

MOZART

Celebrating Twenty-Five Years in San Luis Obispo



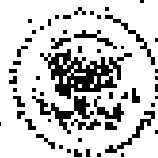
MOZART SOCIETY OF SAN LUIS OBISPO

Telesis Foundation
is proud to sponsor this year's opening concert
at Mission San Luis Obispo de Tolosa.

Congratulations to
the Mozart Festival and the entire community
for another year of wonderful music,
festive spirit and cultural advancement.



Telesis Foundation salutes
the 1995 Mozart Festival!



THE WHITE HOUSE
WASHINGTON

January 31, 1993

Greetings to the many musicians and music lovers gathered for the twenty fifth anniversary of the San Luis Obispo Mozart Festival.

Music has always been a unifying force in our world, bringing people together across vast cultural and geographical distances. Mozart, like no other, spans the boundaries and the beauty of classical music, and his remarkable works continue to delight and inspire us today.

You can take great pride in knowing that your festival -- a vibrant celebration of Mozart's timeless contributions -- has grown in size and scope each year. By enlightening the eyes of us all and welcoming people from around the globe, this exciting series of concerts and recitals brings together a broad range of talented artists and eager audiences, all united by our cultural heritage and our common love of music.

I commend the many artists and scholars who have lent their expertise to this event. Best wishes to all for a wonderful festival.

Bill Clinton

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*the Applaud
Morant Festival's
Silver
Anniversary*

We have been helping people make financial plans since 1971, the same year as the inauguration of the San Luis Obispo Morant Festival. We take great pleasure in recognizing the Festival's high artistic achievements and remarkable growth during this past quarter century.

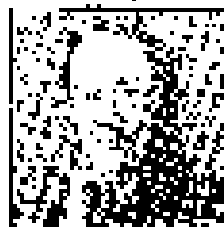
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Dear Friends of the Mozart Festival,

With a flourish in 1975 we held the Mozart Festival. This year's Silver Anniversary is a celebration of the friendships, excitement and "come togetherness" made by thousands of you over the course of the past twenty-five years. Such commitment is a testament to the living, breathing pulse in our culture and to the vitality of our community.

From the beginning, a primary goal of the festival was to provide musicians, dancers, from historic and contemporary styles, musicians from around the state, the nation and the world. This convergence of gifted musicians, whose purpose is to immerse the community in beautiful music, has been a central hallmark of the Mozart Festival.

The Mozart Festival is truly a community event. With the essential aid of a great number of volunteers, the work and ownership of the staff, the financial contributions from many, both large and small, and finally, the love and support of you attending the concerts, the spirit and goals of the festival are realized. We on the staff find it a joy and delight to see you participating in the festival and we give our thanks to each and every one of you. The festival always has a special and a happy season of family, friends, and a better concert experience and listening time.

During this 25th year celebration, stories of festivals past and ideas for future festivals will abound. The Mozart Festival has a rich history thanks to the hard work and love of many people. We salute!

Cindy Clark
President, Board of Directors

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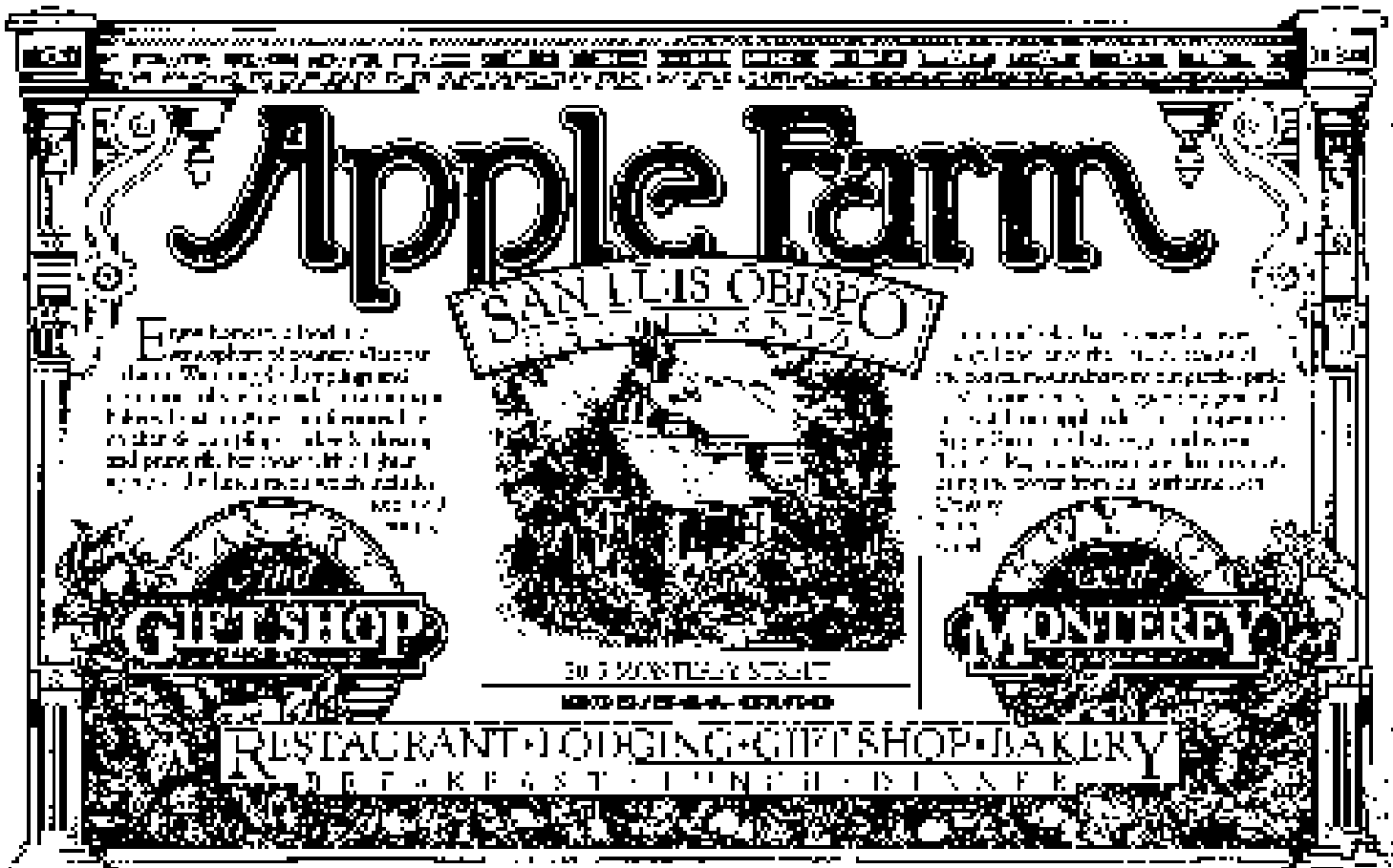
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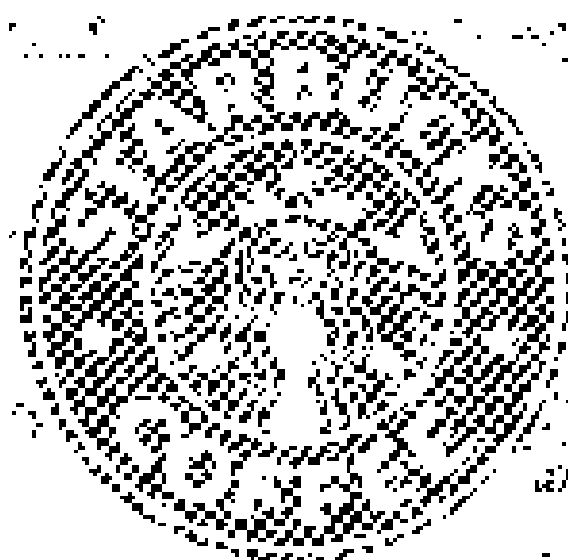
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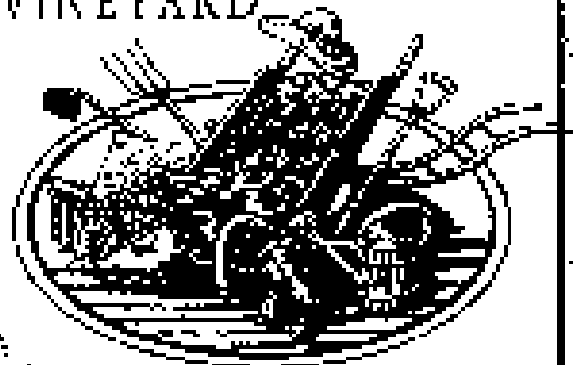
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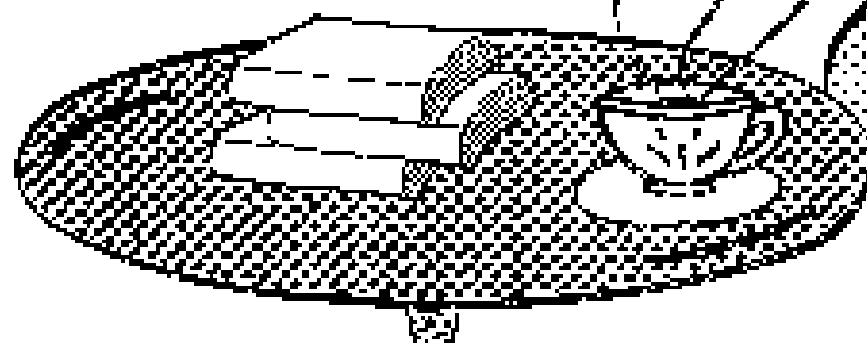
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CHAMBER ORCHESTRA CREMLIN

