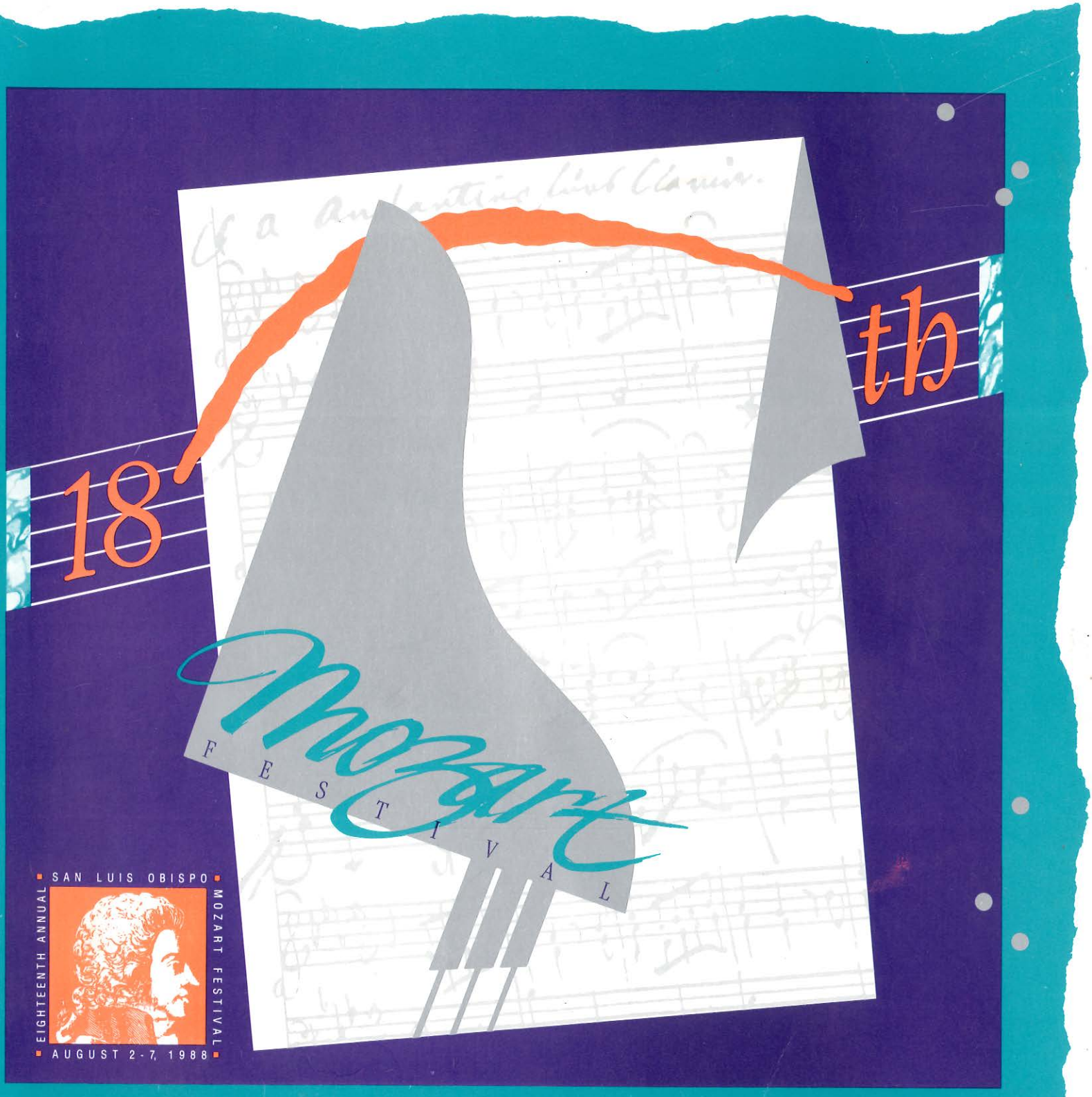

18th
Mozart
FESTIVAL
SAN LUIS OBISPO
EIGHTEENTH ANNUAL
MOZART FESTIVAL
AUGUST 2-7, 1988

DEAR FRIENDS OF MOZART:

Welcome to the 18th annual Mozart Festival. It is with great pleasure that we present you this year's week of delights — more to choose from than you have opportunities to attend, with many special events guaranteed to expand your horizons, reaffirm your favorites from past seasons, and make you wish the week could last forever.

We at the Festival are very proud of this year's events. We try each season to fulfill our mission of presenting a broad range of music selected in recognition of the universality of Mozart, speculating upon what Mozart would like to hear. We hope you will agree that we have been particularly successful this year.

Feel free to stop and talk to anyone looking "official;" we want your comments on programming, any feedback on problems or special pleasures, and your ideas concerning future Festivals are very important to us as well.

Again, welcome. We hope you will enjoy the Festival as much as we have enjoyed presenting it to you, and we surely hope to see you again at our next Festival, August 1 through 6, 1989.

Sincerely,

Kathleen Warfield

Kathleen Warfield
President, Board of Directors

CONDUCTORS

CLIFTON SWANSON
Music Director and Conductor

Sponsored by Hearst Foundation Endowment

One of the founders of the Mozart Festival, Clifton Swanson is known and respected for his wide range of interests and talents. As 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 for 13 years and has guided the Quintessence Music Series at Cal Poly for the past eight years. The much acclaimed Mozart Akademie was conceived by Swanson as drawing upon other arts, history and politics to shed light on Mozart and his world.

Swanson is a graduate of Pomona College and the University of Texas at Austin where he studied conducting with Alexander von Kreisler and Henry Swoboda. From 1975 to 1982, he served on the Board of Directors of the Association of California Symphony Orchestras, and in 1982 assisted Franz Allers in teaching ACSO's conducting workshop. An active string bassist, he has studied with Paul Gregory, Peter Mercurio, and Susan Ranney, and has played under conductors Robert Shaw, Ezra Rachlin, and Maxim Shostakovich.

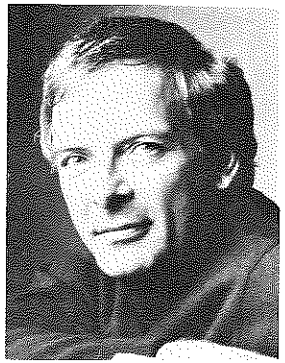
Currently, Swanson is the Head of the Music Department at California Polytechnic State University, and spent the Spring Quarter of 1988 participating in the London study program as a member of the faculty.

TIMOTHY MOUNT
Director, Mozart Festival Chamber Singers and Mozart Festival Chorus

Sponsored by Director of Choral Music Endowment

Timothy Mount, conductor of the Mozart Festival Chorus since 1980, is Director of Choral Music at the State University of New York, Stony Brook. Honored by every school he has attended, Mount holds a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow. His major teachers were Howard Swan and Rodney Eichenberger. Highlights of Mr. Mount's music career display great range and diversity. At the age of 16, he won first prize in piano in the Stokes Competition before choral music had become his primary area of concentration. He has directed the Ambrosian Chamber Singers (an early music ensemble), a professional vocal quartet, and the chorus in John Houseman's production of *John Brown's Body*. A bass-baritone, he has sung with many groups, including the Philadelphia Singers, the Aspen Chamber Choir, the Festival of Two Worlds Opera, and the Festival Singers of Canada.

With a continuing interest in music scholarship, Mount is the author of several published articles on choral music and rehearsal technique. His recent guest conducting engagements include the Rhode Island Civic Chorale and the Mendelssohn Club of Philadelphia. In 1982, he added a new dimension to the Mozart Festival with the formation of the Festival Chamber Singers, an all professional choral ensemble.



CHRISTOPHER HOGWOOD
Sponsored by the E. Nakamichi Foundation

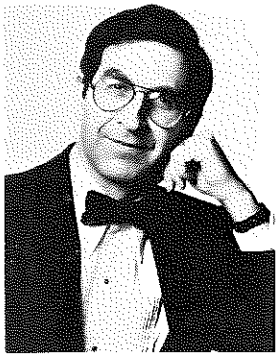
A leading proponant as scholar and performer of authenticity in the presentation of Baroque and Classical music, Christopher Hogwood is one of Britain's most internationally active conductors. He studied classics and music at Cambridge University with Raymond Leppard, Thurston Dart and Mary Potts. Later he studied under Gustav Leonhardt and Rafael Puyana.

In 1973 he founded the Academy of Ancient Music, an orchestra dedicated to playing Baroque and Classical music on instruments appropriate to the period. It has performed all over the world and recorded numerous bestselling albums. An accomplished harpsichordist, Mr. Hogwood has concertized and produced a distinguished series of recordings on that instrument. He has also written a number of books, including a highly successful biography of Handel.

As a guest conductor, Mr. Hogwood has performed and recorded with many of the major orchestras of the world. He is active in opera, including summer of 1987 productions of Mozart's *Idomeneo* and *La Clemenza di Tito* with the Opéra Comique in Paris.

In 1985 Mr. Hogwood was presented with the Walter Willson Cobett medal, which is awarded annually by the Worshipful Company of Musicians for services to chamber music. Most recently, he has been appointed Director of Music of the St. Paul Chamber Orchestra as part of a three man Artistic Commission. At the same time, his contract as Artistic Director of Boston's Handel and Haydn Society has been extended through 1991.

FEATURED ARTISTS



MALCOLM BILSON

Partially underwritten by the California Arts Council

Malcolm Bilson is recognized internationally as the foremost interpreter of Mozart, Haydn, Beethoven, and other masters of the Classical period on early pianos. He performs extensively on both sides of the Atlantic, touring with the English Baroque Soloists, the Philharmonia Baroque Orchestra of San Francisco, and the Academy of Ancient Music with Christopher Hogwood. In addition to frequent solo appearances in London and Budapest, Mr. Bilson has performed at the Mostly Mozart Festival, the Ravinia Festival, the Basically Bach Festival in Anchorage, Bath and Sheffield in England, Aix-en-Provence, and Mozartwoche in Salzburg.

As one of the most widely recorded fortepianists in the world, he has recently completed a six year recording project of all the Mozart piano concertos with John Eliot Gardiner and the English Baroque Soloists for Deutsche Grammophon. Mr. Bilson is working on volume 2 of the Beethoven cello sonatas with Anner Bylsma, having completed volume 1 in June of 1987. For Nonesuch, he has recorded all the Mozart violin sonatas with Sergiu Luca and begins recording all the keyboard sonatas of Mozart on original instruments.

At Cornell University where he is Professor of Music, Mr. Bilson is director of keyboard studies in the department's doctoral program. His workshops and lecture-demonstrations have stimulated much of the current interest in the fortepiano among professional musicians and the public.

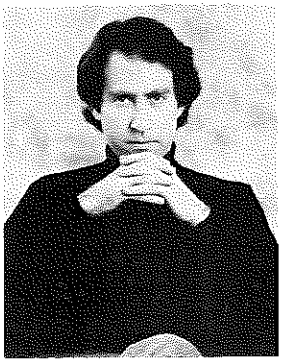
ARTHUR HAAS

Sponsored by Robert H. and Bettie Lou Warren

While working towards his master's degree in historical musicology, Arthur Haas studied harpsichord with Bess Karp, Albert Fuller and Alan Curtis. He moved to France when he received his degree from UCLA, and was the highest prize winner in the International Paris Harpsichord Competition in 1975. From 1979 to 1983, he was professor of harpsichord and Baroque performance practice at L'Ecole Nationale de Musique in Angoulême, appearing frequently in concert and on radio and television throughout Europe.

Mr. Haas participated in the premiere recording of the Bach *Goldberg Variation Canons* with Alan Curtis for EMI, and recorded the suites for two harpsichords of Gaspard LeRoux with William Christie for Harmonia Mundi records.

Since 1983, Mr. Haas has taught at the Eastman School of Music and at NYSU Stony Brook. Recently he performed as soloist with the Mostly Mozart Festival at Lincoln Center, and has become a member of the Aulos Ensemble, one of the most widely acclaimed Baroque performing groups on period instruments in America today.



JEFFREY KAHANE

Partially underwritten by the California Arts Council

A favorite of local audiences, Jeffrey Kahane first appeared with the Mozart Festival in 1980. Since that time, he has taken major prizes in international contests, including First Prize in the 1983 Arthur Rubinstein Competition. His numerous awards include an Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987.

Mr. Kahane is much in demand with the world's major orchestras. He debuted at Carnegie Hall in 1983, with the Royal Philharmonic Orchestra in London in 1985, and was one of three pianists chosen by Lincoln Center to inaugurate a new piano series in 1986. His 1987-88 seasons have included engagements with the Israel Philharmonic, Los Angeles Philharmonic, the symphonies of Philadelphia, Chicago, Pittsburgh, and San Francisco, and appearances with the Royal Philharmonic and Halle and Royal Liverpool orchestras.

He has appeared with the Tokyo String Quartet at the Mostly Mozart and Bermuda Festivals and with numerous collaborators at the Spoleto Festivals. In February of 1988 he joined the Australian Chamber Orchestra as a featured soloist on their U.S. tour. Critics have praised Mr. Kahane's recording of Bach's *Sinfonias* and *Partita No. 4* on Nonesuch for its blend of extraordinary insight and joyous spontaneity.

FEATURED ARTISTS

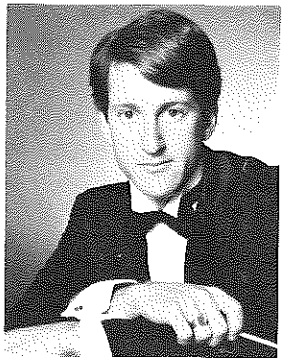
William Kanengiser

Partially underwritten by the California Arts Council Touring Program

One of the most sought-after young guitarists in America, William Kanengiser was the First Prize winner in the 1987 Concert Artists Guild International New York Competition and the highest prize winner of the 1983 Radio-France International Guitar Competition under jurist Andrés Segovia.

As soloist and a member of the Los Angeles Guitar Quartet, he has performed throughout the United States, Europe and South America. The 1987-88 season brought his New York debut at Merkin Concert Hall, as well as engagements in Winston-Salem and Portland. Mr. Kanengiser, who was Ralph Maccio's guitar coach and double, and on-screen performer in the 1986 film *Crossroads,* is featured on recordings from the Columbia Masterworks, New World, Orpharion, Prime Time, and Fantasy labels.

Mr. Kanengiser was named Outstanding Graduate of the School of Music upon receiving both his bachelor's and master's degrees from the University of Southern California where he is now on the faculty. His repertoire encompasses the Spanish masters, 20th century composers, and his own transcriptions of works from every period and style, from Handel to Mozart and beyond.



Leo Eylar

Sponsored by Sigrit and Jerren Jorgensen

A multi-talented musician, Leo Eylar will conduct the world premiere performance of his own *Temptation of St. Anthony: Chamber Concerto for 14 Instruments* at the Friday afternoon concert. He also appears as a member of the first violin section in the Festival Orchestra.

Mr. Eylar graduated summa cum laude from the University of Southern California and received his master of music degree from the San Francisco Conservatory of Music. He has served as concertmaster of various university level symphonies, including the American Youth Symphony, has played with the Pasadena Symphony and the Seattle Symphony Orchestra, and is currently associate concertmaster of the San Jose Symphony.

Before being awarded the International Rotary Foundation Grant to study conducting at the Hochschule fur Musik in Vienna, Mr. Eylar studied with Hans Beer and Daniel Lewis at USC. He has since made guest appearances with the San Jose Symphony at Flint Center conducting *The Nutcracker Suite,* with the Wiener Collegium Orchestra in Austria, and in May of 1988 was the guest conductor of his piece, *De Volharding,* with the Dutch Contemporary Orchestra. Also in 1988 he has been invited to audition for the post of Associate Conductor of the Milwaukee Symphony.

Mr. Eylar has seen his original compositions performed at Carnegie Recital Hall in New York and Wigmore Hall in London. He continues on the faculty of the San Francisco Conservatory of Music.

Marc Schachman

Sponsored by Avis Goodwin

Marc Schachman attended Stanford University and the Juilliard School where he received the B.M., M.M., and D.M.A. degrees. A performer on historical oboes as well as the modern version, Mr. Schachman is a founding member of two of America's important original instrument groups, the Aulos Ensemble and the Amadeus Winds. He has appeared with all of this country's leading early music orchestras, including Boston Early Music Festival, Aston Magna, Smithsonian Chamber Orchestra, and the Philharmonia Orchestra of the West.

