

M O Z A R T





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Thirteenth Annual Mozart Festival  
San Luis Obispo

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Dear Friends of Mozart:

Welcome to the 1983 Mozart Festival – and if the Festival brings you here from points north or south, welcome to San Luis Obispo County.

This Festival week will please the traditional in us and also tempt us to explore new musical territory. Mel Powell joins us as guest composer (you can hear him lecture Wednesday on his piece that's performed during the opening concert); we've expanded our instrumental workshops to include piano master classes, (you can audit the classes Thursday and Friday) and the Festival Fringe continues its unique contribution to Festival week.

To those of you who worked with us to create this week, we extend a thousand thank yous. To those of you who have come to listen to the music, we say enjoy your time with us. And to those who would like to build next year's Festival, we say call us.

But most of all, enjoy the music.

Sincerely,



Bruce Linton  
*President, Board of Directors*

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# Conductors



**Clifton Swanson**  
Music Director and Conductor

Clifton Swanson, a founder of the San Luis Obispo Mozart Festival, has had a music career of great versatility. As Music Director and Conductor of the Mozart Festival, Swanson has guided its development from a weekend of three concerts in 1970 to the present week long series of recitals and orchestral, choral and chamber concerts. Under his leadership, the Festival has presented outstanding musicians and achieved recognition for the high quality of its music. Swanson is also the Conductor of the San Luis Obispo County Symphony, one of the highest rated community orchestras in California.

Clifton Swanson studied conducting with Alexander von Kreisler and Henry Swoboda at the University of Texas. In 1978 he assisted Daniel Lewis in the orchestra program at the University of Southern California. As an undergraduate at Pomona College, Swanson studied piano with Russell Sherman, string bass with Paul Gregory, and since that time has continued study with Harold Smith, Peter Mercurio and Susan Ranney.

Swanson is a consultant to the California Arts Council and has played an active role in the Association of California Symphony Orchestras. He is a Professor of Music at California Polytechnic State University where he is developing new applications of the computer to the study of music.



**Timothy Mount**  
Director, Mozart Festival Singers  
Mozart Festival Chamber Choir

Timothy Mount has conducted the Mozart Festival Singers since 1980 and in 1982 added a new dimension to the Festival with the formation of the Mozart Festival Chamber Choir. His conducting career displays the diversity of his interests. He has directed the Ambrosian Chamber Singers (an early music ensemble), the Primavera Vocal Quartet, the Pomona College Choir and the Delaware County Youth Orchestra. In addition, Mount Conducted and performed in the Chorus of John Houseman's production of *John Brown's Body*. He has sung with many ensembles, including the Philadelphia Singers, Aspen Chamber Choir, Festival Singers of Canada, Festival of Two Worlds Opera and Pennsylvania Pro Musica.

Mount is the Director of Choral Activities at Southeastern Louisiana University. His teaching career includes appointments at Eastern Oregon State College, California Polytechnic State University and Mount Holyoke College. Mount holds a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow. While completing his graduate studies he taught courses at USC, Los Angeles City College and Los Angeles Valley College.

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# Featured Artists



**Richard Goode**  
Piano Soloist

Richard Goode, winner of the 1960 Avery Fisher Prize and First Prize in the Clara Haskill Piano Competition in 1973, studied with Nadia Reisenberg and Rudolf Serkin. In 1983 his recording with Richard Stoltzman of Brahms' *Sonatas for Clarinet and Piano* was awarded a Grammy. An internationally acclaimed recitalist, chamber music player and soloist with orchestra, Goode has made extensive tours of Europe, the Far East and Australia, performing as soloist with major orchestras throughout the world. Regular season performances have included appearances with the New York Philharmonic, the Los Angeles Philharmonic, the National Symphony, the BBC Symphony, Toronto Symphony and the Suisse Romande. A founding member of the Chamber Music Society of Lincoln Center, Goode served as pianist for the ensemble for 10 years. He has since appeared as soloist with the Julliard Quartet, the Tokyo String Quartet, the LaSalle Quartet, the Guarneri String Quartet, the Vermeer String Quartet and the Sequoia String Quartet.



**Sequoia String Quartet**

The Sequoia String Quartet is celebrating its Tenth Anniversary of Residency at California Institute of the Arts. Their 1982-83 Season includes performances at the Library of Congress, the complete Beethoven cycle of string quartets at UCLA, their Home Series at Wilshire/Ebell, Los Angeles, with the World Premiere of Claus Adam's *String Quartet*, and tours throughout California and the United States. Sequoia is the recipient of a Consortium Commission from the National Endowment for the Arts, commissioning new works by Babbitt, Powell and Carter to be performed by Sequoia. They also receive support from the California Arts Council Touring Program which is helping to underwrite their appearance at the Mozart Festival. Last spring Sequoia performed the premiere of Mel Powell's *String Quartet* and will perform this selection at the Festival's opening concert. Members are: Yoko Matsuda (Violin, Stradivarius of 1711); Miwako Watanabe (Violin, J.B. Guadagnini of 1775); James Dunham (Viola, 16th Century Gaspar da Salo); Robert Martin (Cello, David Teichler of 1719).



**Mel Powell**  
Composer

Mel Powell is a notable American composer and a renowned teacher of composition. In 1960 and again this year the International Society for Contemporary Music chose one of his compositions to represent the United States at their Festival. He has been the recipient of a grant from the National Endowment for the Arts, a Guggenheim Fellowship, and a commission from the Library of Congress. Powell was the founding Dean of the School of Music at California Institute of the Arts and previously chaired the composition faculty at Yale University. He is currently a Fellow of the Institute and holder of the first endowed chair at CalArts as Roy E. Disney Professor of Musical Composition. His recent *String Quartet* will be performed by the Sequoia String Quartet.

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# Featured Artists



## Chanticleer Male Vocal Ensemble

Chanticleer has performed to critical acclaim since its inception in 1978. Their repertoire spans thousands of years of vocal music, from early music to 20th Century music. At first performing primarily in the San Francisco Bay Area, the group made its first European tour in 1981. This included participation in the Eighteenth International Fortnight of Music Festival in Bruges where they were one of three prize winners. Since that time, Chanticleer has traveled extensively throughout the United States. They have most recently appeared in Vienna and Cologne, performing with Rene Clemencic and the Clemencic Consort. Chanticleer comes to the Festival with grant support from the California Arts Council. Founder and Artistic Director is Louis Botto.



## New World String Quartet

Winner of the 1979 Naumburg Chamber Music Competition, the New World String Quartet has performed extensively throughout the United States, including Festivals at Ravinia, Interlochen and Utah State University and concerts at Alice Tully Hall and the Library of Congress. Their 1982-83 Season is highlighted by a return to Alice Tully Hall in a program which includes the World Premiere of a quartet by Ben Johnston, commissioned by the Naumburg Foundation. The Quartet is currently in the process of recording the complete Dvorak String Quartets. The New World String Quartet comes to the Festival with grant support from the National Endowment for the Arts. Members are: Curtis Macomber (Violin of Pierre Pacherele, Venice, 1840); William Patterson (Violin of Antonio Vinaccia, Naples, 1774); Robert Dan (Viola of Helmuth Keller, 1981); Ross Harbaugh (Cello of Domenico Mantagnana, Venice, 1735).



## James Bonn Piano and Harpsichord Soloist

James Bonn has chaired the piano divisions at three Universities and is a Professor of Music at the University of Southern California. His distinguished career includes innumerable piano recitals as well as guest solo appearances in 30 works from the concerto repertoire with conductors including Arthur Fiedler and Antal Dorati. His most recent recording demonstrates the historic sounds of five pianos at the Colt Clavier Collection on England. Other recordings have been done for the *Harvard Historical Anthology of Music* and the Metropolitan Museum of Art *Historic Instruments in Performance* series. Bonn's recording of the Cristofori piano was awarded a "Critics Choice" by *High Fidelity* magazine.

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# Featured Artists



**David Tanenbaum**  
Guitarist

Since his solo debut at age sixteen, David Tanenbaum has won overwhelming national and international acclaim from audiences and critics alike. He was the first prize winner of the 1977 Carmel Classic Guitar Festival Competition and took a top prize at the International Guitar '78 Competition in Toronto. Tanenbaum has appeared throughout the United States and abroad in recitals, master classes and with orchestra. He has been heard with the Chicago, San Francisco and other major U.S. orchestras as guest guitar soloist and with the Joffrey Ballet. A faculty member of the San Francisco Conservatory of Music, he has contributed numerous transcriptions to the guitar repertoire, including two volumes of Scarlatti Sonatas soon to be published.



**Los Angeles Piano Quartet**  
(formerly Ko-Kela)

The Los Angeles Piano Quartet performs music from the great piano quartet repertoire, together with piano trios, string trios and duos. The Quartet made its debut at the Music Center in Los Angeles in 1977 and since then has appeared on music series and University campuses throughout the United States. Their concerts have been consistently praised for their high quality, excitement and sensitivity. In addition to his work as a performing musician, each member of the Los Angeles Piano Quartet holds a University teaching position. Members of the Quartet are: Clayton Haslop, violin; Ronald Copes, viola; Peter Rejto, cello; James Bonn, piano.



**Ronald Copes and Michelle Makarski**  
Viola and Violin Soloists

Ronald Copes is the winner of several national and international competitions, including the First Bronze Medal in the 1976 Concours International d'execution Musicale in Geneva. He has participated in the Casals and Marlboro Festivals for several seasons. Copes is a member of the Los Angeles Piano Quartet and serves on the artist faculty of the University of California at Santa Barbara. Michelle Makarski performs in Europe and the United States as a concerto soloist and recitalist and has been heard on National Public Radio, Italian Radio and Television and the BBC. In 1982 she was awarded both the Fourth Prize and the Sonata Prize at the Carl Flesch Competition in London, the only American prizewinner ever to be accorded that honor.

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# Featured Artists



**Anthony Plog**  
Trumpet Soloist

Anthony Plog serves as principal trumpet with the Los Angeles Chamber Orchestra. He also performs with the Los Angeles Philharmonic and was a founding member of the Fine Arts Brass Quintet. Currently a faculty member at the University of Southern California, Plog will join the faculty at California State University, Long Beach, in September. During the spring of 1985 Plog will be teaching at the Schola Cantorum in Basel, Switzerland. He is a published and recorded composer. During his second solo tour of Europe, he premiered his composition *Music for Brass Octet* in Germany. Anthony Plog has performed with the Festival since its early days and returns for his 12th consecutive year as principal trumpet.



