



# MOZART ♫ XX

TWENTIETH ANNUAL MOZART FESTIVAL  
SAN LUIS OBISPO, CALIFORNIA, JULY 27-AUGUST 5, 1990

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on its  
Twentieth Anniversary



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SAN LUIS OBISPO

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# DEAR FRIENDS OF MOZART:

Welcome to the 1990 Mozart Festival. This summer marks the twenty-fifth year of our Festival; in those twenty years we've grown from a three concert event to two weeks of internationally acclaimed concerts and lectures.

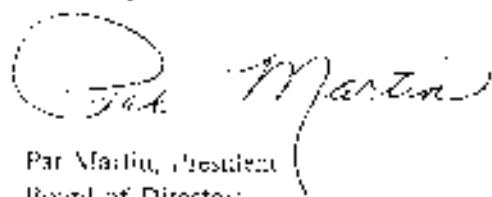
The Festival is truly a community effort. We invite those of you visiting our county to enjoy our local landmarks and businesses, be entertained by many fine musicians and learn interesting facts about San Luis Obispo County's heritage and the cultures that make up our diversity.

If this is your first experience with the Festival, thank you for joining us. We hope you will want to return again and again.

For those of you who have attended the Festival before, we extend a heartfelt thanks for your continued support. Hopefully, this year's Festival is an exciting and memorable experience for you...

We are delighted you have chosen to join in the warmth and excitement of our 25th Anniversary celebration.

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# CONDUCTORS



**Clinton Swanson**  
Music Director and Conductor  
*Sponsored by Henry Foundation  
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Clinton Swanson has been at the heart of the Mozart Festival since it was first conceived by community leaders and musicians over twenty years ago. As co-founder, Music Director, and Conductor of the festival, he has guided its development, formulated its programming policy and selected artists. In a similar capacity, he helped build the San Luis Obispo County Symphony and has guided the Quintessence Music Series at Cal Poly. The much acclaimed Mozart Academy was conceived by Swanson to draw together arts, history and the politics of the Classical era to shed light on Mozart's world.

Swanson is a graduate of Southern College and the University of Texas at Austin where he studied conducting with Leonard von Kneipper and Henry Stephens. In 1982 he assisted Franz Albrecht in teaching the Association of California Symphony Orchestras conducting workshop. An active string bassist, he has studied with Paul Gregory, Peter McCormick, and Susan Ramey, and has played under conductors Robert Shaw, Ezra Rachin, and Mstislav Shostakovich.

Currently, Swanson is the Head of the Music Department at Cal Poly where he teaches courses emphasizing music history. He is involved in working with the community, designing and fundraising for the Performing Arts Center. In 1990 he continues as a consultant on the Gilbreath Area Council.



**Timothy Mount**  
Director, Mozart Festival Chorus  
*Sponsored by Director of  
Choral Music Endowment*

Timothy Mount, conductor of the Mozart Festival Chorus for the past decade, is Director of Choral Music and Associate Professor at the Juilliard School of New York, Stern Divinity. Honored by every school he has attended, Mount holds a doctorate in choral music from the University of Southern California where he was a Dorothy Graduate Fellow. His area of research was Howard Swan and Rodney Bircherberger.

Highlights of Dr. Mount's music career display great range and diversity. At the age of six, he won first prize in piano in the Stoke Competition before choral music had become his primary area of concentration. He has directed the Amatrician Chamber Singers, an early music ensemble, the Primavera Vocal Quartet, and the chorus in John Houckman's production of *John Blow's Battus A Instinct*. He has sung with many professional groups, most recently with the New York Virtuoso Singers. He has also given numerous

Mount continues his interest in music scholarship, having published several articles on choral music and rehearsal technique. His most conducting engagements include the Rhode Island Civic Chorale, the Delaware County Young Orchestra, and the Mendelssohn Club of Philadelphia.



**Nicholas McGegan**  
*Sponsored by the  
California Arts Council*

Nicholas McGegan is the music director and conductor of Philharmonic Baroque Orchestra in San Francisco. Born in England and trained at Cambridge and Oxford as a musicologist and performer, Mr. McGegan has lived and worked in the United States for over ten years. As a lutenist with London's Academy of Ancient Music in the 1970's and early 80's, he participated in Christopher Hogwood's ground breaking recording of Mozart's symphonies on period instruments.

In 1985, at the invitation, Boston Early Music Festival, Mr. McGegan sang as well as conducted (from a harpsichord) Handel's opera *Judas Maccabaeus* at other important festivals and to further work in opera, including Handel's *Ariodante* with the Santa Fe Opera. In addition to touring, Mr. McGegan has arranged and directed many Baroque operas throughout the world.

Mr. McGegan served as Music Director for the Ojai Festival in 1988, conducting Paracelsus' *King Arthur* and Sarasvati's *Requie-Missa*. He has also led the San Francisco and St. Louis Symphonies and appears regularly at Chicago's Grant Park and the Maryland, Handel Festival. He made his Lincoln Center debut in 1987.

Mr. McGegan is Music Director-Designate of Germany's Göttingen Handel Festival and very recently named Baroque Artistic Consultant for the Bach Cantata Charter Music Festival.

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# FEATURED ARTISTS



Jeffrey Kahane

Jeffrey Kahane's success in both the 1981 Van Cliburn and 1982 Arthur Rubinstein Competitions continues to be reflected in his busy schedule of performances with leading orchestras both here and abroad. He made his Carnegie Hall debut in 1983 in a special concert tribute to Arthur Rubinstein. March of 1985 marked his London debut with the Royal Philharmonic Orchestra.

Mr. Kahane was one of three pianists chosen by Lincoln Center to inaugurate a new piano series at Alice Tully Hall in the spring of 1986 entitled "The Next Generation: Three Stars of Tomorrow." A favorite collaborator and guest of chamber ensembles, he has toured with cellist Yo-Yo Ma and violinist Joseph Swanson, and appeared as guest artist with the Takács and Rigo Quartets. In addition, he has begun a career as a conductor with highly praised performances at the Oregon Bach Festival. In 1991, he will conduct Boston's Pro Arte Chamber Orchestra, the Gardner Chamber Orchestra, and the New World Symphony.

Mr. Kahane can be heard in a much acclaimed recording of the complete Schubert works for violin and piano, recorded with Joseph Swanson for RCA. His recording of Bach's *Sinfonias* and *Partita #4* for Nonesuch has also received high praise. This summer he is recording Leonard Bernstein's *Age of Anxiety* with the Bournemouth Symphony.

A graduate of the San Francisco Conservatory of Music, he resides in Rochester, New York, where he is professor of piano at the Eastman School of Music.



Charlotte Mataux

*Sponsored by Zella and Jim Morrison*

Charlotte Mataux first gained critical attention as a top prize winner in 1980 and 1983 at the International Harpsichord Competition in Bruges and Paris. Since that time, she has performed in the United States and Europe, with appearances in New York, London, Paris, Amsterdam, Rome and Salzburg, among others.

Ms. Mataux has been heard at many major music festivals, including the Saratoga Festival in New York, the Festival of the Association Musicale Romande in Lausanne, and the Bachfest in Regensburg, Germany.

Also active as a chamber musician, she is a frequent collaborator with early music specialists Ann Montgomery, soprano, and Laurence Dreyfus, viola da gamba, and such artists as Arlene Auger and Bertrand Greenhouse. She has toured Europe with the Orpheus Chamber Orchestra, recently played with New York's Grande Baude in the U.S., members of Rameau's *Planets*, and currently performs with the American Baroque Ensemble. The recipient of numerous awards, Ms. Mataux was honored in 1986 with a grant from the National Endowment, and, in 1989, won Court Atlantic's Rising Artist Prize. She has recorded for Dorian and Arion records.

Currently on the faculty of Rutgers University, Ms. Mataux holds degrees from Yale (B.A.), Juilliard (M.M.) and Stanford (D.M.A., Early Performance Practice).



Steven Lubin

*Underwritten by the National Endowment for the Arts*

Steven Lubin's international career features highly praised performances of Classic and Romantic works on fortepiano and modern grand. Last seen at the Mozart Festival as a member of the Mozarteum Players, Mr. Lubin appears at distinguished venues around the world, both as a soloist and as a chamber musician. He is a featured soloist at the Mostly Mozart Festival, in the continuing series at New York's Metropolitan Museum, and was filmed at historic locations in England and Vienna for Granada television's documentary series, *Man and Music*.

A prime mover in the fortepiano renaissance, Mr. Lubin's acclaimed recordings of Mozart concertos for Arabesque and Beethoven concertos under the baton of Christopher Hogwood or London-Decca have made him one of the world's most respected keyboard artists. With the Mozarteum Players, he has produced a series of Haydn trios on authentic instruments which has received highest critical praises. His articles discussing the reinterpretation of classical masterworks on period instruments for modern audiences have been published in *The New York Times*, *Keystone*, and *Ovation*.

Born and raised in New York City, Mr. Lubin studied piano with Nedra Rosenberg, Seymour Lipkin, and Rosina Tcheveng. He received a B.A. in philosophy at Harvard, earned a masters in piano at Juilliard, and a Ph.D. in musicology at New York University.

# FEATURED ARTISTS



**Jeffrey Solow**

*Sponsored by Clifford Chapman,  
Davidoff's Jewelers*

Jeffrey Solow was born in Los Angeles, Jeffrey Solow has given so to an international career as a violinist, chamber musician, and teacher. A student of Gao or Rejmund Gogolayevsky, Solow graduated from USC with a degree in performance major, cum laude and Phi Beta Kappa. He was the first winner of the Gogolayevsky Award and New York's Young Concert Artists Award.

Mr. Solow serves as principal violinist with the Los Angeles Chamber Orchestra under Neiko Martinov and the California Chamber Symphony. Currently a member of the New Arts Ensemble, he has performed as guest artist at the Carnivals of Society, Newport, Santa Fe, and Amsterdam, and has toured with Musica Viva Maribor. He has appeared with major orchestras in the United States, Europe, Latin America and the Orient.

Fantastic recordings by Mr. Solow are available on the ABC, Odeon, Columbia, and Teldecuando labels. His championship of new works has led to premiere recordings of works by composers Paul Chihara and Miklos Rozsa. He was featured in the Churchill Film documentary *We Are Performers* which is being shown at film festivals here and abroad.

Hailed by Mr. Piatigorsky as a rare combination of "genius cellist" and "born pedagogue," Jeffrey Solow was a member of the UCLA Music faculty and assisted the Piatigorsky Master Classes at USC. He is an Associate professor at Temple University in Philadelphia.



**Jonathan Mack**

*Sponsored by Gordon T.  
and Beatrice Davis*

Tenor Jonathan M. C. is an active performer on the stages of both Europe and America. He is principal tenor with the Los Angeles Music Center Opera Association where he has performed Narration in *Nabucco*, Cassio in *Otello*, and the principal role in Glazunov's *Arina*, Fernando in *Don Juan*, and the title role in *Orpheus in the Underworld*. This season sees Mr. Mack in Los Angeles for *Motgomery, Reddy* and *Pique Dame* and makes his Columbus Opera debut as Don Ottavio in *Don Giovanni*.

As a guest artist, Mr. Mack made an impressive debut in 1988 as Belmonte in *Die Entzweiung eines kleinen Drachens* with the Netherlands Opera. He has appeared around the United States as well as in Stuttgart, Heidelberg, Lubeck, and Hanover. He is much in demand as a concert artist, having performed with major orchestras and festivals in this country and with such distinguished conductors as Zubin Mehta, Simon Rattle, Christopher Hogwood, Michael Tilson-Thomas, and Lucas Duss. A featured soloist on many recordings, he can be heard in choral lieder by Brahms and Schumann on Klavier, Rossini's "Sins of My Old Age" and William Knott's "Gentleman" with Andre Previn on Nonesuch.

A native of Eugene, Oregon, Mr. Mack is a graduate of the University of Southern California with degrees in French horn and voice.



**American Baroque**

American Baroque consists of prominent members of the American early music community who have concertized throughout Europe, Asia, and North America. The ensemble also perform with Philharmonia Baroque Orchestra under the baton of Nicholas McGegan, the Bach Ensemble, the Los Angeles Baroque Orchestra, the Boston Early Music Festival Orchestra, and the Boston Camerata.

Founded in 1986, the ensemble is based in San Francisco. Members include Stephan Schultz, three violins Elizabeth Blumenthal, Katherine Kyne, and Eva Weiss, viola David Bowes, Sarah Lieberg, cello, and Charlotte Mattax, harpsichord. Their debut recording of the "Trans" Quartet of Telemann is released on the prestigious English early music label, Anima Ra; critics have described the sound as "warm and intimate, a skillfully blended ensemble;" and "pitch in tune with Telemann!"

The 1990 season has brought performances to important venues around the world, including the Early Music Festival in Regensburg, Germany, the Berkeley Early Music Festival, and the March Early Music Festival in Holland.

# FEATURED ARTISTS



## Angeles Quartet

*Funded in part by the California Arts Council and the National Endowment for the Arts*

The Angeles Quartet returns for its second season with the Mozan Festival. Founding members Kathleen Lanzisi, Rosee Wilk & Bear D'Amato and Stephen Foley bring to the Quartet years of chamber music experience, having performed in the country's major concert halls as members of such ensembles as the New York String Quartet, the Musical Orange Baroque Ensemble, the California Chamber Virtuosi and the Los Angeles Chamber Orchestra. Described by critics as having "a degree of unanimity and polish" no stage, the ensemble by quartets with years of experience, the Angeles Quartet first performed together in 1987.

International first came with the group's appearance at the First American String Quartet Congress held in Washington, D.C. in June of 1989, featured as Quartet-in-Residence for the El Paso Philharmonic Strings in 1988, the group was asked to return in 1989. Other appearances have included the Oregon Bach Festival, Round Top Festival, Los Angeles Music in Historic Sites series, and the Cheshire Music Festival. They have also performed live on the KUSC broadcast of Schaeferberg and Knigold's world-cosponsored by the James Music Box Concert Series and the Los Angeles Educational Partnership "Homestead" program.



## Sequencia

Sequencia has become the exceptionally acclaimed leader in a field — an ensemble that combines vocal and instrumental virtuosity with innovative research of programming in concert and living musical traditions of medieval Europe. Under the direction of its founders, Bernadine Bagby and Barbara Thornton, Sequencia celebrates its tenth year as a multi-talented ensemble whose vox and composition are with the demands of the repertoire being performed. Ms. Thornton performs with voice and symphonia, Mr. Bagby with vihuela, harp and lyre, and Reiner Ulrich joins them in performance on dulcet and rabab.

Based in Cologne, Germany, Sequencia has toured extensively throughout Europe, the USA and Canada, and, under the auspices of the Goethe Institute, in South America, Asia, the Middle East and North Africa. The ensemble has received prestigious awards grants from the Volkswagen Foundation and the Siemens Foundation of West Germany, and has been a residence at research centers and universities in North America and Europe. Awards include the much sought-after "Artis" in the Netherlands, and the Edison Award.

Through numerous recordings with Harmonia mundi/BMG Classics and major European radio networks, as well as films for television and independent film-makers, Sequencia brings to life long-forgotten repertoires from the 12th to the 16th centuries.



## Craig Russell

*Sponsored by Civic Goodwill*

A Professor of Music at Cal Poly State University, Craig Russell received his Doctor of Music in guitar and lute performance and his doctorate in musicology. Voted Outstanding Teacher at Cal Poly in 1988 by the students, he was also elected Distinguished Faculty Member by his peers in 1987.

Dr. Russell received a National Endowment for the Humanities grant in 1983 and researched his dissertation on Byzantine-Rays and Spanish instrumentals. An NCLL grant in 1988 allowed him a year in Mexico researching the early 18th century lute and guitar in Santiago de Muxia. He continues to do biographical work and is translating the complete works of Muxia into modern notation.

Dr. Russell has given solo recitals in the United States and Spain on his new vihuela and guitar, but is currently concentrating on writing for Canadian TV's instrumental television and has written on "Music and Music". Dr. Russell has written a chapter on "Spain and the Enlightenment". He recently delivered a paper at a meeting of the American Anthropological Society, "We are All Outlaws of the Pyrenees Amerika: The Jefferson Airplane and the Andean Lute" and is presently completing a book entitled "Music of the '60s: Hot-off-the-press".

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# VOCAL SOLOISTS



Karen Erickson  
Soprano

*Sponsored by William and Tom Clark*  
Returning to the Mozart Festival in this anniversary year is Karen Erickson, soprano, who won the '79 to '83 Festivals. Her international career continues to grow, both in opera and on the concert stage. Highlights of the 1989-90 season include a new production of *Don Giovanni*, *Der auf dem Wasser fließenden Salzström*, and Wagner's *Die Rheingold* and *Götterdämmerung* at the Metropolitan Opera, Staatsoper's *Spinning Jenny No. 1* at Grand Théâtre Concerts and performances in the Beloit Chautauk at New York's 92nd Street Y.

In December 1989, Ms. Erickson made her highly successful debut at the Opera de Paris as Susanna in *Le Nozze di Figaro*, followed in May by her critically acclaimed Carnegie Hall debut with the Minnesota Orchestra under Neville Marriner, singing Strauss' Four Last Songs. She has been heard with such opera companies as the San Francisco Opera, Houston Grand Opera, Seattle and New York City Operas, the Nice Opera, the Munich State and German Opera of Berlin.

Equally at home on the concert stage,

Ms. Erickson has appeared as soloist with the Cleveland Orchestra, the National Symphony, the Budapest Philharmonic, the Los Angeles Master Chorale, the Handel and Haydn Society of Boston, and the German Bach Soloists of Munich. Festival appearances include Wolfgang Aarau, Musica Moxam, Moscow, and Seattle Opera's Summer Music Festival.

A protege of Hartmut Haenchen, Ms. Erickson scored a major triumph when she won first prize at the prestigious Munich International Competition in 1982.



Mary Ann Hart  
Mezzo-Soprano

*Sponsored by Dr. Robert Young*

This season, Mary Ann Hart appears with the Chamber Music Society of Lincoln Center in Boulez's *Subs Consilia* #68. She is soloist in Steve Reich's *Teeth* at Carnegie Hall with the American Composers Orchestra, conducted by Dennis Russell Davies, and returns to Musica Natura in an all-Vivaldi program in Alice Tully Hall. Miss Hart makes her Chicago recital debut on the prestigious Duran Music Recital Memorial Concert Series, which will be broadcast over National Public Radio.

A champion in song repertoire, Ms. Hart performs on the Great Singers Series at Weill Recital Hall and on the 92nd Street Y's Scherberiana. She was the 1988 recipient of the coveted Paul Reubin Grant from the National Endowment for the Arts and won Second Prize in the 1987 Carnegie Hall International American Music Competition. Her acclaimed communicative powers have been showcased at concert and oratorio performances across America and throughout Europe.

In opera, Mary Ann Hart sang six roles at Ravinia's *L'Enfant et les Sortilèges*, at the Metropolitan Opera, and appeared in the world revival of Philip Glass's *King Lear on the Beach* at the Brooklyn Academy of Music's Next Wave Festival. Her repertoire also includes Handel's *Rio Povero* and Monteverdi's *Cinque monadi di Propeo*.

Mary Ann Hart has made recordings under the auspices of Eterna, Arabeque, Teldec/DG and Musical Heritage labels. Most recently she recorded the Shostakovich songs from *Jewish Poetry*, Op. 78, with I Musici de Montréal on the Champs label.



Thomas Bogdan  
Tenor

*Sponsored by Barbara Biowat*

A highly sensitive actor, Thomas Bogdan has received critical acclaim for performances in opera, oratorio, concert, cabaret. This season's operatic engagements include two American premieres, a cycle of three Verdi operas and Stephen Oliver's *Mario and the Magician*. Recent operatic roles in New York City include Quint in *Porn of the Screen*, the Milkwoman in *Curlew River*, Lucia in *Britten*, and Orpheus in *Stravinsky's Oedipus Rex*.

As a singer of non-operatic music he has sung several premieres including works by Ned Rorem and Lukas Hahn. This season he presented a song cycle written for him by Gerald Busby and Ned Rorem. A noted interpreter of baroque music, Mr. Bogdan has distinguished himself in the role of the Evangelist in Bach's *Passion*. As a young singer, he was chosen to sing in two operas at the Astor Music Festival by John Nelson and will be performing Mozart's *Marriage of Figaro* with Mr. Nelson at The Opera Theater of St. Louis. His many appearances include the Canadian, Helsinki International, Muza Sacra, St. Paul Chamber Orchestra, and the Newport Music and Jazz Festivals.