On the modern oboe, Mr. Schachman has performed at the Spoleto, Aspen, Ravinia, and Mostly Mozart festivals. Groups with which he has appeared include the New York Chamber Soloists, Festival Winds, St. Luke's and Musica Sacra. He is currently on the faculty of Vassar College and gives master classes on Baroque oboe and performance practice throughout the United States. Recordings can be heard on MHS, L'Oiseau-Lyre, Nonesuch, Titanic, Pro-Arte, and Desmar labels.

For his performances this summer at the Mozart Festival, Mr. Schachman will use a copy of an oboe by A. Grenser (ca. 1780) and of T. Stanesby (ca. 1710), both made by H. A. Vas Dias of Decatur, Georgia.

Craig Russell

Sponsored by Cleaning and Pumping Specialists, Peter A. Rynders

Craig Russell received his master of music degree in guitar and lute performance, his doctorate in musicology, and studied guitar at the Curso Internacional de Guitarra, Laud y Vihuela in Cervera, Spain. The recipient of many awards, Dr. Russell researched his dissertation on Fulbright-Hays and Spanish government grants and received a National Endowment for the Humanities grant in 1983. An NEH grant in 1988 will allow Dr. Russell to do research in Mexico on Baroque Mexican music with an emphasis on the guitar.

Dr. Russell has given solo recitals in the United States and Spain on the lute, vihuela, Baroque and Classical guitars, and has performed with the Ayring Minstrels and the Cantilena Singers.

An Associate Professor at Cal Poly State University where he teaches in the Music Department, Dr. Russell was elected Distinguished Faculty Member during the school year 1986-87. Involved with the Festival for several years, he has written the program notes, presented a lecture for the Akademie, and hosted the Thursday Ear Opener concerts. His numerous publications cover medieval dance, influences on Baroque guitar, and the Spanish theorist and guitarist Santiago de Murcia. Recently his interests have included computer applications in musicological research, and he is currently writing a book on the reflection of the social turmoil of the 1960's in the pop music of that decade.

FEATURED ARTISTS

The Classical Quartet

Partially underwritten by the National Endowment for the Arts

Founded in 1979 at the Aston Magna Academy, the Classical Quartet performs the string quartets of Haydn, Mozart, Beethoven and their contemporaries on instruments of the period and in a style as close as possible to that which the composers knew. Its members stand in the top rank of those concerned with historical performance practice. Linda Quan and Nancy Wilson, violin, David Miller, viola, and Loretta O'Sullivan, cello, are trained at the Juilliard School and the Curtis Institute, and have all made solo appearances with this country's leading Baroque and Classical ensembles.

The group gives an annual series of concerts in New York City and has been featured in national radio broadcasts on the NPR and APR networks. Among their recent engagements have been concerts at the Metropolitan Museum of Art, the Boston and Houston Museums of Fine Arts, the Smithsonian Institution, and the Mostly Mozart Festival at Lincoln Center.

In 1986, this pioneering Quartet brought the fresh and subtle interpretations of authentic instruments and performance practice to Mozart Festival audiences for the first time. The group's recording of two of the "Haydn" Quartets by Mozart appears on the Titanic and Musical Heritage Society labels.

Franciscan String Quartet

Partially underwritten by the California Arts Council

The Franciscan String Quartet, First Prize winner of the 1986 Banff International String Quartet Competition, has earned top honors wherever it has performed. Among other awards won by the quartet are the Fischoff National Chamber Music Competition, the Monterey Chamber Music Competition and the Shoreline Alliance for the Arts Competition. Also, the Franciscan was awarded both the City of Evian Prize and the Press Prize at the Evian International Competition in May of 1987, winning over many older and established professional groups.

The ensemble was founded at the San Francisco Conservatory of Music and held the position of Fellowship Quartet; the group later worked closely with the Tokyo String Quartet during a residency at Yale University. Currently they hold the prestigious position of Quartet in Residence at Dartmouth College. The 1986-87 season included a triumphant New York concert debut at Carnegie Recital Hall. Violinists Wendy Sharp and Julie Kim, violist Marcia Cassidy, and cellist Margery Hwang have all appeared as soloists with orchestras and festivals around the country.

During its many national and international appearances, the Franciscan has been praised for its consummate ensemble precision, technical superiority, and musical maturity.

Fine Arts Brass Quintet

Partially underwritten by the California Arts Council Touring Program

The Fine Arts Brass Quintet has established a reputation as one of America's premier brass ensembles. The ensemble has appeared at the Oregon Bach Festival, Fairbanks Summer Arts Festival, and the Beethoven Chamber Music Festival, among other festivals and residencies. Upcoming appearances include the Arrowhead Bach Festival, the Kapalua Music Festival of Maui, and "Music in Historic Sites" series.

Quintet members Anthony Plog and Patrick Kunkee, trumpets, James Atkinson, horn, James Sawyer, trombone, and J. Alan Johnson, bass trombone, are five of the Los Angeles area's most versatile musicians, with backgrounds as principal players of professional orchestras, in motion picture recording studios, and as soloists and teachers.

The group received rave reviews for its Swedish tour, and will return to Sweden and other European countries in October of 1988. Currently featured on the Crystal and WIM record labels, the Quintet will appear on compact disc for Delos this year performing J.S. Bach's entire *Art of the Fugue.*

VOCAL SOLOISTS

Evelyn De La Rosa
Soprano

Partially underwritten by the California Arts Council Touring Program

Soprano Evelyn de la Rosa made her professional debut with the San Francisco Opera in 1979 as the Celestial Voice in *Don Carlo.* Since then, she has won the Leona Gordon Award in the San Francisco Opera Auditions Grand Finals and first place as a member of the Merola Opera Program. As an Affiliate Artist she appeared in the world premiere of Mechem's *Tartuffe* and Mollicone's *Emperor Norton.* She was Susanna in Mozart's *Marriage of Figaro* with Spring Opera Theatre, a role she repeated on national tour with Western Opera Theatre along with the roles of Musetta in *La Bohème* and Zerlina in *Don Giovanni.* Ms. de la Rosa's portrayal of Marguerite in *Faust* with the Nevada Opera was outstanding enough for the Nevada critics to vote her "Entertainer of the Year," selected over all casino headliners. She has debuted with the Houston Grand Opera, the Anchorage Opera, and was hailed for her soaring, clear singing and strong interpretive acting in *Lord Byron's Love Letter* at the 1986 Spoleto Festival USA.

An associate with New York's Affiliate Artist program since 1980, Ms. de la Rosa has appeared under its auspices throughout the United States. She has appeared frequently with symphony orchestras and major festivals including Midsummer Mozart, the Carmel Bach Festival, the Pasadena Symphony, and the Reno Philharmonic.

Judith Malafronte
Mezzo-Soprano

Sponsored by Central Coast Pathology Consultants, Inc.

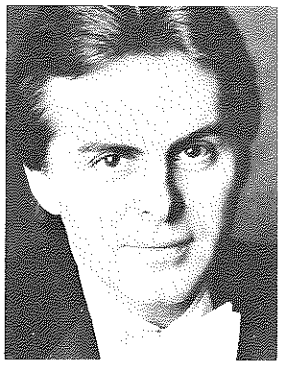
Judith Malafronte has appeared in concerts and opera on both sides of the Atlantic and has sung on television and radio throughout the world. Recent operatic projects include the title role in Handel's *Ariodante* at the Spoleto Festival USA and the title role in Rossini's *Italiana in Algeri* on tour in Israel.

In Europe, she has sung major roles at the Opéra de Lyon, the Opéra de Wallonie in Liège, and on BBC Radio. Her repertoire includes the title role in Lully's *Armide,* Idamante in Mozart's *Idomeneo,* and Baba the Turk in Stravinsky's *Rake's Progress.*

Ms. Malafronte has appeared with many orchestras and oratorio societies, including Musica Sacra, the Oregon Bach Festival, the St. Louis Symphony, and the BBC Concert Orchestra, with whom she has made several recordings. Solo recitals have taken her from Carnegie Recital Hall to Paris, Antwerp and Milan.

In 1983, Ms. Malafronte won the Grand Prize at the International Vocal Competition in the Netherlands and First Prize in the vocal competition in Cento, Italy. She has won several other top awards at competitions in Italy, Spain, Belgium and the U.S.A.

Ms. Malafronte holds degrees from Vassar College and Stanford University, studied at the Eastman School of Music, in Paris with Mlle. Nadia Boulanger, and was a Fulbright scholar in Milan with Giulietta Simionato.



Gary Glaze
Tenor

Sponsored by Glenn Burdette Phillips & Booker, Certified Public Accountants

The international career of tenor Gary Glaze includes debuts in *Il Barbiere di Siviglia* with the Netherlands Opera, in *Die Zauberflöte* with the Prague National Opera, and *The Rake's Progress* at the Teatro Colon in Buenos Aires. He began his career at the New York City Opera where he appeared in revivals of *The Magic Flute* and *Don Giovanni,* and in the Fall of 1985, joined the roster of the Metropolitan Opera Company. Other appearances include productions with the opera companies of Santa Fe, Philadelphia, Hawaii, Pittsburgh and Colorado.

In concert, Mr. Glaze has sung as guest artist with several major American symphony orchestras, at Avery Fisher Hall with the Little Orchestra Society and Mostly Mozart Festival, at Tully Hall with Clarion Concerts, and with Musica Aeterna at the Metropolitan Museum. Chamber music appearances include concerts at the Marlboro and Newport Festivals, Library of Congress and Mohawk Trails Concerts.

Born in Pittsburgh, Mr. Glaze earned his Master's degree at the University of Michigan. He is a recipient of grants from the Martha Baird Rockefeller Foundation, Sullivan Foundation, Corbett Foundation, and the Kathryn Long Trust of the Metropolitan Opera.

William Parker
Bass-Baritone

Sponsored by Commerce Bank of San Luis Obispo

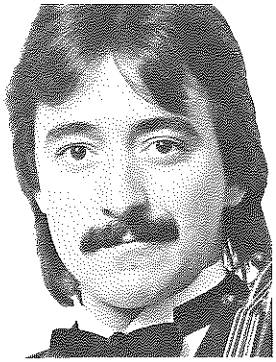
After graduating from Princeton in German literature, baritone William Parker began his musical studies in Washington, D.C., and worked with Rosa Ponselle in Baltimore before moving to Paris to study with Pierre Bernac. It was Bernac who chose Mr. Parker to record songs by Poulenc on EMI in 1975.

This season, Mr. Parker has been a featured soloist with the symphony orchestras of Richmond, Columbus, New Mexico, St. Louis, and the Los Angeles Chamber Orchestra, performing works as diverse as Walton's *Belshazzar's Feast,* Brahms' *Ein Deutsches Requiem,* and Copland's *Old American Songs.* In Europe, he has appeared with the Dutch National Opera, the Opéra du Rhin in Strasburg, and spent two seasons at the Vienna Volksoper. During his four seasons with the New York City Opera, he performed most frequently in the French repertoire, especially Massanet. He is best known for his role as Papageno in Mozart's *The Magic Flute.*

Mr. Parker has recorded four albums of American songs and chamber music on New World Records. He is also featured on two albums of music by Pulitzer Prize winning composer Dominick Argento on the Centaur label.

In addition to the rigors of a performing career, Mr. Parker has been appointed Special Lecturer at Smith College for two years.

PRINCIPAL PLAYERS



Ralph Morrison
Concertmaster

Sponsored by Carol and Warren Sinsheimer

Violinist Ralph Morrison performs as concertmaster with the Los Angeles Chamber Orchestra and the Los Angeles Music Center Opera, and he records for television, films, albums and commercials. A musician with diverse experience and interests, he lists among his biggest musical influences J.S. Bach, Felix Galimir, Helmuth Rilling, Joni Mitchell, and the Grateful Dead. He got his first album credit for arranging on Leo Kottke's *Regards From Chuck Pink.*

A fifties baby in a Boston household where chamber music jam sessions were a regular weekend activity, he started piano at age two and began violin at five. He graduated from Columbia University with a B.A. in Comparative Literature, played an eight-month stint in a Broadway orchestra pit, and performed with chamber ensembles and bluegrass, folk, rock, and punk bands in New York. Mr. Morrison has been concertmaster of the Santa Barbara Symphony and the Newport Chamber Orchestra. In 1982 he joined the Los Angeles Chamber Orchestra, becoming principal second violin in 1986 and co-concertmaster in 1988. He has been a soloist at the Oregon Bach Festival, and has performed and recorded with the Stuttgart Bach Collegium.

Jeanne Clouse Evans
Principal Second Violin

Sponsored by Gordon T. and Beatrice Davis

Jeanne Evans returns for her fifth Mozart Festival appearance and her second year as principal second violin. An alumnus of Cal Poly, she earned a Bachelor of Science degree in Aeronautical Engineering in 1985. She was active in the San Luis Obispo County Symphony, the Cal Poly Chamber Orchestra, and the Santa Barbara Chamber Orchestra. She has performed in the "Concerts a la Carte" series sponsored by the San Luis Obispo County Symphony and in the "Music for a Sunday Afternoon" recital series.

Ms. Evans began her studies at age five and had performed as soloist with the Los Angeles Philharmonic by age fourteen. She was awarded a full scholarship to study with Jascha Heifetz in his Master Class at the University of Southern California at the age of seventeen. She is a recipient of numerous awards for solo and chamber music excellence.

Ms. Evans currently lives in San Diego working as an aerodynamics engineer and becoming certified as a private pilot. She teaches privately and is active in orchestral and chamber music groups.

Michael Nowak
Principal Viola

Sponsored by Clifford B. Holser

Michael Nowak is well known to local audiences as the conductor of the San Luis Obispo County Symphony since 1984. He studied at Boston University and with violist William Primrose at Indiana University.

Under Anshel Brusilow, Music Director, he was Assistant Conductor of the Dallas Symphony Orchestra and conducted the Dallas Youth Concerts. From 1975 to 1980, he was a violist with the Los Angeles Chamber Orchestra under Neville Marriner, and in 1980 toured to Hong Kong with the California Chamber Symphony. Presently, Mr. Nowak is a member of the Stuttgart Bach Collegium with Helmuth Rilling, violist with Da Camera Piano Quartet of Los Angeles, and conductor of "The Hindemith Concerts" at the Hindemith Festival in Los Angeles and Eugene, Oregon. He has participated in numerous festivals, including the Ojai, Anchorage, Tanglewood, Carmel, and the Catalina Chamber Music Festivals. During the winter 1987-88 season, he was the guest conductor of the Monterey Bay Symphony Orchestra.

Christina Soule
Principal Cello

Sponsored by Christa Buswell

A graduate of Indiana University and Yale University School of Music, Christina Soule has performed as principal cello with the Orange County Chamber Orchestra, the Boston Ballet and the Laguna Beach Summer Music Festival, and as assistant principal of the Glendale Symphony. This is her seventh Mozart Festival appearance and her fifth as principal cello.

Ms. Soule gives frequent concerts in the Los Angeles area with Archwood, a chamber ensemble. This summer, the group has been featured performers and teachers at the National Music Teachers' Association convention in San Diego and at the List-Glenn Institute at Cal State Los Angeles.

Ms. Soule has performed with many orchestras around the United States, including the Santa Fe Opera, the Joffrey Ballet, and the Los Angeles Philharmonic. She is also active in motion picture and television recording studios.

Recently, Ms. Soule has taught privately in affiliation with the California Institute of the Arts.

PRINCIPAL PLAYERS

MICHAEL WILLENS
Principal Double Bass

Sponsored by Dorena Knepper

Michael Willens is one of the most accomplished bass performers in America, excelling in old music, new music, and jazz. A graduate of the Juilliard School, he has studied with David Walter, Homer Mensch, and Don Palma. In the early music field, he has performed as principal player with groups led by Christopher Hogwood, Gustav Leonhardt, and Nicholas McGegan. He is currently principal bass with Aston Magna, the Mozartean Players Orchestra, the Mostly Mozart Orchestra of Lincoln Center, the Boston Early Music Festival Orchestra, and the Boston Handel & Haydn Society. He has worked with such contemporary music groups as the American Composers Orchestra, Parnassus, and the Twentieth Century Consort.

Jazz gigs include work with Horace Silver, Roland Hanna, Thad Jones, and Dave Brubeck. He is also a member of the Times Square Basstet, a group specializing in contemporary music for double basses.