8:00 p.m.
Friday, October 17
Lutheran Church of the Holy Spirit
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North Washington
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Admission: \$15.00

The Chamber Orchestra
of Pismo Beach is proud to
present the 1995-1996
season of chamber music
concerts. This season of
concerts will be held
at the Lutheran Church of
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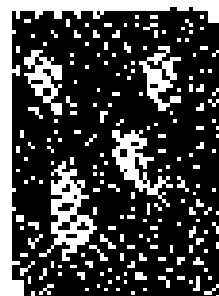
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1995 • 1996

UPCOMING EVENTS

Chamber Music Society of
Pismo Beach
Friday, November 17
Lutheran Church of the Holy Spirit
1001 North Washington
Pismo Beach
Admission: \$15.00
Friday, November 17
The Chamber Music
Society of Pismo Beach
Friday, November 17
The King's Singers
Wednesday, April 17

Arts



ANONYMOUS 4

8:00 p.m.
Thursday, October 26
Lutheran Church of the Holy Spirit
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the company will discuss and you
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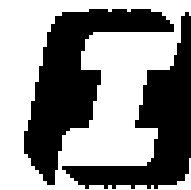
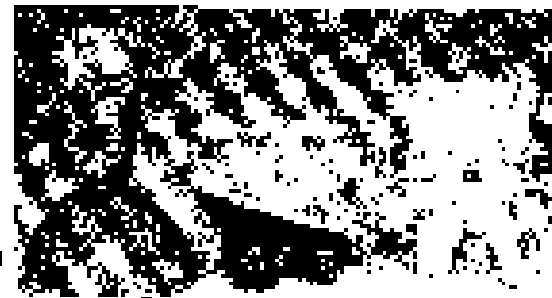
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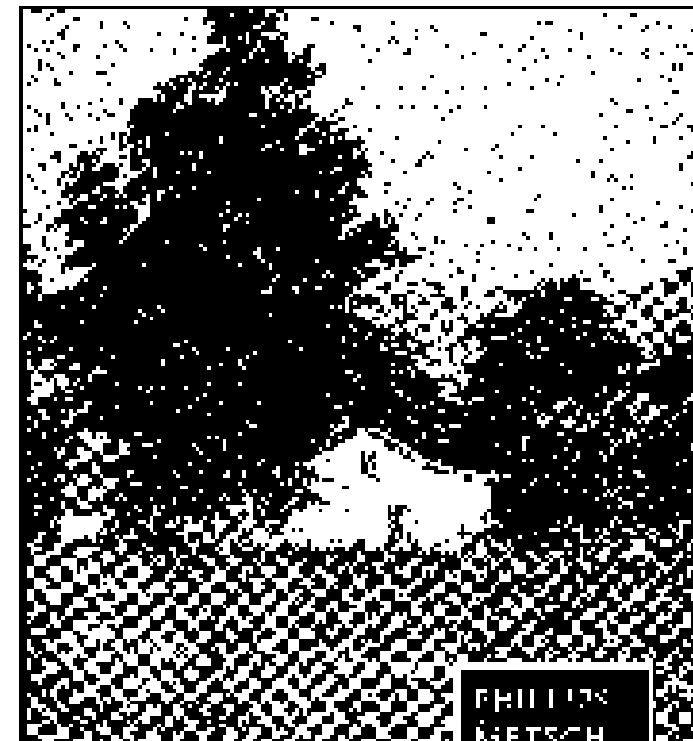


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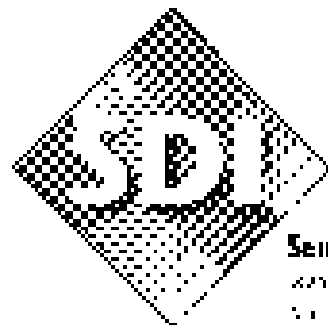
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CLIFFORD SWANSON
Principal, California

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Clifford Swanson is the founding director of the Midwest Festival, guiding it through its first 25 seasons since 1971 to this point of the 40th anniversary.

During his 25 years as festival director, Swanson has presided over a quarter century of Midwest Festival, including ten 1980's Performances in Akropolis, featuring works by Mendelssohn, Brahms, and expert production techniques, awarded prominently by 20 national standing, 11 state and provincial awards of excellence from numerous performing arts organizations and the recognition of the European Festival Awards. His tenure has also been the focal of the Music Department of California State University. He was elected for his 25 years on the board of directors of the California State Symphony Orchestra. He was a judge for the California AmChambers. And he conducted and toured with the San Luis Obispo Community Orchestra 1971 and 1984. A graduate of Pomona College and the University of Texas, Swanson was an orchestral player. He has experience in the areas of festival management, business development, and has organized under his expert guidance to secure an integrated festival organization in California Central Coast.



TIMOTHY KALLAND
Principal, Alaska

Sponsored by:
Alaska Chamber Music Society
Timothy Kalland is the founder of the Alaska Chamber Music Society. He has been instrumental in the development of the Alaska Chamber Music Society, including the organization of the festival, the Alaska Chamber Music Society, and the Alaska Chamber Music Society.

He was Director of the Santa Rosa Symphony, Director of the Young Artists Association, and Director of the Oregon Chamber Music Society. He was also Director of the Oregon Chamber Music Society, and Director of the Oregon Chamber Music Society. He was also Director of the Oregon Chamber Music Society, and Director of the Oregon Chamber Music Society.