Thomas Bogdan is one of those special singers who has crossed over the borders of classical and popular music with success. He has been a back-up vocalist with James Taylor and Joni Mitchell and appears on several albums. He has recorded for Columbia, Arista, Turnabout, Orion, Decca and Elektra.

# PRINCIPAL PLAYERS



**Ralph Morrison**  
Concertmaster

Sponsored by *Central Coast Pathology Consultants, Inc.*  
*Karl Z. Kirschner, M.D.*  
*Daniel M. Lawrence, M.D., and*  
*Steven B. Jobst, M.D.*

**Violinist Ralph Morrison**  
Performing as concertmaster with  
the Los Angeles Chamber  
Orchestra and the Los Angeles  
Music Center Opera, as well as  
over recurring roles ranging from  
Lenny Kravitz to Palecek Crest. A  
Boston baby immersed in chamber  
music from the cradle, his musical  
appreciation grew to include such  
inspirations as José Mitchell  
and the Grateful Dead.

He attended Colgate University  
in New York where he earned a  
B.A. in cooperative literature,  
thus famously spreading his  
musical wings with part-time bands  
at CECIL's and bizarre elation  
as a tour to South America.

In 1960, Mr. Morrison settled in  
Southern California, where he has  
appeared as concertmaster and  
violinist with many orchestras,  
among them the Santa Barbara  
Symphony and the Los Angeles  
Master Festival. A recent Los  
Angeles Times review of Britten's  
*War Requiem* under conductor Sir Charles Mackerras said, "A special wire of inspiration for concertmaster Ralph Morrison's silken violin solos."

Mr. Morrison has been a soloist at  
the Oregon Bach Festival and  
has performed and recorded with  
Johann Rilling's Bach Collegium  
in Germany.

**Lisa Weiss**  
Principal Second Violin  
Sponsored by *Cloudine &*  
*Putting Specifiers,*  
*Peter Rynders*

Lisa Weiss received her musical  
training at the University of  
California, Santa Cruz and the  
San Francisco Conservatory of  
Music, where she received a  
Master of Music degree in  
Chamber Music. She also studied  
in New York and Los Angeles.

In recent years, Mrs. Weiss has  
taught and performed as extensively  
in the United States, Canada and  
Europe as a member of the Sierra  
String Quartet, which appeared in  
San Luis Obispo for the 1986  
celebration of Mozart's birthday.

She currently performs with the  
Philharmonia Baroque Orchestra  
under the baton of Nicholas  
Metzger, and the Paracord Trio  
and is a popular chamber artist  
in the San Francisco Bay Area  
on both early and modern  
instruments. Music festival  
appearances have included  
Monterey Music Chamber  
Music West, the Gallo Music Festival  
and the Marlboro Music Festival.

**Michael Nowak**  
Principal Viola  
Sponsored by  
*Clifford B. Hoiser*

Michael Nowak is well known  
to local audiences as the condice  
nt of the San Luis Obispo  
County Symphony since 1984.  
He studied at Boston University  
and with violist William Primrose  
at Indiana University. There  
André Previn, Music Director,  
he was Assistant Conductor of the  
Dallas Symphony Orchestra. From  
1972 to 1980, he was a violist  
with the Los Angeles Chamber  
Orchestra under Neville Marriner,  
in 1980 toured to Hong Kong  
with the California Chamber  
Symphony, and performed under  
Heifetz with as a member of  
the Stuttgart Bach Collegium.

Mr. Nowak has participated in  
numerous festivals, including the  
Ojai, Anchorage, Tanglewood,  
Carnival, and the Catalina  
Chamber Music Festivals. He  
was a invited soloist at the  
1989 Oregon Bach Festival and  
San Luis Obispo Mozart Festival.

Mr. Nowak was recently named  
conductor of the Monterey Bay  
Chamber Orchestra, who will guest  
conduct next season with the  
Mozart Players in Eugene,  
Oregon. Early in 1990, Mr. Nowak  
performed in a cycle of the late  
Beethoven Quartets as part of the  
"Music for Mischa" series. One of  
these concerts will be repeated this  
Fall at Cal Poly College during the  
"Performers in Music" series.

**Christina Soule**  
Principal Cello  
Sponsored by *Christie Burnett*

A graduate of Indiana Univer  
sity where she studied with Fritz  
Magg and James Haller, Christina  
Soule received her masters of  
music degree from the Yale  
University School of Music as  
student of Aldo Parisot. She has  
performed as principal cello with the  
Orange County Chamber  
Orchestra, the Boston Ballet,  
the Laguna Beach Summer Music  
Festival, the William Tell Chorus  
and most recently the Masters  
Choir of Orange County. This  
is her ninth Mozart Festival  
appearance and her seventh as  
principal cello.

Mrs. Soule is increasingly active  
in studio recording for motion  
pictures and television. As a  
member of the chamber ensemble  
Axwood, she appeared at the  
Festival's 1990 Ball Day Concert in  
January and is performing this  
summer on a chamber music  
series at U.C.B.A.

Mrs. Soule has performed with  
many orchestras around the  
United States, including the Santa  
Fe Opera, the Juilliard Ballet, and  
the Los Angeles Philharmonic.

# PRINCIPAL PLAYERS



**Michelle Burr**  
Principal Bass  
*Sponsored by Doreen Knepper*

Michelle Burr began playing double bass as a fifth grader at Portola Valley Elementary School, and has lived, studied, worked and raised her family in the San Francisco Bay Area. Her symphonic training began in the California Youth Symphony, and while still in high school, she was a member of the Monterey Symphony. She studied bass with Vicent Bacigalupi, and S. Charles Stein, as a music scholarship student at San Francisco State University.

Ms. Burr has been a prominent freelance performer in the Bay Area since 1970, appearing with the San Francisco Symphony, Opera and Ballet, chamber orchestras and new music ensembles. She met her husband, bassist Michael Burr at the Cabrillo Music Festival. They live in Oakland and have three children. Ms. Burr is currently bassist with Philharmonia Baroque Orchestra.



**Geraldine Rotella**  
Principal Flute  
*Sponsored by Anthony and Heidi Brandt*

Geraldine Rotella plays with the Pasadena Symphony, the Los Angeles Chamber Orchestra, and Visalia flute with the Los Angeles Pops Orchestra.

This year Ms. Rotella has been especially active in theater, television, and motion picture recording. She performed in the Los Angeles production of Stephen Sondheim's Tony Award winning *Love Never Dies* and is also doing *The Phantom of the Opera*. She was involved in the ABC mini series *War and Reckless Grace*. Guest performances include appearances with the Dance Theater of Harlem, the Joffrey Ballet, the American Ballet Theater, the New York City Opera, the Los Angeles Philharmonic, and the Los Angeles Chamber Orchestra.

Ms. Rotella studied with Louise DiTullo, James Galway, William Bennett and Michael Muijs. She is on the faculty at Pepperdine and Cal State Northridge.



**John Ellis**  
Principal Oboe  
*Sponsored by Bill, Phyllis and Davina Davies*

Recognized as one of this country's leading oboists, John Ellis first conceived the idea of the Moanalua Festival and suggested San Luis Obispo as its perfect location for a major music event. He has performed with the Revival Orchestra since its beginning, both as a soloist, and as principal oboe. He teaches music at the North Carolina School of the Arts (Winston-Salem) and is principal oboe with the Winston-Salem Symphony.

Mr. Ellis has performed with the Los Angeles Philharmonic under Zubin Mehta, the Los Angeles Chamber Orchestra under Aaron Copland, and the Roger Wagner Chorale. Long the premier oboist in the Hollywood recording studios, Mr. Ellis was a favorite featured soloist of composer Lulu Schaffrin.

Mr. Ellis is currently working on a book regarding performance practice and fingering for the oboe. Due in 1991 will bring a European tour plus recordings with the Clarion Wind Quintet. Classical recordings featuring Mr. Ellis include Stravinsky's *Dances Concertantes* with Stravinsky conducting and a recently released solo album of the Hindemith Oboe Concerto.



**James Kanter**  
Principal Clarinet  
*Sponsored by Roy and June Gersten*

James Kanter returns in the Mozart festival for his fourteenth year as principal clarinet. He is also first clarinet with Opera Pacific, which produced *Turandot* this season, the Joffrey Ballet Orchestra and the Orange County Pacific Symphony. Recently he soloed with the Pacific Symphony, performing *The Derry Prendevy* by Witold Lutoslawski, and was featured with the California Chamber Players.

Awarded "Most Valuable Clarinetist" for the Los Angeles chapter of the National Association of Recording Arts and Sciences in 1983, 1986, and 1987, Mr. Kanter is frequently a featured soloist in major motion pictures. He is increasingly in demand as a lecturer and leader of workshops and clinics across North America, and is a regular soloist with the International Clarinet Society.

When he's not appearing with Southwest orchestras, teaching or free-lancing, Mr. Kanter makes hand-crafted clarinet mouthpieces sold all over the world to professional orchestras and studio musicians. He is on the faculty at Cal State Northridge.

# PRINCIPAL PLAYERS



**Gregory Barber**  
**Principal Bassoon**  
*Sponsored by Florence Wells  
& Sydney Head*

Recording for his seventeenth Mozart Festival, Gregory Barber is now in the San Francisco Bay Area as both bassoonist and conductor. A regular performer with the San Francisco Opera, he has served as principal bassoonist, soloist, and guest conductor with the Cali-Bay Music Festival and the Oakland Symphony since 1970. He has appeared with the Chamber Orchestra of Europe under Claudio Abbado, with just Native American Flute, and has been an acting member of the San Francisco Symphony, with whom he has recorded and toured the U.S. and Europe.

Conductor of the Oakland Symphony's Youth Concerts since 1980, Mr. Barber has conducted in recording and on tour with the Anchorage, was Music Director of the Pacific Chamber Orchestra, led the critically acclaimed *T Solists of Oakland* series, and has guest conducted groups throughout the West. A member of the faculty of Mills College, he regularly guest conducts the Anchorage Chamber Players of San Francisco and is principal bassoon with the Skywalker Symphony, whose CD of music from the Star Wars trilogy conducted by composer John Williams will be released this Autumn.



**Roy Poper**  
**Principal Trumpet**  
*Sponsored by  
San Luis Paper Co.*

Principal trumpet with ten previous Mozart Festivals, Roy Poper returns for this Twentieth Anniversary Year. Presently a member of the Los Angeles Chamber Orchestra, the Pomona College Faculty Brass Quintet, and solo trumpeter with the California Brass Ensemble, Mr. Poper was a founding member of the Modern Brass Quintet, now known as the Los Angeles Brass Quintet.

Mr. Poper received his undergraduate education at the University of Southern California where he studied with James Stump. He is presently a music faculty member at the University of Southern California, Cal State Northridge, and Pomona College, and he teaches privately. During two years of touring, he taught, conducted and presented concerts and rentals under the auspices of Concerts Oberlin, a Paris agency.



**James Thatcher**  
**Principal Horn**  
*Sponsored by Shira  
& Yosef Tiber*

First horn with the Pacific Symphony, the Pasadena Symphony, and the Glendale Symphony Orchestra, James Thatcher has also performed as horn soloist with the Los Angeles Philharmonic. Since 1982, he has served as principal horn with the Mozart Festival Orchestra. As well as in the concert, lecture and recording studios, Mr. Thatcher is featured in many of this summer's major films. He is a past winner of the Most Valuable Player award from the National Association in Recording Arts and Sciences.

During 1989 Mr. Thatcher performed at the Westgate Mostly Mozart Festival in San Diego and was featured in the Brains Horn Trio for the Millennial Arts Association. The Phil brought appearances with the American Ballet Theater and in the musical *My Fair Lady*.

Mr. Thatcher recently soloed with the Pacific Symphony, performing his own arrangement of *La Barque* with piano part transcribed for orchestra. His composition, commissioned for bass clarinet, received its world premiere last fall.



**Pauline Soderholm**  
**Percussion**  
*Sponsored by Alou  
& JoAnn Bicket*

Pauline Soderholm, a resident of San Luis Obispo, returns for her fifth season as principal timpanist with the Mozart Festival. She received a Bachelor of Music degree in piano from Whittier College and her Master of Music in percussion from the University of Illinois. Currently principal percussionist with the San Luis Obispo County Symphony, Ms. Soderholm has also performed with the Chamber Music Orchestra and Aspects Festival Orchestra.

Ms. Soderholm conducts the annual percussion ensemble Concerts Under Spring at Cal Poly. She earlier performed and has helped to initiate a percussion program in the Music Department at Cal Poly State University. She has also taught at Olivet College and the University of Illinois.

# 1990 FESTIVAL ORCHESTRA & CHORUS

## ORCHESTRA

### Violin I

John M. Anderson (Concertmaster) (Hollywood)  
Jeffrey A. Argers (Los Angeles)  
Howard Aspinwall (Berkeley)  
James B. Bissinger (Pasadena)  
Eduardo Bonelli (San Francisco)  
John Coughlin (Santa Barbara)  
Katherine Koenig (Oakland)  
Dennis Miller (Long Beach)  
Stephen Morris (Glendale)

### Violin II

John Argers, Principal (Pasadena)  
Howard Aspinwall (Glendale)  
John Coughlin (Venice)  
William Johnson (Glendale Hills)  
John Lefebvre (Los Angeles)  
John McCallum (Pacifica)  
Matthew Robert (Encino Valley City)

### Cello

John Argers, Principal (Los Angeles)  
John Lefebvre (Los Angeles)  
David Kazarin (San Francisco)  
James Sudd (Santa Rosa)  
Stephen Sung (Coevallis, OR)

### Bassoon

Geert-Jan Seuntjens (Vinegar Hill, Hollywood)  
Jeffrey Bissinger (Los Angeles)  
Pauline Cederlund (Sunvalleyland)  
David Fiduccia (San Francisco)  
William Hunter (Crescent)  
Richard Trout (Pasadena)

### Bass

Stephen Bissinger, Principal (Ojai Valley)  
Joseph S. Miller (San Francisco)

### Piano

Donald J. Freitas, Principal (Torrance)  
Lisa Edelstein (Los Angeles)

### Drums

John E. L. Principal (Winston-Salem, NC)  
Steve Wright (Academy)

### Clarinet

James Kotter, Principal (Woodland Hills)  
Virginia Wright (Santa Barbara)

### Bassoon

Gregory Barber, Principal (Rancho Park)  
Carrie McCallum (Pasadena)

### Horn

James Thatcher, Principal (La Canada)  
Jane Swanson (San Luis Obispo)  
Edward J. Trouwols (Los Angeles)

### Trumpet

Roy Pipkin, Principal (Sausalito)  
William Hung (Alameda)  
Stanley Friedman (New Zealand)  
Jerry Bruns (San Luis Obispo)

### Trombone

Robert Bricker (British Columbia)  
Andrew Maloy (North Hollywood)  
Terry Cravens (La Canada)

### Tuba

Tony Clements (San Jose)

### Timpani

Pauline Soderholm, Principal (San Luis Obispo)

### Harpsichord

Lucinda Gruber (Glendale)

### Stage Managers

David Shadé (Boise, ID)  
Joey Sabal (San Luis Obispo)  
Steven Moore (San Luis Obispo)

## CHORUS

### Soprano

Judge Carter (Los Angeles)  
Mary Sue Gee (Los Osos)  
Linda Johnson (Northridge)  
Catherine McCord Larsen (La Crescenta)  
Rebecca Martin (Tempe, AZ)  
Susan A. Rees (San Bernardino)  
Anne Thompson (Pasadena)  
Linda Williams (Upland)

### Alto

Natalie Beck (Los Angeles)  
Aleta Braxton (Sherman Oaks)  
Susan Azaret Davies (Pismo Beach)  
Michelle Fournier (Glendale)  
Mary Hinshaw (Fullerton)  
Kathryn G. Lynn (Glendale)  
Nancy O'Brien (Los Angeles)  
Mary Lee Van Voorhis (Morgan County)

### Tenor

Scott Blois (Los Angeles)  
Chris A. Bowman (Montrose)  
Timothy Bullard (Monrovia)  
Thomas Davies (Pismo Beach)  
Paul French (El Cerrito)  
John McCormack (Torrance)  
Marvin Neumann (Altadena)  
Scott Whittaker (Los Angeles)

### Bass

Kenneth Gould (Pasadena)  
Paul Hinshaw (Fullerton)  
Kenneth Knight (Los Angeles)  
Glen de Lange (Glendale)  
Barry Lewis (Van Nuys)  
Raymond McLeod (Los Angeles)  
Michael Sanford (Panorama City)  
Burman Timberlake (Inglewood)

### Rehearsal Accompanist

Lisa Edwards (South Pasadena)

# AKADEMIE

# 8ab.

Dear Friends of the Moon, Akademie and Festival.

Several years ago, Cliff Swanson proposed that the Mozart Festival offer a small series of lectures or "Akademie" that would complement, and precede the week-long series of concert performances. Our anticipation that such a scholarly venture would be well received by our community has been born out by an enthusiastic following. Now, five years later, the Akademie is a resounding success.

This year, an expanded Akademie promises to be the most interesting and provocative ever. Each of the featured speakers is an acclaimed scholar and authority in his or her respective field, and the variety of subject matter is particularly diverse. The appearance of Marianne Piau marks the Akademie's exploration of Medieval music, in conjunction with two concerts by the world's leading Medieval ensemble, Sequoia. This is an intriguing and stunning combination — I recommend this Festival-goers make a point of hearing both.

In addition to the programmed presentations, for those following and adventurous spirits who wish to take a twirl through the world of 18th century dancing, Carol Marsh will teach the steps to a handful of dances accompanied by period instruments in the University Union immediately following her lecture. The public is invited to a reception at the University Art Gallery (admission to the dancing area) to take refreshments and enjoy the paintings of David Kiebler.

By offering four pre-concert lectures, the Akademie will fuse the academic and performing aspects of music in a direct way. Dr. Piau will give pre-concert performances for the American Baroque concerts in Los Osos (July 31) and Cambria (August 2), and I will do the same for the opening orchestra concert on July 27 and 28, at the Church of the Nazarene.

It appears we will have a delightful and enlightening series. I hope to see you there.

Sincerely,

Craig H. Russell



MaryAnn Bonito  
Sponsored by Marquette Marble

Director of The Da Camera Society, musicologist, and Professor of Dance on the faculty of Mount St. Mary's College. Dr. MaryAnn Bonito is strongly committed to the interdisciplinary humanities.

Since founding The Da Camera Society in 1973, she has directed its growth from a wholly amateur interest group to an international ly regarded chamber music society and producing organization. In 1984, Dr. Bonito produced the chamber music component of the highly successful Olympia Arts Festival. She served as Executive Producer in 1986 of the first E. Nasaraihui Baroque Music Festival, for which she was artistic consultant in 1983 and 1985.

Dr. Bonito is in demand as a speaker on music and the arts and has written for many publications. Her doctoral dissertation on 17th century composer Giacomo Renzi was published by Brigham Young University Press. She has served on the National Board of Directors of Chamber Music America and has been a review panelist for the National Endowment for the Arts and the California Arts Council. Widely lauded for her contributions to the cultural life of Los Angeles, she is a recipient of a 1989 Preservation Award from the Los Angeles Conservancy.



Carol G. Marsh

Carol G. Marsh is an associate professor in the School of Music, University of North Carolina at Greensboro where she teaches music history and directs the Collegiate Museum. She received her Ph.D. in musicology from City University of New York with a dissertation on dance sources in early 18th century England.

Dr. Marsh lectures widely on aspects of 17th and 18th century dance. Several publications are currently in press, including works on early dance notation. Her research has been supported by grants from The National Endowment for the Humanities, the American Philosophical Society, and the Research Council of UNC. She is treasurer of the Society of Dance History Scholars and a member of the executive committee of the board of directors. She is also an accomplished performer on the viola da gamba, concertizing and teaching at various Early Music workshops.

The Akademie lecture, "From Courtly to Civilian: Social Dance in the 18th Century," will include a discussion of some of the dances known to Mozart and his contemporaries.

# AKADEMIE



Lorren Alyson McLamore

After three years of study at the University of California, Los Angeles, she received her B.A. degree in English from UCLA and her M.A. in 1981, studying in a double department: German literature and comparative work in music. She has taught at Cal State Long Beach and Chaffey City College, and is Adjunct Professor of the Department of Romance Languages.

Her research interests are wide ranging; she has presented at the Renaissance Days in "The Islands of Our" and ten masters degree programs around the world, and the new directions in medieval studies. She has published "Wolfram von Eschenbach, the Invention of Irish Vision, Poetry on Medieval Masters, Military and Religious Life: Song Transcriptions in Courtly Dance Songs and Religious Life with River Structures," and "Memory" by Judith Vander.

