quartet

John Gibbons, fortepiano soloist

Lark Quartet

The Artaria Quartet

Anthony Padilla, piano soloist

Jon Kimura Parker, piano soloist

Turtle Island String Quartet

Marriage of Figaro is featured opera



Turtle Island Quartet



## THE COMPOSERS

Back in 1982, the Kronos Quartet played *Lignified Rock Episodes*, a piece by the versatile California composer, **Thomas Constanten**. Constanten studied and worked with musicians as different as Pierre Boulez and the Grateful Dead, a fact reflected in the talk he gave that year, "Exploring the Gene Pool of Melodies." David Harrington, violinist with the Kronos Quartet, says "we love the quartet repertoire and its traditions, but we feel 'the call of the wild.'" Also answering the "call of the wild" are this year's innovative groups: Turtle Island String Quartet, Brentano String Quartet, San Francisco Saxophone Quartet and the indescribable Café Noir.

**William Bolcom** was the principal guest composer in 1985. He and his wife, **Joan Morris**, gave a recital of popular American songs. The Festival orchestra premiered Bolcom's *Orphée Sérénade* on the West Coast that year. Later, Bolcom's music was honored with a Pulitzer Prize.

The two following years, two of the most outstanding composers in the Festival's history were invited to comment and perform their works. **John Adams**, an American composer of the opera, *Nixon in China*, gave a lively talk in 1986, **Philip Wilby** in 1987 and again in 1991.

Adams gave his 1986 talk on his composition, *Grand Pianola Music*. He sometimes speaks about it as if it were an unhappy experimental creation of his deeper Frankensteinian impulses. "Of all my works," he writes, "*Grand Pianola Music* has the most checkered past. It suffered through a tortured beginning, endured endless rewrites, and continues, even after ten years, to arouse the most divided responses from audiences. The piece, as the saying goes, seems to have something to offend everybody." Contrary to popular belief, Adams says he *did not* write it "pour épater les bougeois (to rattle the old fogies)."

**Edgar Meyer** first played double bass with the Festival in 1992. Critic John Willett once referred to him as a "Mozartean kind of genius." He's an accomplished player and fast turning into a significant composer. His *Amalgamations for Solo Bass*, a striking collage of the most diverse musical styles, was particularly well received that year. He is the regular bass player for the Santa Fe Chamber Music Festival and to date has written six works for that Festival. This year, the 25th Mozart Festival is honored to host the world premiere of his *Sinfonia Concertante for Violoncello and Double Bass*, a composition commissioned in celebration of our Silver Anniversary.



William Bolcom and Joan Morris



Philip Wilby



Edgar Meyer



## 1994

24th Festival: July 29-August 7  
14 Concerts  
9 Akademie Lectures  
15 Fringe Events

Jeffrey Kahane, Associate Conductor and piano soloist

Jon Kimura Parker, piano soloist

Carter Brey, cello soloist

Alfredo Rolando Ortiz, Paraguayan harp

Edgar Meyer, double bass soloist

San Francisco Girls Chorus/virtuose

First Akidamie

Ling Hui, piano soloist

Brentano String Quartet

Russ Barenberg, Jerry Douglas,  
Edgar Meyer Trio

Melvyn Tan, fortepiano soloist

Don Giovanni is featured opera

## 1995

25th Festival: July 21-August 6  
21 Concerts  
10 Akademie Lectures  
18 Fringe Events

World premiere of Edgar Meyer's  
composition *Sinfonia Concertante*  
for Violoncello and Double Bass

Jeffrey Kahane, Conductor and  
piano soloist

Carter Brey, cello soloist

Edgar Meyer, double bass soloist

Orli Shaham, piano soloist

Audra McDonald, Soprano

Café Noir

Brentano String Quartet

Kandinsky String Trio

Turtle Island String Quartet

San Francisco Saxophone Quartet

Musica Fabula

Featured opera is the Abduction from the  
Seraglio

## THREE STRING QUARTETS

In 1983, the Sequoia Quartet played a composition by notable California composer, Mel Powell, who came in person to discuss his work, *String Quartet*. Powell is the founding Dean of the School of Music at the California Institute of the Arts. When the Sequoia Quartet returned in 1984, they again performed *String Quartet*, this time by Michio Mamiya. And at their suggestion, the composer flew in from Japan for the event. He is considered one of Japan's leading contemporary composers.

