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Mozart Festival*
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*Souvenir
Program*

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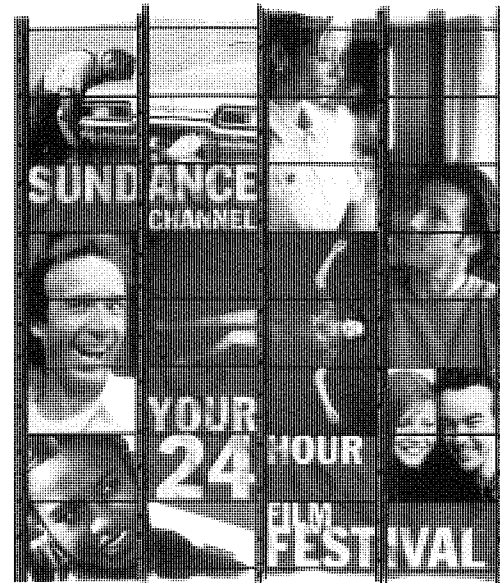
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President's Letter



Let me first say thank you to all our patrons, donors, and audiences of this wonderful Festival. The foundation of the Festival has been and continues to be built with your support.

Next, let me say welcome. This 30th Season will be a glorious one. Our Music Director, Clifton Swanson, working in concert with our Associate Conductor, Jeffrey Kahane, has orchestrated a truly exciting Festival.

The Board of Directors is especially appreciative of the Mozart Festival staff and volunteers for all their hard work in making this wonderful summer event a reality.

Our schedule features 21 concerts countywide, a variety of educational opportunities for adults and children, 16 free Fringe performances, and entertaining events, such as the popular Mozart Salute at the Chapman House-By-The-Sea and our first ever Opera Ball. At the gala Opera Ball you will be able to mingle with opera stars and musicians, dance to live music in the Performing Arts Center Pavilion or listen to jazz in the upstairs foyer, and enjoy a light buffet supper and wine.

Once again, on behalf of the Festival, its Board of Directors, staff, and volunteers, I say thank you and welcome.

Dennis D. Law
President, Board of Directors

Music Director's Letter



I would like to welcome you to our 30th year! I can recall when 30 years seemed not only far off but also a mystery. What would the Festival be like? How many concerts? What quality?

As I reflect on this year's program it seems to me that the spirit, aspirations, and even individuals of the original San Luis Obispo Mozart Festival are still present. In the audience are many friends from the earliest years. Some of our most generous donors date back to the very beginning, including our beloved Avis Goodwin. There are members of the orchestra and chorus who have been with us 20 to 30 years. Jeffrey Kahane performed with the Festival for the first time 21 years ago!

This year's programming continues a long tradition of variety and integrity. For years the Mozart Festival has specialized in programs that are diverse, thought provoking, entertaining, and reflective of the universality and genius of Wolfgang Amadeus Mozart—I continue to think that he would be proud.

I'd like to thank the Executive Directors, staff, Board of Directors, volunteers, donors, musicians, community leaders, and the audiences who have supported us so generously. It's been an experience; and now we are headed for year number 40! Stay tuned.

Clifton Swanson
Music Director

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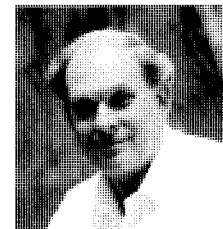
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Directors, Conductors & Concertmaster



Clifton Swanson Music Director and Conductor

Sponsored by Martha J. Steward

One of the founders of the San Luis Obispo Mozart Festival, Clifton Swanson has played a major role in the musical scene of San Luis Obispo since joining the Cal Poly music faculty in 1967. He founded the Cal

Poly Chamber Orchestra in 1967 and conducted the San Luis Obispo Symphony from 1971 to 1984. As a teacher, he has received the President's Award for contributions to the Arts in San Luis Obispo County, and the School of Engineering's Award for the Outstanding Professor in the School of Liberal Arts.

Clifton Swanson, who was Head of the Cal Poly Music Department from 1984 to 1996, and took over that position once again this year, helped to establish the new B.A. of Music degree. He has also been highly involved in the Cal Poly's London Study Program where he served as Resident Director in 1992, 1996, 1998, 1999, and will return again this fall. Swanson conducts the annual Baroque concert, sponsored by Cal Poly Arts. He is also an active bass player and Principal Bass for the San Luis Obispo Symphony.

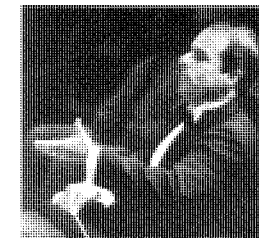
Jeffrey Kahane Associate Conductor



Sponsored by Laura Coats & Thom Schulz

Jeffrey Kahane is returning to the Mozart Festival for his eighth season as Associate Conductor. Equally at home at the keyboard and on the podium, Jeffrey Kahane is one of a few gifted performers to excel both as a soloist and conductor. A versatile musician, Kahane has mastered a diverse repertoire ranging from Bach to Gershwin. He has given recitals in many of

the nation's great concert halls and has appeared at prestigious music festivals throughout the world. In recent years, Kahane has become an equally inspiring and exhilarating conductor. At present, he is Music Director of both the Los Angeles Chamber Orchestra and the Santa Rosa Symphony. Maestro Kahane has also received critical praise in his guest conducting appearances with major symphonies. Recently, Kahane has conducted the San Francisco, Seattle, and San Diego symphonies, the Minnesota Orchestra, the Royal Philharmonic of Galicia in Spain, as well as the Dallas, Ft. Worth and Phoenix symphonies on a first-time tour with James Taylor.

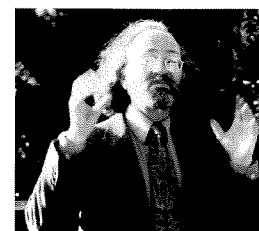


Thomas Davies Festival Chorus Conductor

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Kathleen Warfield and Rick Howe*

Since 1992, Thomas Davies has been conductor of the Mozart Festival Chorus and Chamber Choir. He just completed his 17th year as Director of Choral Activities and

Vocal Studies at Cal Poly State University, San Luis Obispo, where he conducts three choirs, teaches conducting, choral repertoire and rehearsal techniques. Additionally, he is Music Director and Conductor of the Cuesta Master Chorale, whose repertoire for the past year included Bach's *St. Matthew's Passion* and Brahms *Ein Deutsches Requiem*. He has served as a clinician and adjudicator for several choral festivals throughout California.

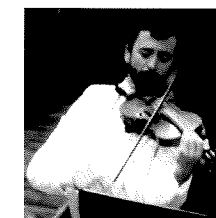


Craig Russell Akademie/Education Director

Sponsored by Peggy and Gerry Peterson

Craig Russell, Cal Poly Music Professor, has served as the Akademie Director for over a decade. Last May, the San Luis Obispo Symphony, under the baton of Michael

Nowak, premiered several of Russell's orchestral pieces, including: *Gate City: Methodist Hymn*; *Roller Skates*; and *Rhapsody for Horn and Orchestra* (with horn soloist Rick Todd). The *Rhapsody* and Russell's *Middle Earth* are coming out soon on compact disk. The San Luis Obispo Symphony will be playing an all-Russell program in Carnegie Hall on April 25, 2001. An active scholar, he has co-edited with Professor Paul Laird the book *Res Musicae: Essays in Honor of James Pruett*, that will be published this year by Harmonic Park Press.



Ralph Morrison Concertmaster & Soloist

Sponsored by Dr. David and Ann Lawrence

Ralph Morrison is celebrating his 13th season as Concertmaster for the Mozart Festival Orchestra. Morrison has also served as Concertmaster and soloist for the Los Angeles Chamber Orchestra, the Santa Barbara

Festival Orchestra/Period Orchestra

Period Orchestra

Violins

Lisa Weiss, Concertmaster, Vacaville
Kati Kyme, Principal Second, Oakland
Zachary Carrettin, Oakland
Gregory Ewer, Houston, TX
Rachel Hurwitz, Berkeley
Anthony Martin, Richmond
Carla Moore, Kensington
David Wilson, San Francisco

Viola

Lisa Grodin, Oakland
Stephanie Railsback, Oakland
David Bowes, San Francisco
Jane Levy, Pasadena

Cello

Elisabeth LeGuin, Santa Monica
Amy Brodo, Oakland
Farley Pearce, San Francisco

Bass

Kristen Zoernig, San Francisco

Flute

Steve Schultz, Oakland
Lars Johannesson, Santa Cruz

Oboe

John Abberger, Toronto, Canada
Lani Spahr, Concord, NH

Bassoon

Danny Bond, Taos, NM
Kenneth Munday, Sierra Madre

Horn

Paul Avril, El Granada
Jack Maupin, Oakland

Trumpet

Joan LaRue, Long Beach
Richard Birkemeier, Norwalk

Timpani

Todd Manley, San Francisco

Festival Orchestra

Violin

Ralph Morrison, Concertmaster, N. Hollywood
Lisa Weiss, Principal Second, Vacaville
Zachary Carrettin, Oakland
Pam Dassenko, San Luis Obispo
Gregory Ewer, Houston, TX
Randy Garacci, Arroyo Grande
Sharon Holland, Atascadero
Carol Kersten, Los Osos
Susan Robboy, San Diego
Rebecca Rutkowski, Gardena
Paul Severtson, Santa Margarita
Steve Scharf, Pasadena
Elena Vladu, Cambria
Eva Werner, San Luis Obispo
David Wilson, San Francisco

Viola

Mike Nowak, Principal, Los Osos
Mary James, Cambria
Jane Levy, Pasadena
Stephanie Railsback, Oakland
Jennifer Sills, Santa Rosa
Abigail Stoughton, Corvallis, OR

Cello

Tina Soule, Principal, North Hollywood
Delores Bing, Altadena
Todd French, Dana Point
Barbara George, La Crescenta
Nadine Hall, Arcadia
Judith Johnson, Santa Ana
Jeanne Shumway, San Luis Obispo
Rosslyn Thorp-Clauson, Avila Beach

Bass

Bruce Morgenthaler, Principal, Glendale
Peter Doubrovsky, Burbank
Ken Hustad, Morro Bay

Flute and Piccolo

Geri Rotella, Principal, Los Angeles
Lisa Edelstein, Los Angeles

Oboe

John Ellis, Principal, Winston-Salem, NC
Stuart Horn, Valencia

English Horn

Stuart Horn, Valencia

Clarinet

David Peck, Principal, Houston, TX
Mary Gale, Newbury Park

Bassetthorn

Rena Feller, Interlochen, MI
Mary Gale, Newbury Park
David Howard, Los Angeles
David Peck, Houston, TX

Bassoon

Greg Barber, Principal
Andrew Radford, Santa Barbara
Carla Wilson, Oakland

Contrabassoon

Andrew Radford, Santa Barbara

Horn

James Thatcher, Principal, La Canada
Paul Stevens, Lawrence, KS
Jane Swanson, San Luis Obispo
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Trumpet

Roy Poper, Principal, Los Angeles
Bill Bing, Altadena
Stan Friedman, Interlochen, MI

Trombone

Andy Malloy, Principal, Studio City
Al Veeh, Glendale
Terry Cravens, La Canada

Timpani

Theresa Dimond, Los Angeles
John Astaire, Santa Margarita

Piano and Keyboard

Susan Azaret Davies, Pismo Beach
Paul Woodring, Los Osos

Festival Chamber Chorus

Paul Woodring—Accompanist

Soprano

Jill Anderson, Shell Beach
Kathy Barata, Arroyo Grande
Stephanie Dreisbach, Tucson, AZ
Nan Haemer, Portland, OR
Mary Hamaguchi, Atwater
Eileen Kiely, Portland, OR

Alto

Susan Azaret Davies, Pismo Beach
Linda Hammontree, Fullerton
Loren Hanish, San Luis Obispo
Christie Lynn Lawrence, Altadena
Amy Osajima, Newport Beach
Adrien Raynier, Pasadena

Tenor

Michael Bierbaum, Santa Margarita
Alvin Brightbill, Laguna Niguel
Timothy Bullara, Monrovia
Paul French, Ashland, OR
Joshua Habermann, San Francisco
David Vanderwal, New York, NY

Bass

Paul Berkolds, Los Angeles
Karl Bloom, Portland, OR
Mark Jarvis, Tucson, AZ
Ron Matossian, Alhambra
Emmanuel McGladrey, Keizer, OR

Festival Chorus

Soprano

Jill Anderson, Shell Beach
Kathy Barata, Arroyo Grande
Erica Barton, Arroyo Grande
Stephanie Dreisbach, Tucson, AZ
Nan Haemer, Portland, OR
Mary Hamaguchi, Atwater
Shannon Huneryager, Grover Beach
Eileen Kiely, Portland, OR
Carol Oelker, San Luis Obispo
Jamie Stehula, Arroyo Grande

Alto

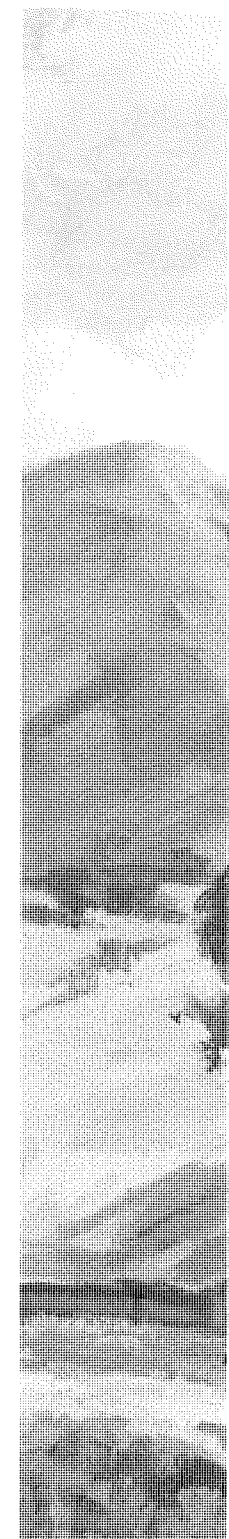
Susan Azaret Davies, Pismo Beach
Madelyn Bedig-Williams, Los Osos
Sarah Broomell, Shell Beach
Sharon Carro, Paso Robles
Sue Childers-Kraft, San Luis Obispo
Linda Hammontree, Fullerton
Loren Hanish, San Luis Obispo
Rosalyn Harding, San Luis Obispo
Christie Lawrence, Altadena
Amy Osajima, Newport Beach
Adrien Raynier, Pasadena
Kathleen Rupp, Los Osos

Tenor

Michael Bierbaum, Santa Margarita
Alvin Brightbill, Laguna Niguel
Timothy Bullara, Monrovia
Kevin Colis, San Luis Obispo
Jeremy Daniel, San Luis Obispo
Paul French, Ashland, OR
Joshua Habermann, San Francisco
Charles Hügel, San Luis Obispo
Bob Silva, San Luis Obispo
David Vanderwal, New York, NY
Doug Williams, Los Osos

Bass

Paul Berkolds, Los Angeles
Karl Bloom, Portland, OR
John Burkle, Paso Robles
Scott Chapman, San Luis Obispo
Andy Cox, San Luis Obispo
Mark Jarvis, Tucson, AZ
Ron Matossian, Alhambra
David Mills, San Luis Obispo
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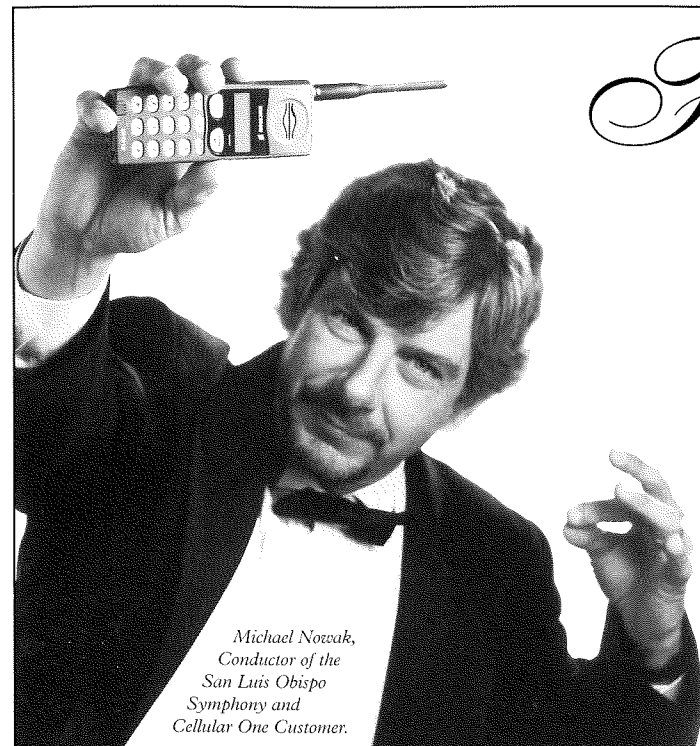
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*F*or in every ensemble there is a multitude of sections that create glorious harmony...

...AND FOR EVERY FESTIVAL there is a multitude of people who make magic. We salute all the talented musicians, volunteers, and other lovers of fine classical music who make the San Luis Obispo Mozart Festival a glorious symphony of sounds.

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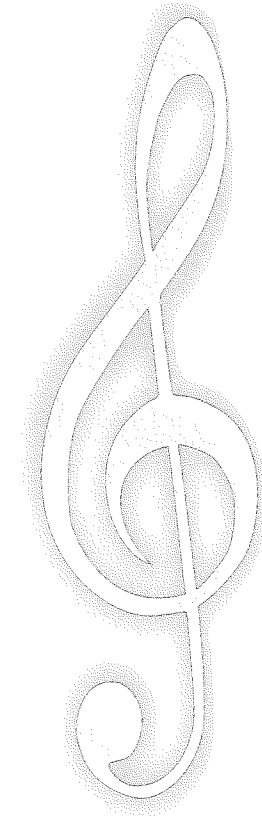
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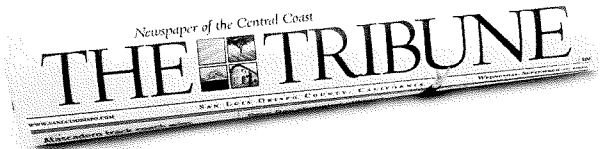
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Copland <i>Billy the Kid</i>	Mendelssohn Violin Concerto
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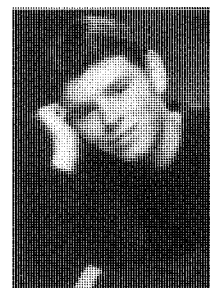
Featured Artists

Perlman, Nikkanen, Bailey Trio



Sponsored by Attorneys of San Luis Obispo

The combined virtuosity and energy of these three consummate young artists has resulted in one of America's most exciting new chamber ensembles. Pianist Navah Perlman, daughter of legendary violinist Itzhak Perlman, has performed with the Philadelphia and Israeli Philharmonics. Violinist Kurt Nikkanen has appeared as a soloist with the Cleveland, San Francisco and BBC Symphonies. And cellist Zuill Bailey has recently performed in Santa Barbara, New York and Phoenix.



Gabriel Kahane

Eighteen-year-old Gabe Kahane studied jazz piano with renowned jazz pianist Fred Hersch during his freshman year at the New England Conservatory of Music. He has performed as a jazz pianist for numerous events, including the Sonoma County Arts Council celebration of cartoonist Charles Schultz. He will be attending Brown University in the Fall of 2000. Kahane is also a singer and actor and an accomplished chess player.



Martin Kasik

Sponsored by Cellular One

In the last two years, Czech pianist Martin Kasik won both the American and European competitions sponsored by Young Concert Artists. Engagements this season include appearances in New York, Singapore, Rotterdam, Helsinki, Boston, Washington D.C., Spain, France, and Japan. Currently Kasik, born in 1976, studies at the Academy of Performing Arts in Prague.