Mr. Willens has recently recorded a set of Handel concerti grossi with Christopher Hogwood and is heard on the CBS, Harmonia Mundi, Decca, and L'Oiseau Lyre labels. He toured Europe during the Spring of 1988 as a featured soloist with the Bach Ensemble.

GERALDINE ROTELLA
Principal Flute

Sponsored by Mr. and Mrs. Raymond E. Mattison

Geraldine Rotella plays with the Pasadena Symphony, the Palos Verdes Peninsula Chamber Orchestra, and is first flute with the Los Angeles Pops Orchestra. With Lincoln Mayorga and Paula Hochhalter she has presented recitals in a flute-cello-piano trio and has toured California presenting recitals with harpist Carrol McLaughlin.

Active in television, motion picture, and recording studios, Ms. Rotella has been nominated "Most Valuable Flutist" by the Los Angeles chapter of the National Association of Recording Arts & Sciences. She has also performed with the Dance Theatre of Harlem, the Joffrey Ballet, the American Ballet Theater, the New York City Opera, the Los Angeles Philharmonic, and the Los Angeles Chamber Orchestra.

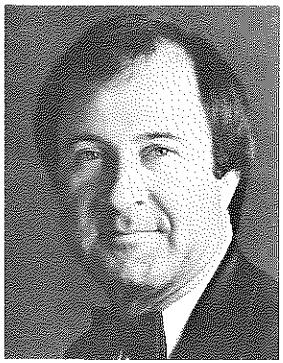
Ms. Rotella studied with Louise Di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.

JOHN ELLIS
Principal Oboe

Sponsored by Bill, Phyllis and Dawna Davies

Recognized as one of this country's leading oboists, John Ellis is a founder of the Mozart Festival and has performed with the Festival 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 played with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Columbia Chamber Symphony, and the Binghamton (New York) Symphony.

Classical recordings featuring Mr. Ellis include Stravinsky's *Danses Concertantes* with Stravisky conducting and a recently released solo album of the Hindemith *Oboe Concerto.*



JAMES KANTER
Principal Clarinet

Sponsored by Mr. and Mrs. Roy Gersten

James Kanter returns to the Mozart Festival for his twelfth year as principal clarinet. He is also first clarinet with the Joffrey Ballet Orchestra and the Orange County Pacific Symphony. Recent credits in the motion picture, television and recording industry include *Empire of the Sun, Beetlejuice,* and *Little Nikita.*

Having won the "Most Valuable Clarinetist" award for the Los Angeles Chapter of the National Association of Recording Arts and Sciences in 1983, 1986, and 1987, Mr. Kanter was given the perennial Emeritus Award in 1988. When he's not soloing with Southland orchestras or leading workshops and clinics across America, he makes hand-crafted clarinet mouthpieces sold all over the world to professional orchestra and studio musicians.

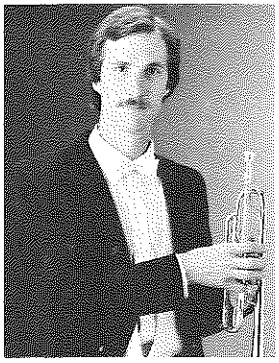
In 1987, Mr. Kanter was featured as soloist at the International Clarinet Society during its annual meeting at the University of Illinois. He is on the faculty at Cal State Northridge.

PRINCIPAL PLAYERS

GREGORY BARBER
Principal Bassoon

Sponsored by Gerry and Peggy Peterson

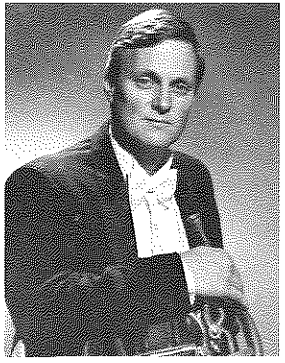
Gregory Barber is returning for his fifteenth Mozart Festival. Active as a free-lance musician, he works regularly with both the San Francisco Opera and San Francisco Symphony, including the Symphony's 1986 recording of works by John Adams, their 1987 European tour, and their 1987 and 1988 Beethoven Festivals. He also serves as principal bassoon for the Cabrillo and Lake Tahoe Music Festivals, and recently performed with the Chamber Orchestra of Europe during their 1988 U.S. tour with Claudio Abbado.
Director of the Oakland Symphony's In-School program from 1982 to 1986, Mr. Barber is also in demand as a conductor, having led groups throughout Northern California. He is currently Music Director of the Pacific Chamber Orchestra, regular guest conductor with the Anchor Chamber Players, and has been invited to conduct the U.S. premiere of a new work by Jean Francaix in Berkeley this fall. Mr. Barber is a member of the faculty at Mills College.



NICK NORTON
Principal Trumpet

Sponsored by San Luis Paper Company

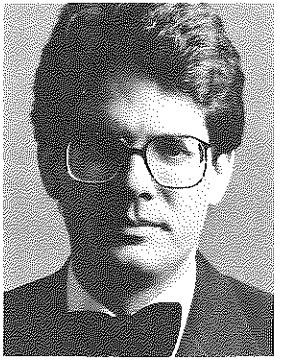
Nick Norton joins the Mozart Festival from Salt Lake City, Utah. He received his bachelor and master degrees in music from the University of Texas at Austin, studying with J. Frank Elsass and Raymond Crisara. Later he was chosen as a member of the Fellowship Brass Quintet at Yale University and studied chamber music with the New York Brass Quintet. He also studied with Anthony Plog at the University of Southern California.
Mr. Norton has been a member of the Austin Symphony Orchestra, the Tetons Festival Orchestra, and the Oregon Bach Festival Orchestra. Since 1980, he has been a member of the Utah Symphony Orchestra. He has been a featured soloist with the Utah Symphony Orchestra, the Utah Virtuosi, the Inland Empire Symphony, and Ballet West.



JAMES THATCHER
Principal Horn

Sponsored by Vicki and Gene Mazzei

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. Active in motion picture and recording studios, Mr. Thatcher has been featured in many films, and recently appeared in the stage productions of *Kismit* and *Aïda* in Costa Mesa.
During 1987, Mr. Thatcher performed in the Strawberry Creek Festival held at Pepperdine University and was the soloist in the Pacific Symphony Orchestra's production of Britten's *Serenade* at the South Coast Repertory Theater.
Mr. Thatcher was invited to present a recital and masterclass at Brigham Young University's International French Horn Symposium, and has led workshops at the University of Southern Mississippi.



DOUGLAS LOWRY
Principal Trombone

Sponsored by Drs. Johnson, Richards and Young

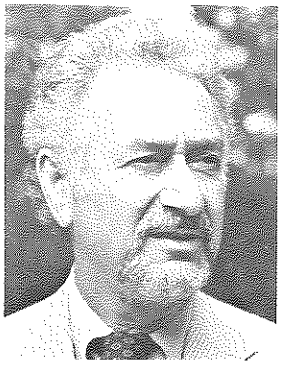
Douglas Lowry is presently the conductor of the Peninsula Chamber Orchestra in Palos Verdes and is on the faculty of the University of Southern California School of Music. He studied trombone at USC with Robert Marsteller and Lewis Van Haney and completed the Masters Conducting Program under Daniel Lewis.
During the past year Mr. Lowry served as Assistant Conductor for the Accademica Philharmonica under Lawrence Leighton Smith at the Music Academy of the West in Santa Barbara, and guest conducted the Amarillo (Texas) Symphony Orchestra.
In addition to his performance and conducting activities, he is also a composer. A new orchestral work will be premiered in March of 1989 by the Tucson Symphony. Mr. Lowry returns for his fourteenth year as principal trombone with the Mozart Festival Orchestra.

PAULINE SODERHOLM
Percussion

Sponsored by Sinsheimer, Schiebelhut & Baggett

Pauline Soderholm, a resident of San Luis Obispo, returns for her third season as principal timpanist with the Mozart Festival. She received a Bachelor of Music in piano from Wheaton College and Master of Music in percussion from the University of Illinois. Currently with the San Luis Obispo County Symphony, Ms. Soderholm has also played with the Champaign-Urbana Symphony and Aspen Festival Orchestras.
Ms. Soderholm conducts the annual percussion ensemble concert every Spring at Cal Poly. She teaches percussion 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.

MOZART AKADEMIE



JOSEPH KERMAN

Professor of Music
University of California at Berkeley

One of America's most eminent musical scholars, Joseph Kerman is known as a stimulating and influential writer on music. Among his many acclaimed books are *Beethoven* (with Alan Tyson), *Contemplating Music* (Harvard), and a new edition of his 1956 classic *Opera as Drama*. His music appreciation textbook *Listen* has gone to four editions; other textbooks, *A History of Art and Music* (with H. W. Janson) and *Mozart: Concerto in C, KV 503*, are in the Norton Critical Score series.
Dr. Kerman is Jerry and Evelyn H. Chambers Professor of Music at the University of California at Berkeley. In 1972-4 he was Heather Professor of Music at Oxford, England, and in 1988 he delivered the Gauss Seminars in Criticism at Princeton. Born in London, he received his B.A. from New York University and the Ph.D. from Princeton where he studied musicology and organ. He is a founding coeditor of the journal *19th Century Music*, editor of the book series *California Studies in 19th Century Music*, and a regular contributor to *The New York Review of Books* and *Critical Inquiry*.
Dr. Kerman will speak about Mozart's concertos, numbers 450, 503, and 466, under the title "Music and Social Formation: The Mozart Concertos."

RONALD V. RATCLIFFE

Professor of Music
California Polytechnic State University

Ronald Ratcliffe is well-known as a solo and chamber music artist on historic keyboard instruments. He has been a frequent performer on both harpsichord and fortepiano at the Mozart Festival.
Numerous articles on historic piano, a BBC-TV film, a recording on historic instruments in England and a series of working models illustrating the actions of the harpsichord and early pianos are among his scholarly contributions. Mr. Ratcliffe has authored a soon to be published book on the Steinway piano making firm. *The Steinway Book* includes a history of the illustrious family, a history of the Steinway piano in America and Europe, and includes sections on the Steinway Artists and the elaborate Art-Case instruments designed and built for wealthy Americans and European royalty early in the twentieth century. The illustrated volume will appear in 1989, published by Chronicle Books.
Using authentic instruments and the modern piano, Mr. Ratcliffe will discuss the works of 18th century composers "In Translation." He will compare the original editions, the authentic instruments and the performance practices of the eighteenth century with later editions of the same works which are intended for performance on the modern piano.

LAURENCE LIBIN

Curator, Department of
Musical Instruments
Metropolitan Museum of Art

Laurence Libin trained as a harpsichordist and received his graduate education in musicology at King's College, University of London, and the University of Chicago where he held the first Swift Fellowship. Succeeding Emanuel Winternitz as head of the Department of Musical Instruments at The Metropolitan Museum of Art in 1973, he was elected Curator in 1979. He has taught in the graduate schools of Columbia and New York Universities, and has been a visiting lecturer at Aston Magna, the City University of New York's Institute of Medieval and Renaissance Studies (Distinguished Scholar, 1978-79), and other schools and festivals.
Grants from the National Endowment for the Arts, the National Endowment for the Humanities, the National Museum Act, and private foundations have supported Mr. Libin's research. He has produced two nationally syndicated radio series, recordings from the Metropolitan Museum's collection, and published many articles, catalogues, and a recent book, *American Musical Instruments in The Metropolitan Museum of Art*.
"The Evolution and Varieties of Eighteenth-Century Pianos" will be the subject of Mr. Libin's Mozart Akademie presentation.

ALBERT FULLER

President and Artistic Director,
The Helicon Foundation
Faculty, the Juilliard School

Since his Carnegie Recital Hall debut in 1957, harpsichordist Albert Fuller has occupied a prominent position in American musical life. He has made important contributions to the interpretation of harpsichord literature with his recordings of Rameau, Scarlatti, and Bach.
In 1972, Mr. Fuller founded the Aston Magna Festival which became the chief catalyst for the original instrument movement in America. With grants from the NEH in 1978, Mr. Fuller founded the Aston Magna Academies as a gathering place for scholars, aestheticians and humanists, as well as musicians.
Mr. Fuller holds degrees from Johns Hopkins and Yale Universities, and has been given the Distinguished Alumni Award by the Peabody Conservatory and the Yale School of Music. He has been a member of the faculty at the Juilliard School since 1964. Mr. Fuller serves as President and Artistic Director of the Helicon Foundation which aims to stimulate public interest in the arts in their relationship to the Western concept of the value of the individual. At the invitation of the Chinese government, Helicon will be giving master classes, coachings and public concerts at the conservatories in Beijing and Shanghai in late 1988. His Akademie lecture is entitled "Mozart's Now of Then: So What?."

1988 MOZART FESTIVAL ORCHESTRA

Violin I

Ralph Morrison, Concertmaster (Hollywood)
Roger Wilkie (Santa Monica)
Anthony Martin (San Francisco)
Rebecca Brooks (Bakersfield)
Leo Eylar (Oakland)
Katherine Kyme (Oakland)
Lisa Johnson (So. Pasadena)
Pam Dassenko (Shell Beach)

Violin II

Jeanne Clouse Evans, Principal (San Diego)
Lisa Grodin (Berkeley)
Lori Ashikawa (Venice)
Jeffrey Gauthier (Venice)
Rebecca Rutkowski (Gardena)
Carol Kersten (Los Osos)
Randy Garacci (Arroyo Grande)
Eileen Hyun (Los Angeles)
Christopher Swanson (Austin, TX)

Viola

Michael Nowak, Principal (Pacific Palisades)
Sven Reher (Santa Barbara)
Abigail Stoughton (Corvallis, OR)
Marilyn Baker (Los Angeles)
Phyllis Kamrin (San Francisco)

Cello

Christina Soule, Principal (North Hollywood)
Richard Treat (Pasadena)
Carol Rice (San Francisco)
Jeanne Crittenden (Summerland)
David Wishnia (San Francisco)
Sarah Freiberg (San Francisco)

Bass

Michael Willens, Principal (New York, NY)
Ken Miller (San Francisco)

Flute

Geraldine Rotella, Principal (Tarzana)

Oboe

John Ellis, Principal (Winston-Salem, NC)
John C. Winter (Valencia)

English Horn

John C. Winter (Valencia)

Clarinet

James Kanter, Principal (Woodland Hills)
Virginia Wright (Shell Beach)

Bass Clarinet

Debra Kanter (Woodland Hills)

Bassoon

Gregory Barber, Principal (Albany)
David Riddles (Glendale)

Horn

James Thatcher, Principal (La Canada)
Jane Swanson (San Luis Obispo)
Ned Treuenfels (Venice)

Trumpet

Nick Norton, Principal (Salt Lake City, UT)

Trombone

Douglas Lowry, Principal (San Pedro)

Timpani

Pauline Soderholm, Principal (San Luis Obispo)

Organ

Eugenia German (San Luis Obispo)

Harp

Jennifer Sayre (Los Osos)

Harpsichord And Fortepiano

Ronald Ratcliffe (San Luis Obispo)

Managers

David Shade (Boise, ID)
Ben Mayo (San Luis Obispo)
Joey Sabol (San Luis Obispo)

Keyboard Technician

Ralph Day (San Luis Obispo)

1988 MOZART FESTIVAL CHORUS

Soprano

Jill Anderson
Sally Anderson
Suzan Boatman
Caitlin de Remer
Vicki Ewart
Mary Sue Gee
MaryBeth Haag
Anne Thompson
Linda Williams

Alto

Susan Azaret-Davies
Karen Dunn
Michelle Fournier
Loren Hanish
Joan Keesey
Katherine Lorimer
Gina Shaw
Nancy Sulabian
Linda Tupac-Yupanqui

Tenor

Paul Brian
Paul French
Joseph Golightly
Charles Hilgel
James Holloway
Marvin Neumann
Michael Ross
James Stanley
Scott Whitaker

Bass

Lee Broshears
Kevin Dalbey
Richard Greeley
Matt Harding
George Highland
Craig Kingsbury
Kenneth Knight
Paul Linnes
Burman Timberlake
Craig Updegrove

Rehearsal Accompanist

Eugenia German

Members of the Festival Chamber Singers are in italics.

GEMINI

The nineteenth century tradition, which so glorified the role of the performer that he or she became almost a co-composer of every work, has been replaced by a tradition in which the performer pays much greater attention to the intent of the (real) composer and his or her musical environment. We say "a tradition," but that is not correct: With the modern interest in the music of many periods, there have arisen not one, but two distinct traditions, with overlapping but not identical aims.

