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of the music of
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stroke is a visual
interpretation of his
rhythms; soft and
sweet, playful and
powerful, tender and
tempestuous. They
seek to express in yet
another form the
feelings, the sounds,
the music of...

Wolfgang Amadeus Mozart.

Dear Friends of Mozart

Welcome to the 1991 Mozart Festival. All of us who are associated with the Festival are honored to share the special musical events that Music Director Clifton Swanson is presenting, and the special ancillary social events which the Festival Board of Directors has conceived, to celebrate the Mozart Year, the Bicentennial of the death of Wolfgang Amadeus Mozart.

During this particularly auspicious year, we are exceedingly grateful to the individuals, businesses and other entities who have sustained the quality of the music which we are able to offer for the enjoyment and education of the community.

We strongly feel that the Mozart Festival community is becoming an extended family, one which shares all of the edifying aspects of exceptional music with all facets of our eclectic and diverse community.

Our goal is to celebrate and share with you, and we are honored that you would reciprocate. We look forward to a continuation of that symbiotic relationship for years to come.

Thank you for your participation in making the Bicentennial Mozart Year such a special celebration.

Sincerely,



Archie McLaren, President
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Conductors



CLIFTON SWANSON, Music Director and Conductor

Sponsored by Heart Foundation Endowment

Clifton Swanson, at the heart of the Mozart Festival since its conception twenty-one years ago, is co-founder, Music Director, and Conductor for the Festival. His guidance of its development, formulation of its programming policy, and selection of artists, has brought the Mozart Festival to its current international standing. The acclaimed Mozart Akademie began with Swanson's desire to draw upon the society, history and politics of the Classical Era, shedding light on Mozart's world with lectures and demonstrations offered to the community without charge.

Currently, Swanson is Head of the Music Department at California Polytechnic State University where he teaches courses emphasizing music history and appreciation. Swanson is also artistic advisor to the Quintessence Music Series at Cal Poly. An active participant in the local music scene, he is principle bass of the San Luis Obispo County Symphony.

A graduate of Pomona College and the University of Texas, Swanson has dedicated his efforts to the cultivation of music and education. He is currently a panelist for the grants program of the California Arts Council. Clifton Swanson is the recipient of the 1991 California Polytechnic State University President's Arts Award for his achievements in support of the arts for San Luis Obispo County.



TIMOTHY MOUNT, Director Mozart Festival Chorus

Sponsored by Director of Choral Music Endowment

Timothy Mount, conductor of the Mozart Festival Chorus, is Director of Choral Music and Associate Professor at the State University of New York, Stony Brook where he teaches masters and doctoral conducting students. This year Dr. Mount has begun broadcasting a weekly radio program in New York devoted to choral music.

Dr. Mount's music career displays great range and diversity. At age 16, he won first prize in piano at the Stokes Competition. Through the teachings of Howard Swan and Rodney Eichenberger at the University of Southern California, Mount became a Danforth Graduate Fellow and earned a doctorate in choral music.

He has directed the Ambrosian Chamber Singers, The Primavera Vocal Quartet, and the chorus in John Houseman's production of *John Brown's Body*. A bass-baritone, he sings with professional groups, most recently with the New York Virtuoso Singers and the Southampton Vocal Singers, and also gives solo recitals.

Mount continues his interest in music scholarship, publishing articles on choral music and rehearsal technique. Guest conducting engagements include the Rhode Island Civic Chorale, the Delaware County Youth Orchestra, and the Mendelssohn Club of Philadelphia.



CHRISTOPHER HOGWOOD, Guest Conductor

Sponsored by American Eagle/American Airlines

Christopher Hogwood is one of Britain's most internationally active conductors, as well as a highly successful recording artist. Founder of the Academy of Ancient Music, he now shares with the orchestra a busy international schedule of performances and best selling recordings.

Mr. Hogwood, in great demand as a guest conductor for a wide range of programs, has been particularly active in the USA with such orchestras as the Boston Symphony, Chicago Symphony, and Los Angeles Philharmonic. In Britain he has conducted and recorded with the London Philharmonic Orchestra, and has conducted in many European centers.

Hogwood has been active as an operatic conductor, and is currently recording a series of Mozart operas with the Academy of Ancient Music. Other major projects with the AAM include recording all of the Haydn Symphonies.

Despite his busy conducting schedule, Hogwood has also written a number of books, including his successful biography of Handel. He enjoys a fine reputation as a harpsichordist, both in concerts and in a series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and Classical music, and is a popular broadcaster on a wide range of musical topics.

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Featured Artists



JEFFREY KAHANE

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

Jeffrey Kahane's inspired interpretations make him a popular guest with orchestras throughout the U.S. and Europe. Since making his Carnegie Hall debut in 1983, New York's concert halls have welcomed him repeatedly as a recitalist. A sought-after collaborator, Kahane performs extensively with cellist Yo-Yo Ma and violinist Joseph Swensen, and is frequently heard at summer festivals in the Hollywood Bowl, Mostly Mozart, and London's Proms.

Kahane's schedule includes two "Live from Lincoln Center" broadcasts. In Europe, he will collaborate with the Academy of St. Martin in the Fields and the Bournemouth Symphony. In addition to activities as a pianist, Kahane has begun a career conducting with highly praised performances. Beginning in 1992, the San Luis Obispo Mozart Festival proudly welcomes Jeffrey Kahane as Associate Conductor.



ARTARIA QUARTET

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The Artaria Quartet takes its name from the Viennese publisher whose chamber music catalogue included first editions of Haydn, Mozart, Beethoven, Dittersdorf, Boccherini, Vivaldi and many of the other composers whose music collectively defines the Classical Style.

The members of the quartet, Katherine Kytse, Anthony Martin, Elizabeth Blumenstock, and Elisabeth Le Guin, bring to the ensemble years of experience. Playing together not only as a string quartet, the Artaria Quartet members are also principals of the Philharmonia Baroque Orchestra, the American Bach Soloists, The Bach Ensemble, the Boston Early Music Festival Orchestra and numerous other early music groups. The Artaria Quartet has recorded the music of Boccherini for Harmonia Mundi USA, in collaboration with classic guitarist Richard Savino, who joins them at this year's Mozart Festival.



DUO GEMINIANI

Sponsored by Diane and Marty Moroski

Duo Geminiani, since its debut in 1974, has earned international acclaim for its inspiring performances of Baroque and Classical music on original instruments. The Duo, Stanley Ritchie, violin, and Elisabeth Wright, harpsichord and fortepiano, have performed throughout Europe, the United Kingdom and Ireland, the United States and Canada, and in Australia. Ritchie and Wright have given master classes on period performance practice in such prestigious institutions as the Royal Conservatory in Copenhagen, the Royal Scottish Academy, the Royal Conservatory in Toronto, and the Eastman School of Music, as well as at a number of North American universities, summer festivals and workshops. Both Stanley Ritchie and Elisabeth Wright are on the faculty of the Early Music Institute of the Indiana University School of Music.



ANGELES QUARTET

Funded by California Arts Council

The debut of the Angeles Quartet in July 1988 drew unprecedented media and public interest. Familiar names in the world of chamber music, founding musicians Kathleen Lenski, Roger Wilkie, Brian Dembow and Stephen Erdody had toured and recorded with such ensembles as the New York String Quartet and the Musical Offering Baroque Ensemble before first performing together. According to the L.A. Times, "Their performances were a reminder of the persistence of beauty and genius."

Angeles Quartet appearances have included the First American String Quartet Congress, concert halls throughout the U.S. and Canada, and many festivals, including their most recent appearance in San Luis Obispo for the Mozart Birthday Party in January.

The Angeles Quartet recently recorded Mozart's "Dissonant" Quartet for the Voyager Co. as an interactive, multimedia project with computer program text written by Robert Winter.

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**DAVID TANENBAUM**

Funded in part by the California Arts Council and Steve & Shirley Handler

David Tanenbaum, debuting at age sixteen, has performed throughout the U.S., Canada, Europe, the Soviet Union and China. A guest soloist with the Kronos Quartet and Steve Reich and Musicians, he is a featured soloist at festivals in Bath, Luzern and Frankfurt.

Among works written for him is Hans Werner Henze's guitar concerto "An Eine Aolsharfe." Dedicated to David and his wife, Julie, he premiered this work with the composer conducting. He also premiered Steve Reich's "Electric Counterpoint" in Europe, and Peter Maxwell Davies' "Hill Runes" and "Sonata" in the U.S.

Known for the diversity of his repertoire, David Tanenbaum published numerous transcriptions of early music. Currently he is Chairman of the Guitar Department at the San Francisco Conservatory and Manhattan School of Music.

**RALPH MORRISON**

Sponsored by Central Coast Pathology Consultants, Inc. Steven B. Johst, M.D., David M. Lawrence, M.D., James B. Hannah, M.D.

Violinist Ralph Morrison returns for his fourth year as concertmaster for the Mozart Festival. A native of Boston, he has spent over a decade concertizing in the southern California area, where he has appeared as concertmaster and soloist with many orchestras, among them the Santa Barbara Symphony and Los Angeles Bach Festival. He has been a soloist at Helmuth Rilling's Oregon Bach Festival and has recorded with Rilling's Stuttgart Bach Academy in Germany. Mr. Morrison is currently concertmaster for both the Los Angeles Chamber Orchestra and the Los Angeles Music Center Opera.

In addition to frequent chamber music appearances, he enjoys the many hours spent in recording studios working for the television, record, and motion picture industries. This past season, he recorded Bach's "Double Violin Concerto" with violinist Iona Brown and the Los Angeles Chamber Orchestra.

Guest Artists

**ARMEN GUZELIMIAN**

Sponsored by Richard A. Peterson, M.D.

Armen Guzelimian has distinguished himself in an international career of musical versatility as an acclaimed chamber musician and collaborator, and as a virtuoso soloist. Most recently, Guzelimian debuted in the Soviet Union as soloist with the Armenian Philharmonic Orchestra.

Mr. Guzelimian graduated from UCLA under the instruction of Professors Aube Tzerko, Natalie Limonick, and Maestro Mehl Mehta, later becoming a protégé of Professor Jakob Gimpel. He finished his studies at the music Academy in Vienna as a recipient of a Rotary Foundation Graduate Fellowship. He was co-founder and Artistic Director of the internationally acclaimed Los Angeles Vocal Arts Ensemble, and is currently Adjunct Professor on the School of Music faculty at USC.

**RICHARD SAVINO**

Sponsored by Kathy Warfield

Specializing in historic plucked string instruments, guitarist Richard Savino has studied with the world's most renowned artists, including Oscar Ghiglia, Elliot Fisk, and Andres Segovia.

In 1982 Richard Savino was chosen by Maestro Segovia to perform in master classes at Conservatoire de Musique in Geneva and the Metropolitan Museum of Art in New York. In 1985 Mr. Savino became the first solo guitarist chosen as winner at the Artist International Carnegie Recital Hall Debut competition.

Presently an Associate Professor at California State University at Sacramento, he is Director of the CSU Summer Arts Guitar and Lute Institute. He also plans to receive his Doctorate of Music Arts degree from SUNY at Stonybrook in 1991, where he studies with Jerry Willard.



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JONATHAN MACK, Tenor

Sponsored by Avia Goodwin

Jonathan Mack is an active performer on the stages of Europe and America. As principal tenor with the Los Angeles Music Center Opera Association, he has performed Narraboth in *Salome*, Cassio in *Otello*, Kandrjas in *Kotya Kabanovka*, and the principal tenor role in Handel's *Alcina*, Ferrando in *Così fan tutte* and the title role in Orpheus in the *Underworld*.

As a concert artist, Mr. Mack has performed frequently as a featured soloist with the Los Angeles Philharmonic, London Symphony Orchestra, and Carmel Bach Festival. Recent performances include Britne's *Les Illuminations* with the Joffrey Ballet, Stravinsky's *Les Noces* and *Le Rossignol* for the Ojai Festival and Mendelssohn's *Elijah* with the Los Angeles Master Chorale.



KAREN SMITH EMERSON, Soprano

Sponsored by Robert J. Young, M.D.

Soprano Karen Smith Emerson is heralded for her sparkling coloratura and unerring dramatic sense. Versatile in opera, Ms. Emerson is equally at home with Baroque and early Classical music. She was a featured artist in the U.S. premiere of J.C. Bach's *Cefalo e Procri* with the St. Paul Chamber Orchestra.

Karen Emerson's concert career includes performances as soloist at the Marlboro Festival, Philadelphia and Rochester Bach festivals and with the New Jersey and Syracuse symphonies. She has sung at Carnegie Hall with the Oratorio Society of New York and is engaged by many of the nation's prominent choral societies. Recently she debuted with the Los Angeles Chamber Orchestra under Sergio Comissiona.



MYRON MYERS, Bass

Sponsored by Pat & Ben McAdams

Bass Myron Myers debuted with the Los Angeles Philharmonic under Roger Wagner's direction. Concert and opera performances followed in Austria, Belgium and Greece, including the Vienna and Flanders Festivals. Under the auspices of an NEA Solo Recitalists Grant, he made a successful debut at Carnegie Recital Hall in 1984, followed by appearances at Alice Tully Hall, Carnegie Hall and Kennedy Center.

Myron Myers has shared the stage with Jon Vickers and Tatiana Troyanos, and been a featured artist with Lukas Foss and the Milwaukee Symphony, as well as the Sacramento Opera and Carmel Bach Festival. Mr. Myers is a prize winner in the Montreal International Competition and won the Gold Award for Singer, London.



MARY ANN HART, Mezzo-soprano

Sponsored by Jill Anderson & Steven Jobst

A champion of song repertoire, Mary Ann Hart delights audiences and critics alike with her performances. She has performed on the Great Singers Series at Carnegie Hall, and in the 92nd Street Y's Schubertiade with German baritone Hermann Prey. She was the 1988 recipient of the Solo Recitalist Grant from the NEA and won Second Prize in the 1987 Carnegie Hall International American Music Competition.

Concert and oratorio performances are always enthusiastically received. She has sung with the Minnesota Orchestra under the baton of Neville Marriner, and with such organizations as the American Composers Orchestra, Musica Sacra, and Basically Bach. Miss Hart appears this season in the new Philip Glass opera *Hydrogen Jukebox* at the Brooklyn Academy of Music New Wave Festival.



DENIS WHITAKER

Sponsored by Mary Rawcliffe

Denis Whitaker is well known to local audiences as an actor, director, and singer. Last year he directed and designed Pacific Repertory Opera's 200th Anniversary production of Mozart's *Così fan tutte*, conducted by Clifton Swanson.

As a singer for Pacific Repertory Opera, he has been heard as Eisenstein in *Die Fledermaus*, Doncaire in *Carmen*, Monostatos in *The Magic Flute*, and Aeneas in *Dido and Aeneas*. Other recent roles have included Robert in *Company* and El Gallo in *The Fantasticks*. He sang with the Mozart Festival Chorus and Chamber Singers from 1985 to 1988, and has been a featured soloist with the Cuesta Master Chorale and the Santa Maria Symphony.



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DAVID COX, Baritone
Sponsorship in memoriam of Ann Butterworth, M.D.