RALPH MORRISON
Principal, California

Sponsored by:
The National Endowment for the Arts
Ralph Morrison is the founder of the Midwest Festival, guiding it through its first 25 seasons since 1971 to this point of the 40th anniversary.

During his 25 years as festival director, Morrison has presided over a quarter century of Midwest Festival, including ten 1980's Performances in Akropolis, featuring works by Mendelssohn, Brahms, and expert production techniques, awarded prominently by 20 national standing, 11 state and provincial awards of excellence from numerous performing arts organizations and the recognition of the European Festival Awards. His tenure has also been the focal of the Music Department of California State University. He was elected for his 25 years on the board of directors of the California State Symphony Orchestra. He was a judge for the California AmChambers. And he conducted and toured with the San Luis Obispo Community Orchestra 1971 and 1984. A graduate of Pomona College and the University of Texas, Morrison was an orchestral player. He has experience in the areas of festival management, business development, and has organized under his expert guidance to secure an integrated festival organization in California Central Coast.

Festival Orchestras and Chorus

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Linda Jones, Principal, Second, Los Angeles
Elisa, 1st, Los Angeles, California
Paul Pascher, Los Angeles
Kurt Dierker, Los Angeles
Chuck Haines, Los Angeles
Anthony Marchese, Los Angeles
Barbara Moore, Los Angeles
Helen Nighthale, Los Angeles, California
Sharon Smith, Los Angeles
Paul Thompson, Los Angeles
Christine Swanson, Los Angeles, California
Dorothy, Los Angeles, California

Viola
Michael Kinsch, Principal, Los Angeles
Mary Kinsch, Los Angeles
Peggy Kinsch, Los Angeles
Jennifer Kinsch, Los Angeles
Kathy Kinsch, Los Angeles

Cello
Christopher, Principal, Los Angeles
Susan King, Los Angeles
James Christman, Los Angeles
Patricia Hines, Los Angeles

Bass
Brian McLaughlin, Principal, Los Angeles
John McLaughlin, Los Angeles
Ken Leland, Los Angeles

French Horn
George, Principal, Los Angeles
John, Los Angeles

Trumpet
John, Principal, Los Angeles
Susan, Los Angeles

Clarinet
Virginia, Principal, Los Angeles
John, Los Angeles

Flute
Gregory, Principal, Los Angeles
Susan, Los Angeles

Piano
James, Principal, Los Angeles
Paul, Los Angeles
Paul, Los Angeles
Jane, Los Angeles

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Ray, Principal, Los Angeles
John, Los Angeles
Ken, Los Angeles
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Virginia, Principal, Los Angeles
John, Los Angeles

Piano
James, Principal, Los Angeles
Paul, Los Angeles
Paul, Los Angeles
Jane, Los Angeles

Featured Artists



BOGDAN MIHAILA

Interviewed by
Alex S. Shuman

Lugoj, Mijer is an immigrant and composer of Romanian. The 27th Annual New York Philharmonic Salute to Artists premiered his *Requiem*, available on CD, and

Death. He also speaks in our section in celebration of his 70th birthday. Meyer is the top director, chosen by the New York Philharmonic's board of trustees and 40 artists. In addition, he's also the member of the Chamber Music Society of Lincoln Center. In 1992, he was the first person to receive the Avery Fisher Career Grant. He writes a lot of complete orchestral works, not to mention his solo works, including *Katie*, *Waltz for Two*, and *The Fall*. You can find his recordings by Gard Records. Many of his recordings are on the local radio stations and the Bridge Club.



CURTIS KREY

Interviewed by
Amy and Beverly Lee

Velocity in the world of a diverse artist. Program of the prominent, membership in the University of California, with a variety of awards of honor.

A multi-talented artist, he has been a pianist, composer, and conductor. He has composed over 100 works, including 10 operas, 10 symphonies, and 10 concertos. He has also composed for film, television, and radio. He has been a member of the American Music Association and the American Composers Guild. He has also been a member of the National Academy of Arts and Letters. He has received numerous awards, including the Pulitzer Prize for Music in 1961, the National Medal of Arts in 1985, and the Kennedy Center Honors in 1991. He has also been a member of the National Endowment for the Arts and the National Recording Academy. He has also been a member of the American Academy of Arts and Letters and the National Academy of Music. He has also been a member of the National Academy of Sciences and the National Academy of Engineering. He has also been a member of the National Academy of Design and the National Academy of Architecture. He has also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.



DANA STRATTON

Interviewed by
Claire D'Amico and Bob Stella

She has a long career in the music industry, and has been a member of the American Music Association and the American Composers Guild.

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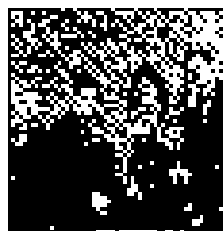


CASE NASH

Interviewed by Katherine Farquhar,
Zoe and Philip Hartman

Case Nash has been a part of the New York Philharmonic since 1992. He has been a member of the American Music Association and the American Composers Guild.

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BUENTANO STRING QUARTET

Interviewed by
Arthur Rosen

The Buentano String Quartet was formed in 1992. They are a member of the American Music Association and the American Composers Guild.

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ANDREA McDONNELL

Interviewed by
Michael Shuman

Andrea McDonnell is a member of the American Music Association and the American Composers Guild.

She has a long career in the music industry, and has been a member of the American Music Association and the American Composers Guild. She has also been a member of the National Academy of Arts and Letters and the National Academy of Music. She has also been a member of the National Endowment for the Arts and the National Recording Academy. She has also been a member of the American Academy of Arts and Letters and the American Academy of Music. She has also been a member of the National Academy of Sciences and the National Academy of Engineering. She has also been a member of the National Academy of Design and the National Academy of Architecture. She has also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.

Featured Artists



KANDINSKY STRING TRIO

Interviewed by
Catherine Lee

The Kandinsky String Trio was formed in 1992. They are a member of the American Music Association and the American Composers Guild.

They are a member of the American Music Association and the American Composers Guild. They have also been a member of the National Academy of Arts and Letters and the National Academy of Music. They have also been a member of the National Endowment for the Arts and the National Recording Academy. They have also been a member of the American Academy of Arts and Letters and the American Academy of Music. They have also been a member of the National Academy of Sciences and the National Academy of Engineering. They have also been a member of the National Academy of Design and the National Academy of Architecture. They have also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.



ALFREDO ROLANDO DREY

Alfredo Rolando Drey is a member of the American Music Association and the American Composers Guild.

He has a long career in the music industry, and has been a member of the American Music Association and the American Composers Guild. He has also been a member of the National Academy of Arts and Letters and the National Academy of Music. He has also been a member of the National Endowment for the Arts and the National Recording Academy. He has also been a member of the American Academy of Arts and Letters and the American Academy of Music. He has also been a member of the National Academy of Sciences and the National Academy of Engineering. He has also been a member of the National Academy of Design and the National Academy of Architecture. He has also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.



TOSTIE ISLAND STRING QUARTET

The Tostie Island String Quartet was formed in 1992. They are a member of the American Music Association and the American Composers Guild.

They are a member of the American Music Association and the American Composers Guild. They have also been a member of the National Academy of Arts and Letters and the National Academy of Music. They have also been a member of the National Endowment for the Arts and the National Recording Academy. They have also been a member of the American Academy of Arts and Letters and the American Academy of Music. They have also been a member of the National Academy of Sciences and the National Academy of Engineering. They have also been a member of the National Academy of Design and the National Academy of Architecture. They have also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.