**Clayton Haslop**  
Violin Soloist

Since making his orchestral debut with Neville Marriner and the Los Angeles Chamber Orchestra in 1977, Clayton Haslop has concertized widely both as a soloist and chamber musician. A student of Sybil Maxwell, Guido Mansuino, Eudice Shapiro and Nathan Milstein, Haslop currently serves as concertmaster for the Santa Barbara Symphony and the Pasadena Chamber Orchestra. Haslop was formerly on the faculty of the Forest Meadows Center for the Arts and Santa Monica College and presently maintains a teaching position at Pomona College in Claremont. In addition, Haslop is the violinist with the Los Angeles Piano Quartet.



**Ronald V. Ratcliffe**  
Harpsichord Fortepiano Soloist

Professor of Music at California Polytechnic State University in San Luis Obispo, Ratcliffe is a frequent performer on historic keyboard instruments. On a recently released recording, Ratcliffe and James Bonn performed the *Mozart Sonata for Two Pianos* using two fortepianos made in the late 18th Century from the Colt Clavier Collection in England. His BBC-TV film, his articles in *Clavier* magazine and *Contemporary Keyboard* magazine on historic pianos, and his book on *The Development of the Piano* for Britain's Open University are among his scholarly contributions. Ratcliffe is an annual performer at the Mozart Festival and has appeared at the newly organized Beethoven Festival in Tehachapi and the Peter Britt Festival in Oregon.



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# Vocal Soloists



**Mary Rawcliffe**  
Soprano Soloist

Mary Rawcliffe received her musical training at Lawrence College Conservatory, at the University of Illinois, and in London. She has participated in master classes at UCLA with Martial Singher and Pierre Bernac and sung in the Opera Workshop. Rawcliffe has performed with the London Bach Society, Prague Chamber Orchestra, Los Angeles Philharmonic, Santa Monica Symphony, Euterpe Opera, L.A. Guild Opera, Pasadena Chamber Orchestra, and at the Ojai Festival. She was for seven years a member and soloist with the L.A. Master Chorale and was recently soloist with them in Purcell's *Fairy Queen*. In 1983 she sang two concerts in Rome with the Italian Early Music Center Orchestra and at the world premiere of a recently discovered Requiem by the composer Platti. While in Europe, she sang four performances of the *Messiah* with the Regional Orchestra of Auvergne.



**Catherine Stoltz**  
Alto Soloist

In 1983 Catherine Stoltz received First Place in the Viktor Fuchs Opera Auditions and Second Place in the Metropolitan Opera Western Regional Auditions. She has performed the roles of Hansel in *Hansel and Gretel*, Annio in *La Clemenza di Tito*, Bianca in *Rape of Lucretia*, Suzuki in *Madame Butterfly*, Blanche in *Dialogues of the Carmelites*, and many other operatic roles. Stoltz has also performed as soloist with orchestras and choirs including the Fairbanks Symphony, the Carmel Bach Festival and the Roger Wagner Chorale. She was a soloist at the 1978 Mozart Festival. Stoltz has studied under Michael Sells, Nancy Bramiage and Rita Cohn, and has participated in master classes at USC with Paul Sperry, Margaret Harshaw, Daniel Ferro and Martin Katz. She is currently in the Master's program in Vocal Performance at the University of Southern California.

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**Paul Johnson**  
Tenor Soloist

Paul L. Johnson returns to the Mozart Festival after a season which included appearances with the Long Beach Grand Opera, San Jose Opera, Euterpe Opera, and a New York debut with the Los Angeles Vocal Arts Ensemble. A native Kansan, Johnson now resides in Southern California and is a graduate of California State University, Los Angeles. He has served as an apprentice to the Santa Fe Opera and studied and performed in Austria with such artists as Norman Shetler, Nico Castel and Eleanor Steber. Johnson has appeared with the Los Angeles Opera Repertory Theater, West End Opera and the Los Angeles Oratorio Society. He has been heard on NBC's *Magnum P.I.* and is a recorded artist with the Los Angeles Vocal Arts Ensemble. He is a recipient of the Gladys Turk Foundation and the William Mathews Sullivan Musical Foundation.



**John Matthews**  
Baritone

John Matthews is affiliated with the San Francisco Opera Company and its adjunct organizations and has also performed more than 30 major operatic roles with the Western Opera Theatre, Hollywood Opera Theater, Lyric Opera of Orange County, Riverside Opera Company and Los Angeles Opera Ensemble. He was a finalist in the Metropolitan Opera and the San Francisco Opera Centre Auditions and received the Classical Vocalist of the Year Award from the U.S. Air Force. Matthews has appeared frequently as soloist with orchestras including the American Youth Symphony, the Master Symphony Orchestra, the Pacific Symphony, the California Pops Orchestra and the San Francisco Concert Orchestra. In 1980 he participated in the Taipei International Music and Dance Festival and was heard recently as soloist with the Oakland Ballet in their performances of Stravinsky's *Les Noces*.

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# Mozart Festival Singers

## Sopranos

Mariadel C. Alberts  
*Suzan Boatman*  
*Caitlin Browne*  
*Mary Sue Gee*  
*Meg Greer*  
*Brigid de Jong*  
*Joan Lathrop*  
*Patricia Lathrop*  
*Becky Breeding Martin*  
*Daina W. Mills*  
*Ann Thompson*  
*Deborah I. Tupac-Yupanqui*  
*Cynthia Westphal*  
*Linda Williams*

## Altos

*Suzan Azaret-Davies*  
*Darsi Bukaty*  
*Barbara Burkle*  
*Vicki Ewart*  
*Mary Helen Garoutte*  
*Jodi Kondo*  
*Wendy Lewis*  
*Darylin Linning*  
*Mara G. Moore*  
*Martha J. Perantoni*  
*Judith Philbin*  
*Georgetta Psaros*  
*Nancy Sulahian*  
*Linda Tupac-Yupanqui*

## Tenors

*Neil Anderson*  
*Jonathan Bates*  
*Michael Bierbaum*  
*Paul French*  
*Alex Guerrero*  
*Charles Hügel*  
*Ralph Letois*  
*Marvin Newman*  
*D.K. Philbin*  
*Thomas Randle*  
*Michael Ross*  
*Denis Whitaker*

## Basses

*Hank Alviani*  
*Lee Broshears*  
*John R. Burkle*  
*Sherman Butler*  
*Timothy Carr*  
*Tim Crumpler*  
*Dave Evans*  
*Steven Fraider*  
*Craig Kingsbury*  
*Kenneth Knight*  
*David E. Mills*  
*Roger Osbaldeston*  
*Bill Scott*  
*Burman S. Timberlake*  
*Craig Updegrove*

## Manager

Mariadel C. Alberts

*Festival Chamber Singers' names are in italics.*

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# Principal Players



**Dorothy Wade**  
Concertmaster

Dorothy Wade has served the Festival as Concertmaster for ten years and is welcomed back again this year. She has performed as Concertmaster for the Southern California Master Chorale Symphony, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival, and includes among her many solo performances the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, and the Pasadena Symphony.

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**Carol Dougan**  
Principal Second Violin

Carol Dougan has performed regularly with the San Luis Obispo Mozart Festival and served as Concertmaster for the San Luis Obispo County Symphony. Dougan studied at the Cincinnati Conservatory, received her Master's degree from the University of Southern California and has taken postgraduate study with Eduard Melkus in Vienna. She has performed with the Dayton, Chattanooga, Knoxville, Santa Barbara and San Antonio Symphony Orchestras and the Aspen Festival Orchestra. Dougan is currently teaching music theory and strings and is chairman of the Music Department at Palomar College, San Diego.

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**Sven Helge Reher**  
Principal Viola

A teacher, composer and performer in Southern California for nearly 40 years, Sven Reher studied in Germany and the United States. In February his composition, *Cuencas - Rapsodia para Flauta y Viola*, had its U.S. premiere at Loyola-Marymount University. The composition was performed by Mr. Reher and his daughter Mary Reher, Canadian flutist. Sven Reher is the Assistant Principal Viola with the Pasadena Symphony Orchestra and has performed with the Los Angeles Chamber Orchestra, the Glendale Symphony, the Summer Music Festival of the California Chamber Orchestra and the Roger Wagner Choral Concerts.

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**Christina Soule**  
Principal Cello

Christina Soule is a graduate of Indiana University and Yale University School of Music. She is active in motion picture and television recording studios and is a frequent participant in the Monday Evening Concerts at the Los Angeles County Museum. Soule has performed as principal cello with the Boston Ballet and the Laguna Beach Summer Music Festival and has played with the Santa Fe Opera, the Joffrey Ballet, the Pasadena Symphony and the Los Angeles Philharmonic. She participated in the Mozart Festival for two seasons as assistant principal cello. Soule recently completed a tour of Northern California with the chamber ensemble, Archwood.

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# Principal Players



**David Young**  
Principal Double Bass

David Young received his Bachelor of Music degree from the Eastman School and last year completed his Master's degree in Music at the University of Southern California. He is continuing his studies for the Doctor of Music Arts at USC and presented his doctoral recital in March. For four years a member of the Rochester Philharmonic, he spent two seasons with the Dallas Symphony. Young currently performs with the Santa Barbara Symphony, Long Beach Symphony, the Los Angeles Chamber Orchestra, and records with the major studios. He is a faculty member of both Cal State Northridge and Los Angeles City College.

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**Geraldine Rotella**  
Principal Flute

Geraldine Rotella currently plays piccolo in the Pasadena Symphony and first flute with the Los Angeles Pops Orchestra and William Hall Chorale. She has performed with the Joffrey Ballet, the American Ballet Theater, the New York City Opera, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Carmel Bach Festival and Salvi International Summer Festival. Rotella studied with Louise di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.

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**John Ellis**  
Principal Oboe

John Ellis has performed with the Festival since its beginnings in 1970. Long recognized as one of the finest oboists on the west coast, Ellis divided his time between orchestras and studios in Los Angeles. He was on the faculties of Pomona College and Cal State Northridge. In 1979, he bought a farm in Pennsylvania where the Ellis family continues to flourish. He now commutes to the west coast for specific engagements.

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**James Kanter**  
Principal Clarinet

James Kanter returns to the Festival for his eighth year as principal clarinet. Active in the Los Angeles motion picture and television recording studios, Kanter is currently first clarinet with Walt Disney Studios, the Greek Theatre, Pantages Theatre and Schubert Theatre Orchestras. In addition, he is also a member of the Santa Barbara, San Fernando Valley and San Gabriel Valley Symphony Orchestras as well as the Los Angeles Chamber Orchestra.

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# Principal Players



**Gregory Barber**  
Principal Bassoon

Returning for his tenth year with the Mozart Festival Orchestra, Gregory Barber also serves as principal bassoon with the Oakland Symphony and Cabrillo Music Festival Orchestras and has appeared as soloist with several Bay Area orchestras. This summer he will be Guest Conductor at the Cabrillo Music Festival and Orchestra Coach for the American Premiere of the new Henze Opera at that Festival. He has appeared as Guest Conductor with the Oakland Symphony and organized and conducted three benefit concerts for the Calvin Simmons Memorial Fund. Next March he will again be Guest Conductor with the Oakland Symphony.