The "authentic performance" tradition seeks to make music that is not only stylistically appropriate, but which also recreates the very sound of the period by using authentic instruments and the performance practices which they dictate. The "mainstream" tradition seeks to make music that is as stylistically appropriate as is possible using modern instruments, on the grounds that it is far more practical to present music of differing periods on the same program if you don't have to exchange all the instruments for every piece, and that such a mixed program has its musical rewards. Both camps claim that the composers would have approved of their efforts, and given the care with which both go about their music-making, they may both be right.

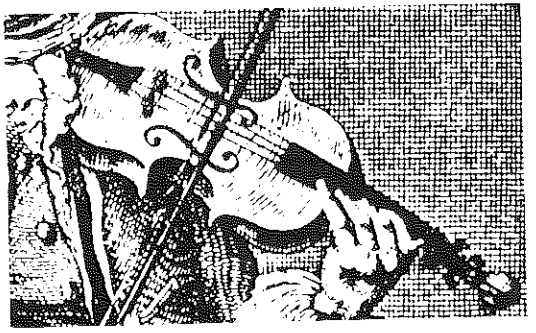
They are, nonetheless, different traditions, and it was inevitable that the Festival should reflect this division, inevitable, in fact, that there should one day be a Festival like this one: split down the middle. Let us focus for a moment on the two pianists. Malcolm Bilson plays the fortepiano. He presents two Mozart works for piano and orchestra in the opening concert, with cadenzas by Mozart, and a recital comprising four Mozart sonatas. His performances are thoroughly researched but entirely musical. His comments — from which we quote on page 23 — are enlightening and interesting. He represents the best of his tradition. The same can be said, with equal conviction, of harpsichordist Arthur Haas, of the famed and familiar Classical Quartet, of the performers in the Baroque Chamber Concert, of our own redoubtable Ronald Ratcliffe, and of course, of returning guest conductor Christopher Hogwood, world renowned for his authentic performances.

Jeffrey Kahane, on the other hand, plays the pianoforte. He too plays a Mozart concerto, concluding the Festival, but with cadenza by Kahane. Will it be as stylistically authentic as those by Mozart? Perhaps not, but the practice of the performer making up his own cadenza is absolutely authentic. Kahane, too, gives us a recital, but his contains not only Mozart, but also Schubert, Rachmaninoff, and a work composed this very year by Kenneth Frazelle.

There is no question here of left-over nineteenth century practice. In an age which favors the intentions of the composer, and clean and accurate execution, Kahane is among the cleanest of the clean, versed in Mozart studies, and fully aware and appreciative of the work of Bilson and his colleagues. He, too, represents the best of his tradition. The same can be said, with equal conviction, of the famed and familiar Franciscan Quartet, of clarinetist James Kanter and hornist James Thatcher, of many others of the musicians, and of course, of permanent conductors Clifton Swanson and Timothy Mount.

It was stated at the outset that the aims of the two traditions overlapped. Indeed, some of the musicians participate in both traditions, and there are some disputes that will never be settled. It could be argued, for example, that Malcolm Bilson's recital is not entirely authentic, for there were no piano recitals in Mozart's time. Sonatas were written mostly for amateurs — pupils, patrons, and friends. If a sonata were given in public concert, it was usually improvised, or at best, sandwiched between an aria, a quartet, and a symphony. Yet the present writer finds nothing inappropriate in Bilson's choice. Above all others, there were two composers responsible for giving the piano sonata the stature to stand on its own as a major work, thus paving the way for recitals: Mozart and Beethoven. What better way, then, to understand Mozart's achievement than to hear four very different sonatas, from four different times in Mozart's life, performed with artistic belief on an authentic instrument?

Castor and Pollux: Which is which, and which is "better" — or is there a "better?" Such choices are for the individual to make, but there could scarcely be a more favorable opportunity than this to compare the traditions and to meet the late eighteenth and late twentieth centuries side by side and face to face.



The annotator expresses his deepest gratitude for the timely production assistance of Doris Ruste of Phoenix Word Processing, and of Valarie Crandal.

1788: THE TURNING POINT

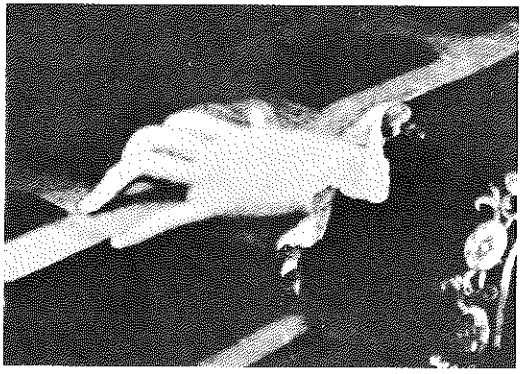
When we left Mozart at the end of 1787, *Don Giovanni* had just scored a tremendous success in Prague, Mozart had received the post of *Kammerkomponist* to the Emperor, and Constanze had given birth to their fourth child, Theresia. It had seemed to Mozart that things were looking up, that he had reached a turning point. He was only half right: 1788 would be a turning point, but in the wrong direction.

There was nothing sudden or dramatic about the change in Mozart's fortunes. Slowly, inexorably, the subscription lists simply shrank, both for concerts and for publications of new chamber music, until by 1789 Mozart's first patron would be the only one left: Baron Gottfried van Swieten. Commissions dried up, too, except for the usual bits of everyday dance music, and even Mozart's class of pupils was faltering. Many commentators have pointed at Mozart's "disloyal" pupils, but there is little evidence that his turnover rate was abnormally high. The real problem was that there were no new referrals coming in to replace even normal attrition.

The month of June was a low point. There was another move to still cheaper quarters, this time well out of town on the *Währingerstrasse,* and on the 29th they suffered a tragic blow in the loss of little Theresia. June also saw the first of Mozart's letters to Michael Puchberg, owner of a textile manufacturing firm and a fine amateur musician, with whom Mozart had become acquainted through the Freemasons. There would be at least twenty-one of these letters over the next three years, and the subject would always be the same: Mozart begging for money. The two men saw each other often, and Mozart made a point of providing occasional musical treats: tickets to concerts, and chamber music for them to play at Puchberg's home. The begging, however, was always done by letter, letters which even today fill us with embarrassment and guilt. To his credit, Puchberg usually sent something — again, by letter — and though it was usually less than what was asked, it would eventually total something more than $15,000 in today's currency.

Speculation has abounded on the cause of Mozart's decline in Vienna. Some have had him the victim of envy and intrigue, but while they might have hastened the decline, it seems unlikely that the little Kozeluchs and von Winters could have caused it. Gambling debts, abrasive personality, the fickleness of the Viennese public, all these problems and more were suffered by other composers who, if they didn't prosper, at least survived. No, Mozart was much more profoundly out of step. From our vantage point two hundred years later, we would suggest that Mozart was, in fact, the first modern composer. Certainly he was the first major composer to live entirely as a freelance, outside the system of official patronage. (At 800 gulden a year, his stipend as *Kammerkomponist* scarcely paid the rent; Gluck, Mozart's predecessor, had been getting 2000.) There was also in Mozart a spirit of rebelliousness which led him to disregard at times the more petty norms of social intercourse. In Vienna Mozart gradually outgrew the first, childish manifestations, but as his isolation increased during the later years this disregard returned in more mature and subtle ways. Musically, too, Mozart had an uncanny habit of forgetting his audience, even in commissioned works, sometimes going quite beyond the intended occasion or the capabilities of the intended patron. Though he would not have accepted the notion, he was actually writing for what is now called "the universal audience," a process that accelerated as real, specific audiences became scarcer and scarcer.

Mozart's three symphonies of 1788 provide a case in point. We tend to hear them as being valedictory, but Mozart cannot have suspected yet that his life would be so shortened. The question of audience, however, was real and immediate. There is evidence that he intended them for a series of subscription concerts in Vienna, which fell through for lack of subscribers. (One concert was given — Mozart's last attempt in Vienna — and it may have included a symphony.) There is also evidence that one or more of the symphonies were performed elsewhere, in places like Dresden and Leipzig, as Mozart searched for new patronage. London, too, was never far from his mind, and they certainly liked symphonies in London. Mozart may still have thought of himself as writing for a specific audience, but which one? All of them? The debacle in Vienna must have suggested that he wouldn't be writing any more symphonies at all unless he found a new audience. These three had to be definitive, had to show him at his best for any audience anywhere. Partly by temperament and partly through circumstance, Mozart was stumbling backside-first towards the universal audience. 1788 was indeed the turning point, and neither Mozart nor music would ever be the same.



OPENING CONCERT

FESTIVAL ORCHESTRA
Christopher Hogwood, Conductor

Tuesday, August 2, 8:15 p.m.
Church of the Nazarene
Pismo Beach

Wolfgang Amadeus Mozart (1756-1791) ..... Symphony No. 41 in C Major, KV 551 ("Jupiter")

Allegro vivace
Andante cantabile
Menuetto (Allegretto) and Trio

W. A. Mozart ..... Andante in C Major for Flute and Orchestra, KV 285e

Geraldine Rotella, *flute*

W. A. Mozart ..... Harmoniemusik from *Die Entführung aus dem Serail*, KV 384

Arrangements for Wind Octet (American premiere of selections of Harmoniemusik in conjunction with the Mostly Mozart Festival at Lincoln Center)

Overture: Presto
Overtura
No. I: Andante
Hier soll ich dich denn sehen
No. VII: Allegro maestoso
Martern aller arten

Intermission

W. A. Mozart ..... Variations on Sarti's "Come un' agnello", KV 454a

Malcolm Bilson, *fortepiano*

W. A. Mozart ..... Piano Concerto No. 15 in B-flat Major, KV 450

(Cadenzas by Mozart)

Allegro
Andante
Allegro

Malcolm Bilson, *fortepiano*

W. A. Mozart ..... Symphony No. 41 in C Major, KV 551 ("Jupiter")

Molto Allegro

Harmoniemusik from Mozart's *The Abduction from the Seraglio* edited by Bastiaan Blomhert. Used by arrangement with Foreign Music Distributors for Bäerenreiter-Verlag, publisher and copyright owner.

This concert is supported by funds from the Tenth Anniversary Endowment

PROGRAM NOTES

WOLFGANG AMADEUS MOZART
Symphony No. 41, in C Major, KV 551 ("Jupiter") (1788)

Mozart's last three symphonies, with Haydn's "London" symphonies, culminated the eighteenth century form. Mozart wrote his in just seven weeks during the summer of 1788, probably for a subscription concert. Their artistic stimulus was Haydn's "Paris" symphonies of the year before, while they, in turn, influenced the subsequent "Londons."

In contrast to Haydn's quest for clarity, however, Mozart strove in his final statements for the greatest intensity of characterization and invention. The first movement, for example, is so filled with engaging themes and attractive details that Mozart adjusted the form to include more large scale repetition, lest the ear be overwhelmed. The finale, furthermore, owes its intense, seamless texture to a wealth of polyphonic devices so masterfully executed as to pass unnoticed — except, of course, for the dazzling quintuple counterpoint of the coda. More immediately striking is the Finale's opening motive. This is Mozart's famous motto (do re fa mi — variants appear also in the main theme of the first movement and the trio of the third) which he used throughout his life, beginning with his very first symphony, KV 16. Following an eighteenth century practice, this Finale will be separated from the rest of the symphony and performed at the end of the concert.

W.A. MOZART
Andante in C Major for Flute and Orchestra, KV 285e (1777)

Mannheim was the third stop on Mozart's ill-fated journey of 1777-78 in search of employment, and there he allowed a family friend to set up a deal he came to regret. Mozart was to write flute concertos and quartets for one Ferdinand De Jean, who turned out to be just a rich, fat dilettante. He was also a nag: When Mozart procrastinated, De Jean hounded him to death. Finally Mozart gave him two quartets and the beautiful Concerto in G, hoping he'd go away. No dice; De Jean wanted more. Mozart adapted an oboe concerto he'd composed in Salzburg for Giuseppe Ferlendis, and threw that into the pot. Still no relief. What's more, the pest couldn't understand the slow movement of his first concerto, and he demanded a replacement! This, too, Mozart gave him, the lovely, pastoral "Andante in C."

Mozart despaired, but then, suddenly, De Jean had to leave town on business. Seizing the opportunity, Mozart moved on, too. They never met again, but when Mozart went to collect his money from the intermediary, he discovered a little calling card: The fat man had short-changed him!

W.A. MOZART
Harmoniemusik from *Die Entführung aus dem Serail,* KV 384 (1781-82)
Arrangements for Wind Octet (1988)

Of all Mozart's operas, "Seraglio" enjoyed by far the greatest popular success in Vienna and throughout Europe. A romantic rescue-opera combining elements of Italian *opera buffa* and German *Singspiel,* it contained more than the usual number of passages for winds. (The tune for Blonde's aria *Welche Wonne, welche Lust* was rescued from the ill-starred Ferlendis/De Jean concerto.) When "Seraglio's" success became evident, moreover, Mozart himself rushed out wind-band arrangements of all the most familiar portions, for popular consumption, before they could be pirated.

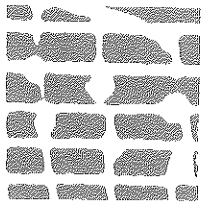
"Seraglio" arrangements for wind ensembles stand, therefore, on solid historical ground, and this evening's selections come from a brand new edition by Bastiaan Blomhert. The Festival is proud to have been chosen to participate in the American premiere of this work, the complete version of which will be given at Lincoln Center on August 11.

W.A. MOZART
Variations on Sarti's "Come un' agnello," KV 454a (1784)

Giuseppe Sarti (1729-1802) was an able composer of the second rank and a fine conductor. He was also a renowned scholar and teacher — Cherubini was his pupil — and in his broader view he was less given to the jealousies Mozart encountered in so many of his contemporaries. Mozart liked him. In a letter of June 9, 1784, he told his father, "Sarti is a good honest fellow! I have played a great deal to him and have composed variations on an air of his, which pleased him exceedingly." The variations mentioned are those performed this evening. The tune came from Sarti's opera *Fra i due litiganti,* and Mozart was to use it again in *Don Giovanni.*

W.A. MOZART
Piano Concerto No. 15, in B-flat Major, KV 450 (1784)

This was the second of three piano concertos Mozart composed in 1784, his first since coming to terms with the textural implications of Bach (cf last year's theme essay). Unlike its intense and personal predecessor (presented last year), which was written for a private performance among connoisseurs, this work was intended for the public. The themes are bright and clear, the Andante is a set of easy-to-follow variations, and the third movement is a hunt. The orchestra is treated symphonically throughout, with dialogue among its own members and wind parts that are not optional, but intrinsic to the musical fabric. There are even flutes, for the first time, in the finale. The solo part is equally enriched, with brilliant passagework and varied treatment of the material, including a fantasy-like entrance passage (*"Eingang:"* Mozart's word) before the opening theme of the first movement.



CLASSICAL QUARTET

CLASSICAL QUARTET
Linda Quan, *violin*
Nancy Wilson, *violin*
David Miller, *viola*
Loretta Sullivan, *cello*

Tuesday, August 2, 8:15 p.m.
United Methodist Church,
Los Osos

Thursday, August 4, 8:15 p.m.
Community Church of Atascadero

Friday, August 5, 8:15 p.m.
First United Methodist Church,
Arroyo Grande

Luigi Boccherini (1743-1805) ..... Quintet in G Major for oboe, two violins, viola and violoncello, Op. 55, No. 1

Allegretto con vivacita
Allegretto
Assisted by **Marc Schachman**, *oboe*

Franz Joseph Haydn (1732-1809) ..... String Quartet in D Major, Op. 20, No. 4, Hob. III:34

Allegro di molto
Un poco adagio, affettuoso
Menuetto: Allegretto alla zingarese
Presto scherzando

Wolfgang Amadeus Mozart (1756-1791) ..... Quartet in F Major for oboe, violin, viola, and violoncello, KV 368b

Allegro
Adagio
Rondo: Allegro
Assisted by **Marc Schachman**, *oboe*

Intermission

Ludwig von Beethoven (1770-1827) ..... Quartet in B-flat Major, Op. 18, No. 6

Allegro con brio
Adagio ma non troppo
Scherzo: Allegro
La Malinconia: Adagio; Allegretto quasi allegro

The Arroyo Grande concert is sponsored by Gladys J. Martin

PROGRAM NOTES

The long-standing debate over "high art" versus "decorative art" has produced far more agreement on the relevance of such a distinction than on how it should be defined. We should like to propose a working description, nonetheless, good for one evening and precisely four pieces.