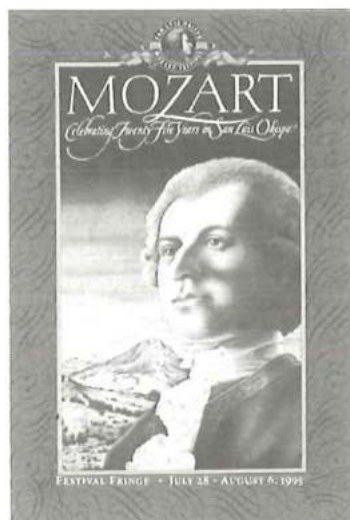
In 1985, Festival audiences heard the world premiere of a work by Israeli composer, Shulamit Ran, also titled *String Quartet*, this time played by the Mendelssohn String Quartet. Ran's compositions have been performed by a dozen musical groups all over the United States and Israel, including the Israel Philharmonic under Zubin Mehta. She is also the second Festival visitor to win a Pulitzer Prize.



Brentano Quartet



Sequoia Quartet



The Festival poster for 1995



Mendelssohn String Quartet



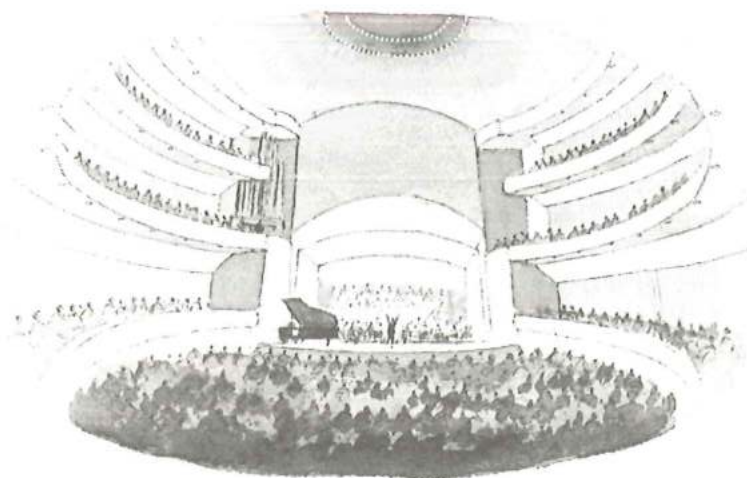


*Clifton Swanson takes a bow*

## FINALE

In 1973, Swanson described the Festival as a movement that "sparks musicians and audiences alike. It's like a fire that kindles more and more; the more musicians play and the more an audience hears, the more they want to play, the more it wants to hear." "One of the best parts," he added, with what was described as a "faraway look" in his eyes, "is thinking of the Festival 25 years from now." Well, it's been 25 years since that first spark and each summer since, we're drawn to the brightly burning flame of the Mozart Festival.

And so, under the canopy of one great man's work, and in the shadow of his name - Wolfgang Amadeus Mozart - other songs are sung; other histories unfold; other destinies take root. And it's not hard to imagine, as a new 25-year cycle begins, Mozart smiling down upon us through the leafy shade of the mighty musical arbor Clifton Swanson and his friends planted a quarter century ago, the San Luis Obispo Mozart Festival. We are proud of its first quarter century and look forward to the next with undisguised anticipation.



*We anticipate future Festival concerts in the new Performing Arts Center on the Cal Poly Campus*

# THE MUSIC OF MOZART PLAYED AT THE FESTIVAL

*During its first twenty-five years, the Mozart Festival has featured a wide range of the Master's works. The following catalogues what you would have heard, and in which years, had you attended since 1971.*

## PIANO CHAMBER MUSIC

Piano Quartet in E-flat, KV 493 (1980, 1992)  
Piano Quartet in G Minor, KV 478 (1976, 1980, 1992)  
Piano Trio in B-flat, KV 502 (1981, 1995)  
Piano Trio in E Major, KV 542 (1994)  
Sonata Violin, Piano and Cello, KV 13 (1986)  
Trio for Clarinet, Viola and Piano, KV 498 (1978, 1987)  
Violin Sonata in B-flat, KV 454 (1984)  
Violin Sonata in C Major, KV 296 (1983)  
Violin Sonata in D Major, K 306 (KV 3001) (1980)  
Violin Sonata in E Minor, K 304 (KV 300c) (1984, 1987, 1995)  
Violin Sonata in G Major, K 379 (KV 373a) (1987)