David Cox is an accomplished performer in opera and choral productions. His signature roles include Sharpless in *Madame Butterfly*, Count Almaviva in *Le Nozze di Figaro*, and Enrico in *Lucia di Lammermoor*. Mr. Cox is a Resident Artist with Opera San Jose for the 1991-92 season, and has been featured in Opera San Jose's World Premieres of *West of Washington Square* and *Hotel Eden*.

Mr. Cox, a member of Opera San Jose's Educational Outreach program since 1985, has sung over 400 performances in area schools. He is also a member of San Francisco Opera Center's "Operatunities" and "Opera-Go-Round" outreach programs, where he has performed and directed productions of *La Boheme* and *La Traviata*. David Cox appears by special arrangement with Opera San Jose.



JULIA WADE, Soprano
Sponsored by Christa Buswell

Recently completing two years of performing as an Apprentice-In-Residence with Opera San Jose, Julia Wade is singing and teaching with The Performing Tree, an Artist-in-the-Schools outreach organization. She also participated extensively with Opera San Jose's In-School Opera Outreach program during her six years with the company.

In 1989, Miss Wade was chosen to participate in a six week opera program in Florence, Italy where she studied in the master classes of Fedora Barbieri, as well as performing the role of Clarina in *La Cambiale di Matrimonio*. Her musical theatre credits include Guenevere in *Camelot* and Laurie in *Oklahoma*.



JUDITH DICKISON, Soprano
Sponsored by Matrix TV 15

About her New York City opera debut, the New York Times felt that "Judith Dickison soared easily to the demands of the role of the vengeful Queen of the Night." Having created the role for the Kansas City Lyric Opera, the Lake George Opera, and most recently with the Redlands Bowl and Bear Valley Opera Festivals, Dickison will perform the role for the Mozart Festival.

A Tanglewood Fellowship Artist, Judith Dickison has performed as a guest artist at the Northeastern American and Canadian Composer's Symposium at Place des Arts in Montreal, Canada. Along with her opera schedule, Ms. Dickison has given concerts with the Boston Symphony, the San Francisco Symphony, and the Fresno Philharmonic.



RICHARD SUMMERS
Sponsored by Johanna Harris and Jake Heggie

Richard Summers moved to San Luis Obispo following 20 years as a professional singer. Summers began his career working in television with the performers of the "Golden Age of Television."

Mr. Summers appeared with the Civic Light Opera in Los Angeles and productions in Las Vegas and Lake Tahoe. Following an international tour with Marlene Dietrich in 1961, Mr. Summers made a career change to Classical music and debuted with the Paris Opera. Throughout the following years Mr. Summers essayed the lyric baritone repertoire in opera houses throughout Europe. Mr. Summers also appeared in Festival Marseis in Paris and the Festival Aix-en-Provence in southern France. A board member for the San Luis Obispo County Symphony, he served as president for the 1985-87 seasons.



JENNIE BEMESDERFER, JOCELYN ENRIQUEZ, and MIHOKO ITO
Sponsored by William and Joan Clark

Jessie Bemederfer, 15, Jocelyn Enriquez, 16, and Mihoko Ito, 17, sing with the San Francisco Girls Chorus Virtuosi, an octet of singers drawn from the San Francisco Girls Choir Concert Chorus. The Virtuosi perform a diverse repertoire which includes classical masterworks, choreographed scenes from opera and musical theatre, and commissioned arrangement of jazz and pop tunes.

The San Francisco Girls Chorus has become the nation's most comprehensive performance and vocal training organization for girls' voices. Bemederfer, Enriquez, and Ito have a combined 25 years with the company. SFGC will be listed on the California Arts Council Touring roster beginning with the 1992-93 season, and is under exclusive management of California Artists Management.

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Principal Players



LISA WEISS, Principal 2nd Violin
Sponsored by Cleaning & Pumping Specialists, Peter Rynders

Receiving her Bachelor's degree in music at the University of California at Santa Cruz, Lisa Weiss received her Master of Music degree from the San Francisco Conservatory of Music. Her studies also took her to New York and Los Angeles. Ms. Weiss has toured and performed extensively in the United States, Canada, and Europe with the Sierra String Quartet. Currently with the Philharmonia Baroque Orchestra under the baton of Nicholas McGegan, she also performs with the Panormo Trio and is a popular chamber artist in the San Francisco Bay Area on both early and modern instruments. Music festival appearances for Ms. Weiss have included Monadnock Music, Chamber Music West, the Cabrillo Festival and the Marlboro Music Festival.



MICHAEL NOWAK, Principal Viola
Sponsored by Clifford B. Holser

Michael Nowak is well known to local audiences as the conductor of the San Luis Obispo County Symphony. He was also named conductor of the Monterey Bay Chamber Orchestra, and will guest conduct this season with the Mozart Players in Eugene, Oregon. He studied at Boston University, and with violist William Primrose at Indiana University. Under Anshel Brusilow, Music Director, he was Assistant Conductor of the Dallas Symphony Orchestra. He has been violist with the Los Angeles Chamber Orchestra under Neville Marriner; in 1980 toured Hong Kong with the California Chamber Symphony; and performed under Helmuth Rilling with the Stuttgart Bach Collegium. Mr. Nowak has participated in numerous festivals including the Ojai, Anchorage, Tanglewood, Carmel, and the Catalina Chamber Music Festival, and was a featured soloist at the 1989 Oregon Bach Festival.



CHRISTINA SOULE, Principal Cello
Sponsored by Dr. & Mrs. John Warkentin

Christina Soule returns to the Mozart Festival for her 10th year, and 8th appearance as principal cello. She has been a featured chamber artist in several Festival fund-raising concerts over the years. A graduate of Indiana University, where she studied with Fritz Magg and Janos Starker, Ms. Soule received her Master of Music degree from Yale University School of Music as a student of Aldo Parisot. She performed as principal cello with the Orange County Chamber Orchestra, William Hall Chorale, Boston Ballet, and Laguna Beach Summer Music Festival. She currently appears as principal cello with the Master Chorale of Orange County. Ms. Soule is active in studio recording for motion pictures and television. As a founding member of the chamber ensemble, Archwood, she gives frequent performances in the Los Angeles area.



MICHELLE BURR, Principal Bass
Sponsored by James R. Skow, M.D.

Beginning with the Monterey Symphony in 1967, Michelle Burr's career includes performances with the San Francisco Symphony, Opera and Ballet, chamber orchestras and new music ensembles. Enjoying a greatly diversified repertoire, she has played avant garde with the Arch Ensemble to Baroque with the Philharmonia Baroque Ensemble. As a teacher, Mrs. Burr has a pupil who may possibly be the youngest (if not smallest) bassist at age 7. Having begun playing the doublebass as a fifth grader, she went on to study with Victor Bacigalupi and S. Charles Siani as a music scholarship student at San Francisco State University. Married to Bassist Michael Burr of the San Francisco Symphony, two of their three children have taken up the instrument. She is currently bassist with Philharmonia Baroque Orchestra under the direction of Nicholas McGegan.

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GERALDINA ROTELLA, Principal Flute

Sponsored by Dorena R. Knepper

Principal flute for the American Ballet Theatre and the Music Center Opera Company, Geraldina Rotella has performed in the past year for Puccini's *Girl of the Golden West* and Britten's *Turn of the Screw*. With the Altmanson Theatre Group, Ms. Rotella played for Stephen Sorheim's *A Little Night Music*.

Ms. Rotella is active with television, theatre, and motion picture recording, and has made guest appearances with the Dance Theatre of Harlem, Joffrey Ballet, the New York City Opera, and Los Angeles Philharmonic. She is playing piccolo for the newly-formed Hollywood Bowl Symphony, with many recording dates scheduled for the near future.

Along with her busy performance schedule, Ms. Rotella is on the faculty at Cal State Northridge.



JOHN ELLIS, Principal Oboe

Sponsored by Bill, Phyllis & Dorena Davies

Recognized as one of the nation's leading oboists, John Ellis, an original founder, first conceived the idea of the Mozart Festival and suggested San Luis Obispo as the perfect location for this major music event. He has performed with the Festival Orchestra since its inception, both as a soloist and as principal oboe.

Mr. Ellis teaches music at the North Carolina School of the Arts and is principal oboe with the Winston-Salem Symphony. He performed with the Los Angeles Philharmonic under Zubin Mehta, Los Angeles Chamber Orchestra under Aaron Copland, and with the Roger Wagner Choral. The premier oboist in the Hollywood recording studios for many years, Mr. Ellis was a favorite soloist of composer Lalo Schiffrin.



LESLIE SCOTT, Principal Clarinet

Sponsored by Roy & June Gersten

Les Scott played his first professional job at age 15 under legendary country music producer Owen Bradley. He moved to New York, and while still a student at Juilliard, made his first appearance with the New York Philharmonic under Leonard Bernstein.

After graduation, Mr. Scott played several seasons with the St. Louis Symphony and returned to New York, becoming one of the city's most active free-lance clarinetists, playing principal with the New York Philharmonic, American Symphony, New York City Opera, and the New York City Ballet under a stellar roster of conductors. Festival appearances include Mostly Mozart, Caramoor, and the Newport Chamber Music Festival.

Highlighting this season's activities were a Far East tour with Skitch Henderson's New York Pops; and with the New York Philharmonic, Zubin Mehta's farewell concerts.



GREGORY BARBER, Principal Bassoon

Sponsored by Heidi Hutton and Anthony Brandon

A member of the Mozart Festival Orchestra since 1974, Gregory Barber returns for his 10th year as principal bassoon. Active in the San Francisco Bay Area as both bassoonist and conductor, he is a member of the Anchor Chamber Players, a regular extra with the San Francisco Opera, and principal bassoon of the Skywalker Symphony. He has performed with the Chamber Orchestra of Europe, has guest conducted the Oakland Symphony, the Cabrillo Music Festival, the San Francisco Chamber Orchestra and Pocket Opera. He was also music Director of I Solisti di Oakland, a chamber orchestra.

A faculty member of Mills College, Mr. Barber is currently an acting member of the San Francisco Symphony and appears on the recent recordings of works by Berwald, Hindemith & Sibelius.

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Principal Players



ROY POPER, Principal Trumpet
Sponsored by Peach Tree Inn

Roy Poper returns for his fourth year as principal trumpet. Presently he is the principal trumpet of the Los Angeles Chamber Orchestra as well as the Los Angeles Opera. Mr. Poper is a regular member of the various motion picture and studio orchestras in the Los Angeles area.

Receiving his under-graduate education at the University of Southern California, Mr. Poper studied with James Stamp, and received solo training from Pierre Thibaud of The Paris Opera. He is currently a music faculty member at the University of Southern California and at California State University at Northridge. During two tours of Europe, he taught, coached and presented concerts and recitals under the auspices of Concerts Boernger, a Paris agency.



JAMES THATCHER, Principal Horn
Sponsored by San Luis Paper Co.

James Thatcher is currently principal horn with MGM, Lorimar, Universal, Paramount, Warner Brothers, Twentieth Century Fox Studios, along with the Pacific Symphony, Pasadena Symphony, and Opera Pacific.

Having performed at the International Horn Symposium again this year, Mr. Thatcher has performed as solo horn for composers John Williams, Dave Grusin, Maurice Jarre, and Miles Goodman, among others. His horn playing has been featured in the films *Ghost*, *Dances with Wolves*, *Dead Poets' Society*, and an extensive list of others.

Mr. Thatcher has been a guest principal with the Cincinnati Symphony on Telearc Records. He is on the faculty of Music Academy of the West in Santa Barbara.



CHRISTY BELICKI, Principal Trombone
Sponsored by Smith Walker Foundation, Pamela & Kenneth McCall

Christy Belicki joins the Mozart Festival for her first year as principal trombone. Educated at USC, she studied with Terry Cravens and Ralph Sauer. In 1987 she won the Pasadena Young Artist Instrumental competition. She later toured Mexico playing with the Southwest Brass Quintet, a group based in Phoenix. The Quintet also toured throughout Arizona performing and teaching children in public schools.

Ms. Belicki has performed with the Los Angeles Chamber Orchestra, the Music Center Opera, the Los Angeles Philharmonic, the Pacific Symphony, and the Long Beach Symphony.



PAULINE SODERHOLM, Principal Percussion
Sponsored by Alan and JoAnn Bickel

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

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

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Akademie

Historic for Mozart lovers and the San Luis Obispo Mozart Festival, this year marks the 200th anniversary of several glorious miracles. Mozart made an entry into his catalogue of works on September 28, 1791, indicating he had finished the Overture and "March of the Priestess" for his last, and most enchanting opera, The Magic Flute. The curtain rose two days later. Another "miracle" is the compelling Requiem Mozart had been laboring over late in 1791. His catalogue contains no completion date as 1791 also marks the music world's ultimate tragedy--the death of Mozart.

Marking the 21st anniversary of the Mozart Festival, the founders can rightfully be proud of the way the Festival flourished and has "come of age." The Mozart Akademie, too, rapidly ascended from modest beginnings to a notable series of lectures. We are delighted to have Neal Zaslaw deliver the key address. One of today's prolific musicologists, he has published some of the most scholarly and eloquent research of the past decade. Alan Chapman has made a name for innovative and engaging pre-concert lectures for the L.A. Philharmonic, L.A. Master Chorale, and Pasadena Symphony. Susan Patrick is an inspiring educator of the first rank. Under her guidance, I decided to make musicology my profession! Julia Moore, the undisputed authority on financial affairs of Mozart, squeezes her lecture between lectures in Britain and research obligations in Vienna, funded by the National Endowment for the Humanities. Philip Wilby is one of those talented individuals who combines disciplines with ease. A superb composer, he transfers that expertise to musicological endeavors by completing "unfinished" works of the masters. With Jeffrey Kahane delivering a lecture in conjunction with his solo recital, this year's Akademie offers more pre-concert lectures than ever.



CRAIG H. RUSSELL



CRAIG RUSSELL

A professor at Cal Poly State University, Craig Russell is an energetic educator, organizing the Mozart Festival Akademie and presenting the Ear Opener Concert. He is spear-heading a three day conference slated for May 21-23, 1992 entitled "After Columbus -- The Musical Journey" dedicated to the music of California, Mexico and Spain in the 18th century.

A talented composer, Dr. Russell's *Concierto Romantico for Guitar and Orchestra* will premiere February 1, 1992 with the San Luis Obispo Symphony and José María Gallardo del Rey. He has also performed many solo recitals in the U.S. and Spain on the lute, vihuela, baroque guitar, and classical guitar.

Dr. Russell is writing numerous articles for the *Diccionario de la Musica Espanola e Hispanoamericana*. He is also co-organizer and one of the two speakers for the Library of Congress Music Division's 1992 Columbus conference "The Ongoing Voyage."



ALAN CHAPMAN

"Mozart: First and Last"
Monday, July 22

Alan Chapman, Associate Professor of Music at Occidental College, is in his third season as exclusive pre-concert lecturer for the L.A. Chamber Orchestra, and his seventh season as speaker on the L.A. Philharmonic's "Upbeat Live" series. His lectures are presented by the Pasadena Symphony, Los Angeles Master Chorale, and Los Angeles Music Center Opera.

Educated at M.I.T. and Yale University, he earned a Doctorate in Music Theory. His analytical work has appeared in the *Journal of Music Theory* and he contributed to *A New Orpheus: Essays on Kurt Weill*, Deems Taylor Award winner for excellence in writing on music. Dr. Chapman, an active composer-lyricist and pianist, composed the music for *Lady Lou*, a musical based on the poetry of Robert Service.