In this view, decorative art is designed to enhance our surroundings and to make life more pleasant. It is therefore suave, agreeable, generalized, and relatively impersonal. High art, on the other hand, is intended as an enhancement of our inner selves, an analogue of human thought and feeling which becomes in itself an enriching experience. High art conveys a sense of commitment and involvement; each work has a distinct character and identity. The first of this evening's selections presents the very best of decorative art. Each of the others, by contrast, was part of its author's struggle to go beyond the decorative ideal through the development of musical characterization.

Luigi Boccherini

Quintet in G Major for oboe, two violins, viola, and violoncello, Op. 55, No. 1 (1797)

Boccherini began his career as a 'cellist, and in 1768 he achieved a great triumph in Paris. An invitation to the court of Madrid followed, where he served as chamber composer to the Infante Luis and to King Carlos III. From 1787 he was also court composer to Friedrich Wilhelm II of Prussia.

Boccherini's fame as a composer rested on his chamber music, particularly his 155 quintets. Most of these were for strings alone, but they also included twelve piano quintets and eighteen with oboe or flute. All display Boccherini's fluent gift for melody and his skilful assurance in handling the instruments. They also reflect his fervent admiration for Haydn, whose style he imitated, but whose quest for characterization escaped him. Boccherini thus ended where he began: the perfect decorative composer.

Franz Joseph Haydn

String Quartet in D Major, Op. 20, No. 4, Hob. III:34 (1772)

During the 1770's a trend towards more tempestuous musical expression spread through Europe. Called *Sturm und Drang* (storm and stress), and seen by some historians as a precursor of Romanticism, many composers at the time treated it as a fad. Haydn's response was more intense, however, for *Sturm und Drang* coincided with his own mounting concern for musical individuality. If every movement was to have its distinct character, storminess could certainly do it.

The six "Sun" quartets (nicknamed for a graphic on the title page) are often given as prime examples of *Sturm und Drang* — except for the cheerful "misfit," number four. Given Haydn's larger quest, however, number four could actually be called the most successful, for it needed no storms to attain its goal. Each movement is clearly characterized: The first is bright and witty, while the second is veiled, its intense theme only partly lightened by the ornamentation. To heighten characterization still further, Haydn then turned to Hungarian folk music (he spent much of his career with Prince Esterhazy of Hungary), using Gypsy styles in the third movement and Magyar elements in the finale.

Wolfgang Amadeus Mozart

Quartet in F Major for oboe, violin, viola, and violoncello, KV 368b (1781)

In learning to write music of individual character, Mozart had two advantages over Haydn. One was the example of Haydn himself, and the other was the opera connection. Mozart — and Western music as a whole — learned characterization by writing for actual characters. The tricky step was transferring this into the purely musical terms of quartet and symphony. Here, too, Mozart was lucky.

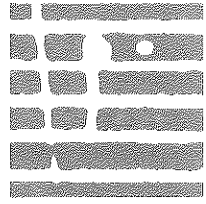
Visiting Munich in 1781, for example, Mozart ran into an old friend from Mannheim, oboist Friedrich Ramm. Ramm was extraordinary, not only in technique, but also in interpretation, tonal variety, and dynamic range. His *forte* equalled anyone's, it was said, but his *pianissimo* surpassed them all. As the supremely gifted opera composer, meanwhile, Mozart routinely tailored his parts not only to the roles but also to those who sang them. The invitation was too obvious: Mozart tailored this quartet to Ramm, and achieved characterization without even thinking about it.

Ludwig von Beethoven

Quartet in B-flat Major, Op. 18, No. 6 (1800)

The quartets of Opus 18 were the outstanding achievements of Beethoven's "first" period. His skills were honed and he was bursting with inventiveness, but as has been so often repeated, "The spirit of Mozart hovers over them." The spirit of Mozart's style and technique, at any rate: The characterization part has to be reinvented, and this Beethoven was just starting to do. There isn't much of it in the light and well-knit first movement, nor in the richly melodious second, but the Scherzo is on the track with its subtle syncopations, odd wit, and perverse part-writing.

It is the finale, however, that truly shows Beethoven's intentions, as a strange, darkly mysterious impression of melancholy precedes and twice interrupts a joyous, dance-like *Allegretto*. It may not be subtle, but it definitely is distinctive!



CHAMBER CONCERT

FINE ARTS BRASS QUINTET
Anthony Plog, *trumpet*
Patrick Kunkee, *trumpet*
James Atkinson, *horn*
James Sawyer, *trombone*
J. Alan Johnson, *bass trombone*

FESTIVAL CHAMBER SINGERS
Timothy Mount, *conductor*

Wednesday, August 3, 8:15 p.m.
Mission San Miguel

Paul Dukas (1865-1935) ..... Fanfare from *La Péri*

Johannes Brahms (1833-1897) ..... Three Chorale Preludes
- O wie selig seid ihr doch, ihr Frommen
- O Welt, ich muss dich lassen
- Es ist ien'Ros'entsprungen

Michael Praetorius (1571-1621) ..... Dance Suite from *Terpsichore*
- Ballet de Grenoville
- Two Courantes
- Pavane de Spaigne
- La Bourrée
- Three Bransles
- Volte

Heinrich Schütz (1585-1672) ..... Saul, SWV 415

Festival Chamber Singers
Fine Arts Brass Quintet
Rachel Durling, *violin*
Gregory Maldonado, *violin*
Sarah Freiberg, *cello*
Jennifer Sayre, *Baroque harp*
MaryBeth Haag, *soprano*
Michelle Fournier, *mezzo-soprano*
Joseph Golightly, *tenor*
James Stanley, *tenor*
Kenneth Knight, *baritone*
Paul Linnes, *bass*

Claudio Monteverdi (1567-1643) ..... Beatus vir

Festival Chamber Singers
Rachel Durling, *violin*
Gregory Maldonado, *violin*
Sarah Freiberg, *cello*
Jennifer Sayre, *Baroque harp*

Intermission

Samuel Scheidt (1587-1654) ..... Psalm 148
- Part I: Lobet, ihr Himmel, den Herren
- Part II: Lobet, den Herren auf Erden

Festival Chamber Singers
Fine Arts Brass Quintet

Frank Martin (1890-1974) ..... Songs of Ariel from Shakespeare's *The Tempest*

Festival Chamber Singers

Johann Sebastian Bach (1685-1750) ..... Selections from *The Art of the Fugue*

Fine Arts Brass Quintet

This concert is supported by funds from the San Miguel Endowment

PROGRAM NOTES

Heinrich Schütz
Saul, SWV 415 (1650)

Like Mozart, Heinrich Schütz was the outstanding composer of his time to blend the Italian and German styles. He was discovered by the composer-prince Moritz of Hesse-Kassel, who sponsored his first period of study in Italy, with Gabrieli, from 1609 to 1612. Returning to Germany, Schütz entered the service of the Elector of Saxony, in Dresden, where he remained for forty-five years (1617-72). He also published his first great series of German church music, *Psalmen Davids* (1619), whose polychoral settings reflected his work with Gabrieli.
In 1628, Schütz revisited Italy, this time to study Monteverdi's latest developments. The result was an outpouring of magnificent works, stretching over twenty years, including three sets of concerted works for voices and instruments called *Symphoniae sacrae.* The first two sets were for smaller ensembles, but in Part III Schütz returned to his former polychoral splendor, cast now in the most up-to-date *concertato* style, to create some of the finest works of the century. Among these is the deeply stirring "Saul, Saul, why do you persecute me?" (Acts 9:4ff). With its insistent calls of "Saul, Saul," presented alone and in contrapuntal combination, its staggered echo effect, and its inspired handling of text, dynamics, and ensemble, it was unmatched in dramatic grandeur.

Claudio Monteverdi
Beatus vir (ca. 1628)

The composer whose music Schütz went to study in 1628 was a protean figure. Not only did he turn the fledgling dramatic ideas of the Florentine camerata into powerful works of art — the first real operas — he left his imprint on every facet of music as well, from monody to *concertato,* harmonic practice to instrumental writing. No problem was too great nor detail too small. With his eight books of madrigals Monteverdi reshaped the form completely, from the inside out; he was also the first to use *pizzicato.*

If Monteverdi was the right man, this setting of Psalm 111 was the right kind of piece: a large, sacred *concertato* with all the modern stuff. First, it was a parody, an expansion and transformation of the madrigal *Chiome d'oro* from Monteverdi's seventh book. Its large structure was also crystal clear: ABA coda, the *Gloria Patri* being the coda, and with the B section defined by its dance-like triple time, a feature of the old-style madrigal for which Monteverdi was finding new uses. Internal cohesion was enhanced by two modern devices, a continuo comprised of a few short motives repeated many times, as a sort of flexible ostinato, and the recurrence of the *Beatus vir* motive as a refrain in the outer sections. Add to this an effective mixture of monody and polyphony, and skillful use of forces, and it was truly a virtuoso performance.

Samuel Scheidt
Psalm 148 (1620)

Scheidt, Schein, and Schütz have long been regarded as the three leading German composers of their period. All three were born between 1585 and 1587, all worked within a rather small geographical area (except for study in Holland, Scheidt spent his whole life in Halle), and they all knew each other.
They also shared common ground as composers, for they each developed a style blending traditional German elements with the modern *concertato* style emanating from Italy. From the beginning, however, Scheidt's music demonstrated that his blend would remain closer to the German chorale tradition than those of his colleagues. He was also the only one of the three to gain distinction as an instrumentalist, holding positions as court and church organist, as well as Kapellmeister. Scheidt's first publication, *Cantiones sacrae,* appeared in 1620, just a year after he was appointed court Kapellmeister. In this collection of motets without continuo, Scheidt explored the many combinations and effects to be obtained from eight voices arranged into two choirs. This evening's example is an echo motet, in which one SATB choir echoes the other, but in varying amounts and at varying intervals.

Frank Martin
Songs of Ariel, from *The Tempest* (1955)

Born into a family of French descent, among a community mostly of German descent, the outstanding Swiss composer Frank Martin always credited the resulting "cultural confusion" as the source of his highly independent musical thought. Whatever the reason, Martin succeeded in creating a sound that was characteristic and recognizable, regardless of medium or the stylistic materials he chose to use. To the despair of the classifiers, he used quite a mix, from Franckian Romanticism to Impressionism, Paris-style modernism, and his own modified, warmed-up version of serialism. Finally, in his later works, he went into a stylistic free-float, counting on his sound, his mastery of technique, and a deep feeling for emotional consistency and continuity to carry him through.
Martin's opera *The Tempest* is such a work. Hard to label, the music is nonetheless poetic, atmospheric, humorous, and effective. Much of this is captured, moreover, in the unusual "Songs of Ariel," for sixteen voices, unaccompanied.

FORTEPIANO RECITAL

MALCOLM BILSON
Wednesday, August 3, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) ..... Piano Sonata in D Major, KV 205b
- Allegro
- Rondeau en Polonaise: Andante
- Tema con 12 Variazioni

W. A. Mozart ..... Piano Sonata in A Minor, KV 300d
- Allegro maestoso
- Andante cantabile con espressione
- Presto

Intermission

W. A. Mozart ..... Piano Sonata in D Major, KV 576
- Allegro
- Adagio
- Allegretto

W. A. Mozart ..... Piano Sonata in F Major, KV 300k
- Allegro
- Adagio
- Allegro assai

The fortepiano heard in tonight's concert was built in 1981 by Wolf-Dieter Neupert in Bamberg, Germany, and has been very kindly lent for this concert by Dr. Wayne Gradman of Los Angeles

PROGRAM NOTES

"It is clear," observes Malcolm Bilson, "that the newly emerging fortepiano became the instrument of Mozart's most direct personal utterances, the instrument on which he found most immediate access to his particular kind of musical expression. And it is precisely the fortepiano that seemed able to do this — the Viennese instrument perfected by Johann Andreas Stein in the early 1770's, with all its particular characteristics and nuances, so different from the harpsichord, or even the concurrent English pianofortes by Broadwood and others. Mozart seems to be the ultimate fortepiano composer, as was Francois Couperin for the French eighteenth century harpsichord, or Claude Debussy for the late nineteenth century piano. These are all composers whose music is intimately tied up with the tonal and tactile attributes of their instruments in a way that makes transfer to other types more disadvantageous than one might think. In October of 1777, Mozart wrote three very detailed and enthusiastic letters to his father about Stein's instruments, how perfect they were, and it seems he could play them with a beauty of tone and a perfection of execution probably no one today will be able to match."

Wolfgang Amadeus Mozart
Piano Sonata in D Major, KV 205b (1775)

The six sonatas composed in Munich in 1775 were the first full-scale works in this form which Mozart committed to paper, and their key scheme (C, F, B-flat, E-flat, G, D) points to intended publication. The Sonata in D is the grandest of the set, and Mozart would use its opening again for the "Mannheim" Sonata in D (KV 284c). The first movement, a more fully worked version of Mozart's early "Italian" style, is followed by a *Polonaise* in which the theme returns in ever greater elaboration. Then comes, for the first time in a Mozart piano sonata, a theme and variations, complete with a *minore,* also a first. All three movements are characterized by brilliant piano writing, exploitation of the instrument's colors and registers, and a profusion of dynamic and expression marks.

W.A. Mozart
Piano Sonata in A minor, KV 300d (1778)

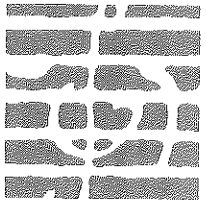
This remarkable work, one of only two sonatas in minor keys, was composed in Paris during the summer of 1778, and there is little else in Mozart's solo music to prepare one for its furious energy. The repeated "Mannheim" chords become an insistent throbbing as the music drives forward in almost symphonic fashion. Passages in the development section alternate between *pianissimo* and *fortissimo,* markings rarely used by Mozart in any works. We shall let Mr. Bilson continue: "The second movement, of an extended passionate lyricism, likewise has a great outburst in the development section; the whole is an extraordinarily dramatic *scena.* The third movement, with each short bar set off from the next, is taut and nervous; in spite of the *Musette*-like Trio, it ends as relentlessly as it began, with *ostinato* repeated chords harking back to the beginning of the first movement."

W.A. Mozart
Piano Sonata in D Major, KV 576 (1789)

This last of Mozart's solo sonatas was the first of six Mozart intended to compose for Princess Friederike, eldest daughter of the King of Prussia. Nothing more came of the project, and one wonders in any event what a teenaged princess would have made of such a work. The first movement is filled with elaborate imitative counterpoint, but based on the simplest of motives, a hunting call, bucolic and cheerful. The second movement, on the other hand, is deeply lyrical, with a passionate middle section in f-sharp minor, and is comparable in the solo literature only to the *Adagio in B Minor,* KV 540 (see page 37). The work concludes with a cheerful rondo, whose whirling accompaniments to the theme would have tested fingers far more skilled than those of a young princess. Like the first movement, this finale ends in a gentle *piano.*

W.A. Mozart
Piano Sonata in F Major, KV 300k (1782)

Modern research, including exhaustive handwriting studies by Wolfgang Plath, have shown that the last four "Paris" Sonatas were actually composed after that journey of 1777-78, after 1780, in fact, in Salzburg or Munich, or even during 1781-82 in Vienna, the date and place favored by Mr. Bilson. Played by every piano pupil, but rarely understood, the outer movements of this sonata present perfect examples of a type of construction not governed by "Beethovenish" developmental logic. Called *il filo* ("the thread") by Leopold, and practiced to almost magical perfection by his son, it is an intuitive sense of musical "rightness" by which Mozart could make one ingenuous theme flow into another as if tailored to fit. The Adagio, by contrast, is a bow to the stylized elegance of Christian Bach, with whom Mozart had renewed his friendship just before leaving Paris.