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**James Thatcher**  
Principal Horn

James Thatcher is First Horn with the Pasadena and Pacific Symphony Orchestras and is on the faculty of Chapman College and the University of California at Irvine. He is very active in studio orchestras and recently played First Horn for the films *An Officer and A Gentleman* and *Airplane II*. Thatcher has played First Horn with the Los Angeles Philharmonic, Royal Ballet, Bolshoi Ballet and American Ballet Theater, and has performed as soloist for the Los Angeles Philharmonic Chamber Series.

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**Douglas Lowry**  
Principal Trombone

Douglas Lowry is returning for his ninth year as principal trombonist with the Mozart Festival. He studied trombone with Robert Marsteller and Lewis Van Haney at the University of Southern California where he also completed the graduate conductors program under Daniel Lewis. He is currently Music Director and Conductor of the Peninsula Chamber Orchestra (Los Angeles) which had its debut in September, 1982. He was formerly Conductor of the Pomona College Symphony Orchestra and the Mount St. Mary's Chamber Orchestra.

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**Eric Remsen**  
Percussion

Eric Remsen is the Timpanist with the St Paul Chamber Orchestra, (Pinchas Zuckerman, Music Director) and has also performed with the Palm Beach Festival Orchestra. His tours of the United States and South America have included appearances at Carnegie Hall and Kennedy Center. Remsen received his Bachelor of Music at California State University, Los Angeles, and his Master's degree in Music from the University of Southern California. He has studied with Cloyd Duff of the Cleveland Orchestra and William Kraft of the Los Angeles Philharmonic.

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# 1984 Mozart Festival Orchestra

## Violin I

Dorothy Wade, Concertmaster (*Van Nuys*)  
Rebecca Brooks (*Bakersfield*)  
Ralph Morrison (*Tupanga*)  
Jennifer Woodward (*Los Angeles*)  
Jonathon Weisz (*San Francisco*)  
Peter Kent (*Pacific Palisades*)  
Zoya Leybin (*San Francisco*)  
Jeanne Clouse (*San Luis Obispo*)

## Second Violin

Carol Dougan, Principal (*San Diego*)  
David Dally (*Monterey*)  
Lisa Weiss (*Santa Barbara*)  
Carol Kersten (*Los Osos*)  
Nicole Bush (*North Hollywood*)  
Randall Garacci (*Arroyo Grande*)  
Ingrid Merker (*San Marino*)  
David Stade (*San Luis Obispo*)

## Viola

Sven Reher, Principal (*Santa Barbara*)  
Abigail Stoughton (*Santa Barbara*)  
Marilyn Baker (*Los Angeles*)  
Carrie Holzman (*South Pasadena*)  
Kerry Fennema (*Santa Monica*)

## Cello

Christina Soule, Principal (*No. Hollywood*)  
Dane Little (*South Pasadena*)  
Richard Treat (*South Pasadena*)  
Carol Rice (*San Francisco*)  
Jeanne Crittenden (*Santa Barbara*)

## Bass

David Young, Principal (*Santa Monica*)  
Don Hermanns (*Sherman Oaks*)

## Piccolo

Gary Woodward (*Los Angeles*)

## Flute

Geraldine Rotella, Principal (*Malibu*)  
Gary Woodward (*Los Angeles*)  
Lisa Edelstein (*Los Angeles*)

## Oboe

John Ellis, Principal (*Ulster, PA*)  
John Winter (*Burbank*)  
Molly Judson (*Altadena*)

## English Horn

John Winter (*Burbank*)

## Clarinet

James Kanter, Principal (*Canoga Park*)  
Virginia Wright (*Shell Beach*)

## Bassoon

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

## Horn

James Thatcher, Principal (*Whittier*)  
Jane Swanson (*San Luis Obispo*)  
George Hyde (*San Marino*)  
Todd Miller (*Garden Grove*)

## Trumpet

Anthony Plog, Principal (*Los Angeles*)  
Lloyd Lippert (*Long Beach*)  
Jerry Boots (*Arroyo Grande*)

## Trombone

Douglas Lowry, Principal (*San Pedro*)  
Andrew Malloy (*No. Hollywood*)  
Terry Cravens (*Tujunga*)

## Timpani

Eric Remsen, Principal (*St. Paul, MN*)

## Percussion

Pauline Soderholm (*San Luis Obispo*)

## Harp

Amy Shulman (*Pacific Palisades*)

## Organ

Ann Edwards (*Los Osos*)

## Harpsichord

Ronald Ratcliffe (*San Luis Obispo*)

## Piano Accompanists

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Torsten Juul-Borre (*Atascadero*)

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# Selected Musicians



**Randall Garacci**  
Violinist

Randall Garacci is thoroughly involved in music performance in the San Luis Obispo area and is returning for his fourth year as a Mozart Festival musician. He is a member of the San Luis Obispo County Symphony and has performed with the Cal Poly Chamber Orchestra and the San Luis Vocal Arts Ensemble. In addition to performing classical music, Garacci also enjoys playing popular music and has performed frequently at various church and social events. A graduate in mathematics from California Polytechnic State University, San Luis Obispo, he is currently pursuing a career in computer science.



**Dalna Mills**  
Soprano

Now in her fourth year as a Festival Singer, Dalna Mills has an extensive background in choral singing. Her vocal training includes the widely-travelled Centenary College Choir, and studies with Helen Ruffin Marshall and German tenor Johannes Elteste. Mills was a member of the 100 voice Frankfurt German-American Community Choir for five years before relocating to San Luis Obispo. She currently sings with the San Luis Vocal Arts Ensemble (fourth year) and the Cantilena Singers.



**David E. Mills**  
Bass

Dave Mills began his serious choral singing as a member of Texas A & M's Singing Cadets, and has "almost always" been involved with choral music. He sang with the Frankfurt German-American Community Choir for five years, and for four of those years served as its president. He has sung with the San Luis Vocal Arts Ensemble for four years, is one of the five Cantilena Singers, and is in his fourth season as a Festival Singer. Mills has worked with the Festival since 1979, and is presently a member of the Festival Board of Directors.



**Jennifer Woodward**  
Violinist

Jennifer Woodward is a member and soloist with the Los Angeles Chamber Orchestra and recently performed with them at the Pablo Casals Festival in Puerto Rico. She is also a member of the newly formed Los Angeles Chamber Orchestra Virtuosi. One of the highlights of her past season was participating in a Brahms Chamber Music Festival at Loyola Marymount College where over half of Brahms' chamber music was performed. During this next season she will tour the United States and Argentina with the German conductor, Helmuth Rilling, his choir and the Los Angeles Chamber Orchestra, playing the *St. John Passion* by J.S. Bach. Woodward has her M.M. degree in Violin from the University of Southern California and has studied with Eudice Shapiro and Miwako Watanabe. She returns for her fourth season with the Mozart Festival.



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"Lunch by the Bay" was donated to the Festival by Dorothy Cutter. The original painting may be seen at the Cal Poly Theatre during Festival Week. Anyone interested in purchasing the painting should call the Festival Office. The minimum bid is \$1500 and bids will be accepted through the end of Festival Week.



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# Opening Concert

**Sequoia String Quartet  
with Richard Goode**  
Tuesday, August 2, 8:15 p.m.  
Cal Poly Theatre

Yoko Matsuda, *violin*  
James Dunham, *viola*  
Miwako Watanabe, *violin*  
Robert Martin, *cello*

Wolfgang Amadeus Mozart ..... String Quartet in D minor, KV 421 (417b)\*  
(1756-1791)

Allegro  
Andante  
Menuetto  
Allegretto ma non troppo

Mel Powell ..... String Quartet (1983)

*Intermission*

César Franck ..... Quintet in F minor for String Quartet and Piano  
(1822-1890)

Molto moderato quasi lento; Allegro  
Lento, con molto sentimento  
Allegro non troppo, ma con fuoco

**Sequoia Quartet and Richard Goode**

\*Composed 200 years ago in 1783

This evening's concert is dedicated to the memory of Barbara Larson, a friend of the Mozart Festival from its beginning.

The concert is supported by funds from the Tenth Anniversary Endowment Fund.



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# Program Notes

## Mozart *String Quartet in D minor*

The second of the six quartets that Mozart dedicated to Haydn, this is a work of tremendous craftsmanship but also of great melancholy, placing it in the company of other works in a minor key such as his G minor Symphony and the D minor Piano Concerto.

The Quartet in D minor was composed in June of 1783, according to Constanza many years later, at the very moment that she was experiencing labor pains for her first child. She even went so far as to sing to friends passages in which Mozart captured the sound of her cries! This typical bit of Mozartiana aside, the quartet is technically not as difficult as many of Mozart's other and brighter quartets; but it turns inward with such personal intimacy that the highest level of musicianship is required to fully express its depth.

## Mel Powell *String Quartet*

The String Quartet (traditionally) is an instance of modular composition. This is the venerable genre that houses composers' unigenous compulsions. Over the centuries, sustaining an art at the opposite pole from mindlessness, it has fostered processes and principles of organization such as isorhythm, fugue, passacaglia, theme and variations, twelve-tone composition, multi-dimensional set techniques, and so on. Listeners who enjoy a nodding (while

staying awake) acquaintance with such musical thought may discern, even on first hearing, the interplay of the generic and the idiosyncratic in the present case.

In this work, an overall progression from greater to lesser multiplicity is carried out in diverse terms and on several levels. Most conspicuous in this regard is the textural reduction from tangles at the opening to unisonous assertions near the close. Through other, formally analogous means, the principal sections within themselves mirror that progression.

Preliminary sketches had outlined a multi-movement work running about 35 minutes. Traces remain in the form of the present subdivisions. But early drafts, threatening a span of time resembling the uncut Ring, were compacted drastically, in the light of Frans Hemsterhuis' famous definition of The Beautiful as the greatest number of ideas in the shortest space of time.

The quartet was composed for the Sequoia String Quartet, the Composers String Quartet, and the Thouvenel String Quartet under a consortium grant from the National Endowment for the Arts.

From notes by Mel Powell

## Franck *Quintet for piano and strings*

A tremendously powerful piece of music, Franck's Quintet now serves to memorialize a woman composer in the late 19th century who would otherwise undoubtedly have been forgotten by now. Augusta Holmes, a native of Ireland, settled in Paris, became a

student of Franck, and seems to have won the hearts of the Parisians through her beauty, ambition and charisma. It is generally held that this Quintet captures Franck's strong feelings for Holmes.