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SUSAN PATRICK
"Mozart's Characters and Mozart's Character"
 Tuesday, July 23

After obtaining her Ph.D. from the University of North Carolina at Chapel Hill, Susan Patrick joined the faculty at the University of New Mexico, where she co-founded the Early Music Ensemble. Flourishing under her guidance, it produced several professional performers and musicologists. Presently the Head of the Musicology Program at UNM, she teaches a wide range of subjects at the graduate and undergraduate levels. Her scholarship and graduate instruction demonstrates she is equally at home with Medieval black notation, the core of Romanticism, and the centuries in between. She has spent considerable research time in France and Germany, with interests branching into the realm of literature. Her research on nineteenth-century conductor Hans von Bulow has shed light on the lives of Brahms and Wagner.



JULIA MOORE
"Mozart and Money"
 Wednesday, July 24

Julia Moore is a pioneer in historical musicology, one of the first scholars to critically examine economics and its relationship to composers and their lives. She has a long list of publications and accomplishments. Her articles appear in *The Journal of the Royal Musical Association*, *Notes*, *The Journal of Musicological Research*, and *The Beethoven Forum*. She lectures on both sides of the Atlantic on Haydn, Mozart, and Beethoven and their financial affairs. She has two books in progress with Oxford University Press: *Mozart and Haydn in the Marketplace* and *Beethoven in the Marketplace*. A Fulbright scholar, Dr. Moore has been awarded major grants from the National Endowment for the Humanities and the American Philosophical Society. The Schriber Faculty Fellow in Music History at Syracuse University from 1987-90, this year she comes to us from the University of Idaho.



PHILIP WILBY
"Mozart's Unfinished...."
 Thursday, July 25

Philip Wilby has emerged as one of Britain's most exciting and original composers of his generation. His output is prolific and varied. He has composed extensively for the piano, including *Ten Songs of Paul Verlaine* commissioned by the BBC. He has written for nearly every imaginable chamber grouping, and has composed large scale works for wind band, orchestra, and chorus. Wilby's reconstructions of Mozart fragments are widely accepted as being of considerable scholarly importance, as the two recordings of the *Concerto for Violin and Piano* and *Concert of Violin, Viola, Cello and Orchestra, K. 320e* in Philip's new complete Mozart edition suggest. He studied at Kelce College of Oxford University and is presently a Senior Lecturer in charge of compositional studies at Leeds University.



NEAL ZASLAW
"Mozart: The Man and the Myth"
 Monday, July 29

Educated at Harvard, Juilliard and Columbia, Neal Zaslaw is Professor of Music at Cornell University, a member of the graduate faculty at the Juilliard School, and Musical Advisor for the Mozart Bicentennial at Lincoln Center. He is the author of more than one hundred articles and reviews about seventeenth- and eighteenth- century European music. In the past three years, Zaslaw has published four books: *Mozart's Symphonies: Context, Performance Practice, Reception* (Oxford University Press, 1989); *Man and Music: The Classical Era from the 1740's to the End of the 18th Century* (Prentice Hall, 1989); *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (Norton, 1990); and *The Mozart Repertory* (Cornell, 1991). He is currently working on a book to be titled *The Birth of the Orchestra*.

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The Eternal "What If..."

Do you remember how shocked you were the first time one of your favorite celebrities passed away, how surprising it was even to learn that they had grown old or become ill? At some unconscious level we often think of public figures less as people than as institutions, larger than life and belonging forever to the public which has accorded them their status. Celebrities aren't supposed to die: They are just supposed to retire quietly to the Hall of Fame, or become commentators on PBS.

When the individual is a luminous creative genius, moreover, the surprise verges on disbelief. The great ones seem to inhabit such a different realm of mind and spirit that it seems incongruous for them to suffer our common frailties. That they should actually die seems unfitting, and that they should sometimes die young seems impossibly wrong.

Feelings of this sort, more than morbid curiosity, probably fuel people's endless fascination with mortality among the great. Music lovers are forever asking, "What did Beethoven die of?" and "Could he have been saved if he had lived today?" Sometimes the answer is yes. Chopin died of tuberculosis, which is controllable, and Beethoven could probably have been cured (although his diagnosis remains incomplete). Brahms, on the other hand, died of liver cancer, as intractable now as it was a century ago. Physicians often take an additional professional interest, particularly in cases relating to their specialties: an ear, nose, and throat surgeon among my own clientele, for example, once explained how two thirds of the people with Schumann's symptoms — constant ringing of the ears and madness — are not mental cases at all, but suffer instead from a neurological disorder of the inner ear, correctable through a standard surgical procedure. In other words, this very man, waiting there for his music lesson, could well have saved Schumann's life, by lunchtime!

(The wonders of technology work both ways, of course: Not many of the old masters died in auto accidents, as did Mátyás Seiber, whose *Wind Serenade* was heard at last year's Festival.)

Some physicians with a flair for detective work have actually contributed significant historical research. Thanks to them, we now know that

Napoleon Bonaparte died of arsenic poisoning, but that Mozart did not, the drama *Amadeus* notwithstanding. (What Mozart did die of is summarized on the next page, and yes, he could have been saved if he had lived today.)

The shock of genius cut off in its prime is a lingering one, and the next question is obvious: the eternal "What if . . ." As we have approached this bicentennial, naturally enough, such speculation has truly run amok. Some of it has even been good. A presentation two years ago at the Akademie by Robert Marshall of Brandeis stands out, in which he speculated that Mozart would have accepted an offer from St. Mary's church (already in the works) and composed more church music, and that he would have visited England as Haydn had done, offers for which were already on the table by the end of 1790.

The present writer has been asked to include his own speculations in this space, but I shall preface them by recalling that Mozart is not the only composer with whom one plays this game. How about Schubert? Look at what Schubert had accomplished by his death at 31. (It now appears that the old story about typhus was a deliberate cover-up of the once unmentionable disease of syphilis.) What if Schubert had just been granted Mozart's lifespan, just another four years?

My personal favorite, however, is Giovanni Battista Pergolesi. Born in 1710, he was the brightest of the Italians, and the only one who might have rivaled Emanuel Bach during the Rococo transition. Certainly the few works he left, especially the comic intermezzo *La Serva padrona* and his magnificent *Stabat Mater*, were influential in themselves. What if Pergolesi had not been cut off at the age of 26 by tuberculosis? When attempting projections one begins with the existing music and the verifiable circumstances. Then one interprets, necessarily inserting one's own experience and point of view. My experience leads me to some different conclusions, for a couple of disturbingly close and personal confrontations with death have convinced me that such encounters change a person, and not only in ways one would have anticipated.

We know that Mozart became obsessed with the notion that the Requiem he was writing would be his own. My guess is that his concern actually went back further than that. Mozart was no dummy: He had to know better than anyone that when his attacks came he was very sick for a long time, and that it wasn't just the flu. We all kid ourselves about these things, but you can only block out so much. Far from suddenly inducing a morbid premonition of doom — out of the blue, as it were — I would guess that the Requiem commission merely served to focus fears and concerns that had been in the back of Mozart's mind for some while, perhaps since the summer of 1790 when an especially serious attack had left him virtually incapacitated for nearly five months. For three of those months he couldn't write a note. Just imagine the impact on Mozart — for whom composing had always been as natural as breathing — of being too sick to think! In studying the letters and other documents, my bias leads me to find many hints that Mozart was trying hard to sound less concerned than he really was.

When people speculate away Mozart's illness and attendant concern, I think they must deal with the possibility that his whole outlook might have been substantially different, affecting the very character of works like the *Requiem* and even *The Magic Flute*, the works that would follow, and his personal and professional decision-making. They must also speculate away the euphorias, depressions, and delusions induced by the disease itself, the hare-brained trip to the Frankfurt coronation (1790), and other aberrations. They must

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Piano Concerto #15.....Mozart
John Perry - piano
Symphony #87 in A Major.....Haydn

1791 "Farewell, Always..."

deal, too, with Mozart's inevitable, possibly volcanic confrontation with Haydn's and the young Beethoven's works of the 1790's -- Mozart's past responses to new Haydn works, especially symphonies and quartets, had been to leap to whole new levels in his own next examples.

With so many imponderables affecting a long-term speculation, I would propose something more modest, merely a slower progress of Mozart's disease, a reduction of concern in 1790 and '91, and a two- or three-year postponement of the inevitable. In this scenario the *Requiem*, at least, would certainly have come out differently, for Mozart would have finished it himself, without Süßmayr or the morbid obsession, and possibly including the much-discussed "Amen fugue" (see the *Requiem* notes on page 17).

The church post seems entirely plausible. Mozart had been actively seeking such a connection, and an offer seems to have been on the way. The England trip, on the other hand, appears more doubtful. Mozart would have been interested, might even have entered negotiations, but I think it quite possible that he would have kept finding reasons to postpone it until he finally became too sick to go. Such reasons could have included his new church responsibilities and some more Singpiels (also projected by Dr. Marshall), his concern for Constanze's health, welfare, and fidelity (concerns not entirely delusional), and their new baby. There would have been some less ambitious trips, nonetheless, including a return to Berlin with quartets and sonatas for King Friedrich Wilhelm II, and another engagement of some sort in Prague, where his earlier popularity had never waned. Finally, when Mozart did come to write his own "requiem" in 1793 or '94, it would not have been a *Requiem*. Composed now from within the Church, and with the increasing maturity Mozart exhibited throughout his thirties, it would have been a less theatrical work of unfathomable subtlety, transcendent beauty, and profoundly deceptive simplicity.

As 1791 began Mozart's situation was improving dramatically. There was a quintet commission, (E-flat, KV 614), a performance of his latest piano concerto (B-flat, KV 595), and his profitable dance music for the Court balls. Mozart had turned down -- for now -- two offers to appear in England, but he was already working on *The Magic Flute*: All but the Overture and the March of the Priests was done by mid-July.

By mid-July, moreover, there was more excitement. Around the 15th impresario Domenico Guardasoni arrived from Prague with the commission for *La clemenza di Tito*, and on the 26th Constanze gave birth to a healthy boy.

Shortly thereafter came the unsettling, anonymous commissioning of the *Requiem*. The gist of the famous story appears to be true, but we now know that the mysterious messenger came not from Higher Authority but from a slightly daft Count von Walsegg, who customarily recopied his secret commissions to mystify his courtiers and musicians. Constanze would claim that these peculiar circumstances began to prey on Mozart's mind immediately; that they did so eventually is certain.

At the moment, however, there wasn't much time. Mozart had started on *Tito*, and when Guardasoni returned in August with an exact list of singers Mozart set to work in earnest: The performance was to be September 6, for the coronation of Leopold II as king of Bohemia! On August 25 the Mozarts took coach for Prague, with sometime pupil Franz Süßmayr along to carry bags and write out the secco recitatives.

The following two weeks were a blur of activity, with each page of the opera put into rehearsal as it was written. The Imperial Court was less enthusiastic than the Bohemian public, but Mozart's music was literally everywhere. Guardasoni's alternate troupe was doing *Don Giovanni*, Salieri, who conducted most of the church music, gave both "Coronation" masses (KV 317 and KV 337); and Mozart's Imperial dance music was played at the endless balls. Mozart, however, was tired and sick.

There was little time for rest. *The Magic Flute* opened in Vienna on September 30, and Mozart was needed for the preparations and to provide the still-missing Overture. Mozart attended many of the performances, and got friends in as favors. In true chivalry, he even sent a carriage for Salieri and his mistress, who applauded, in turn, with enthusiasm.

In mid-October Mozart finished Stadler's Clarinet Concerto (KV 622), and in November took a few days to compose his "little Masonic cantata," KV 623. Otherwise he devoted himself to the *Requiem*. When Constanze was in Baden his letters to her were bright and cheerful. He usually signed them "your Mozart," with variants of a standard formula just before that. In his last letter it was "Farewell, always . . ."

Actually Mozart was desperately ill from the uremia and hypertension resulting from kidney failure. Mozart apparently contracted a final infection on November 18, when he led a performance of KV 623 at his Lodge meeting. By November 20 he was in bed with fever, vomiting, and swollen limbs, attended by Constanze, her sister Sophie, and a Dr. Closset. He continued composing as he was able, and on December 4 he and several friends sang through the *Requiem* as it stood. That night, at five minutes before one, Mozart suffered a cerebral hemorrhage, and died.

A simple funeral was arranged for the sixth at St. Stephen's Church, with burial following in St. Marx Cemetery an hour out of town. The weather, wretched through October and November, was now fair. Over time many tributes would be voiced, but the best one had been the first one, on the fifth, and it was wordless, as crowds of stunned, ordinary citizens had gathered in the street outside Mozart's house to offer their own, silent "Farewell, always . . ."



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Johannes Brahms
(1833-1897)

Serenade No. 2, in A major, Op. 16
Allegro moderato
Scherzo: Vivace
Adagio non troppo
Quasi Menuetto
Rondo: Allegro

INTERMISSION

Wolfgang Amadeus Mozart
(1756-1791)

Requiem in D minor, KV 626

- I. Introitus
Requiem - chorus and soprano solo
- II. Kyrie - chorus
- III. Sequenz
Dies irae - chorus
Tuba mirum - soloists
Rex tremendae - chorus
Recordare - soloists
Confutatis - chorus
Lacrimosa - chorus
- IV. Offertorium
Domine Jesu - chorus and soloists
Hostias - chorus
- V. Sanctus - chorus
- VI. Benedictus - soloists and chorus
- VII. Agnus Dei - chorus
- VIII. Communion
Lux aeterna - soprano solo and chorus

Soloists:
Karen Emerson, *soprano*
Mary Ann Hart, *mezzo-soprano*
Jonathan Mack, *tenor*
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Program Notes

Johannes Brahms

Serenade in A Major, Opus 16 (1857-60)

In 1857 young Brahms landed his first regular job, being engaged for the Fall season at the cultivated Court of Detmold, where music was the first love of both Prince and Princess. Brahms was to conduct the choral society, perform as pianist in the Court concerts, and give lessons. Room and board were provided, and the salary was sufficient that the frugal composer could eke it out for the rest of the year.

At Detmold, Brahms had ample opportunity for long walks in the Teutoburger Forest, and for perusing the excellent library with its collection of Mozart scores, including the Serenade for Thirteen Instruments (KV 370a). He developed into a good choral conductor, and studied the practical side of instrumentation by attending the orchestra rehearsals under Kiel. Professional growth and personal recovery from the recent trauma of Schumann's illness and death were both so satisfactory that Brahms returned for the 1858 season as well.

It was here that Brahms wrote the bulk of his first two orchestral compositions, the Serenades in D and in A. For the second of these, an altogether mellow and engaging *divertimento*, the composer chose a rich, creamy sound, omitting the violins as well as the trumpets and percussion. (He would open his Requiem with a similar combination.) Most significant may be the extent to which, in such an early work, Brahms has already established his characteristic sound and style. It is almost amusing, in fact, to hear every one of his "signature" devices, including his typical melodic shapes and use of syncopation, harmonic progressions and chord voicings, pedal points and *appoggiatura* chords, octave motives at points of emphasis, his handling of the winds, and his characteristic use of *pizzicato*. Equally clear is the fact that many of these effects were personal adaptations of similar devices found in the works of his two idols, Schumann and Mozart.