The recipient of many scholarships and awards, Ms. McLamore was named a Bright Scholar in 1982 and received her doctoral dissertation in England. Her work for the symposium continues in Germany's concert halls in the 1981-1982 season with culture events, Academic lecture, "The Finding of Narts: Mozart in 18th Century Finland."



Marianne Richert Pfau

A lecturer in music history and early music performance at the University of San Diego, Marianne Pfau is recognized worldwide as an expert on medieval and renaissance music. She began her studies in her native Germany where she received pedagogy degree as well as a solo diploma in recorder and early double reeds.

A DAAD scholarship in London in 1982 enabled her to study baroque voice with the late David Reichenberg and complete a music therapy diploma at the Guildhall School of Music and Drama. Since coming to the U.S., she has received an M.M. in recorder, an M.A. in music history, and has just completed her Ph.D. in musicology at SUNY Stony Brook. Her scholarship has largely been devoted to the music of Hildegard von Bingen, a twelfth-century German composer.

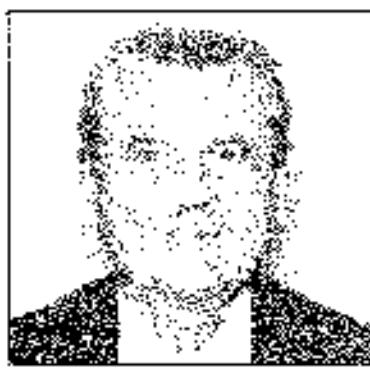
As a performer, Ms. Pfau has appeared throughout Europe and the U.S. She has recorded four disks of medieval and renaissance music, appeared on German TV and radio, and is currently preparing two CDs of Machaut's and Dufay's polyphonic motets. She performs Baroque and Renaissance music with Flauto and madrigal Spanish music with Alfonso X.



Alejandro Enrique Planchar

Alejandro Enrique Planchar is currently professor of music at the University of California at Santa Barbara. A composer, conductor, and music historian, he was trained at Yale and Harvard, where he obtained his Ph.D. in music history, and has taught at Yale, Harvard, Princeton, the University of Victoria, and UCSB.

A graduate of the Cappella Carolina, he has made numerous recordings of medieval and renaissance works, and presents concerts of music ranging from the early middle ages to the late eighteenth century, including much of the music of Haydn and Mozart. He has received a number of awards, among them the Gustave O. Arlt award from the Council of Graduate Schools in the United States, and a Guggenheim fellowship. His published work deals largely with the fields of medieval plainsong and renaissance sacred music, and he is currently working on a study of the life and works of Guillermo de Tag, His Akademie lecture is titled, "Why Mozart?"



Robert M. Stevenson

Robert Steemann excels as musicologist, educator, composer and pianist. He received his A.B. from the University of Texas, El Paso, studied at Juilliard, received his M.Mus. at Yale, studied composition in private lessons with Stravinsky and piano privately with Artur Schnabel. After receiving his Ph.D. from the Eastman School of Music, he took graduate degrees in theology from the Harvard Divinity School and in Theological Seminary at Princeton. During World War II, he served as chaplain with the U.S. Army.

Dr. Stevenson studied musicology at Oxford University following the war while pursuing an active career as a concert pianist. He gave his first New York recital in 1941 and appeared in London in 1953. His repertoire usually included some of his own works.

A master of European languages, Dr. Stevenson concentrated his scholarly energy on Latin American, Spanish and Portuguese music, both sacred and secular. His avowed mission is "to restore the musical past of the Americas." He has contributed to innumerable publications and was the American editor of *Music in Geschichte und Gegenwart*. He has held many grants and awards, including three Fulbrights, a Carnegie Foundation Teaching Award, and an NIH fellowship. He is currently on the faculty at University of California Los Angeles.



Steven Fisher, holding the principal violin with the Berliner Quartett



Members of the Kronos Quartet during a performance for Music in the Schools



Daniel Shostakovich rehearsing under the baton of his father, Maxim Shostakovich



Ronald Ravelife, performer and conductor, and early festival participant



Cello Mischa Maisky rehearsing with conductor Maxim Shostakovich



William Cook and his daughter, Carol Cook, greet Maxim Shostakovich and the Shostakoviches on their arrival in San Luis Obispo



Mischa Maisky, cello, performing in an outdoor Festival Fringe concert



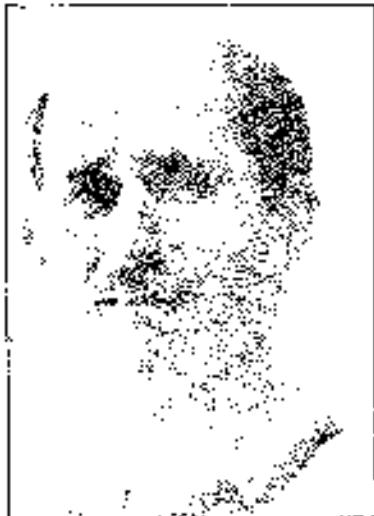
Rudolf Olden, violinist, and June Burnside



Dorothy Taude, Conductor of the  
Festival Orchestra, 1973-1983



Heinz Siegl, the Festival's first  
Conductor, 1871-1872



Alan Shatz, Orchestra Manager since  
1961



Christopher Hogwood, three times Guest Conductor of the  
Festival Orchestra



John Russell, first Conductor of the Festival Chorus



Gilian Saksen, co-founder, Conductor and  
Music Director of the Festival

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# OVERLAPPING CADENCES

The terms "overlapping cadence" and "overlapping phrase" have been used to mean a variety of things over the years, but there is a specific musical procedure to which "overlapping cadence" applies best. This is when the final note (and chord) of one phrase — the expected point of conclusion — turns out to be at the same time the first note of the next phrase. Just as you get there, the light turns green.

This little procedure has been used by nearly all composers, in the expectable variety of ways. Bach, for example, would string one such overlapping cadence after another in his more serious instrumental textures (but not so much in the very sections Toccata performed by Charlotte Moxley), while Mozart usually saved them for points of special intensification. Steven Lubin's recital includes a small but interesting contrast in this matter between Mozart and Beethoven.

The overlapping cadence also provides a nice metaphor for the process of musical evolution. Much as we like to categorize and cubbyhole music history — whether from memory or as a legitimate study aid — we know that stylistic development is actually a continuous, meandering process. Whether the pace of change be faster or slower — giving the false impression of stasis — in real life, all the cadences are overlapping.

Each year, the Festival's concentration of performances provides both art and tangible demonstrations of this truth. Among the three dramatic overlapping cadences must be counted the Rococo, that ill-defined time of turbulent change between the Baroque and Classical "periods." At the festival we have solved these changes in capsule, as Baroque, pre-Classical, and Classical works have been presented side by side. We have heard the emergence of a seemingly small procedure — second themes in contrasting keys — which proved to be of pivotal importance. Last year's recital by Arthur Hahn gave perhaps the clearest

example in his back-to-back sonatas by Emanuel and Friederich. Both, one with the new procedure and one without.

Sometimes concentrated performances can bring new insights. Take the mature sonata form: Conventional wisdom says that it was the explosive vitality of Beethoven's musical ideas which forced his great extension of the form. The conventional difference, then, is this: Haydn's and Mozart's ideas were not expansively vital enough to require such extension. "Classically poised," we say. But, heard one after the other, have Haydn's and Mozart's ideas seemed any less expansive and vital to you? Do you recall Mozart's keyboard fantasies performed last year?

Maybe we have it backwards. Instead of their "classically poised" ideas fitting neatly into the form, maybe they created the form precisely to release and order the vitality of their ideas, in accordance with the esthetic of their time (which they grew up with and accepted). Maybe that's why the form itself was an idol in their hands — because it was born of such need and so deadly dull and predictable in the hands of those who merely filled it up.

Then there were the Scotti, German "W" boys of the seventeenth century Schatz, Scenit, and Scheidt. They each faced the problem of integrating the German chorale tradition, which they didn't want to abandon, with the music of the future (one called the Baroque), which they didn't want to ignore. Both found different solutions, and in 1988 we heard several of them together.

This year we get to consider the serenade. Five substantial but very different serenades will be presented, Mozart's "Haffner" and *Alles Nachtmusik*, Schubert's choral *Nachtstücke*, Britten's for Tenor, Horn, and Strings, and Seitzer's for wind sextet, along with diverse divergent interludes, and Brahms's *Lieder und Romanzen*. Injudgment may be more easily derived from this than than conclusions, but that's half the fun. Just as you get there, the

light turns green.

The process of change and development, of course, continues today, and this too is reflected in the Festival. We have focused on changing ideas, such as re-evaluation of what Classical and Romantic truly meant. We have sampled changing styles and directions in contemporary composition, what some would say is where either style or direction. In this view, we are in one of those periods of flux right now, awaiting that seemingly small idea. We have also experienced changes in performance, with the rise of two distinct practices which we have called Contemporary and Authentic. These issues are all far from being settled. Does Steven Lubin's recital point to the future, with its mix of Authentic and Contemporary? Tune in next year, same time, same station . . .

The Festival itself grows and changes. We remember a winter evening, more than twenty years ago, when a young Cal Poly professor named Swanson came to a Board meeting of the County Symphony Association to explain his idea for a summer music festival: a Mozart Festival. It was strictly a courtesy call.

He asked nothing of the Association, nor did he expect his Festival to compete with them but it was good politics. Afterwards, the young professor and the Association's equally young business manager retired to a pizza joint near the campus to talk about his idea and where it might lead. Well, the pizza joint isn't there any more and every single thing they talked about that night, even their wildest flights of fancy, has long since come to pass, and far more.

Twenty years! It's a proud achievement, and everyone who has participated deserves to come back for a moment and appreciate the accomplishment, and their own part in it. Mustn't stand too long, though. Like everything else in our musical world, this twentieth anniversary is just another of those overlapping cadences, and, oh brother, the light just turned green.

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Mozart Festival

# 1790: MATERIAL GAINS, HIDDEN MENACE

Two disturbing trends, established in 1788 and 1789, continued into 1790. The Barmherzigen version of Mozart's *Le Nozze di Figaro* reinterprets them both: The one problem wasn't as bad as the popular story would have it, while the other was actually far worse.

Mozart's earning was indeed greatly reduced, and his subscription list nonexistent. Yet the Mozarts were never without income. Dance music, marches, and other small items provided a steady, if meager, return. He still had his Court stipend, which paid his rent, and the large sets of dance music he was required to provide for Court balls did especially well with the copyists, with whom Mozart could strike his own deals. (Hand-copied music was still cheaper than engravings and therefore had wider distribution.) There were other odds and ends, and Michael Pischberg — man, writer, devoted amateur, and brother Mason — always sent something in response to Mozart's entreating letters. It has also become clear that in September the Mozarts worked out a complicated and still somewhat shadowy deal by which they obtained a loan of 1000 Gulden from a merchant named Lichtenbacher — a loan, incidentally, which they paid off in a year (H.C. Robbins Landon: *Mozart's Last Year*; 1988). By 1791, in fact, Mozart's income would be comparable to what Haydn was making in London.

The Mozarts, however, were not frugal. Even at their lowest, they still retained a servant, bought new clothes, and had their hair coiffed regularly (and in those days the hairdresser came to the house). They felt they had to, and when they appeared at Court functions, at least, they did. Then there were the "fees" at Baden which Constanze still found reasons to need. These were not only expensive in themselves, they also required still more new clothes so that Constanze could look presentable in the evenings.

Even with all these expenditures (the old rumors about gambling debts now appear to be false), the difference could be made up with just a few substantial successes, and 1790 began with a good one. *Così fan tutte* was a hit from its first performance on January 26. Even some old Count Zinzendorf found it "charming" and "amusing." Late, genera lions have carped that the story was too trivial (the Emperor supposedly suggested the subject himself, based on a recent scandal), but it was actually closer to the familiar *opéra buffa* tradition than either *Fiori* or *Don Giovanni* had been. The book by de Ponte (their last collaboration) was a model of economy and symmetry, while the music was easy enough even for the emperor's ears, yet filled with subtleties for the connoisseur.

Mozart could not follow up this success. However, the by April his illness had returned. An exhaustive medical study by Dr. Peter J. Davies has shown that Mozart's bouts with fever, asthma, and malaise, his depressions and momentarily absent behavior, his possessive jealousies concerning Constanze, and even his occasional periods of euphoria and unrealistic optimism, were all related, and caused by kidney failure. Brought about by Schonlein-Henoch Syndrome, an immune system disorder triggered by the strep infections which were epidemic in Vienna, this nephritis in turn produced hypertension. Dr. Davies observes that both chronic nephritis and hypertension were unknown then, and, if untreated, fatal.

From April until August Mozart endured one of the bad periods, sapping both his strength and his enthusiasm. With commissions finally coming in — the idea for *La Clemenza di Tito* was developing, and there were quartets and sonatas to write for the King of Prussia — he was too sick, on many days, to work at all. May and June brought some respite, and he finished two quartets, KV 589 in B-flat and

KV 590 in F. July, however, was another loss, and this time Mozart suffered alone: Constanze was off to Baden.

In September Mozart finally felt better, so much so that his mood began shifting to the other extreme. Back in February Emperor Joseph II had died suddenly, and his brother Leopold, Grand Duke of Tuscany, was to succeed him. On the rumor that Leopold was hostile to Salieri, Mozart had already applied for the post of second Kapellmeister, but his petition had been ignored. Now, with an invitation or official recognition of any kind, he proposed to go to the coronation. There among the mighty his genius would be welcomed, and he would return with pockets full of commissions or even the offer of a permanent post.

Pawning the family silver for a carriage, Mozart set out on September 23 with his brother-in-law, violinist Franz Xaver, for Frankfurt am Main. As they traveled Mozart grew positively euphoric, but arrival in Frankfurt brought the inevitable letdown. Instead of giving concerts before great, festive crowds, Mozart was just another spectator, reduced to earning extra money by writing barrel organ pieces for a wax museum. A performance at Munich before King Ferdinand IV of Naples, on the way home, provided only limited encouragement.

As he returned in disappointment to the quiet of Vienna, one wonders how much Mozart appreciated the fact that things were actually getting better. The family had moved to a nice house in his absence, on the Rauhauseingasse, and awaiting him were some interesting offers from England, and a commission from a local patron for a string quartet (KV 593 in D, completed in December). Constanze was soon pregnant again; only one of their five children had survived so far, but this time their hopes would be fulfilled. A fellow named Schikaneder had come calling, too — something about a magic flute . . .



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# OPENING CONCERT

FESTIVAL ORCHESTRA

NICHOLAS McGEGAN, conductor

Friday, July 27, 8:15 p.m.

Saturday, July 28, 8:15 p.m.

Church of the Nazarene, Pismo Beach

Wolfgang Amadeus Mozart ..... Symphony No. 20 in D Major, KV 130  
(1756-1791)

Allegro

Andante

Menuetto - Trio

Allegro

W. A. Mozart ..... Violin Concerto No. 5 in A Major, KV 219  
("Turkish")

Allegro assai

Adagio

Rondeau: Tempo di Menuetto

Ralph Morrison, violin

## INTERMISSION

Franz Joseph Haydn ..... Symphony No. 103 in E-flat Major  
(1732-1809)

("The Drum Roll")

Adagio - Allegro con spirito

Andante più tosto Allegretto

Menor - Trio

Finale: Allegro con spirito



# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Concerto No. 3, in D Major, KV 133 (1772)  
Mozart was 16 years old at the time of this concerto, but a  
few years earlier he reportedly asked Mozart's advice  
about writing symphonies. Mozart's  
advice was that the boy was too young to write  
symphonies.

But after "Jupiter" inspired the young man,  
he wrote symphonies when you were my age,"  
replied the master. "But I didn't have  
the chance, time to work."

Indeed, by the time Mozart composed the  
work at 18, he had already  
written seven or eight symphonies. (The first  
were amateur, while the seriously audience-  
tested "Odeon" orchestra performed here in  
1772, appreciating these early examples.)  
Now, if it is well to remember that in 1772,  
symphonies were not yet the important, center  
piece of the concert year. Both in character  
and significance, they were still close to their "young"  
status, especially because of overture. They had  
become, like everything else worked, and  
developed, basically an explicitly academic  
form of the overture, but the only thing  
really noticeable that symphonies could now  
offer were not only operas, but also concertos  
and "feasts" of a concert still being its sole and  
primary destination.

The festive character of KV 133, with  
its dances and dances, bespeaks its introductory  
and amateur side, shows its interest for  
folklore. (Repetitive symphonies were indeed  
common; but choruses, Italian-style had become  
fashionable, however, than the only thing  
that Mozart, about this work in the tradition of a  
simple little Italian, actually didn't, are  
borrowed from the subject to the unadulterated  
style of Salzburgian folk music. Making the  
style of Mozart's are its effortless details: The  
interpretation of the first movement, for  
example, in which the opening theme is sweet  
and rhythmic, the counterpoint of the third  
movement, with a syncopating and  
rhythmic; and the finale, an exuberant gig  
in comic form.

## W.A. Mozart

Concerto No. 3, in A Major, for Violin  
and Orchestra, KV 219 ("Turkish") (1773)

In 1772 Mozart was elevated to the post of  
Konzertmeister, and composing symphonies and  
concertos went with the territory. Mozart did  
fine with the symphonies (including the  
previous work), but he didn't compose a single  
violin concerto — except for one extraordinary  
period in 1773 when he wrote five. We don't  
know what occasioned this outburst, but we do  
know that Mozart, and possibly his co-  
Konzertmeister, Brucker, performed the works  
in Salzburg immediately, and apparently more  
than once.

The last of these concertos begins with an  
Allegro full of wit and surprises. The opening  
theme of the *riten*, for starters, turns out not to  
be THE THEME, but a clever accompaniment  
to the first theme of the solo part. Before this  
is revealed, however, the violin enters with a  
surprise Adagio interlude. Brucker caught that  
Mozart got the idea from Niccolò Piccini, but  
whatever its origin, it certainly passages the  
"Engang," or entrance passage, which Mozart  
would employ in several piano concertos.

The Adagio, by contrast, is of such serene  
simplicity that it seems timeless, even innocent,  
an excursion into the unknown notwithstanding.  
Only Mozart could bring this off so effectively,  
for only he so well hid the art behind the art  
that he could fully work his material — even  
the most transparent of material — while  
seeming entirely unforced and natural.

The hijinks return in the finale. It begins as  
an engaging menuet, but the trio, from which  
the work gets its nickname, is a wild "Turkish"  
dance in triple time, derived from a bazaar  
dance Mozart had witnessed two years earlier in  
Milan for his opera *L'elisir d'Amore*. Never mind if  
the style sounds suspiciously Hungarian gypsy  
at first. Eighteenth century Europe neither knew  
nor cared about music from Turkey. And here  
was a catch-all for nationalistic, exotic sounding  
material, movement.

## Franz Joseph Haydn

Symphony No. 101, in B Flat Major  
("The Drum Roll") (1795)

If symphonies were still quantity in 1772, the  
next twenty years would bring dramatic  
changes. Haydn and Mozart, stimulating one  
another and constantly borrowing ideas, built  
the symphony into a major form, not in size —  
the next generation would do that — but in  
substance. Haydn made the greater contribution,  
but it was their interaction that was  
essential to both composers. (One notes, without  
surprise, similarities of detail between the  
fourth movements of this symphony and  
Mozart's "Jupiter.")

In 1795 Haydn was a free agent, last, free in  
his personal and professional circumstances,  
and filled with the artistic freedom that comes  
with mastery of one's materials and oneself.  
Thus, at an age (63) when many people are  
writing their memoirs, Haydn could begin his  
next-to-last London symphony with the hottest  
firecracker in all his career, a long, unaccom-  
panied roll on the kettle drum followed by a  
dramatic unison passage for bassoons, cellos  
and basses. The body of the movement is  
sparkling and cheerful with a real waltz time  
for the second theme, but the gaiety is tempered  
just enough by two reminiscences in the  
introduction.

There are other departures. The slow movement  
is a set of double variations, with two  
folk-like themes, in C minor and C major,  
treated alternately. Haydn then takes a cue from  
Mozart by introducing polyphonic techniques  
into the dance movement, where they would be  
least expected, including an elegant *menuet* in  
the second section.

Haydn's finale begins as dramatically as his  
first movement. Two horns presenting an unac-  
companied signal, unique of the type used later  
by Schubert and Schumann. Recalling Mozart's  
"Turkish" Concerto, however, this horn theme  
turns out to be just a counterpoint to the main  
theme, introduced by the violins. Copying it all,  
the real theme proves to be the only theme, as  
the symphony concludes with a masterful  
demonstration of musical ingenuity and  
concentration of thought.