Completed in 1879, the Quintet was a success with the public from the very beginning. Not everyone shared this enthusiasm. It was dedicated to Saint-Saens, the pianist at the first performance, who seems to have disliked the piece intensely.

Symphonic in its scope (Liszt expressed the opinion that Franck had exceeded the bounds of chamber music), the Quintet is in three movements and is cyclic in its construction.



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# Chamber Concert – Chanticleer

Tuesday, August 2, 9:00 p.m.  
Mission San Miguel

Thursday, August 4, 8:15 p.m.  
First United Methodist Church,  
Arroyo Grande

Saturday, August 6, 8:15 p.m.  
Trinity United Methodist Church,  
Los Osos

Missa LA MI LA SOL  
with propers from the feast of Corpus Christi

*Intermission*

Sing joyfully unto God  
Benedicamus Domino  
On parole – A Paris – Frère nouvele  
Ave virgo virginum  
Amours dont je sui – L'autrier au douz – Chose  
Greiner, zanker, schnöpffitzer  
Insbruck, ich muss dich lassen  
Jançu Janto  
La tricotea  
We cats when assembled  
I laid me down to slumber  
Ave Maria  
Dum medium silentium  
Loch Lomond  
Down among the dead men  
Deep River  
Ride the Chariot

Heinrich Isaac (c. 1450-1517)

William Byrd (1543-1623)

Perotin (fl. 1200)

Anonymous

Tassin

Isaac

Anonymous 16th century Basque

Alonso (16th century)

Richard Brown (d. 1710)

Edvard Grieg (1843-1907)

Igor Stravinsky (1882-1971)

Gordon Binkerd (1916- )

arr. Ralph Vaughan Williams

arr. Ralph Vaughan Williams

arr. Roy Ringwald

arr. William Henry Smith

The Candlelight Concert at Mission San Miguel is supported by funds from the San Miguel Endowment Fund.

The Thursday evening concert, August 4, is sponsored by Valley Federal Savings and Loan Association, Grover City.

Chanticleer's participation in the Festival is partially underwritten by the California Arts Council and the National Endowment for the Arts.

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A letter from Mozart to his father commenting on his visit to Linz on the way home to Vienna. Included are remarks pertaining to the composition of his symphony now known as the "Linz" Symphony which will be performed on the Wednesday night Orchestra Concert.

Linz, 31 October 1783

We arrived here safely yesterday morning at nine o'clock. We spent the first night in Vöcklabruck and reached Lambach next morning, where I arrived just in time to accompany the 'Agnus Dei' on the organ. The abbot was absolutely delighted to see me again and told me the anecdote about you and himself in Salzburg. We spent the whole day there and I played both on the organ and on a clavichord. I heard that an opera was to be given next day at Ebelsberg at the house of the Prefect Steurer (whose wife is a sister of Frau von Barisani) and that almost all Linz was to be assembled. I resolved therefore to be present and we drove there. Young Count Thun (brother of the Thun in Vienna) called on me immediately and said that his father had been expecting me for a fortnight and would I please drive to his house at once for I was to stay with him. I told him that I could easily put up at an inn. But when we reached the gates of Linz on the following day, we found a servant waiting there to drive us to old Count Thun's, at whose house we are now staying. I really cannot tell you what kindness the family are showering on us. On Tuesday, November 4th, I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time. Well, I must close, because I really must set to work. My wife and I kiss your hands, ask you to forgive us for inconveniencing you for so long and thank you once more very much for all the kindnesses we have received. So farewell. . . . We kiss our dear sister most cordially. I am ever your most grateful son.

W: A. Mozart



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# Orchestra Concert

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

Wolfgang Amadeus Mozart ..... Overture and Three Contredanses, KV 106 (588a)  
(1756-1791)

Johann Nepomuk Hummel ..... Fantasie in G minor for Viola and Orchestra  
(1778-1837)

**Ronald Copes, soloist**

W.A. Mozart ..... Symphony No. 36 in C major, KV 425 ("Linz")\*

Adagio: Allegro spiritoso

Andante

Menuetto

Presto

*Intermission*

Dmitri Shostakovich ..... Concerto No. 1 for Piano and Orchestra, Op. 35  
(1906-1975)

Allegro moderato

Lento

Moderato

Allegro con brio

**James Bonn, piano**

**Anthony Plog, trumpet**

\*Composed 200 years ago in 1783

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# Program Notes

## Mozart

### *Overture and Three Contredances*

Mozart's music has supposedly been scrutinized in every way. One work which has given Mozart scholars a great deal of trouble is this small collection, consisting of an overture plus three dances. Koechel originally placed this work around 1770, hence the early number (K.106). The Mozart editor, Nottebohm, revised his estimate to 1780, while Alfred Einstein has pushed the date up as far as 1791! The revised number (K.588a) is a reflection of the later dating, but there is still great uncertainty about the real details of the composition of this piece. If Mozart did write this work later in his life, it must then be presumed that he neglected to list it in his own catalog of works which he began in 1784.

In any event, this brief piece is almost never performed, and it is our pleasure to open the first orchestra concert with a work for which there are very few copies extant.

## Hummel

### *Fantasia for Viola and Orchestra*

Johann Nepomuck Hummel was the son of an Austrian military band master. He was a child prodigy on the piano, and one of the few pupils of Mozart to achieve some prominence in his own right.

The *Fantasia* was published in 1822 under the title *Pot-Pourri*, a sort of precursor of the later Lisztian *Remembrances* of popular operas. The inclusion of "Il Mio Tesoro" from *Don Giovanni* is a charming tribute to his great teacher.

While being "serious" music in the lighter vein, the *Fantasia* is a welcome element in the rather meager body of concert literature for the solo viola. The autograph for this work resides in the *Gesellschaft der Musikfreunde* in Vienna.

Notes by George Lehmann (who kindly prepared a score from the manuscript for this performance.)

## Mozart

### *Symphony No. 36 ("Linz")*

The story behind the composition of Mozart's *Symphony No. 36* is legendary. It is one of many examples of his prodigious ability to compose in haste; he apparently began and completed this work in the space of approximately four days.

Not only does this compare with the haste with which the *Overture to Don Giovanni* was composed, but the task of copying parts must have been one of tremendous difficulty. It is generally assumed that Mozart was successful in providing the symphony in time, but it is also to be noted that he wrote a slow introduction to a symphony by Michael Haydn for the same concert. Whether this was in addition to his own symphony or a substitution is a matter of speculation. Incidentally, the slow introduction caused the work by Michael Haydn to be listed as Mozart's 37th symphony – an error clarified later.

In any event, this symphony is a gem and, as usual, shows no haste in its effect. It is unique for what seems to be the influence of Franz Joseph Haydn (the more famous brother of Michael). One of the "Haydnisms" is the slow introduction to the first movement. Sounding very much like Haydn at first, it is soon clearly Mozart. The main body of the movement is straightforward but effective. The trio of the minuet is a gentle *Laendler* – with oboe and bassoon in imitation. The bright optimism of the final movement reminds us again of Haydn.

## Shostakovich

### *Piano Concerto No. 1*

The name Shostakovich has taken on an extra significance for the Mozart Festival as a result of the appearance of Maxim and his young son Dmitri at the 1981 Festival. At that time the second piano concerto, originally written for Maxim, was performed.

The first concerto is a much earlier work dating back to 1933. It is predominantly a piano concerto, but great prominence is given at times to the solo trumpet. It was composed just after the opera *Lady Macbeth of Mzensk*, and just before the official criticism of his music by the government.

After a subdued opening, the first movement becomes more compulsive and brilliant with a modest development section and a return to the opening mood at the very end. The second movement is a *valse triste* – its relationship to Sibelius' work of that title is intriguing. The wide-ranging melody in the violins is an example of one of Shostakovich's signatures. The final movement is a rondo which, with a twinkle in the eye, plunges headlong through a variety of ideas including Russian dances and German band tunes and which becomes more and more outrageous as it progresses. Near the end is a cadenza which was added to satisfy the disappointment of a friend who thought that all concertos had cadenzas. Some listeners may detect the references to Beethoven's "Rage over a Lost Penny". The ending has to be experienced; any description would be inadequate.



# Chamber Concert

**New World String Quartet**  
**Wednesday, August 3, 8:15 p.m.**  
**Trinity Methodist Church, Los Osos**

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

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

**Curtis Macomber, violin**  
**Robert Dan, viola**  
**William Patterson, violin**  
**Ross Harbaugh, cello**

Wolfgang Amadeus Mozart ..... String Quartet in D major, KV 575  
(1756-1791)

Allegretto  
Andante  
Menuetto  
Allegretto

Leoš Janáček ..... String Quartet No. 2 ("Intimate Letters")  
(1854-1928)

Andante  
Adagio  
Adagio  
Allegro

*Intermission*

Franz Schubert ..... String Quartet No. 14 in D minor ("Death and the Maiden")  
(1797-1828)

Allegro  
Andante con moto  
Scherzo: Allegro molto  
Presto

The Thursday evening concert, August 4 in Cambria, is sponsored by Susan and Jerry Juhl.

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# Program Notes

## Mozart *String Quartet in D major*

The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello – or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly *concertante*, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron – as for instance in the minuet of the last Quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity. This is especially true of the first, in D major, in which Mozart employed for the first and second movements incipits from the happy Milan period, and concluded in a spirit at once youthful and mature. The Minuet, with the 'royal' solo in the trio, and the finale are new; the finale is a new kind of rondo in which the theme is enriched each time it returns – a triumph of art and the soul.

Einstein  
*Mozart, His Character, His Work*

## Janáček *String Quartet No. 2 ("Intimate Letters")*

The subtitle of this piece is more than a whimsical addition. Through the last 10 years of his life, Janáček poured out his heart to Kamila Stösslová, a married woman 38 years his junior. Even though she responded platonically, his ardor burned and she inspired many of his works. The second string quartet is the musical testimony of his love which supplements over 600 letters that he wrote to her. He described the progress of the work to her: "Today I wrote in musical tones my sweetest desire. I struggle with it. It prevails. You are giving birth."

When he had completed it: "You know, feelings on their own are sometimes so strong that the notes hide and run away. A great love – a weak composition. But I want it to be a great love – a great composition." Several months later, seemingly in good health, Janáček caught pneumonia and died suddenly leaving the bulk of his estate to Kamila.

## Schubert *String Quartet in D minor* *("Death and the Maiden")*

Schubert composed his famous song titled "Death and the Maiden" in 1817. Utilizing that theme as the basis for a set of variations in the second movement of this string quartet, it has become known for this connection and, in turn, has become one of his best known string quartets.