Nathaniel Rosen

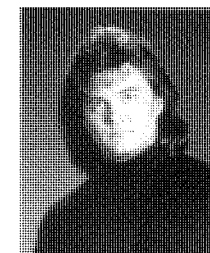
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In 1978 Rosen won the Gold Medal—the first cellist ever to do so—at the Tchaikovsky International Competition. Since then he has been the esteemed guest soloist with the world's foremost orchestras, including the New York, Los Angeles, and Czech philharmonics, as well as the London, Pittsburgh, Seattle, Atlanta, Houston and Vancouver Symphonies, and the Dresden State Orchestra. He has recorded extensively, including works by Brahms, Tchaikovsky, Shostakovich, Granados, Saint-Saëns, and Bach. Rosen currently teaches at the Manhattan School of Music.



Featured Artists

Richard Todd



Internationally renowned concert, jazz, and recording artist Richard Todd is widely recognized as one of the premier hornists of his generation. He is a regular collaborator with some of the world's finest musicians in chamber music performances and festivals nationwide. As a jazz artist, Richard Todd has worked with Clark Terry, Ray Brown, Woody Herman, Dave Grusin, and Andre Previn. Currently he is horn professor at USC and is in constant demand as a lecturer.

Randy Pile



Sponsored by Paul Vanderbeyden, D.D.S. and a Festival Friend

Randy Pile has performed in the USA, Europe, Canada, New Zealand, and Australia, with appearances in major music festivals, including Aspen, Salzburg, Malaga and New Zealand. His repertoire spans the spectrum of guitar literature from early music to post-modern works. He has recorded many CDs and teaches at Palomar and Mesa Colleges in San Diego. He is also an avid surfer.

Quartetto Gelato

Sponsored by Lucia Cleveland

Quartetto Gelato—featuring Cynthia Steljes, oboe and English Horn; Peter De Sotto, tenor, violin, and mandolin; Joseph Macerollo, accordion; and George Meanwell, cello, guitar, and mandolin—have played to sold-out halls throughout North America, Europe, and Asia. This year the ensemble will present a new program featuring the music of the Italian Cinema with the Vancouver, Toronto, and Quebec Symphonies.



Featured Artists

Meliora Winds

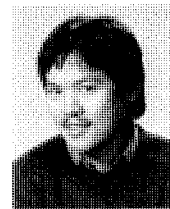


Sponsored by Jay & Maxine Baker

The Meliora Winds are returning to the Festival by popular demand. Formed in 1988 at the Eastman School of Music, the Meliora Winds are considered one of the finest wind quintets in the country. This season is highlighted by concerts in New York, Florida, Texas, the Midwest, and California. Since 1994, Meliora Winds has spent summers as the quintet-in-residence at the American Festival for the Arts in Houston, and in 1999 were artists-in-residence for National Public Radio's *Performance Today*.

I Favoriti

These internationally acclaimed performers—featuring Ken Fitch, alto;



Randall Wong, sopranoist, Rob Diggins, violin; Amy Brodo, Viola da Gamba; Jolianne von Einem, violin; and Susan Harvey, organ/harpsichord—specialize in the rich repertoire of soloistic Baroque chamber music. Their scholarly research and stylistic performances bring to life seldom-heard masterpieces.

San Francisco Saxophone Quartet



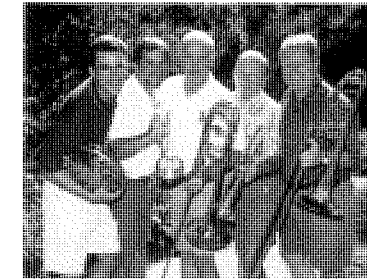
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“Superlative...perfectly in tune, all dynamics faultlessly observed, four bodies breathing as one,” wrote Herb Caen in the San Francisco Chronicle about the San Francisco

Saxophone Quartet. The SFSQ, featuring David Schrader, soprano saxophone; Bill Aron, alto saxophone; David Henderson, tenor saxophone and keyboards; and Kevin J. Stewart, baritone saxophone, are returning for their sixth summer residency at the Mozart Festival.

Featured Artists

Theophilus Brass



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Navah Perlman



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Navah Perlman began her piano studies at age six, and later studied chamber music at the Julliard School. This season Perlman will appear with the St. Paul Chamber Orchestra, the Nashville Symphony, the Philadelphia Orchestra, and the Pittsburgh Symphony. International engagements include performances with the Barcelona Symphony, the National Orchestra of Mexico, the Israel Philharmonic, and the New Japan Philharmonic.

Trio Voronezh



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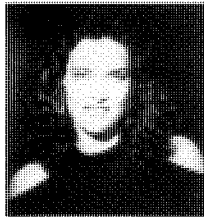
Trio Voronezh's astonishing virtuosity and delightful artistic innovations are destined to change the way

audiences enjoy classical, folk, and contemporary repertoire. Since being “discovered” playing in the subways of Frankfurt, Trio Voronezh has become an international sensation. Straight from Russia, this trio features: Vladimir Volochin, playing the domra—a three-stringed short-necked lute; Sergei Teleshev, on the bayan—a chromatic-button accordion; and Valerie Petrushin, playing the double-bass balalaika—the three-stringed Russian national instrument.

Opera

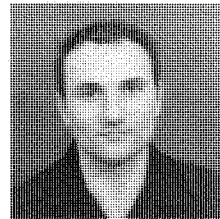
Elin Carlson—Queen of the Night Sponsored by Linda & Robert Takken

Soprano Elin Carlson's work spans opera, oratorio, musical theater, jazz, film and TV scores, and commercials. Since beginning her professional career in the mid-1980s, Carlson has appeared in major productions, including Mozart's *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni*, Verdi's *Ernani* and *Lucia di Lammermoor*, as well as in musicals such as *Show Boat*, *Fiddler on the Roof*, and *Cats*. She recently released a debut solo CD, *And What of Love*.



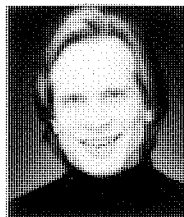
Daniel Chaney—Monostatos Sponsored by a Festival Friend

Daniel Chaney is now in his seventh season with the Los Angeles Opera. He has performed as soloist with the Los Angeles Master Chorale and the Roger Wagner Chorale. He is also very involved in L.A. Opera's Community Programs.



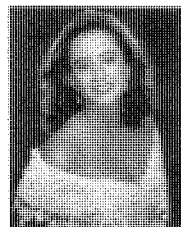
Peter Halverson—Papageno Sponsored by a Festival Friend

Peter Halverson returns to the Mozart Festival after making his Festival debut as Count Almaviva in the 1998 production of *The Marriage of Figaro*. Halverson has nearly fifty roles to his credit and has distinguished himself in a variety of repertoire, including oratorio, opera, operetta, and musical theater. He has appeared frequently with the Minnesota Orchestra and the Saint Paul Chamber Orchestra, as well as making recent performances with many symphonies throughout North America.



Shana Blake Hill—Papagena Sponsored by Peggy & Gerry Peterson

Soprano Shana Blake Hill made her Los Angeles Opera debut in the 1997-98 season, and this year she made her East Coast debut as Mimi in *La Bohème* and her symphonic debut as soloist in Beethoven's *Ninth Symphony*. Last April Hill created the role of Sally Heming in a world premiere radio production of *Monticello*. Hill recently accepted a position as resident soprano with the Los Angeles Opera for the 2000-2001 Season.

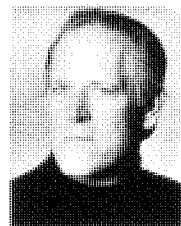


Maria Jette—Pamina Sponsored by Dr. Nancy Pawlik & Dr. Roger Guthrie; XYZYQI Foundation

At home this year in Minneapolis-St. Paul, soprano Maria Jette joined Hugh Wolff and the St. Paul Chamber Orchestra, portrayed the false Harlot and the Queen of Sheba in Handel's *Solomon* with Plymouth Music Series of Minnesota, and continued to be a regular guest on *A Prairie Home Companion*. This summer she returns to the Oregon Bach Festival, and after the Mozart Festival will travel to the Victoria Bach Festival. Next season, she will be featured on two CDs, Benjamin Britten's *Folksongs of the British Isles* and songs of Gabriel Faure, both with harpist Judith Kogan.

Louis Lebherz—Saraastro Sponsored by Dr. Steven Jobst & Jill Anderson

Louis Lebherz has been the principal bass with the Los Angeles Music Center Opera since 1987. He maintains an active national and international career, appearing with prestigious opera companies and on the concert stage with notable symphonic ensembles throughout North America and Europe. Lebherz is an artist-in-residence and professor of music at Chapman University in Orange, California.



Jonathan Mack—Tamino Sponsored by Melissa & Ilan Funke-Bilu

Jonathan Mack's career as a lyric tenor has taken him throughout the United States, Europe, and Australia as a recital, concert, and opera singer. Now in his 15th season with the Los Angeles Music Center Opera, he has performed over forty roles. He is also a studio singer and can be heard on numerous soundtracks, including *Dinosaurs*, *Jurassic Park*, *Amastad*, and *Anastasia*. Mack is also a featured soloist on six CDs. This is Mack's sixth appearance with the Mozart Festival.



Opera



Virenia Lind—First Lady

Virenia Lind has recently appeared as a featured soloist on the world premiere tour of Disney's *Fantasia 2000* with the London Philharmonia, and with the Utah Festival Opera Company, the Los Angeles Master Chorale, and the San Diego Symphony. She sings extensively in musical theatre and in the motion picture industry.

Christie Lynn Lawrence—Second Lady

Christie Lynn Lawrence is a Dramatic Coloratura Soprano who has performed extensively in United States, Europe, and Japan. She has sung with opera luminaries, including Plácido Domingo, Luciano Pavarotti, and Joan Sutherland. This is her fifth appearance with the Mozart Festival.



Jacqueline H. Gurevitch—Spirit

Jacqueline H. Gurevitch, 11, began performing musical vignettes from well-known Broadway musicals. She continues her musical training in the Los Angeles Children's Chorus, and recently participated in two operas, *Polar Express* and *Elijah's Angel*.



Theo Lebow—Spirit

Theo Lebow, 14, recently performed the central role of Miles in Benjamin Britten's *Turn of the Screw* with USC Opera and has performed with the L.A. Philharmonic, L.A. Master Chorale, and L.A. Chamber Orchestra. He can also be heard on numerous motion picture soundtracks.



Lauren Libaw—Spirit

Lauren Libaw, 13, sings with the Los Angeles Children's Chorus. She first performed with the Los Angeles Opera at the Dorothy Chandler Pavilion in the 1997 production of *La Bohème*. She has also performed in *Werther*, *Hansel und Gretel*, in Noye's *Fludde*, and *Fantastic Mr. Fox*.

The three Spirits prepared by Anne Tomlinson, Director, Los Angeles Children's Chorus



Adelaide Sinclair—Third Lady

Adelaide Sinclair has sung with the Santa Fe Opera, New York City Opera, and St. Louis Opera, and has toured with the Metropolitan Opera's Outreach program. She has also been a featured soloist with the Los Angeles Philharmonic and the Long Beach, Pacific, Utah, Seattle, and Chicago symphonies.

Christopher Harlan—Director Sponsored by Mr. & Mrs. John Maynard

Christopher Harlan is primarily associated with the Los Angeles Opera—where he has worked continuously since its inaugural season in 1986. His directing credits include *Tosca*, *Madame Butterfly*, *Otello*, *Salome*, *La Bohème*, *Faust*, among many other productions. Previously, he directed *Così fan tutte* and *Le Nozze di Figaro* for the Mozart Festival. As Associate/Assistant Director he has worked in Madrid, Melbourne, Seville, Barcelona, Seattle, Berlin, Dallas, San Diego, and many other cities.

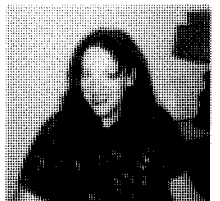


Tim Dugan—Stage Designer

Tim Dugan teaches design and stagecraft in the Department of Theatre and Dance at Cal Poly. He has designed for productions of *All My Sons*, *House of Blue Leaves*, *A Man For All Seasons*, *Awake and Sing*, *Happy Birthday Brecht*, *The Importance of Being Earnest*, *Little Women*, and *Uncle Vanya*.

Susan Doepner-Senac—Costume Designer

Susan Doepner-Senac has designed for film, television, commercials, and theater. Her credits include *Silk Stalking* for Showtime, *High Tide* for NBC, as well for the East-West Players, Deaf West Theater, and Magic Theater. In the near future, her work will be seen in an independent movie about punk-rock.



Speaker: Cedric Berry, *Armed Men*: Alvin Brightbill, Paul Burkolds

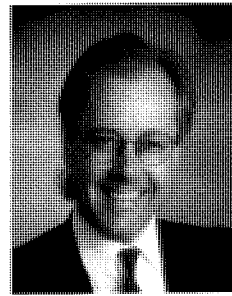
Principal Players

Lisa Weiss, Principal Second Violin



Sponsored by Martha and Leon Goldin
Lisa Weiss performs with the American Bach Soloists, the Arcadian Academy, and the Philharmonic Baroque Orchestra. Weiss has played with the Mozart Festival since 1979 and has been the Principal Violin since 1989. She is a Bay Area native and currently lives in Vacaville with her husband and three children.

Bruce Morgenthaler, Principal Bass



Bruce Morgenthaler regularly performs with the Los Angeles Chamber Orchestra, the Music Center Opera, and the Pasadena Symphony. He works extensively in Hollywood movie and TV studio orchestras. This is Morgenthaler's seventh season with the Mozart Festival.

Michael Nowak, Principal Violist



Sponsored by Clifford Holser
Michael Nowak has been the Principal Violist of the Mozart Festival since 1986. He is also Principal Violist of the Oregon Bach Festival and has toured with Helmuth Rilling and the Stuttgart Bach Collegium. He has served as Assistant Conductor and violist of the Dallas Symphony and is an active chamber music player. Nowak has been Music Director of the San Luis Obispo Symphony since 1984.

Geraldine Rotella, Principal Flute



Geraldine Rotella is a freelance flutist in the Los Angeles area. She is active in both the concert world and the movie, television, and recording business. She plays piccolo and Assistant First with the Pasadena Symphony, Principal with the L.A. Master Chorale, and works with the L.A. Philharmonic and Pacific Symphony. Her summer movie credits include *Dinosaurs*, *Rocky & Bullwinkle*, *X-Men*, and John Williams' soundtrack for *The Patriot*.

Christina Soule, Principal Cello



Sponsored by Dr. and Mrs. John Warkentin
Christina Soule is Principal Cello in the Santa Monica Symphony and plays with the Hollywood Bowl Orchestra. She is also very active as a motion picture and TV recording musician. As a freelance musician, she has performed with the Los Angeles Chamber Orchestra, and as Principal Cello with the Los Angeles Mozart Orchestra. This past season she performed with Barbra Streisand at her millennium concert in Las Vegas.

John Ellis, Principal Oboe



Sponsored by Dawna Davies & David Wong
John Ellis has been playing oboe and English horn with the Mozart Festival since its inception in 1971. He plays Principal Oboe with the Winston-Salem Symphony and the Hollywood Bowl Orchestra. He also works as a freelance oboist for the movie and recording industry. Ellis was a major inspiration in the founding of the San Luis Obispo Mozart Festival in 1971.

Principal Players

David Peck, Principal Clarinet



Sponsored by Paul V. Robinson
David Peck is Principal Clarinet for the San Diego and the Houston symphonies. Peck's concerto appearances include performances with the Houston Symphony Chamber Players and the Houston Composers Alliance, as well as a long musical relationship with his wife, pianist Edith Orloff. His recordings include Mozart's Clarinet Concerto, Messiaen's *Quartet For The End of Time*, and Schoenberg's *Wind Quintet*. Peck returns to the Mozart Festival for his seventh year.

Andrew Malloy, Principal Trombone



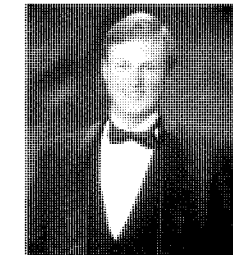
Sponsored by Anne Sinsheimer; a Festival Friend
Andrew Malloy, a Mozart Festival participant since 1981, is a member of the Pasadena, Santa Barbara, and New West Symphonies, and the Crown City Brass Quintet. As a freelance musician he performs with many of the leading ensembles in the greater Los Angeles area and as a studio musician for the film industry. In the recording field he has worked for many composers, including John Barry, John Williams, James Horner, and Randy Newman.

Greg Barber, Principal Bassoon



Sponsored by Hal and Hilding Larson, Larson Property Management
Greg Barber performs regularly with San Francisco Opera and Ballet orchestras, and the Skywalker Symphony (LucasFilm Studio). He is a member of the music faculty of Mills College and the San Francisco Conservatory of Music. He is returning for his 27th season with the Mozart Festival and his 19th as Principal Bassoon. After this year's Festival he will be touring Europe with the San Francisco Symphony.

James Thatcher, Principal Horn



Sponsored by Deborah and Doug Hoffman—San Luis Paper Company
James Thatcher is Principal Horn with the New West Symphony and the Pasadena Symphony. In 1999, Thatcher performed, as a guest soloist, Richard Strauss' Horn Concertos with the New World Symphony and the Orquestra Sinfonica Carols Chavez in Mexico City. He has also composed a piano concerto and a fanfare and anthem for his son. He has also worked as the Principal Horn on over 600 motion pictures, and for 13 seasons for the Academy Awards. Thatcher has been performing at the Mozart Festival since 1984.

Roy Poper, Principal Trumpet



Roy Poper is active as a studio musician for motion pictures and has recorded as Principal Trumpet for the Los Angeles Chamber Orchestra and the Los Angeles Music Center Opera. Poper began performing with the Mozart Festival in 1986.

Theresa Dimond, Timpani




Sponsored by Dr. Alan and JoAnn Bickel
Theresa Dimond is currently a tenured member of the Los Angeles Opera and timpanist with the California Philharmonic and Pasadena Pops. She has performed with the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra. She also records for the television and motion picture industry. This is her sixth season with the Mozart Festival.

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DINING

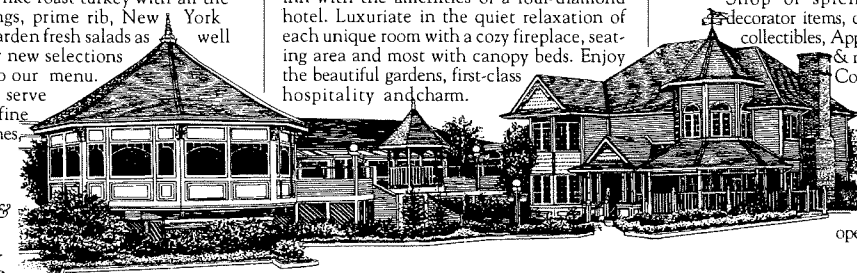
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A Hundred Scores

As everyone knows, a musical score is the printed or written music which tells the performers what to sing or play. (Not to be confused with what Jeffrey Kahane does every time he touches the piano or picks up a baton.) A remarkable variety of such musical scores is performed at the Festival every year, from simple Argentinean tangos (Quartetto Gelato) to a full-length opera (*The Magic Flute*). Apparently, however, no one ever wondered how many there were altogether, so this year we counted: By the time Martin Kasik plays the last notes of Mozart's Piano Concerto in A Major and Clifton Swanson puts down the baton to conclude the Final Concert (August 6), more than 100 scores will have been performed! (And this doesn't count the Festival Fringe programs, or the jazz music on the Beethoven to Bebop Concert, which will be scoreless.)

With such an astounding number of scores being presented, some introductions may be appropriate. Consider, therefore, the Festival's "threes" and "twos." There are some very important "threes" this year, including the Festival's thirtieth anniversary (*please see the following page*). There are three authentic performance concerts, too, beginning with the Opening Concert (July 21). In these fascinating performances, all the musicians play genuine eighteenth-century instruments or precision-made replicas to recreate the actual sounds that were heard back then. There will also be some exciting trios, with Trio Voronezh returning August 5, having scored a big hit with Festival-goers last year, and the Perlman, Nikkanen, Bailey Trio also returning after great success here two years ago. The PNB Trio's outstanding July 26 program has also been expanded to three pieces with the addition of Beethoven's "Ghost" Trio.