Wolfgang Amadeus Mozart

Requiem, KV 626 (1791)
(Robbins Landon Edition)

"Editions, editions, editions," laments Timothy Mount, and he's right. Since Mozart was unable to complete his *Requiem*, confusion and controversy have attended it from the start. Mr. Mount provides us with a conductor's perspective.

"One of the most pressing issues any conductor of Mozart's *Requiem* faces is the question of which edition should be used. There is no longer any doubt about which parts of the *Requiem* were actually written in Mozart's hand and which were written by Mozart's pupils, Freystadtler, Eybler, and Süßmayr. What is not known is how much of the pupils' work was dictated by the master. Thus there can be no *Urtext*, or original, version of the *Requiem*; all versions are necessarily editions."

[Editor's note: Most of the work was done by Franz Xavier Süßmayr (1766-1803), a household hangabout and sometime pupil who had filled in some of the detail work on *La clemenza di Tito*. His job this time consisted of two parts: Filling in similar details of orchestration for the whole *Requiem* except the *Introitus*, and actually composing music for the missing sections, namely the *Sanctus*, *Benedictus*, and *Agnus Dei*, and the *Lacrimosa* from measure nine. Süßmayr claimed that these portions, and more, were entirely his; Constanze claimed that these same sections were mostly her husband's; and scholars have debated the matter ever since. Lately, however, various small bits of evidence have been piling up to suggest that Süßmayr did write them, but with Mozart's sketches before him, and even with a few direct instructions in his mind, conveyed during his conversation with Mozart the afternoon before Mozart died.]

"Over the years, many conductors, musicologists, and composers (Brahms and Britten among them) have tried to complete the work, but none of these editions was performed

more than a few times. [Others have included Bruno Walter, Sir Thomas Beecham, and Richard Strauss. — Ed.] In 1971, however, Franz Beyer published a new version of the *Requiem* which has enjoyed some popularity. Beyer 'corrected' a few notes in the chorus and orchestra parts and rewrote some of the solo quartet accompaniments. He even went so far as to tack on a few measures at the end of both *Osannas*. Then C.R.F. Maunder made a more extensive revision, gaining popularity through Christopher Hogwood's 1984 recording with the Academy of Ancient Music. Maunder went much further than Beyer, lopping off all of the *Lacrimosa* after the first eight bars and composing a fugue based on a sketch left by Mozart [see below]. Maunder also completely eliminated the *Benedictus* and *Sanctus*, claiming that the writing in these movements was inferior to anything Mozart could have composed!"

"Tonight we come full circle with one of the first performances of an unpublished edition by the great Classical musicologist, H.C. Robbins Landon. He has restored most of the 'original,' making only a few changes in the orchestration and leaving all of the vocal parts untouched. Robbins Landon's defense is simply that . . . three pupils of Mozart are better equipped to complete Mozart's torso than a twentieth-century scholar, however knowledgeable!"

Regarding the 'changes' and 'corrections' to which Maestro Mount refers, it has been recognized from the beginning that Süßmayr's filling-in was riddled with obvious, studentish errors, such as wrong accidentals, parallel octaves, and carrying the heavier instruments right through the quiet sections. Most have agreed that these errors should be corrected, but Beyer was the first with courage enough to actually do it in a published edition. As for the missing sections, we may never know the extent of Mozart's sketches, for Süßmayr apparently destroyed them when he was finished. The only one which has turned up contains portions of the *Rex tremendae*, which Süßmayr didn't need, and the opening of the "Amen" fugue, which he was afraid to tackle.



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Elisabeth Le Guin, *cello*
RICHARD SAVINO, *guitar*

Friday, July 26, 8:15 p.m.
United Methodist Church, Los Osos

Saturday, July 27
Community Church of Atascadero

Joseph Haydn
(1732-1809)

String Quartet in E-flat major, Op. 33, No. 2, ("The Joke")
Allegro moderato
Scherzo: Allegro
Largo e Sostenuto
Finale: Presto

Luigi Boccherini
(1743-1805)

Quintet for Guitar and Strings in C major,
("La Ritirata di Madrid")
Allegro maestoso assai
Andantino
Allegretto
Maestoso e lento

INTERMISSION

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet in D major, KV 575
Allegretto
Andante
Menuetto
Allegretto

Luigi Boccherini
(1743-1805)

Quintet for Guitar and Strings in E minor
Allegro moderato
Adagio
Minuetto
Allegretto

Joseph Haydn
(1732-1809)

String Quartet in E-flat major, Op. 33, No. 2, ("The Joke")
Allegro moderato
Scherzo - Allegro
Largo e Sostenuto
Finale - Presto

INTERMISSION

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet in C major, KV 465 ("Dissonant")
Adagio: Allegro
Andante cantabile
Menuetto
Molto allegro

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The Magic Flute

MOZART FESTIVAL ORCHESTRA
AND CHORUS

Lifton Swanson, *Conductor*
Clemens Whitaker, *Director*
Richard Summers, *Narrator*

Tuesday, July 30, 7:00 p.m.
Church of the Nazarene, Pismo Beach

Wolfgang Amadeus Mozart
(1756-1791)

Die Zauberflöte ("The Magic Flute")

Sarastro
Tamino
First Priest and speaker
Queen of the Night
Pamina, her daughter
First Lady
Second Lady
Third Lady
First Spirit
Second Spirit
Third Spirit
Papageno
Papagena
Morostrato
First Armored Man
Second Armored Man

Myron Myers
Jonathan Mack
Paul Linnes
Judith Dickson
Karen Emerson
Mary Rawcliffe
Susan Squires
Mary Ann Hart
Mihoko Ito
Jocelyn Enriquez
Jennie Bemmesdarter
David Cox
Julia Wade
Timothy Bullara
Scott Whitaker
Paul Linnes

Act I

- No. 1 Introduction *O help me, protect me*
No. 2 Song *I am a man of wide-spread fame*
No. 3 Aria *O image angel-like and fair*
No. 4 Recitative *Oh, tremble not, my son arise*
Aria *In lonely grief I am forsaken*
No. 5 Quintet *Hm! Hm! Hm!*
No. 6 Trio *My dainty lambkin, enter please!*
No. 7 Duet *The man who feels sweet love's emotion*
No. 8 Finale *Your journey's end you soon will reach*

Act II

- No. 9 March of the Priests
No. 10 Aria & Chorus *O Isis and Osiris, favor this noble pair*
No. 11 Duet *Beware of woman's crafty scheming*
No. 12 Quintet *Why, in this place of night and gloom?*
No. 13 Aria *All the world is full of lovers*
No. 14 Aria *The wrath of hell within my breast I cherish*
No. 15 Aria *Within these holy portals*
No. 16 Trio *Here is Sarastro's hallowed border*
No. 17 Aria *Ah, I feel, to grief and sadness*
No. 18 Chorus *O Isis and Osiris! Sacred wonder!*
No. 19 Trio *So must we two forever part?*
No. 20 Aria *I'd give my finest feather*
No. 21 Finale *Soon speeds the morning light proclaiming*

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Program Notes

Wolfgang Amadeus Mozart

The Magic Flute, KV 620 (1791)

As continuing scholarly research has filled in more of the gaps in our knowledge, one thing that has emerged is that Mozart's involvement with Freemasonry was more important to him than was previously understood. The network of quality contacts it provided was certainly important to the first major composer to be entirely freelance, and Mozart used it again and again. Another aspect, not always mentioned, is that the Masons' emphasis on wind music tied in with Mozart's own artistic bent, for his great interest and marvelous handling of the wind instruments in every context was unparalleled. His friend Stadler was also a Mason, and some of those bass horn experiments could well have been connected, at least casually. (See also page 33, Chamber concert, and page 35, Orchestra concert.)

More importantly, Mozart does not appear to have been a deeply reflective individual, but much more the impulsive man-of-action. If he had a musical problem he didn't sit around analyzing it, he attacked it immediately. By the same token, if he had a personal problem he shot pool, went for a walk, or looked up friends. It's not that he was uninterested; quite the contrary. It's just that his mind was already busy, and he appreciated additional input in the philosophizing department.

Mozart had a strong if slightly unfocused religious faith, but he did not turn to the Church for this need. Perhaps this was because his Church experiences as a young man had been under that wretched Archbishop of Salzburg, Hieronymus Colloredo, who could probably have turned away St. Peter. So Mozart found in the Masons an acceptable articulation of those things we all ask about — life and death, meanings, and a practical framework for daily living. One recalls, too, that Mozart's view of the Masons could have been colored by the fact that his earliest contacts appear to have been with a branch called the "Illuminati," who

were especially concerned with high ethical ideals. (See also page 31, Chamber Chorus.)

The Magic Flute is significantly Masonic in every aspect of its symbology, from the three-note "knocking" motive in the middle of the Overture to a message hidden in the closing lines of the libretto. The important number "three" is everywhere, from the three flats of the key signature to the three boys, three ladies, etc. It gets more complicated; In Act II, for example, the scene with two men in black armor is related to the eighteenth or "Rose-Croix" degree. The 30th degree is depicted, too, and the closing scene of the work represents the final, or 33rd degree of the "Scottish Rite." Masons of yesteryear were no doubt shocked to see so many of their secrets revealed, at least in part. Masons of today may find it especially interesting. There is even a reasonably argued theory that Mozart and his cohort Emanuel Schikaneder — the fellow Mason (but not from Mozart's Lodge) who commissioned the work, wrote the libretto, produced it in his theater, and played the role of Papageno — were actually engaged in a desperate, last-ditch (and unsuccessful) attempt to keep the Masons from being shut down altogether in Austria for political reasons.

In view of all this undeniable Masonic significance in *Magic Flute*, it is interesting to note how many commentators, especially in America, have tried to downplay it entirely, or even to halfway apologize for it. It is interesting, too, that until recently this work had made less headway than either *Figaro* or *Don Giovanni*.

One wonders whether this is precisely because America has long been ambivalent about Freemasonry. True, a number of the Founding Fathers were Masons — Washington, Franklin, Jefferson — and Masonic ideals played a part in our achieving Independence. By the Jackson administration, however, opinion had changed.

Because of the Masons' secrecy, quasi-religious rituals, and elitism, a significant portion of the clergy saw them as anti-Christian, a number of intellectuals saw them as anti-democratic, and many plain citizens saw them as un-American. It is safe to say that for every old Masonic family, there has been another old family that was anti-Mason.

Is all this important today? This writer doesn't think so, for at least three reasons. First, America has changed, and so have the Masons: The old socio-political factors no longer apply. Secondly, I don't believe that Mozart was any more doctrinaire about his Masonic beliefs than he was about his religious beliefs. The Masonic ideas and ideals he liked were of the broader kinds that anyone can appreciate: Freedom, brotherhood, the triumph of good over evil. Finally, regardless of his feelings for the Masons or anyone else, Mozart was much too much of an artist to write a work that would not reach people at the same fundamental level as any other masterpiece of musical drama. The Masonic details are interesting to Masons, historians, and trivia buffs, but they are quite incidental to enjoyment of *The Magic Flute*. The allegory, such as it is, can be interpreted on broader terms, while the music, which includes some of the most glorious Mozart ever wrote, needs no interpretation.

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Wednesday, July 30, 8:15 p.m.
First Baptist Church, Cambria

Thursday, August 1, 8:15 p.m.
Cabrillo Community Center Poly Theatre

Luis Milán (c. 1500-c. 1561)	Six Pavares
Johann Sebastian Bach (1685-1750)	Prelude, Fugue and Allegro in E-flat major, BWV 998
Lou Harrison (b. 1917)	Suite of Five Pieces Iahla Serenade Avaoliteshvanz Air Round
Augustin Barrios (1885-1944)	Un Sueño en la Floresta

INTERMISSION

Wolfgang Amadeus Mozart (1756-1791) (arranged from three basses to guitar by David Tanenbaum)	Divertimento KV. 439b, No. 2 Allegro Menuetto Larghetto Menuetto Rondo
Isaac Albéniz (1860-1909)	Asturias Torre Bermeja Capricho Catalan Sevilla

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Program Notes

Luis Milán

Six Pavares (1536)

Musician, poet, and courtier extraordinaire, Luis Milán was a favorite at the vice-regal court of Germaine de Foix of Valencia and her third husband, Don Fernando of Aragón. Milán's book *El Cortesano* (1561) not only summarized a career, it also provides a vivid picture of courtly life in sixteenth century Valencia. More importantly, Milán also published a major instructional work — the first of its kind in Spain — for the vihuela, a large, six-stringed relative of the guitar. Filled with musical examples of the highest caliber, including these pavares, *El Maestro* (the short form of a very long title) occupies a significant place in the history of Spanish music and has enriched the repertory of both the guitar and the accompanied song.

Johann Sebastian Bach

Prelude, Fugue, and Allegro, in E-flat Major, BWV 998 (1740's)

It is often forgotten that Bach did occasionally experiment beyond his self-imposed stylistic limits, but the present work is such an example. Framing a fugue with other movements was not new, of course, Georg Böhm (1661-1733), with whom the Bachs were well acquainted, was famous for it. The style of these bracketing movements is just a little different, however, and the fugue itself is really startling: It's a *de capo*, with a whole new subject for the middle section and then a reprise! What moved Bach to try this hybrid is unknown, but he wrote several more before giving it up. Equally obscure is the genesis of this piece — composed originally for lute or for Bach's special lute-strung harpsichord — but Mr. Tanenbaum has often wondered whether there was significance in its many threes: three movements, three sections in the fugue, three flats, three-note motives, and the like.

Lou Harrison

"Suite" of Five Pieces (1952-1978)

Lou Harrison is an American composer so uncategorizable that for many years he went unnoticed, forced to earn his living at such jobs as veterinary assistant, florist, dance instructor, and journalist. After conducting the first complete performance of an Ives symphony (No. 3) in 1947, however, fellowships, teaching positions, and even commissions began to trickle in. After 1960 a Rockefeller Grant enabled him to study Far Eastern musics in the Orient. (The *Johla* is an Indonesian dance form, while *Avaoliteshvava* is a Hindu deity.)

Harrison's principal, often exclusive interest is melody in all its aspects in every culture. Many of his pieces consist solely of a highly characterized melisma over a drone, an ostinato, or some other static accompaniment. This evening's "suite" is actually a collection, drawn by Mr. Tanenbaum from various parts of Harrison's substantial oeuvre.

Agustín Barrios

Un Sueño en la Floresta (date indeterminate)

Paraguayan virtuoso Agustín Barrios was the first classical guitarist to perform a complete Bach suite (Lute Suite No. 1), the first from Latin America to be widely acclaimed in Europe, and one of the first, if not the first, to make recordings (1910). His personality, however, was that of a dashing, lovable, completely improvident man-child, whose success abroad was only possible because his patron, the diplomat Don Tomás Salomini, was willing to serve also as business manager and house mother. Several of Barrios's well-conceived compositions have entered the repertoire, and more surely would have if Barrios had been less careless about little details like manuscripts. Most are impossible to date, moreover, for Barrios continued to change and even recompose his pieces through many years of performances; dates can be guaranteed only for versions matching a recording.