It was composed in 1824, but the first performance did not take place until two years later. Not until after his death was the piece finally published and there is no evidence of a public performance until 1849.

This is Schubert at his best. Fertile imagination, skillful handling of harmonic relationships, unorthodox forms, and a wide range of instrumental color characterize the evolution of this extensive piece. The song used as the basis for the second movement recounts the dialogue between Death and a young maiden. The final movement, described as a "Dance of Death" – is a relentless *Tarantella* which has been compared to the similar headlong quality of another song dealing with death, Schubert's "Erlkönig".



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# Piano Recital

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

Ludwig von Beethoven ..... Sonata in C minor, Op. 27, No. 2 ("Moonlight")  
(1770-1827)

Adagio sostenuto  
Allegretto  
Presto agitato-Adagio-Presto agitato

L. Beethoven ..... Sonata in D major, Op. 28 ("Pastorale")

Allegro  
Andante  
Scherzo: Allegro vivace  
Rondo: Allegro ma non troppo

*Intermission*

Wolfgang Amadeus Mozart  
(1756-1791)

Adagio in B minor, KV 540  
Minuet in D major, KV 355  
Gigue in G major, KV 574

L. Beethoven ..... Sonata in D minor, Op 31, No. 2 ("Tempest")

Largo-Allegro  
Adagio  
Allegretto

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# Program Notes

## Beethoven

### *Sonata, Opus 27, No. 2 ("Moonlight")*

We owe the opening sonata's familiar name to the critic Rellstab, who was reminded by its first movement of moonlight on Lake Lucerne. We twentieth-century purists should not be too hard on him, for this movement is unusual for Beethoven: a "mood-piece" of subdued monochromatic mystery, the ancestor of many nocturnal "character" pieces by Romantic composers. The originality of this 'sonata quasi una fantasia' is that the drama is played out over the whole extent of the work, with the turbulent finale providing the climax. This weighting of the design towards the last movement was to preoccupy the composer in the last works, particularly the last five piano sonatas.

We know something of the genesis of the first movement from a sketchbook in which Beethoven copied part of the first act trio from Mozart's *Don Giovanni*, where the Don, Leporello, and the dying Commendatore, each in his own world sings over the slow ostinato triplets of the violins. The key, the vocal and rhythmic character of the Commendatore's words and the triplet accompaniment (staccato, however, in Mozart) were inspiration for Beethoven's transforming genius: the operatic play of character has here become deeply inward and meditative.

The open-air brightness of the *Allegretto*, in D-flat major, comes as a slight shock. The bagpipe drones and syncopations give a rustic quality to the trio. It is only a moment of calm before the storm of the *Presto agitato*, which relates to the first movement as a stormy sea to a still one. The metaphor could be followed up for Beethoven here transforms many of the elements of the first movement and the effect is one of fury unleashed.

## Beethoven

### *Opus 28 in D major ("Pastorale")*

Beethoven in a quieter mood is no less peculiar and original. There could be no more complete contrast to Op. 27, No. 2 than its successor.

The world of the first movement of Op. 28 is one of large gradual processes and symmetries, harmonies predominantly major and pairing and repetition of phrases. The piece opens with a master stroke, at once completely unprecedented in music, and sounding perfectly natural: a pedal point of 39 bars, one of four in the piece. This sets the tone for a slow unfolding by paired phrases with nothing violent or sudden to disturb the gradualness.

The slow movement is an *aria da capo* in the minor: direct, even rather severe, with an ornamented return, and a genial trio in the major. The opening of the Rondo is the most bucolic phrase of the piece – two oboes and a bassoon in serene counterpoint. There is some storm and stress in the development, and for the final *Presto*, a vigorous Germanic hoe-down.

## Beethoven

### *Sonata, Op. 31 in D minor ("Tempest")*

Beethoven considered the three sonatas of Op. 31 as works of a different kind from any he had previously composed. The drama of the D minor *Allegro* is summoned from the simplest, most elemental motives: the hushed rising arpeggio of the opening – Prospero's wand – the agitated two-note groups, and a chromatic motion around a single note. The texture is one of extreme contrast of register – at times the highest and lowest notes of Beethoven's keyboard (five octaves apart) are sounded together *fortissimo*; at others the middle ranges are filled in with agitated tremolandi. This treatment of register continues in the *Adagio*; the thematic fragments are deployed over the whole keyboard, giving a sense of vast space, an

orchestral breadth. The rhythmic tension created by the 'timpanist' triplets in the bass evokes a sense of suspended time, of great forces held in perfect balance. The last movement is perhaps the most unusual, a mysterious lifting perpetual motion with an obsessive rhythm (♩ | ♩ | ♩ | ♩). In contrast to the explosiveness of the *Allegro*, here everything is ominous, withheld; there is no resolution to the tensions of this sonata.

## Three short works by Mozart

The *Adagio* in B minor, dated Vienna, March 19, 1788, is a weighty sonata movement whose pianistic style owes much to the string quartet. The chromaticism is virtually constant, its effect, however, balanced by the extreme formality of the structure, the relief of the second theme and the coda's unreal calm. The Minuet, another unusually chromatic piece may have been composed as late as 1789. The Gigue dated May 16, 1789, is a *feu d'esprit* occasioned by a visit to the Thomaskirche in Leipzig, the church where Bach had been organist half a century before. There Mozart improvised in 'Baroque style' for the man who held Bach's position, who had known the great master, and was now astounded by the very different genius of 33 year old Mozart. We can only imagine the scene, but at least we have this Gigue, probably composed in less than an hour or improvised on the spot: Mozart's capricious tribute to his great ancestor.

From notes by Richard Goode

# Chamber Concert

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

Wolfgang Amadeus Mozart . . . Serenade No. 12 in C minor for Wind Octet, KV 388 (384a)  
(1796-1791)

Allegro  
Andante  
Menuetto and trio  
Allegro

John Ellis, oboe  
John Winter, oboe  
James Kanter, clarinet  
Virginia Wright, clarinet

Gregory Barber, bassoon  
David Riddles, bassoon  
George Hyde, horn  
Todd Miller, horn

W.A. Mozart . . . Quintet in E-flat major for horn and strings, KV 407 (386c)

Allegro  
Andante  
Allegro

James Thatcher, horn  
Dorothy Wade, violin  
Sven Reher, viola

Abigail Stoughton, viola  
Christina Soule, cello

*Intermission*

Georg Friedrich Handel . . . Dixit Dominus (Psalm 110)  
(1685-1759)

1. Chorus The Lord said unto my Lord: Sit thou on my right hand, until I make thine enemies thy footstool.  
    & Soli
2. Aria: The Lord shall send the rod of thy power out of Zion: be thou ruler even in the midst among thine enemies.  
    (mezzo-soprano)
3. Aria: In the day of thy power shall the people offer thee Free-will offerings with an holy worship: the dew of thy  
    (soprano) birth is of the womb of the morning.
4. Chorus The Lord sware, and will not repent:
5. Chorus Thou art a Priest for ever after the order of Melchisedech.
6. Soli The Lord upon thy right hand shall wound even kings in the day of his wrath. He shall judge among the  
    & Chorus heathen; he shall fill the places with the dead bodies: and smite in sunder the heads over divers countries.
7. Duet He shall drink of the brook in the way: therefore shall he lift up his head.  
    & Chorus
8. Chorus Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now and ever  
    shall be, world without end, Amen.

Soloists: Mary Rawcliffe, soprano  
Catherine Stoltz, mezzo-soprano  
Paul Johnson, tenor  
John Matthews, baritone

Festival Chamber Choir conducted by Timothy Mount



# Program Notes

## Mozart Serenade in C minor

On July 27, 1782, Mozart wrote to his father that he must hurry to complete a serenade for wind instruments. It is thought that he was referring to this piece which is now treasured by all wind players.

The Serenade in C minor is certainly not typical of serenades of Mozart's time, which were usually intended for light listening – a sort of background music for dinner parties. This is a serious piece of music. Little is known about the details of its composition, a fact which seems unimportant at first and frustrating as one becomes more intrigued by this masterpiece.

Mozart's reputation for being one of the greatest composers for wind instruments is carried forth by this work. The serenade is almost symphonic in its conception and the wide range of tonal colors and sonorities is especially appealing. It is in four movements, a very unusual feature since most serenades had as many as six or seven movements with at least two minuets. The minor key also adds to the serious character of the music.

The minuet and trio are quite remarkable. The minuet is a canon (strict imitation) and the trio is a four part double canon *al rovescio* – two themes being played right side up and upside down in imitation!

## Mozart Quintet for horn and strings

Ignatz Leutgeb has the honor of being the inspiration for a significant number of pieces by Mozart. He was a horn player whom the Mozart family knew in Salzburg and when he opened a cheese shop in Vienna, the acquaintance was revived. He must have had a good sense of humor because most of the music that Mozart wrote for him is filled with musical jokes.

Each of Mozart's concertos for the horn were composed for Leutgeb. In fact, this

little quintet is, in reality, another concerto. Einstein describes it as "a rudimentary concerto with chamber-music accompaniment..." The unorthodox combination of the string quartet – one violin, two violas and a cello – is worth noting. The outer two movements are lively and amusing. The middle movement is very beautiful.

## Handel Dixit Dominus

*Dixit Dominus* was written sometime during the young Handel's sojourn in Italy. Italy had led the world in the composition of opera and the concerto and Handel had much to learn from this "modern" music. He emerged, three and a half years later, a mature composer, and *Dixit Dominus* has been called "the diploma of Handel's Italian studies."

The work is an ambitious setting of Psalm 110 in eight movements for soloists, five part chorus, and strings. The music emphasizes the drama of the text in which the Lord promises victory to His chosen leader. The martial character of the psalm climaxes in the sixth movement; the awful power of the Lord destroys the enemies of His people, filling the nations with dead bodies and shattering their heads. The soprano and mezzo-soprano solo movements offer respite from the energetic choral writing, particularly in their duet, "He shall drink of the brook in the way." The work closes with a Doxology introduced by extended solo lines for the chorus and a return of the plainsong melody from the first movement. It ends with the kind of virtuosic choral writing which permeates the entire work, making it one of the most exciting and difficult works in all of choral literature.