Even more, however, this is a Festival of "twos." On July 27 the PNB Trio is joined by members of the Festival Orchestra for a *second* performance. This will feature Mendelssohn's *Octet* and *two* piano quartets, by Mozart and Brahms, composed some four score and ten years apart. Before that, on the 25th, Navah Perlman appears as soloist with the Festival Orchestra in Beethoven's *Third* Piano Concerto, scored 200 years ago in 1800. (And that's not to mention Concertmaster Ralph Morrison soloing in Mozart's *Third* Violin Concerto, K.216 on August 1.) Not only are there *two* trios, there are also *two* solo recitals, pianist Martin Kasik in Los Osos and guitarist Randy Pile in Arroyo Grande, both on August 3; and *two* very entertaining quartets, Quartetto Gelato in Paso Robles July 22, and the San Francisco Saxophone Quartet in Atascadero July 27. There is only one quintet, the Meliora Winds—also returning after outstanding performances last year—but they give *two* concerts, July 30 at Chapel Hill and August 2 in Cambria.

Of the authentic performance programs, two will be chamber music, the always-anticipated Baroque Concert at

Chapel Hill July 23 and *I Favoriti* in Mission San Miguel July 28. The first of these salutes the 250th anniversary of Bach's death with music by JSB and all four of his musical sons. Two of these "suites" will be clever mix-and-match jobs, with a score of scores being represented altogether. *I Favoriti*, meanwhile, features two world-renowned countertenors plus instrumentalists performing the works of two Baroque composers, Buxtehude and Handel.

There will be other duos, too. Mozart's *Sinfonia Concertante* (Opening Concert) has two soloists, violinist Katherine Kyme and violist Anthony Martin, while cellist Nathaniel Rosen and pianist Doris Stevenson give a brilliant duo recital on August 4. Before that, on the Beethoven to Bebop Concert (July 29), hornist Richard Todd will team up with Associate Conductor Jeffrey Kahane in Beethoven's Horn Sonata, and if *that* duo isn't special enough, it's preceded by Kahane joining his own son, Gabriel, in Mozart's four-hand Piano Sonata in C—a Festival First!

The Festival Choruses are featured at the San Luis Obispo Mission Concert, conducted by Thomas Davies. The program includes one of the happiest pieces Bach ever wrote, the motet *Singet dem Herrn*, and one of Mozart's most deeply moving works, his *Requiem*. Davies uses the Robert Levin edition, which improves the scoring for the parts Süssmayr finished up after Mozart's death. This concert will be given *twice*, August 4 and 5, at 8:15.

Speaking of dual performances the fully staged opera *Die Zauberflöte*, conducted by Jeffrey Kahane and directed by Christopher Harlan, will also be given twice, on July 28 at 7:30 and July 30 at 3:00. It's one of three Mozart works incorporating Masonic themes: The *Masonic Funeral Music* precedes it on July 25, and *Thamos, König in Ägypten* follows it on August 1. *Die Zauberflöte* is also filled with references to the Masonic number *three*, but it has only *two* acts just the same.

If we may digress briefly, fascinating anthropological research has established that art and music in the West go back more than 35,000 years. Their employment as important, even mystical elements in ceremony and ritual, moreover, is also ancient, dating to the time of the great cave paintings. Metaphorically, at least, it may be quite accurate to say that while *The Magic Flute* is just over 200 years old, the magic in the flute is some 20,000.

After *that* we had better hurry to direct your attention to the *real* scholars who will speak at Craig Russell's ever-wonderful Akademie (and to Garry Eister's *Akidemie*)—and then to welcome you, one and all, to Festival Hundred Score.

Program Notes and Related Essays
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Thirty

It was just like the marathon "academies" Mozart and Beethoven used to put on. It lasted *forever*, until 11:30 in fact, and it featured the most oddly eclectic program: Haydn's Symphony No. 7, the Wind Quintet by Jean Françaix, an "eternally long avant-garde piece" played by the New Age String Quartet, Bach's Third Brandenburg Concerto, and more. It started late, too, because the line at the box office stretched all the way to the street and they had to set up chairs *onstage* to accommodate everyone. A distinguished soprano in the first row of that stage seating—right in front of God and everybody—remarked that the hardest part was keeping her knees together for two and a half hours. There are records of Beethoven's concerts being much the same, only this wasn't 1801 in Vienna, it was 1971 in San Luis Obispo. The night before, indeed, on Friday, a group of earnest, eager, and splendidly daft young people had launched something wonderfully new—a Mozart Festival—and on Sunday they would inaugurate a thing called The Festival Mission Concert. Viennese academies were usually given during the winter. There was no central heating and we have many accounts of both the players and the audience shaking with cold. Music festivals, on the other hand, are usually in the summer, and as everyone gathered at Mission San Luis Obispo that crystal clear Sunday afternoon the Santa Ana winds blew and it was 105! And yet it happened. A concentration of fine music was presented such as the Central Coast had never experienced. Enthusiasm soared and a Festival was born. Soon many parts of the community were getting the spirit. One summer in the 70s a violinist named Charlie Heiden was to meet some others at a local restaurant. Arriving first, Charlie didn't give his own name but just said "Mozart" and was seated. "I'm sorry," chirped the maitre d' when violinist Dave Stade arrived. "We don't have a Heiden, but we have Mozart!" Of course, even if the world ended there would always be *somebody* with a separate agenda. One hot afternoon when the windows were open, a quartet concert in Paso Robles was being drowned out by loud rock music from a house across the street. Finally, a stalwart Board member decided to take action. Receiving no response to her knock, she simply marched in past a stark naked couple cavorting on the floor, switched off the radio with a pronouncement about its being *much* too loud, and marched back out! With supporters like that the Festival had to be successful, but another source of encouragement has always derived from the musicians, the loyalty of the orchestra and chorus and the enthusiasm of guest artists. A special highlight came in 1988 with conducting appearances by renowned authentic performance authority Christopher

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Ratcliffe, u
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Akademie had begun.
legendary talk on the devel
instruments were there—a harp-
fortepianos, a Beethoven-style Broad
piano—along with specially-made, fully or
stration actions for each. These consisted of sing
the hammers (or plectra) and moving parts exposed
observation. This delightful hour then concluded with a
magical treat: USC piano professor James Bonn emerging
from the audience to join Ratcliffe in performing Mozart's
two-piano Sonata, K.448, on the fortepianos. In September
of 1989 we suddenly lost Ron Ratcliffe to an aneurysm, and
his void will never truly be filled. Overall the Festival has
been lucky regarding musical mortality, but there have been a
few: founding principal violist Sven Reher, beloved local
violinist David Stade, and longtime oboist John Winter. They
all are missed. *Requiem*. An irrepressible life-force, however,
has been pianist/conductor Jeffrey Kahane. Of all his thrilling
performances as soloist, duo-pianist, and conductor, the most
electrifying may have been in chamber music, the Brahms G-
minor Piano Quartet of 1995 with Concertmaster Ralph
Morrison, Principal Violist Michael Nowak, and guest cellist
Carter Brey. It was incredibly intense throughout, not least in
the concluding "Gypsy Rondo." "In rehearsal," recalled
Morrison, "Jeff said we needed to take it easy in the Rondo,
but it's the piano that starts. I was shocked the way he took
off but I said to myself, 'What the heck: *Go for it!*'" No one
present will *ever* forget. And the Festival's most romantic
moment? No question, the Chapel Hill moonrise of '97. It
was the Baroque Concert and they were playing a sonata by
Georg Muffat. Just as the ravishing slow movement began,
the tip of the full moon slivered above the clean black ridge
to the right. Slowly, slowly the moon rose with the music
until just as the final chord sounded, it cleared the ridge—to
find most of the audience holding hands. Today, therefore,
the whole Festival family offers a mighty salute to Clifton
Swanson—whose vision, heart, sweat, and shoe leather have
guided this Festival so well—and a heartfelt "thanks" to every
person great and small who has contributed to thirty
wonderful years of magic flutes, magic altos, magic cellos,
magic pianos...and magic memories.

Opening Concert

Friday, July 21, 2000, 8pm
Performing Arts Center • Cal Poly

The Festival Orchestra of Period Instruments

Clifton Swanson, Conductor
Kati Kyme, Violin Soloist
Anthony Martin, Viola Soloist

Wolfgang Amadeus Mozart Divertimento in F Major, K.138 (125c)
(1756-1791)

[Allegro]
Andante
Presto

Wolfgang Amadeus Mozart Sinfonia Concertante in E-flat Major for Violin, Viola,
and Orchestra, K.364 (320d)

Allegro maestoso
Andante
Allegretto

Kati Kyme, Violinist; Anthony Martin, Violist

INTERMISSION

Wolfgang Amadeus Mozart Symphony No. 38, in D Major, K.504 ("Prague")

Adagio; Allegro
Andante
Finale: Presto

Sponsored by: Avis S. Goodwin

Program Notes

Wolfgang Amadeus Mozart—Divertimento in F Major, K.138 (125c) (1772)

Continuing a tradition, Festival 2000 begins with an all-Mozart, all-authentic performance program. For those not familiar, "authentic performance" means that every member of the orchestra is playing an authentic eighteenth-century instrument or a precision-made replica, and that eighteenth-century performance practices have also been studied to recreate as closely as possible the actual sound of Mozart's music as it was heard in Mozart's time. The Chapel Hill Baroque Concert will also be authentic, but for an even earlier period. This evening's opening selection is a sibling of last year's and comes from a set of three titled "Divertimenti" on the manuscript—but in someone else's handwriting. To Austrians, indeed, they weren't really divertimenti because they had no minuets, but sixteen-year-old Mozart and his father were heading for Italy. There no one cared about minuets and the pieces were probably played by string orchestra (and presumably got their title). Leopold always tried to get all the mileage he could from his son's work, nonetheless, so the pieces were no doubt performed in Salzburg, too, either as string quartets or as "divertimento quartets" consisting of two violins, viola, and double bass. Most notable about this third and last of the set is the contrast between the quartet-like Andante, with its independent countermelodies, and the simpler, more *concertante* textures of the quick movements. The finale's unusual episode in the minor is surely a nod to Mozart's friend and one-time mentor, Christian Bach.

Wolfgang Amadeus Mozart—Sinfonia Concertante in E-flat Major, K.364 (320d) (1779)

A subsidiary theme of tonight's concert could well be "Mozart on the Move." The first and third selections were both composed in anticipation of trips, while the present work was written in response to one. During the late 1770s concertantes—concertos for two or more soloists—were becoming the rage. Mozart had composed his first in 1774, the *Concertone in C* heard at last year's Festival, but in 1778 he traveled to the very heart of "concertante country," Paris. As one of the finest concerto composers of all time Mozart was certainly stimulated, and he wrote his famous *Concerto for Flute and Harp* on the spot. It was after returning to Salzburg, however, that he composed his best example. The *Sinfonia Concertante* has truly symphonic scope and substance. Its long first movement is especially lavish in thematic material, and if the concluding Rondo partakes of Christian Bach's *galanterie* the eloquent Andante—in C minor, significantly—has all the gravity of Philipp Emanuel, the "Hamburg Bach." The orchestral writing is broad and rich, with divided violas for creamier texture and telling use of the winds. The solo parts are also crafted with great care, right down to the written-out cadenzas, and their interplay is balanced and fluid. Mozart even thought to write the viola solo in D, with the instrument tuned a half-step higher so its brightness would better match that of the violin, reminding us that the viola would become Mozart's personal favorite.

Wolfgang Amadeus Mozart—Symphony No. 38, in D Major, K.504 ("Prague") (1786)

Mozart's relations with the city of Prague formed an especially happy chapter in his life. While his star waxed and waned in Vienna it never wavered in Prague: The Bohemians' unflagging enthusiasm lifted Mozart both spiritually and financially. Things really came to a boil at the end of 1786 with the production of *Figaro*. Said to have been a better production than Vienna's, it was unquestionably a bigger hit. "Here they talk about nothing but 'Figaro,'" Mozart would later write. "Nothing is played, sung, or whistled but 'Figaro.'" Even his jaded old librettist, Lorenzo Da Ponte, was amazed. Soon Mozart was invited in the most generous terms to come see for himself. He arrived in Prague on January 11, 1787, and he brought a special present. It was this Symphony in D, Mozart's first fully developed, "big-time" symphony, comparable to Haydn's top-of-the-line model but with Mozart's patented smoothness and flow. Conventional wisdom, in fact, attributes the powerful slow introduction directly to Haydn's influence, but the ultimate source for both men was probably the intense, almost symphonic fantasies of Emanuel Bach. As for smoothness, the following Allegro is a marvel, with a dozen motives woven into silky, seamless counterpoint. The first theme is the most pervasive, and it or its cousin would reappear as the fugato in the overture to *The Magic Flute*. The second and third movements are similarly enriched with vibrant textures, expressive nuances, and brilliant scoring. One scarcely notices that Mozart has once again omitted the apparently unnecessary minuet.

Quartetto Gelato

Saturday, July 22, 2000, 7:30pm
Martin & Weyrich Winery • Paso Robles

Cynthia Steljes: Oboe, English horn
Peter De Sotto: Tenor, violin, mandolin
Joesph Macerollo: Accordion
George Meanwell: Cello, guitar, mandolin

Traditional, arr. Shelly Berger Tango del Mare
Ruggiero Leoncavallo (1857-1919), arr. Shelly Berger Mattinata
Antonin Dvořák (1841-1904), arr. Cynthia Steljes Four Bagatelles, Opus 47
Allegretto scherzando
Tempo di minuetto
Allegretto scherzando
Poco allegro

Ernst Krähmer (1795-1837) Rondeau Hongrois, Opus 28
Charles T. Cozens Clown of Venice

INTERMISSION

Ernesto de Curtis (1875-1937), arr. Quartetto Gelato Torna di Surriento
Traditional, arr. Walter Babiak Neapolitan Waltz
Pietro Trombetta, arr. Shelly Berger Criminal Tango
Astor Piazzolla (1921-1992), arr. Quartetto Gelato Tanti Anni Prima
Vittorio Monti (1868-1922), arr. Quartetto Gelato Csárdás
Arturo Buzzi-Peccia (1856-1943), arr. Bill Bridges Lolita: Serenata spagnola

Sponsored by: Toyota Motor Sales U.S.A., Inc.

Program Notes

Coming from Canada—and now the world—the musicians of Quartetto Gelato, the “Ice Cream Quartet,” combine their exuberant love for music with their multiple virtuosity to present an exciting mix of classical favorites, Italian street songs, tangos, and gypsy fiddling. As they have expressed it themselves, “Eclecticism is an inescapable part of Quartetto Gelato’s approach. In this we do not pretend something new, but rather a renewal of a European tradition of bringing together the best of many idioms in a concert experience. Our repertoire might be described as a collection of music that, while traveling to different destinations, finds itself staying overnight in the same hotel.”

Chief among this evening’s classical jewels would be the *Bagatelles* by Dvořák. These were composed in May of 1878 for the private enjoyment of the family of Josef Srb-Debrnov, a music-loving friend of Dvořák who was also of great comfort to Smetana during the latter’s sad progression into deafness. The original scoring was based on what the family members played, two violins, cello, and harmonium, and was thus rather similar to Quartetto Gelato’s instrumentation. Of special interest, too, are *Clown of Venice*, commissioned by Quartetto Gelato from Canadian composer Charles Cozens, and the song *Mattinata*. Ruggiero Leoncavallo is so identified with *Pagliacci* it’s seldom remembered that he did anything else. In fact, he wrote a lot of songs and was one of the first composers to become seriously involved with gramophone records. Leoncavallo composed *Mattinata*, to his own lyrics, expressly for the G&T Company, which made a historic recording of it in 1904 with Enrico Caruso accompanied by the composer. (Can you imagine what a copy of *that* would be worth today!)

A specialty type which was particularly popular all through the nineteenth century was the “*hongrois*,” the “Hungarian,” which is to say the gypsy number. Not that the gypsies had much to say about it. This evening’s “Hungarian Rondo” was written by a German recorder player, while our *Csárdás* was composed by an Italian violinist from Naples who lived in Paris. Speaking of multi-nationals, we’ll also hear a “Spanish Serenade” written in Italian by a voice teacher from New York. A pretty famous voice teacher, of course: Arturo Buzzi-Peccia trained Alma Gluck, and his *Lolita* became especially popular after it was recorded by Caruso.

The program is then rounded out with a number of popular song and dance selections presented with Quartetto Gelato’s typically virtuosic flair. Most notable among these may be *Tanti Anni Prima* by the Argentine musician who billed himself as “Astor Piazzolla and his Tango Nuevo!”

Festival Baroque Ensemble

Sunday, July 23, 2000, 7:30pm
Chapel Hill • Shandon

Anthony Martin, Kati Kyme, Violin and Viola
Lisa Weiss, Violin • Elisabeth LeGuin, Cello
Charles Sherman, Harpsichord • Stephen Schultz • Flute, Danny Bond, Bassoon
John Abberger, Oboe • Mary Rawcliffe, Soprano

Johann Christian Bach Sinfonia in D Major, Op. 3, No. 1
(1735-1783)

Allegro con spirito • Andante • Presto

Wilhelm Friedemann Bach Sinfonia in D Minor, F65
(1710-1784)

Adagio • Allegro e forte

Johann Sebastian Bach Suite from the Suites, BWV 1066-1069
(1685-1750)

Courante and Menuets, from Suite I
Polonaise, Menuet, and Badinerie, from Suite II
Air, from Suite III
Menuets, from Suite IV

INTERMISSION

Johann Sebastian Bach Concerto in C Minor, for Oboe and Violin, BWV 1060
Allegro • Adagio • Allegro

John Abberger, Oboe; Anthony Martin, Violin

J.S.C.P.E.W.F.J.C.J.C.F. Bach "Family" Suite in D Major
(1685-1795)

Johann Sebastian Praeludium IV, BWV 936
Carl Philipp Emanuel Sarabande, H94 "La Stahl"
Wilhelm Friedemann Polonaise No. 3, F12
Johann Christian Minuetto and Trio, from Sonata Op. 5, No 2.
Johann Christoph Friedrich Villanella, from *Musicalische Nebenstunden*
Charles Sherman, Harpsichord

Johann Sebastian Bach Wedding Cantata: Weichet nur, betrübte Schatten,
BWV 202

Mary Rawcliffe, Soprano; John Abberger, Oboe

Sponsored by: David Shade; Su and Ke-Ping Tsao, M.D.

The Mozart Festival would like to express its gratitude to the Wm. Clark family and the Augustine Foundation for the use of Chapel Hill.

Dynasty!

Everyone knows that musicality can run in families, even at the professional level. There were the great Venetians Andrea and Giovanni Gabrieli, for example, uncle and nephew; the opera-composing Bononcini brothers of Bologna; and all those Strausses and the tone-poem Strauss, whose father was a famous horn player. The Mozart family, moreover, went to three generations when Wolfgang's son Franz Xaver became a distinguished pianist and pedagogue. Then there were the Scarlattis: Not only did Domenico have both a brother and a nephew who became local professionals, but his father Alessandro had three sisters and a brother who were all successful singers. The Festival's own Jeffrey Kahane also gets into the act, appearing with his son Gabriel on the "Beethoven to Bebop" concert (July 29), while even this year's most obscure composer, Georg Matthias Monn (Saxophone Quartet, July 27) had a little brother who also became a professional musician.

We could go on and on and it still wouldn't matter: They all pale to nothing beside the Bachs, the greatest musical dynasty in the history of Western civilization. No one will ever know how many members of the Bach family served as professional musicians. Grove's Dictionary lists nearly eighty by name, with feature articles on fourteen. That's just the central, or Wechmar, line, too: It doesn't count side branches or *maternal* relatives. The wonderful organist and composer Johann Walther, for example, was Sebastian Bach's first cousin. Suffice to say that in some parts of Germany, like "Kleenex" or "Scotch tape" today, the proper noun became generic. "Oh, that's Schmidt. He's our town Bach."