Wolfgang Amadeus Mozart

Divertimento, KV 439b, No. 2 (1783)

Not long after arriving in Vienna, Mozart became friends with the remarkable clarinetist Anton Stadler and his brother Johann. Stadler was not only a true virtuoso, he was also a notable free spirit and an endless tinkerer. One of the things he tinkered with was the basset horn, a somewhat ungainly relative of the clarinet with four extra keys. (For more on Stadler see page 35, Orchestra concert, and on the basset horn page 33, Friday chamber concert.) The Clarinet Quintet, KV 581, was scored originally for basset horn, as were several fragments. It has now been established that the old K. Anhang (Supplementary) 229 is also authentic. Catalogued as KV 439b, it consists of no less than five complete divertimenti for three basset horns! (Another of these was heard last year transcribed for 'cello and piano.)

Isaac Albéniz

Selected Works

"I am a Moor," Albéniz used to say, but he was really a Catalan with a taste for the exotic and an itch to travel. A child prodigy on the piano, by age 14 he had run away three times to make impromptu concert tours in northern and southern Spain, Buenos Aires, Havana, New York, and San Francisco. In 1883, however, Albéniz met Felipe Pedrell and found his calling. Pedrell convinced him of the true merit of Spanish folk music and of the need for comparably national concert music. Thus inspired, Albéniz composed some 200 examples. Many evoke the sound of the guitar and have been transcribed for that instrument. *Sevilla* and *Asturias* (also called *Leyenda*) come from the famous *Suite Española* of 1886, while the other two selections were composed separately about two years later.



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Johann Sebastian Bach
(1685-1750)

Sonata in B minor, BWV 1014

Adagio
Allegro
Andante
Allegro

for violin and harpsichord obbligato

Franz Benda
(1709-1786)

Sonata in G major

Adagio
Allegretto
Andante
Presto

for violin and harpsichord

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in C major, KV 296

Allegro vivace
Andante sostenuto
Rondo: Allegro

for keyboard and violin

INTERMISSION

Carl Philipp Emanuel Bach
(1714-1788)

Phantasia-Sonata in F-sharp minor, Wq. 80

for keyboard and violin

Wolfgang Amadeus Mozart
(1756-1791)

Sonata in D major, KV 306 (300f)

Allegro con spirito
Andantino cantabile
Allegretto-Allegro

for fortepiano and violin

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Program Notes

Johann Sebastian Bach

Sonata in B Minor for Violin and Harpsichord,
BWV 1014 (ca. 1723)

Bach virtually invented the modern duo sonata (as opposed to the Baroque trio sonata). Central to this development were the six for violin – Bach played the violin professionally throughout his career – and the sonata he chose to place first in the set, BWV 1014, is possibly the best example. The new approach is established immediately. Far from providing just a bass line and chordal support, the harpsichord maintains its own strict, self-contained three-voice texture of rather deliberate pace, to which is contrasted the florid, rhythmically flexible violin part, complete with cadenza.

The Allegros of Bach's sonatas are typically fugal, either in *de capo* form (second movement) or binary (fourth movement). The opening statement by the violin is often supported with a figured bass, but after the harpsichord enters with two real voices of its own, the texture becomes that of a trio, not a trio sonata. The tender third movement, in the contrasting key of D, hovers between duo and trio as the harpsichord's right hand part mostly doubles the violin.

Franz Benda

Sonata in G Major for Violin and Continuo
(ca. 1750)

Franz Benda was a famous Bohemian violinist and older brother of Georg Benda, whom Mozart regarded most highly. ("Of all the Lutheran Kapellmeisters [Georg] Benda has always been my favorite, and I like his two [duodramas] so much that I carry them around with me" – 12 November 1778.) Brother Franz was less a composer, and it's easy to see why: He didn't have time. For 40 years he served as first violinist to Frederick the Great, during which time Benda accompanied his employer in no less than 10,000 flute concerts! Oddly enough, Benda composed no known flute music; most of his small output was devoted to violin works for his own use and studies for his

pupils. Benda's style was more conservative than his brother's – he was 13 years older – and inclined toward that of his teacher, J.S. Graun. His agreeable, crafted sonatas illustrate the backdrop against which the Rococo revolution burst so forcefully.

Wolfgang Amadeus Mozart

Sonata in C Major for Keyboard and Violin,
KV 296 (1778)

During his travels of 1777-78 Mozart encountered some sonatas he liked by the Dresden composer Josef Schuster (1748-1812), and was stimulated to compose four of his own in Mannheim, two in Paris, and one in between. Six were published in Paris with a dedication to the Electress of the Palatine, while the in-between, KV 296, was saved for later. This work, too, was actually composed in Mannheim, but at the end as a thank-you for Mozart's hosts.

What had impressed Mozart was Schuster's greater role for the violin, and Mozart's violin now became an indispensable, if not quite equal partner. (Less indispensable were the cello parts Mozart provided for the first examples – Frau Mozart called them "trios" – which were soon dropped. Singular to KV 296 is its Rondo, in which the second episode is extended and the final return reduced almost to a coda, with the theme transferred to the violin, a metaphor, perhaps, for Mozart's own leave-taking.

Carl Philipp Emanuel Bach

Fantasie-Sonata in F-sharp Minor for Keyboard
and Violin, Wq. 80
(1787)

While making great contributions to the Rococo transition, Emanuel Bach also pursued another, very personal line. He called it the *empfindsamer Stil*, the 'highly sensitive style,' and it was a quest for ever greater intensity of expression. This style featured abrupt changes of mood, sudden, remote modulations, and startling melodic outbursts; distortions of rhythm, line, and phrase, and extremes of

register; and rhythmic and dynamic patterns similar to those of emotional speech, all contained within structures of large-scale clarity. Bach's favorite instrument for such music was the intimately flexible clavichord, but the overall effect was curiously similar to the powerful, old-style operatic recitative with orchestral accompaniment.

In later years Bach published several keyboard fantasies in this explosive style, and Festival-goers glimpsed in 1989 how these affected Mozart and Haydn. Today, however, a duo version which Bach did not publish, the *Fantasie-Sonata* in F-sharp Minor, is often considered one of the best examples. On its title page, Bach himself wrote "*C.P.E. Bach's Empfindungen.*"

Wolfgang Amadeus Mozart

Sonata in D Major for Keyboard and Violin,
KV 300 (K 306) (1778)

Another influence on Mozart's sonatas was his old friend and mentor Christian Bach, whom he met again in Paris. Like Bach's sonatas, five of the "Palatines" have just two movements; this evening's examples are the only exceptions. In most respects, however, Mozart had already gone beyond the older composer's decorative *galant* style, as this D Major sonata amply demonstrates. At once brilliant and playful, the piece makes spirited use of soloistic, *concertante*-like give and take, reaching a peak in the finale's extended cadenza, while being directed and concentrated by means of clear structural concepts. Even the slow movement is cast in sonata form, although Mozart's development sections in this period were related to the whole more by inner logic than by thematic connections. The rondo finale has the unusual feature of changing meters between sections (2/4 to 6/8) as well as themes, until breaking off for its flamboyant conclusion.

The familiar old "K" numbers, incidentally, followed the works' sequence in the first publication, while the new numbers reflect their true order of composition.



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Roger Wilkie, *violin*
Brian Dembow, *viola*
Stephen Erdody, *cello*

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Eberle Winery, Paso Robles

Thursday, August 1, 8:15 p.m.
United Methodist Church, Los Osos

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

Wolfgang Amadeus Mozart
(1756-1791)

String Quartet in F major, KV 168
Allegro
Andante
Menuetto
Allegro

Sergei Prokofiev
(1891-1953)

String Quartet No. 1 in B minor, Op. 50
Allegro
Andante molto: vivace
Andante

INTERMISSION

Anton Dvořák
(1841-1904)

String Quartet in F major, Op. 96 ("American")
Allegro ma non troppo
Lento
Molto vivace
Vivace ma non troppo

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Program Notes

Wolfgang Amadeus Mozart

String Quartet in F Major, KV 168 (1773)

Mozart composed his so-called "Contrapuntal Quartets" (KV 168-173) during the summer of 1773 while visiting Vienna with his father. The trip was sure to be stimulating, for Vienna was becoming the music capital of the world. Composers who today are mere footnotes, like Gassmann and Wagenseil, were actually producing works of very high quality, and over them all stood the figure of Haydn, whose Opus 20 ("Sun") Quartets were just out.

Mozart absorbed everything, but his attention naturally focused on the works which had the most to offer: The "Suns." Many of Haydn's smaller details showed up immediately in Mozart's new quartets, such as repeated first subjects, more substantial development sections, and greater contrasts of dynamic, but the big issue in Opus 20 was counterpoint. Haydn's continuing quest was for substance, his principal arenas were structure and texture, and his latest experiment was polyphony. For two of the "Suns" he even composed full-blown fugues as finales.

At 17 Mozart was still too young to understand the deeper implications of Haydn's textural safaris. Future encounters would be different, but for now it remained just a bit of a game. It was, nevertheless, the best game in town, and this F Major quartet features counterpoint in the first movement's development section, a canonic slow movement, and an energetic fugue, with coda, for its finale. The result is excellent, and since Mozart's involvement was not profound he retained his personal sound and style with ease. How he would struggle later on to re-establish that musical self after fathoming the real significance of Haydn, and of Bach! The slow movement's opening figure provides a telling illustration. It's the old diminished-seventh motive, familiar for generations, but treated in an off-hand way that is galaxies removed from its awesome effect at the beginning of another work: *the Requiem*.

Sergei Prokofiev

String Quartet No. 1, in B Minor, Opus 50 (1930)

Several rather disparate elements contributed to Prokofiev's style and his work fell into stylistic periods as these elements were combined in different ways. When he wrote a "neo-Classic" piece like the "First String Quartet", however, he was more genuinely neo-Classic than anyone else, even Stravinsky or the French, for Prokofiev built this quartet just the way Haydn used to build his.

First came the general layout of the piece — movements, sections, tempi, and general character — and a key plan, for like Haydn, Prokofiev built his music on a carefully considered foundation of home key and contrasting keys. On this foundation, then, Prokofiev constructed musical textures made of figuration, motivic development, rhythmic patterns (often energetic), and some counterpoint. The harmonic language of these textures is often dissonant, but it doesn't always seem so because of its relationship to the underlying sense of key. Floating above these textures or weaving through them are the melodies, sometimes angular and athletic, other times folk-like, and occasionally even lyric. It was this method of thinking, from foundation to texture to theme — just the opposite of songwriting, where you start with the melody and work back — which was the fundamental aspect of Haydn's chamber music Prokofiev had captured (and which Mozart captured around 1783).

In executing his plan, of course, Prokofiev's specifics differed vastly from Haydn's, not only in harmony and melody but even in the plan itself. This quartet has but three movements, and while the first may approximate the layout of a Haydn first movement, the second is fast and lively after a slow introduction, and the third is quite slow, building intensity before bringing the work to a quiet conclusion. Although not a fugue, this finale does resemble KV 168 and the "Suns" in making substantial use of imitative counterpoint.

Antonín Dvořák

String Quartet in F Major, Opus 96 ("American") (1893)

Dvořák spent his American summers at the Czech colony of Spilville, Iowa, among congenial countrymen and lovely scenery far from the hectic environment of New York. He found this setting both relaxing and stimulating, sketching the F Major quartet in just three days, from June 8 to 10, 1893, and finishing the score by the 23rd.

Both the first and second themes of the first movement have a distinctly American flavor. The keenness of Dvořák's ear is attested by the similarity of these tunes to those used much later by the American Aaron Copland, whose work was based on extensive research. Even more striking is the fact that Dvořák rarely, if ever, quoted actual folksongs, preferring to study his folk materials until he could create his own tunes in the desired style.

The second movement contrasts in more than tempo. Its broad-flowing melody is of a type peculiar to Dvořák and not necessarily related to folk elements, while its bittersweet quality and rather somber ending are different indeed from the high spirits of the rest. The Americana and the enthusiasm return in the third movement, whose first section could be an invitation to a barn dance. The second section, in the minor, uses elements from the first section as counterpoint. Dvořák is most skillful, in fact, in his handling of the sectional forms of the last two movements, tying together his contrasting materials quite convincingly. The finale is actually an arch-rondo (a-b-a-c-a-b-a). In a certain way it is also the most American movement of all, for its New World hoe-down tunes are mixed with others more reminiscent of a beer garden in Old Bohemia, recalling to us that we were all immigrants originally and that such mingling of New and Old is the way it really was in America.

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Program Notes

Wolfgang Amadeus Mozart

Sonata in E Minor for Piano and Violin,
KV304 (KV300c) (1778)

Mozart's art was such a distillation of experience into pure music that there was seldom any obvious connection between the character of a piece and Mozart's personal circumstances. Two striking exceptions, however, were composed in the summer of 1778, the Piano Sonata in A minor, KV 310 [KV 300d], performed at the Festival the past three years, and its predecessor, this duo sonata in E minor. They were written in Paris during a time of loneliness and despair occasioned by professional reverses and the loss of the composer's mother, and both works are filled with a vehemence Mozart had never expressed before and would rarely employ again. (More about the 'Palatine' sonatas on page 25, the Duo Geminiani program.) The intensely dramatic first movement is also tightly crafted, its impact being heightened by the absence of anything non-essential. The second movement has the rhythm of a minuet, the form of a rondo, and the spirit of an elegy, until its coda recalls the drama of the opening movement.

Ludwig Van Beethoven

Sonata in F Major for Horn and Piano,
Opus 17 (1800)

Beethoven composed his Opus 17 Sonata for the eminent horn player Giovanni Punto (Mozart had called him "magnifique"), who had returned to Germany after long employment in France. (His real name was Jan Václav Stich – he was Czech – but he Italianized it from its German form Johann Wenzel Stich.) One senses that the piano part was intended for Beethoven himself – he performed the work with Punto on several occasions – for after a peremptory opening motive by the horn alone, and a little bow to Mozart, it is Beethoven's muscular, kinetic piano writing which drives the music forward.

The slow movement begins in the minor, but

it proves to be little more than an interlude leading without pause into the finale. This rondo is most exciting, for the horn finally gets enough virtuoso work of its own, including some triple-tonguing and arpeggios at speed, to balance the piano and bring the work to a rollicking conclusion.

César Franck

Sonata in A Major for Violin and Piano (1886)

"Père Franck," they called him, both for his piety and for the kindly interest he took in his pupils. In his quiet way, nonetheless, the modest master of Sainte-Clotilde and professor of organ changed French music, redirecting a whole generation from opera-madness towards instrumental music, counterpoint, and non-Wagnerian harmonic solutions.

Franck's own creative powers peaked late; his greatest works came in his last years, including this impassioned sonata composed as a birthday present for his fellow Belgian Eugène Ysaÿe. In it Franck voiced his personal brand of Romanticism, extended from Schumann as much as anyone, but including many individual touches, from his much-discussed cyclicism – where material from earlier movements returns for additional treatment – to his scarcely mentioned use of the ninth chord, which presaged Debussy. He also displayed a fine sense of ensemble and an understanding of his instruments: The violin part is most effective yet devoid of tricks, while the piano writing is surprisingly idiomatic, reminding us that Franck won prizes in piano as well as organ.