SAN FRANCISCO SAUTER QUARTET

Interviewed by
Michael Shuman

The San Francisco Sauter Quartet was formed in 1992. They are a member of the American Music Association and the American Composers Guild.

They are a member of the American Music Association and the American Composers Guild. They have also been a member of the National Academy of Arts and Letters and the National Academy of Music. They have also been a member of the National Endowment for the Arts and the National Recording Academy. They have also been a member of the American Academy of Arts and Letters and the American Academy of Music. They have also been a member of the National Academy of Sciences and the National Academy of Engineering. They have also been a member of the National Academy of Design and the National Academy of Architecture. They have also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.



MUSICAL FABULA

Interviewed by
Amy and Beverly Lee

Musical Fabula is a member of the American Music Association and the American Composers Guild.

They are a member of the American Music Association and the American Composers Guild. They have also been a member of the National Academy of Arts and Letters and the National Academy of Music. They have also been a member of the National Endowment for the Arts and the National Recording Academy. They have also been a member of the American Academy of Arts and Letters and the American Academy of Music. They have also been a member of the National Academy of Sciences and the National Academy of Engineering. They have also been a member of the National Academy of Design and the National Academy of Architecture. They have also been a member of the National Academy of Letters and the National Academy of Letters and the National Academy of Letters.

Opera Artists



JONATHAN MACK
Soprano

Sponsored by
Marianne and David F. Katz-88%

Jonathan Mack is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of The Cassara Endowment. Jonathan Mack is a graduate of the California Institute of Technology and has served the nation in many distinguished capacities. He was the national representative of Southern California at the University of Southern California and has received a number of awards.



KERRY WALSH
Soprano

Sponsored by
George and Peggy Meyer

Kerry Walsh is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of George and Peggy Meyer. Kerry Walsh is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of George and Peggy Meyer. Kerry Walsh is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of George and Peggy Meyer.



LYNN HOUGHTON
Soprano

Sponsored by
The Anderson Foundation

Lynn Houghton is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of The Anderson Foundation. Lynn Houghton is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of The Anderson Foundation. Lynn Houghton is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of The Anderson Foundation.



DAVID EHRICH
Bass

Sponsored by
The Korman Family

David Ehrlich is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of The Korman Family. David Ehrlich is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of The Korman Family. David Ehrlich is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of The Korman Family.



KEVIN HILL
Bass

Sponsored by
Anonymous

Kevin Hill is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of Anonymous. Kevin Hill is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous. Kevin Hill is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous.



TONY AMARGOCH
Bass

Tony Amargoch is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of Anonymous. Tony Amargoch is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous. Tony Amargoch is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous.



CHRISTOPHER HALLINAN
Soprano

Sponsored by
Anonymous

Christopher Hallinan is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of Anonymous. Christopher Hallinan is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous. Christopher Hallinan is a soprano who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous.

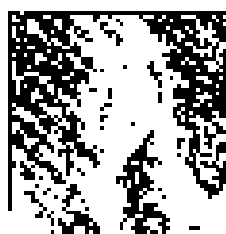


THOMAS DAVIS
Bass

Thomas Davis is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous

contribution of Anonymous. Thomas Davis is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous. Thomas Davis is a bass who will perform at the Santa Cecilia Opera Association. This position is made possible through the generous contribution of Anonymous.

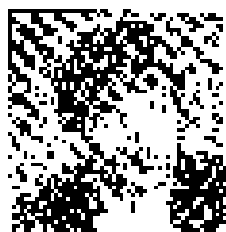
Principal Plungers



LISA WEISS
Principal, 1987-1991

Specialty:
Public Schools

Lisa Weiss spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



MICHAEL KOWAK
Principal, 1987-1991

Specialty:
Public Schools

Mitchell Kowak spent most of his career in the public schools. He worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



CHRISTINA SMITH
Principal, 1987-1991

Specialty:
Public Schools

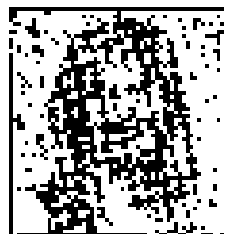
Christina Smith spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



TRACEY MERGENTHALER
Principal, 1987-1991

Specialty:
Public Schools

Tracey Mergenthaler spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



GERALDINE KOTTLER
Principal, 1987-1991

Specialty:
Public Schools

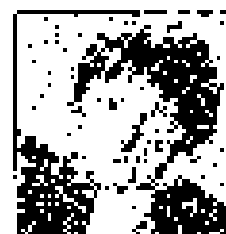
Geraldine Kottler spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



JOAN ELLIS
Principal, 1987-1991

Specialty:
Public Schools

Joan Ellis spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



VIRGINIA WASHIP
Principal, 1987-1991

Specialty:
Public Schools

Virginia Waship spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.

Principal Plungers



CECILIA BARKER
Principal, 1987-1991

Specialty:
Public Schools

Cecilia Barker spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



JAMIE THURSTON
Principal, 1987-1991

Specialty:
Public Schools

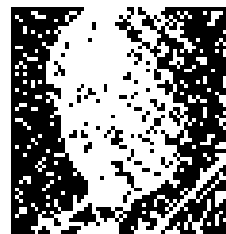
Jamie Thurston spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



ROY TAYLOR
Principal, 1987-1991

Specialty:
Public Schools

Roy Taylor spent most of his career in the public schools. He worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



ANDREW MALLON
Principal, 1987-1991

Specialty:
Public Schools

Andrew Mallon spent most of his career in the public schools. He worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. He then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



TERESA HOWARD
Principal, 1987-1991

Specialty:
Public Schools

Theresa Howard spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.



LUCINDA CARBACK
Principal, 1987-1991

Specialty:
Public Schools

Lucinda Carback spent most of her career in the public schools. She worked for the Los Angeles Unified School District for 15 years, including 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school. She then worked for the Los Angeles Unified School District for 10 years as principal of a middle school.

News and Announcements

Steven Spielberg's *Jaws* has set a new record for the highest-grossing film in the history of the movie business. The film, which opened in theaters on July 1, 1975, has now made up the difference between the support of the film and the cost of the production. The film's success is due to a combination of factors, including the film's marketing campaign, the film's cast, and the film's director's reputation. Spielberg's *Jaws* is a classic example of a successful marketing campaign. The film's cast, including Roy Scheider, Robert Shaw, and Bruce Campbell, is also a major factor in the film's success. Spielberg's reputation as a director is also a major factor in the film's success.

Jaws is a classic example of a successful marketing campaign. The film's cast, including Roy Scheider, Robert Shaw, and Bruce Campbell, is also a major factor in the film's success. Spielberg's reputation as a director is also a major factor in the film's success.



JUDY PLATCHE
Author of "The Great American Novel"
 Monday, July 21, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Judy Platche is a well-known author and journalist. She has written several books, including "The Great American Novel" and "The American Novel: A History." She has also written for several magazines, including "The New Yorker" and "The New York Times." Platche is a frequent speaker at literary events and has been featured on several television programs.



ANN FRIEDMAN
Author of "The American Novel"
 Tuesday, July 22, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Ann Friedman is a well-known author and journalist. She has written several books, including "The American Novel" and "The American Novel: A History." She has also written for several magazines, including "The New Yorker" and "The New York Times." Friedman is a frequent speaker at literary events and has been featured on several television programs.