The Bach family had been centered around Thuringia since the fourteenth century, but without being notably musical. Then about 1545 one Veit Bach emigrated to Wechmar from Moravia or Slovakia. A baker by trade, Veit was an avid amateur musician and it was his sons who appear to have been the first Bachs to take up music as a profession. They proved to be both successful and prolific: In just a couple generations the dynasty was well-established, with other branches of the family scurrying to join in. The Bachs were close, warm, and clannish. They had great, jovial family reunions, which were practically music festivals in themselves. They only married into certain other musical families—the Wilckes, the Lämmerhirts, and the Hoffmanns—and they took care of their own. Instruction was rigorous but easy to find. Just ask another Bach. The great Johann Sebastian was a perfect example: His mother was a Lämmerhirt, his first wife a Bach, and his second wife a Wilcke. He received instruction from his father, brother, and other relatives, and he gave instruction to at least six

relatives plus his own sons.

It's Sebastian Bach, of course, whom we especially honor with tonight's performance on the 250th anniversary of his death (which is actually five days from now on the 28th—but close enough). As J.S. would have appreciated, moreover, the Festival salutes him by performing the music of his sons as well as his own. Sebastian was just as family oriented as the rest of the clan. Maria Barbara bore him seven children before her untimely death (from a fever epidemic), and Anna Magdalena bore thirteen more. Of these, ten reached adulthood—exactly average for that period—six boys and four girls. All were apparently musical and the boys were trained for the profession. Johann Gottfried Bernhard (1715-1739) became organist at St. Mary's Church in Mühlhausen but died distressingly young, while Gottfried Heinrich (1724-1771) was a talented keyboardist who became "feeble-minded" and had to be placed in care. Of the remaining four, all had significant careers, two became quite famous, and all are represented on this evening's program.

First, however, a word about names. There being so many "Bach's boys," full names are obviously in order, but this gets cumbersome. In the 1960s, therefore, everyone switched to initials. This, however, gets confusing—J.S.B., C.P.E., J.C.F., NBC, CBS—a fact which is spoofed on the facing page. The latest solution is to use middle names, which are most often distinctive. We therefore speak of the dashing and talented Friedemann Bach, the oldest of Sebastian's sons, who never quite got out of his father's shadow. He tried: He wore stylish clothes, ran with a fashionable crowd, and developed a little drinking problem, but it didn't work. It was the same musically, only today we rather like his uneasy mix of Sebastian's Baroque style, Christian's *galant* style, and Emanuel's intensity.

Philipp Emanuel, of course, the "Hamburg Bach" (1714-1788), was the most important of the four and the leading figure of his time. Modern studies are showing that his *empfindsamer Stil* (highly sensitive style) resonated through Haydn's slow introductions, Mozart's fantasies, and Beethoven's *Pathétique* into the Romantic era. Christoph Friedrich, on the other hand, the "Bückeburg Bach" (1732-1795), was the least famous. He was the nicest, however, and enjoyed a solid career, progressing steadily from the style of his father to that of Christian and his greatest idol, Mozart. Finally, we come to Christian himself, the "London Bach." As the leading exponent of the new *galant* style Christian was second in importance only to Emanuel, but his greatest influence would emanate from his most eager pupil and friend, the young Amadeus.

Orchestra Concert

Tuesday, July 25, 2000, 8pm
Performing Arts Center • Cal Poly

Clifton Swanson, Conductor
Navah Perlman, Piano Soloist

Wolfgang Amadeus Mozart..... Masonic Funeral Music, K.477 (479a)
(1756-1791)

Wolfgang Amadeus Mozart..... Symphony No. 35, in D Major, K. 385 ("Haffner")

Allegro con spirito
Andante
Menuetto
Presto

INTERMISSION

Ludwig van Beethoven..... Concerto No. 3, in C Minor, for Piano and Orchestra, Op. 37
(1770-1827)

Allegro con brio
Largo
Rondo: Allegro

Navah Perlman, Pianist

Sponsored by: Clifford Chapman and Gene A. Shidler;

PACIFIC BELL
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Program Notes

Wolfgang Amadeus Mozart—Masonic Funeral Music (*Maurerische Trauermusik*), K.477 (479a) (1785)

At the end of 1784 Haydn and Mozart both joined the Freemasons. Haydn was inducted into Vienna's most prestigious lodge, "True Concord," and Mozart into its companion, "Beneficence." Unlike some, these two lodges were filled with men of the Enlightenment, rationalists and humanitarians who had no use for the weird, the occult, or the quasi-religious. Intellectual discourse was encouraged and the membership included many of Vienna's leading scholars and artists, along with those more gifted noblemen who supported arts and letters. The possibilities for networking were obvious, but Haydn soon dropped out. His intellectual interests were narrower than Mozart's and his situation was such that he didn't need the networking. Mozart, however, loved it. He developed many close friendships among the lodge brothers, and he found the Masonic ideals of truth, brotherhood, and love especially meaningful because of the dysfunctional family life he had endured as a child. It was therefore Mozart who became the Masons' leading musician and Mozart who, it was hoped, would honor two prominent Masonic noblemen from another lodge who died in November of 1785. For his part, Mozart was happy to oblige except for one little problem: He was right in the middle of composing *The Marriage of Figaro*. So he took a shortcut, recasting into its present form a piece he had done previously for yet another lodge. The result is "astonishing in its somber intensity," and its central theme is based on the psalm tone used for singing the Miserere and the Lamentations during Holy Week.

Wolfgang Amadeus Mozart—Symphony No. 35, in D Major, K.385 ("Haffner") (1783)

Symphony No. 35 began as something of a symphony/serenade hybrid with two minuets and at least one march, and was composed during the summer of 1782 for the ennoblement of a family friend, Sigmund Haffner the younger. It was written in haste, however, and sent to Salzburg piecemeal, for Mozart had just brought out a new opera in Vienna (*The Abduction from the Seraglio*), and was also preparing to get married. When he finally got the score back the following February he was amazed to find that he had forgotten every note! He quickly reformatted it, nonetheless, for a Lenten subscription concert. (In Catholic Vienna these important concerts were the only game in town during Lent, when the opera houses were closed.) The music itself reflects its dual origin. The brilliance and dazzle of the first movement, its trumpets and drums and its long sequential passages all suggest 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 more like a symphony. The graceful Andante would certainly fit into a serenade, and so would the third movement's Trio. The Menuetto itself, on the other hand, 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*."

Ludwig van Beethoven—Concerto No. 3, in C Minor, for Piano and Orchestra, Opus 37 (1800)

Beethoven's *Third Piano Concerto* was composed during the waning months of the eighteenth century, and the imprint of Mozart is still somewhat upon it. In particular, the first theme and some of the passagework resemble one of Beethoven's favorite pieces, Mozart's great K.491 piano concerto, also in C minor. At the same time, however, Beethoven was also moving on. The opening orchestral exposition is greatly expanded, but balanced in turn by an especially striking entry for the soloist and a presentation of the main theme by the piano alone. Mozart was also especially daring in his harmony, so Beethoven takes the cue and casts *his* slow movement in the unexpected key of E major. One senses that in piano concertos, at least, Beethoven's aim was simply to pick up where Mozart had left off. The premiere of this work, with the composer as soloist, also produced one of music's funnier moments. Beethoven spent the night before copying out orchestral parts and never got around to his own. Soloists played from score back then and the page-turner was a young nobleman named Seyfried. "I saw almost nothing but empty pages," he wrote afterwards. "At the most here and there a few Egyptian hieroglyphics... scribbled down to serve as clues for him. He played nearly all the solo part from memory... Whenever he reached the end of an 'invisible' passage, he gave me a secret nod. My obvious anxiety not to miss the decisive moment amused him greatly!"

Perlman, Nikkanen, Bailey Trio

Wednesday, July 26, 2000, 8pm
Cal Poly Theatre • Cal Poly

Navah Perlman, Piano
Kurt Nikkanen, Violin
Zuill Bailey, Cello

Ludwig van Beethoven Piano Trio in D Major, Op. 70, No. 1 ("Ghost")
(1770-1827)

Allegro vivace con brio
Largo assai ed espressivo
Presto

Dmitri Shostakovich Piano Trio No. 2, in E Minor, Op. 67
(1906-1975)

Andante; Moderato
Allegro non troppo
Largo
Allegretto

INTERMISSION

Franz Schubert Piano Trio in B-flat Major, Op. 99 (D.898)
(1797-1828)

Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

Sponsored by: Arthur Z. Rosen

Program Notes

Ludwig van Beethoven—Piano Trio in D Major, Op. 70, No. 1 ("Ghost") (1808)

Although piano trios had been invented originally for amateurs, Mozart's were already becoming more advanced. With his Opus 70 Beethoven finished the job, placing the piano trio permanently in the realm of high chamber music. The first movement of this example is often called "tightly knit" because its exposition is rather truncated. After a fairly terse presentation of the two main subjects, one powerful and the other lyric, the music plunges headlong into an extended development section which is filled with abrupt contrasts and which almost swallows up the recapitulation as well. The following Largo, from which the work derives its nickname, really does sound mysterious in places. Unfortunately, the romantic old story that it was sketched initially as a "witches' Sabbath" for a proposed Macbeth opera is just that, a story. A more certain historical detail is that the first half's unusual key scheme, moving from D minor to C major, would appear again in the Scherzo of the Ninth Symphony. The finale is then quite substantial but more relaxed in character, despite the fact that development of the material once again pervades all three parts of its sonata form.

Dmitri Shostakovich—Piano Trio No. 2, in E Minor, Op. 67 (1943)

Dmitri Shostakovich was a committed socialist who hated the Stalinist police state as a complete subversion of socialist ideals. In this he reflected the views of most Russian artists and intellectuals, but with a difference: he did something about it. Almost alone among Soviet artists, Shostakovich protested through his works. Almost alone, too, he got away with it. The regime slapped him down hard from time to time but they needed him too much as a figurehead to send him to Siberia. It was a dangerous game, nonetheless—potentially deadly—and for playing it Shostakovich was idolized by his people. Soprano Nina Dorliak (wife of pianist Sviatoslav Richter) spoke for thousands: "From my earliest childhood I have never ceased to worship Dmitri Dmitriyevich." Not all of Shostakovich's works were about resistance to oppression but many were, including the Second Piano Trio. In addition, during World War II Shostakovich developed an interest in Jewish music. He liked the sound, he identified with the Jews as fellow victims (Hitler murdered several million Russian civilians right in their villages), and he had a source, an acquaintance doing doctoral research. Shostakovich therefore built the finale of his Trio on a Jewish theme. At the time this was not specifically political but within a year the word was out: Stalin was preparing his own solution to "the Jewish Question." No one knew the details, but everyone knew. (It was to be, in fact, annihilation.) At the Trio's premiere in Moscow, therefore, in 1944, people wondered. The spooky opening with its harmonics, the determined Moderato; the slightly "off-kilter" Scherzo; the somber *passacaglia* of the Largo: These *might* just reflect the War. With the finale's Jewish theme, however—its *Russian* Jewish theme, in *pizzicato* no less—there was no doubt. This was an attack. Dmitri Dmitriyevich was accusing the regime of fascism! Everyone was stunned. People wept openly and the finale had to be repeated from fervent, spontaneous acclaim. To no one's surprise, the official reaction was swift and harsh. The piece was banned, Shostakovich was nearly purged, and the crisis for both the composer and the Russian people never really ended until Stalin's own death in 1953.

Franz Schubert—Piano Trio in B-flat Major, Op. 99 (D.898) (1827)

During previous Festivals, Ignaz Schuppanzigh and his celebrated quartet have been mentioned regarding Beethoven. By 1824, when they also began performing Schubert's works, Schuppanzigh had grown enormously fat. Beethoven called him "Falstaff" but Schuppanzigh was still the best chamber music violinist in Vienna. Although the specifics remain unknown, it appears that Schuppanzigh had something to do with Schubert's suddenly picking up a medium he had scarcely touched in his life, the piano trio, and composing two magnificent examples in 1827. They make quite a pair. The second, in E-flat, is dramatic and intense, structurally imaginative and arresting. The present work in B-flat, on the other hand, is radiantly cheerful and accommodating, and one of the most beloved pieces in the chamber music repertory. Time and again Schubert presents the kind of "airy piano-and-strings texture" he had first explored in the "Trout" Quintet. The movements are not hard to follow, either, for the imaginative touches are in the details. The Allegro's recapitulation, for example, begins in the "wrong" key of D-flat, and its coda has the theme upside down. The Andante features a lovely violin-cello duet and the Scherzo bears direct comparison to the "Trout," but the sonata-rondo finale is the real jewel, filled with exciting melodic invention.

Chamber Concert Perlman, Nikkanen, Bailey Trio

Thursday, July 27, 2000, 8pm
Cal Poly Theatre • Cal Poly

Wolfgang Amadeus Mozart Piano Quartet in G Minor, K.478
(1756-1791)

Allegro
Andante
Rondo

Ralph Morrison, Violin; Michael Nowak, Viola;
Zuill Bailey, Cello; Navah Perlman, Piano

Felix Mendelssohn Octet in E-flat Major, Opus 20
(1809-1847)

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Kurt Nikkanen, Paul Severtson, Ralph Morrison, Susan Robboy, Violin
Michael Nowak, Jennifer Sills, Viola
Zuill Bailey, Christina Soule, Violoncello

INTERMISSION

Johannes Brahms Piano Quartet in C Minor, Opus 60
(1833-1897)

Allegro ma non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Kurt Nikkanen, Violin; Michael Nowak, Viola;
Zuill Bailey, Cello; Navah Perlman, Piano

Sponsored by: Martha J. Steward and Alice P. Nelson

Program Notes

Wolfgang Amadeus Mozart—Piano Quartet in G Minor, K.478 (1785)

With this work and its companion in E-flat, Mozart invented the piano quartet. Musicologist Neal Zaslaw's theory as to why is now generally accepted: Mozart was writing parts for himself. In those days chamber music was usually played at home among family and friends. Mozart came to prefer the viola for such occasions, but aside from string quartets there weren't many parts. He therefore set about rectifying this situation. The "Kegelstatt" Trio, the Divertimento in E-flat, the string quintets—all were written for friends and all included a viola part for Mozart. So too with the familiar piano trio configuration: Mozart added his viola and voilà! the piano quartet was born.

Too much has been made about this work's "difficult" character. Alfred Einstein called its first, arresting declaration a "wild command," while Robbins Landon has brooded more recently over "cyclothymic disorder." Come now! Mozart simply wanted his new form to be taken seriously as chamber music (some contemporary piano trios were just party pieces); if he "overdid" it at all in the first movement—a weighty piece in full sonata form with coda—it's because he was also writing the first version of the Masonic Funeral Music heard two nights ago. Indeed, to make sure he could change gears effectively, Mozart put this movement aside for a bit, returning later to finish the work with an Andante of creamy delicacy and charm and a Rondo full of warmth, good spirits, and just enough bravura to round it all off.

Felix Mendelssohn—Octet in E-flat Major, Opus 20 (1825)

In just over two years, from February 1809 to October 1811, the Romantic period was born: Mendelssohn, Chopin, Schumann, and Liszt. Because of his mild manner and less radical agenda, it is sometimes forgotten that the purest talent of the four belonged to Felix Mendelssohn. The Octet is a perfect example. Original in conception—eight real parts, not a double quartet—well-executed, and containing one movement destined for the highlight CDs, it stands at the door to greatness. It also bears clear evidence of a mature style developing. All this from a sixteen-year-old? That's truly Mozartean. Like Mozart, too, Mendelssohn had a musically gifted sister, Fanny, to whom he revealed the secret of the Scherzo, and like Mozart again, Mendelssohn preferred the viola, performing in the Octet on several occasions as a violist.

The piece begins with a nimble and memorable upward-leaping motive. The lyric theme is then a great contrast, slower, much narrower in movement, and harmonized in sixths by the first viola. Two themes also characterize the lovely Andante, in the rhythm of a siciliano. The famous scherzo is then swift and delicate. More truly a capriccio than most pieces actually bearing the title, it was composed with the Walpurgis Night scene in mind from Goethe's *Faust*: "Gusts in the leaves and wind in the reeds And all is blown away." After this the piece races to its conclusion in finely woven counterpoint containing recollections from both the first and third movements.

Johannes Brahms—Piano Quartet in C Minor, Opus 60 (1875)

There are some broad parallels between this piece and the opening selection, and this time there really was emotional turmoil. The health of Brahms's friend, idol, and mentor Robert Schumann broke down completely in 1854. Then, through too much time spent together during the crisis, Brahms fell quite in love with his friend's wife, pianist Clara Wieck Schumann. To feelings of anguish, rage, and despondency were therefore added tenderness, passion, disappointment, and guilt. It was a lot for a 22 year-old to bear, so in 1855 Brahms began pouring it into a piano quartet, with a wildly expressive Allegro in C-sharp minor, a glorious love song in E major, and a rambling finale. Schumann's death in 1856 finally brought release for them all, however, and the quartet was put aside for nineteen years.

When Brahms picked it up again he was a different person, mature, successful, and basking in a happy, settled life: walks in the Prater, lunches at The Red Hedgehog, cards with Johann Strauss, and a mellow little friendship with Elisabeth von Herzogenberg. In redoing the piece Brahms kept most of the first movement's edgy intensity but changed the key to C minor and edited heavily for structure and flow. (The lyric second theme is actually a short set of variations.) He also retained the Andante (wisely untouched), but surrounded it now with a brand new Scherzo and a sharp, concise Finale, in both of which the fire still burns brightly—but not the house.

Chamber Concert

Perlman, Nikkanen, Bailey Trio

Thursday, July 27, 2000, 8pm
Cal Poly Theatre • Cal Poly

Wolfgang Amadeus Mozart Piano Quartet in G Minor, K.478
(1756-1791)

Allegro
Andante
Rondo

Ralph Morrison, Violin; Michael Nowak, Viola;
Zuill Bailey, Cello; Navah Perlman, Piano

Felix Mendelssohn Octet in E-flat Major, Opus 20
(1809-1847)

Allegro moderato, ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Kurt Nikkanen, Paul Severtson, Ralph Morrison, Susan Robboy, Violin
Michael Nowak, Jennifer Sills, Viola
Zuill Bailey, Christina Soule, Violoncello

INTERMISSION

Johannes Brahms Piano Quartet in C Minor, Opus 60
(1833-1897)

Allegro ma non troppo
Scherzo: Allegro
Andante
Finale: Allegro comodo

Kurt Nikkanen, Violin; Michael Nowak, Viola;
Zuill Bailey, Cello; Navah Perlman, Piano

Sponsored by: Martha J. Steward and Alice P. Nelson

Program Notes

Wolfgang Amadeus Mozart—Piano Quartet in G Minor, K.478 (1785)

With this work and its companion in E-flat, Mozart invented the piano quartet. Musicologist Neal Zaslaw's theory as to why is now generally accepted: Mozart was writing parts for himself. In those days chamber music was usually played at home among family and friends. Mozart came to prefer the viola for such occasions, but aside from string quartets there weren't many parts. He therefore set about rectifying this situation. The "Kegelstatt" Trio, the Divertimento in E-flat, the string quintets—all were written for friends and all included a viola part for Mozart. So too with the familiar piano trio configuration: Mozart added his viola and voilà! the piano quartet was born.

Too much has been made about this work's "difficult" character. Alfred Einstein called its first, arresting declaration a "wild command," while Robbins Landon has brooded more recently over "cyclothymic disorder." Come now! Mozart simply wanted his new form to be taken seriously as chamber music (some contemporary piano trios were just party pieces); if he "overdid" it at all in the first movement—a weighty piece in full sonata form with coda—it's because he was also writing the first version of the Masonic Funeral Music heard two nights ago. Indeed, to make sure he could change gears effectively, Mozart put this movement aside for a bit, returning later to finish the work with an Andante of creamy delicacy and charm and a Rondo full of warmth, good spirits, and just enough bravura to round it all off.

Felix Mendelssohn—Octet in E-flat Major, Opus 20 (1825)

In just over two years, from February 1809 to October 1811, the Romantic period was born: Mendelssohn, Chopin, Schumann, and Liszt. Because of his mild manner and less radical agenda, it is sometimes forgotten that the purest talent of the four belonged to Felix Mendelssohn. The Octet is a perfect example. Original in conception—eight real parts, not a double quartet—well-executed, and containing one movement destined for the highlight CDs, it stands at the door to greatness. It also bears clear evidence of a mature style developing. All this from a sixteen-year-old? That's truly Mozartean. Like Mozart, too, Mendelssohn had a musically gifted sister, Fanny, to whom he revealed the secret of the Scherzo, and like Mozart again, Mendelssohn preferred the viola, performing in the Octet on several occasions as a violist.