## SYMPHONIES

Symphony in A Minor, KV 16a (1987)  
Symphony in D Major, K. 320 (1985)  
Symphony in F Major, Anh.223 (KV 19a) (1981)  
Symphony No. 1 in E-flat Major, KV 16 (1972)  
Symphony No. 6 in F Major, KV 43 (1981)  
Symphony No. 9 in C Major, KV 73 (1977, 1985)  
Symphony No. 10 in G Major, KV 74 (1978)  
Symphony No. 16 in C Major, KV 128 (1986)  
Symphony No. 20 in D Major, KV 133 (1976, 1984, 1990)  
Symphony No. 21 in A Major, KV 134 (1972, 1991)  
Symphony No. 22 in C Major, KV 162 (1992)  
Symphony No. 23 in D Major, KV 181 (KV 162b) (1993)  
Symphony No. 24 in B-flat Major, K 182 (KV 173da) (1994)  
Symphony No. 25 in G Minor, K 183 (KV 173d) (1984, 1995)  
Symphony No. 27 in G Major, K 199 (KV 161b) (1971, 1985, 1987)  
Symphony No. 28 in C Major, K 200 (KV 189k) (1989)  
Symphony No. 29 in A Major, K 201 (KV 186a) (1973, 1986)  
Symphony No. 31 in D Major, K 297 (KV 300a) (1977, 1989)  
Symphony No. 32 in G Major, KV 318 (1983)  
Symphony No. 33 in B-flat Major, KV 319 (1992)  
Symphony No. 34 in C Major, KV 338 (1990)  
Symphony No. 35 in D Major, KV 385 (1976, 1982, 1991)  
Symphony No. 36 in C Major, KV 425 (1977, 1983)  
Symphony No. 38 in D Major, KV 504 (1975, 1979, 1986, 1989)  
Symphony No. 39 in E-flat, KV 543 (1972, 1980, 1988)  
Symphony No. 40 in G Minor, KV 550 (1973, 1981, 1988, 1995)  
Symphony No. 41 in C Major, KV 551 (1978, 1982, 1988, 1994)

## STRING QUARTETS

String Quartet in A Major, KV 464 (1979)  
String Quartet in B-flat, KV 458 (1988)  
String Quartet in B-flat, KV 589 (1987, 1993)  
String Quartet in C Major, KV 465 (1981, 1984, 1986, 1991, 1992)  
String Quartet in D Major, K 155 (KV 134a) (1975)  
String Quartet in D Major, KV 499 (1977, 1982, 1993, 1994)  
String Quartet in D Major, KV 575 (1983, 1985, 1991)  
String Quartet in D Minor, KV 173 (1991)  
String Quartet in D Minor, K 421 (KV 417b) (1983, 1992)  
String Quartet in E-flat Major, K 428 (KV 421b) (1986),  
String Quartet in F Major, KV 168 (1991)  
String Quartet in G Major, KV 156 (1975)  
String Quartet in G Major, KV 387 (1975, 1990)  
String Quartet in G Major, K 156 (KV 134b) (1986)

## CHAMBER MUSIC FEATURING WINDS & STRINGS

Clarinet Quintet Movement, KV 516c (1987)  
Flute Quartet in C Major, Anh. 171 (KV 285b) (1990)  
Flute Quartet in D Major, KV 285 (1990, 1992)  
Quartet for Oboe and Strings, K 370 (KV 368b) (1977)  
Quintet for Clarinet in A Major, KV 581 (1981, 1988)  
Quintet for Clarinet, Bassethorn, and Strings, KV 580b (1991)

Quintet in E-flat, K 407 (KV 386C) (1983)  
Quintet for Piano and Winds, KV 452 (1973, 1984)

## OTHER STRING CHAMBER MUSIC

Duo for Violin and Viola in G Major, KV 423 (1983)  
Duo for Violin and Viola in B-flat, KV 424 (1975, 1980, 1981)  
String Quintet in D Major, KV 593 (1989)  
String Quintet in G Minor, KV 516 (1990)  
Violin Sonata in B-flat Major, KV 454 (1994)  
Violin Sonata in C Major, KV 296 (1991)  
Violin Sonata in D Major, K 306 (KV 300l) (1991)  
Violin Sonata in E Minor, K 304 (KV 300c) (1991, 1995)