FRANCISCAN STRING QUARTET

FRANCISCAN STRING QUARTET
Wendy Sharp, *violin*
Julie Kim, *violin*
Marcia Cassidy, *viola*
Margery Hwang, *cello*

Wednesday, August 3, 7:30 p.m.
Maison Deutz Winery,
Arroyo Grande

Friday, August 5, 8:15 p.m.
Mission San Miguel

Saturday, August 6, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) ..... String Quartet in B-flat Major, KV 458 ("The Hunt")

Allegro vivace assai
Menuetto: Moderato
Adagio
Allegro assai

Samuel Barber (1910-1981) ..... String Quartet, Op. 11

Molto allegro e appassionato
Molto adagio
Molto allegro (come prima)

Intermission

Robert Schumann (1810-1856) ..... Quartet in A Major, Op. 41, No. 3

Andante espressivo; Allegro molto moderato
Assai agitato
Adagio molto
Allegro molto vivace

The Wednesday evening concert is sponsored by Maison Deutz Winery

The San Miguel Mission concert is sponsored by the physicians of North San Luis Obispo County

The Saturday evening concert is sponsored by Gottschalks

PROGRAM NOTES

Wolfgang Amadeus Mozart

String Quartet in B-flat Major, KV 458 ("The Hunt") (1784)

One of the great achievements in music was Haydn's Opus 33 (1781), six works which launched the modern art of quartet composition, and which made a deep impression, especially on Mozart. This was not the same Mozart, however, who had responded to Haydn's work before: Now he was more experienced, removed to Vienna, and absorbed in his crisis over the dynamic textures of Bach (cf last year's theme essay). Haydn, meanwhile, had undergone an upheaval of his own regarding texture: Discarding first the purely *galant* ideal, then the "learned" brand of counterpoint, he had arrived at a texture based on true *obbligato* voice-leading. As a substantial but different achievement in the area of Mozart's greatest concern, it offered a stimulating counterbalance.

Mozart was soon responding in kind, completing three quartets between December 1782 and July 1783, and three more between November 1784 and January 1785, all dedicated to Haydn. The second group is particularly notable for the light, deft touch with which Mozart reduced the lessons of Bach and Haydn into works of deceptive simplicity. Typical is the first movement of this B-flat Quartet. Called "The Hunt" for its bucolic cheerfulness and its little horn calls (see page 35), the art behind its plastic textures is absolutely invisible. Yet we know it wasn't easy: Few of Mozart's manuscripts show such signs of struggle as these blotched, crossed-out quartets. This very movement, in fact, originally began much more heavily, with imitation. The apparent simplicity is even more striking in the sweet *Adagio*, based on the *Agnus* of a Litany composed in 1774 (KV 195). The finale, however, is an affectionate parody of Haydn in its musical horseplay and too-obvious counterpoint, a subject to which Mozart would return with greater subtlety in the E-flat Symphony of 1788.

Samuel Barber

String Quartet, Opus 11 (1936)

Samuel Barber was one of the very few composers since the Renaissance who was also a trained singer. Haydn was noted for his singing, Gluck had vocal training, and so did Mendelssohn. There have not been many others. Beethoven's father was a professional singer, but the son was not interested. Even among opera composers there has been a surprising lack. Mozart's singing was true and musicianly, but the voice itself was undeveloped. In the next century, Verdi and Puccini had only rudimentary instruction as children, and Wagner had none.

Barber, on the other hand, studied with Emilio de Gogorza at the Curtis Institute, and even appeared professionally. This was purposeful: From his first, juvenal works, Barber showed a natural bent toward lyric expression and long, supple lines. These remained the foundations of his style, and though his mature works were enriched with modern procedures, he never lost his perspective as a singer.

The String Quartet comes from the composer's first, quite Romantic period. It is cast in two movements which sound like three, for after the slow section — which, rescored, became the celebrated "Adagio for Strings" — there is a fast section which presents shortened, recombined material from the first movement. The opening movement itself is in a freely adapted sonata form — another Barber trademark — and contains intense development of short motives somewhat in the manner of Beethoven.

Robert Schumann

Quartet in A Major, Op. 41, No. 3 (1842)

Many of Schumann's best works were composed in clusters of like kind, with several of these clusters coming around his thirtieth birthday. 1840, for example, was a year for song cycles, while 1841 was devoted to orchestral works, including two symphonies and the first draft of the A minor piano concerto. The year for chamber music, both for quality and for quantity, was 1842, embracing all three quartets, the Piano Quintet, Opus 44, the Piano Quartet, Opus 47, and the *Fantasiestücke*, Opus 88.

Schumann's musical thinking was essentially melodic and epigrammatic, and his harmonies were often more expressive than structural. These qualities sometimes made it difficult for him to sustain large forms, but in the Third Quartet Schumann found some novel solutions. Thus the first movement is only externally a sonata form, for the development section is given exclusively to the first of the exposition's two expansive themes, while the "recapitulation" is devoted almost entirely to the second. Framed and punctuated by the motive of a falling fifth, however, it works out well. Equally effective are the scherzo, a set of variations on an implied but unstated theme, and the lovely song-without-words *Adagio*. Many critics have observed, on the other hand, that the rondo finale has too many statements of the main theme. Even this fault is largely offset, nonetheless, by the beauty of the melodies themselves, and by the piquant little gavotte which appears near the end of each half, and which Schumann marked "Quasi Trio."

CHAMBER CONCERT

FINE ARTS BRASS QUINTET
Anthony Plog, *trumpet*
Patrick Kunkee, *trumpet*
James Atkinson, *horn*
James Sawyer, *trombone*
J. Alan Johnson, *bass trombone*

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

Georges Delerue (b. 1936) ..... Fanfare from *Vitrail*

Claude Debussy (1862-1918) ..... Trois Chanson
Dieu! qu'il la fait bon regarder
Quand j'ai ouy la tamborin
Yver, vous n'estes qu'un villain

William Schmidt (b. 1930) ..... Suite No. 1 for Brass Quintet

Robert L. Sanders (1923-1987) ..... Quintet in B-flat for Brass Instruments

Intermission

Four Venetian Pieces for Brass

Pietro Lappi (ca. 1580) ..... La Serafina

Giuseppe Guami (ca. 1540-1611) ..... Canzon 6

P. Lappi ..... La Alle

Andrea Gabrieli (ca. 1520-1586) ..... Ricercar

Johann Sebastian Bach (1685-1750) ..... Selections from *The Art of the Fugue*

George Gershwin (1898-1937) ..... Selections from *Porgy and Bess*
arr. Jack Gale
Summertime
I Got Plenty a Nuttin'
It Ain't Necessarily So

WITH TRUMPET AND THE SOUND OF THE HORN... *Psalm 98*

The old gentleman had not left much of an estate; the crowd at the auction was small. Bidding was desultory enough for the pocket watch and the ship in a bottle, but it stopped altogether when they got to the violin. Five pounds, the auctioneer asked hopefully, then three, two, and even one. Finally another old gentleman shuffled forward, a friend, perhaps, of the deceased. Taking the violin in wrinkled hands he tuned it, caressed it, wiped it clean, and rosined the bow. Then he began to play, and at once the room was filled with music, wonderful, magical music. On and on the old man played, until it seemed to those present that they had never heard anything so beautiful. Now, of course, everyone wanted the violin, and in the end it brought more than all the other items combined.

This lovely, sentimental old story, while not about a trumpet, illustrates a point of great importance for an appreciation of the brass: It's not the instrument that counts but the music that comes out of it. The brass, indeed, have been greatly maligned, associated in the public mind with applications demanding little more than volume and enthusiasm: parades, football games, polka bands, the military. A few years ago, the New York Times reported a survey which showed that even professional orchestra musicians looked down their noses at their colleagues from the brass, calling them "brassholes" and all sorts of shockingly uncomplimentary names.

Historically, there is some justification for this attitude. The power and brilliance of the brass instruments have always made them suitable for displays of military might and kingly prerogative, and evidence for such uses goes back to the dawn of civilization. Yet intimations of other possibilities have a long history, too. Of the sixty-five references to trumpets in the Bible, for example, the great majority speak not of armies nor of doom ("the last trump"), but of music for religious observances and joyful celebrations.

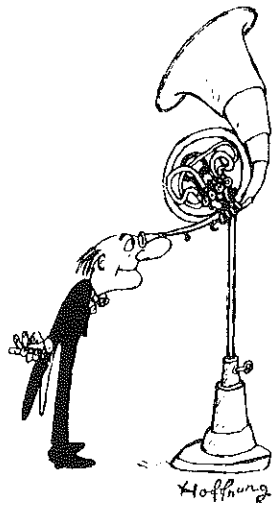
The most significant musical break-through for the brass came during the fifteenth century with the invention of the slide. "Natural" trumpets and horns produce only the overtones of their own fundamentals, leaving substantial gaps in the lower registers. The slide filled in these gaps, and it was quickly applied to all the cylindrically bored instruments, namely the trumpet and trombone families. (It couldn't be done with conically bored instruments like horns and bugles, for their tubes expand in diameter for at least two-thirds of their length. Cylindrically bored instruments reserve the expansion for the final third of their length, and the slide was inserted ahead of that point.)

Composers like Giovanni Gabrieli happily exploited the new possibilities, adding brass instruments with slides to ensembles of voices and woodwinds. Within another hundred years work had begun on valve mechanisms, which provided the same function for the conical instruments. (Horns, including cornets, are narrowly conical, while bugles, such as flugelhorns, baritones, and tubas, are broadly conical. There are thus three distinct classes of brass instruments.) With the advent of valves, composers from Bach to Brahms (who played the "French" horn during his youth) could include a great variety of brass instruments in many of their finest creations. A new breed of musicianly players developed, some of whom must have been incredibly skilled, to judge from the parts written for them. The brass had become fully respectable.

In this country, unhappily, the whole story has had to be repeated. The brass have an unusual characteristic: Save for the orchestral horn, the rudiments of playing are exceptionally easy to learn, while true mastery of any of them is exceptionally difficult. In a developing nation, therefore, many a raw youth picked up the trumpet or the trombone, but few had time to learn it well. The brass ended up in village and regimental bands, while musicians of serious intent looked elsewhere.

Only within our own lifetimes have the brass completed their maturation in America. First a few individuals, and now a whole remarkable generation of musicians have lifted the brass to world standards, and made the old epithets obsolete. Gentle self-deprecation, on the other hand, has always been appreciated by our finest musicians, so we shall give our closing words to the German-British cartoonist and erstwhile brass player Gerard Hoffnung, whose untimely death in 1959 robbed music of one of its sweetest voices. At the 1955 Hoffnung Festival concert, organized in his honor by some of Europe's leading musicians, Hoffnung was invited to play, and to comment upon, the enormous sub-contra bass tuba from the British Museum. His remarks, complete with pregnant pauses, began like this.

"I've been asked to say a few words about this . . . tuba. This is a Stradivarius tuba . . . built in 1952 . . . by Boosey and Hawkes . . ."



HARPSICHORD RECITAL

ARTHUR HAAS
Thursday, August 4, 8:15 p.m.
Trinity United Methodist Church,
Los Osos

Wolfgang Amadeus Mozart (1756-1791) ..... Sonata in G Major, KV 9
- Allegro Spiritoso
- Andante
- Menuett; Trio

Jean-Phillipe Rameau (1683-1764) ..... La Dauphine

Jacques Duphly (1715-1789) ..... *Pièces de Clavecin,* Book III
- La Forqueray
- Chaconne
- La Médée

Intermission

W. A. Mozart ..... Suite in C (fragment), KV 385i
- Ouverture
- Allemande
- Courante

Claude Balbastre (1727-1799) ..... *Pièces de Clavecin,* Book I
- La Suzanne
- La D'Héricourt
- La Lugeac

J.-P. Rameau ..... *Les Indes Galantes*
- Ouverture
- Air pour les esclaves Affricains
- Air pour les amants qui suivent Bellone, et pour les amantes qui tachent de les retenir
- Air vif pour Zéphire et la rose
- Gavottes I et II
- Loure en rondeau
- Air pour Borée et la rose

PROGRAM NOTES

Mozart Visits Paris . . .

Wolfgang Amadeus Mozart
Sonata in G Major, KV 9 (1764)

Mozart's first visit to Paris, in 1763-64, was part of a grand tour organized by his father to capitalize on the prodigious talents of the boy and his sister, Maria Anna ("Nannerl"). While they were there, Leopold brought out his son's first publications, two pairs of sonatas for clavier with optional, and not very necessary, violin parts. The second pair, comprising KV 8 and 9, was dedicated to the Countess de Tessé, mistress of Prince Conti. All were in the French style, but their most immediate influence may have been that of the Silesian, Johann Schobert (1720-1767), composer to Conti. Although Leopold thought him crude, Schobert undoubtedly possessed more depth than the other salon composers, and this may have inspired the unusually intense development section of KV 9's first movement, one of the most notable features of the whole series.

Jean-Philippe Rameau
La Dauphine (1747)

While in Paris, Mozart heard a great amount of music, some of which he certainly assimilated, and much not. We cannot know what all of this music may have been, but the grand old man of French clavecinists was Rameau, who had codified fingering and ornamentation, and sealed the triumph of the triadic system in French music. Mozart would have appreciated Rameau's expansion of keyboard technique, with things like percussive effects and crossing of the hands, as well as the fact that Rameau was renowned for his improvisation. This famous piece, for example, in G minor, was originally extemporized for the wedding of the Dauphin with Maria-Josepha of Saxony.

Jacques Duphly
Pièces de Clavecin, Book III (1758)

Duphly was the leading technician and teacher of the clavecin among the generation following Rameau. Originally an organist in Rouen, Duphly decided, while still in his twenties, to move to Paris and to specialize in the clavecin, on which instrument he became famous for his light touch and impeccable fingering. In his compositional style, Duphly followed Rameau, to whom he obviously does homage in the third of this evening's pieces, *La Médée*. The first of the pieces — which were conceived as a set in F minor — is a somber *rondeau* in the low registers, a tribute to the bass viol player Antoine Forqueray (1671?-1745).

W.A. Mozart
Suite in C (fragment), KV 385i (1782)

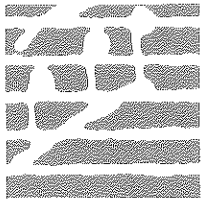
Mozart revisited Paris in 1778 on his unfortunate search for employment. He lost his mother there in July and eventually retreated in disappointment, but he did score some successes with the French public. These were probably in his mind as he worked on this suite "in Handelian style," starting with a French Overture, a slow passage in dotted rhythms followed by a fugue. This is a peculiarly knotted fugue, however, and most unusually, it is in A minor, and it leads directly into the Allemande, which is in C minor! A sense of balance is restored in the Allemande nonetheless, and the Courante (in E-flat!) displays a light touch indeed, in spite of having a canon in each half. A Sarabande was begun, but breaks off, for there was a fundamental conflict between the decorative French style and the polyphony Mozart was coming to know in Vienna.

Claude Balbastre
Pièces de Clavecin, Book I (1759)

Claude Balbastre, another admirer of Rameau, was born in the master's home town of Dijon, and took lessons there with Rameau's brother. In 1750 he moved to Paris and studied for a while with Rameau himself. From 1756 Balbastre was organist at St. Roch, where his annual performances of *noëls en variations* at the Midnight Mass drew such crowds that the Archbishop forbade them in 1762. In his *Pièces de Clavecin*, Balbastre also did homage to others among the older masters, including Couperin (*La D'Héricourt*) and Scarlatti (*La Lugeac*).

J.P. Rameau
Les Indes Galantes (1735)

Mozart would probably not have cared much for the fact that Rameau's clavecin music so often told stories or painted pictures; his disdain for the decorative ideal was expressed many times. Mozart would certainly have appreciated, however, the stage work from which this suite was derived. Alone among composers of the rococo, Rameau possessed the harmonic sweep and orchestral imagination to make the musical fabric itself propel the drama forward, as Mozart himself would do a generation later. Even in an opera-ballet such as *Les Indes Galantes*, Rameau could turn his solidly founded but wide ranging harmonies and modulations into startling effects of human drama, and distill the essence of a character into a single *ariette*.