The piece begins with a nimble and memorable upward-leaping motive. The lyric theme is then a great contrast, slower, much narrower in movement, and harmonized in sixths by the first viola. Two themes also characterize the lovely Andante, in the rhythm of a siciliano. The famous scherzo is then swift and delicate. More truly a capriccio than most pieces actually bearing the title, it was composed with the Walpurgis Night scene in mind from Goethe's Faust: "Gusts in the leaves and wind in the reeds And all is blown away." After this the piece races to its conclusion in finely woven counterpoint containing recollections from both the first and third movements.

Johannes Brahms—Piano Quartet in C Minor, Opus 60 (1875)

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San Francisco Saxophone Quartet

Thursday, July 27, 2000, 8pm
Atascadero Lake Pavilion

David Schrader
Bill Aron
David Henderson
Kevin J. Stewart

Georg Matthias Monn Symphony in B-flat Major
(1717-1750)

Allegro
Andante molto
Presto

David Carlson Serenade and Toccata
(b. 1952)

INTERMISSION

Dixon Wong, Piano The Walk Home
(b. 1983)

John Coltrane, arr. David Schrader Giant Steps
(1926-1967)

Johann Sebastian Bach Brandenburg Concerto No. 3, in G Major, BWV 1048
(1685-1750)

Allegro
Allegro

Sponsored by: Mrs. Gordon T. Davis;



Program Notes

Georg Matthias Monn—Symphony in B-flat Major (ca. 1745)

Continuing a tradition, the SFSQ favors Festival audiences with an unusual piece more expected from an early music group. Last year it was a Goldberg trio sonata and now it's a symphony by Georg Matthias Monn. Monn was both skillful and original and certainly superior to his colleague Wagenseil (who at least gets mentioned occasionally). Monn's reputation in his native Vienna, in fact, was great, but wider acclaim was cut off by his death at thirty-three. Monn's keyboard sonatas and his Cello Concerto deserve to be in the repertory today, but his greatest importance derived from the fast movements of his symphonies. These often anticipated sonata form by having a clear and sometimes striking development section followed by a full recapitulation in the home key.

David Carlson—Serenade and Toccata (2000)

These two pieces are actually the third and fourth movements of a larger work still in progress titled *Absolute Music*, and are the result of the SFSQ's first *Meet the Composer* grant. The composer they "met" was award-winning Bay Area native David Carlson, whose recent achievements have included the opera *Dreamkeepers* and the chamber work *Quantum Quartet*, both composed on commission. The title *Absolute Music* refers to the fact that this piece doesn't tell a story or have a gimmick, but is just *music*. The Serenade is very melodic and expressive, with the themes being passed in turn to each member of the Quartet. It also exploits the instruments' high and low registers, sometimes in massed chords. The Toccata is unusual in not being for keyboard, but it was inspired by Schumann's *Toccata*, which certainly is. An exciting tour de force, it seriously tests all four players' stamina and technique.

Dixon Wong—The Walk Home (1999)

Dixon Wong is a recent graduate of Bishop Riordan High School in San Francisco. He began piano lessons with David Henderson at the Richmond Branch of the Community Music Center in 1993, and composed *The Walk Home* while attending the summer composition workshop at the San Francisco Conservatory of Music in 1999. In November of that year, *The Walk Home* was awarded first prize in the California State Music Teachers' Association Composition Competition for High School Composers. The piece was then performed in January of 2000 at the Association's annual convention in Pasadena. *The Walk Home* is scored for saxophone quartet and piano, with the composer playing the piano part for this performance.

John Coltrane, arr. David Schrader—Giant Steps (1959)

It is only fitting that this evening's classic jazz selection should come from one of the giants of the saxophone. In his generation John Coltrane was the dean of the tenor saxophone, a popularizer of the soprano, and a leader of the avant-garde movement in general. Working his way through Bebop with the likes of Dizzy Gillespie, Miles Davis, and Thelonious Monk, "Trane" then moved into unexplored territory with carefully selected groups of his own. Obsessed with harmony from the beginning, Coltrane took conscious steps to balance this with melodic and rhythmic studies, and by choosing sidemen who would reinforce these efforts. In 1959 Coltrane reached his first plateau of real maturity with the album *Giant Steps*, from which this evening's selection is adapted.

Johann Sebastian Bach—Brandenburg Concerto No. 3, in G Major, BWV 1048 (1718)

Bach's move from Weimar to Cöthen in 1718 involved switching from sacred organ and vocal music to secular sonatas and concertos. Three years later Bach gathered and reworked a half-dozen of his best Cöthen pieces to submit to the Margrave of Brandenburg as a sort of "highlight CD." Each was different, with No. 3 being scored as a unique demonstration of how much variety of sound and texture you could get from strings alone, if you were Bach. Such a homogenous instrumental grouping often transcribes effectively for other homogenous groups, and the piece therefore serves well as the SFSQ's salute to the 250th anniversary of Bach's death.

Die Zauberflöte

Friday, July 28, 2000, 7:30pm

Performing Arts Center • Cal Poly

Mozart Festival Chorus and Orchestra

Jeffrey Kahane, Conductor

Christopher Harlan, Director

Thomas Davies, Director of Festival Opera Chorus

Tim Dugan, Set Designer

Three Spirits prepared by Anne Tomlinson, Director, Los Angeles Children's Chorus

Die Zauberflöte (The Magic Flute), K.620

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto and first production by Emanuel Schikaneder (1751-1812)

Act I ... The Quest

INTERMISSION

Act II ... The Initiation

Tamino	Jonathan Mack
Pamina	Maria Jette
Papageno	Peter Halverson
Papagena	Shana Blake Hill
Queen of the Night	Elin Carlson
Sarastro	Louis Lebherz
Monostatos	Daniel Chaney
First Lady	Virenia Lind
Second Lady	Christie Lawrence
Third Lady	Adelaide Sinclair
Spirit	Jacqueline H. Gurevitch
Spirit	Theo Lebow
Spirit	Lauren Libaw
Speaker	Cedric Berry
Armed Man	Alvin Brightbill
Armed Man	Paul Burkolds

Projected English Titles by Francis Rizzo

Sponsored by: Mary L. and James R. Talbot; Heidi and Howard Gordon

Program Notes

The Festival 2000 presents *The Magic Flute* in a highly imaginative staging by Christopher Harlan. Compared to other productions this delightful version may seem a little radical, as may Mr. Harlan's remarks printed below. But are they? Continuing historical research suggests that some traditional assumptions about *Flute* need re-evaluation.

For starters, this was Mozart's first stage work intended for a wholly non-aristocratic audience. It would be performed, moreover, in Emanuel Schikaneder's *Theatre auf der Wieden*, renowned for its heavy interpolations of working-class entertainment from vaudeville acts to extravagant scenery changes to live animals on stage. Why did Mozart do it? Two reasons: For the money and because he knew the guy. Mozart first met Emanuel Schikaneder in Salzburg; later, in Vienna, they became lodge brothers. By 1791 the Mozarts had retired most of their debts from the 1780s recession but they still had nothing in the bank. Schikaneder, meanwhile, was raking it in; a new Schikaneder production with Mozart's famous name attached looked like a sure thing (and so it proved).

There's no question that Masons Schikaneder and Mozart spiced up their production with exotic Masonic references. Sarastro's temple brotherhood mimicked the Freemasons and the symbolic number "three" was everywhere: three introductory chords, three Queen's ladies, three genies, even three flats in the key signature. But was it serious? No! As discussed regarding the July 25 concert, Mozart came from a rationalist lodge that paid little attention to the Masonic Mysteries. Schikaneder, meanwhile, didn't care at all. A busy, convivial profligate with a nose for the florin, Schikaneder treated the Masons like Rotary. Mozart often saluted his lodge-brothers in three flats (he loved secret codes), and with the wicked Queen of the Night he parodied Mason-hating Empress Maria Theresa. The rest was mainly color.

Although some still defend *Magic Flute's* story line, most of the world gave up long ago. Schikaneder had been dawdling over the libretto, with Mozart setting it to music piecemeal when, in mid-June, something happened. In the Act I finale the music abruptly jumps up a notch and the plot bolts off in a whole new direction. It's almost as if Mozart suddenly assumed full control of the project and just took off. Why? Many observers credit a rival production that opened in June, but Mozart had seen it and wasn't especially concerned. We would therefore offer another possibility: Constanze was expecting a much-wanted baby (hence the need for money). In a time when child mortality ran at a heart-breaking fifty percent, the Mozarts had lost four out of five. Their delightful surviving child, moreover, Karl Thomas, was not musical. In June

Mozart packed off Constanze to Baden Hot Springs to escape the bustle and soak her painful foot condition. Her return was set for late July when the baby was due. (Franz Xaver Mozart, born July 26, 1791, enjoyed a distinguished career as pianist and piano pedagogue.)

We suggest that a conversation then took place which may have begun like this: [Mozart] "Well, Constanze's off to Baden and little Karl's in boarding school. You need a new production and I need to have this sucker off my desk before the baby arrives. *We have about five weeks . . .!*"

Mr. Harlan writes: Of the Mozart operas I've directed for the Festival, I had always thought *The Marriage of Figaro* the most daunting because of its perfection. When contemplating *The Magic Flute*, however, I found something even more frightening than perfection. The piece is unstageable! I doubt whether any audience, let alone Messrs. Schikaneder or Mozart, ever truly discovered its plot; nor could a non-initiate ever fully appreciate (or care about) the plethora of Masonic symbolism. The theatrical requirements alone demand the most extensive resources: a monstrous snake, a menagerie of charmed animals, a quintet of antagonists being swallowed up by the earth, and twelve choreographed set changes with the curtain open. The librettist's contribution was ridiculous, the composer's sublime. So many attempts have been made to reconcile the two. Why? Trying to make sense of the story is self-defeating; rearranging the musical numbers to present a dramatic logic is arrogant; wallowing in ancient Oriental mysticism is pretentious and off-putting. Finally, to do justice to the visual elements is—not to put too fine a point on it—*bankrupting*.

This is not a high-brow opera anyway but a *singspiel*, which Roger Norrington describes as "utterly unpompous, or stately, or reverential...humorous, engaging, and specifically lightweight." The story should be told simply, with the stock characters recognizable and the imagery familiar. Above all it must be *fun*, and who knows how to have fun more than a child, of whatever age?

As for the physical production, here's how my mind worked: "Magic Flute - Ancient Egypt - the library of Alexandria - libraries - New York Public Library - the lions in front (lion statues that come to life in Act Two) - librarians (Marion the Librarian) - silence (one of the trials) - books." Go to the children's section of a bookstore and you'll see kids gathered around the pop-up books. "Hmmm - magical, child-like, easy set changes..." And if we're going to play with toys, I want children to partake in the fun. As you will see, it is they who provide the magic for this *Magic Flute*.

I Favoriti

Friday, July 28, 2000, 8pm
Mission San Miguel

Randall Wong, Soprano • Ken Fitch, Alto
Rob Diggins, Jolianne von Einem, Violin
Amy Brodo, Viola da gamba
Susan Harvey, Organ/Harpsichord

Dietrich Buxtehude Two Aria Cantatas for Soprano, Alto, Two Violins,
(ca. 1637-1707) and Continuo
Liebster, meine Seele saget, BuxWV 70
Jesu dulcis memoria, BuxWV 56

Dietrich Buxtehude Sonata in C Minor, for Two Violins, Viola da gamba,
and Continuo, Op. 2, No. 4

Dietrich Buxtehude Cantata for Alto, Viola da gamba, and Continuo
Jubilate Domino, BuxWV 64

INTERMISSION

Dietrich Buxtehude Sacred Concerto for Soprano, Two Violins,
and Continuo
Herr, wenn ich nur dich hab', BuxWV 38

Dietrich Buxtehude Suite in D Minor for Harpsichord, BuxWV 233
Allemande Double • Courante Double • Sarabande • Gigue

Georg Frideric Handel Two Concert Duets
(1685-1759)
Tanti strali, HWV 197
Sono liete fortunate, HWV 194

Dietrich Buxtehude Two Sacred Concertos for Soprano, Alto, Two Violins,
and Continuo
Nun freut euch, ihr Frommen, BuxWV 80
Salve Jesu, BuxWV 94

Sponsored by: Brenda & King Lee; Donald Fiske

Program Notes

his evening's concert presents an exceptional musical treat: Baroque music sung as it often was back then, by countertenors. Countertenors are male sopranos and altos, voice types so uncommon that it has been literally decades since you could hear two world-class countertenors on the same program. Not only is this a rare sound, it's also extraordinarily exciting. Randall Wong has been described in the international press as "brilliant and astounding," Ken Fitch as "virtuosic and velvety," and both artists have been in heavy demand worldwide. During the seventeenth and eighteenth centuries, moreover, this sound was considered so exciting that "countertenors" were routinely created artificially by neutering talented young boys before their voices changed. This practice ended during the nineteenth century for ethical reasons, but the musical result had not been perfect either. With natural countertenors, the change of voice during maturation may be lighter but the change does take place, just as with all natural voices. Natural countertenors therefore have a richness and finish to their sound which the artificial voice was never able to match. It's also a richness and finish which suits Baroque music especially well, as the singers are joined this evening by four equally expert Baroque instrumentalists.

Except for the two Handel duets, all of this evening's music is by Dietrich Buxtehude. Buxtehude's family was of mixed nationality, having resided in the German-Danish-Swedish border country for centuries. The composer considered himself to be Danish, but he spent his career—nearly forty years—as organist (and secretary, treasurer, and business manager) for the very important Marienkirche in Lübeck, northern Germany. Buxtehude was one of the greatest organists and organ composers before Sebastian Bach and his fame was such that a steady stream of musical pilgrims made their way to Lübeck to hear him and study his technique, including both Bach and Handel. When Buxtehude assumed his position at Lübeck he also married the daughter of his predecessor, Franz Tunder. This was a surprisingly common requirement of the time, and the amusing story has been often told that Handel's intent was to apply to succeed Buxtehude, but that he changed his mind upon learning that the marriage requirement was still in effect. The story is in fact true except for one thing: Handel was merely there to hear the old master play in company with his friend, composer and author Johann Mattheson. It was *Mattheson* who was applying for the post and who balked at the marriage!

Buxtehude's fame as an organ composer has also caused the virtual eclipse of his important vocal, harpsichord, and chamber music. Indeed, many of these works were never published and have only survived because of the efforts of younger musicians of Buxtehude's own time such as the Düben family of Stockholm, Mattheson, and Bach's cousin, J.G. Walther. Mattheson was especially impressed with the harpsichord music, discussing in one of his books a set of seven suites depicting the natures of the planets. These have not been found but another set of nineteen suites has been preserved, from which this evening's selection is taken. The only things Buxtehude did have published were fourteen sonatas for two violins, viola da gamba, and harpsichord continuo. These represented the German virtuoso tradition rather than the contained style of Corelli, and they were widely known in their time.

With the pieces for voices and instruments one wonders immediately why half the works by Buxtehude, a Lutheran, are in Latin. It was because of Pietism, a movement encouraging personal, devotional types of religious experience. Popular in origin and not sanctioned by either Rome or the Protestants, Pietism did not affect some countries at all. In parts of Germany and Scandinavia, however, it swept through every congregation, Protestant and Catholic alike, with the unexpected result of bringing the two churches closer together. The Lutherans never had given up the Psalms in Latin—they flow so well—and the cantata *Jubilate Domino* is such a Psalm setting. In addition, the Pietists now created a whole new type of Latin devotional literature which, not being specifically Catholic (though often written by Catholics), became popular also with Lutherans. Lutherans then took the lead in setting these texts to music, settings which were often taken over, in turn, by Catholics. The aria cantata *Jesu dulcis memoria* and the sacred concerto *Salve Jesu* both reflect this trend. The term "concerto," incidentally, came originally from vocal music, and it referred to soloist/ensemble contrasts contained within a continuous musical fabric rather than separate movements. *Herr, wenn ich nur dich hab'* is a German example of this type built over an ostinato (a repeated figure in the bass), and an ostinato also unifies the aria cantata *Liebster, meine Seele saget*. *Nun freut euch*, finally, is based on the Pietist chorale of the same name.

Like Buxtehude's cantatas, Handel's wonderful Italian duets have also remained well-kept secrets. These two were actually composed in Hannover around 1711, but they reflect Handel's recent stay in Italy and his acquaintance with the music of Agostino Steffani.

Beethoven to BeBop

Saturday, July 29, 2000, 8pm
Performing Arts Center • Cal Poly

Jeffrey Kahane, Gabriel Kahane, Piano
Richard Todd, Horn
Bill Bing, Trumpet; Ken Hustad, Bass; Darrell Voss, Drums

Wolfgang Amadeus Mozart..... Sonata in C Major, for Piano, four hands, K.521
(1756-1791)

Allegro
Andante
Allegretto

Jeffrey Kahane, Gabriel Kahane, Pianists

Ludwig van Beethoven..... Sonata in F Major, for Horn and Piano, Opus 17
(1770-1827)

Allegro moderato
Poco adagio, quasi andante
*Rondo: Allegretto moderato

Richard Todd, Horn; Jeffrey Kahane, Piano
*The second and third movements proceed without pause

INTERMISSION

The second portion of this evening's program will be devoted to a variety of jazz stylings, with the individual selections being announced from the stage.

Our featured soloists will be joined by members of the Festival Orchestra to present contemporary jazz compositions by Richard Todd as well as familiar jazz standards from the past.

Sponsored by: Roy Gersten in memory of June Gersten; Sheila & Yosef Tiber

Program Notes

Wolfgang Amadeus Mozart

Sonata in C Major, for Piano, four hands, K.521 (1787)

One of Mozart's closest friends was a seriously musical yet fun-loving young nobleman, Gottfried von Jacquin, second son of the famous botanist Nikolaus von Jacquin. Jacquin and his sister, Franziska, were talented singers as well as being Mozart's piano pupils, and they formed the nucleus of a group that gathered weekly for "discussion, games, and music-making" at the Jacquin home. Mozart composed several famous pieces for this group, including the Terzett "*Liebes Mandel, wo is's Bandel?*" K.441, for Franziska, the bass aria "*Mentre ti lascio*," K.513, for Gottfried, and the "*Kegebstatt*" Trio, K.498, for Franziska, clarinetist Anton Stadler, and Mozart himself. To this list must be added the four-hand Sonata in C Major, K.521. "Have the goodness to give the sonata to my lady, your sister, with my compliments," Mozart dashed off in a note accompanying the score. "But she might tackle it immediately, for it is a bit difficult." These "difficulties," moreover, were less technical than artistic, for the work shares some of the ephemeral grace and understated brilliance of *Eine kleine Nachtmusik*, composed just two months later. The two parts are truly equal, too, even competitive at times; Mozart indicated on the score that performance on two pianos would be as acceptable as one piano, four hands. The finale, in particular, a rondo with a bagpipe-like theme, achieves in the words of musicologist William Cowdery, "a complexity and depth of character rarely matched in Mozart's keyboard works."

Ludwig van Beethoven

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

We have discussed before in these pages Mozart's phenomenal horn-playing buddy Joseph Leutgeb. Leutgeb's competitor and successor seems to have been just as phenomenal, a brilliant master of the intricacies of the natural, valveless horn. He also had a comparable sense of humor, even humbler origins (rural Bohemia), and an equally famous friend, Beethoven. His name was just as unimpressive too, Jan Václav Stich, but *he* did something about it: He traveled and performed under the much more dramatic moniker of Giovanni Punto. On April 18, 1800, Punto was to give a concert in Vienna, and on the spur of the moment, apparently, he and Beethoven decided that it would be fun to do something together. Beethoven therefore whipped out this sonata, in twenty-four hours by one account, and they played it. According to the *Allgemeine Musikalische Zeitung*, "Despite the new rules prohibiting encores and loud clapping (*sic!*), the audience applauded so enthusiastically and was so pleased with the performance, that the virtuosi were persuaded to play the entire sonata again." As you might expect, this is a light-hearted showpiece, with just a brief moment of more thoughtful meditation between a forthright Allegro and an especially exuberant and effective finale. Unlike Mozart, moreover, a born instrumentator who loved to learn the instruments' little tricks and idiosyncrasies, Beethoven preferred to leave that sort of thing to his performers. It seems that Punto could handle the occasional awkwardness which resulted, but modern players are just as glad to have the assistance of valves!