KAY ELYSON
Author of "The American Novel"
 Wednesday, July 23, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Kay Elyson is a well-known author and journalist. She has written several books, including "The American Novel" and "The American Novel: A History." She has also written for several magazines, including "The New Yorker" and "The New York Times." Elyson is a frequent speaker at literary events and has been featured on several television programs.



LESLIE ORR
Author of "The American Novel"
 Thursday, July 24, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Leslie Orr is a well-known author and journalist. She has written several books, including "The American Novel" and "The American Novel: A History." She has also written for several magazines, including "The New Yorker" and "The New York Times." Orr is a frequent speaker at literary events and has been featured on several television programs.

Bookings available at
American Airlines
American

Musically Speaking



CRAG H. RUSSELL
Author of "The American Novel"
 Monday, July 21, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Craig H. Russell is a well-known author and journalist. He has written several books, including "The American Novel" and "The American Novel: A History." He has also written for several magazines, including "The New Yorker" and "The New York Times." Russell is a frequent speaker at literary events and has been featured on several television programs.

Signature Symposium



PAUL R. TAYLOR
Author of "The American Novel"
 Tuesday, July 22, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Paul R. Taylor is a well-known author and journalist. He has written several books, including "The American Novel" and "The American Novel: A History." He has also written for several magazines, including "The New Yorker" and "The New York Times." Taylor is a frequent speaker at literary events and has been featured on several television programs.

Preconcert Lectures



ALISON MCLAURIN
Author of "The American Novel"
 Monday, July 21, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Alison McLaurin is a well-known author and journalist. She has written several books, including "The American Novel" and "The American Novel: A History." She has also written for several magazines, including "The New Yorker" and "The New York Times." McLaurin is a frequent speaker at literary events and has been featured on several television programs.

PAUL TAYLOR
Author of "The American Novel"
 Tuesday, July 22, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

Academic

DAVID H. RUSSELL
Author of "The American Novel"
 Monday, July 21, 8:00 pm
 Davison Main Center, Room 216, Cal Poly

David H. Russell is a well-known author and journalist. He has written several books, including "The American Novel" and "The American Novel: A History." He has also written for several magazines, including "The New Yorker" and "The New York Times." Russell is a frequent speaker at literary events and has been featured on several television programs.

Festival Fringes

Frings is a multi-media effort to the public and education. It is an opportunity for many of our business and industry members to be seen during the festival hours. Fringes is held at the San Luis Obispo County Fairgrounds. The Fringes committee will provide a booth for you to display your products and services. Fringes is a great way to get your name out there.

Musicians

AMAZONIA BRASS QUINTET

This group performs mostly swing and big band music with the Amazon Festival. They perform at various public places within the festival grounds and throughout the festival grounds of the 1970's. They perform at the San Luis Obispo County Fairgrounds, San Luis Obispo County Fairgrounds, and the San Luis Obispo County Fairgrounds.

EMERSON BRASS

Emerson Brass is a group of musicians who perform at various public places within the festival grounds and throughout the festival grounds of the 1970's. They perform at the San Luis Obispo County Fairgrounds, San Luis Obispo County Fairgrounds, and the San Luis Obispo County Fairgrounds.

ALFREDO ROLANDO ORTIZ

Alfredo Rolando Ortiz is a multi-media effort to the public and education. It is an opportunity for many of our business and industry members to be seen during the festival hours. Fringes is held at the San Luis Obispo County Fairgrounds. The Fringes committee will provide a booth for you to display your products and services. Fringes is a great way to get your name out there.

SAN FRANCISCO

SAN FRANCISCO QUARTET

The San Francisco Quartet is a group of musicians who perform at various public places within the festival grounds and throughout the festival grounds of the 1970's. They perform at the San Luis Obispo County Fairgrounds, San Luis Obispo County Fairgrounds, and the San Luis Obispo County Fairgrounds.

BRASS EVENTS

March 1st - 1970

For the third year March 1st - 1970 was the first year of the Brass Festival. It was held at the San Luis Obispo County Fairgrounds. The festival was held at the San Luis Obispo County Fairgrounds. The festival was held at the San Luis Obispo County Fairgrounds.

Professional Brass Bands Association

The Professional Brass Bands Association is a group of musicians who perform at various public places within the festival grounds and throughout the festival grounds of the 1970's. They perform at the San Luis Obispo County Fairgrounds, San Luis Obispo County Fairgrounds, and the San Luis Obispo County Fairgrounds.


August 26th - 1970

August 26th - 1970 was the first year of the Brass Festival. It was held at the San Luis Obispo County Fairgrounds. The festival was held at the San Luis Obispo County Fairgrounds. The festival was held at the San Luis Obispo County Fairgrounds.

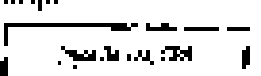
The Brass Festival is a multi-media effort to the public and education. It is an opportunity for many of our business and industry members to be seen during the festival hours. Fringes is held at the San Luis Obispo County Fairgrounds. The Fringes committee will provide a booth for you to display your products and services. Fringes is a great way to get your name out there.

Frings Concert Schedule

FRIDAY, JULY 28

Amazonia Brass
Mission Plaza Amphitheater,
San Luis Obispo
Festival Opening Ceremony
8:00 pm


SATURDAY, JULY 29

Amazonia Brass
Mission Plaza Amphitheater,
San Luis Obispo
8:00 pm



MONDAY, JULY 31

Thompson Brass
Valley View & Anna Grande
8:00 pm
Thompson Brass
Cody Day Club, Santa Beach
Cody Day Club Amphitheater, Santa Beach
8:00 pm



TUESDAY, AUGUST 1

Alfredo Rolando Ortiz
Unite Church, San Luis Obispo
8:00 pm
Festival Orchestra
Newman Church, Santa Beach
8:00 pm
Festival Orchestra
Newman Church, Santa Beach
8:00 pm
Festival Orchestra
Newman Church, Santa Beach
8:00 pm
Festival Orchestra
Newman Church, Santa Beach
8:00 pm



Alfredo Rolando Ortiz
Seaside Amphitheater, Santa Beach
8:00 pm

Thompson Brass
San Luis Obispo Amphitheater, San Luis Obispo
8:00 pm


WEDNESDAY, AUGUST 2


Thompson Brass
Arroyo Loma Park
8:00 pm

Alfredo Rolando Ortiz
The Theatre at Mission, San Luis Obispo
8:00 pm


THURSDAY, AUGUST 3

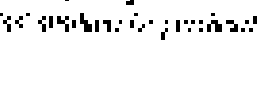

Thompson Brass
Nippon Legion Park
8:00 pm
Alfredo Rolando Ortiz
P.O. Public Public Library
8:00 pm

San Francisco Saxophone Quartet
Chaparral Park, Shell Beach
8:00 pm


Thompson Brass
Arroyo Loma Park
8:00 pm

Alfredo Rolando Ortiz
St. Joseph's Catholic Church, Cayres
8:00 pm

Alfredo Rolando Ortiz
The Theatre at Mission, San Luis Obispo
8:00 pm


FRIDAY, AUGUST 4

Thompson Brass
Seaside Amphitheater, Santa Beach
8:00 pm

Alfredo Rolando Ortiz
The Theatre at Mission, San Luis Obispo
8:00 pm


FINANCIAL
200-1000

Blame It On Lentz

1950 Party Scene

Lentz's language was so much more like that of the common man, so much more like that of the man on the street, that he was able to win the hearts of the people. He was not just a politician, he was a man who could talk to the people. He was not just a politician, he was a man who could talk to the people. He was not just a politician, he was a man who could talk to the people.