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Saturday, November 10, 1990  
David Keith, Conductor

Overture in E minor, Op. 20  
Antonio Salieri  
Violin Concerto No. 6, Op. 10  
Eduard Tubin  
Symphony No. 1 in D major

Saturday, February 23, 1991  
Richard André, Conductor  
ALL-MOZART PROGRAM

Adagio and Fugue in C minor  
Concerto for Violin and Orchestra  
Antonio Salieri  
Violin Concerto No. 1 in D major  
Symphony No. 35, "Haffner"

Saturday, May 11, 1991  
David Keith, Conductor  
All-Mozart Program

Overture in D major  
Piano Concerto No. 10 in B flat major  
Concerto for Horn  
Symphony No. 101, G major

# ORCHESTRA CONCERT

FESTIVAL ORCHESTRA  
CLIFTON SWANSON, conductor

Tuesday, July 31, 8:15 pm.  
Church of the Nazarene, Pismo Beach

Franz Joseph Haydn . . . . . Symphony No. 7 in C Major ("Le Midi")  
(1732-1809)

Adagio Allegro  
Andante  
Memento Tho  
Finale: Allegro

Benjamin Britten . . . . . Serenade for Tenor, Horn and Strings, Op. 31  
(1913-1976)

Prologue  
Pastoral (Charles Cotton, 1630-1687)  
Nocturne (Alfred, Lord Tennyson, 1809-1892)  
Elegy (William Blake, 1757-1827)  
Dance (Anon., 15th century)  
Hymn (Ben Jonson, 1572-1637)  
Serenade (John Keats, 1795-1821)  
Epilogue

Jonathan Mack, tenor  
James Thatcher, horn

## INTERMISSION

Wolfgang Amadeus Mozart . . . . . Piano Concerto No. 22 in E-flat Major, KV 482  
(1756-1791)

Allegro  
Andante  
Allegro - Rondo  
Jeffrey Kahane, piano



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# PROGRAM NOTES

## Franz Joseph Haydn

Symphony No. 7, in C Major  
("Le Matin") (1761)

If the Classical symphony was far from mature in 1772 (cf. the opening program), it was truly so, indeed, in 1761. The Haydn Mozart tandem didn't exist: Mozart was five and just beginning to perform, while Haydn was twenty-nine and just starting his service to Prince Esterházy. At that point, Haydn's symphonies seemed progressive simply by having second themes in contrasting keys and four (substantial) clearly defined movements. (His training having been more Austrian than Italian, Haydn included the minuet.) The slow introduction — such a hallmark of Haydn's mature style, and a device which Mozart, too, would adopt — was already present as well. Typical of the time, however, Haydn's sound still fluctuated between the modern *galant* and the old Baroque. In a more personal appearance, he also employed elements of the concerto grosso for textual variety, using in this instance the standard Baroque concertino of two violins and a cello.

The Seventh Symphony goes beyond that, however; for it is filled with every kind of solo. There was a reason. Prince Esterházy had just finished upgrading and reorganizing his musical establishment. New people had been retained, among them Haydn himself and two outstanding young players, violinist Joseph Weigl and violist Luigi Bravini. This piece was the second in a trilogy called "Morning," "Noon," and "Evening" (in French, the official Court language). They were intended to show off the rebuilt orchestra, while introducing to that orchestra its new Vice-Kapellmeister and administrator in the most graceful way possible, by giving all the players solos. Most delicious was that apparent aberration, two Adagios. These actually function as one, for they are a linked pair: a beautiful narrative and lyric aria in operatic style, with the "vocal" part given to the young Italian Bravini, and an assist going to Weigl.

## Benjamin Britten

Serenade for Tenor, Horn, and Strings (1943)

Benjamin Britten favored "classical" clarity of line, phrase, and texture, and, like Mozart, he employed up-to-date musical techniques without any interest in modernity for its own sake. Like Mozart, too, his musical output was rooted much in the lyric theater. A singing line and a dramatic pace permeated even his instrumental writing. Britten, however, was English, and he partook somewhat of the mellifluous English sound. Another influence appears in this Serenade: the song cycle of Müller, noticeable especially in the vocal part, not only in the character of some of its melodies, but also in its shifts of range and color, and in its interactions with the instrumental parts.

The Serenade was written for two of the finest English musicians of this century, tenor Peter Pears and hornist Dennis Brain. It begins and ends with solo horn passages, the Epilogue being identical to the Prologue but performed offstage. Both are to be played on the instrument's natural harmonics (without using the valves); a masterful detail, since the open-tune quality and natural scale (four half-sixth degrees a little "sharp") seem peculiarly harmonious on well-tempered ears.

As the title implies, the character of the work is contemplative; the settings but one are more reflective than animated. The "Elegy" being short, orchestral passages before and after expand the mood. In a most effective coordination of text and music, the "Dirge" is truly harrowing. (Stravinsky's *Chants*, heard Friday, set the same text.) The vocal is not allowed to linger, however, for the "Dirge" is followed by the lightest, most arioso-like setting of the work, the "Hymn." The "Scherzo" is scored for horn and strings alone so that the horn player can make his exit. No mere gimmick, this off-stage business underscores the fact that we now perceive this passage of foreboding due to all that has intervened.

## Wolfgang Amadeus Mozart

Concerto No. 23, in G-flat Major,  
for Piano and Orchestra, KV 482 (1785)

During the winter of 1785-86, Mozart composed three piano concertos to play at his subscription concerts. The first of these, performed on 23 December, 1785, was the present work in E-flat, while the other two were KV 488, in A (to be heard Sunday), and KV 491, in C major.

The piano, of course, was Mozart's preferred instrument when he performed himself (although he also conducted or violin, viola, and organ), while concerto works always appealed particularly to the dramatic; in fact, in this winning combination was added another feature: the winds. As Mozart matured he developed keen and telling ways with the wind instruments which were unmatched in his day, even by Haydn. From the very opening measures, the winds are a factor in this concerto, and there is an especially remarkable passage for winds alone in the slow movement. These three piano concertos, moreover, were the only ones which Mozart scored with clarinets, using them in place of the oboes in this and the A-major work, and in addition to the other works in the C minor.

The E-flat concerto also contains an excellent example of how a Mozart slow movement, far from being merely an elegant interlude, was often the very heart of the work. Expressive and unusually forthright in its gestures of sadness, this slow movement presents an interplay between the major and minor modes (the home key is C major) that is more subtle and complex than the alternating return to the variations of Haydn's "Drum Roll" Symphony, and more typical of later generations. It is significant that Mozart's Viennese audience, which could be at times both neck and shallow, recognized at once what was before them, and demanded a repetition of this movement.



# CHAMBER CONCERT

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Steven Schultz, flute

Elizabeth Blumeastock, violin and viola

Katherine Kyme, violin and viola

Lisa Weiss, violin

Samh Freiherrg, cello

Charlotte Mulfax, harpsichord

Tuesday, July 31, 8:15 p.m.

Trinity United Methodist Church, Los Osos

Wednesday, August 1, 8:15 p.m.

Community Church of Atascadero



Wolfgang Amadeus Mozart ..... Flute Quartet in C Major, KV 285h

(1756-1791)

Allegro

Thema - Andantino

Variations I-VI

W. A. Mozart ..... Flute Quartet in D Major, KV 285

Allegro

Adagio

Rondeau: Allegretto

## INTERMISSION

Ludwig van Beethoven ..... String Trio, Op. 9, No. 3

(1770-1827)

Allegro con spirito

Adagio con espressione

Scherzo: Allegro molto e vivace

Unison: Presto

W. A. Mozart ..... String Quartet in G Major, KV 387

Allegro vivace assai

Menuetto: Allegretto, Trio

Andante cantabile

Molto allegro

Georg Philipp Telemann ..... Sonata No. 4 in C Major

(1681-1767)

Adagio - Allegro - Adagio - Allegro

G. P. Telemann ..... Sonata No. 6 in D Minor

Adagio - Allegro - Adagio - Allegro

G. P. Telemann ..... Sonata No. 5 in G Major

Adagio - Allegro - Adagio - Allegro

Michel Blavet ..... Sonata No. 2 in D Minor for Flute and Continuo  
(1700-1766) ("La Vibray")

## INTERMISSION

Antonio Vivaldi ..... Sonatas in C Major, Op. 5, No. 3 for Violin and Continuo

(1678-1741)

Adagio - Allegro - Adagio - Allegro - Allegro

Johann Sebastian Bach ..... Sonatas in C Major for Two Violins and Continuo, BWV 1037

(1685-1750)

Adagio - Alla breve - Largo - Allegro

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# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Flute Quartet in C Major, KV 285 (1776)  
Flute Quartet in D Major, KV 285 (1777)

Mozart's ill-fated journey of 1777-78 produced no permanent post, and very little money. One opportunity for the latter, moreover, proved to be a real pain. Ferdinand De Jean was a fat, rich, fute player, German-Dutch dilettante with the persistence of a six-aspirin headache, and he indulged Mozart relentlessly for concertos and quartets. The Quartet in C was the third for De Jean. Charming and agreeable — at De Jean's request; he found the Andante of his Concerto in G too deep (compare to J.C. Bach on Saturday) — its variations would reappear in the Serenade for Thirteen Winds (KV 370a). De Jean's first quartet, in D, was just as charming — the Rondo faffily bubbles with good cheer — but more fully worked. Its Adagio, that must have given De Jean pause: a serenade of the most delicate tenderness in D minor.

## Ludwig van Beethoven

String Trio in C Minor, Op. 9, No. 3 (1798)

Much ink has been wasted on neoclassical exhortations of C minor in Beethoven's works, and in Mozart's. There are connections, but these are better understood in view of a tradition well established by the time of Bach, which made C minor a key of choice for works combining vigorous intensity with grandeur. Beethoven liked that combination: This trio was already his second chamber work in C minor, to be followed closely by two piano sonatas and the third concerto. Beethoven's dramatic intent is announced with the opening four-note motive, and reaches a powerful conclusion at the end of the 3rd movement. The remaining movements all contain passages of volatile intensity, but in an interesting turnabout, this intensity is underscored in each case by a quiet ending, the last two being achieved through codas.

## W.A. Mozart

String Quartet in G Major, KV 387 (1783)

Mozart's six string quartets dedicated to Haydn were composed in direct response to Haydn's own "Russian" Quartets, in which he achieved independence and equality of the four voices — true *obbligato* part writing — by means of thematic and motivic development. Mozart did not assimilate this new technique

completely in his first attempt: The G Major Quartet still has extended passages where the lower voices merely accompany the first violin. Many others, however, are on the mark, especially the Menuetto with its peculiar chromatic and passing tone voice or voice. The Finale begins with a fugue, as if Mozart were reverting to an earlier solution which Haydn had now abandoned. Mozart is just playing, though: There is no fugue, just a fugal motive to be toyed with again: the more flexible texture of the whole.

## Georg Philipp Telemann

Sonatas from the Fourth Book  
of Quartets (1752)

The realization is finally spreading that Bach is no yardstick for other composers, that his achievement was intensely personal, and as isolated from the old school as from the new. The leading composer of the old school, progressive branch — was actually Telemann. Instead of an ever denser texture, Telemann strove for a lighter, clearer one, and by 1720 he was already employing *galant* procedures to obtain it. Telemann was also the greatest champion of amateur musicmaking at home. His quartets, in particular, were designed to encourage lively, musically performances by those with good rather than virtuosic abilities, and he developed for them a unique and attractive "conversational" style in part writing. The works were extremely well received, both in Germany and abroad, the more so as the first voice was interchangeable between flute and violin.

## Michel Blavet

Sonata in D Minor for Flute and Continuo,  
Op. 3, No. 2 ("La Vibray") ("The Flatter") (1740)

Michel Blavet was the outstanding flute player of his time, in the opinion of public, press, and fellow musicians from Telemann and Daquin to his only peer, J.J. Quantz. Initially self-taught, he rose to become first flute in the Musique du Roi and at the Opera, and was for twenty-five years the most frequent performer, on any instrument, at the Concerts Spirituels. His gifts were well rounded, his singing tone, perfect intonation, and brilliant technique receiving equal praise. As a composer, Blavet helped establish the Italian style at the Opéra, and his three *Recueils de pièces romaines* are most important: early sets of instructional pieces for flute. His Sonatas, moreover, rank among

the early flute masterworks, with those of Opus Fune marking Blavet's move from the Corelli model to the modern galant style.

## Arcangelo Corelli

Sonata in C Major for Violin and Continuo,  
Op. 5, No. 3 (1700)

As we have heard the past two years in his concertos, Corelli's sonatas, too, set the standard for the end of the seventeenth century. They contained nothing new, but they expressed the cantic style more smoothly, clearly, and elegantly than ever before. There were two interlocked reasons. Structurally, Corelli achieved breadth and spaciousness by expanding his forms through carefully selected, sensitively paced harmonic progressions, related firmly to their tonal center. This modification complemented his solo style, which, though impeccably idiomatic to the instrument, was imbued with an eloquent lyricism found heretofore only in vocal music. This is most evident in the slow movements, of course, but even in the busy double stops of the 1st Allegro, or the running patter of the concluding Gigue, the virtuosity easily serves the musical idea, and not the reverse.

## Johann Sebastian Bach

Sonata in C Major for Two Violins and  
Continuo, BWV 1027 (ca. 1740)

This elegant sonata in the "full" style has long been hailed as Bach's only sonata for two violins. Now, however, scholars are almost certain that the work is not his. It probably belongs, instead, to Johann Gottlieb Goldberg (of the famous variations), a brilliant young organist and harpsichordist who studied with Bach in Leipzig. Among the evidence for the change, most important for the listener is the matter of texture. One of Bach's few "progressive" traits was the increasingly equal, or even leading role he gave the basso continuo (note the Fifth Brandenburg Concerto on Saturday), especially in character music, with more and more passages actually written out. Here, however, the harpsichord mostly plays continuo, although the young composer has learned at least one lesson, noticeable particularly in the second movement: how to write a bass line.

# PIANO RECITAL

JEFFREY KAHANE, piano

Wednesday, August 1, 8:15 pm.  
Cal Poly Theatre



Wolfgang Amadeus Mozart . . . . . Sonata in D Major, KV 576  
(1756-1791)  
Allegro  
Adagio  
Allegretto

Johannes Brahms . . . . . Variations and Fugue on a Theme by Handel,  
(1833-1897) Op. 24

## INTERMISSION

François Chopin . . . . . Fantasy in F Minor, Op. 49  
(1810-1849)

F. Chopin . . . . . . . . . . . Bacchette in E-sharp Major, Op. 60

Serge Rachmaninoff . . . . . Two Etudes-tableaux, Op. 39  
(1873-1943)  
No. 8 in D Minor  
No. 9 in D Major

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# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Sonata in D Major, KV 576 (1789)

In the spring of 1789, Prince Lichnowsky invited Mozart to accompany him to Berlin for introduction to King Frederick William II (see the Angeles Quartet concert). The violin-playing King received Mozart warmly, and commissioned six quartets for himself and six easy piano sonatas for his daughter, Princess Friederike. Mozart launched both projects immediately, but crisis after crisis intervened: In the end just three quartets were finished, and one brief piano sonata, KV 576, his last.

If that single example is any indication, however, Friederike got off lucky; even so, possibly did not. This "easy" sonata lets fingers far more skilled and minds far more mature than those of a teenaged Princess, for the apparent simplicity of Mozart's music was becoming increasingly inverse to its substance. The opening Allegro, for example, is based on the slightest of motives, a bucolic hunting call, from which springs a web of elaborate intricate counterpoint. Following on its heels is a movement of deepest lyricism with a passionate middle section in F-sharp minor, comparable in conception only to the *Adagio in B Minor*, KV 540 (which Mt. Kahane performs here in 1989). Changing gears again, the conclusion is a cheerfully transparent rondo, as fluidly woven as chamber music and with whirling accompaniments which hand fingers to play them as if fingers weren't required.

## Johannes Brahms

Variations and Fugue on a Theme by Handel, Op. 24 (1861)

In a habit already well established at twenty-two, Brahms began another period of intensive study in 1855. Examining scores and composing exercises, he sought to capture the effortless quality which the masters brought, even to the strict forms, in this instance variation technique and Bachian counterpoint. One wonders whether KV 306c was available to him — see the Marmax and Lubin recitals! Much grew from this study, but its crowning achievement was the Handel Variations of 1861.

The little theme came from the ninth harpsichord suite of 1733, in B-flat. From such modesty Brahms would build an ambitious work, strict in procedure (every jot of the original harmony and phrasing is preserved in most of the variations), commencing in form (the variations are grouped to present a clear structural line, from the introductory four to the dramatically fused final three leading to the fugue), and unfailure of invention. In this last area Brahms was so successful that one wonders how he met the other requirements. There are rhythmic devices (I, III, IV); a canon (VI); a new subsidiary "fugue" motive (VII onwards); a subsidiary climax (X); a funeral march (XIII); a siciliano (XX); and a music box (XXII); minor variants (V, VI); chromaticism (II, XX); and playful parallel sixths (XIV). Finally comes the triumphant fugue, to which vigor is finally relaxed in favor of glorious effect, in the manner of Handel himself.

## Friederike Chopin

Fantaisie in F Minor, Op. 49 (1841)  
Burgrave in F-sharp Major, Op. 60 (1846)

From Emanuel Bach to Beethoven large structural thinking was dominated by the twin precepts of sonata form architecture and development, as expressed through motivic and modulation. Yet the very next generation, including Chopin, would find these ideas incompatible. (See also Steven Lubin's Friday recital.) Chopin was a weaver of tapestries, producing exciting new piano textures by using the damper pedal to sustain intricate, wide-ranging ligatures. However effective and characterized such textures might be, they obviously did not lend themselves to thematic development. New structures were needed, unless one were content to be a miniaturist.

Chopin was not, and for his most brilliant solution he turned to the fantasy. This sectional, non-developmental form, current since the sixteenth century, was a "free" type, its sections being variable in character and not necessarily related by theme or other obvious structural device. In practice, there was usually a dramatic or rhapsodic opening section —

Chopin uses a quiet march-like idea — and a bravura conclusion, Claviger's building to a big climax and then closing peacefully, an inspired touch. The sections between could be anything, but contrast was usually the rule and continuity depended on an intuitive sense of personal relationship. Here Chopin proved his command of organic, non-developmental form, for his alternately dramatic and lyric episodes succeed each other with a compelling and satisfying inner logic. For large one-movement works, at least, there was life after the sonata.

In the lovely Barcarolle — one of his last compositions — Chopin employed a simpler but equally effective solution. Combining theme, figure, and a line towards the minor to articulate the sections, he enriched an ABA' form with a somewhat mysterious transition after B, a bravura treatment of A, and a brilliant, extended coda.

## Sergei Rachmaninoff

Two Études-tableaux (1917)  
Op. 39, No. 8, in D Minor  
Op. 39, No. 9, in D Major

Rachmaninoff's pianism was very different from Chopin's. Born forty-three years later, he had the advantage of combining all that had been discovered by Chopin, Liszt, Tchaikovsky, and the rest into the ultimate piano style. That style, moreover, wore a hard, bright polish. If it lacked Chopin's organic quality, it was at least adaptable to the neo-classical forms of Tchaikovsky and Brahms, enabling Rachmaninoff to work effectively in any idiom.

The Études-tableaux are virtuosic miniatures. Each is extended from a single germinal motive, and each has a reflection on a specific picture or scene. Unfortunately, Rachmaninoff wouldn't identify the pictures. Only when Respighi orchestrated five of them did the composer reveal their inspirations — and only for those five. Thus we know that Op. 39, No. 9 is an oriental march, but the picture behind the affecting Op. 39, No. 8, in D minor, is for the listener to decide.