... All that Jazz

The art of improvisation was an important feature of eighteenth century music. In Mozart's time a favorite game was to improvise the most scintillating variations on the most unlikely themes—nursery songs, bawdy songs, pompous songs. Thus we have Mozart's quicksilver variations on "Twinkle, Twinkle, Little Star" and Beethoven's irreverent send-up of "Rule, Britannia." Still more challenging was improvising *counterpoint*, where the texture is woven from several different melodic strands all at once. This slightly older tradition peaked with Sebastian Bach, who could improvise whole fugues using themes handed to him on the spot. In the Romantic period such craftsmanship suddenly went out of style. "Naturalness" and "expressiveness" were the watchwords; technique was dismissed as being "mechanical." Today we can scarcely believe it. What could be more exciting than the finale of Mozart's "Jupiter" Symphony, which is just filled with complex invertible counterpoint? What could be more starkly powerful—like Fate itself—than Bach's *Passacaglia and Fugue in C Minor*, where the theme serves first for variations and then in a double fugue? Nevertheless, the ability to make such music dwindled away during the nineteenth century. By the early twentieth there were just two enclaves left where they still improvised counterpoint. These lay worlds apart and were completely different in style and intent, but both were excluded from the mainstream. The French organists of the great Paris school were dismissed as being hopelessly anachronistic, while the young music of America, jazz, was excluded not only for being different but also for being 80% black and 100% poor. Sadly, though truly magnificent (Dupré, Langlais), those French organists really were a dying breed. So today, if you want to hear genuine, musically significant improvisation in both the variation and contrapuntal styles (though perhaps not a fugue!) you have to be here, listening to All that Jazz.

Die Zauberflöte

Sunday, July 30, 2000, 3pm

Performing Arts Center • Cal Poly

Mozart Festival Chorus and Orchestra

Jeffrey Kahane, Conductor

Christopher Harlan, Director

Thomas Davies, Director of Festival Opera Chorus

Tim Dugan, Set Designer

Three Spirits prepared by Anne Tomlinson, Director, Los Angeles Children's Chorus

Die Zauberflöte (The Magic Flute), K.620

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto and first production by Emanuel Schikaneder (1751-1812)

Act I ... The Quest

INTERMISSION

Act II ... The Initiation

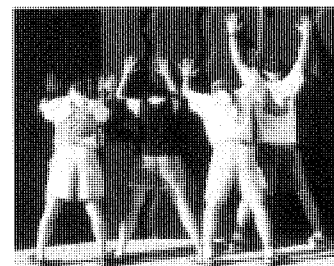
Tamino	Jonathan Mack
Pamina	Maria Jette
Papageno	Peter Halverson
Papagena	Shana Blake Hill
Queen of the Night	Elin Carlson
Sarastro	Louis Lebherz
Monostatos	Daniel Chaney
First Lady	Virenia Lind
Second Lady	Christie Lawrence
Third Lady	Adelaide Sinclair
Spirit	Jacqueline H. Gurevitch
Spirit	Theo Lebow
Spirit	Lauren Libaw
Speaker	Cedric Berry
Armed Man	Alvin Brightbill
Armed Man	Paul Burkolds

Projected English Titles by Francis Rizzo

* see program notes on p. 43

Sponsored by: Heidi and Howard Gordon; Mary L. and James R. Talbot

Tech Profiles



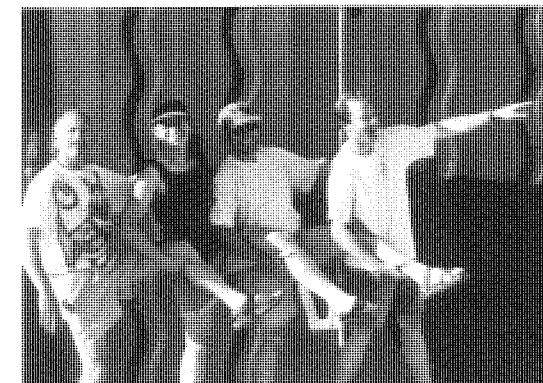
David Shade has been the Technical Manager since 1972. After graduating in 1978 from Cal Poly, he took a job with Hewlett-Packard in Boise, Idaho; yet he returns to the Mozart Festival every summer.

Steve (Sam) Moore started working as Stage Manager 11 years ago. Based in Kansas City, Missouri, he continues to make the journey West to the Mozart Festival.

Thor Larsen started working with the Mozart Festival in 1992. After graduating from Cal Poly in 1998, he took a job with a local software company.

Julie Leon also began "teching" with the Mozart Festival in 1992. She now works at Criminalist in Forensic Biology at the Ventura County Sheriff's Department Crime Laboratory.

We couldn't make this Festival happen without our incredible technical crew. They move equipment, tweak the sound or lighting, deliver lunches to musicians, record performances—whatever it takes to make sure each concert is perfectly produced and presented. It is remarkable that they return year after year—using their "comp" and vacation hours from their "day" jobs, and, in the case of David and Sam, traveling long distances—to work their "behind the scenes" magic. We owe our longtime techs a very big thank you for all their hard work and professionalism.



left to right, David Shade, Julie Leon, Sam Moore, Thor Larsen

Christina Soule, Principal Cello—A Profile

In Her Own Words

The cello solo from Haydn's *Symphony No. 31*, practiced at some length by a very pregnant me for a performance with Christopher Hogwood at the 1989 Mozart Festival, is now undoubtedly etched into my daughter's DNA. Much the same can be said about the way this festival has grown to be a part of me and the life of my family. From my first exposure to the Festival in the fall of 1980, when I drove up from my home in Los Angeles to play a Festival fundraiser, it has been an experience far more captivating and rewarding than I might ever have imagined. Having been raised and schooled on the East Coast, and being a relative newcomer to California, I was immediately astounded by the natural beauty of the Central Coast. And after the opening Rostropovich/Shostakovich concert of my first Festival in 1981, I was joyfully hooked on the music as well. My 19 seasons at the Festival, guided by Clif Swanson's remarkable vision and leadership, have been punctuated by many musical highlights: Haydn's *Sinfonia Concertante* with Christopher Hogwood, the dreaded *Ginastera Variations*, *The Trout Quintet*, with Edgar Meyer, and Meyer's *Violin Concerto* with Hilary Hahn, to name a few.

The Festival's deeper impact on me through the years has manifested itself in more quiet ways: it has become a marker for the passage of time in the life of our family anticipated each year as keenly as the holidays. It has also been a fertile field where our daughter's love of music and Mozart operas was born and is continually nurtured, along with that of many other "festival kids"—a gift to the future. Sunset dinner at the Avila Beach cabin, the gathering of hungry musicians around Martha Steward's snack table, kids romping gleefully at the Festival picnic, Big Sky Café, Montaña de Oro, and all the wonderfully generous and supportive local people we've met here are some of my most special Festival memories. But what I anticipate most eagerly, amidst the uncertainty of a freelance musician's life, is returning year after year to joyfully make music with some of my favorite musicians and best friends. There have been some obvious changes in the Festival over the past 20 years: the addition of Jeffrey Kahane's inspiring musical soul, the building of the glorious Performing Arts Center, and the kids getting older. Yet the spirit and love of music have remained constant. For this I am grateful.



Meliora Winds

Sunday, July 30, 2000, 7:30pm
Chapel Hill • Shandon

Kirsten Larsen, Flute
Keve Wilson, Oboe
Jessica Phillips, Clarinet
Susan Loegering, Bassoon
Mollie Pate, Horn

Felix Mendelssohn Scherzo from *A Midsummer Night's Dream*
(1809-1847) (transcribed by Friedrich Gabler)

Paquito D'Rivera Aires Tropicales
(b. 1948)
Alborada • Son • Habanera • Vals Venezolano • Dizziness (to Dizzy Gillespie) • Contradanza • Afro

INTERMISSION

Eugène Bozza Scherzo, Opus 48
(1905-1991)

Wolfgang Amadeus Mozart Adagio and Allegro in F Minor, K.594
(1756-1791) (transcribed by Wolfgang Sebastian Meyer)

Dmitri Shostakovich Quartet No. 8, in C Minor, Opus 110
(1906-1975) (transcribed by Mark A. Popkin)

Largo
Allegro molto
Allegretto
Largo
Largo

The Mozart Festival would like to express its gratitude to the Wm. Clark family and the Augustine Foundation for the use of Chapel Hill.

Sponsored by: **PACIFIC BELL**
Foundation

Program Notes

Felix Mendelssohn—Scherzo from *A Midsummer Night's Dream* (1843)

In 1826, when Mendelssohn was seventeen, Schlegel's new translation of Shakespeare's plays was a major topic at the Mendelssohns' important literary and musical salon in Berlin, and from this sprang the Overture to *A Midsummer Night's Dream*. The piece was performed successfully several times over the next two years and then put away—for fourteen years! Finally, when King Friedrich Wilhelm IV commissioned incidental music for the play in 1843, Mendelssohn got out the Overture again and composed twelve more pieces to go with it. The most popular of these, next to the Overture itself, is the Scherzo. It was originally to be played between the first and second acts and there are two main themes, the second of which is announced with a full unison.

Paquito D'Rivera—*Aires Tropicales* (1994)

Paquito D'Rivera is a clarinetist and saxophonist, and a Cuban émigré who settled permanently in the United States in 1981. He has received many awards and has toured throughout the world, both as soloist and with his jazz ensembles. Last year he appeared as guest artist at the White House and at the Kennedy Center, and was honored by the Universidad de Alcalá de Henares in Spain. Mr. D'Rivera's well-received compositions are decidedly cross-cultural and feature a mixture of Latin, Bebop, Rock, Afro-Cuban, and quasi-classical elements. *Aires Tropicales* was commissioned by the Aspen Wind Quintet, who gave the premiere at the Frick Collection in New York. D'Rivera has also published two books, *My Saxual Life* and a novel *En Tus Brazos Morenos*.

Eugène Bozza—Scherzo, Opus 48 (1944)

Eugène Bozza was a French composer and conductor who conducted at the Opéra-Comique in Paris through the difficult years from 1939 to 1948. In 1951 he was appointed director of the École Nationale de Musique, Valenciennes, and he was made a Chevalier of the Légion d'honneur in 1956. His compositions in large forms were performed in France, but his wider reputation rests with his many chamber works for wind instruments and brass. These "display at a high level the qualities of mid-twentieth-century French chamber music: melodic fluency, elegance of structure, and a consistently sensitive concern for instrumental capabilities" (Paul Griffiths). They are also challenging. The Meliora Winds have described this example as "Mendelssohn's *Scherzo* meets *The Flight of the Bumblebee!*"

Wolfgang Amadeus Mozart—Adagio and Allegro in F Minor, K.594 (1790)

This was the first of three pieces Mozart composed on commission "For the Organ-Works of a Clock," specifically the mechanical clock-organ which Count Josef Deym von Stritz displayed at his Müller Wax Museum and Gallery of Curiosities in Vienna. It's hard to imagine such a magnificent piece being played on the Count's little pitti-pipes, however: a somber Adagio, brooding with counterpoint, leading to a sonata-form Allegro of stunning proportions and intensity in F major, and concluding with a final development and resolution of the Adagio. In fact, it may not have been. Only the third piece (K.616) is known for sure to have been "pinned" into the machine, leaving this one altogether available for performance by more congenial forces.

Dmitri Shostakovich—Quartet No. 8, in C Minor, Opus 110 (1960)

Shostakovich's Eighth Quartet is an unusually sustained and rather somber work, suggestive in places of a modern Sibelius. The composer called the piece "a personal dedication ... for the victims of Fascism," but the music is generalized enough to permit additional interpretations. The format is somewhat different, with the concluding Largo being a recapitulation of the opening one to form a prologue and epilogue. The three central movements then progress from the intense and muscular Allegro molto to the scherzo-like Allegretto to the slow fourth movement. Much remarked has been the opening motive of D, E-flat, C, and B. Inspired by the famous B, A, C, H motto, Shostakovich derived these notes from his first and last initials, although he had to juggle Russian and German to do it.

Festival Chorus and Orchestra

Tuesday, August 1, 2000, 8pm
Performing Arts Center • Cal Poly

Clifton Swanson, Conductor
Thomas Davies, Conductor
Ralph Morrison, Violin Soloist
Maria Jette, Soprano; Susan Azaret-Davies, Alto
Jonathan Mack, Tenor; Louis Lebherz, Bass

Franz Joseph Haydn Symphony No. 52, in C Minor
(1735-1809)

Allegro assai con brio
Andante
Menuetto e trio: Allegretto
Finale: Presto

Wolfgang Amadeus Mozart Concerto No. 3, in G Major, for Violin and Orchestra,
K.216 ("Strassburg")

Allegro • Adagio • Rondeau: Allegro

Ralph Morrison, Violin

INTERMISSION

Wolfgang Amadeus Mozart Incidental music for the play
(1756-1791) *Thamos, König in Ägypten*, K.345 (336a)

Chorus: *Schon wiechet dir*
Entr'acte after Act I: Maestoso; Allegro
Entr'acte after Act II: Andante
Entr'acte after Act III: Allegro
Entr'acte after Act IV: Allegro vivace assai
Chorus: *Gottheit über alle mächtig*
Entr'acte after Act V: Allegro
Chorus: *Ihr Kinder des Staubes*

Maria Jette, Soprano • Susan Azaret-Davies, Alto
Jonathan Mack, Tenor • Louis Lebherz, Bass

Sponsored by: Lynn Mahoney Ekegren; Allan E. Voigt, M.D.

Program Notes

Franz Joseph Haydn—Symphony No. 52, in C Minor (1771)

Much remains unknown about the *Sturm und Drang* (storm and stress) period. The term came from a play by Klinger (1776) and was used to describe a German literary movement that included Goethe's early works. The parallel movement in music, however, preceded the literary one and was nearly finished by 1776. Where did it come from? Opera? The popular and overtly dramatic keyboard works of Emanuel Bach? Why did Haydn take it so seriously when many considered it just a fad? We don't know, but Haydn certainly composed many of the finest examples, including this Symphony No. 52. The fad passed, but thanks in part to Haydn the idea continued to resonate here and there through the 1780s. By the late 1790s there was a whole new generation: Emanuel Förster was being called "the new Emanuel Bach" and Beethoven was studying with him. Haydn's masterly C minor symphony begins with a unison passage, almost a code in his time announcing strength and seriousness of purpose. The soft contrasting theme is then derived from the first, a personal trick of Haydn's, and as an unusual touch, it enters twice. It's in the powerful, contrapuntal development section that the *sturm und drang* really gets going, however, to be echoed in double time in the hard-driving Finale. The stately Andante and the odd Menuetto with its off-beat Trio provide welcome contrast, but the outer movements with their tough, condensed drama have been called "the grandfather of Beethoven's Fifth."

Wolfgang Amadeus Mozart—Concerto No. 3, in G Major, for Violin and Orchestra, K.216 ("Strassburg") (1775)

Mozart was so renowned as a pianist that it was often forgotten, then as now, that he was also an accomplished violinist. In Vienna he largely switched to viola, but in Salzburg he performed often as violinist in both secular and sacred venues. His five violin concertos were composed for his own use in such circumstances, but they contain a little "mystery." It has been noted for years that the final three concertos suddenly jumped up in level compared to the first two. The answer, however, is easy to find. The *Sturm und Drang* movement passed through. With teenaged Mozart the result wasn't *sturm und drang* pieces so much as a general intensification of what he was doing already. The first movement begins with a passage adapted from Mozart's recently composed serenata *Il rè pastore*, K.208. In the *scena* it introduces an aria by the title character, the "Shepherd King;" in the concerto it introduces a different kind of drama, one between soloist and orchestra. The second movement, though in the cheerful key of D major, is similarly enriched. Not an Andante but a genuine Adagio, the themes and the orchestration are both especially vibrant. The finale, however, is the most interesting of all. In the Rondeau's third episode the music suddenly breaks off with three full chords. Then come two substantial interpolations, an elegant gavotte for the solo violin and a lusty folk dance called "The Strassburger"—hence the work's nickname—before the rondo finally gets back on track.

Wolfgang Amadeus Mozart—Incidental music for the play *Thamos, König in Ägypten*, K.345 (336a) (1773)

In 1773 the Bohemian associate ambassador and sometime playwright, Baron Tobias Philipp von Gebler, wrote a long, "heroic" (i.e. bombastic), "Egyptian" play with Masonic overtones. He was sure it was a masterpiece that would spring from triumphs at Vienna's Kärntnerthor Theater to the Imperial stage in Berlin, and he naturally wanted incidental music to accompany it. A first commission came to nothing so the Baron engaged young Mozart, who had been visiting Vienna with his father. Mozart responded with two big choral numbers, for Acts I and IV, and some entr'actes, which apparently pleased both the Baron and the audience. (They would also comprise Mozart's only incidental music: He much preferred opera, where the music didn't just accompany but took a more active role.) Not surprisingly, the play flopped, but Mozart managed to recycle the music—expanded, in fact, into its present form—for other productions in Salzburg. It must be emphasized that this was not "Masonic" music. Neither Mozart nor anyone close to him was yet a member. Mozart did exploit certain general ideas, nonetheless, which were common knowledge and which would become especially useful to him later for *Magic Flute*. These would include the juxtapositions of darkness and light, the three C minor chords introducing the dramatic first entr'acte, the tender second entr'acte in E-flat major (both of these keys have *three* flats in their signatures), the hymn-like choruses and, especially, the High Priest's exhortation in the final chorus which certainly led straight to Sarastro.

Meliora Winds

Wednesday, August 2, 2000, 8pm
First Baptist Church • Cambria

Kirsten Larsen, Flute
Keve Wilson, Oboe
Jessica Phillips, Clarinet
Susan Loegering, Bassoon
Mollie Pate, Horn

Felix Mendelssohn Scherzo from *A Midsummer Night's Dream*
(1809-1847) (transcribed by Friedrich Gabler)

Wolfgang Amadeus Mozart Andante in F Major, K.616
(1756-1791) (transcribed by Wolfgang Sebastian Meyer)

Giuseppe Verdi Quintet in E Minor
(1813-1901) (transcribed by Mordechai Rechtman)

Allegro
Andantino
Prestissimo
Allegro assai mosso

INTERMISSION

Samuel Barber Summer Music, Opus 31
(1910-1981)

Carl Nielsen Quintet for Winds, Opus 43
(1865-1931)

Allegro ben moderato
Menuet
Praeludium (Adagio); Thema con variazione (Un poco andantino)

Sponsored by: Lyn & Aaron Baker

Program Notes

Felix Mendelssohn—Scherzo from *A Midsummer Night's Dream* (1843)

In 1826, when Mendelssohn was seventeen, Schlegel's new translation of Shakespeare's plays was a major topic at the Mendelssohns' important literary and musical salon in Berlin, and from this sprang the Overture to *A Midsummer Night's Dream*. The piece was performed successfully several times over the next two years and then put away—for fourteen years! Finally, when King Friedrich Wilhelm IV commissioned incidental music for the play in 1843, Mendelssohn got out the Overture again and composed twelve more pieces to go with it. The most popular of these, next to the Overture itself, is the Scherzo. It was originally to be played between the first and second acts and there are two main themes, the second of which is announced with a full unison.

Wolfgang Amadeus—Mozart Andante in F Major, K.616 (1791)

This piece, subtitled "For the Barrel of a Little Organ" was the third and last Mozart composed on commission for the mechanical clock-organ which Count Josef Deym von Stritz displayed at his Müller Wax Museum and Gallery of Curiosities in Vienna. It's the only one of the three known for certain to have been "programmed" into the contraption, and the only one which seems suited to it musically. (The Meliora Winds performed the first of the set three nights ago at Chapel Hill.) The piece is in full arch-rondo form, where the first episode comes back again after the second, and there is a lot of ornamentation and passagework which one can imagine being effective on the instrument's little mechanically activated pipes.