At the time, the... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

Lentz's... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

The... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

Lentz's... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

The... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

At the party... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

The... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

The... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

The... (text continues with a detailed account of the political situation and the impact of Lentz's rhetoric on the public.)

Program Notes

WOLFGANG AMADEUS MOZART

Sonata in F Major, K. 542 (1781)
Mozart's recent has been noted for its "lucid" sonata in Mozart's early Viennese period. The first movement features a lively and rhythmic first subject, but not average contrasts of the second and third movements. The first movement is in the key of F major, the second in D minor, and the third in F major. The Mozart's style is characterized by a high level of technical achievement and a sense of humor. The first movement is in the key of F major, the second in D minor, and the third in F major. The Mozart's style is characterized by a high level of technical achievement and a sense of humor.

JUAN PABLO BOITARD

Impromptu in G-flat Major and A-flat Major, Op. 90 (1901, 1904, and 1924)
Although often considered a "piano" work, Boitard's compositions are characterized by a sense of drama and a high level of technical achievement. The first movement is in the key of G-flat major, the second in A-flat major, and the third in G-flat major. The Boitard's style is characterized by a high level of technical achievement and a sense of humor.

FREDERIC CHOPIN

Ballade No. 2 in F Major, Op. 10 (1838)
The ballade was a type of musical piece, often a single movement, that was extremely popular in the nineteenth century. Chopin's ballades are characterized by a high level of technical achievement and a sense of humor. The first movement is in the key of F major, the second in D minor, and the third in F major. The Chopin's style is characterized by a high level of technical achievement and a sense of humor.

LUDWIG VAN BEETHOVEN

Sonata in G Major, Op. 5, No. 1 (1795)
Beethoven's Sonata in G Major, Op. 5, No. 1, is a work of great technical and artistic achievement. The first movement is in the key of G major, the second in D minor, and the third in G major. The Beethoven's style is characterized by a high level of technical achievement and a sense of humor.

ROBERT SCHUMANN

Sonata No. 2 in G Minor, Op. 22 (1828-29)
Schumann's Sonata No. 2 in G Minor, Op. 22, is a work of great technical and artistic achievement. The first movement is in the key of G minor, the second in D major, and the third in G minor. The Schumann's style is characterized by a high level of technical achievement and a sense of humor.

Piano Recital

Orli Shikman

Tuesday, July 21, 8:15 PM • CAL POLY THEATRE

- Wolfgang Amadeus Mozart Sonata in F Major, K. 542 (1781)
 - Allegro
 - Andante
 - Allegretto
- Franz Peter Schubert Impromptu in G-flat Major, Op. 90, No. 3 (1827 - 1828)
- F. P. Schubert Impromptu in A-flat Major, Op. 90, No. 4
- Fredric Chopin Ballade No. 2 in F Major, Op. 10 (1838)
- INTERMISSION
- Ludwig van Beethoven Sonata in C Major, Op. 2, No. 3 (1795 - 1797)
 - Allegretto
 - Andante
 - Scherzo Allegro
 - Allegretto
- Robert Alexander Schumann Sonata in G minor, Op. 22 (1828 - 1829)
 - Andante-schubert
 - Andante
 - Scherzo Allegretto and Trio
 - Andante

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25th Annual
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Mozart Festival

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Entertainment to the Central Coast

Edward Elgar's *The Enigma*

Cafe Nova

2500 San Luis Obispo, CA 93401
C/O: H. Lee Kline, 1544 Camino Real
Morro Bay, CA 93402
Tel: (805) 782-6300
Fax: (805) 782-6301

8:00 PM - 10:00 PM, July 22, 1997
MUSIC BY: FRANK WATSON, David R. Kline

- Lute West *Enigma Variations* (1898)
 - Hilmar's *Waltz* *Enigma Variations* (1898)
 - Emily Frank *Enigma Variations* (1898)
 - L. H. H. *Enigma Variations* (1898)
 - "Hed" Powell *Enigma Variations* (1898)
 - Lisa Star Busby *Enigma Variations* (1898)
 - John H. H. and Robert G. G. *Enigma Variations* (1898)
 - Traditional Hungarian Song *Enigma Variations* (1898)
 - Gene A. H. *Enigma Variations* (1898)
- Mozart's *Enigma*
- L. H. H. *Enigma Variations* (1898)
 - R. G. G. *Enigma Variations* (1898)
 - R. J. J. *Enigma Variations* (1898)
 - John R. H. *Enigma Variations* (1898)
 - Lisa Star Busby *Enigma Variations* (1898)
 - R. G. G. *Enigma Variations* (1898)
 - F. G. G. *Enigma Variations* (1898)
 - G. H. H. and R. G. G. *Enigma Variations* (1898)
 - Traditional Hungarian Song *Enigma Variations* (1898)



Program Notes

FRANZ JOHANN HAYDN

String Quartet No. 1 in C Major, Opus 17, No. 1 (1757)
In 1757, the 28-year-old composer was already an established professional musician, and was therefore employed by the Esterházy family as a violist in their orchestra. This was his first professional job in Austria. The following year he was appointed to the post of second violinist in the orchestra of Prince Esterházy in Eisenstadt, where he remained for the next 17 years. The quartet is of the classic style of the 18th century, with a clear structure and a sense of balance. The music is light and elegant, with a clear sense of rhythm and melody. The quartet is in C major, and is in the form of a sonata. The first movement is in 2/4 time, and is in the form of a sonata. The second movement is in 3/4 time, and is in the form of a minuet. The third movement is in 3/4 time, and is in the form of a minuet. The fourth movement is in 3/4 time, and is in the form of a minuet.

BENJAMIN BRITTEN

String Quartet No. 1 in D Major, Opus 25 (1944)
After the death of his wife, the composer wrote this quartet as a memorial to her. The music is a blend of traditional and modern techniques, and is a masterpiece of the 20th century. The quartet is in D major, and is in the form of a sonata. The first movement is in 2/4 time, and is in the form of a sonata. The second movement is in 3/4 time, and is in the form of a minuet. The third movement is in 3/4 time, and is in the form of a minuet. The fourth movement is in 3/4 time, and is in the form of a minuet.

ANTON WEIBERL

Two Trios, Opus 5 (1806)
The trios are in the form of a sonata, and are in the form of a sonata. The music is light and elegant, with a clear sense of rhythm and melody. The quartet is in C major, and is in the form of a sonata. The first movement is in 2/4 time, and is in the form of a sonata. The second movement is in 3/4 time, and is in the form of a minuet. The third movement is in 3/4 time, and is in the form of a minuet. The fourth movement is in 3/4 time, and is in the form of a minuet.

LUDWIG VAN BEETHOVEN

String Quartet in E Minor, Opus 11, No. 4 (1794)
The quartet is in the form of a sonata, and is in the form of a sonata. The music is light and elegant, with a clear sense of rhythm and melody. The quartet is in E minor, and is in the form of a sonata. The first movement is in 2/4 time, and is in the form of a sonata. The second movement is in 3/4 time, and is in the form of a minuet. The third movement is in 3/4 time, and is in the form of a minuet. The fourth movement is in 3/4 time, and is in the form of a minuet.