## WORKS FOR PIANO (1 OR 2 PIANOS)

Adagio in B Minor, KV 540 (1983, 1988, 1992)  
Fantasia in C Minor, K 396 (KV 385f) (1981, 1989)  
Fantasia in C Minor, KV 475 (1976, 1980, 1985, 1986, 1993)  
Fantasia in D Major, K 397 (KV 385g) (1979, 1989)  
Fugue in C Minor for Two Pianos, KV 426 (1982)  
Fugue in G Minor for Four Hands, KV 401 (1991)  
Gigue in G Major, KV 574 (1983, 1992)  
Minuet in D Major, K 355 (KV 574) (1983)  
Piano Sonata in A Major, K 331 (KV 300i) (1975, 1979, 1987, 1988, 1994)  
Piano Sonata in A Minor, K 310 (KV 300d) (1974, 1982, 1988, 1989, 1990)  
Piano Sonata in B-flat, K 333 (KV 315c) (1976, 1986, 1989, 1992)  
Piano Sonata in C Major, KV 545 (1975)  
Piano Sonata in C Major, K 330 (KV 300h) (1974, 1987)  
Piano Sonata in C Minor, KV 457 (1985, 1986, 1993)  
Piano Sonata in D Major, K 311 (KV 284c) (1973, 1979, 1989)  
Piano Sonata in D Major, K 284 (KV 205b) (1988)  
Piano Sonata in D Major, KV 576 (1988, 1990)  
Piano Sonata for Four Hands in D Major, K 381 (KV 123a) (1978)  
Piano Sonata in F Major, K 332 (KV 300k) (1986, 1990, 1995)  
Piano Sonata in F Major, KV 533 (1984, 1986, 1993, 1994)  
Piano Sonata for Four Hands in F Major, KV 497 (1976, 1984)  
Piano Sonata in G Major, K 283 (KV 189h) (1977)  
Piano Sonata in G Major, KV 9 (1988)  
Piano Variations on "Come un agnello", K 460 (KV 454a) (1988)  
Prelude and Fugue in C Minor, K 394 (KV 383a) (1993)  
Rondo in A Minor, KV 511 (1978, 1979, 1984, 1993)  
Rondo in D Major, KV 485 (1978, 1979)  
Rondo in F Major, KV 494 (1978, 1994)  
Sonata for Two Pianos in D Major, K 488 (KV 375a) (1972, 1982, 1989)  
Suite for Piano C Major, KV 385i (1988)  
Variations on "Ah, vous dirais-je, Maman", K 265 (KV 300e) (1976, 1990, 1991)  
Variations on a Minuet by Duport, KV 573 (1991)  
Variations on "Salve tu, Domine", K 398 (KV 416e) (1993)

## MASSSES, MASS MOVEMENTS, REQUIEM

Mass in C Minor, K 427 (KV 417a) (1975, 1980, 1985)  
Mass in C Major, ("Solemnis"), KV 337 (19881)  
Mass in C Major, ("Coronation"), KV 317 (1974, 1979, 1984)  
Mass in C Major, ("Credo"), KV 257 (1976)  
Missa Brevis in D Major, K 194 (KV 186h) (1978)  
Requiem, KV 626 (1973, 1981, 1986, 1991)

## LITANIES, VESPERS, VESPER PSALMS

Litaniae de venerabili, KV 243 (1986)  
Vesperae solennes, KV 339 (1972, 1977, 1985)  
Vesperae de Dominica, KV 321 (1983)

## MARCHES

March in C Major, K 408 (KV 383e) (1982)  
March in D Major, K 408 (KV 385a) (1982)



## SHORT SACRED WORKS

Ave verum corpus, KV 618 (1971, 1979)  
Exsultate, jubilate, K 165 (KV 158A) (1974)  
Regina Coeli, K 276 (KV 321b) (1989)  
Sancta Maria, Mater Dei, KV 273 (1971)  
Oratorios, Sacred Dramas, Cantatas  
Davidde Penitentes, KV 469 (1990)  
Kleine Deutsche Kantata, KV 619 (1991)