Paul Dukas

Villanelle (1906)

"You can say 'Héla' or 'Hélas', but my name is Dukas." With this little saying the composer of *The Sorcerer's Apprentice* not only explained his pronunciation but also made tacit admission that his was not a household name. Indeed, this accomplished professional and affable professor was all too aware that his inspiration did not

always match his impeccable craftsmanship: Towards the end of his life he destroyed many manuscripts, sparing just those few of demonstrable quality. Among the latter, fortunately, was the present work, a light-hearted jewel of the horn literature. Lodged stylistically between Debussy and Richard Strauss, the piece captures well the rustic and humorous character of the sixteenth-century *villanella* (a type of comic song cast in the form and manner of a rustic dance) while remaining refreshingly free of its less agreeable aspect of parody.

Johannes Brahms

Trio in E-flat Major for Violin, Horn, and
Piano, Opus 40 (1865)

Brahms loved the horn. He learned to play it as a youth, and he learned much about using it in ensemble from Schumann, whose own manner derived ultimately from Mozart. The horn Brahms intended for this Trio was the natural horn, the *Waldhorn* as the Germans called it. This may be why Brahms left all four movements in the same key, and why he chose the episodic form of the first movement with its engaging dialogue between horn and violin. The first performance was rather disastrous nonetheless: The adequate but hardly brilliant horn player was overwhelmed by the "stopping" part required. As a result, Brahms reconsidered his opposition to the valve horn, while the horn player, one Hans Richter, abandoned the instrument altogether to become one of the great conductors of the century!

Not surprisingly with Brahms, the inner movements contain substantial changes of character. The second begins as a scherzo featuring the horn but ends up as an allegro of more dramatic nature. Just as there is also a slow, somber passage in this movement, there is in the lyric, very serious third movement a much brighter passage presaging the finale. The finale itself, however, is more of a piece, a joyous hunt demanding virtuosity from all three performers.



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MOZART FESTIVAL CHORUS
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Thursday, August 1, 8:15 p.m.
First Baptist Church, Cambria

Wolfgang Amadeus Mozart
(1756-1791)

Three songs with Masonic texts
I. Lobgesang auf die feierliche
Johannis Loge, KV 148
(Song of Praise for the festive Johannes Lodge)
II. Lied zur Gesellenreise, KV 468
(Song of a Friend's voyage)
III. Kleine Deutsche Kantata, KV 619
(Small German Cantata)
Jonathan Mack, tenor
Lucinda Carver, fortepiano

Johann Sebastian Bach
(1685-1750)

Cantata No. 150 ("Nach dir, Herr, verlangst mich")
Sinfonia - Adagio
Chorus - (Adagio) Allegro
Un poco Allegro
Adagio
Allegro
Adagio
Solo - soprano
Chorus - Andante
Allegro
Andante
Trio - alto, tenor, bass
Chorus
Chorus and Soloists - Ciaccona
Rebecca Martin, *soprano*
Mary Ella van Voorhis, *alto*
Scott Whitaker, *tenor*
Craig Kingsbury, *bass*

INTERMISSION

Aaron Copland
(1900-1991)

In the Beginning
Mary Ann Hart, *mezzo-soprano*

Gioacchino Rossini
(1792-1868)

I gondolieri from *Pêchés de vieillesse*

attrib. to Rossini

Duetto buffo di due gatti
Mary Sue Gee and Anne Thompson

G. Rossini

La passeggiata from *Pêchés de vieillesse*
Lucinda Carver, *piano*

Mack Wilberg, arr.

My Love's in Germany
(from 3 Scottish Folk Songs)

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Program Notes

Wolfgang Amadeus Mozart

Three songs with Masonic texts
(ca. 1775, 1785, 1791)

Modern, more detailed studies of Mozart's life and work, especially of the smaller pieces and the fragments, have shown that Mozart's involvement with the Freemasons was greater than previously thought. The first of this evening's selections is a case in point. The circumstances of its origin are unknown, but it had always been presumed to have come from the period of Mozart's membership in Vienna (he was admitted in December, 1784). The style of the piece, however, supported by modern analyses of the handwriting and the paper, points to an earlier origin in Salzburg, and one is reminded that young Mozart attended meetings in nearby Aigen of the Illuminati, a branch of Freemasonry with a strong ethical agenda.

The circumstances surrounding the next two works, fortunately, are better known. The graceful KV 468 was composed at the end of March, 1785, apparently for the ceremony raising Mozart's own father to *Geselle* (Journeyman), the second degree of Masonry. The "Little German Cantata" (*Die ihr des unermesslichen Weltalls Schöpfer ehrt*) KV 639 was commissioned by Frank Heinrich Ziegenhagen, a Hamburg merchant who belonged to a Lodge in Regensburg, and who also wrote the text. Composed in July of 1791, its six short, continuous movements breathe the character of the just-completed *Magic Flute*.

Johann Sebastian Bach

Cantata No. 150

("Nach dir, Herz, verlangst mich") (1708)

The familiar title "Cantata No. 150" is wrong on both counts: The works with chorus were actually sacred concertos (the term Bach himself used), and it has long been recognized that the traditional numbering was entirely arbitrary (it is retained only because it's so familiar). This "cantata" was actually among

Bach's earliest, and was probably composed in 1708 at Mühlhausen.

Stylistically, the work does not employ the modern Erdmann Neumeister type of text or the modern Italian type of recitative and aria, but is derived from the older German tradition. The choral portions are predominant, and the solitary solo is of the older *arioso* type. Old-style, too, is the use of the concluding *ciaccona*, or *chaconne*, with its repetitive harmonic progression. The most interesting feature of this traditional Lutheran style — which would be partially lost when Bach switched to the newer style around 1714 — is the intimate relationship between text and music. Following the Lutheran precept of "proclaiming the word," there are frequent changes of tempo and character, within movements as well as between them, as each textual idea receives its own musical treatment.

Aaron Copland

In the Beginning (1947)

This piece comes from Copland's middle, "Americana" period. Unlike other works from that period, however — the ballets, the award-winning film scores, the *Lincoln Portrait* — *In the Beginning* was not necessarily aimed at the mass audience. It was commissioned for the Harvard Symposium; instead of "Simple Gifts" in simple garb, the Americana element leans towards jazz and the writing is stimulating for both the listener and the performers, with the repetitive "And the evening and the morning" part of the Genesis text set as a sort of *ritornello*.

Gioacchino Rossini

Two Songs from *Péchés de vieillesse* (1857-68)

Most people are familiar with the dramatic story of Rossini's abrupt and unexplained termination of his career as an opera composer immediately after his greatest triumph, *William Tell*. (Rossini was only 37.) What most people don't know is that after some brilliant teaching in Bologna, the death of his first wife, and a

stay in Florence, Rossini spent the last part of his life in Paris, where his villa in Passy became the hub of French artistic life. Rossini and his second wife, Olympie Desguilliers, enjoyed entertaining, and Rossini was famed as a gourmet — his original Italian-style recipes were adopted by all the leading French chefs — and as a fabulous wit. He also composed a large number of delightful songs, piano pieces, and small instrumental works which he called collectively *Péchés de vieillesse*, "Sins of Old Age." These two examples, with their combination of comic opera and traditional Italian elements, present an amusing, loving, but slightly wry view of Italian song.

G. Rossini, et. al.

Duetto buffo di due gatti (1822)

This hilarious concert duet, re-entering the repertory after a regrettable absence, has long been attributed to Rossini, but its origin is actually more complicated. The first, Adagio section, in fact, appears to have been arranged from a solo song called "Cat Cavatina" (1812) by the remarkable but overlooked Danish composer Christoph Weyse (1774-1842). (Weyse was one of the first proponents of national Danish music.) The second, Allegretto section, on the other hand, has been lifted bodily from Rossini's opera *Otello* (1816), where, as "Ah! come mai non senti" it opens the second act. Danish musicologist Dan Fog seems to have solved the mystery by tracing the work to an old Hamburg edition of 1822 which credits the "arrangement" to one G. Berthold of the Ducal Theater in Braunschweig.

Mack Wilberg, arranger

My Love's in Germany (arr. 1983)

Both the tune and the text of this haunting folksong were published in *The Oxford Scottish Song Book*, and the present choral arrangement was prepared especially for the University of Southern California Chamber Singers.

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Afternoon Chamber Concert

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Friday, August 2, 3:00 p.m.
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Mauro Giuliani
(1781-1829)

Concerto No. 1 in A major for Guitar and Strings, Op. 30
Allegro maestoso
Siciliana: Andantino
Rondo alla polacca: Allegretto
David Tanenbaum, *Guitarist*

Wolfgang Amadeus Mozart
(1756-1791)

Adagio in F major for Clarinet
and 3 Basses Horns, KV 580a
Clarence Padilla, *Clarinet*
Ralph Williams, *Bass horn I*
Leslie Scott, *Bass horn II*
Virginia Wright, *Bass horn III*

Philip Wilby
(b. 1949)

To the Green Man: Two Songs for Voice and Piano
1. Heron Turning
2. To the Green Man
Mary Rawcliffe, *Soprano*
Philip Wilby, *Piano*

Philip Wilby

Classic Images... Partita for Brass quintet
1. Aspen: 1958
2. Surf Sequence: 1940
3. Moon and Half-Dome: 1960
Roy Poper, *Trumpet*
William Bing, *Trumpet*
James Thatcher, *Horn*
Christine Belicki, *Trombone*
Anthony Clements, *Tuba*

INTERMISSION

Wolfgang Amadeus Mozart

Divertimento No. 11 in D major, KV 251
Marcia alla francese
Allegro molto
Menuetto
Rondeau: Allegro assai
Marcia alla francese
Helen Nightengale, *Violin I*
Steven Scharf, *Violin II*
Phyllis Kamin, *Viola*
Jeanne Crittenden, *Violoncello*
Ken Miller, *Bass*
John Ellis, *Oboe*
Ned Truenfels, *Horn*
Jane Swanson, *Horn*

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Program Notes

Mauro Giuliani

Concerto No. 1, in A Major,
for Guitar and Strings, Opus 30 (1808)

At the turn of the nineteenth century, finding himself just one among several fine guitarists in a country devoted to opera, Mauro Giuliani made the career move that had been the right move for bright Italian instrumentalists for 150 years: He went north. Settling in Vienna, Giuliani was soon acclaimed as the world's finest living guitarist, eclipsing both his fellow Italians and the local talent. Giuliani also made an exceptional mark as a composer for classical guitar, contributing more than 200 works and pioneering a new notational style which clearly distinguished the melody, bass, and inner voices. It was the present work, however, performed with outstanding success in April of 1808, which lifted Giuliani's compositions from the "specialty" repertoire to general acclaim, and rekindled broad public interest in the guitar as a virtuoso instrument.

Wolfgang Amadeus Mozart

Works for Clarinets and Basses horns,
including premier of KV 580a (1789)

Anton Stadler, blithe spirit and clarinet virtuoso (see page 35, Orchestra concert), was also an endless tinkerer. One of the things he tinkered with was the basset horn, a relative of the clarinet with a narrower bore and four extra keys. In construction, all clarinets are stopped cylindrical pipes (oboes, by contrast, are conical), so that only the odd-numbered members of the harmonic series are sounded. This combined with a longer, narrower tube gives the basset horn its highly characteristic sound, which we have described as "somewhat lugubrious" and which one British writer called "finely cadaverous."

The instrument is also notoriously unreliable, being truculent about speaking, temperamental regarding intonation, and equipped with a repertoire of unseemly outbursts. Stadler may be the only player who has ever really liked the basset horn (the Concerto was originally scored

for it), but he was a great talker. He not only talked his brother into playing it but somebody else, too, for Mozart's KV 439b consists of five complete divertimenti for three basset horns (see page 23, Tanenbaum).

British composer Philip Wilby's diverse interests have led him to compose three very different types of music: Intensely worked out, often symbolic pieces for virtuoso performers; pieces in simpler styles for amateurs (church choirs, school bands); and completions through reconstruction of Mozart's unfinished fragments. For these reconstructions Wilby relies on the facts that Mozart always wrote the first period or so in full score before switching to sketches (which sets the instrumentation and figuration), and that Mozart often recycled unfinished material into later works by putting new melodies and passage work over unchanged harmonies and phrase shapes. Wilby thus looks for a completed piece whose opening portions have the same phrase lengths and shapes, and the same harmonies and other details as his chosen fragment, and uses it as a blueprint for completing the fragment.

Philip Wilby

Classic Images: Partita for Brass Quintet (1987)

The composer speaks: "Classic Images is a collection of Ansel Adams's finest photographs, most of which deal with Californian landscapes. The style of my music attempts to mirror Adams's own photographic techniques, moving in and out of sharp focus into background material of some complexity."

"The first piece takes a single central image and surrounds it with ghosted images of itself — in my own case the solo horn is shrouded in muted tone from the other players. The second piece is a sequence of images of wave-surf at differing stages of light, water-mass, and density. The third piece is a nocturnal evocation of one of Yosemite National Park's greatest mountains; its character is both dreamlike and majestic, providing a tranquil and positive answer to the disturbing flavour of 'Aspens' which opens the quintet."

P. Wilby

To the Green Man (1990)
Texts by Mark Jarman

"To the Green Man" consists of two songs whose subject matter and style were governed by the nature of a tract of Yorkshire countryside around the village of Fewston, placed between Otley and Pateley Bridge. Nowadays this area is one of outstanding beauty, encompassing both lake and forest. Still remembered in the region, however, are the famous witchcraft trials of the seventeenth century.

Remembered as well is the ancient worship of the Green Man, whose disquieting pagan image is placed centrally above the altar in the church.

"Composer and poet visited Fewston in the early months of 1990, and these settings are a record of that day's winter journey. They are dedicated to the poet's wife, the American soprano Amy Jarman, who gave their premiere in Nashville, Tennessee in February 1991."

Wolfgang Amadeus Mozart

Divertimento No. 11
in D Major, KV 251 (1776)

This serenade, one of Mozart's sunniest, most light-hearted creations, may have been composed for his sister's 25th birthday on July 30, 1776. If so, this would explain not only its cheerfulness — they were, after all, very close — but also its French touches for "Nannerl" was known in the family as a francophile.

The Allegro molto is one of young Mozart's experiments with the monothematic sonata idea, but with a clever twist: By giving the theme a startling modulation, to the dominant minor, Mozart gets it to serve rather well as a second subject. Another twist is that the second Menuetto turns out to be merely a theme for variations, one each for the oboe, first violin, and second violin. For many, however, the real high point of the work is its serene and exquisite Andantino, cast also in the form of a rondo.