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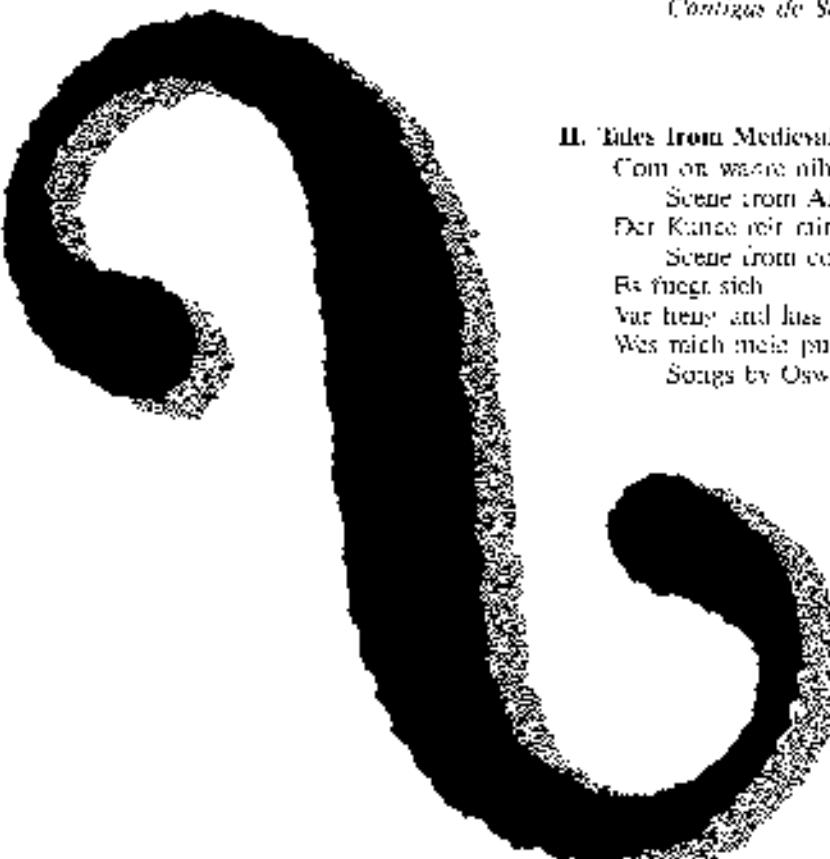
# CHAMBER CONCERT

## SEQUENTIA

Barbara Thornton, voice and *syrophone*  
Benjamin Bagby, voice, harp, and lyre  
Rainer Ulreich, fiddle and rebec

Wednesday, August 1, 8:15 p.m.  
St. Stephen's Episcopal Church,  
San Luis Obispo

Saturday, August 4, 8:15 p.m.  
Eberle Winery, Paso Robles



## THE SINGER OF TALES

### I. Tales from Medieval France and Spain

- Pâche stâcheur des osbres sarszincis  
Scene from the *Chanson de Roland* (anon. 11th century)  
Reie Ydoin se sier dessous la verde nîve  
*Chanson de toile*. Audefisi la Bâtard (early 13th century)  
Pâche Pauvret errant  
*Pascourelle*, Thibaut de Champagne (fl. 1201-1253)  
Sobelos foulos du mar  
Pero que se ja a gente  
*Contigue de Santa Maria*, Alfonso X of Castile (d. 1284)

## INTERMISSION

### II. Tales from Medieval England and Germany

- Com on wæste niht  
Scene from Anglo-Saxon epic *Beowulf* (Anon., ca. 7th century)  
Der Künce reit mir Melose hin  
Scene from courtly romance *Tristan* (Gottfried von Straßburg, fl. 1210)  
Es fruegt sich  
Vor heut' und lass  
Wer reich mein' paet  
Songs by Oswald von Wolkenstein (ca. 1377-1445)

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# PROGRAM NOTES

## The Singer of Tales

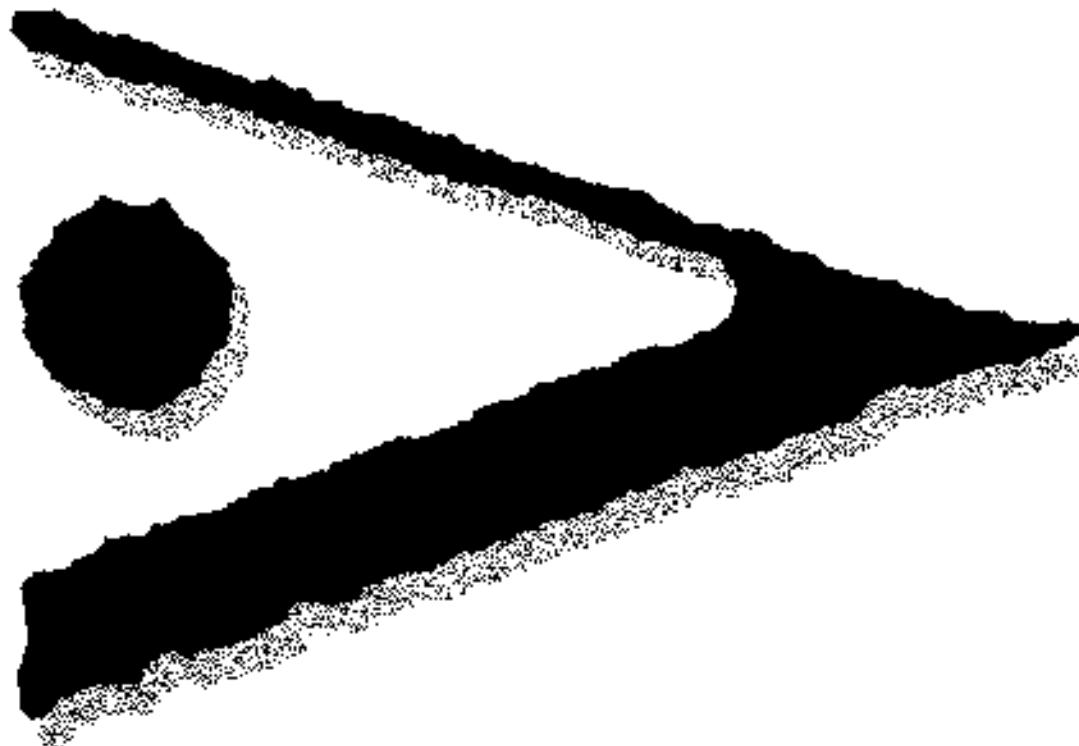
The art of the singer of tales is an ancient one, dating back to Homeric and beyond, passed on through the generations by the oral traditions of singers whose function in society was often held to be sacred. Once is a program about stories and story-tellers in the Middle Ages. We hear adventures, love epics, battle scenes, comical erotic encounters, minstrels in various styles and languages, all of them refined by the musical structure of song which gives them shape.

Today, we can only look back on ancient traditional chunks to those few medieval manuscripts which have survived the chaos of the centuries, and most of these have no musical notation. Those manuscripts with music date mostly from the 13th century and later, containing courtly creations of great originality and variety which attest to a long previous oral tradition.

For musical performances of chanson de geste, courtly romance and Anglo-Saxon epic, we have had to make reconstructions based on our knowledge of performance practices and

instruments of the tradition, also looking at how these same instruments are used today in oral cultures. The impetus to make this attempt has come from many directions: from the power of those bardic traditions, mostly non-European, which still survive intact; from the work of instrument-makers who have made thoughtful renderings of instruments which provide a basic musical matrix for the texts; and from scholars of oral poetry such as Albert B. Lord, from whose important book we gratefully borrow the title of our program.

Notes by Benjamin Hagley



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# CHAMBER CONCERT

MOZART FESTIVAL CHOIR  
TIMOLILY MOUNT, conductor

Wednesday, August 1, 8:15 p.m.  
United Methodist Church, Arroyo Grande

François Poulenc ..... Quatre Petites Prières de St. François d'Assise  
(1899-1963) Scott Whitaker, tenor

Ralph Vaughn Williams ..... Mass in G Minor  
(1872-1958)  
Kyrie  
Gloria  
Credo  
Sanctus - Osanna I - Benedictus - Osanna II  
Agnus Dei  
Rebecca Breeding Martin, soprano  
Mary Ella Van Voorhis, mezzo soprano  
Paul French, tenor  
Paul Hinshaw, baritone

## INTERMISSION

Johannes Brahms ..... Lieder und Romanzen, Op. 93a  
(1833-1897) Janet Carter, soprano

Franz Schubert ..... Standchen, Op. D920b  
(1797-1828) Michelle Fournier, mezzo soprano  
Lisa Edwards, piano

Five Songs  
of the Newfoundland Outports ..... arr. Harry Somers  
Si j'avais le bateau  
She's Like the Swallow  
The Old "Mayflower"  
The Bank of Newfoundland  
Letter from Fortune  
Lisa Edwards, piano

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# PROGRAM NOTES

## Francis Poulenc

Quatre Petites Prières de  
Saint François d'Assise (1948)

For many years people had a mistaken impression of Poulenc which the composer himself encouraged. Urbane, cultured, and witty — usually with malice afore-thought — he was the quintessential Parisian and the very image of *les Sts. Chrétiens*. At hand, bright ironical sonorities and masterful, no-sophisticated send-up, Poulenc projected polish and professionalism. Long hidden behind this aspect of his character (which was genuine, if overdone) is the modicum left another: one of warmth, reflection, and religious conviction. As this side gradually asserted itself, Poulenc began writing more vocal works, many of them on sacred themes.

In the *Petites Prières*, for men's chorus, Poulenc captured something of the detached, timeless quality of Medieval chant through his use of flexible meters and, especially, through his harmony. Most of the chords are simple triads. Their unusual juxtapositions, however, so deftly in sense of progression and of key that they often seem suspended in the air, creating an effective counterbalance to the fervency of the Saint's prayers as expressed through melody and dynamic.

## Ralph Vaughan Williams

Mass in G Minor (1921)

It was Sir Richard Terry's revival of English Renaissance church music that sparked Vaughan Williams' beautiful Mass in G Minor. The golden age of Tallis and Byrd having been largely forgotten, Terry's performances served as revelation, especially to composers fleeing German Romanticism. As observed in recent years regarding Mozart and Bach, there are three areas to musical assimilation: exact reproduction of style and procedure; retention of the procedure while style shifts towards the personal; and complete absorption of the

procedure and one's own music. This Mass represents step two, just as did Mozart's Mass in C Major (a.k.a. *Ouverte pensive* — see the Mission concert).

Because Vaughan Williams chose here to restrain the decree of stylistic shift, some observers have missed it. Most obvious among a hundred details, however, especially of harmony and voice-leading, are the harmonic enrichments at *Et in terra pax*, the unusual chord progressions opening the *Agnus*, the final cadence to the *Credo's* *amen*, and the parallel motion spiraling everywhere, as at the word *dewesumus* and the beginning of the *Nunc Dimicemus* and the

## Johannes Brahms

Lieder und Romanzen, Op. 93 (1887-88)

When one considers these *Lieder* and *Romanzen* coming from a serious and crusty fifty year old like Brahms, one appreciates the insightful letter from Theodor Billroth: "If these songs are really new, yet must be in the grip of a strong and wholesome midsummer poison . . . I believe there is something behind this!"

Indeed, there was, and her name was Hermine Spies. It wasn't really a May/December romance; Brahms was by now quite reigned to his life circles. It was, nonetheless, a wonderfully spirit-lifting friendship with a bright, sunny, and pretty Rhineland girl, whom also happened to be the best young lieder singer around. For her part, Hermine was in awe of the master whose songs she performed with such rapture, but her unselfconscious good humor overcame it. They would both cherish these memories for the rest of their lives. At the moment, however, it was just the tonic Brahms needed: The next few years would be his most fruitful, including works as diverse as those part-songs and the third and fourth symphonies.

## Franz Schubert

Ständchen, D. 920b (1827)

*Ständchen* exists in versions for both male and female chorus, for an amusing reason. In 1820, Schubert had made friends with pianist Anna Fröhlich, her three musical sisters, and their friend Franz Grillparzer, Austria's leading dramatist. In 1827, Anna obtained some verses from Grillparzer which she asked Schubert to set for an occasion at the conservatory where she gave lessons and had formed a little choir from among her pupils. Schubert readily consented: There would be an alto solo for Anna's sister Josefine, choral parts, and a piano accompaniment for Anna herself. Unfortunately, Schubert wrote the setting for alto and male choir, forgetting completely that Anna's chorus consisted only of young ladies! When the error was pointed out, Schubert quickly rewrote the parts for women's choir, the version presented this evening.

The first performance of this jolly serenade with its lively interplay between soloist and chorus, was given at an evening garden party. It was then repeated, by the same group, as part of the famous "Invitation Concert" of March 26, 1828.



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# CELLO RECITAL

JEFFREY SOLOW, *cello*  
DORIS STEVENSON, *piano*

Thursday, August 2, 8:15 p.m.  
Cal Poly Theatre

Saturday, August 4, 8:15 p.m.  
Trinity United Methodist Church, Los Osos



## A SALUTE TO GREGOR PIATIGORSKY

Franz Joseph Haydn ..... Divertimento in D Major  
(1732-1809) (trans. Piatigorsky)

Adagio  
Menuet  
Allegro di molto

Sergei Prokofiev ..... Sonata for Cello and Piano, Op. 119  
(1891-1953)  
Andante grave  
Moderato  
Allegro, ma non troppo

## INTERMISSION

Wolfgang Amadeus Mozart ..... Divertimento in C Major, KV 439b  
(1756-1791) (trans. Piatigorsky)

Allegro  
Menuet: Moderato  
Adagio  
Rondo: Allegro

Franz Schubert ..... Introduction, Theme and Variations Brillante,  
(1797-1828) Op. 82, No. 2

Piotr Il'yich Tchaikovsky ..... Nocturne, Op. 19, No. 4  
(1840-1893)

P. I. Tchaikovsky ..... Pezzo Capriccioso, Op. 62

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# PROGRAM NOTES

He was tall and powerful, with the great craggy face, the titan's stride, and the commanding gesture, a character from Tolstoy fusing the Russian's broadness, defiance, melancholy with the refined and regal bearing of bloodied aristocracy. His stage presence was like a fierce field. Even the very violin seemed smaller in his hands, and when he played he so enveloped and overwhelmed it that the instrument seemed about to disappear within him, and there was just the man, free and animated, Gregor Piatigorsky, teller of wondrous tales.

If the foregoing seems overdone, ask someone who was there. Opinion will vary on whether he was number one in the world, or number two or three, but all will agree that there has not been a cellist in living memory with the arresting presence of Piatigorsky.

Born in the town of Ekaterinograd on April 17, 1903, Piatigorsky was admitted to the Moscow Conservatory at age ten, and invited to join the Lenin Quartet at sixteen. Two years later he escaped from Russia, and at seventeen he was principal cellist of the Berlin Philharmonic, leaving after four years to begin his solo career.

Piatigorsky's playing combined "intimate virility, sweeping eloquence and aristocratic grandeur" (Hans Schwartz) with a vibrant, incisively articulated tone, and exquisite taste in style and phrasing. He also performed in trios, and the list of his partners bespeaks his musicianship: Scatanel and Fleiss, Horowitz and Milstein, Heifetz and Rubinstein. Piatigorsky composed several original works for his instrument, and published skillful transcriptions including this evening's Haydn, Mozart, and Schubert sonatas.

Piatigorsky left an especially strong imprint on the West Coast, for he spent his last fifteen years in Los Angeles (1961-76), performing often with Heifetz and conducting celebrated cello classes at the University of Southern California.

## Franz Joseph Haydn

Divertimento in D Major (ca. 1770)

Nikolaus the Magnificent, Haydn's prince during the greater portion of his service to the Esterhazy family, participated keenly in his own musical establishment. A voracious aristocrat, however, who wore his power graciously, the Prince caused few problems for his Kapellmeister except for one little indulgence: his passion for the baryton, an ungainly cousin of the bass guitar with lots of extra strings. Haydn composed over 150 works for this obsolescent instrument, many of them more than worth rescuing from their musical dead end. Haydn began the process himself, reusing movements and even whole pieces, and to this day his baryton repertoire remains a gold mine of transcription possibilities.

## Sergei Prokofiev

Sonata for Cello and Piano, Op. 119 (1939)

Prokofiev's Cello Sonata was written in collaboration with the younger Russian virtuoso, Rostropovich, who encouraged the composer to include some harmonic passagework by way of contrast to the deep, singing character of the work as a whole. By turns reflective and broad in gesture, the piece has been compared to Prokofiev's First Violin Sonata, but it is much less dissonant and rhythmically aggressive. There is, in fact, considerable simplification of style: The key is nearly C Major, and the writing is direct and uncluttered, even spare in portions of the piano part. Prokofiev almost never used epigraphs, but this manuscript bears a famous line from Glinka: "Man — that has a proud sound!"

## Wolfgang Amadeus Mozart

Divertimento in C Major, KV 439b (1782)

Soon after arriving in Vienna, Mozart became friends with the remarkable clarinetist Anton Stadler and his brother Johann. Stadler was not only a true virtuoso; he was also a notable free spirit, an endless talker. One of the things he tinkered with was the bassoon, a somewhat lugubrious relative of the

clarinet with four extra keys. The Clarinet Quintet was originally scored for this instrument, along with a couple of fragments. It has now been established that the old K. Anhang (Supplementary) 229 is also authentic. Catalogued as KV 439b, it's another great source for transcriptions, consisting of five complete divertimenti — for three bassoon-trio!

## Franz Schubert

Introduction, Theme, and Variations (Milking, D. 98a) (1821)

Among the smaller forms, Schubert's songs and short piano pieces, such as the impromptus, are so justifiably renowned that the jewels he contributed to the four-hand piano literature are often overlooked. The present example is a case in point: Formerly known as Opus 82, No. 2, this includes a work with its exciting finale was once at least reasonably well known, but today it is seldom played except privately by a few piano teachers and their pupils. (There are four variations on an original theme bracketed by the Introduction and Finale.) Piatigorsky's transcription brings it welcome new life.

## Piotr Il'yich Tchaikovsky

Nightly, Op. 19, No. 4 (1871, rev. 1889)  
Poco Capriccioso, Op. 62 (1887)

Despite the Rococo Variations of 1876 — which were warmed by their engagement with eighteenth century style — Tchaikovsky's later works emphasized the darker voice of the cello, as it sounds, mysterious, or wistful. The Nocturne of Opus 19, in C-sharp minor, inclined toward the latter possibilities. Originally a piano piece from a set of six, Tchaikovsky himself transcribed it for cello and small orchestra just the year after composing his *Poco Capriccioso*. The title of this larger work is misleading, for it isn't lighthearted, either. In B minor — the key of the *Pathétique* — it is in fact serious and even somber in places until lifted by a turn to the major. The only thing capricious about it is the fanciful way Tchaikovsky toys with the B-flat theme, but this, like key change, and some good passagework, combine to strike a satisfying balance in another work too seldom heard.



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# CHAMBER CONCERT

## ANGELES QUARTET

Kathleen Lenski, violin  
Roger Wilkie, violin  
Brian Dembow, viola  
Stephen Erdody, cello

Thursday, August 2, 8:15 p.m.  
San Luis Bay Resort, Avila Beach

Friday, August 3, 8:15 p.m.  
St. Peter's Episcopal Church, Morro Bay

Saturday, August 4, 8:15 p.m.  
Cal Poly Theatre

Franz Joseph Haydn . . . . .  
(1732-1809) String Quartet in B-flat Major, Op. 76, No. 4  
("Sunrise")

Allegro con spirito

Adagio

Musette: Allegro

Finale: Allegro ma non troppo

Leos Janácek ..... String Quartet No. 1 ("Kreutzer")  
(1854-1928)

Adagio - Con moto

Con moto

Con moto

Con moto (Adagio)

## INTERMISSION

Wolfgang Amadeus Mozart . . . . . String Quintet in G Minor, KV 516  
(1756-1791)

Allegro

Menuetto: Allegretto - Trin

Adagio ma non troppo

Adagio - Allegro

Assisted by Michael Nowak, viola



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# PROGRAM NOTES

## Franz Joseph Haydn

String Quartet in B-flat Major,  
Opus 76, No. 4 ("Sunrise") (1791)

Opus 76, No. 4 is one of Haydn's greatest quartets. (It is also his most original because nineteenth-century commentators compared its first movement to the "sunrising at a expanding of a sunburst's center.") There are two real themes in each theme group of this Allegro con spirito; and the first of each pair is slow. The second basic theme, given by the cello, seems almost like an inversion of the first, and the working out of this relationship gives the movement great variety and much of its weight.

The second movement is even warmer. Unusually, it is a simple ländle without a fully stated dance theme (Haydn had already come up with a full theme in his previous quartet), and it shows the aspect of what its author had learned from Bach. The model may not have undergone the nuclear reconstruction it has been given by Mozart, but it is a lovely and resounding transformation nonetheless.

Only of purpose informs the third and fourth movements, as much as the first two. The little minuet grows out of its first two measures, and as is so often remarked of Haydn, it has a lot of country dance in it. But what country? A most forgotten now, there was once in a fort or castle Haydn's ancestors as Slavonians. That idea faded, yet Haydn certainly grew up in a community filled with Czechs, Croats, and Bohemians, and he worked for years in Hungary. The peculiar Trio is especially suggestive, with its major-minor mutations and its abrupt stops. The finale, too, — a theme and variations which whisks to a riotous conclusion — gives another hint in its first variation: *Free minore*. Surely this provocative and bewitching sin in an 18th century work deserves the attention of our current crop of ethnomusicologists?