GUITAR RECITAL

William Kanengiser
Thursday, August 4, 8:15 p.m.
Community Presbyterian Church,
Cambria

Saturday, August 6, 8:15 p.m.
United Methodist Church,
Paso Robles

George Frideric Handel (1685-1759) — Suite in D Minor, arr. W. Kanengiser
- Allemande
- Courante
- Sarabande
- Gigue

Leo Brouwer (b. 1939) — El Decameron Negro (1981)
- La Ballada de la Doncella Enamorada
- La Huida de los Amantes por el Valle de los Ecos
- La Harpa del Guerrero

Miklós Rózsa (b. 1907) — Sonata for Guitar, Op. 42, ed. G. Nestor
- Moderato
- Molto moderato, Quasi canzone
- Allegro frenetico

Intermission

Wolfgang Amadeus Mozart (1756-1791) — Sonata in A Major, KV 300i, arr. W. Kanengiser
- Andante grazioso
- Menuetto; Trio
- Rondo (Alla Turca)

John Anthony Lennon (b. 1950) — Another's Fandango (1981), ed. M. Lorimer

Joaquín Rodrigo (b. 1902) — Three Pieces
- En Los Triagales
- Tiento Antiguo
- Fandango

The Paso Robles concert is sponsored by Heritage Oaks Bank

PROGRAM NOTES

George Frideric Handel
Suite in D minor (1733)

In the common eighteenth century practice, most of Handel's clavecin pieces were written for amateurs — friends, patrons, and pupils. They are of special interest today, however, as almost the only parts of Handel's large production for which any early versions or drafts exist to give us a glimpse of Handel's working habits (strikingly crude first drafts, highly reworked final products). Most noteworthy in this suite is that the Sarabande is built on the *folia*, one of six or eight standardized ground basses used throughout the seventeenth and eighteenth centuries. In this movement, Mr. Kanengiser damps the strings with the heel of his right hand to produce tones that suggest a harpsichord's lute stop.

Leo Brouwer
El Decameron Negro (1981)

One of Cuba's foremost musicians, Juilliard-trained Leo Brouwer has wrestled with the problem of being an artist in a revolutionary society, a thorny problem indeed since revolutionary thinking in art has been largely anathema to "revolutionary" governments. Brouwer's own interests range from folk music to Stockhausen and Penderecki, but in the present work he has largely skirted the conflict by focusing, most effectively, on the idiomatic and virtuosic aspects of the instrument itself. The three movements were inspired by African folk tales, and are entitled "The Ballad of the Maiden in Love," "The Flight of the Lover through the Valley of the Echoes," and "The Warrior's Harp."

Miklós Rózsa
Sonata for Guitar, Op. 42 ( )

Hungarian-born Miklós Rózsa is so familiar in this country for his grandiloquent, Oscar-winning film scores (*Ben Hur, Spellbound, A Double Life*), that his other life as a concert composer is sometimes overlooked. In point of fact, after completing his formal training in Leipzig, Rósza settled in Paris in 1932, winning notable success with orchestral and chamber works in the modern neo-Classic style, strong on counterpoint and incisive rhythm. Later, as in the *Sonata for Guitar,* he broadened his style to include Hungarian melo-rhythms, both Magyar and Gypsy, although without quoting actual folk materials. The Sonata was composed for Gregg Nestor, who prepared the present edition.

Wolfgang Amadeus Mozart
Sonata in A Major, KV 300i (1778)

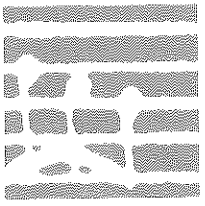
The date for this and others of the "Paris" sonatas is presently in dispute. Many scholars still place it in Paris during 1778, but Wolfgang Plath's handwriting studies point to a date of 1780, after Mozart's return to Salzburg. In any event, the opening variations (there is no traditional "first" movement) certainly have the Paris touch, and the theme has been quoted in every child's piano book. The Rondo is equally famous. It must be remembered that "Alla Turca" had nothing to do with Turkish music. To eighteenth century Europeans, Turkey seemed strange and very far away, and "Alla Turca" was a code word for any kind of musical devilry which might conjure up images of fierce heathen in fezzes and baggy pants, dancing around with arms folded and scimitars clenched in their teeth. In arranging this work for guitar, Mr. Kanengiser has taken advantage of its key, which allows the open fourth, fifth, and sixth strings to sound the subdominant, tonic, and dominant degrees respectively.

John Anthony Lennon
Another's Fandango (1981)

The title of this piece alludes to the fact that it isn't really a fandango, a flamenco-style dance of Andalusian origin. It began, instead, as one of those syncopated little tunes one so often thinks up unconsciously while walking, in this case a Spanish-flavored one conceived while walking through the woods at the MacDowell Colony. Lennon then recalled it a year later when David Starobin asked for a guitar piece. The composer writes: "I thought it might be interesting to compose something idiomatic, using motor rhythms, arpeggiation, and careful integration of open strings . . . [one] that 'lies under the fingers' and takes advantage of a wide variety of colors."

Joaquín Rodrigo
Three Pieces

The name of Valencian composer Joaquín Rodrigo has become inseparably linked to the guitar through his immensely popular *Concierto de Aranjuez* (1940). Sightless from the age of three, Rodrigo nonetheless studied in Paris with Dukas, and was associated for a time with Falla. Settling in Madrid in 1939, Rodrigo was less interested in the specifics of ethnomusicology than were his younger colleagues — Spain boasts at least six distinct and separate musical traditions — preferring to use these materials instead as inspiration and points of departure for music of a more generalized Spanish character. This evening's selections have all been published and performed separately, and date from the 1940's.



AFTERNOON CHAMBER CONCERT

Members Of The Festival Orchestra
Evelyn de la Rosa, *Soprano*
Judith Malafronte, *Mezzo-soprano*
Gary Glaze, *Tenor*
William Parker, *Bass-baritone*

Friday, August 5, 3:00 p.m.
Cal Poly Theatre

Leo Eylar (b. 1958) ..... The Temptation of St. Anthony: Chamber Concerto for 14 Instruments
Premiere performance

Leo Eylar, *conducting*

Wolfgang Amadeus Mozart (1756-1791) ..... Four *Notturni* on texts by Metastasio

Ecco, quel fiero istante, KV 436
Più non si trovano, KV 549
Se lontan, ben mio, tu sei, KV 438
Mi lagnerò tacendo, KV 437

Evelyn de la Rosa, *soprano*
Judith Malafronte, *mezzo-soprano*
William Parker, *bass-baritone*
James Kanter, *clarinet*
Virginia Wright, *clarinet*
Debra Kanter, *bass clarinet*

W. A. Mozart ..... Solo songs

Ridente la calma, KV 210a
An Chloë, KV 524

Gary Glaze, *tenor*
Ronald Ratcliffe, *fortepiano*

W. A. Mozart ..... *Liebes Mandel, wo is's Bandel?,* KV 441

Evelyn de la Rosa, *soprano*
Gary Glaze, *tenor*
William Parker, *bass-baritone*
Ronald Ratcliffe, *fortepiano*

Intermission

W. A. Mozart ..... Quintet in A Major for Clarinet and String Quartet, KV 581

James Kanter, *clarinet*
Ralph Morrison, *violin*
Jeanne Clouse Evans, *violin*
Michael Nowak, *viola*
Christina Soule, *cello*

This concert is sponsored by John and Eldora Warkentin

PROGRAM NOTES

Leo Eylar

The Temptation of St. Anthony: Chamber Concerto for 14 Instruments (1988)

The composer has written:
"At first glance, the title of this work may seem anomolous. On the one hand, the temptation of St. Anthony is a well-known subject that has been portrayed by such artists as Schongauer, Grünewald, and George Grosz. Musically, the most famous example is the climactic third movement of Hindemith's symphonic triptych *Mathis der Maler.*
"Since the baroque era, however, concertos have rarely included programmatic or extra-musical ideas. This work is a synthesis of *concertato* principle and extra-musical inspiration. I have chosen theme and variations to depict the transformation of St. Anthony's temptations, trials, and suffering into catharsis. The musical theme serves as an underlying statement of the saint's faith. The *concertato* idea is expressed through the interplay of the seven string instruments *versus* the seven wind instruments, and the physical placement of the players is integral to the work."

Wolfgang Amadeus Mozart

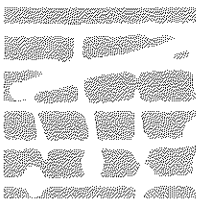
Selected Songs

Mozart was foremost an opera composer and an instrumental composer; the emerging art-song did not interest him. He was certainly aware of this development: One of Gluck's songs found its way into Tamino's "portrait" aria, two of Haydn's were reflected in the songs *Die Alte*, KV 517, and *Die Kleine Spinnerin*, KV 531, and the text for *Das Veilchen*, KV 476, came from a song by Josef Anton Steffan.
Mozart simply did not find these new *lieder* important. On the contrary, Mozart's songs were almost always written for friends, usually for a private evening's entertainment, and sometimes even reflecting the day's activities. Mozart did not enter them in his catalogue of works, and he often forgot them entirely. In at least one instance, he composed a song for his friend and pupil, young Baron Gottfried von Jacquin, and handed it to him on the spot to include among a set of his own.
The opera, moreover, was never far from any of Mozart's vocal works, such as the early (1775) *Ridente la calma,* composed just after *Il rè pastore.* Neither was instrumental music: Einstein described *An Chloë* (1787) as "a piano rondino with text — very charming but not a song."
It is a measure of Mozart's genius that even when he neither understood nor cared about the medium, the result — song or not — was still an excellent piece of music.
The same is true of Mozart's relationship to his texts. For years it was not generally known that Mozart wrote bawdy songs, because Breitkopf and Härtel altered them to protect Mozart's "image." Tossed off for laughs at parties, without a thought that anyone would preserve such things, they nonetheless provide a striking insight: No matter how trivial was Mozart's external life, he was incapable of being trivial in his inner, musical life, even if it meant that his music would completely contradict the text of a little canon like *Leck mir den Arsch,* KV 382d (ca. 1782).
The text of the "Bandl-Terzett," KV 441, while hardly bawdy, was certainly trivial. Mozart, his wife, and Jacquin were out walking when Constanze lost a ribbon. Jacquin retrieved it, but wouldn't let her have it unless one of them could catch it. Then and there Mozart made up some doggerel based on Constanze's initial exclamation (in the Viennese dialect), "Liebes Mandl, wo is's Bandl," setting it later for the three of them to sing, accompanied on the fortepiano by Jacquin's sister, Franziska.
The lovely *Notturni* enjoyed better texts, but they were composed for equally private, light-hearted occasions: musical parties at Jacquin's place, with Mozart bringing along two or three of his wind-player friends. The customary date given for most of these, and the "Bandl-Terzett," is 1783, but they must have been composed after 1785, when Mozart first became intimate with the Jacquin household.

W.A. Mozart

Quintet in A Major for Clarinet and String Quartet, KV 581 (1789)

Although he had known the instrument in Munich, the clarinet did not come to life for Mozart until he met Anton Stadler, irrepressible virtuoso, passionate experimenter with instruments, and incorrigible free spirit, who would give you the shirt off his back and steal the money out of your pocket. It was Stadler who most often accompanied Mozart to Jacquin's, and it was for Stadler that Mozart wrote the Clarinet Concerto, the "Kegelstatt" Trio (probably), and this luminous Quintet.
Balancing clarinet with strings, and *concertante* interplay with chamber music interweaving, Mozart gives all three themes of the exposition to the strings, but the first, telling variants to the clarinet. Likewise with the Minuet, which is shared, and the Trios, which are not: The first, in the minor, is for strings alone, while the second is an alpine *ländler* starring the clarinet. The famed *Larghetto,* of course, features the clarinet, but the delightful finale is lavish with combinations, even the viola having its glorious moment in the third variation.



MISSION CONCERT

FESTIVAL CHORUS AND ORCHESTRA
Clifton Swanson and Timothy Mount, *conductors*

Friday and Saturday
August 5 and 6, 8:15 p.m.
Mission San Luis Obispo de Tolosa

Wolfgang Amadeus Mozart (1756-1791) ..... Horn Concerto No. 2 in E-flat Major, KV 417

Allegro maestoso
Andante
Rondo

James Thatcher, *horn*

W. A. Mozart ..... Mass in C Major, KV 337 ("Missa Solemnis")

Kyrie: Andante
Gloria: Allegro molto
Credo: Allegro vivace
Sanctus: Adagio; Allegro non troppo
Benedictus: Allegro non troppo
Agnus Dei: Andante sostenuto; Allegro assai

Evelyn de la Rosa, *soprano*
Judith Malafronte, *mezzo-soprano*
Gary Glaze, *tenor*
William Parker, *bass-baritone*

Intermission

W. A. Mozart ..... Symphony No. 40 in G Minor, KV 550

Molto allegro
Andante
Menuetto (Allegretto) and Trio
Allegro assai

The Saturday evening concert is sponsored by Chevron U.S.A.

PROGRAM NOTES

WOLFGANG AMADEUS MOZART
Horn Concerto No. 2, in E-flat Major, KV 417 (1783)

On the title page of this, Mozart's first complete horn concerto, the composer noted that he was "taking pity on that ass, ox, and fool of a Leitgeb." Far from being derisive, however, Mozart was merely indulging in the banter he customarily used with his friends. Joseph Leitgeb (or Leutgeb) had been a horn player in the Salzburg court orchestra, but he had used a loan from Leopold to open a cheese shop in Vienna, where he also appeared occasionally as a soloist. It was in Vienna that Mozart and Leitgeb became fast friends, and Mozart composed nearly all of his horn concertos for the jovial cheesemonger.

In this first full-length effort (No. 1, in D, has but two movements), the *Maestoso* has two suitably contrasting themes, one dignified and stately, the other smooth and benign, and a bit of drama in the development. The *Andante* is song-like and gracious, while the cheerful Rondo uses motives derived from hunting calls. This was not only a commonplace in horn concertos, and a favorite of Leitgeb; it was a type of motive used by Mozart in many kinds of works. No less than three other Mozart pieces performed during this Festival have one: the Piano Concerto in B-flat (opening concert), the Piano Sonata in D, KV 576 (Bilson recital), and the Quartet in B-flat (Franciscan Quartet.)

W.A. MOZART
Mass in C Major, KV 337 ("Missa Solemnis") (1780)

It is hard to believe that a large and successful work by Mozart could have lain virtually unknown for nearly 175 years, but this Mass in C was completely overshadowed by its cousin, the Mass in C, KV 317. Both works were popular for a while in Austria, and both were performed at the coronation ceremonies of Leopold II in Prague. After that, however, KV 317 got the nickname — "Coronation" — and KV 337 got oblivion.

This Mass was the last Mozart composed for Salzburg. Traditionally called a *Missa solemnis,* it is really a *Missa brevis,* for Archbishop Colloredo had decreed that the music for the entire mass could not last more than forty-five minutes. Given such constraints, Mozart performed miracles in making a profound prayer of the fifty-six measure *Kyrie,* and in giving the *Credo* almost symphonic shape by making the *Et resurrexit* correspond to the opening of the movement, and the *Et vitam venturi* correspond to the *Descendit de coelis.*

The *Benedictus* is a surprise. Instead of the usual solo quartet, it is a rather craggy, full-blown fugue for the full ensemble. The *Agnus,* by contrast, opens with a long and lovely soprano solo with solo winds and *obbligato* organ, which earned this wonderful work a little nickname of its own — "the Mass with the organ" — and it is known that in his own performances, Mozart played the organ part himself.

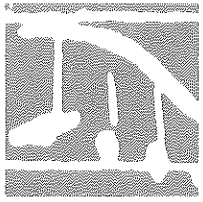
W.A. MOZART
Symphony No. 40, in G minor, KV 550 (1788)

The second of Mozart's summer trilogy (see pages 15, 17, and 41) remains among the most extraordinary of symphonic works, affecting every generation with its peculiar, almost unearthly intensity. This intensity is real, a combination of exceptional concentration of thought, economy of means, effectiveness of gesture, and, in the latter movements, extreme harmonic intensification culminating in the development section of the finale, whose contrapuntal dissonance and drastic tonal shifts would not be exceeded even by Beethoven.

This intensity is nonetheless peculiar. We are accustomed to musical intensity which deserves its clichés: heaven-storming, earth-shaking, breast-beating. The G minor Symphony has none of that, has not even one beat to waste on self-indulgence as it glides from idea to idea as smoothly as Satan himself.

Many writers of the past have tried to discern emotional or personal significance in Mozart's choice of key. Careful studies, however, suggest that Mozart rarely attached personal meaning to musical materials, did not consciously project his own emotions, and did not think in terms of *self* expression. What Mozart always thought in terms of was drama, a fact which led him naturally to opera, and which colored all his music. G minor was his choice because of its dramatic potential, and how it would sound in the orchestra.