Chamber Ensemble Protestant Spring Quartet

MARCEL BÉKA, Violin
ANDRÉ GUIN, Violin
MIGUEL VILLALBA, Viola
YVES CHÉRISSAT, Cello

FRIDAY, MAY 28, 9:15 PM
Maison Deutz, 12 rue de la Courbe, 69002
SATURDAY, JUNE 29, 9:15 PM
Maison Sak, Montbrun

Franz Joseph Haydn String Quartet in C Major, Op. 17, No. 1 (1757-1760)

Violin
André Guin, Miguel Villalba
Viola
Friedrich Guin

Benjamin Britten String Quartet No. 1 in D Major, Op. 25 (1934-1936)

Violin
André Guin, Miguel Villalba
Viola
Friedrich Guin

Tickets 15000

Anton Weibler Five Movements for String Quartet, Op. 5 (1785-1787)

Violin
André Guin, Miguel Villalba
Viola
Friedrich Guin

Ludwig van Beethoven String Quartet in E Minor, Op. 11, No. 4 (1794-1806)

Violin
André Guin, Miguel Villalba
Viola
Friedrich Guin

Deutz - 12 rue de la Courbe - 69002

MAISON
DEUTZ

12 rue de la Courbe

Montbrun - 12 rue de la Courbe - 69002



Sola Pure Gas

Program Notes

WOLFGANG AMADÉUS MOZART

Symphonic No. 25 in G Minor, K. 189 (1781-1782)
 The "Farewell" Symphony, as it has been called, was composed when the young Mozart was only 25. It is a work of great beauty and simplicity. The slow introduction is particularly noteworthy for its melodic beauty and the way it leads into the first movement. The first movement is in G minor and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in G major, and the third is a lively and elegant scherzo in G major. The fourth movement is a fine example of the composer's mastery of the symphonic form. The slow introduction is particularly noteworthy for its melodic beauty and the way it leads into the first movement. The first movement is in G minor and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in G major, and the third is a lively and elegant scherzo in G major. The fourth movement is a fine example of the composer's mastery of the symphonic form.

In the slow introduction, the music is in G major and is a fine example of the composer's mastery of the symphonic form. The first movement is in G minor and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in G major, and the third is a lively and elegant scherzo in G major. The fourth movement is a fine example of the composer's mastery of the symphonic form.

BENJAMIN BRITTEN

Serenade for Peter, Paul, and Stanley (1947)
 This serenade is a beautiful and intimate work. It is a fine example of the composer's mastery of the symphonic form. The first movement is in G major and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in G major, and the third is a lively and elegant scherzo in G major. The fourth movement is a fine example of the composer's mastery of the symphonic form.

The serenade is a beautiful and intimate work. It is a fine example of the composer's mastery of the symphonic form. The first movement is in G major and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in G major, and the third is a lively and elegant scherzo in G major. The fourth movement is a fine example of the composer's mastery of the symphonic form.

W. A. MOZART

Symphonic No. 41 in C Major, K. 551 (1788)
 The "Jupiter" Symphony, as it has been called, was composed when the young Mozart was only 35. It is a work of great beauty and simplicity. The slow introduction is particularly noteworthy for its melodic beauty and the way it leads into the first movement. The first movement is in C major and is a fine example of the composer's mastery of the symphonic form. The second movement is a beautiful minuet in C major, and the third is a lively and elegant scherzo in C major. The fourth movement is a fine example of the composer's mastery of the symphonic form.

Musicon Festival Mozart Festival Orchestra

Music Director
 Jonathan Mark Toner
 (www.musicon.org)

FRIDAY, JULY 28, 8:15 PM • SATURDAY, JULY 29, 8:15 PM

Wolfgang Amadeus Mozart Symphony No. 25 in G Minor, K. 189
 (1781-1782)
 Jonathan Mark Toner
 Music Director
 (www.musicon.org)

Benjamin Britten Serenade for Peter, Paul, and Stanley
 (1947-1948)
 Jonathan Mark Toner
 Music Director
 (www.musicon.org)

W. A. Mozart Symphony No. 41 in C Major, K. 551
 Jonathan Mark Toner
 Music Director
 (www.musicon.org)



Program Notes

TEN NAMES LIED

Among the songs on this CD which are the best, there are three songs of which the names are the only thing that remains. The system of popular music, which works on the basis of the artist's name, has almost always been a part of the music industry. The first of these three songs is "Ten Names Lied" by the American song-writer, Fred Fisher, and the last of the three is "Ten Names Lied" by the American song-writer, Fred Fisher.

The first of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The second of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The third of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher.

The second of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The third of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The first of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The second of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The third of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher.

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The first of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The second of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher. The third of the three songs is "Ten Names Lied" by the American song-writer, Fred Fisher.

Vocal Recital

Andrea McDevitt, Soprano

1897 Miller Place,
1900 Nassau Park,
1901 Union Square

Sunday, June 30, 8:00 pm - 10:00 pm

- Enrique Guzmán Selected Spanish Songs
(1897-1900)
- Hugo Wolf Selections from Goethe and Götter
(1899-1903)
- Francis Poulenc Five poems of Max Jacob
(1929-1933)
- J. Poulenc La Voix Humaine (part 1)
INTERMISSION
- Leslie Brismar Part Imaginations from Willie Winka and the Chocolate Factory
(1901)
- George Gershwin Summertime from Porgy & Bess
(1935)
- Horatio Villan Never Has Been Snow
(1903-1905)
- J. Sjöström Måttan som gör mig till en riktig
Tänning
(1900-1905)
- Stenoch Schulz Medans arkarna The Baker's Wife
(1900)

1897 Miller Place

Program Notes

J. Guy Ropartz

Prélude, Marche et Menuet (1907)
 Guy Ropartz was a composer of considerable distinction and an important style of the neoclassical movement studied in the French Ministry of Education. His work is reflected in other works based on a number of his native country and some pieces of foreign origin. The only of his works known in the United States is a modified version of "Le Menuet de la Vierge" transcribing a well-known French dance by Liszt. The program "Menuet" includes a variety of folk dances in the spirit of the neoclassical movement.

GABRIEL-LUDOVIC FALLA

Reveries, Op. 16
 This work was originally published in 1904, which was the year it was adapted for piano in the early version. It is a collection of seven short pieces, and was originally published in the United States in 1912. The work is a collection of seven short pieces, and was originally published in the United States in 1912.

MALCOLM RAVEL

Études pour le Clavier (1907)
 In addition to his work as a composer, Ravel was also a pianist and a conductor. His work is a collection of seven short pieces, and was originally published in the United States in 1912. The work is a collection of seven short pieces, and was originally published in the United States in 1912.

CLAUDÉ DEBussy

Sonata for Piano, Viola, and Harp (1914)
 Debussy's work for orchestra is an excellent example of his style. The work is a collection of seven short pieces, and was originally published in the United States in 1912. The work is a collection of seven short pieces, and was originally published in the United States in 1912.

C. DEBUSSY

Sonata (1912)
 This is a collection of seven short pieces, and was originally published in the United States in 1912. The work is a collection of seven short pieces, and was originally published in the United States in 1912.

Les Chansons de Bilitis (1908)

These are a collection of seven short pieces, and was originally published in the United States in 1912. The work is a collection of seven short pieces, and was originally published in the United States in 1912.