## Leos Janáček

String Quartet No. 1 ("Kreutzer") (1921)

Leos Janáček was arguably the most original and significant Eastern European composer of his time. His appreciation has grown slowly, however, because certain of his artistic decisions made his music seem confusing to Western ears. Over his life blossomed only at the end. After long, dark years which saw the loss of both his children, a career stagnating in a mid-sized city filled with no outside connections, and the production of just one sellable master-piece, the opera *Jenůfa*, three events propela him into a decade of brilliant activity: Czechoslovakian independence, the love of a woman, and a chance encounter with an influential amateur who obtained a resounding performance of *Sinfonie* in Prague.

Janáček's nationalism led him to study both Slavic music and Slavic speech. From these studies he concluded that their motivic, retrogradely embellished patterns were unsuited to Western developmental forms, and needed their own forms based on repetition, recombination, and extreme flexibility of meter and tempo. Motives and themes fairly run over each other in this music, in far greater profusion than that in which Western ears are accustomed. Some will play a greater role than others, but the listener doesn't know which ones until the movement builds itself, essentially through accretion punctuated by special effects like *coda* particelle. The piece has the standard four sections, but Janáček doesn't call them movements and they don't follow the standard Western sequence. The second, in fact, is more passionate than the first, the third reaches the greatest contrasts, while the fourth is the most impulsive and lyrical.

The subtitle refers to Tolstoy's story about music inspiring illicit attraction. Janáček's lady, Kamila Šklovská, was nearly forty years his junior, and married at the time they met; their volatile, unattractable love added its own measure to the intensity inherent in Slavic motherhood.

## Wolfgang Amadeus Mozart

String Quartet in G Major, KV 516 (1787)

In 1786 a cello-playing music lover, Frederick W. Hunt, became King of Prussia. The King received Mozart graciously on his tour of 1789, and Mozart began his "Prussian" quartets for the King and some "easy" piano sonatas for his daughter. He did that breakthrough, however, Mozart had started writing quartets intended, most probably, for the new King. Two new works were finished, KV 515 in C and KV 516 in G minor, along with a first sketch of the C major wind octet, KV 580.

If the two completed sonatas would have seemed beyond the fitness and the understanding of a teenage princess (see last night's Kalman recital), how much more would this G minor quartet have been above her fat, dilettante father! (It never went to the King, but was offered, unsuccessfully, for public subscription.) Where other composers were still treating quartets as equals of the serenade, this was intense, weighty chamber music of the highest order.

The serious time is set immediately, and while the exposition ends in the relative major, the recapitulation does not. The motivic links between the development, furtherance, continue unabated to the end of the movement. The gestures become even more dramatic in the so-called Menuetto — a movement far removed from a courtly dance — with the cheerful Trio offering only passing relief. It is the Adagio which once again lies at the heart of the work, however, and which has engendered its reputation for profound tragedy, despair, and resignation. One reads the Adagio of the A Major piano concerto (cf. the closing concert), but the intensity of the present work is even greater and more homoeopathic. Something of the same spirit carries over into the introduction to the Finale. Furthermore, with its elegant violin solo, and its genial mood in G major finally broken through in conclusion,



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# HARPSICHORD RECITAL

CHARLOTTE MATTAX, harpsichord

Thursday, August 2, 8:15 p.m.

United Methodist Church, Paso Robles



Georg Friederich Handel ..... Overture to *Rodimisto*  
(1685-1759)

G. F. Handel ..... Air and Variations ("Harmonious Blacksmith")

Wolfgang Amadeus Mozart ..... Sonata in A Minor, K. 310 (300d)  
(1756-1791)  
Allegro maestoso  
Andante cantabile con espressione  
Presto

W. A. Mozart ..... Variations on "Ah, vous dirai-je, Maman",  
K. 265 (300e)

## INTERMISSION

Johann Sebastian Bach ..... Toccata in D Major, BWV 912  
(1685-1750)

Carl Philipp Emanuel Bach ..... Württemberg Sonata in E Minor, Wq. 49/3  
(1714-1791)  
Allegro  
Adagio  
Vivace

Franz Joseph Haydn ..... Sonata in E-flat Major, Hob. XVI:52  
(1732-1809)  
Allegro  
Adagio  
Finale: Presto

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# PROGRAM NOTES

## Georg Friedrich Handel

Overture to *Rinaldo* (1720)

Ari and Variations

("The Harmonious Blacksmith") (1720)

*Rinaldo* was one of Handel's most successful operas. Not only did it score a satisfying initial triumph, it remained popular enough that Handel could mount "recreations" whenever the visiting fortunes of his London opera company demanded a sure winner. As to that other certain indicator of success, scores of printed copies and unauthorized harpsichord transcriptions began circulating immediately, to the extent that Handel had to issue some authorized transcriptions in self defense.

The problem of pirating had become so severe that in the same year Handel also published his *first Souvenir de Pièces* (Harpsichord Lessons). "I have been obliged to publish some of the following Lessons," he wrote, "because surreptitious and unprinted Copies of them had got abroad . . ." The fifth of these suites contains the ever-popular *Ari and Variations*, which begins with its five variations. Its title name was bestowed during the nineteenth century, after a mythical architect said to have lived at Walthamstow. The variations follow Handel's pattern for short arias: They all remain in E, and while the tune is recognizable only in the first two, the original harmony and phrasing are retained throughout.

## Wolfgang Amadeus Mozart

Sonata in A Minor, KV 300a (1778)

This remarkable work, one of only two sonatas in minor keys, was composed in Paris during Mozart's difficult summer of 1778, and there is little else in his solo music to prepare one for its furious energy. The repeated "Mendelssohn" chords become an inexhaustible spring, driving the music forward in almost symphonic fashion. Passages in the development section alternate between *pianissimo* and *fiammato*, markings rarely used by Mozart in any works.

The second movement, of a "extended piano-vocal lamento" also has a great outburst in the development section, with the whole Andante becoming an extra-dramatic scene. The third movement, with each short bar

seal off from the next, is taut and nervous; in spite of the *Musette*-like Trio, it ends as relentlessly as it began, with *assai forte* repeated chords reminiscent of the beginning of the first movement.

## W.A. Mozart

Variations in C Major:

"Ah, vous dirai-je, Maman,"  
KV 300c (K265) (1778)

Composed also in 1778, perhaps in Paris or on the way home, were these diametrically different, light-hearted variations on the children's song known here as "Twinkle, Twinkle, Little Star." The specific occasion is unknown, but Mozart often improvised such variations at parties or for friends, and occasionally the friend — or pupil — would prevail upon him to write them down.

This evening's performance offers a special treat for Festival-goers, for despite all the harpsichord and fortepiano recitals presented over the years, this may be the first time that the same piece has been performed on both instruments in the same festival. (See Steven Gabril's fortepiano recital tomorrow evening for more musical details.) This is historically appropriate as well, for during his Salzburg years Mozart played both instruments in more or less equal measure.

## Johann Sebastian Bach

Toccata in D Major, BWV 912 (ca. 1710)

Bach's seven clavier toccatas were among his earliest works, most of all of them being composed at Weimar in the years around 1710 as instructional pieces. They typically consist of four sections, the first and third being slow, and the second and fourth being fugues. With the D Major toccata, however, Bach varied the pattern. The opening section is fast and short, serving as little more than an introduction. After the first fugue, the Adagio is itself divided into three sections, with slow passages framing an extra fugue. The figural counterpoint figure is regular enough and suitably propulsive, but unusual as well for its peculiar "languid" subject.

## Carl Philipp Emanuel Bach

Württemberg Sonata in B Minor, Wq. 49/3  
(1744)

In his long and distinguished career, Emanuel Bach affected two generations of composers. Before his highly individual late fantasias influenced Haydn's and Mozart's stylistic development, his Prussian and Württemberg societies had shaped the structural thinking of the preceding generation. They helped solidify the basic fast-slow-fast sequence of movements, as well as the use of the binary form, especially for first movements. More than this, they established the all-important principles of several themes in contrasting keys and of thematic development. Even when they were so similar as to seem like variants, Philipp Emanuel's binary forms usually had two themes, each developed. More obvious to our modern ears, however, are his harmonies: the basic modulations which Haydn would stabilize in the true sonata form, and the expressive chromaticisms which would become a signature feature of Mozart's style.

## Franz Joseph Haydn

Sonata in G Major,  
 Hob. XV:52 (1791)

It was the dual influences of Mozart and of Haydn's friend Marianne von Genzinger that propelled Haydn to consider the clavier sonata as a substantial vehicle, instead of a teaching aid. With his last three composed in London (and in reverse order, i.e. nos. 52, 51, 50), Haydn took a further step by making each work more personal and individual. The E-flat sonata is characterized by idiomatic keyboard techniques, little and more varied textures, harmonic enrichment, and a high degree of embellishment. Not surprisingly, the development sections in the outer movements are unusually long and involved (the finale, too, is in sonata form). Both hands often participate in the formal patterns, moreover, and there is even some cross-hand work, as the zealous Haydn continued to explore the possibilities of his art.



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# AFTERNOON CHAMBER CONCERT

CLIFTON SWANSON, conductor  
TIMOTHY MOUNT, conductor

Friday, August 3, 3:00 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart . . . . . Eine kleine Nachtmusik, KV 525  
(1756-1791) Allegro

Romance: Andante  
Menuetto: Allegretto - Trio  
Rondo: Allegro

Mátyás Seiber . . . . . Serenade for Wind Sextet  
(1905-1960) Allegro moderato  
Lento  
Allegro vivace

James Kneller, clarinet  
Virginia Wright, clarinet  
James Thatcher, horn  
Jane Swanson, horn  
Gregory Barber, bassoon  
Carol McCallum, bassoon

## INTERMISSION

Igor Stravinsky . . . . . Canticum  
(1882-1971)

A LYKE-WAKE DIRGE - VERSUS I  
(Prelude)

RICARCAR I

A LYKE-WAKE DIRGE - VERSUS II  
(First Interlude)

RICARCAR II

A LYKE-WAKE DIRGE - VERSUS III  
(Second Interlude)

WESTRON WIND

A LYKE-WAKE DIRGE - VERSUS IV  
(Postlude)

Mary Ann Hart, mezzo-soprano  
Thomas Bogden, tenor  
Women of the Festival Chorus  
Geraldine Rutella, flute  
Lisa Edelsheim, flute  
John Ellis, oboe  
John Winter, oboe and English horn  
Christina Soule, cello

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# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Kleine Nachtmusik, KV 525 (1787)

Mozart's last and best-known serenade is something of a hybrid. Although usually performed by string quartet, there is evidence that it was intended originally for just a quintet. The fifth instrument is a double bass, which suggests a serenade — the traditional "serenade quartet" being two violins, viola, and double bass — but the part writing has the finely interwoven character of chamber music. There was originally another subject, now lost, placed before the Andante, but there were never any marches, second Andante, or other serenade additions. The character of the music, of course, is entirely suited to "A Little Night Music" which would elicit, if being a serenade. Well hidden behind this light music, nonetheless, are not only chamber music lines but also perfectly balanced little forms, including a rondo for the Rondeau instead of a simple binary. Mozart did such things in all his work, but in his maturity this deftness became so transcendent that a simple nocturne could surpass in substance the best chamber music of everyone but Haydn.

This is, no doubt, the secret to Kleine Nachtmusik's enduring appeal, but the secret of its origin remains a secret. No one, so far, has composed such enterainment music without a commission in hand — and certainly not when he was immature, as in an opera like *Don Giovanni* — but no indication of either the person or the occasion has ever turned up. One hopes that it will, but until then we can indulge ourselves in the charming nineeenth-century fiction that he wrote it for no ages, where I can only believe.

"Whether the ages play only Bach in playing God I am not quite sure; I am sure, however, that *es ferale* they play Mozart!"

Karl Barth, 1968

## Mátyás Seiber

Serenade for Two Clarinets, Two Bassoons, and Two Horns (1925)

In 1925, Zoltán Kodály's star pupil at the Budapest Academy entered a piece in a Budapest competition. Musical politics intruded, however: The piece did not win, the two biggest names on the competition board, Kodály and Bartók, resigned in protest, and the whole affair turned into a scandal. The young composer was Mátyás Seiber, and the piece he had submitted was this Serenade.

Seiber left Hungary after completing his studies, settling in England in 1930. There he became a British subject, taught at Morley College, founded the Dorset Singers, specializing in Renaissance and modern music; co-founded the Society for the Promotion of New Music and became one of England's leading composers and its most respected teacher. Seiber also kept up with affairs on the Continent. On one visit he followed young György Ligeti, whose first Lazarus piece, *Atmosphères*, was dedicated to Seiber's memory. Seiber died tragically in an auto wreck in Kruger National Park while on a lecture tour.

Seiber's youthful Serenade reveals his teacher in echo of its harmonic and rhythmic usages, but many characteristics would continue through his mature work: folk music, the only lines (Hungarian in this case), a very sense of humor, and vigor of conception combined with superior craftsmanship and attention to detail. The opening movement finds a couple of well Hungarian motives passing among the instruments, as seen a syncretized acquaintance and treated in canon. A highly ornamental contrasting section is followed by a brief return — two returns, in fact, the first being a half-step low. After an introductory passage, the slow movement features a theme comprised essentially of one ornamented note, and works on a library before ending opus 3. The scherzo-like finale is the most substantial. After an opening section dominated by a quirky, insistent half-time, the second section focuses another amusing motive treated

canonically and even as a six voice fugue. After the first material returns, it is transformed for the fourth section into a triple time oompa, and concludes with a flourish.

## Igor Stravinsky

Carmen (1952)

When Stravinsky revealed his first experiments in serial technique — the *Carmen* in 1923, the *Septet* in 1930 — younger composers accused him of the basest, evilest. Stravinsky's much-hailed aversion to twelve-tone, they said, was not a matter of principle but of personal rivalry with Schoenberg, for as soon as Schoenberg was dead, in 1951, Stravinsky was on the bandwagon. Stravinsky was a cynical old expletive to be sure, but in this instance it could be argued that he was being conservative: His musical point of departure — like those of the younger composers, who didn't bother hiding it — was not Schoenberg, but Webern. Stravinsky was quite explicit on this point, and only after Schoenberg could no longer be cast by it.

In any event, Stravinsky proceeded slowly with the new techniques, seeking to make them useful within his own style rather than anyone else's. In the *Carmen* there is no tone row at all. Instead, Stravinsky approaches new procedures by way of fifteenth and sixteenth century cultural disciplines. Most notable is the second, heavier, labeled "*Contus-Cavatina*," in which the motive is treated both inverted from its original form and retrograde. Although this is similar to the past, Schoenberg had followed in devising his system, the results differ as Stravinsky blends his experiments with other non-musical procedures already familiar from his earlier works.

Of special interest is Stravinsky's treatment of the Lyke Wake Dirge. This is the same text Britten had used ten years earlier in his *Serenade* (see Tuesday's concert). Instead of a solo solo interpretation as part of a song cycle, however, it is now given to a women's chorus, and its verses are divided up to act as a refrain before, after, and between the solo numbers.



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CLIFTON SWANSON, conductor

TIMOTHY MOUNT, conductor

Karen Erickson, soprano

Mary Ann Hart, mezzo soprano

Thomas Bogdan, tenor

Friday, August 3, 8:15 p.m.

Saturday, August 4, 8:15 p.m.

Mission San Luis Obispo de Tolosa

Wolfgang Amadeus Mozart ..... Symphony No. 34 in C Major, KV 338  
(1756-1791)

Allegro vivace  
Andante di molto  
Finale: Allegro vivace

Marianne von Martínez ..... Sinfonia in C Major  
(1744-1812)

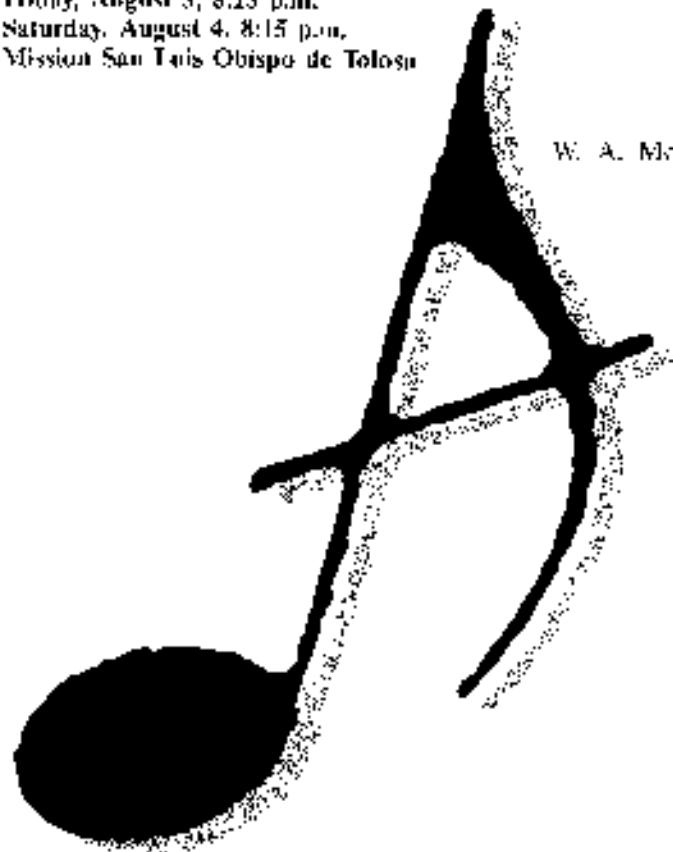
Allegro con spirito  
Adante ma non troppo  
Allegro spirituoso

## INTERMISSION

W. A. Mozart ..... Davide penitente, KV 469

Chorus: Alzate le plebili voci al Signor  
Chorus: Cantiam le glorie  
Aria: Lungi le cure ingrate  
Chorus: Sì più sempre benigno, oh Dio  
Duet: Sevi, o Signore, e spargi  
Aria: A te, fra tanti affanni  
Chorus: Se vuoi, punisci  
Aria: Tra l'oscur' ombre fonda  
Trio: Tute le mie speranze  
Chorus: Chi in Dio sol spe

Karen Erickson, soprano  
Mary Ann Hart, mezzo soprano  
Thomas Bogdan, tenor



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# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Symphony No. 34, in C Major, KV 338 (1780)

This was Mozart's last symphony for Salzburg, completed 29 August 1780, and performed there during the first days of September. Soon Mozart would be off to Munich, for the production of *Idomeneo*, and thence to Vienna, where he would remain (after getting himself fired by the Archdiocese).

Clearly Mozart had grown since 1772 (cf. the opening program). His ideas are at once more subtle and more focused. His musical energy more concentrated. His texture is enriched with divided violins, suppler use of the winds, and ever passing of motives from part to part, while his harmony is more intense and varied, with increasingly effective use of both the minor mode and the circle of fifths progression. Even the operatic element points more to the future than the past: The opening fanfare, only slightly changed, would initiate the overture to *La Cosa del Te* and *La Clemenza di Tito*.

Just as clearly, however, KV 338 also marks the last of the old, a summation of all the Salzburg symphonies. Though almost too enriched for the role, the work is still a certain masterpiece. Its first movement — a sonata form without repeats — may have its lyrical contrasts and a dramatic development section, but it also has some of the old trumpets and drums, especially drums. The Andante, too — cast in a large binary form — mixes the simplicity, the operatic gestures, and, above all, the elegance which characterized various of the Salzburg slow movements. That is not unique. There was one placed ahead of the Andante, but its pages were torn from the manuscript, presumably by Mozart himself. As with the first two movements, so with the finale, for all its greater intensity, substance, and polish, it's of the same type as the finale of Symphony No. 30 — a monotonous jig in sonata form.

## Marianne von Martinez

Sinfonia in C Major (c. 1770)

Marianne von Martinez (or Martínez) was the daughter of a Neapolitan of Spanish descent, a knight of the realm who had come to Vienna as "Grafina Anna" to the papal nuncio. From childhood Marianne attracted attention at Court with her beautiful voice and her piano playing, and family friend Metastasio arranged for her to have the best instruction: voice, piano, and composition with Pergolesi and Haydn, counterpoint with Bononcini, and additional lessons with Hasse. Upon his death in 1783, Metastasio also left the family his considerable estate; Marianne was thus able to maintain a large household, and to give weekly musical parties funded by Haydn, Mozart, and the cream of Viennese society. On at least one occasion Martinez and Mozart performed together, during Mozart's own hand-violin. Later on, Martinez also founded a very successful singing school.