This leads to another, fundamental reason for this symphony's peculiar effectiveness. In a true stroke of genius, this piece moves at the brisk pace of *opera buffa,* moves, in fact, with its very rhythms. The opening theme, for example, has the rhythm, beat for beat, of Cherubino's first funny air in *Figaro,* where he says that he doesn't understand the emotions which flutter him. The notes, of course, are different, and so is the accompaniment. The rhythms, however, are persistent, filling the music with an almost subliminal message of bitter gaiety and deepest irony, the real key to this strangely affecting work.



PIANO RECITAL

JEFFREY KAHANE
Friday, August 5, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) ..... Adagio in B Minor, KV 540

Franz Schubert (1797-1828) ..... Sonata in A Major (op. post.), D. 959

Intermission

Kenneth Frazelle (b. 1955) ..... Blue Ridge Airs (1988)

Sergei Rachmaninoff (1873-1943) ..... Six Preludes

Opus 23, No. 7, in C Minor
Opus 23, No. 3, in D Minor
Opus 32, No. 5, in G Major
Opus 32, No. 10, in B Minor
Opus 32, No. 12, in G-sharp Minor
Opus 23, No. 2, in B-flat Major

This concert is sponsored by Hind Sportswear

Mr. Kahane is performing on a Falcone piano built in Boston and furnished by Professional Keyboard Instruments, Inc., of Vista, CA.

PROGRAM NOTES

Wolfgang Amadeus Mozart
Adagio in B minor, KV 540 (1788)

Nothing is known of what may have occasioned this hauntingly beautiful Adagio. Einstein thought that its concluding shift to B major suggested its intention for a work in E minor, but in the absence of any E minor fragments or other clues, most commentators disagree. The piece is cast in sonata form, but its gestures are those of a fantasy: dramatic harmonies, abrupt changes of dynamics, textural expansion with extreme crossing of the hands, and many silences — the music breaks off no less than twenty times. The sense of reverie is so pervasive, in fact, that it takes a series of three explosive chords just to restore enough focus to finish the exposition. The development which follows, however, only intensifies the original mood. With harmonic daring and full melodic participation of the left hand, its brief, highly charged phrases trail off into spaces which seem to many as if they belong to another dimension. Confessed one pianist, "I can perform this piece, but as a listener I've never once heard it through. I always seem to be transported off. . . ."

Franz Schubert
Sonata in A Major (Op. post.), D. 959 (1828)

If Mozart's symphonies of 1788 had a valedictory quality, Schubert's last sonatas constituted a veritable testament. There were superficial similarities: Each set contained three masterworks, composed rapidly — Schubert's in less than a month. In each case, too, the works were highly individual and distinct, Schubert's set comprising the austerely magnificent C minor Sonata, the expansively mystical B-flat, and, in the middle, this rhapsodic and songful work in A.

In one important respect, however, the circumstances differed: Whereas Mozart had intimations that he might be leaving a form, Schubert knew with chilling certainty that he was leaving life. His health was already broken when he moved to his brother's house in the Vienna suburbs on September 1. He started the sonatas there, finished them on the 26th, played portions for a family friend on the 27th, and was dead in six weeks.

Despite its lovely melodies, the most striking feature of the A Major Sonata is the intensity found in the middle of every movement. The development sections of the first and fourth are admirably worked out, the first using the main theme only and not the picturesque second subject, and the fourth using a theme derived from the A minor Sonata of 1817 (D. 537). Less expected is the point and substance of the Trio of the Scherzo, while the second movement's deeply tranquil opening and closing frame a dramatic interlude of astonishing strength and complexity.

Kenneth Frazelle
Blue Ridge Airs (1988)

Kenneth Frazelle's interest in Southern folk songs is more than academic: He spends much of his time on a farm in the Blue Ridge Mountains of Virginia. Besides tapping the recollections of his own family, Frazelle has spent years actively researching this oral tradition, and a number of its songs are included in this work. The composer elaborates:

"The overall shape was developed from 'Poor Omie Wise,' a North Carolina ballad about an actual event of 1808. Naomi Wise thought she was meeting her lover to elope; instead he carried her to Deep River and drowned her.

"In Blue Ridge Airs the piano becomes the singer and storyteller, conveying the action through variation, development, fragmentation and overlapping. Nonsense songs are translated into improvisatory gestures.

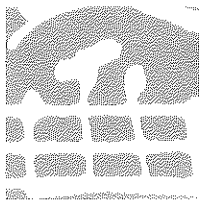
The strumming of the banjo and the drone of the Appalachian dulcimer accompany several melodies. Even the call of the indigo bunting finds its way into the texture. More than just a setting of songs or a mirroring of sounds, Blue Ridge Airs is a landscape."

Commissioned by the Spoleto Festival U.S.A. for Jeffrey Kahane and premiered in Charleston, the music is dedicated to Rick Mashburn.

Sergei Rachmaninoff
Six Preludes from Opus 23 (1903) and Opus 32 (1910)

For decades, all of Rachmaninoff's Preludes lived in the shadow of their famous brother, the C-sharp minor of 1892. The composer himself grew thoroughly sick of hearing that piece performed on every conceivable occasion, with variable degrees of proficiency, in every imaginable medium, including jazz band. It has been suggested, in fact, that the later sets were composed partly in the hope that one of the new works might supplant the C-sharp minor in the public affection. If so, Rachmaninoff must have been disappointed, for it has only been since mid-century that the vogue for Opus 3, Number 2 has faded, and an appreciation grown for the others.

Rachmaninoff's Preludes were not linked by keys like Bach's or Chopin's, and they were intended to be performed individually or in combinations chosen by the performer. Mr. Kahane has selected six for this evening's program, beginning with the impassioned Opus 23, Number 7, concluding with the noble and powerful Opus 23, Number 2, and including the shimmering elegance of Opus 32, Number 12.



AFTERNOON CHAMBER CONCERT

BAROQUE CHAMBER CONCERT
Saturday, August 6, 3:00 p.m.
Cal Poly Theatre

Arcangelo Corelli (1653-1713) ..... Concerto grosso, Op. 6, No. 1

Heinrich Biber (1644-1704) ..... Sonatas Nos. 11 and 10 from *Fidicinium sacro-profanum*

Alessandro Marcello (ca. 1684-1750) ..... Concerto for Oboe and Strings

Intermission

Johann Rosenmüller (ca. 1620-1684) ..... Sonatas Nos. 7 and 2 from Sonate a 2.3.4.e 5. stromenti d'arco

A. Corelli ..... Concerto grosso, Op. 6, No. 2

Marc Schachman, *oboe*
Lisa Grodin, *violin*
Katherine Kyme, *violin*
Anthony Martin, *violin*
Linda Quan, *violin*
Nancy Wilson, *violin*
Lisa Grodin, *viola*
David Miller, *viola*
Sarah Freiberg, *cello*
Loretta O'Sullivan, *cello*
Michael Willens, *bass*
Arthur Haas, *harpsichord*

This concert is sponsored by
Gerald McC. Franklin

PROGRAM NOTES

Arcangelo Corelli
Concerti Grossi, Op. 6, Nos. 1 and 2 (ca. 1680)

The basic texture of all progressive seventeenth century music, cantatas and sonatas, was one or two solo lines accompanied by continuo, that is, a bass line played by a low stringed or wind instrument with a keyboard filling the middle registers with harmonic glue. In addition, there grew up another practice, that of reinforcing this basic texture with additional performers, who were called the *ripieno*. The texture itself was unchanged — two solo lines and a bass, usually — but the sound was greatly enriched in the *tutti* passages. The practice started with church music, and the *ripieno*, like the basic trio, could be vocal or instrumental, and it could be applied to portions of the music or all the way through the work. Either way, the addition of the *ripieno* parts was what made the piece a concerto.

As the *ripieno* practice spread into purely instrumental music towards the end of the century, Giuseppe Torelli (ca. 1650-1708) was the leading composer who favored using it all the way through (except in his very last publication). An even greater composer, however, preferred using the *ripieno* to reinforce just certain passages: Arcangelo Corelli, who flourished in Rome from 1680 until his death in 1713.

Corelli's concertos were not published until 1712 or 1714, but contemporary accounts speak of his performing them in Rome from the time of his arrival. In almost every movement Corelli found a different way of employing the *ripieno*, from brief punctuations to lengthy figural passages. Like his sonatas, moreover, Corelli's concertos were marked by an eloquent lyricism found hitherto only in vocal music, and they stood as models for a couple of generations. This afternoon's program opens with Concerto No. 1, and closes with No. 2.

Heinrich Biber
Sonatas Nos. 11 and 10 from *Fidicinium sacro-profanum* (1683)

Biber was *the* outstanding violinist of his time, surpassing even his brilliant countryman Johann Jakob Walther (ca. 1650-1717), and far outstripping the Italians, both with the left hand and with the bow. Sixth and seventh positions, multiple stops, and counterpoint were apparently nothing to him, and he virtually invented *scordatura*, the deliberate mis-tuning of strings for virtuosic effect. In his published compositions — unlike his improvisations — Biber rarely made such virtuosity an end in itself. Instead, he combined it with expressive motives and varied, sometimes extreme harmonies and textures (he usually included two violas in his multi-voiced sonatas) to create works of substantial and highly individual character. As it turned out, it was Corelli who became "the father of modern violin technique" because he systematized his perfect if less spectacular technique and taught it to others, and it was Corelli's compositions which pointed to the future because their spacious structures were built clearly on the emerging major/minor key system. Evaluated as music rather than history, however, Biber's achievements rank with the best of his generation.

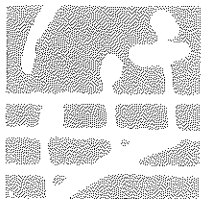
Alessandro Marcello
Concerto for Oboe and Strings (ca. 1717)

Alessandro Marcello was the very epitome of the noble dilettante. Son of a senator, member of the Arcadian Academy, he sang, painted, and wrote poetry with distinction, as well as pursuing interests in philosophy and mathematics. As a composer he was less famous than his younger brother Benedetto, but only on account of quantity. In polish and craftsmanship he equalled any of his fellow Venetians, and he was superior in imbuing each of his pieces with individual character. It was Marcello's oboe concerto which Bach embellished and transcribed for keyboard (BWV 974), but Bach's acknowledgement having been lost, people tried for years to ascribe the piece to Marcello's brother or to Vivaldi. The original version was finally found in a collection of works by various composers published in 1717 or 1718 by Jeanne Roger of Amsterdam.

Johann Rosenmuller
Sonatas Nos. 2 and 7 from *Sonate a 2, 3, 4, e 5 stromenti d'arco* (1682)

Rosenmuller's early career in Leipzig — master at the Thomasschule, organist of the Nicolai-Kirche — was cut short in 1655 when he was implicated in a scandal (along with others). He fled to Venice, where he found the professional climate and the progressive musical taste to be congenial. There his work prospered and his fame grew to such extent that eventually all was forgiven, and he concluded his career as ducal Kapellmeister at Wolfenbuttel.

The sonatas of Rosenmuller's final set — composed after his return to Germany — have three to five substantial movements which may or may not be related to the dance forms of earlier generations. One of the movements may be repeated at the end, and most of the sonatas contain a fugue. In true Venetian style, however, there are many chromatic themes, and the slow, chordal transitions are often dramatic, and harmonically daring.



ORCHESTRA CONCERT

FESTIVAL ORCHESTRA
Clifton Swanson, *conducting*

Sunday, August 7, 3:00 p.m.
Cal Poly Theatre

Antonio Salieri (1750-1825) ..... Sinfonia Veneziana ("La Scuola de'Gelosi")
rev. Pietro Spata

Allegro assai
Andantino grazioso; Presto

Wolfgang Amadeus Mozart (1756-1791) ..... Symphony No. 39 in E-flat Major, KV 543

Adagio; Allegro
Andante con moto
Menuetto (Allegretto) and Trio
Finale: Allegro

Intermission

W. A. Mozart ..... Piano Concerto No. 25 in C Major, KV 503
(Cadenza by J. Kahane)

Allegro maestoso
Andante
Allegretto

Jeffrey Kahane, *piano*

This concert is sponsored by the Mozart Festival Board of Directors

Mr. Kahane is performing on a Falcone piano built in Boston and furnished by Professional Keyboard Instruments, Inc., of Vista, CA.

PROGRAM NOTES

ANTONIO SALIERI
Sinfonia Veneziana ("La Scuola de' Gelosi") (1778)

Remembered today mainly for his rivalry with Mozart, Antonio Salieri was once among the most famous musicians in Europe. His opera *Tarare* (1787) was produced in every major city to enormous acclaim, while his church music was regarded as setting the standard. He was appointed court composer at Vienna when just 24, and court Kapellmeister at 38. Beethoven was his pupil, as were Schubert and the young Liszt.

Salieri's training was thorough — his teachers were Gassmann and Gluck — and his skills were solid. As is clear from this *Sinfonia Veneziana* (originally the overture to Salieri's opera *The School of Jealousy),* he was a master of the international style. The orchestral writing is smooth and achieves a good sound. The move to the minor comes at just the right place. The slow section is appropriately elegant and affecting.

So why isn't this Mozart or Haydn? If it were Mozart it would be more plastic, less square and predictable. Where an idea is repeated, for example, it would be subtly varied and the phrase extended. If it were Haydn there would be development, some intensification of the musical thought leading to a return, so that the very structure would be dramatic and not just the motives. If it were either of them, furthermore, the musical characterization would be distinctive and individual, not stock models off the shelf. This is music as it was; it is good, but it also brings into bold relief the achievements of the great.

WOLFGANG AMADEUS MOZART
Symphony No. 39 in E-flat Major, KV 543 (1788)

Before he launched into the unprecedented intensity of the G minor Symphony or the muscular grandeur of the C Major, Mozart paused to take a warm but gently ironic look at himself and at his esteemed colleague, Haydn, whose "Paris" symphonies provided the initial artistic stimulus for these. Much has been made of the relationship between the key of E-flat and the use of clarinets — substituted here for oboes — and Mozart's "Masonic" music. If these things were indeed significant, then Mozart had to be smiling as he chose them for a piece whose tone is warm and even exuberant, and which is filled with playful nuances (the first movement *tutti,* for example which leaps from one end of the scale to the other like an operatic heroine, or the amusing use of the clarinets' extreme high and low registers in the third movement).

The Haydn connection is treated similarly. The long, slow introduction with its dotted rhythms; the voicing of the chords in the *tuttis* of the Allegro, and their orchestration with trumpets and drums; the first theme of the Andante; the *landler* of the Trio; the replacement of the second theme in the Finale by an extension of the first: All these suggest Haydn without imitating him, and each in some way is just the tiniest bit more "Haydnish" than Haydn himself. Not a bit of this, moreover, is burlesque. The glory of Mozart's maturity is that such humor can exist in a piece that is complete, consistent, and fully characterized without it.

W.A. MOZART
Piano Concerto No. 25 in C Major, KV 503 (1786)

With this Concerto the 1988 Festival concludes as it began, with an expansive, brilliantly developed work in C Major. The two pieces, in fact, are often compared. The last and most symphonically conceived of Mozart's remarkable 1782-86 concerto series, KV 503 shares with the "Jupiter" Symphony a sense of monumentality and a fabric filled with interesting details.

In anticipation of the "Jupiter" again, as well as so many of the later works, Mozart has unobtrusively employed the most intricate counterpoint to enrich and intensify the texture. This is especially true of the imposing first movement, whose development section provides an extraordinary example. A little march tune, first heard near the beginning of the work, is now presented in sequence. Step by step it moves though one key after another, and step by step the texture intensifies as well, growing ever more complex until it arrives at a stunning polyphony of eight real voices with a triple canon.

Like the first movement, the Andante, too, has often been compared to the "Jupiter" for its noble breadth and fullness, and its long, singing line. With the rondo finale, however, the patterns diverge, for here Mozart has chosen to emphasize energy over architecture. The endlessly propulsive solo part verges at times on a *perpetuum mobile,* while the connecting episodes achieve a passionate agitation foreshadowing Beethoven. With the seriousness of the symphony and the fire of the concerto, it brings to satisfying conclusion a work, and a Festival.

There is in souls a sympathy with sounds, And, as the mind is pitch'd, the ear is pleas'd With melting airs, or martial, brisk, or grave: Some chord in unison with what we hear Is touch'd within us, and the heart replies.

William Cowper

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