# Mission Concert

Friday and Saturday  
August 5 and 6, 8:15 p.m.  
Series A, Friday evening  
Series B, Saturday evening

Wolfgang Amadeus Mozart ..... Overture to *Le Nozze di Figaro*, KV 492  
(1756-1791)

W.A. Mozart . Sinfonia Concertante for oboe, clarinet, bassoon and horn, KV 297b (Anh. 9)

Allegro  
Adagio  
Andantino con variazioni

John Ellis, oboe  
James Kanter, clarinet  
Gregory Barber, bassoon  
James Thatcher, horn

Conducted by Clifton Swanson

*Intermission*

Harry Somers ..... God the Master of this Scene  
(1925- )

Mozart Festival Chorus

W.A. Mozart ..... Vesperae de Dominica, KV 321

- I. Dixit Dominus (Psalm 110) The Lord promises victory to His King.
- II. Confitebor (Psalm 111) A psalm of praise for the Lord's great deeds.
- III. Beatus Vir (Psalm 112) The rewards of the righteous.
- IV. Laudate pueri (Psalm 113) A hymn praising the Lord as helper of the humble.
- V. Laudate Dominum (Psalm 117) A doxology of praise.
- VI. Magnificat (Luke 1: 46-56) A canticle of the Virgin Mary.

Soloists: Mary Rawcliffe, soprano  
Catherine Stoltz, mezzo-soprano  
Paul Johnson, tenor  
John Matthews, baritone

Conducted by Timothy Mount

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# Program Notes

## Mozart *Overture to The Marriage of Figaro*

The combination of a play which shook European society, a clever libretto by Lorenzo da Ponte, and the genius of Mozart, produced an opera (a comedy in music) of so many dimensions that it comes down to us as a model of drama, social satire, and of musical mastery. Mozart's ability to portray characters added a new depth to the meaning of opera. *Le Nozze di Figaro* was not a success in Vienna; it was a significant success in Prague. Today it is an overwhelming success all over the world. The Overture is a lively introduction to a great work of art.

## Mozart *Sinfonia Concertante for four winds*

Anxious to find a position, in 1777 Mozart travelled with his mother to Mannheim and to Paris to revive the contacts which had been made many years before. He was not successful, but the trip resulted in a large number of unusual pieces. The *sinfonia concertante* was a popular form in both those cities. It could loosely be described as a combination of the *concerto grosso* and the symphony.

The *Sinfonia Concertante for four winds* was written in 1778 and has an interesting history. Four excellent wind players, friends from Mannheim, introduced Mozart to Joseph le Gros, director of the *Concert Spirituel*, a popular concert series in Paris. Mozart was invited to write a piece for these players (flute, oboe, bassoon and horn) and he seized the opportunity. Mozart hastily completed the score, gave it to le Gros and watched it languish. When he inquired, he was informed that le Gros had forgotten to get parts copied and the matter was dropped. After that the score was lost.

Mozart talked of reconstructing the score but nothing more is known of its existence until the discovery of a similar *sinfonia concertante* in the estate of Otto Jahn, the

great Mozart scholar. It is now assumed that this is the same work except for the fact that it is scored for oboe, clarinet, bassoon and horn. While it cannot be definitively claimed that this is the same piece, it has been assumed that this one must be by Mozart – it is such wonderful music.

Each soloist is given gratifying opportunities to display his technical ability. The first movement opens with the obligatory unison passage – obligatory at least in Paris at that time. The second movement unfolds very gently and beautifully with a considerable amount of imitation between the various solo instruments.

As is the case in most of Mozart's concertos for multiple soloists, the cadenzas are written out, providing us with a valued opportunity to know his complete thoughts on this effective work.

## Somers *God the Master of This Scene*

This is a wedding anthem composed in 1962. Appropriately, this short unaccompanied work begins and ends with a highly original duet between men's and women's voices. The influence of Gregorian Chant on the Canadian composer, Harry Somers, is clearly heard in the theme which introduces the work. The mood quickens with the text: "They blessing give; Surround in peace and joy..."

## Mozart *Vesperae de Dominica*

Mozart's two complete vespers settings are scored for an identical orchestra of brass, timpani, strings, and continuo. Following tradition, he set to music five psalms and a *Magnificat*. The *Laudate Dominum* is a sacred coloratura soprano aria and the remainder is a series of Allegro movements for four-part chorus and soloists.

Written in 1779, just after the *sinfonia concertante* played earlier on this concert,

the *Vesperae de Dominica* might reflect the unfortunate result of that fateful trip when his mother died in Paris. It is more serious in mood than his more famous counterpart *Vesperae solennes de Confessore*, written later.

In the words of Alfred Einstein, "the youthful sincerity, the songlike quality of the church music of 1776 has now yielded to an impetuous manliness, a stormy, passionate solemnity. The *Beatus Vir* is a good example of this. Chorus and orchestra seem to grow even more independent of each other; more complete than ever. The first and last movements are perhaps the most personal... The last, the *Magnificat*, without any change of tempo, fuses majesty with the social character of a symphony Allegro into one incredible whole."



# Chamber Concert

Clayton Haslop, *Violin*  
Ronald Ratcliffe, *Harpsichord*  
and *Fortepiano*

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

Francesco Geminiani ..... Sonata in A major for Violin and continuo  
(1680-1762)

Andante  
Allegro  
Allegro

Heinrich Johann Franz von Biber ..... Passacaglia for unaccompanied Violin  
(1667-1762)

Domenico Scarlatti ..... Three Sonatas  
(1685-1757)

Frideric Handel ..... Sonata in G minor Opus 1 no. 6  
(1685-1759) for Violin and continuo

Andante Larghetto  
Allegro  
Adagio  
Allegro

## *Intermission*

Wolfgang Amadeus Mozart ..... Sonata in C major for Klavier and Violin, KV 296  
(1756-1791)

Allegro Vivace  
Andante sostenuto  
Allegro-Rondeau

Ludwig von Beethoven ..... Fortepiano Sonata in D major Op. 12 no. 1  
(1770-1827) for Klavier and Violin

Allegro con brio  
Thema con Variazioni-Andante con moto  
Allegro-Rondo



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# Program Notes

This evening's program of music for violin and keyboard instruments will be performed on instruments appropriate to the style of the compositions. Mr. Haslop's violin is by Guarneri, made in the eighteenth century, and Mr. Ratcliffe's instruments are modern copies of a seventeenth century Flemish Harpsichord and an eighteenth century Viennese Fortepiano of the type used by Mozart and Beethoven.

## Geminiani

### *Sonata in A major for Violin and continuo*

Francesco Geminiani, 1667-1762, was an eminent violinist of the late Baroque, having studied with both Corelli and Alessandro Scarlatti. His flamboyant styles of playing brought him considerable public notice. He moved to England in 1714 and when asked to perform in court, agreed only on the condition that Handel would accompany him. Although he remained in England, his compositions retain the virtuoso Italian style and were considered to be among the most difficult violin pieces of the time.

## Biber

### *Passacaglia for unaccompanied Violin*

Heinrich Biber, 1644-1704, was one of the most innovative violinist/composers of the German Baroque period. His compositions presuppose great proficiency in playing double stops and bowing dexterity, and they are in the most virtuoso style.

## Handel

### *Sonata in G minor, Op. 1 No. 6*

The six violin sonatas by Handel are considered standard repertoire for violin. Handel leaves the keyboard accompaniment to be improvised over a written bass line. The four movements progress in the traditional slow, fast, slow, fast tempos with some of the most intricate violin figures occurring in the fast movements.

## Mozart

### *Sonata in C major for Violin and Fortepiano*

## Beethoven

### *Sonata in D major for Violin and Fortepiano*

The sonatas for violin and klavier of Mozart and Beethoven show a change in style of writing for the violin and in the relationship of the keyboard instrument as an equal partner to the violin. Whereas the harpsichord provided only an improvised accompaniment to the violin in the Baroque composition, the composers in the classic era give a duality to both instruments, with themes exchanged equally between fortepiano and violin. The prominence of the keyboard part is indicated on the title page in the original publications of the Mozart Sonatas which indicate that they are "keyboard sonatas with the accompaniment of a violin."



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# Chamber Concert

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

Johann Sebastian Bach . . . . . Concerto in C minor for Two Harpsichords (BWV 1062)  
(1685-1750)

Allegro  
Andante  
Allegro assai

**James Bonn and Ronald Ratcliffe, soloists**

Antonín Dvořák . . . . . Serenade in D minor for Winds, Cello and Bass, Op. 44  
(1841-1904)

Moderato quasi Marcia  
Minuetto, Tempo di Minuetto  
Andante con moto  
Finale, Allegro Molto

*Intermission*

Wolfgang Amadeus Mozart . . . . . Concertone in C Major for Two Violins  
(1756-1791) and Orchestra, KV 190 (186e)

Allegro spiritoso  
Andantino grazioso  
Tempo di Menuetto: Vivace

Soloists: **Ronald Copes, violin**  
**Michelle Makarski, violin**  
**John Ellis, oboe**  
**Peter Rejto, cello**

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# Program Notes

## Bach

### *Concerto for two harpsichords in C minor*

This concerto will be immediately recognized by most listeners as a transcription of Bach's well known concerto for two violins in D minor. It was not at all unusual for Bach to make these transcriptions, and most of his concertos exist in several versions. It is thought that most of his concertos for multiple harpsichords date from the 1730's when the Bach children were maturing and he arranged works to have them play together. Presumably, the first performances were associated with the *Collegium Musicum* which Bach conducted during the 1730's and which has been described as the beginning of concert life in Leipzig. This concerto is so revered in its original form for two violins that it is rarely performed in the present arrangement. If, however, it had come down to us only as a harpsichord concerto, scholars, musicians, and audiences would have no difficulty accepting it as a masterpiece.

## Dvorak

### *Serenade, Op. 44*

Dvorak composed the D minor Serenade in Prague between January 4 and 18, 1878, when he was organist at the St. Adalbert Church. It was his second work of this kind, being preceded by a serenade for strings written in 1875 and published as Opus 22. The wind serenade recieved its first performance in Prague on November 17, 1878, and

was published by the renowned Berlin firm of Simrock in April, 1789.

The scoring of the piece is for pairs of oboes, clarinets, bassoons, three horns, violoncello and double bass. The 18th century serenade was usually open-air music in which the musicians entered playing a march and after performing the serenade proper, left to the strains of another march. Dvorak upholds this tradition by giving the opening movement the character of a march and he returns to this theme at the end of the fourth movement. Since Mozart's serenades were so well known to late Romantic composers, there is no question but that the slow movement to this serenade was directly inspired by the slow movement of Mozart's Serenade for Thirteen Winds.

## Mozart

### *Concertone for Two Violins*

This is Mozart's first work for solo violin, composed when he was 17, just before his better known concerts which he wrote for himself as a violinist. In reality this piece could be considered a sinfonia concertante - a work which combines elements of the concerto and the symphony. "Concertone" implies "large concerto," and it does, indeed, involve not only the two solo violins but a solo oboe and cello as well.