While seventy compositions by Martinez are extant, predominantly church music (she was just seventeen when one of her masses was performed at the court church of St. Michael), but also including instrumental works. The Sinfonia in C illustrates the stylistic mix which formed the background of Haydn's and Mozart's work. The first movement leans towards the Baroque in themes and texture, with its multiple parts supported by a bounding bass. Yet it is cast in sonata form, with a second theme group at the dominant, a move to the minor in the development, and a varied recapitulation. The Andante, by contrast, has a more progressive sound, both in its motives and in its fuller role for the middle voices. The third movement is mixed, even in its use of the winds. Martinez possessed a gift for melody, and she had also discovered the value of varying phrase lengths, which at that time rather set a rather select day, favored by Mozart himself.

## W.A. Mozart

Davidde Penitente, KV 469 (1785)

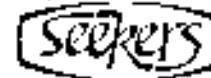
In 1782, Mozart experienced an artistic crisis when he became acquainted with the music of Bach and its powerful expressiveness and even structural textures, a subject explored in the 1983 theme essay. His triumphant emergence from this trial was signaled by the great C major mass of 1783. Although Bach was not the only influence on this powerful work — Mozart had also studied Handel, and the most significant Italian — Bach was clearly the issue, a fact reinforced especially in the opening Kyrie, a couple of outstanding fugues, and the mighty double chorus on "Qui tollis." This was not just imitation. Bach's, either: Assimilation and transmutation were already a living place, even in the church services, and the familiar galant style was very much alive in the salons.

Two years later, scheduled to participate in one of the Lenten concerts of the Society of Musicians, Mozart needed something impressive and appropriate to the season, and he needed it right away. The Mass had not been heard in Vienna; having no official church connection there, Mozart had returned to Salzburg for the performance. He therefore took the Kyrie and Gloria, had a new Italian text prepared probably by da Ponte, although the remains incriminate — and presented them as an oratorio, *Davidde penitente*. Since the text and form of an oratorio are not precisely defined, Mozart also made own insertions. The first was an aria with six consecutive winds for Valentino Adamberger (the original Belmonte in *Senegal*), to follow the duet "Sovra, o Signore" (formerly "Dunque Deh!"). The other was a brecchia aria for Caterina Cavalieri (the first Consuelo in the same opera), to come after "Se così purgati sii" (the great double chorus formerly in "Qui tollis"). In its new garb the work was performed with great success on March 13, 1785.



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# PIANO RECITAL

STEVEN LURIN, *fortepiano*  
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Friday, August 3, 8:15 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart . . . .  
(1756-1791)

*Fortepiano*  
**Sonata in F Major, K 332 (300b)**  
Allegro  
Adagio  
Allegro assai

W. A. Mozart . . . . Variations in C Major,  
"Ah, vous dirai-je, Maman," K. 265 (300e)

Ludwig van Beethoven . . . .  
(1770-1827)

**Sonata in F Minor, Op. 2, No. 1**  
Allegro  
Adagio  
Memento: Allegretto  
Prestissimo

## INTERMISSION

Frédéric Chopin . . . .  
(1810-1849)

*Modern Piano*  
**Sonata in B Minor, Op. 58**  
Allegro maestoso  
Scherzo: molto vivace  
Largo  
Presto non troppo

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# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Sonata in F Major, KV 332 (300k) (1782)

Modern research, including exhaustive handwriting studies by musicologist Wolfgang Platth, has revealed that of the five "Paris" sonatas, only the first, in A minor (KV 300d), was actually composed there in 1778. The rest were written after 1780, in Salzburg or Munich, or during Mozart's first Vienna season, 1781-82.

The fourth of this series, in F, is familiar, a scary piano piece, but rarely understood, for in its deceptively unpredictable way it contains the ultimate subtlety of Mozart's art. This was *it*, the one Leopold called it, "the three," an elusive sense of musical "rightness" by which one ingenious theme flowed into another as if tailored to fit. There are few motifs or developmental signposts, à la Haydn or Beethoven, to tell us why they fit. They just do. The first and third movements are both constructed in this manner, and the two basses and their subtlety. It doesn't begin with an "opening theme" type of heroic, but with a "second theme" type, as if we had dropped into a performance already in progress. Beethoven was so impressed with this idea that he used it twice of his own accord. The Adagio, by contrast, is a bow at the stylized elegance of Mozart's old mentor, Christian Bach: They had renewed their friendship in Paris.

## W.A. Mozart

Variations in C Major,  
"Ah, vous dirai-je, Maman!"  
KV 265 (108c) (1778)

Seeing how much one can make out of how little is the classic composer's test, and one such exercise has long been inventing variations on inconsequential themes. Sometimes it is done in dead earnest, to impress a potential patron, to pass an examination, or to entertain and instruct a pupil. More often, however, it is for the informal amusement of the composer's friends. Mozart was famed for improvising such variations at parties, and it is fitting that the

most celebrated written example should also be his. "Ah, vous dirai-je, Maman!" being better known here as "Twinkle, Twinkle, Little Star."

After presenting the theme very simply, Mozart gives twelve variations (plus a short coda) which explore every imaginable kind of ornamentation: scales, arpeggios, turns, countermelodies, clerical treatments, and rolling octaves. In the second variation Mozart enhances the theme with a series of suspensions and appoggiaturas which carry, in one form or another, through the rest of the set. The eighth variation is the *ritenue*, and irritation is carried in several variations, especially the ninth. The theme is even inverted a couple of times. The beauty of it is that it's an airy, light-hearted and effortless, as if Mozart could just toss these off on a whim. According to his friends, he did. (See also Charlotte Mettais's Thursday recital.)

## Ludwig van Beethoven

Sonata in E Minor, Op. 2, No. 1 (795)

An exceptional early example of concentration and intensity. Beethoven's first sonatas did not begin with a "second theme," but with the vaulting "Macumbaia rocket" arpeggio, harkened by 1795 but presented with such furious energy and at such soft dynamic (to fresh ideas) that people sat up anyway. Similarly, Beethoven's modulations were no more exotic than Mozart's, but they definitely came more boldly and in greater numbers (first movement's development section), in the unexpected places (finale's second theme group; in the dominant minor). So too with rhythmic devices: In the E Major Sonata, Mozart used once against two as a little triple in the B group, overlapping cadences to close out the exposition, and syncopation as an articulation in the finale's B group. Beethoven, by contrast, uses two and even four against three for extreme surface intensification (even in the slow movement), and just presume overlapping cadences and displaced accents as integral to his overarching flow of ideas.

Beethoven had not renounced sonata form, either, but the necessity is already clear: No *à faire* chapter, Beethoven needed structural bones to shape, twist, and push around, not to contain his ideas, but as aspects of their very being. His significant departures represent first steps: the return of a (transmuted) Mozart rarely included minuets in sonatas, and replacement of the finale's development section with a lyric interlude in the relative major.

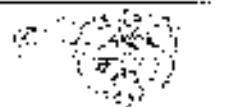
## Frédéric Chopin

Sonata in B Minor, Op. 58 (1841)

Chopin's structural thinning was not architectural, but more like Mozart's "thinning." However, instead of themes leading to themes, it was now entire episodes. Chopin was a virtuoso of textures, and his genius lay in recognizing the piano's ability to create thrilling and highly imaginative new textures by using the damper pedal to sustain intricately fluid, widely spaced figurations. Such patterns could become highly characterized, be mixed with traditional thematic material, or even contain recognizable themes within them. Chopin used both approaches in the B minor sonata, from the dramatic opening theme to "little wisps of melody peaking from the filigree."

But thin as they were, nonetheless, such textures were necessarily episodic. Their conception was broad enough to sustain individual works (demonstrated at Jeffrey Kahane's recital), but subtleties could overlap with large ones. True sonata form was virtually impossible

the more so as formerly structural modulations were used to create local color — and there was little to replace it (a rondo still serves for the finale). The greatness of this sonata, therefore, lies in the quality of its episodes, and in the fact that in the interplay between episodes, and themes and episodes, it does somehow hang together: *il filo*.

  
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# AFTERNOON CHAMBER CONCERT

## BAROQUE CHAMBER CONCERT

Saturday, August 4, 3:00 p.m.  
Cal Poly Theatre

Carl Philipp Emanuel Bach ..... Sinfonia No. 1 in G Major, Wq. 182, No. 1  
(1714-1788)

Allegro; adagio

Poco adagio

Presto

Joseph Edelberg, violin Phyllis Kamrin, viola  
Elizabeth Blumenstock, violin Sarah Freiberg, cello  
Lisa Weiss, violin Michelle Burr, bass  
Katherine Kyme, violin Charlotte Mattax,  
David Bowes, viola harpsichord

Johann Christian Bach ... Flute Quartet in C Major  
(1735-1782)

Allegro

Andante

Rondo

Allegretto

Stephen Schultz, flute Phyllis Kamrin, viola  
Joseph Edelberg, violin Sarah Freiberg, cello

Johann Sebastian Bach ..... Chorale No. 209 in B Minor, BWV 134a  
(1685-1750)

Sinfonia

Recitative

Aria

Recitative

Aria

Mary Haweifff, soprano Phyllis Kamrin, viola  
Stephen Schultz, flute Sarah Freiberg, cello  
Lisa Weiss, violin Michelle Burr, bass  
Joseph Edelberg, violin Charlotte Mattax, harpsichord

## INTERMISSION

Wilhelm Friedemann Bach ..... Overture in G Minor  
(1710-1781)

Langsotto

Termeo

Aria: Adagio

Menuetto

Capriccio

Elizabeth Blumenstock, violin David Bowes, viola  
Katherine Kyme, violin Sarah Freiberg, cello

J. S. Bach ..... Brandenburg Concerto No. 5 in D Major,  
BWV 1050

Allegro

Allegro

Allegro

Soloists Ripieni:  
Charlotte Mattax, harpsichord Elizabeth Blumenstock, violin  
Stephen Schultz, flute David Bowes, viola  
Katherine Kyme, violin Sarah Freiberg, cello  
David Bowes, viola Michelle Burr, bass

# PROGRAM NOTES

Viewing it from the outside and with historical distance, we see the famous Bach dynasty as something mysterious. It appears to have excused rather mixed emotions; however, in those who were part of that line, and whose father was a driven, stylistically inflexible perfectionist. Of Sebastian Bach's four musical sons, the third, Johann Christian, had a limited gift but a pleasant and stable personality. His career, like his family life, was long, successful, unspectacular, and spent entirely at Bückeburg. The remaining three sons, on the other hand, received great gifts, and with them a keen awareness of their brother. The eldest never escaped, had a checkered career, and died in poverty. The second, an impassioned workaholic like his father, grappled with the problem, achieved an individual flavor, and had a highly significant impact. The fourth escaped completely, enjoying great success entirely in the new, *galant* style, and as far from his father's geographic territory as he could reasonably go.

## Carl Philipp Emanuel Bach

Sinfonia in C Major, Wq. 162, No. 1 (1773)

Sebastian Bach's symphonies have long been obscured by a Haydn-Mozart haze. Aside from the majestic quality of his passing, Philipp Emanuel's symphonies were not progressive solutions to Haydn's and Mozart's problems, but cautious solutions to a different problem: reconciling old and new, northern and southern, where for Haydn and Mozart, new and Italian were essentially given. It is not surprising, therefore, that his six string symphonies composed for Berlin Court tried very strenuously to copy procedures which would differ from Haydn's and Mozart's. Second themes were derived from first themes, but presented in more than one contrasting key; abrupt pauses and changes of tempo and dynamic added surface tension; and recapitulations were often truncated, skipping all the secondary stuff. These procedures worked; the younger man

learned from them, not the procedures, that how to make things work.

## Johann Christian Bach

### Vln Quartet in C Major (ca. 1775)

The youngest Bach brother can only travel far from home, first to Italy and then to London; he was also the only one to compose operas, the only one to turn Gaetano, and the only one with enough genuine charm, wit, and personal, that he could get by on charm alone if he had to. He was the ultimate galant composer, not just among the Bachs, but anywhere. The four quartets are typical: light, elegant, yet too叹息, and abounding in graceful melody. Oddly enough, it was not until late in life that Johann Christian espoused with the other progressive idea, equality of the voices, the notion that the single golden melody could be passed around. In the C Major Quartet, the action definitely stays on top, right through the variations.

## Johann Sebastian Bach

### Cantata No. 209, in B Minor, BWV 139a (1718)

Sebastian Bach's position at Cöthen (1717-1727) was strictly secular. Kapellmeister to the young and musical Prince Leopold. Almost no sacred works were required, but Bach did write a number of small cantatas which he would later adapt partly or wholly, for church, etc. in Leipzig. The original texts, by C.M. Heinold, were for New Year's and the Prince's birthday. Compared to the sacred cantatas, the Cöthen works sound "progressive"; for Bach was free to bubble in operatic arias and the lighter, Italian style. The present work, in fact ("Die Zeit, die Tag und Jahre macht"), composed for New Year's Day, 1719, had so much the character of a *commedia* in places that Bach had real difficulty adapting it, even for the cheerful basso continuo and even with all new texts and all new recitations.

## Wilhelm Friedemann Bach

### Suite in G Minor (ca. 1765)

Friedemann was the most colorful and least stable of the Bach brothers, unusually handsome and dashing, and greatly favored. By 1745 he was generally considered the best organist in Germany, especially in his improvisations, and he was something of an intellectual as well, pursuing studies in mathematics and philosophy. For Friedemann several trouble holding jobs, became somewhat delusional in his later years, and never achieved any artistic synthesis, at least in his written works. Instead, the old and the new, the Rauchig and the stolid, were presented side by side, usually within the same composition. The result could be provocative, especially when established by the sudden, vaulting *melismas* that became almost a trademark. This combination of brilliance and inconsistency, so disconcerting to his contemporaries, has made his music especially interesting to modern ears.

## J. S. Bach

### Brandenburg Concerto No. 5, in D Major, BWV 1050 (1720)

In the six concertos dedicated to the Margrave of Brandenburg, but scored on the lines he had at Cöthen, the older Bach did some of his most "progressive" work. The fifth concerto, very likely last in composition, quite transcended its *concreto grosso* ancestry with a bold configuration at once more intricate and more flexible. What had been a homogeneous little concerto became a wildly divergent trio of eccentric soloists in a work of sufficient sweep to accommodate them. It was Bach's first use of the transverse flute, and the first time he, or anybody, had given the harpsichord such a dramatic solo role. This role would lead directly to the concertos for one or more harpsichords, a form which Bach virtually invented, and hence to all the piano concertos ever written.

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# ORCHESTRA CONCERT

FESTIVAL ORQUESTRA

CLIFTON SWANSON, conductor

Sunday, August 5, 3:00 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart . . . . . Serenade in D Major, KV 250 (248b) ("Haffner")  
(1756-1791)

Allegro maestoso - Allegro molto  
Andante  
Menuetto, Trio  
Rondella (Allegro)

## INTERMISSION

W. A. Mozart . . . . . Piano Concerto No. 23 in A Major, KV 488  
Allegro  
Adagio  
Allegro assai  
Steven Lubin, piano



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# PROGRAM NOTES

Wolfgang Amadeus Mozart

Serenade in D Major, KV 259 (1780)  
("Haffner") (1776)

Mozart's serenades can be divided broadly into three groups: those for winds, those for strings (either in with small additional, and those for full orchestra. Of the second group, a fine early example was heard last year, the Serenade in D major, KV 259, a rambunctious work of which the "serenade quartet" against strings and trumpet was a very fine example — approaching the Shostakovich model. It was presented on *Classics*, the celebrated *Allegro Attacchamento*.

Best known among the third group is the Serenade in D, composed for the marriage of Burgomaster Sigmund Haffner's daughter, Charlotte, and performed at the wedding's evening party. This long, involved piece befitting an especially important occasion, or in this case, especially important supporters of the Mozarts. Gone, for the most part, is the playful serenade manner. Gone, too, are the five march movements at the beginning and end. (Mozart did write a march, but as a separate piece.) Instead, we have virtually a symphony with an interpolated violin concerto. (The old British catalogue actually offered the last, sixth, seventh, and eighth movements as "Symphony No. 17.")

The piece opens with a typical 1780's *angstone Allegro*, with an *Allegro maestoso* for introduction. The main portion is filled with energetic symphonic dances, at times in sonata form, with a long, dramatic development section, a full recapitulation, and a strong coda.

Then comes the concerto. Such an expectation does not necessarily follow a regular sequence of movements. This one begins with a *sextettino*, *Andante*, with coda. It is followed by a *cheerful dance movement*: The rustic "Molinette," in G minor, is scored for orchestra alone, while the flute, at the intro, features the solo violin accompanied only by the winds.

Now comes the big surprise: a full-blown *ritardo* on country-dance themes, much like the conclusions of Mozart's "real" violin concertos!

This was as unusual that Mozart himself called this the serenade "with the winds"; it also does peculiar things to our perception of form, for we have now heard the standard two movements of an Austrian-style symphony — only some of them were from a concerto. Obviously, we must press on.

The last movement, for orchestra, ends back to our late-capital symphony. This "Molinette galant," however, is not Mozart's typically smooth, sleek galant, but a parody of the heavily stylized, color of the time music: the *arie*, in D minor, is meant in this regard, with its running figures and its stylized, decorative motives.

The remainder of the work is exuberant Salzburger symphony. An energetic *Allegro*, followed by another *Molinetto*, the one bit of revised jokes — including an amusing non sequitur — are incorporated; two *Trios* with snippets of the beer party. The finale consists of a long, slow, rather "tender" *Adagio*, with sighs, and an over-excited *Allegro*. This should probably be interpreted in view of wedded high jinkies, a type of musical allusion — in wedding pieces — of which the Salzburgians were notoriously over-fond.

W.A. Mozart

Concerto No. 13, in A Major, for Piano and Orchestra, KV 488 (1786)

The A major concerto, second of the three composed for Mozart's concertos in 1785-86 (cf. Tuesday's program), has long been prized for its lyric warmth. The first movement, in particular, is exceptionally transparent, evocative, and symmetrically constructed. There are within it, nonetheless, hints of melancholy F-sharp minor, a key unusual for Mozart, yet one which he would explore much further in the following movement.

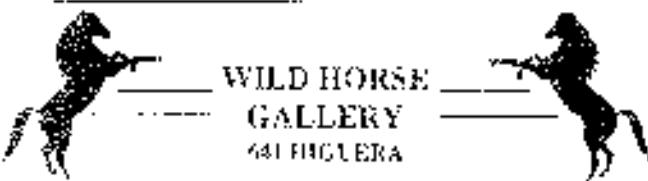
As with the E flat concerto, the *Adagio*, with its surface simplicity and its deep but sometimes veiled poignancy, seems to contain the very soul of the piece. Einstein called it the *miracle*

and *miracle* of the *Adagio* of the "Prague" Symphony, composed ten months later. In both instances, Mozart used the most economical means to achieve profound effects; the whisperings of pianissimo near the end, for example, are extremely effective. For modern listeners, this movement requires even more selling through its subliminal connection to another, universally familiar piece of vastly different character. The main *Allegro* motif, found immediately from the piano and stated quite explicitly in the wind theme, is the same as that of the *arie* and variations opening Mozart's sonata of the same key, A major (KV 411). In the sonata, it's an elegantly peaceful French dance based on the *arie*, but here it *effortlessly* becomes grand, no reference whatsoever.

The *pensive* adagio is dispelled with the spright of the *Rondo*. The piano sets the tone at once and not even the more dynamic gestures of the contrasting sections can deflect the movement's elegant rhythmic vitality and its wealth of ineffable variety. As in the F-flat concerto, once again, the winds play a major role. Here, however, it goes beyond well-planned roles and general orchestral enrichment. Once again, Mozart the composer treats the wind section as an entity in itself, so that Mozart's *arie* and *aria* (I can have said plenty to manipulate on his musical stage: piano, strings, and winds.) It would even seem that the presence of clarinets has influenced Mozart's choice of keys for these three concertos. F-sharp and its relative, C major, are quite unusual for the standard clarinet in B flat, while more characteristic, that is new, also carried a second instrument, the red in A. One can't help recalling that Mozart's Clarinet Concerto in A, his Clarinet Quintet in A, and that his symphony which makes full use of the clarinet is No. 39, in E flat.