Giuseppe Verdi—Quintet in E Minor (1873)

This is a transcription of Verdi's String Quartet and most people will be startled at the idea. *Verdi?* There's a reason. In 1863 a leading Italian writer, Arrigo Boito, published an intemperate attack on the "debased" condition of Italian music. As the leading Italian composer, Verdi naturally took offense. For years he wouldn't speak to Boito, and whenever he had spare time he composed non-operatic pieces to pointedly demonstrate the health of Italian craftsmanship. *This* work resulted from production delays for *Aida*, and the Allegro's main theme is related to one associated with Amneris in the opera. The wistful Andantino and the vigorous, ingeniously developed finale, on the other hand, have passages presaging *Falstaff*. Beethoven this is not, but it certainly fixed Boito's wagon!

Samuel Barber—Summer Music, Opus 31 (1956)

As a young man Barber was a professional singer, and as a composer he usually applied his lyric, neo-Romantic style to music for voices or for strings. Some were therefore surprised that his only chamber work for winds, the light-hearted *Summer Music*, turned out so very well. It consists of a single continuous movement with two parts. The first part is an arch form, beginning "slow and indolent" and then growing increasingly animated until it reverses course in the middle and gradually returns to where it started. The second part then toys with a cheerfully syncopated little tune along with a couple of references to the opening theme, and it has a substantial interlude marked "Joyous and flowing."

Carl Nielsen—Quintet for Winds, Opus 43 (1922)

Carl Nielsen was the central figure in Danish music after the Romantic period. He revitalized many aspects of Danish music but his highly personal style was a puzzle to some people, neither Romantic enough for the traditionalists nor radical enough for the modernists. *They* wrangled over harmony, but Nielsen built his music from rhythm and from purely melodic units which allowed him to relate all twelve notes directly to tonal centers. This technique became especially apparent in his famous Quintet for Winds, which also initiated his final compositional period. Chamber music now became a chief interest as Nielsen grew increasingly sensitive to the character of each instrument. He also became freer and more imaginative in his use of Classical forms, in this case sonata, minuet, and variations with introduction.

Family Concert

Thursday, August 3, 2000, 5pm
Cal Poly Theater • Cal Poly

Garry Eister, Host

The Festival's ever-popular Family Concert returns to the Cal Poly Theater as outstanding guest artists join well-known Festival musicians in performances designed especially for children and their families.

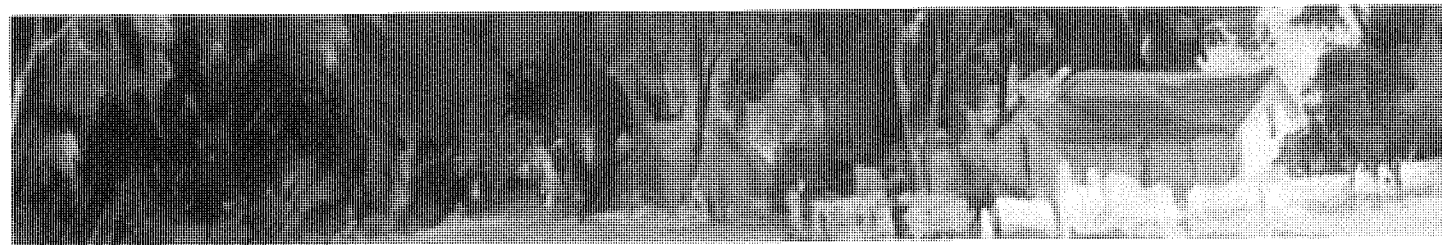
The special guests for the Family Concert will be the Theophilus Brass, Meliora Winds and Trio Voronezh.

Our host is Dr. Garry Eister, an acclaimed composer in his own right whose works have been performed in this country and abroad. Dr. Eister has also made a specialty of introducing young people to fine music. He serves as Artist-in-Residence for the Children's Creative Project and he leads the Festival's "Mozart Akademie."

Admission to this concert is free, but due to the great demand tickets must be obtained in advance.

Sponsored by: **BLAKESLEE & BLAKESLEE**
Diane & Sam Blakeslee

mervyn's
California
Always Dream



Millennium Endowment Fund

The Millennium Fund is a permanent endowment designed to help the Festival establish an increasingly secure and successful future by reducing its dependence on annual income sources. The investment income will assure a more reliable source of support for operations and enrich the Festival by expanding the number of featured artists and educational outreach programs.

Giving to the Millennium Endowment Fund continues your support in perpetuity because the principal will never be touched. Only the investment income from the endowment will be used to sustain the Festival activities.

The prestigious Amadeus Society membership is offered to donors of significant contribution levels, which include the Principal Players' Circle and Musicians' Circle.

Principal Players' Circle: Lyn & Aaron Baker, Roy Gersten

Musicians' Circle: Avis Goodwin, Festival Friend, Ann & David Lawrence, M.D., Warren & Carol Sinsheimer

We are deeply grateful to the individuals who have contributed to the Millennium Endowment Fund:

John O. Dunn, Stephen & Carol Kennedy, Archie McLaren, Mozart Festival Board of Directors, Betty Schetzer, Clifton & Jane Swanson, Carol & Martin Tangeman

For further information on the Millennium Endowment Fund, please contact the Festival Office at (805) 781.3009 or by e-mail at SLO@MozartFestival.com.

Performing Arts Center Facilities

Babies and small children: Every person entering a venue at the PAC must own a ticket, including children. If a child is distracting event patrons, the supervising adult is asked to escort the child out of the venue until it is appropriate to re-enter. Babies are not allowed to attend events at the PAC, unless specifically advertised by the sponsor.

Cell phones, pagers and electronic watches: Cell phones are not allowed in performance venues. Please turn off pagers and electronic watches prior to the performance. If you may need to be reached during a performance, leave 756-7222 and give your name and seat number to the House Manager.

Latecomers: The seating of latecomers during events is at the discretion of the House Manager. The management has selected those times which are least likely to interrupt or disturb other patrons. As a courtesy to the performers and other audience members, latecomers may not be seated in their assigned seats until after intermission. It is the management's policy to begin performances at the advertised times. Patrons leaving their seats during a performance may have to wait in the lobby for a period of time before readmittance to the venue.

Photographs and recorders: The taking of photographs and the possession and/or use of an audio or video recorder during the performance is strictly forbidden. All such items must be surrendered at the House Manager's podium for the duration of the performance.

Martin Kasik, Piano Recital

Thursday, August 3, 2000, 8pm
Trinity Methodist Church • Los Osos

Wolfgang Amadeus Mozart Sonata in B-flat Major, K.333 (315c) ("Linz")
(1756-1791)

Allegro
Andante cantabile
Allegretto grazioso

Johannes Brahms Six Pieces ("Klavierstücke"), Opus 118
(1833-1897)

Intermezzo in A Minor
Intermezzo in A Major
Ballade in G Minor
Intermezzo in F Minor
Romance in F Major
Intermezzo in E-flat Minor

INTERMISSION

Frédéric Chopin Selected Works
(1810-1849)

Étude in G-sharp Minor, Op. 25, No. 6
Valse Brillante in A-flat Major, Op. 34, No.1
Ballade in G Minor, Op. 23
Scherzo in B-flat Minor, Op. 31

Sponsored by: Robert H. Warren, in memory of Bettie Lou Warren; A Festival Friend

Program Notes

Wolfgang Amadeus Mozart—Sonata in B-flat Major, K.333 (315c) ("Linz") (1783)

For years this sonata was mistakenly assigned to the Paris group because of similarities between its opening passages and those of Christian Bach's Op. 17, No. 4—which Mozart probably saw during their Paris visit of 1778. (Each was there on his own business, but the timing was fortuitous. It would be their last personal meeting.) Modern handwriting and paper analyses, however, suggest that any similarities should be interpreted as a tribute: The piece was actually composed during Mozart's 1783 visit to Linz (which also produced the "Linz" Symphony), not long after his friend had died. The later date also fits better stylistically, for other than the "Bach bit" the broad gestures of this showpiece seem to presage the great series of piano concertos that was about to begin. The first two movements are in sonata form and both begin modestly, as if to conceal the fireworks coming later (storminess in the Allegro, chromatic harmonies in the Andante). The rondo begins unassumingly, too, and it has the biggest surprise of all: a final episode that bursts into a stunning, full-scale cadenza, before returning almost amusingly to the ingenuous main theme.

Johannes Brahms—Six Pieces ("Klavierstücke"), Opus 118 (1893)

The one-movement character piece for piano was not unknown in Mozart's time, and in the next generation both Beethoven and Schubert made contributions (*Bagatelles* and *Impromptus* respectively). It was during the Romantic period, however, that the form truly flowered, and this evening we hear two groups of such pieces by composers at opposite ends of the Romantic era and at opposite ends of their own lives. Brahms had just turned sixty when he settled into the spa at Ischel for the summer of 1893. The *Gesellschaft der Musikfreunde* had struck a commemorative medal in his honor, and there was other correspondence, too, including some fifty telegrams. His real desire, however, was to continue what he had started the previous summer: composing piano pieces. The works of this two-year series, from Opus 116 to 119, exhibit great concentration of thought and economy of means, a mature, easy command of both mood and material. Overall, one senses the bittersweet resignation of a composer in the fullest mastery of his art but in the twilight of his life. This is a composite impression, nonetheless, for taken individually the pieces are quite distinct. The first of this evening's set, for example, has been called "rebellious" while the second is luminous and serene, even when it goes into the minor. (All six pieces are in straightforward three-part forms.) The Ballade is then quite dramatic but with a "sweet, dreamy" middle section, while the F minor Intermezzo is agitated and somber with a syncopated middle section. The expressive Romance's central episode unfolds over a repeated bass line like a miniature *passacaglia*, while the concluding Intermezzo is broad and tragic with a "wonderfully enhanced" middle section.

Frédéric Chopin—Étude in G-sharp Minor, Op. 25, No. 6 (1832-34) Valse Brillante in A-flat Major, Op. 34, No. 1 (1835) Ballade in G Minor, Op. 23 (1831-35) Scherzo in B-flat Minor, Op. 31 (1837)

As the dates clearly indicate, these works were written nearly sixty years before Brahms's Opus 118 by a composer in his twenties. Not surprisingly, they feel considerably more outgoing (and show even greater variety since they were not composed as a set). To Chopin's contemporaries they seemed revolutionary, both in their superbly pianistic textures (achieved through physical expansion of motive and figure, held together by the damper pedal) and in their harmonies. Liszt and Wagner borrowed openly, as did the French and the more Westernized Russians (Tchaikovsky, Rachmaninov). Chopin also influenced some of the nationalist composers (Grieg, Albéniz), and even occasionally Brahms, as the sharp-eared may notice this evening. Indeed, Chopin's influence on Schoenberg was *via* Brahms, not Liszt or Wagner. The surprise is that Chopin considered himself a traditionalist. His favorite composers were Bach and Mozart. He saw his textures as extensions of Schubert and such worthies as Kozeluch, Tomásek, and Field. The famous "Étude in thirds" (G-sharp minor) traces back to Cramer and Clementi. Chopin seems not to have understood just how far he had exceeded his models. (Just compare this Valse Brillante to a Schubert waltz!) So, too, with form and harmony: The Scherzo in B-flat Minor presents the interesting new form of sonata/scherzo, with several contrasting themes in the Scherzo and a Trio which almost turns into a development section. Finally, the G-minor Ballade's harmonically ambiguous introduction stemmed from Haydn, while its return of the main themes in reverse order was a trick of Mozart's. Clothed in Chopin's brilliantly conceived sound, however, you scarcely notice.

Music of Two Worlds: Randy Pile

Thursday, August 3, 2000, 8pm
Laetitia Winery • Arroyo Grande

Randy Pile, Guitarist

- Joaquín Rodrigo Tiento antiguo
(1901-1999)
- Joaquín Rodrigo Sonata a la Española
Allegro assai
Adagio
Allegro moderato; Tiempo de Bolero
- Heitor Villa-Lobos Four Pieces
(1887-1959)
Mazurka-Chôro
Chüros No. 1
Étude XI
Étude XII
- Fernando Sor Grand Solo, Opus 14
(1778-1839)
- INTERMISSION
- Augustín Barrios La Catedral
(1885-1944)
Preludio "Saudade" • Andante religioso • Allegro solemne
- Antonio Lauro Vals Venezolanos
(1917-1986)
- Nikita Koshkin Usher Waltz (after Edgar Allan Poe)
(b. 1956)
- Joaquín Rodrigo Por los campos de España
En tierras de Jerez • En los trigales
- Joaquín Rodrigo Tres pequeñas piezas
Ya se van los pastores
Por caminos de Santiago • Pequeña sevillana

Funds provided in part by
the California Arts Council

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Program Notes

During its thirty years on the Central Coast the Mozart Festival has developed a surprising number of traditions: The opening ceremonies at the San Luis Obispo Mission Plaza; the all-Mozart, authentic performance Opening Concert; the Mission Concert with the chorus; the Chapel Hill Baroque Concert; the Family Concert; and the Final Concert ending with a Mozart Piano Concerto. Two more such traditions are continued here this evening—presenting concerts in colorful and interesting venues around the County, and saluting our area's bi-cultural heritage, Spanish and English, Old World and New.

This evening's program features the Spanish heritage of both the Old World and the New, plus a ringer. Joaquín Rodrigo was arguably the most important Spanish composer born since 1900. In both his life and his music Rodrigo lacked a single gift which he made up for in other ways. Personally, he was blind from age three, yet he went on to a distinguished career, a happy marriage (to pianist Victoria Kamhi), and great longevity—he just passed away last summer, in his 98th year! Musically, likewise, he seemed little interested in great profundity in the large forms, yet his pieces are so charming, agreeable, and skillfully written that they too seem destined for long life. His most famous work, of course, is his *Concierto de Aranjuez*, but his most significant achievements may have been in his solo works for guitar. These not only display great variety of mood and expression, they have also contributed to the instrument's technical advancement.

Turning now to the New World, Heitor Villa-Lobos was unquestionably the greatest composer of Brazil, one of the greatest in all South America, and a world figure who composed in every genre from operas and symphonies to solo works. Fiery, restless, and exuberant, Villa-Lobos traveled almost constantly and seldom stayed with any one project for long. Regular classes at the National Music Institute in Rio de Janeiro certainly hadn't suited him, and he ended up being mostly self-taught with his professors merely acting as advisors. He did, however, return again and again to the instruments of his youth, his true loves with which he became remarkably accomplished: the cello and the guitar. His cello lessons began at such an early age that he had to use a viola, and as a teenager he played his guitar with café musicians. Here he learned to improvise accompaniments to the "capriciously modulating melodies" of the chôro, a type of instrumental piece very popular in Rio at that time.

With Fernando Sor we return to Spain—and France, and England, and even Russia. As a Catalan, Sor sometimes felt more "at home" when abroad. (There had been political intrigues, too.) He also lived during our own mission period, so that his music may have been known here as well. Although Sor's ballets and vocal music were extremely successful (*Cendrillon* was danced more than 100 times at the Paris Opéra), his greatest fame was as a guitarist and guitar composer. Taking his style from Haydn and Mozart and playing in parts, not just chords, he created both fine pieces and one of the most important instructional works ever, his *Méthode pour la guitare*.

Back to the New World we come with Paraguayan Augustín Barrios, the first guitarist to perform a complete Bach suite and the first to make gramophone records. A likable but quite impractical individual, it was not until he found a patron willing to serve also as agent and chaperone (the diplomat Don Tomás Salomini) that Barrios became the first New World guitarist to tour Europe. Barrios was compared to Segovia as interpreter and to Paganini as virtuoso. His *La Catedral* has entered the standard repertory, and other pieces would have, too, if Barrios hadn't been so careless about manuscripts and publications.

Another legendary New World guitarist was Antonio Lauro of Venezuela. Besides his brilliant performances, some of Lauro's most distinctive contributions were his *Valses Venezolanos*, in which he transformed the familiar European dance by including the syncopated rhythms and colorful harmonic language of Venezuelan popular music. The *Vals Venezolanos* performed on Sunday by the Meliora Winds as part of Paquito D'Rivera's *Aires Tropicales* was composed as a tribute to Lauro.

Finally we come to the "ringer." Nikita Koshkin is a Russian guitarist and composer whose eclectic mix of pop, non-Western, and avant-garde elements, literary references, and Russian "fervor and melancholy" have been doing very well in Europe. For this evening's performance, his only connection with the New World is that he became entranced as a boy with the story *The Fall of the House of Usher* by American Edgar Allan Poe, and with the scene where the main character improvises a waltz on a theme of Weber. Koshkin wanted to bring that fictional music to life, but instead of using an actual Weber theme he chose "to write a complete original in a stylized Romantic manner."

Festival Choruses and Orchestra

Friday, August 4, 2000, 8:15pm
Mission San Luis Obispo

Thomas Davies, Conductor

Wolfgang Amadeus Mozart *Te Deum*, K.141
(1756-1791)

Wolfgang Amadeus Mozart *Ave verum Corpus*, K.618

Aaron Copland Four Motets
(1900-1990)

Help Us, O Lord
Thou, O Jehovah, Abideth Forever
Have Mercy On Me, O My Lord
Sing Ye Praises To Our King

Johann Sebastian Bach Motet: *Singet dem Herrn ein neues Lied*, BWV 225
(1685-1750)

Singet dem Herrn; Die Kinder Zion
Wie sich ein Vat'r; Lobet den Herrn
Alles, was Odem hat

INTERMISSION

Wolfgang Amadeus Mozart Requiem in D Minor, K.626 (Robert Levin edition)

I. Introitus: Requiem—chorus and soprano solo

II. Kyrie—chorus

III. Sequence: 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. Communio: Lux aeterna—soprano solo and chorus

Sponsored by: Robert & Kelly Kimball;



Program Notes

Wolfgang Amadeus Mozart

Te Deum, in C Major, K.141 (66b) (1769) • *Ave verum corpus*, in D Major, K.618 (1791)

Mozart's relationship with the Roman Catholic Church took some turns. He was virtually born to the Church. The Archbishopric of Salzburg was an autonomous principality responsible only to the Pope. Church music was an industry employing every musician Mozart knew, including his father. It was pleasant employment, too, for Archbishop Sigismund von Schrattenbach was a true and kind-hearted music lover. Things got even better in 1763 when Michael Haydn joined the team. Haydn lacked the broad genius of his older brother but in his specialty, church music, he was good. Mozart grew up in this fraternity, so when he composed a *Te Deum* in 1769 it was only natural that he should model it on a similar work by Haydn. The teenager's version is remarkably convincing, nonetheless, all the way to its concluding double fugue.

On December 16, 1771, the good times ended. Archbishop Schrattenbach died and was replaced by Hieronymus Colloredo, an arrogant, self-serving individual despised even by his peers (who may have elected him to Salzburg to get rid of him). Work in Salzburg therefore became increasingly odious, and in 1781 Mozart escaped to Vienna. No more Colloredo, no more church music! Only it didn't work. Mozart's deep-seated need to belong has been established by author Maynard Solomon. Mozart was also a spiritual person, but not being one to talk about his inner feelings he needed ways to act on them. Mozart needed the Church, and after six or eight years away from Colloredo he began seeking a fresh relationship. One result was the famous little jewel *Ave verum corpus*. Composed for Corpus Christi observances in Baden, where Constanze was taking the cure, it employed an intimate style still deeply affecting today.

Aaron Copland • Four Motets (1921)

In 1921, young Aaron Copland composed these *Four Motets* on Psalm texts in the famous Paris composition class of Nadia Boulanger because, as he recalled years later, "All Mademoiselle's pupils wrote motets...I think of these works as student pieces that show some influence of Mussorgsky, whom I admired." Boulanger apparently liked Copland's motets, however, for she had them performed at Fontainebleau in 1924, and in Paris in 1937. American composer Jack Beeson then talked Copland into letting them be published in 1979.