Composed in May of 1774, the Concertone barely predates his well known bassoon concerto. Mozart reflected the influence of J.C. Bach in his early concertos and this is certainly true of the Concertone, especially

in the minuet-rondo of the last movement. It is not known for what concert it was originally composed, but Mozart makes reference to it three years later when he wrote to his father: "I played through my Concertone to Herr Wendling on the piano. He remarked that it was just the thing for Paris. When I play it to Baron Bagge, he's quite beside himself." This youthful work is full of personality and energy and deserves many more performances than it receives.



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# Guitar Recital

David Tanenbaum  
Wednesday, August 3, 8:15 p.m.  
Cambria Pines Lodge

Saturday, August 6, 8:15 p.m.  
First United Methodist Church,  
Arroyo Grande

Luis de Narvaez ..... Cancion del Emperador  
(c. 1500-1555) 22 Variations on Conde Claros

John Dowland ..... Three Fantasies  
(1563-1626)

Johann Sebastian Bach ..... Sonata in C major (BWV 1005)  
(1685-1750) for Violin solo\*

Adagio  
Fuga  
Largho  
Allegro Assai

## Intermission

Wolfgang Amadeus Mozart ..... Divertimento D major KVA 229  
(1756-1791) No. 2 for 2 Clarinets and Bassoon\*

Allegro  
Menuetto-Trio  
Larghetto  
Menuetto-Trio  
Rondo

Isaac Albeniz ..... Caprichio Catalan  
(1860-1909) Cordova  
Torre Bremeja

\*Transcribed for Guitar by David Tanenbaum

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# Chamber Concert

**Los Angeles Piano Quartet**  
*(formerly Ko-Kela Piano Quartet)*  
Saturday, August 6, 8:15 p.m.  
Cal Poly Theatre

**Clayton Haslop, violin**  
**Ronald Copes, viola**  
**Peter Rejto, cello**  
**James Bonn, piano**

Wolfgang Amadeus Mozart ..... Duo in G major for violin and viola, KV 423\*  
(1756-1791)

Allegro  
Adagio  
Rondeau: Allegro

**Clayton Haslop, violin**  
**Ronald Copes, viola**

Aaron Copland ..... Piano Quartet  
(1900- )

Adagio serio  
Allegro giusto  
Non troppo lento

*Intermission*

Johannes Brahms ..... Quartet in A major, Op. 26  
(1833-1897)

Allegro non troppo  
Poco adagio  
Scherzo: Poco allegro  
Finale: Allegro

\*Composed 200 years ago in 1783

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# Program Notes

## Mozart

### *Duo in G major for violin and viola*

Mozart's marriage to Constanza was not well received by his father, Leopold. In an attempt to smooth things out, the couple travelled to Salzburg for several months (without their firstborn son who died during their absence – see notes for D minor String Quartet on Tuesday's Opening Concert). During this visit Mozart renewed his relationship with Michael Haydn, brother of Franz Haydn.

While visiting, Mozart found that Michael was not well and was unable to fill an assignment to write six duos for violin and viola. The Archbishop, in turn, was withholding payment until the assignment was completed. Since Mozart held a tremendous grudge against the Archbishop, it is obvious that he must have taken great pleasure in helping Michael to complete the assignment. Two days later he returned with two duos which Michael Haydn had only to add to his own, and the job would be done. This is the first of the two duos, both of which are masterpieces – far superior to Haydn's, and valuable additions to an unusual form of chamber music.

A second connection with Michael Haydn at this time was associated with the trip home, when Mozart stopped in Linz.

Invited to compose music for a concert to be held in four days, he presumably composed not only the "Linz" Symphony, but also an introduction to a symphony by Michael Haydn which was apparently also performed on the same program. (See notes for Wednesday Orchestra concert.)

## Copland

### *Piano Quartet*

Aaron Copland is one of America's most popular composers. Because Copland is often associated with America's traditional music, some listeners are unaware of the wide scope of his output and the fact that his later music, like his youthful works, is quite adventurous.

Copland's Piano Quartet was composed in response to a commission from the Elizabeth Sprague Coolidge Foundation for a work to be performed in 1950 at the Foundation's 25th anniversary festival. The Quartet utilizes some of the principles of the Viennese system generating musical ideas out of a tone-row. In this instance, the row consists of eleven different tones arranged in a manner which is more reminiscent of a whole-tone scale than an *avant garde* technique.

## Brahms

### *Piano Quartet, Op. 26*

Brahms' three quartets are linked to affairs of the heart. While his Opus 25 and Opus 60 seem to have been inspired by Clara Schumann, this quartet is thought to be a reflection of his feelings for Agathe von Siebold, a singer whom Brahms loved deeply and nearly married at this time. When Brahms admitted his reluctance to marry, Agathe reluctantly broke off the relationship, and when Brahms completed this quartet, it was ultimately dedicated to Dr. Elisabeth Rosing, Brahms' landlady near Hamburg – typically noncommittal of a man who harbored strong opinions and feelings, but sometimes had trouble expressing them to those whom he loved.

Although not as dramatic a piece as the previous quartet, this work is filled with warmth and expression. Carl Geiringer points out the Viennese flavor of this quartet, which expands the traditional theme in the middle of the development. It concludes with a finale almost Schubertian in its length and spirit.

*Leonore Smith*

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# Orchestra Concert

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

Wolfgang Amadeus Mozart ..... Symphony No. 32 in G major, KV 318  
(1756-1791)

Allegro spiritoso  
Andante

Zoltán Kodály ..... Variations on a Hungarian Folk Song ("Peacock")  
(1882-1967)

*Intermission*

W.A. Mozart ..... Piano Concerto No. 17 in G major, KV 453  
(1756-1791)

Allegro  
Andante  
Allegretto

**Richard Goode, soloist**

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*A reception for the musicians will be held immediately following the concert.*

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# RILEYS

# Program Notes

## Mozart *Symphony No. 32*

Popularly known as the "Overture in the Italian Style," Mozart's Symphony No. 32 is more accurately described as a symphony in the Italian form but in the Mannheim style. Completed in April, 1779, just after his return from Paris, Mozart still reflects the influence of the music he had recently been hearing.

This unique and excellent work does, in fact, follow the Italian format of three movements presented in the traditional sequence: fast, slow, fast. It also reflects the nature of the Italian opera overture, combining the three movements into one continuous work of great excitement. But the music itself is more reminiscent of Paris and Mannheim with the lively unison opening and the familiar "Mannheim crescendo" found in other works of this period including the "Paris" Symphony which directly precedes this one. Another work which reflects similar qualities is the *Sinfonia Concertante* for four winds, composed in Paris one year earlier and which was performed in this year's festival on the Friday and Saturday concerts in the San Luis Obispo Mission.

It is speculated that this symphony was originally conceived as an overture to the opera *Zaide*. There is actually a striking resemblance to the overture which was eventually placed at the beginning of the opera, but there is no actual direct connection. The work comes down to us as an energetic "symphony" for full orchestra including trumpets (with added timpani), and even four horns to allow for greater sonority.

## Kodaly *Variations on a Hungarian Folk Song, "The Peacock"*

The efforts of Bartok and Kodaly on behalf of folk music are legendary. Frustration over the domination of music by the Germanic forces of Strauss, Brahms, and Mahler (regardless of the many differences between these composers) sent both of these Hungarians in search of something fresh and different. Their interest and incorporation of folk elements into music was not an easy undertaking and public reception did not come quickly, but the passage of time has allowed the quality of their music and its nationalistic importance to prevail.

The Peacock Variations was written in response to a commission by the Concertgebouw Orchestra in celebration of its 50th anniversary in 1939. With regard to the theme of this set of variations, Kodaly has remarked:

Proofs of the age of a folk song are very rare. But this melody, preserved by old peasants of Pannonia, is still sung by the Mari people living on the Volga. Their ancestors lived together with the ancestors of the Magyars. They were separated some 1500 years ago, the Magyars wandering westward, the Maris remaining in the old country. When I conducted the work in 1947 in Moscow an aged Mari man exclaimed: "Our song!" There had been no communication between the two peoples since their separation, so the song must be older than 1500 years.

The Peacock Variations opens with the essence of the theme stated in the lower strings. After a substantial introduction, the theme is presented by the oboe. The sixteen variations which follow are statements of

great strength and beauty. The text of the original song expresses the resolution and strength of the Hungarian people who have suffered greatly under oppression but who harbor optimism for the future. The depth and richness of these convictions come through clearly in this music which concludes with a brilliant finale.

## Mozart *Piano Concerto No. 17 in G major*

Mozart crowned the series of piano concertos written in this astonishing winter of 1784 with one in G major (K. 453), again intended *per la Signora Barbara Ployer*, as the inscription on the autograph tells us. On 10 June there was an 'academy' in the country, at Ployer's house in Dobling - 'a concert, where Fraulein Babette is playing her new concerto in G, and I am performing the quintet (K. 452), we are then playing together the grand sonata for two claviers.' This concerto, too, is unique. It is more intimate than its three predecessors; it welds the solo and orchestra parts into a closer unity, its friendly key is full of hidden laughter and hidden sadness. No words can describe the continuous iridescence of feeling of the first movement, or the passionate tenderness of the second. The fact that this C major movement goes as far afield as G-sharp major is only an external sign of its passionate quality. The Finale consists of variations on a naive birdlike, Papageno sort of theme with a grandiose, polyphonic conclusion. Mr. Girdleston has rightly remarked that Beethoven's most amiable concerto, in the same key, takes its departure from this work of Mozart's. But the concerto of Beethoven, who could not be naive, is powerful and robust in comparison with the delicate shadings of this unique work, which has no parallel even among Mozart's other compositions.

Einstein,  
*Mozart, His Character, His Work*



# Special Events

From Opening Ceremonies to the Post Concert Reception, Festival Week includes a wealth of experiences.

## Piano Master Classes

Pianists Richard Goode and James Bonn are the master teachers for these classes, new this year to the Festival. Classes will be held Thursday and Friday afternoons from 1-3 at Cal Poly; the eight master students were selected after a thorough application process. Students participating in the Thursday class (James Bonn, instructor) are: Lori Chiu (Long Beach), Thomas J. Lymanstuhl (Los Angeles), Siranuch Sandaldjian (Los Angeles), and Katheryn Bailey (Los Angeles). Students for Friday's master class (Richard Goode, instructor) are: Janis Budd (Morro Bay), Diana Kong (Huntington Beach), Ligia Marcu (Los Angeles) and Erika Swanson (San Luis Obispo). The public will be able to audit these classes and may obtain tickets through the Festival ticket outlets (or at the door, as long as seats are available).

## Vocal and Instrumental Workshops

While free instrumental workshops have been offered by the Festival each year since 1974, this is the first year workshops for vocal students have been made available. Central Coast music students, from beginning to advanced, can participate in the Festival at these free afternoon workshops, taught by Festival musicians. Monday classes include vocal, strings, percussion; on Tuesday workshops are available for brass and woodwinds. The public is invited to observe these workshops and there is no charge.