*Music is the healing of a troubled mind,  
The softest remedy that grief can find;  
The gentle spell that charms our care to rest  
And calms the狂热 passions of the mind.  
Music does all our joys refine,  
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- Coronation Mass, KV 317 (1972, 1979)  
Mass in C Major, K 427 (KV 4-7a) (1975, 1980, 1985)  
Mass in C Major, ("Solemn") KV 337 (1988)  
Mass in C Major, ("Corona mei"), KV 213 (1984)  
Mass in C Major, ("Credo"), KV 257 (1976)  
Mass Brevis in D Major, K 194 (KV 146b) (1978)  
Requiem, KV 626 (1971, 1981, 1986)

## LITANIES, VESPERS, VESPUR PSALMS

- Litanie de venerabilis, KV 243 (1986)  
Vesperae solennes, KV 319 (1972, 1977, 1985)  
Vesperal de Dominica, KV 221 (1983)

## SHORT SACRED WORKS

- Ave verum corpus, KV 613 (1971, 1979)  
Esquiro, Jubilate, K 165 (KV 159a) (1974)  
Regina Coeli, K 276 (KV 325b) (1989)  
Santa Maria, Mater Dei, KV 272 (1971)

## ORATORIOS, SACRED DRAMAS, CANTATAS

- Davide penitente, KV 169 (1980)

## OPERAS, MUSICAL PLAYS, DRAMATIC CANTATAS

- Bastien et Bastienne, K 50 (KV 46b) (1977)  
Così fan tutte (complete), KV 588 (1978)  
Overture to The Impresario, KV 486 (1978)  
Overture to La Clemenza di Tito, KV 621 (1974)  
Overture to The Magic Flute, KV 620 (1975, 1980)  
Overture to The Marriage of Figaro, KV 492 (1977, 1983)  
Overture to Don Giovanni, KV 527 (1977)  
Overture to Abduction from the Seraglio, KV 364 (1982)  
Overture to Così fan tutte, KV 288 (1978)

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- Abendmahlzeit, KV 523 (1978)  
Als Luise die Brüse, KV 520 (1978)  
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Das Weichen, KV 476 (1978)  
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Nocturne, "Duc papille amarilli", KV 439 (1977)  
Nocturne, "Ecco quel Piero lontano", KV 476 (1977, 1988)  
Nocturne, "I mi core, i mi baci", K 346 (KV 439a) (1977)  
Nocturne, "Mi leggero facendo?", KV 437 (1977, 1988)  
Nocturne, "Pur non si recava", KV 549 (1977, 1980)  
Nocturne, "Se jostan, ben riu in se?", KV 438 (1977, 1988)  
"Ridente le canne", KV 210a (1988)

## ARIAS AND SCENES

- Aria, "Per questa sella stallo", KV 612 (1974)  
Aria, "C'ho tu scordi d'ic", KV 505 (1981, 1989)  
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- March in C Major, K 408 (KV 153c) (1982)  
March in D Major, K 408 (KV 285a) (1982)

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- Allegro, K 229 (1981)  
Divertimento for Oboe, K 227 (KV 146d) (1976)  
Divertimento for Soprano, KV 240 (1979)  
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Serenade No. 11 in E-Flat, KV 775 (1980, 1981)  
Serenade No. 12 in C Major, K 383 (KV 381a) (1975, 1983, 1986, 1989)  
Serenade No. 7 ("Haffner"), K 250 (KV 268b) (1974, 1990)  
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- Adagio for Flute in C Major, K 315 (285c) (1988)  
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String Quartet in D Minor, KV 421 (KV 471b) (1982)  
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Quintet for Clarinet in A Major, KV 281 (1981, 1989)  
Quintet in B-flat, KV 407 (KV 386c) (1987)  
Quintet for Piano and Winds, KV 452 (1973, 1984)

## PIANO SONATAS AND VARIATIONS (1 OR 2 PIANOS)

Fantasia in C Major, KV 433 (2nd ed., 1980, 1985, 1986)  
Fantasia in C Minor, KV 206 (KV 749d) (1981, 1989)  
Fantasia in D Major, & 397 (KV 385d) (1979)  
Fantasia in D Minor, KV 397 (KV 385g) (1989)  
Fugue in C Minor, KV 426 (1982)  
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Violin Sonata in D Major, KV 326 (KV 300f) (1980)

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Symphony in D Major, KV 126 (1985)

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Symphony No. 38 in D Major, KV 504 (1975, 1979, 1986, 1989)

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Symphony No. 41 in C Major, KV 551 (1976, 1982, 1989)

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Allegro in D Major (1978)

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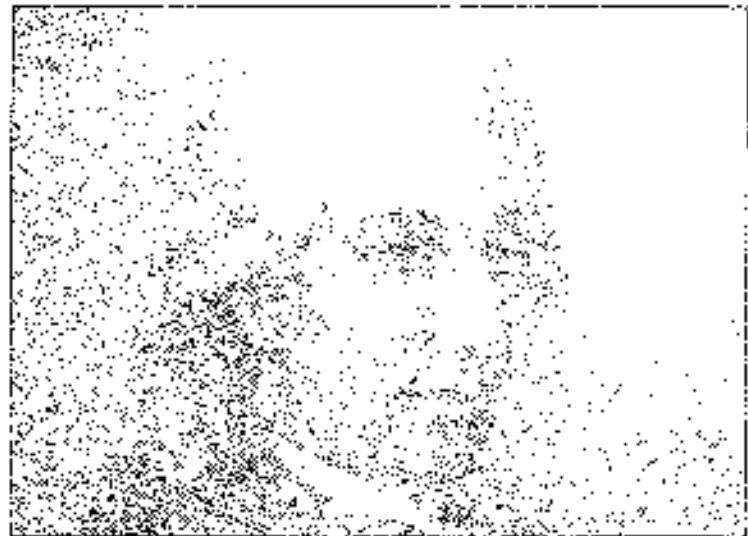
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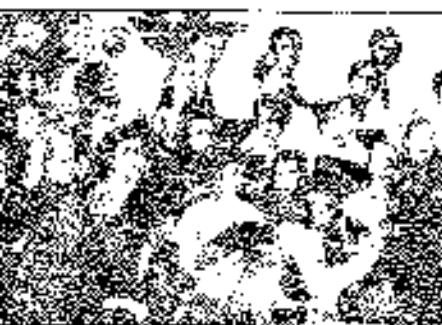
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The Festival's portrait of Moana, painted by the artist Eric Pier



Chamber Choirs performing at Merion  
Sun Festival



The first Festival Chorus, under the direction of  
John Knott



Members of the music section of the Chorus,  
including Thomas Hanke



Members of Marion and Eric Glaser



Shirley using a megaphone during a band  
workshop



The "Brasserie" Brass Quintet performs for the  
Festival Fringe



Conductor Dorothy Wade working with  
young violinists



bear costume and at the Old Play. Director says that the... could return October 19, the Midway Festival and November 10, 11.



Symbolic Lion costume used at Midway.



Mr. Bob Hartman appeared in several costumes for many Fridge and Midway events.



Dramatic mask or bear head at the October 1986 festival.



Alfredo's mask is  
unusual. His  
Lion mask takes the  
shape of the  
Festival's final  
grand ceremony.



Reindeer skeleton  
furnished by Roger &  
Hank Womby.



Colorful comparsa costumized for children. Jim Ranta  
was the world champion of the 1986 Festival.



The principal bear, now named by Jim Ranta, was a member  
of Midway Play group.

# MOZART FESTIVAL FRINGE

The Festival Fringe is a variety of musical events taking place along side the Mozart Festival concerts and performed by Festival Orchestra musicians. Free to the public, these informal concerts enhance the atmosphere of festivity in our community. Please join us for some special and unique activities in San Luis Obispo County.

## Amadeus Brass Quintet

Fridays, July 27, 12 noon.

Mission Plaza, San Luis Obispo

Thursday, August 2, 12 noon.

Mission Plaza, San Luis Obispo

Since its early days, the Mozart festival has heralded the beginning of Festival Week with a brass concert at Mission Plaza. Opening ceremonies traditionally include an elaborate entertainment by musicians Roy Poppe and Bill Dugay, trumpeters; Tomasz Gajewski, tenor; Robert Blieker and Kelly Crossen, trombones; all professionals; plus others with major orchestras and festivals throughout the United States.

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## Santa String Quartet

Monday, July 31, 12 noon

First United Methodist Church,

275 No. Uteven Rd., Arroyo Grande

Tuesday, August 1, 12 noon

Caledon Bookstore, 845 Main Street, Morro Bay

Thursday, August 2, 12 noon

First Presbyterian Church,

Marsh & Morro Streets, San Luis Obispo

The Santa String Quartet was formed as the first resident quartet of the San Francisco Conservatory of Music's Chamber Music Center. Violinist Kasie Koma and the Didbergs, viola, Phylicia Kavallines and Alto Sarah Freling have performed around Angeles and Canyon, and twice, once where they were soloists in the Evelyn Glennie International String Quartet Competition. Santa last performed in San Luis Obispo at "Mozart's Birthday Party" in '98.

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## Cafe Amadeus

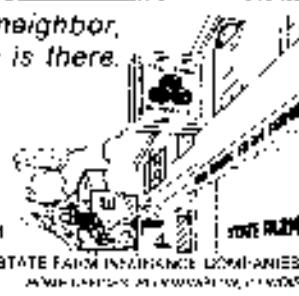
Fridays, August 4, and Saturday, August 5, 9:30 p.m.

Rhythm Cafe, 1040 Broad Street, and Sebastian's

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For last night's concert with elegant masters and maidens at Cafe Amadeus. Following the Mozart Concerto, stroll along the plaza to Rhythm Cafe or Sebastian's to finish the evening in the Mexican style.

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## Hector Garcia, guitar

Tuesday, July 31, 4:00 p.m.

Oceano Elementary School,

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Instrumental and educational in Spanish, especially designed for children.

Wednesday, August 1, 10:00 p.m.

Jimora's Cafe,

1110 Garden Street, San Luis Obispo

Friday, August 3, 2:00 p.m.

South Bay Community Center,

2100 Hallandale Avenue, Los Osos

Renowned guitarist, Hector Garcia received his music degree in classical guitar performance at Cuban Private Conservatory. He has concertized widely in Europe and Latin America, and for many years held the position of assistant to Maestro Emilio Pujol at the International Course of Classical Guitar and Viola held during the summers in Gerona, Spain. A resident of Alhambra, where he built the guitar workshop at the University of New Mexico, Mr. Garcia is also a licensed physician.

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## Jennifer Sayre, harp

Wednesday, August 1, 5:30 p.m.

Bethel Lutheran Church,

3rd & 4th Streets, Templeton

Thursday, August 2, 3:00 p.m.

Santa Lucia Chapel,

2353 Main Street, East Village, Cambria

A frequent artist with the San Luis Obispo Mozart Festival, organist Jeanne Sayre has had honor of solo recital at Lincoln Center and the Arthur O'Connell Series for New York's WQXR radio. See her premiered works by such noted contemporaries as Georges Bizet, Havilland and Tendericki, and explore the classical past by performing preclassical music from a collection of a 1625 manuscript of ordene. Her album recording, "Happy Music of the New World," will be released this fall on the American Heritage Society label.

SPONSORED BY ROBERT AND LINCOLN MAKER

## Theophilus Brass Quintet

Tuesday, July 31, 12 noon

Tally Vineyards,

3031 Lopez Drive, Arroyo Grande

Tuesday, July 31, 4:00 p.m.

Central Coast Plaza, Madonna Road,

San Luis Obispo

Wednesday, August 1, 12 noon

Arrendondo Lake Gazebo

Wednesday, August 1, 4:00 p.m.

Oceano Elementary School,

17th & Warner Streets, Oceano

Thursday, August 2, 1:00 p.m.

Chapman residence,

1242 Oceano Blvd., Shell Beach

Thursday, August 2, 10:30 a.m.

Jimora's Cafe,

1110 Garden Street, San Luis Obispo

Friday, August 3, 12 noon

Poco Robles City Park,

Spring and Park Streets, Poco Robles

Friday, August 3, 5:00 p.m.

Eiger's Folly,

1205 Linburndale, Morro Bay

Check, \$6.00

Turned of pieces from the Mozart anniversary, the Theophilus Brass Quintet is one of the most popular groups performing during Festival Week. Their lively programs include selections of music from the Renaissance to contemporary, and narrative on the pieces and movements played. The members of the quintet are Stanley Friedman and Jerry Dauna, trumpets; Nat Devenelle, tenor; Andy Mallon, tuba/bass; and Joe Clements, cello.

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# CONCERT CALENDAR

## FRIDAY, July 27

The audience is invited to join Dr. Carl Russell from 9:30 to 11:30 a.m. in the Hall of the Church of the Nazarene for a pre-concert reception.

- 8:45 p.m. **Orchestra Concert:**  
Maurice McElroy, conductor  
Church of the Nazarene, Psalm Service  
Mozart Symphony No. 29 in E-flat major  
KV 201  
Mozart Violin Concerto No. 2 in A Major,  
KV 210, 1st mvt.  
Kodály, "Háry János"  
Haydn, Symphony No. 107 in E-flat major  
("The Drum Roll")

## SATURDAY, July 28

The audience is invited to join Dr. Carl Russell from 9:30 to 11:30 a.m. in the Church of the Nazarene for a pre-concert reception.

- 8:15 p.m. **Chorus of Church Chanters:** Dr. Nielsen,  
Conductor  
Some program by Shirley Ladd

## TUESDAY, July 31

- 8:15 p.m. **Orchestra Concert:** Carl Nielsen, conductor  
Church of the Nazarene, Psalm Service  
Mozart Symphony No. 29 in C Major  
KV 201  
Mozart Violin Concerto No. 2 in E-flat and Strings  
KV 210  
Ludwig van Beethoven  
"Emperor" Piano Concerto No. 5 in E-flat  
Major, KV 467  
and his "Kreisleriana"

The audience is invited to join Mr. Mardian, P.M., 400-244-2248 for 10 a.m. to 2 p.m. at Trinity United Methodist Church for a pre-concert reception.

- 8:15 p.m. **American Baroque:** Trinity L. and McElroy  
Conductor  
Mozart, "Quartet," in C Major, KV 255  
Mozart, "Quintet" in A Major, KV 282  
Beethoven, "Triple" Trio, Op. 9, no. 2  
Mozart, "La ci darellà," in G Major, KV 522

## WEDNESDAY, August 1

- 8:15 p.m. **Jeffrey Kallman, Piano Recital:** Cal Poly Theatre  
debut, Sunday, 10:30 a.m.  
Mozart, "Serenade and Toccata" in F Major  
KV 371, 1st mvt.  
Vivaldi, "Tamburino" in Minor, Op. 49

- 8:15 p.m. **Chorus of St. Stephen's Episcopal Church:**  
Dr. Carl Russell, Conductor  
Bates Lyon, Mrs. Lee, pianist and again  
I. Does from Mexico, Flugelhorn and German

- 8:15 p.m. **Festival Chorus:** Timmy Mo, conductor  
United Methodist Church, 11 a.m. to 1 p.m.  
Avila, "Odeon Nobile" (Intermezzo)  
Mozart, "Adagio"  
Mozart, "Klavierstücke," no. 1

## WEDNESDAY, August 1 (continued)

- 8:15 p.m. **Wright Williams, Piano:** Cal Poly Theatre  
Robert Beeding, Mezzo-Soprano  
Merry Ellen van Noortje, mezzo-soprano  
Paul Taylor, tenor  
Paul He, show-baritone  
Eduardus, "Liebe und Freiheit," Op. 27a  
Janet Carter, soprano  
Schubert, "Standchen," Op. 195/24  
Mozart, "Trompeten," mezzo soprano  
Lisa Giovanni, piano  
"The Song of the Everlasting Sunshine"  
American Jovene Chorus, 10:30 a.m.  
Dr. Nielsen  
Some program by Shirley Ladd

## THURSDAY, August 2

- 8:00 a.m. **Dr. Carl Russell, Cal Poly Theatre:**  
Dr. Carl Russell, conductor, 10:30 a.m. to 1 p.m. Music class for beginning brasses. This concert only is appropriate for children under the age of 10.
- 8:45 p.m. **L. Ying Sison, Cello Recital:** Cal Poly Theatre  
"A Solo in G major (Barber)"  
Engels, "Drei Rätsel," in G Major  
Beethoven, Sonata for Cello and Piano  
KV 109  
Mozart, "Divertimento," in G Major, KV 188  
Schubert, "Immolung," from "Die Melusine"  
Beethoven, "Cello," KV 109  
Rachmaninoff, "Scherzo," Op. 39, No. 1  
Liszt, "Kreisleriana," Op. 16, no. 10  
Liszt, "Hungarian Rhapsody," Op. 4

- 8:15 p.m. **Angela Ladd, Piano Recital:** Cal Poly Theatre  
Händel, "Singing Master," in E-flat Major, Op. 26  
No. 4 (Premiere)  
Leopold, "Sonata Quartet," Op. 1 (Kreutzer)"  
Mozart, "String Quartet," Op. 1, String, KV 108  
Asafid, "In A," for Ensemble, Op. 1

- 8:15 p.m. **Charlotte Maxx, Harpsichord Recital:**  
Cal Poly Theatre, 10:30 a.m.  
Handel, "Concerto for Harpsichord"  
Handel, "Aria," in G Major ("Barberique"  
blockchain)  
Mozart, "Sonata in A Major," P. 310 (1803/4)  
Mozart, "Sonatas," in D Major, 1803/4  
M. with E. 1802 (1803)  
J.S. Bach, "Toccata," in C Major, Op. 91  
G.P.M. Bach, "Wachet auf," Serenade in E Major,  
Op. 49/3  
Layton, "Sonata in E-flat Major," HANDEL

## FRIDAY, August 3

- 8:00 p.m. **Carl De Osser, Cal Poly Theatre:**  
Mozart, "Eine kleine Nachtmusik," KV 524  
Seiber, "Requie ad Mortuorum," Op. 10  
Shostakovich, "Song"

- 8:15 p.m. **Mission Concert:** The Mission, Hall 1, 10:30 a.m.  
and Chorale, Cal Poly Theatre, 10:30 a.m.  
Mozart, "Adagio," Jupiter and Earth Obbligato  
de Talas  
Mozart, Symphony No. 17 in C Major, KV 33

## FRIDAY, August 3 (continued)

- 8:15 p.m. **Shirley Ladd, Piano Recital:** Cal Poly Theatre  
Händel, "Sonata in C Major," H. 372 (1803/4)  
Schubert, "Variations in C Major," Ah, dies  
Iudea, "Sonata" in C Major, Op. 12, No. 1  
R. L. Smith, "Sonata," in F Major, Op. 12, No. 1  
Alphonse Ferrer,  
Chopin, "Sonata," in B-flat Major, Op. 58

- 8:15 p.m. **Angela Ladd:** St. Peter's Episcopal Church,  
Morro Bay  
St. Peter's, 10:30 a.m. to Thomas night

The audience is invited to join Dr. Marianne Paus from 7:15 to 7:45 a.m. at First Baptist Church in Cambria for a pre-concert reception.

- 8:15 p.m. **American Baroque:** First Baptist Church,  
Cambria

- The audience, 10:30 a.m. to 1 p.m. the Fourth  
Baptist Church  
dinner, 10:30 a.m. to 1 p.m. to Train Station  
Continuum, 10:30 a.m. to 1 p.m.  
Mozart, "Sonata in C Major," Op. 12, No. 3, 10  
"Vivace," and "Lento," 10  
Rach, "Rhapsody in C Major" for two Cellos and  
Cello, dinner, 10:30 a.m. to 1 p.m.

## SATURDAY, August 4

- 8:00 p.m. **Baroque Chamber Concert:** Cal Poly Theatre  
P.D.Q. Bach, "Sinfonia" in G Major  
J.C. Bach, "Aria," in C Major  
J.S. Bach, "Cantata," KV 360, in D Major  
Mary Rosalind Smith, soprano  
W.C. Bach, "Overture," in G Major  
J.S. Bach, "Brandenburg Concerto No. 5," in  
D Major, 10:30 a.m. to 1 p.m.

- 8:15 p.m. **Mission Concert:** Mission, San Luis Obispo  
ce, 10:30 a.m.  
Some program by Shirley Ladd

- 8:15 p.m. **Angela Ladd, Cal Poly Theatre:**  
Same program as Friday night

- 8:15 p.m. **Jeffrey Kallman, Cal Poly Theatre:**  
Same program as Friday night

- 8:15 p.m. **See or by: Cuesta Winery, Paso Robles:**  
Same program as Wednesday night

## SUNDAY, August 5

- 8:00 p.m. **Umberto Gheorghe, Christian Services:** 10:30 a.m.  
Cal Poly Theatre  
Mozart, "Sinfonia," in D Major, KV 360 (1803/4)  
"Brandenburg,"  
Mozart, "Piano Concerto," KV 467 in A Major,  
KV 464  
Steven Lutkin, piano

The dates for the 1991 San Luis Obispo Mozart Festival celebrating the International Mozart Year are July 26 through August 4.

P.O. Box 311  
San Luis Obispo, CA 93406  
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