Johann Sebastian Bach • Motet: *Singet dem Herrn ein neues Lied*, BWV225 (1727)

Motets were less important in Lutheran worship than cantatas. Bach composed just six, all in Leipzig, and all for special occasions. The provenance of *Singet dem Herrn* is the least certain, but it may have been composed for the birthday of Elector Friedrich August I. It's scored for double choir, and it is stunning for containing not only two major fugues, but also some of the most gloriously cheerful counterpoint ever written. This, indeed, is the motet that so impressed Mozart in Leipzig in 1789. The texts are all from the Psalms, even the second movement which is a chorale fantasia on *Nun lob', mein' Seel'*, itself based on Psalm 103. Here Chorus II presents phrases of the chorale while Chorus I alternates with phrases of a prayer (using motives from the first movement). The concluding fugue is then built on an extraordinarily long, rollicking subject in triple time.

Wolfgang Amadeus Mozart (ed. Robert Levin) • Requiem in D Minor, K.626 (1791)

The story is familiar, but more bizarre than daytime TV. There's a knock in the night. A stranger in black, giving no name, offers a bag of gold for a musical setting of the Mass for the Dead. "There will be more gold, *but all must be kept secret*." Actually, it was just a gambit of local eccentric Count Walsegg von Stuppach, who commissioned works from professionals to recopy and pass off to his court musicians as his own. His wife had died, so he wanted a requiem. This only came out later, however, and as sick as Mozart had been the previous year it's little wonder his premonition grew that he was composing his own requiem. Tragically, he was. His illness returned, and halfway through the *Lacrimosa* Mozart died. To collect the remaining payment Constanze had the work completed by onetime pupil Franz Süssmayr, using Mozart's sketches. Süssmayr was barely third-rate, however, so experts have continued tinkering with the second half. This edition makes substantial improvements in details like instrumentation and voice leading and offers a completed "Amen" fugue, a movement Süssmayr couldn't handle and therefore omitted.

Nathaniel Rosen, Cello

Friday, August 4, 2000, 8pm
Performing Arts Center • Cal Poly

Nathaniel Rosen, Cello
Doris Stevenson, Piano

Pietro Locatelli Sonata in D Major, Op. 6, No. 6
(1695-1764)

Largo; Andante
Allegro
Menuetto

Frederic Chopin Sonata in G Minor for Cello and Piano, Op. 65
(1810-1849)

Allegro moderato
Scherzo: Allegro con brio
Largo
Finale: Allegro

INTERMISSION

Johann Sebastian Bach Suite No. 4, in E-flat Major, for unaccompanied Cello, BWV 1010
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourree I, II
Gigue

Ludwig van Beethoven Twelve Variations in F Major, for Cello and Piano, on
(1770-1827) "*Ein Mädchen oder weibchen*" from *Die Zauberflöte*, Op. 66

Bohuslav Martinu Variations on a Theme of Rossini
(1890-1959)

Sponsored by: Central Coast Pathology Consultants, Inc.; A Festival Friend

Program Notes

Pietro Locatelli

Sonata in D Major, Op. 6, No. 6 (1737)

Pietro Locatelli initially gained fame as a violin virtuoso and 150 years later he was still remembered as the "Paganini of the eighteenth century." His playing ran to extremes: almost excessively powerful in the brilliant passages but sweetness itself in the *cantabiles*. French cellist Charles de Blainville remarked that Locatelli's performance of the opening Adagio from Corelli's sonata Op. 5, No. 4 "would make a canary fall from its perch in a swoon of pleasure." Locatelli soon tired of the touring virtuoso's life, however. In 1729 he settled permanently in Amsterdam as composer, conductor, and entrepreneur. The sonatas of his Opus 6—among his best works—had an unusual scheme: a lyrical movement followed by a fast movement in counterpoint, followed by variations on a minuet theme.

Paul Hindemith

Sonata for Violoncello and Piano, Op. 11, No. 3 (1919)

Paul Hindemith was one of the most versatile musicians of the twentieth century. He also started fast: By age nineteen he was concertmaster of the Frankfurt Opera and by twenty-two he was planning an ambitious series of sonatas for orchestral instruments and piano. His expressed goal was to "widen the territory of expressive possibilities" by creating works exploring both different structures and different characters. The Cello Sonata's two big movements are each subdivided to become, in effect, four movements. The first part is like a toccata, vigorous and busy. A pause then leads to the second part, a complex sonata form in which the development is actually calmer than the exposition. Some then describe the second movement as a funeral procession followed by a bacchanal.

Johann Sebastian Bach

Suite No. 4, in E-flat Major, for Unaccompanied Cello, BWV 1010 (ca. 1720)

Bach's unaccompanied suites and partitas have long been considered pinnacles of string music. Years ago, violinist and modern music specialist Robert Gross began all his recitals with an unaccompanied partita "just to show everyone that I *did* know all the right notes." If Christian Ferdinand Abel, Bach's colleague at Cöthen and cellist to the Prince, really knew all the notes of the six cello suites, he was a better man than his modest reputation would suggest. The Preludes were the most fully developed movements in all the suites, and in this one Bach used the instrument's sonority and nimbleness to create the illusion of chords slowly gliding over a pedalpoint. The flowing Allemande and poetical Sarabande then offer contrasts to the livelier dance movements.

Ludwig van Beethoven

Twelve Variations in F Major, for Cello and Piano, on "*Ein Mädchen oder Weibchen*" from *Die Zauberflöte*, Op. 66 (1796)

In 1796 young Beethoven, newly established in Vienna, undertook an extensive tour. His sponsor and companion was Prince Lichnowski, the same Prince who had accompanied Mozart on a similar tour seven years before, and this time as before the ultimate destination was the Berlin court of cello-playing Friedrich Wilhelm II, son of Frederick the Great. Mozart had composed his "Prussian" Quartets for the monarch; Beethoven now offered two fulsome cello sonatas, which he performed with the King's resident cellist Jean Pierre Duport. He also composed these variations on a tune from his—and also, probably, the King's—favorite Mozart opera. "A Sweetheart or a Wife" is Papageno's little aria, in the second act of *Magic Flute*, after the big glass of wine rises from the floor.

Bohuslav Martinu

Variations on a Theme of Rossini (1942)

Bohuslav Martinu was an excellent Czech composer who lived mostly in Paris. His music ought to be better known here because his style reflects America's favorite kind of modernism: tuneful, accessible, rather French neo-Classica la Milhaud and Poulenc, with just a dash of Prokofiev and Aaron Copland. Hitler's opinion of Slavic people being what it was Martinu spent the war years here in America, where he was promoted by Koussevitzky and where he composed these amusing variations for Piatigorsky. After presentation of the theme there are four variations. The first two are quick but the third is meditative—perhaps mock-meditative as there is a wicked little reference to "The Swan." A vigorous final variation then leads to a broad restatement of the theme.

Trio Voronezh

Saturday, August 5, 2000, 7:30pm
Martin & Weyrich Winery • Paso Robles

Vladimir Volochin, Domra (Russian lute)
Sergei Teleshev, Bajan (Russian accordion)
Valeri Petruchin, Balalaika (double bass)

After thrilling Festival-goers last summer, Trio Voronezh (pronounced Vo-RO-nesh) is back from Russia, and now with a worldwide reputation. Although its members were classically trained at the Conservatory of Voronezh, Trio Voronezh began by playing in the streets, subways, and small clubs of Europe. In 1995, internationally renowned conductor and Bach specialist Helmuth Rilling spotted Trio Voronezh playing in a Frankfurt subway station and invited them to the 1996 Oregon Bach Festival, where they became the sleeper hit of the summer. Since then their career has taken off, with worldwide concert appearances, music videos, and additional visits to the Oregon Bach Festival as well as our own Mozart Festival.

“When Trio Voronezh appeared in the Heilandskirche, all of our expectations were exceeded. Both as soloists and in ensemble the young Russians displayed such fiery virtuosity and temperament that the audience again and again applauded and yelled ‘Bravo!’”-Südkurier

The Trio's members still live in the working-class city of Voronezh. They play traditional Russian folk instruments: a double-bass *balalaika* (a large, triangular-shaped instrument), a *bajan* (a button accordion, partially operated with the chin), and a *domra* (a Russian lute). This evening's program will be announced from the stage and will be selected from a repertory ranging from Vivaldi to Piazzola, and from Tchaikovsky to Gershwin.

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Festival Choruses and Orchestra

Saturday, August 5, 2000, 8:15pm
Mission San Luis Obispo

Thomas Davies, Conductor

Wolfgang Amadeus Mozart..... *Te Deum*, K.141
(1756-1791)

Wolfgang Amadeus Mozart..... *Ave verum Corpus*, K.618

Aaron Copland *Four Motets*
(1900-1990)

Help Us, O Lord
Thou, O Jehovah, Abideth Forever
Have Mercy On Me, O My Lord
Sing Ye Praises To Our King

Johann Sebastian Bach *Motet: Singet dem Herrn ein neues Lied*, BWV 225
(1685-1750)

Singet dem Herrn; Die Kinder Zion
Wie sich ein Vat'r; Lobet den Herrn
Alles, was Odem hat

INTERMISSION

Wolfgang Amadeus Mozart..... *Requiem in D Minor*, K.626 (Robert Levin edition)

I. Introitus: Requiem—chorus and soprano solo

II. Kyrie—chorus

III. Sequence: 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. Communio: Lux aeterna—soprano solo and chorus

* see program notes on p. 63

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Final Concert: Festival Orchestra

Sunday, August 6, 2000, 3pm
Performing Arts Center • Cal Poly

Clifton Swanson, Conductor
Martin Kasik, Piano Soloist

Wolfgang Amadeus Mozart Symphony No. 30, in D Major, K.202 (186b)
(1756-1791)

Molto allegro
Andantino con moto
Menuetto
Presto

Ralph Vaughan Williams Symphony No. 5, in D Major
(1872-1958)

Preludio: Moderato
Scherzo: Presto misterioso
Romanza: Lento
Passacaglia: Moderato

INTERMISSION

Wolfgang Amadeus Mozart Concerto No. 23, in A Major,
for Piano and Orchestra, K.488

Allegro
Adagio
Allegro assai

Martin Kasik, Pianist

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Program Notes

Wolfgang Amadeus—Mozart Symphony No. 30, in D Major, K.202 (186b) (1774)

The *Sturm und Drang* movement, already discussed in relation to Haydn (August 1 concert), even reached youthful Mozart in provincial Salzburg. The result included two outstanding symphonies, the “Little” G Minor, K.183 (October 1773) and the wonderful A Major, K.201 (April 1774), performed at the Festival last year. A month later, however, it was business as usual. Symphonies were still commissioned mainly to provide a “grand, festive, and noble” entertainment for gala occasions (such as the ennoblement of Herr Haffner—July 25 concert). We don’t know the occasion for K.202 but it must have been gala, for this bright, festive symphony with trumpets certainly filled the bill (and does so again today as we conclude the thirtieth Mozart Festival). One wonders nonetheless whether this festive event was for someone fairly sophisticated, because the movements of K.202 are worked especially well. The first and last are in full, closely knit sonata form with repeats, and the Menuetto is richer and more elaborate than others Mozart had been writing. Even the melodious Andantino is in mini-sonata form with unusually supple part-writing. Mozart’s humor is evident as well, from the first movement’s obnoxious little trill which eventually becomes a “buzzing beehive,” to the end of the Presto, where the piece doesn’t really end so much as it just evaporates into the air. *Someone* was having a good time with this, and two centuries later we still salute this unknown music lover.

Ralph Vaughan Williams—Symphony No. 5, in D Major (1943, rev. 1951)

Because Vaughan Williams dedicated his Fifth Symphony “without permission and with the sincerest flattery to Jean Sibelius,” people looked for years to find some connection. There isn’t any, however; it was just a gracious compliment. Where Sibelius became ever more precise and defined, in fact, Vaughan Williams explored ever greater variety. Even with his symphonies you never knew what to expect. The bucolic “Pastoral” was followed by the “savage” Fourth which was then followed by this mellow, radiant Fifth, the culmination, really, of the composer’s antique, modal, and vaguely religious line of development. Companion pieces were the *Five Variants of “Dives and Lazarus”* and the opera *Pilgrim’s Progress*, from which the symphony made a couple of small thematic appropriations and a literary one. John Bunyan’s words “He hath given me rest by His sorrow, and life by His death,” were attached to the slow movement. The movements are not exactly in Classical symphonic forms, but their titles suggest their character. The Preludio is especially modal and its theme resembles a plainsong phrase. There is a quicker interlude in the middle, and the opening horn call will return in the finale. The Scherzo includes considerable variety within its relatively small dimensions, while the Romanza may be less a romance than a rhapsodic meditation. The English horn gives the *Pilgrim’s Progress* theme. The finale then employs the pre-Classical *passacaglia*, in which the music unfolds with increasing dignity, and now firmly in D major, over a constantly repeated ground bass.

Wolfgang Amadeus Mozart—Concerto No. 23, in A Major, for Piano and Orchestra, K.488 (1786)

Three of Mozart’s most popular piano concertos were composed for his own performance during the 1786 Lenten concert season, K.482 in E-flat, K.491 in C minor, and K.488 in A. All enjoyed immediate and lasting success, but particularly this one. The first movement is transparent and melodious in construction and bright in sonority. The middle movement then reverses this to become especially serious. An Adagio rather than an Andante and in the unusual key of F-sharp minor, it turns a simple *siciliano* into high drama. All is then resolved in the buoyant finale, a sonata-rondo whose contrasting sections reflect the more dramatic element without deflecting the whole from its mood of irrepressible vitality. Since this “Thirtieth” Festival has been much devoted to Mozart’s Masonic connections we might as well mention that all three of the 1786 concertos have three sharps or three flats in their key signatures. The number “three” has mystical significance in Masonic ritual, and given Mozart’s fondness for all kinds of secret jokes and codes a connection is not impossible. A simpler explanation, however, lies close at hand. Mozart had established a close friendship with Anton Stadler and his brother Johann, fellow Masons and the world’s first clarinet virtuosos. The 1786 concertos therefore became “the concertos with the clarinets,” and they were written in keys congenial to those instruments. (Most players, then as now, carried two, one in B-flat and one in A.)

“Music is so powerful a thing that it ravishes the soul... by sweet pleasure and corporal tunes doth it carry it beyond itself.” Robert Burton, 1621

2000 Fringe Calendar

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Opening Ceremonies

July 21

Friday - Noon: Mission Plaza
San Luis Obispo
San Francisco Saxophone Quartet

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Gene A. Shidler

July 27

Thursday - 1pm: Chapman House-By-The-Sea
Shell Beach
San Francisco Saxophone Quartet

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July 28

Friday - Noon: Arroyo Grande
Woman's Club
Meliora Winds

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July 28

Friday - Noon: Downtown Center
San Luis Obispo
San Francisco Saxophone Quartet

Sponsored by:

Katcho Achadjian
District 4
County Supervisor

July 29

Saturday - 1pm: Casa de Colores
Arroyo Grande
San Francisco Saxophone Quartet

Sponsored by:



July 29

Saturday - 2pm: Camp Ocean Pines
Cambria
Theophilus Brass

Sponsored by:

Mike Ryan
District 5
County Supervisor

July 30

Sunday - Noon: Atascadero Lake Gazebo
Atascadero
Theophilus Brass

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July 30

Sunday - Noon: Performing Arts Center Pavilion
San Luis Obispo
Meliora Winds

2000 Fringe Calendar

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Los Osos/Baywood Park
Chamber of Commerce & The
Baywood Navy & Friends

July 30

Sunday - Noon: Baywood Pier
Baywood Park
San Francisco Saxophone Quartet

Sponsored by:

Harry Ovitt
District 1
County Supervisor

July 31

Monday - 10am: Paso Robles City Park Gazebo
Paso Robles
Theophilus Brass

Sponsored by:

Shirley Bianchi
District 2
County Supervisor

August 1

Tuesday - 2pm: Cayucos Lions Veterans
Memorial Building, Cayucos
Meliora Winds

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August 2

Wednesday - Noon: Morro Bay Tidelands Park
Morro Bay
Theophilus Brass

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August 3

Thursday - 11am: Cal Poly Student Union Plaza
Cal Poly, San Luis Obispo (parking permits available at campus kiosk)
Theophilus Brass

San Luis Paper Co.

Sponsored by:

Peg Pinard
District 3
County Supervisor

August 4

Friday - Noon: First Presbyterian Church
San Luis Obispo
Randy Pile

Sponsored by:



August 4

Friday - Noon: Sycamore Herb Farms & Vineyard
Paso Robles
Theophilus Brass

August 5

Saturday - 3pm: See Canyon Fruit Ranch
Avila Beach
Theophilus Brass



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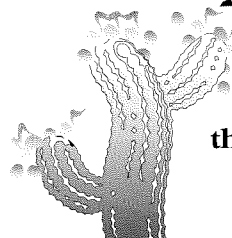
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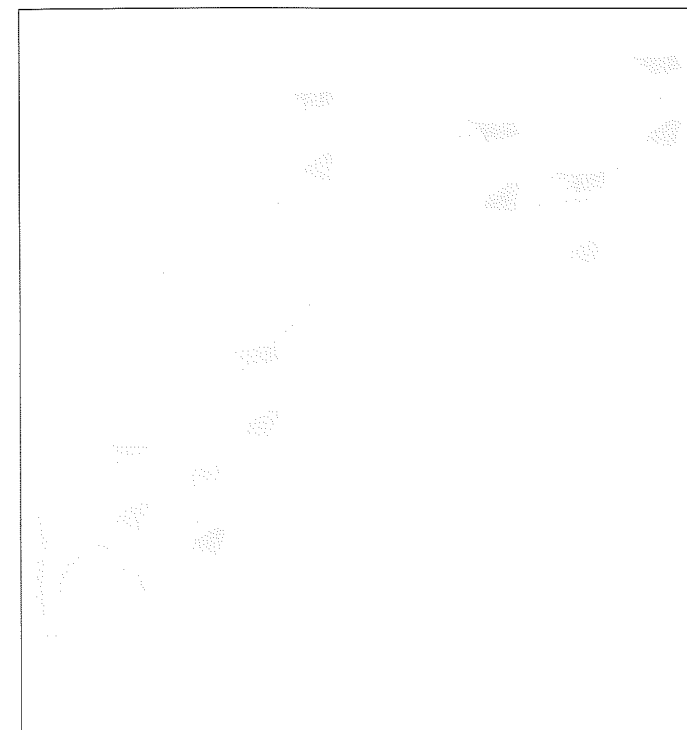
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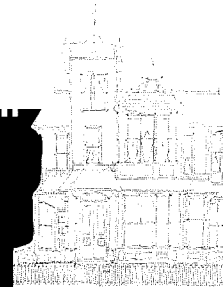
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 Housing Coordinator Helen Fitch
 Student Intern Emily Davidson
 Volunteer Office Assistants
 Betty Buchanan and Ann Hampson
 Volunteer Coordinator Jean Beck
 Fringe Concert Manager Stewart Uyeda

Production

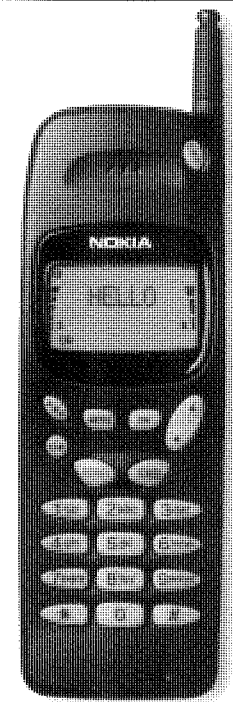
Graphic Design Jody Belsher/J.Belsher Design
 Printing Ventura Printing
 Technical Managers David Shade, Steve (SAM) Moore
 Thor Larsen, Julie Leon, Stewart Uyeda
 Festival Artist Libby Tolley

Festival Accountants:

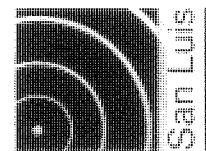
Glenn, Burdette, Phillips & Bryson, Certified Public Accountants

Investment Advisor to the Festival:

James F. Maino, Registered Investment Counselor



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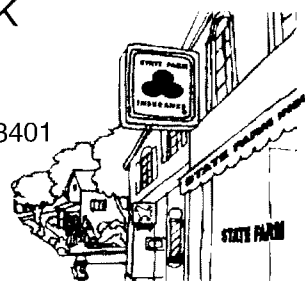
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