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Church of the Nazarene, Pismo Beach

Saturday, August 3, 8:15 p.m.
Church of the Nazarene, Pismo Beach

Wolfgang Amadeus Mozart
(1756-1791)

Overture to *La clemenza di Tito*, KV 621

Joseph Haydn
(1732-1809)

Sinfonia Concertante in B-flat major, Op. 94

Allegro

Andante

Allegro con spirito

Ralph Morrison, *Violin*

Christina Soule, *Cello*

John Ellis, *Oboe*

Gregory Barber, *Bassoon*

INTERMISSION

Wolfgang Amadeus Mozart

Quintet for Clarinet, Bassoon & Strings,
KV 580b (Anh. 90)

Allegro (fragment completed by Philip Wilby)

Leslie Scott, *Clarinet*

Ralph Williams, *Bassoon*

Elizabeth Blumenstock, *Viola*

Jennifer Sils, *Viola*

Elizabeth Le Guin, *Violoncello*

Wolfgang Amadeus Mozart

Symphony No. 35 in D major, KV 385 ("Haffner")

Allegro con spirito

Andante

Moderato

Presto

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Program Notes

Wolfgang Amadeus Mozart

Overture to *La clemenza di Tito*, KV 621 (1791)

Brilliant research by several different scholars has yielded two startling facts about the composition of *La clemenza di Tito*. The first is that Mozart had written several numbers before he left Vienna, that he had composed one or two, in fact, months before he could have known anything about the coming commission. This has been proven, but much remains to be learned about reasons and circumstances, especially for the earliest number, Vitellia's Act II rondo with basset horn *Non più di fiori*. The second startling fact is that the old legend about Mozart composing this opera in 18 days is mostly true: The bulk of it really was done in that interval, give or take a day, quite a lot of it in Mozart's head during the stagecoach journey to Prague for commission to paper upon arrival. Public interest has lately revived in this opera — long neglected because, as an "old-fashioned" *opera seria*, it was so different from Mozart's other work — and in its now celebrated Overture with its exciting contrasts of line and texture and its wonderful use of the winds.

Franz Joseph Haydn

Sinfonia Concertante in B-flat Major, Opus 84, Hob. I:105 (1792)

In recent years Festival-goers have heard Mozart's response to the rage for *concertantes*, multiple concertos ranging in weight from elevated divertimenti to symphonies with soloists. The fad had emanated from Paris, where some 60 of the works were presented between 1775 and 1780, had penetrated Germany and Austria, and was over before it reached the hinterlands of Esterháza. Haydn, therefore, was quite uninvolved until many years later, when he composed one joyous example for Salomon as a change of pace from all his "London" symphonies.

From the outset one hears the hand of

Mozart in the flexible blending of soloists — violin, cello, oboe, and bassoon — with orchestra. In most other respects, however, the work matches its London mates: The solid phrases, the more heavily-tailored figuration, the familiar orchestral sound. In harmony, too, the comparison is striking. Mozart the dramatist could make the simplest modulation sound arresting; Haydn the builder makes the most distant modulations sound perfectly natural. The first movement's development section, for example, kicks off in D-flat major, as if development sections always did that. Most of all there is Haydn's humor, the unexpected stops, the funny little chases, and in the finale an outright joke as the solo violin seems to hunt desperately, in recitative, for the *buffa* main theme which the orchestra has already played.

Wolfgang Amadeus Mozart

Quintet for Clarinet, Basset horn, and Strings, KV 580b (K. Anh. 90) (1789)

Anton Stadler was one of the blithe spirits of music. Light-hearted, impulsive, and over-blessed with boyish charm, he could give you his best jacket one day, finagle the money from your wallet the next, and on the third day not remember any of it. The official tally of Mozart's estate included a debt of 500 florins owed by Stadler (perhaps \$1700 today). It was listed as "uncollectible."

Much as Mozart enjoyed Stadler's company, nonetheless, his ticket of admission was his outstanding musicianship. He appears, in fact, to have been the first real virtuoso of the clarinet. It was Stadler who showed Mozart the finer points of the instrument, who wheedled Mozart for parts, and who made himself welcome in social situations which might call for a little chamber music (and he always brought his "ax"). He often brought his little brother, too, Johann, who was almost as good a clarinetist if less flamboyant in character.

Stadler was richly rewarded: The "Kegelstadt" Trio, the Clarinet Quintet, and the Clarinet Concerto were all written for him, along with parts in everything from party bits to *La clemenza di Tito*. It is now clear, moreover, that Mozart wrote, or started to write, more for the Stadlers than was previously thought, both for clarinet and for its relative, the basset horn. This instrument, and Philip Wilby's reconstructions, are discussed on page 33 (Friday chamber concert).

Wolfgang Amadeus Mozart

Symphony No. 35, in D Major, KV 385 ("Haffner") (1783)

Symphony No. 35 began as something closer to a serenade — with two minuets and at least one march — composed during the summer of 1782 for the ennoblement of a family friend, Siegmund Haffner the younger. It was written in haste and sent from Vienna piecemeal, for Mozart had just brought out a new opera ("The Abduction from the Seraglio," KV 384) and was preparing to get married. When he finally got the score back in February of 1783, he was amazed to find that he had forgotten every note! He quickly recast it into its present form, nonetheless, for a Lenten subscription concert.

The music itself reflects its dual origin. The brilliance and dazzle of the first movement, its trumpets and drums, and details like the length to which the sequential passages are carried all bespeak a serenade. The overall impression of weight and power, however, the arresting nature of the opening theme, and the extent to which the material is developed are much more like a symphony. The graceful Andante would certainly fit in a serenade, and so would the third movement's Trio. The Menuetto itself, by contrast, has a sturdy, block-like character more often associated with Haydn, while the fourth movement is so fiery and fully worked as to make a fine symphonic finale — or an operatic one, since its theme is connected to one from "Seraglio."

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Piano Recital

Jeffrey Kahane

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

Wolfgang Amadeus Mozart 12 variations on "Ah!, vous dirai-je, Maman," KV 265
(1756-1791)

Johann Sebastian Bach Aria with 30 variations ("Goldberg" Variations)
(1685-1750)

- Aria
- Variation 1
Variation 2
Variation 3 Canon at the union
- Variation 4
Variation 5
Variation 6 Canon at the second
al tempo di Giga.
- Variation 7
Variation 8
Variation 9
- Variation 10 Fughetta
Variation 11
Variation 12 Canon at the fourth-in contrary motion
- Variation 13
Variation 14
Variation 15 Canon at the fifth-in contrary motion
- Variation 16 Overture
Variation 17
Variation 18 Canon at the sixth
- Variation 19
Variation 20
Variation 21 Canon at the seventh
- Variation 22
Variation 23
Variation 24 Canon at the octave
- Variation 25
Variation 26
Variation 27 Canon at the ninth
- Variation 28
Variation 29
Variation 30 Quodlibet
- Aria da Capo

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Program Notes

The variation principle — embellishing a previously stated idea — appears to be fundamental to all music. In western culture, certainly, it was being employed in sophisticated contexts by the Middle Ages, and whole forms based on the continuous variation of a simple ground flowered impressively during the Baroque (passacaglia, chaconne). The setpiece type of "theme and variations" — in which the material to be varied is a substantial melody whose length and general layout are preserved in each variation — appeared with the lutenists and clavicinists of the early sixteenth century, especially in England and Spain. The advanced level of these works suggests that they were actually the product of a well-established tradition, but only one or two examples — no more — have been found, going back to the late fourteenth century. One has to wonder whether this form, like the fantasy, was used mainly for improvisation, the way Mozart also used it.

Wolfgang Amadeus Mozart

Variations in C Major,

"Ah, vous dirai-je, Maman," KV 265 (300e)
(1778)

There have always been extra-musical reasons for composing variations: To impress potential patrons, to instruct pupils, and, personalized through choice of theme and treatment, to deliver messages ranging from graceful compliments to wicked satire. One special type, favored both as a serious test and as a party joke, has been variations on a frivolous or inconsequential theme.

Most of Mozart's variations were improvised for the amusement of his friends. Tossed off frequently at parties and seldom given another thought unless a friend or pupil begged him to write them down. One set that did get written, however, has become the most celebrated example of its inconsequential-theme type: This one in C on the nursery tune known in this country as "Twinkle, Twinkle Little Star."

After presenting the theme very simply, Mozart gives 12 variations (plus a short coda)

which utilize a wonderful variety of ornamentation: Scales, arpeggios, turns, counter-melodies, chordal treatments, and rolling octaves. As early as the second variation the theme is enhanced with a series of suspensions and appoggiature which carry, in one form or another, through the rest of the set. The eighth variation is the *minore*, and imitation figures in several variations, especially the ninth. The theme is even inverted once or twice. The real beauty, of course, is that through it all the music retains that light-hearted, effortless quality which pleases the child and makes the professional grind his teeth.

Johann Sebastian Bach

Aria with Thirty Variations

("Goldberg" Variations), BWV 988 (1742)

Bach composed the "Goldberg" Variations at a time of restlessness and disappointment, as advancing middle age saw the withering of his career hopes. His appointment as Cantor of the Thomasschule in Leipzig (1723) had been an unhappy compromise on both sides. Bach viewed it as a definite step downward from his post at Cöthen, both musically and in terms of prestige and career advancement, but it was all he could get.

The Town Council wanted "a schoolmaster, not a musician," because the main job was supposed to be teaching Latin, grammar, and math, with directing the church choirs as a mere adjunct. They didn't think Bach was their man, but after trying Telemann, Fasch, Schott, Lembke, Steindorff, Kaufmann, Tifen, Rolle, and Graupner, they settled for Bach because he was all they could get.

The relationship thus begun so inauspiciously, failed to improve. As expected, Bach had little interest in teaching grammar. What he did like, writing a new cantata for each Sunday of the liturgical year, was so unappreciated that when he stopped in 1725 no one even noticed.

Bach therefore sought other avenues, and in 1726 he tried the one which had worked very well for his predecessor, Johann Kuhnau

(1660-1722): Publishing keyboard pieces. From 1726 to 1731 he brought out a partita a year, calling the collection as a whole *Clavierübung* as Kuhnau had. Other sets followed but with mixed success, for Bach's obsession with powerful, expressive textures made it hard for him to "lighten up" for amateurs. (As every pupil knows, even Bach's "simple" two-part Inventions have a singularly relentless intensity.)

It was most fortunate, then, that a patron appeared in 1741, Count Hermann Karl von Kaiserling, Russian Ambassador to the Elector at Dresden, who commissioned these variations. Published in 1742 as *Clavierübung IV*, the variations got their nickname later from apocryphal stories about young Johann Gottlieb Goldberg playing them to soothe the insomniac Count. The truth is less certain, but Goldberg was an exceptional pupil who was attached to the Count's household, probably as a companion to the Count's son. This work is just the opposite of Mozart's KV 265: Imposing, formal, and intended as a definitive statement. The theme itself is far from inconsequential, being a long, highly ornamented *scabride* with repeats and modulations. The variations are of the kind traditionally called "harmonic," a misnomer since it is the harmonic scheme which remains intact while new melodic material is constructed over and around it. The variations are also grouped by type into cycles of three, the first of each cycle being a form one might find in a suite, the second a study in harpsichord technique, and the third a strict canon, often over a free bass which sustains the harmony of the theme. (The canons are also arranged by interval.) There is, moreover, a clear mid-point between Variation 15, the first in G minor, and Variation 16, a French overture. Only at the end is the pattern broken, as two studies precede a quodlibet in which two unrelated folksongs are combined contrapuntally over the bass. The songs' texts — not included! — comprise a joke about the theme's long absence and the "insubstantial" fare which has replaced it. The Aria then returns to conclude the work.



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Katherine Kyme, *violin*
Lisa Grodin, *violin and viola*
Stanley Ritchie, *violin*
Lisa Weiss, *violin*
Phyllis Kamrin, *viola*
Elisabeth Le Guin, *violin*
Michelle Burr, *bass*
Elisabeth Wright, *harpsichord*

- | | |
|-----------------------------------|--|
| Claudio Monteverdi
(1567-1643) | Zefiro Torna-Ciaccona for two violins
Stanley Ritchie & Elizabeth Blumenstock, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Nicola Matteis | Sonata in C major for two violins
Adagio
Fuga
Vivace-eco
Fuga-Presto
Allemanda
Motivo-Prestissimo
Aria
Adagio
Katherine Kyme & Elizabeth Blumenstock, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Arcangelo Corelli
(1653-1713) | Ciccona (La Virginia), Op. 2, No. 12
Lisa Weiss & Lisa Grodin, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Giovanni Battista Fontana | Sonata sestadecima per tre violini
Stanley Ritchie, Lisa Weiss, Lisa Grodin, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Arcangelo Corelli | Concerto Grosso in F major for string orchestra, Op. 6, No. 12
Preludio-Adagio
Allegro
Adagio
Saravanda-Vivace
Giga-Allegro |
| INTERMISSION | |
| Marcu Uccellini
(c.1610-?) | Aria sopra "La Bergamasca"
Stanley Ritchie & Katherine Kyme, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Salomon Rossi
(1570?-1630?) | Sonata in Dialogo "La Viena"
Elizabeth Blumenstock & Katherine Kyme, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Giovanni Gabrieli
(1553-1612) | Sonata for three violins
Elizabeth Blumenstock, Lisa Weiss, Lisa Grodin, <i>violins</i>
Elisabeth Le Guin & Elisabeth Wright, <i>continuo</i> |
| Antonio Vivaldi
(1678-1741) | Concerto in E minor for violin and string orchestra,
Op. 11, No. 2 ("Il favorito")
Allegro
Andante
Allegro
Stanley Ritchie, <i>violin</i> |

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La Prima Donna

It was just one of those things that had to be a confluence waiting to happen. First there were a people for whom singing was a national pastime, dramatic gesture and declamation a living heritage, and extravagance of expression a way of life. Then there arose among these people an art form which transcended its original aims to become the very embodiment of their national character, and which created as part of itself a new type of performer with unprecedented glamour, individuality, and emotive power.

Meanwhile, off in another corner of the same country and quite unconnected, a new instrument had been developing as well. It was favored first for dance music because its bright, focused tone was easily heard. Then it found another home doubling, supporting, and if necessary replacing singers in choral ensembles because its tone was so compatible with that of the human voice.

These same two qualities also recommended its use as the instrumental component of the new art form, and then in its purely instrumental offshoots such as *sinfonia* and *sonata*. Finally people came to realize that this new instrument could match strikingly well the singing, expressive quality of the human voice, with its infinite shading of dynamic, pitch, tone color, and vibrato, but that it also possessed an extravagance of range, speed, flexibility (huge leaps were nothing), and special effects. Just as opera would have been inconceivable without the Italians, so too was the violin a supremely Italian invention, the *prima donna* of the instruments.

No one person invented the violin. Various of its features were incorporated into bowed instruments by 1500, and by 1550 its form and character were essentially established in all three sizes, violin, viola, and cello. By that time, too, the area of northern Italy from Milan to Venice, including Cremona and Brescia, was already famed as the seat of fine violin making, and the first famous house had been established, in Cremona, by Andrea Amati (born between 1500

and 1510). This tradition would grow wonderfully through three more Amatis, culminating in Nicolo (1596-1684); five Guarneris, culminating in Giuseppe "del Gesù" (1698-1744); and Antonio Stradivari (1644-1737).

The *prima donna* was ready. All that remained was for her music masters to discover how beautifully she could sing, and once the new, truly Italian style got going, they didn't waste much time. As early as 1607 Monteverdi was writing passages for a pair of solo violins into his opera *Orfeo*. More importantly, a new instrumental form sprang up which paralleled developments in opera. In the sonata with continuo the *prima donna* was the star, singing over a clearly subordinate accompaniment. Giovanni Fontana was the first important composer of such sonatas. Little is known of him except that he was from Brescia, where he and his friends were writing sonatas by at least 1608. The tradition persists, without proof, that the next, very important sonata composer, Biagio Marini (1597-1667), was Fontana's pupil.