## OPERAS, MUSICAL PLAYS, DRAMATIC CANTATAS

Bastien et Bastienne, K 50 (KV 46b) (1977)  
Die Entführung aus dem Serail (complete), KV 384 (1995)  
Cosi fan tutte (complete), KV 588 (1978, 1992)  
Die Zauberflöte (complete), KV 620 (1991)  
Don Giovanni (complete), KV 527 (1994)  
Le Nozze di Figaro (complete) KV 492 (1993)  
Overture to Der Schauspieldirektor, KV 486 (1979)  
Overture to La Clemenza di Tito, KV 621 (1974, 1991, 1995)  
Overture to Die Zauberflöte, KV 620 (1975, 1980)  
Overture to Le Nozze di Figaro, KV 492 (1977, 1983)  
Overture to Don Giovanni, KV 527 (1987)  
Overture to Die Entführung aus dem Serail, KV 384 (1982)  
Overture to Cosi fan tutte, KV 588 (1978, 1992)

## SERENADES, DIVERTIMENTOS

Adagio for clarinet and 3 bassethorns, KV 580a (1991)  
Divertimento for Octet, K 227 (KV 196F) (1976)  
Divertimento for Sextet, KV 240 (1979)  
Divertimento for Sextet, K 289 (KV 271C) (1980)  
Divertimento in B-flat, K 287 (KV 271h) (1981)  
Divertimento in D Major, K 229 (KV 439b) (1981, 1990, 1983, 1984, 1991)  
Divertimento in D Major, K 136 (KV 125a) (1987, 1992, 1993)  
Divertimento in E-flat, KV 563 (1977, 1992, 1995)  
Divertimento in E-flat, KV 113 (1978)  
Divertimento in F Major, KV 253 (1978)  
Divertimento in F Major, KV 213 (1989)  
Divertimento in D Major, KV 251 (1991)  
Divertimento No. 12, K 252 (KV 240A) (1985)  
Divertimento No. 14, KV 270 (1987)  
Divertimento No. 15, K 287 (KV 271H) (1974)  
Serenade No. 10 in B-flat, K 361 (KV 370a) (1971, 1977, 1987)  
Serenade No. 11 in E-flat, KV 375 (1980, 1981)  
Serenade No. 12 in C Minor, K 388 (KV 384a) (1975, 1983, 1986, 1989)  
Serenade No. 7 ("Haffner"), K 250 (KV 248b) (1974, 1990)  
Serenade No. 9 ("Posthorn"), KV 320 (1979)  
Serenade, Eine kleine Nachtmusik, KV 525 (1985, 1990)  
Serenata Notturna, KV 239 (1979, 1989, 1994)  
Contemporary Wind Octet arr. The Abduction from the Seraglio, KV 384 (1988)

## ARIAS & SCENES

Aria, "Per questa bella mano", KV 612 (1978)  
Aria, "Ch'io mi scordi di te, KV 505 (1981, 1989)  
Aria, "Cosi dunque tradisci" K432 (KV 421a)  
Aria "Io ti lascio" KV 621a (1993)  
Aria, "Mia speranza adorata" KV 416 (1994)  
Aria, "Vorrei spiegarvi, oh Dio!, KV 418 (1994)  
Aria, "Voi, che sapete che cosa e amor", KV 492 (1975)  
Das Bändel, "Liebes Mandel, wo is's Bändel?", KV 441 (1977, 1988)

## DANCE MUSIC

Overture and Three Contradances, K 106 (KV 588a) (1983)  
Six German Dances, KV 509 (1972)  
Two Minuets with Contradance, KV 463 (1984)

## VOCAL CHAMBER MUSIC & SONGS

Abendemfindung, KV 523 (1978, 1991)  
Als Luise die Brief, KV 520 (1978)  
An Chloe, KV 524 (1978, 1988)  
An die Freude, K 53 (KV 47c) (1991)  
Das Vielchen, KV 476 (1978)  
Der Zauberer, KV 472 (1978)  
Die Verschweigung, KV 518 (1975)  
Lied zur Gesellenreise, KV 468 (1991)  
Lobgesang auf die feierliche Johannisloge, K 148 (KV 125h) (1991)  
Nocturne, "Due pupille amabili", KV 439 (1977)  
Nocturne, "Ecco quel fiero istante", KV 436 (1977, 1988)  
Nocturne, "Luci care, luci belle", K 346 (KV 439a) (1977)  
Nocturne, "Mi lagnero tacendo" KV 437 (1977, 1988)  
Nocturne, "Piu non si trovano", KV 549 (1977, 1988)  
Nocturne, "Se lontan, ben mio tu sei", KV 438 (1977, 1988)  
"Ridente la calma", KV 210a (1988)  
Un Moto di Gioia, KV 579 (1991)