*"Master Classes and Workshops fulfill a dual function since they not only provide educational benefits for students at all levels, but they give our audience the important opportunity to see the thought processes and energy that go into making music at the highest level. Through the years, the lives of many Central Coast students have been changed by the experience gained and contacts made during Festival Week."*

Clifton Swanson  
Music Director and Conductor

## Noontime Concerts and Lectures

Peter Kent, violin, and Amy Shulman, harp, will present a free recital on Tuesday noon at the First Presbyterian Church, San Luis Obispo. Mr. Kent is the concertmaster of the Los Angeles Mozart Orchestra and a member of the San Luis Obispo Mozart Festival Orchestra. Ms. Shulman has performed as a soloist and with chamber groups in France, Canada and the United States and is a member of the Festival Orchestra this year. Their program will range from baroque to contemporary music.

Other free noontime events include: a special lecture by Mel Powell, guest composer, on Wednesday at 1 p.m. at the United Methodist Church; the Festival Brass at Mission Plaza, Monday (during opening ceremonies) and Thursday noon; a guitar recital by David Tanenbaum, Wednesday noon at the Presbyterian Church.

This expanded series of free concerts and lectures is a part of the Festival's continuing commitment to the cultural life of this area.

## Ear Opener Concert

Designed to introduce classical music to people of all ages, the Ear Opener Concert is presented in an entertaining and informative manner, stressing the enjoyment derived from good music. Informal commentary will be provided by Gary Lamprecht, who will set the mood for the selections and suggest what the audience should listen for. Lamprecht is the director of the award winning San Luis Vocal Arts Ensemble and teaches classroom and choral music. The Ear Opener Concert is on Thursday at 3 p.m. at the Cal Poly Theatre.

## Donor's Night

The tradition of Donor's Night was begun in 1974 and is the Festival's thank you to the many donors and volunteers. This year guest composer Mel Powell will deliver a lecture on Monday evening in the Cal Poly Theatre.

## Winter Events - Music in the Schools

Music in the Schools is a part of the Festival's program to reach new audiences and develop their appreciation of the performance of fine music. Inaugurated this year, Music in the Schools presented the Kronos String Quartet in concert on February 3 and April 19. Kronos performed at elementary, junior and senior high schools in the Lucia Mar, San Luis Coastal, Atascadero and Shandon school districts.

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# A Brief Chronology of Mozart's Life

His works performed at this year's Festival are included in brackets.

- 1756 Mozart born in Salzburg. January 27.
- 1761 First compositions for piano.
- KV \* 1762 First concert tour (Germany).
- KV 5 1763 First European tour.
- KV 9 1764 Paris until April then London. First Symphonies.
- KV 19 1765 London until July. Concert at the Hague.
- KV 24 1766 Tours Europe. Returns to Salzburg in November.
- KV 34 1767 Visits Vienna. Severe case of smallpox.
- KV 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- KV 61 1769 Returns to Salzburg. First Italian opera tour begins.
- KV 73 1770 In Italy all year. Received Order of the Golden Spur from the Pope.
- KV 74 1771 Second Italian tour.
- KV 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg. [Overture and Three Contredances, KV 106].
- KV 157 1773 Visits Vienna seeking court post.
- KV 186 1774 In Salzburg.
- KV 196 1775 To Munich for production of *La finta giardiniera*.
- KV 238 1776 In Salzburg. Increasingly difficult to work under archbishop.
- KV 270 1777 Resigns court post. To Munich with mother. Falls in love with singer Aloysia Weber.
- KV 285 1778 To Paris. Mother dies. [Sonata in C major for violin and fortepiano, KV 296 and Sinfonia Concertante for 4 winds, KV 297b].
- KV 314 1779 Returns to Salzburg to take up appointment as court organist. [Symphony No. 32 in G major, KV 318 and Vesperae de Dominica, KV 321].
- KV 336 1780 In Salzburg. To Munich in November for production of *Idomeneu*.

- KV 336 1781 Moves to Vienna.
- KV 382 1782 *The Seraglio* produced. Marries Constanze Weber. [Serenade for wind octet, KV 388 and Quintet for horn and strings, KV 407].
- KV 416 1783 Visits Salzburg. Son born and dies. [String quartet in D major, KV 421 and Duo in G major for violin and viola, KV 423 and Symphony No. 36 in C major, KV 425].
- KV 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason. [Piano Concerto No. 17 in G major, KV 453].
- KV 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna.
- KV 485 1786 *The Impresario* and *Figaro* produced. [Overture to *Le Nozze di Figaro*, KV 492].
- KV 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies.
- KV 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [Adagio in B minor, KV 540].
- KV 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden. [Gigue in G major, KV 574 and String Quartet in D major, KV 575 and Minuet in D major, KV 355].
- KV 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens. [Concertone for Two violins in C major, KV 190].
- KV 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5.

\*Mozart's works are identified by their number in the chronological lists of his works published by Ludwig von Kochel. The KV numbers above, opposite each year, state that year's probable first completed work.

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# Mozart Festival Concert Schedule

## Monday, August 1

8:15 p.m. Donor's Night. Mel Powell. Cal Poly Theatre.

## Tuesday, August 2

8:15 p.m. Opening Concert by the Sequoia String Quartet with Richard Goode. Cal Poly Theatre. Mozart, *String Quartet in D major, KV 421*. Mel Powell, *String Quartet (1983)*. Franck, *Quartet in F minor*.

9:00 p.m. Mission San Miguel Candlelight Concert. Chanticleer.  
A program drawn from music by Heinrich Isaac, Edvard Grieg, Igor Stravinsky, Ralph Vaughan Williams, and other composers.

## Wednesday, August 3

8:15 p.m. Orchestra Concert. Cal Poly Theatre. Mozart, *Symphony No. 36 in C major, KV 425*. Hummel, *Fantasia in G minor for Viola and Orchestra*.  
Ronald Copes, Viola  
Mozart, *Overture and Three Contredanses, KV 106*. Shostakovich, *Concerto No. 1 for Piano, Trumpet and Orchestra, Op. 35*.  
James Bonn, Piano  
Anthony Plug, Trumpet

8:15 p.m. Chamber Concert. New World String Quartet. Trinity United Methodist Church, Los Osos. Mozart, *String Quartet in D major, KV 575*. Janacek, *String Quartet No. 2*. Schubert, *String Quartet No. 14 in D minor ("Death and the Maiden")*.

8:15 p.m. Guitarist David Tanenbaum in a less formal setting at Cambria Pines Lodge.  
A program featuring a guitar transcription of Mozart's *Divertimento No. 2, KV 229*, originally for two clarinets and bassoon, and works by Bach, Dowland, Albeniz and others.

## Thursday, August 4

3:00 p.m. Ear Opener Concert. Cal Poly Theatre. Gary Lamprecht returns with another enlightening program for children of all ages.

8:15 p.m. Piano Recital by Richard Goode. Cal Poly Theatre. Beethoven, *Sonata Op. 27, No. 2 ("Moonlight")*. Beethoven, *Sonata Op. 28 in D major ("Pastorale")*.

Mozart, *Adagio in B minor, KV 540*.  
Mozart, *Minuet in D major, KV 355*.  
Mozart, *Gigue in G major, KV 574*.  
Beethoven, *Sonata in D minor, Op. 31 ("Tempest")*.

8:15 p.m. Chamber Concert. Chanticleer. First United Methodist Church, Arroyo Grande.  
A repeat of Tuesday night's program.

8:15 p.m. Chamber Concert. New World String Quartet. Community Presbyterian Church, Cambria.  
A repeat of Wednesday night's program.

## Friday, August 5

3:00 p.m. Chamber Concert. Mozart Festival Singers and Orchestra. Cal Poly Theatre. Mozart, *Quintet for horn and strings, KV 407*. Mozart, *Serenade in C minor for wind octet, KV 388*. Handel, *Dixit Dominus (Psalm 110)*.

8:15 p.m. Chamber Concert. New World String Quartet. Cal Poly Theatre.  
Same program as Wednesday night.

8:15 p.m. Mission Concert. Mission San Luis Obispo. Mozart, *Overture to Le Nozze di Figaro, KV 492*. Mozart, *Sinfonia Concertante for 4 winds, KV 297b*.  
Harry Somers, *God the Master of this Scene*.  
Mozart, *Vesperae de Dominica, KV 321*.  
Soloists: Mary Rawcliffe, soprano; Catherine Stolfa, alto; Paul Johnson, tenor; John Matthews, bass. Timothy Mount conducting the Festival Singers and Orchestra.

8:15 p.m. Chamber Concert. Clayton Harlop, violin, and Ronald Ratcliffe, Harpsichord and Fortepiano. First United Methodist Church, Arroyo Grande. Geminiani, *Sonata in A major for violin and continuo*. Biber, *Passacaglia for unaccompanied violin*. Handel, *Sonata in G minor for violin and continuo, Op. 1, No. 6*. Scarlatti, *Three sonatas for harpsichord*. Mozart, *Sonata in C major for violin and fortepiano, KV 296*. Beethoven, *Sonata in D major for violin and fortepiano, Op. 12, No. 1*.

## Saturday, August 6

3:00 p.m. Chamber Concert. Cal Poly Theatre. Bach, *Concerto in C minor for Two Harpsichords*. James Bonn and Ronald V. Ratcliffe, harpsichords. Dvorak, *Serenade in D minor for Winds, Cello and Bass, Op. 44*. Mozart, *Concertone for Two Violins in C major, KV 190*.  
Ronald Copes and Michelle Makarski, violins

8:15 p.m. Chamber Concert. Guitar Recital by David Tanenbaum. First United Methodist Church, Arroyo Grande.  
Similar program to Wednesday night.

8:15 p.m. Chamber Concert. Los Angeles Piano Quartet. Cal Poly Theatre. Mozart, *Duo in G major for violin and viola, KV 423*. Copland, *Piano Quartet*. Brahms, *Quartet in A major, Op. 51, No. 2*.

8:15 p.m. Chamber Concert. Chanticleer. Trinity United Methodist Church, Los Osos.  
A repeat of Tuesday night's program.

8:15 p.m. Mission Concert. Mission San Luis Obispo.  
A repeat of Friday night's program.

## Sunday, August 7

3:00 p.m. Orchestra Concert. Cal Poly Theatre. Mozart, *Symphony No. 32 in G major, KV 318*. Zoltan Kodaly, *Variations on a Hungarian Folk Song ("Piscok")*. Mozart, *Piano Concerto No. 17 in G major, KV 453*.  
Richard Goode, piano



The dates for the 1984 Mozart Festival are July 30-August 5.  
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