Our *prima donna* also learned to sing duets in the so-called "trio" sonata (in reality still a dualistic texture of soloists vs. continuo). This form too — the "classic medium of baroque chamber music" — was established by 1607 in the *Sinfonie e Gallarde* of Salomone Rossi, and quickly taken up by Fontana, Marini, and everybody else. Rossi himself, who often added the name "Ebreo" to his own, was a colorful Jewish Italian from Mantua, and his sonata style was influenced directly by the textures he heard in the virtuoso vocal pieces performed at the Mantuan court.

If the trio sonata was such a success, the next step seemed obvious. It wasn't one of the new guys who tried it first, however, but old Giovanni Gabrieli, and for a little different reason. In his only known essay in the dualistic continuo style, the Venetian master combined the new idea with his traditional interest in massed and/or antiphonal sonorities by writing a sonata for three violins and continuo. Soon everyone was doing it — Fontana, Marini, Rossi, et al — if only by going back and

adding an optional third solo part to one or more of their trio sonatas. In the end, however, this one didn't take. It just seemed a little too crowded for the sonata format — almost like having three tenors on stage at the same time. The sound possibilities these experiments suggested were quickly taken over by the opera composers, nonetheless, for their orchestral overtures.

In the next generation, our *prima donna* learned to sing in the fourth position and to negotiate more virtuosic passages of all sorts. Marco Uccellini wrote sonatas, but he also composed "arias" in which the older variation-sonata type was employed to create more virtuoso opportunities. He also had a trick of going through long sequences based on the circle of fifths, anticipating the Bolognese style of Cazzati, Vitali, and Bononcini.

She also learned to sing in foreign languages, as Italy began to export violinists along with her famous violins. Nicola Matteis (senior) made his way to England shortly after 1670 and enjoyed a most successful career. His son Nicola was born there, but pursued most of his career in Vienna before returning to England in semi-retirement. Nicola (junior) mainly composed ballet music, but he wrote a violin concerto and his only trio sonata about 1710.

If it seems at this point that the beautiful young *prima donna* had been living a little fast — consorting with strange men, picking up bad habits — and in need of a firm guiding hand, she found it in Arcangelo Corelli. Here was a man who astonished his contemporaries (and subsequent generations) by being rich, famous, and Italian and not extravagant in any way, but "remarkable for the mildness of his temper and the modesty of his deportment." With Corelli there would be no tricks, no showing off. He was a wonderful singing teacher however, solidifying and perfecting her technique and bringing together all that was best in both sonata and concerto. With Corelli she achieved a summation, a perfect rounding out of the first, glorious chapter in her career as *la prima donna*.



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Jeffrey Kahane, *Piano Soloist*

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

Wolfgang Amadeus Mozart
(1756-1791)

Symphony No. 21 in A major, KV 134

Allegro
Andante
Menuetto
Allegro

Dmitri Shostakovich
(1906-1975)

Symphony No. 9, Op. 70

I. Allegro
II. Moderato
III. Presto
IV. Largo
V. Allegretto

INTERMISSION

Wolfgang Amadeus Mozart

Piano Concerto No. 17 in G major, KV 453

Allegro
Andante
Allegretto

Jeffrey Kahane, *piano*

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Program Notes

Wolfgang Amadeus Mozart

Symphony No. 21, in A Major, KV 134 (1772)

Dated "August 1772" (this was the sixth symphony young Mozart had produced in four months. Scholarly speculation is that Leopold wanted to publish a set of his son's symphonies as an Opus (six was the customary number), but this remains unproven. What is clearer is that these six works present a wide variety of approaches. The form itself was still evolving, of course, but Leopold's ambitions and Wolfgang's boredom with repetition could also have been factors.

Most notable in this symphony is that every movement except the Menuetto is cast in full-scale sonata form – a little unusual in itself – yet not one of them employs the sorts of thematic material usually associated with that form. The first movement, for example, has no significant second theme: The opening theme serves at every important point. It's also in triple meter instead of the duple more common in first movements. The lovely slow movement begins very *cantabile*, and its texture is enriched with an active second violin line and divided violas. This material, too, is spun into a sonata form of some subtlety. The main theme of the finale, by contrast, is a lively *bourree*, which informs much of the movement with an irrepressible spirit of dance. Rather than being presented in a straightforward binary or rondo form, however, even this material is fully developed in sonata form, with coda. The Menuetto is the only exception – of necessity – but its Trio gets into the funny-theme game by having no theme at all, just some figurations and a little chord play between winds and violins.

As this effective work demonstrates, Mozart at 16 knew what Haydn knew, and Beethoven would know, and later generations would forget: Themes are not essential to sonata form. The engine of sonata form is its conflict of keys, so the themes can be anything you like.

Dmitri Shostakovich

Symphony No. 9, Opus 70 (1945)

"It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it." So said the composer after playing through his new symphony at the piano for a few friends. He was right: It is delightful, and the Soviet critics, at least, blasted it to bits. They called it tiny, archaic, simplified, traditional, classical, and "a playful and fanciful trifle." They even complained that it was joyful.

After the long and weighty Seventh and Eighth Symphonies, of course, people were naturally caught off guard. For Shostakovich, however, something Classical in size and spirit seemed the perfect release from the terrible strain of the war. (He had composed the bulk of his Seventh, or "Leningrad," Symphony in that city during the siege, between shifts as a fire fighter. As Shostakovich worked on this symphony, by contrast, he and Kabalevsky played piano scores of Haydn's symphonies every evening from six to eight.)

The shape of this symphony is essentially Classical. Five movements are listed instead of four, but the fourth movement is really just a long, reflective intermezzo connecting the scherzo to the finale, and consisting almost entirely of a bassoon solo over sustained chords. The opening movement is bright and mirthful and filled with dance themes. Its texture partakes of Haydn, and it is cast in sonata form with an energetic development section. The second movement is a slightly whimsical romanza whose main theme has been linked to one of Katherine's arias in *Lady Macbeth of Mzensk*. The headlong scherzo was described by the composer's friend Daniel Zhitomirsky as "a gust of wind, whistling piercingly in its upward and downward sweep," with a middle section of 'sharp theatrical pathos.' In the finale, the spontaneous gaiety of the first movement becomes outright jocular. The material is strongly developed, nonetheless, as it accelerates to its rousing conclusion.

Wolfgang Amadeus Mozart

Concerto No. 17 for Piano and Orchestra, in G Major, KV 453 (1784)

Barbara (Babette) von Ployer must have been among Mozart's best pupils. He had already composed one concerto for her (E-flat, KV 449), and when she premiered the present work at her family's summer residence in Döbling, Mozart brought Paisiello in order to show off both his music and his pupil. Babette figures in the *Requiem* story, too, for it was in her notebook that Mozart wrote what would become the *Benedictus* theme. The fact that Süßmayr had no access to this book – Ms. Ployer had already moved on – is one clue that he must have had sketches or other direct input from Mozart himself.

With the 1784 concertos Mozart expanded the form, treated the orchestra more symphonically, and made the wind parts obbligato instead of optional. The interplay between soloist and orchestra was becoming more supple as well, but the dialogue in this work is almost unique in its warmth and intimacy.

Much remarked at the time was Mozart's harmonic richness. Each movement includes a move to the minor, and the Andante, in C, roams as far as G-sharp major. More subtly, passages nominally in the tonic are constantly inflected elsewhere, providing expressive nuance and a novel way of defining key itself.

New, also, was a very fast section at the end of the third movement, sort of a 'finale of the finale.' This finale begins as a set of variations; its theme is the one Mozart taught his pet stalling (but the bird never got it quite right). After the chromatic syncopations of the minor variation, however, comes a Presto so extended and varied as to become almost a fourth movement, concluding with its own finale of the finale of the finale!

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Mozart Festival Fringe

The Festival Fringe presents music in more informal settings. Free to the public and performed by members of the Festival Orchestra, these concerts enhance the spirit of festivity throughout the entire community.

Concerts

Amadeus Brass Quintet

In keeping with long-standing tradition, the Mozart Festival heralds the opening of their festivities with the exuberant sounds of the Amadeus Brass Quintet in Mission Plaza. Festival Orchestra members Roy Poper and Bill Bing, trumpets, James Thatcher, horn, Christi Belicki and Terry Cravens, trombones, are all professional performers with the nation's major orchestras.

FRIDAY'S CONCERT SPONSORED BY SIERRA VISTA REGIONAL MEDICAL CENTER
THURSDAY'S CONCERT SPONSORED BY SAN LUIS OBISPO COUNTY DENTISTS

Theophilus Brass Quintet

Players from the Mozart Festival Orchestra come together to form the Theophilus Brass Quintet. Their lively programs include music of the Renaissance to contemporary, and narratives on pieces and instruments they play. The members of the quintet, Stanley Friedman and Jerry Boots, trumpets, Ned Treuenfels, horn, Andy Malloy, trombone, and Tony Clements, tuba, perform some of the most popular concerts of the Fringe.

WEDNESDAY'S CONCERT SPONSORED BY EMPLOYEES OF
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THURSDAY'S 10:00 A.M. CONCERT SPONSORED BY SAN LUIS BAY RESORT
THURSDAY'S 1:00 P.M. CONCERT SPONSORED BY MARSHALL'S JEWELERS
SATURDAY'S CONCERT SPONSORED BY MALONEY & CO., INC.

Jennifer Sayre, harp

A popular artist with the Mozart Festival, harpist Jennifer Sayre explores the musical past by performing preclassical music on a rare reproduction of a 1638 arpa de dos ordenes. Her solo recording, "Harp Music of the New World," was released last Fall on the Musical Heritage Society label. She brings a delightful and enriching program.

TUESDAY'S CONCERT SPONSORED BY ROBERT AND LINDA TAKKEN

MONDAY'S CONCERT SPONSORED BY SAN LUIS OBISPO COUNTY EDUCATORS

David Sanchez, guitar & Kirsten Larsen, flute

(Performances and discussions will be in English and Spanish, and designed for children.)

David Sanchez, a member of the Cal Poly faculty, tells engaging Spanish and Mexican stories (ballads) called *corridos*, and accompanies himself on the guitar. Kirsten Larsen, joining the Mozart Festival for her first year, performs short pieces on the flute which tell a story or fable.

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Calendar

Friday, July 26 12:00 noon

Amadeus Brass
Mission Plaza

Monday, July 29 6:00 p.m.

Jennifer Sayre
First Presbyterian Church, Templeton

Tuesday, July 30 12:30 p.m.

Jennifer Sayre
Limaca's Cafe, San Luis Obispo

Wednesday, July 31 12:00 noon

Theophilus Brass
Atascadero Lake

5:00 p.m.

Theophilus Brass
Tiger's Folly, Morro Bay

Thursday, August 1 10:00 a.m.

Theophilus Brass
San Luis Bay Resort Golf Course

12:00 noon

Amadeus Brass
Mission Plaza

1:00 p.m.

Theophilus Brass
The Chapman Estate, Shell Beach

Friday, August 2 10:30 a.m.

David Sanchez & Kirsten Larsen
St. James Episcopal Church, Paso Robles

Saturday, August 3 1:00 p.m.

David Sanchez & Kirsten Larsen
Nipomo Recreation Center, Nipomo

2:00 p.m.

Theophilus Brass
Central Coast Plaza Mall

Cafe Amadeus

If you're not ready for the evening to end, enjoy delicious desserts and coffees at Cafe Amadeus.

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July 30, August 2 and 3

Art Events

The Scarlet Palette

4070 Burton Drive, Cambria

The Scarlet Palette celebrates its gala opening with Jennifer Sayre playing music of women composers and an exhibition of Dan Piel's "Composer Series." The public is invited to an artists' reception, Saturday, July 27, 4:00-6:00 p.m. followed by the concert. The show continues through September 1.

LA Santa Fe Gallery

964 Chorro, San Luis Obispo

Friday, July 26th, 4:30-7:30 p.m., the L.A. Santa Fe Gallery hosts a reception for artist Eric Johnson, exhibiting his new work "Videoglyphs." These digitalized photographs use a "cutting edge technology" to inscribe modern petroglyphs on the ancient rocks of the Carrizo Plains. The mysterious images merge with traditions of the Chumash Indians.

Summer Art Gallery

1050 Broad, San Luis Obispo

Patti Kohlen, representing local and national artists, presents an opening reception Friday, July 26, 5:00-8:00 p.m. The gallery presents art in more than one dimension: Photography, watercolors, oil, paper weaving, bronze and glass sculptures, and will be open daily.

Cal Poly Union Art Galerie

Cal Poly State University

The abstract paintings of artist Perry Jamieson are displayed July 23 - August 10. Each painting represents a woman character from ten of William Shakespeare's timeless plays. Each painting is displayed framed and as theatre flats for the set of "And See Our Moonlight Revels...", an original theatre piece. There will be an opportunity to view the show during the Akademie Reception in the Galerie Monday, July 29.

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POPOLO

Continued Calendar

Tuesday, July 26
Philip Wilby, conductor, presents at 7:55 p.m. the 25th Annual Festival for Children and Younger adults concerts.

8:32 Orchestra and Chamber Players
Wynne Fan-Lan Shepp
Chilton Synagogue, Franklin Square,
Conducting
Orchestra, Serenade for Wind, Op. 46
March, Rhapsody for Trombone, Op. 93

8:35 Artistic Quartet with Richard Strauss guitar
United Methodist Church, 1000 Oak
Hickory, Mt. Airy, Queens in Ballad, Violin,
Op. 34, No. 1 ("The Isle")
Jocelyn Quinlan, Violin; Anne Granger,
Viola; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1

Wednesday, July 27

8:15 Music for the Church Concert
Missionary Church, 200
August 2nd and 3rd

8:32 Artistic Quartet with Richard Strauss guitar
United Methodist Church of Alexandria
Louise Quinlan, Violin, Op. 34, No. 1
Op. 26, No. 1
Anne Granger, Viola; Anne Granger,
Cello; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1

Thursday, July 28

8:30 Church Music with guitar and organ
United Methodist Church of Lexington
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer
Jocelyn Quinlan, Violin; Anne Granger,
Viola; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1

8:35 Chamber Music
The Episcopal Church of the
Woods, 500 Park
1000 Church of the Redeemer
Jocelyn Quinlan, Violin; Anne Granger,
Viola; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1
Jocelyn Quinlan,
Cello; George Christman,
Cello

8:45 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer
Jocelyn Quinlan, Violin; Anne Granger,
Viola; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1
Jocelyn Quinlan,
Cello; George Christman,
Cello

Wednesday, July 28

8:15 Artistic Quartet
Wynne Fan-Lan Shepp
Chilton Synagogue, Franklin Square,
Conducting
Orchestra, Serenade for Wind, Op. 46
March, Rhapsody for Trombone, Op. 93
August 2nd and 3rd

8:15 Artistic Quartet with Richard Strauss guitar
United Methodist Church of Hillsboro
1000 Church of the Redeemer
Jocelyn Quinlan, Violin; Anne Granger,
Viola; George Christman, Cello; Richard
Morgan, String Quartet, Op. 26, No. 1

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

Thursday, August 1

8:32 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

Friday, August 2

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

Friday, August 2 (continued)

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

Saturday, August 3

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
1000 Church of the Redeemer

8:35 Chamber Music
United Methodist Church of Hillsboro
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8:35 Chamber Music
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8:35 Chamber Music
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1000 Church of the Redeemer



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