## PIANO CONCERTOS

Piano Concerto in D Major, KV 107a (1974)  
Piano Concerto No. 6 in B-flat Major, KV 238 (1975)  
Piano Concerto No. 7 in F Major, KV 242 (1979)  
Piano Concerto No. 9 in E-flat, KV 271 (1979, 1993)  
Piano Concerto No. 10 in E-flat, K 365 (KV 316a) (1979)  
Piano Concerto No. 12 in A Major, K 414 (KV 385p) (1977, 1978, 1994)  
Piano Concerto No. 14 in E-flat Major, KV 449 (1993)  
Piano Concerto No. 15 in B-flat Major, KV 450 (1988)  
Piano Concerto No. 17 in G Major, KV 453 (1983, 1989, 1991)  
Piano Concerto No. 18 in B-flat Major, KV 456 (1984)  
Piano Concerto No. 19 in F Major, KV 459 (1973, 1981)  
Piano Concerto No. 20 in D Minor, KV 466 (1974, 1980, 1985, 1994)  
Piano Concerto No. 21 in C Major, KV 467 (1973, 1984, 1987, 1993)  
Piano Concerto No. 22 in E-flat, KV 482 (1982, 1986, 1990)  
Piano Concerto No. 23 in A Major, KV 488 (1977, 1986, 1990)  
Piano Concerto No. 24 in C Minor, KV 491 (1976, 1978, 1985)  
Piano Concerto No. 25 in C Major, KV 503 (1974, 1982, 1988, 1995)  
Piano Concerto No. 27 in B-flat Major, KV 595 (1975, 1981, 1987)  
Rondo in D Major for Piano and Orchestra, KV 382 (1992)

## CONCERTOS FOR WINDS OR STRINGS

Andante for Flute in C Major, K 315 (285e) (1988)  
Clarinet Concerto in A Major, KV 622 (1977, 1984)  
Concertone in C Major, K 190 (KV 186E) (1983)  
Bassoon Concerto B-flat, K 191 (KV 186e) (1982)  
Flute and Harp Concerto in C Major, K 299 (KV 297c) (1976, 1986)  
Flute Concerto No. 1 in G Major, K 313 (KV 285c) (1973, 1978)  
Horn Concerto No. 2, KV 417 (1988)  
Horn Concerto No. 3, KV 447 (1972)  
Horn Concerto No. 4, KV 495 (1979)  
Oboe Concerto in C Major, K 314 (KV 285d) (1980)  
Sinfonia Concertante, Anh. 9 (KV 297b) (1972, 1983)  
Sinfonia Concertante, K 364 (KV 320d) (1975, 1989, 1995)  
Violin Concerto No. 3 in G Major, KV 216 (1976)  
Violin Concerto No. 5 in A Major, KV 219 (1971, 1980, 1990)

## MISCELLANEOUS

Adagio and Rondo for Glass Harmonica, KV 617 (1987, 1993)  
Maurerische Trauermusik, K 477 (KV 479a) (1971, 1985)  
Fantasia in F Major for Organ Clock, KV 608 (1993)  
Adagio and Allegro in F Minor for Organ Clock, KV 594 (1993)

*Wolfgang Amadeus Mozart*

SPECIAL THANKS TO THE 25TH ANNIVERSARY COMMITTEE:

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*"As from afar the magic notes of Mozart's music still gently haunt me. . .  
They show us in the darkness of this life a bright, clear, lovely distance,  
for which we hope with confidence.*

*O Mozart, immortal Mozart, how many,  
oh how endlessly many such comforting perceptions  
of a brighter and better life hast thou brought to our souls!"*

FRANZ SCHUBERT  
FROM HIS DIARY, DATED JUNE 1816

THE SAN LUIS OBISPO MOZART FESTIVAL  
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