Vocal Recital

Music of the French Romantic

SUNDAY, JULY 30, 8:15 P.M., U.S. CHURCH, SUANDEE

J. Guy Ropartz Prélude, Marche et Menuet
 1907-1909

- Edith M. Smith, Soprano
- John F. Smith, Alto
- John F. Smith, Tenor
- John F. Smith, Bass

Gabriel-Ludovic Falla Reveries, Op. 16
 1905-1906

- Edith M. Smith, Soprano
- John F. Smith, Alto

Malcolm Ravel (1875-1937) Étude en forme de Chaconne
 1907-1908

- Edith M. Smith, Soprano
- John F. Smith, Alto

Claude Debussy Sonata for Voice, Viola and Harp
 1912-1913

- Edith M. Smith, Soprano
- John F. Smith, Alto
- John F. Smith, Tenor
- John F. Smith, Bass

INTERMISSION

C. Debussy Les Chansons de Bilitis
 1908-1910

- Edith M. Smith, Soprano
- John F. Smith, Alto
- John F. Smith, Tenor
- John F. Smith, Bass

C. Debussy Les Chansons de Bilitis
 1908-1910

- Edith M. Smith, Soprano
- John F. Smith, Alto
- John F. Smith, Tenor
- John F. Smith, Bass

THE SUANDEE CHURCH, SUANDEE, WISCONSIN

WISCONSIN

Pragmatic Notion

LEONARD VAN KOTTENOW

Quintet in D-flat Major for Piano and Strings,
Opus 15 (1898)

Revised in 1910. Van Kottendorff's Quintet in D-flat Major is one of the finest examples of the chamber music of the late 19th century. It is a work of great beauty and originality, and it is one of the most popular of chamber music compositions. The work is in D-flat major and is in 3/4 time. It consists of five movements: 1. Allegro moderato, 2. Andante, 3. Scherzo, 4. Andante, 5. Allegro moderato. The work is a masterpiece of chamber music, and it is one of the most popular of chamber music compositions.

Further information on this work can be found in the book "The Chamber Music of Leonard Van Kottendorff" by John Van Kottendorff. This book is a comprehensive study of the work, and it is one of the most authoritative sources of information on this work. The book is available in paperback and hardcover editions. It is a must-read for anyone interested in chamber music.

HETER VILLA-LONGA

The Car Vehicle (1930)

The Car Vehicle is a masterpiece of modern design. It is a work of great beauty and originality, and it is one of the most popular of modern design compositions. The work is in D-flat major and is in 3/4 time. It consists of five movements: 1. Allegro moderato, 2. Andante, 3. Scherzo, 4. Andante, 5. Allegro moderato. The work is a masterpiece of modern design, and it is one of the most popular of modern design compositions.

LEONARD VAN KOTTENOW

Quintet in D-flat Major, Opus 15 (1898)

Revised in 1910. Van Kottendorff's Quintet in D-flat Major is one of the finest examples of the chamber music of the late 19th century. It is a work of great beauty and originality, and it is one of the most popular of chamber music compositions. The work is in D-flat major and is in 3/4 time. It consists of five movements: 1. Allegro moderato, 2. Andante, 3. Scherzo, 4. Andante, 5. Allegro moderato. The work is a masterpiece of chamber music, and it is one of the most popular of chamber music compositions.

Further information on this work can be found in the book "The Chamber Music of Leonard Van Kottendorff" by John Van Kottendorff. This book is a comprehensive study of the work, and it is one of the most authoritative sources of information on this work. The book is available in paperback and hardcover editions. It is a must-read for anyone interested in chamber music.

Chamber Concert

Walter Krumpholtz, Piano
Edith M. Krumpholtz, Violin
Michael Krumpholtz, Viola
Lionel Krumpholtz, Cello
Lily Krumpholtz, Flute
Edith Krumpholtz, Oboe
Walter Krumpholtz, Bassoon
Lily Krumpholtz, Horn

Monday, June 17, 8:15 p.m. - Cal. Poly Theater

Leonard Van Kottendorff..... Quintet in D-flat Major for Piano and Strings, Op. 15
(1898, 1910)

Walter Krumpholtz, Piano
Edith M. Krumpholtz, Violin
Michael Krumpholtz, Viola
Lionel Krumpholtz, Cello
Lily Krumpholtz, Flute
Edith Krumpholtz, Oboe
Walter Krumpholtz, Bassoon
Lily Krumpholtz, Horn

Heter Villa-Longa..... The Car Vehicle for Violin and Cello
(1930, 1931)

PROGRAM

Johannes Brahms (1833 - 1897)..... Piano Quintet in G minor, Op. 34

Walter Krumpholtz, Piano
Edith M. Krumpholtz, Violin
Michael Krumpholtz, Viola
Lionel Krumpholtz, Cello
Lily Krumpholtz, Flute
Edith Krumpholtz, Oboe
Walter Krumpholtz, Bassoon
Lily Krumpholtz, Horn

For more information, contact the Cal. Poly Theater.

Cal. Poly Theater

Program Notes

FRANZ JOSEPH HAYDN

Symphony No. 89, in C Major (1793)
Symphony No. 89 is one of many of the 108 extensive symphonies of Haydn, its music and style representing the 40 he composed during his years as "Esterházy" in the service of Prince Nikolaus Esterházy. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The first movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

FRANZ JOSEPH HAYDN

Symphony No. 89, in C Major (1793)
The second movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The third movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The fourth movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The fifth movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

LUDWIG VAN BEETHOVEN

Symphony No. 7, in A Major (Op. 92, 1812)
The first movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The second movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The third movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The fourth movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The fifth movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

The sixth movement, in common time, is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line. The work is a fine example of the "classical" style of the 18th century, with its clear, balanced forms and its emphasis on the melodic line.

Orchestra Concert

Merced Festival Orchestra

Merced, California
8350 Pineville
Merced, Calif.

Thursday, August 15, 1968
MAGARENE CENTER, PISOLO DEAN

Joseph Haydn *Symphony No. 89, in C Major, Op. 92*

Conductor: Robert Shaw
Soloist: Robert Shaw

Ludwig van Beethoven *Symphony No. 7, in A Major, Op. 92*

Conductor: Robert Shaw
Soloist: Robert Shaw

Richard Strauss *Symphony No. 4, in D Major, Op. 96*

Conductor: Robert Shaw
Soloist: Robert Shaw



Program Notes

WOLFGANG AMADEUS MOZART

Divertimento in E-flat Major, K. 563 (1788)

Mozart's early string quartets are among the most beautiful of his chamber music. The first of these, the Divertimento in E-flat Major, K. 563, was composed in 1788, during his stay in Vienna. It is a charming and accessible work, reflecting the composer's mastery of the string quartet. The piece is in three movements: a minuet, a scherzo, and a rondo. The minuet is in 3/4 time and features a delicate melody in the first violin. The scherzo is in 3/8 time and is characterized by its lively and rhythmic character. The rondo is in 3/4 time and is a more complex piece, featuring a variety of rhythmic patterns and melodic lines.

The Divertimento in E-flat Major is a beautiful example of Mozart's chamber music. It is a work that is both accessible and sophisticated, and it is a testament to the composer's mastery of the string quartet. The piece is in three movements: a minuet, a scherzo, and a rondo. The minuet is in 3/4 time and features a delicate melody in the first violin. The scherzo is in 3/8 time and is characterized by its lively and rhythmic character. The rondo is in 3/4 time and is a more complex piece, featuring a variety of rhythmic patterns and melodic lines. The piece is a beautiful example of Mozart's chamber music, and it is a work that is both accessible and sophisticated.

FRANZ DOBNER

Seznamna Opus 104 (1842)

Seznamna is a chamber work by Franz Dobner, composed in 1842. It is a work that is both accessible and sophisticated, and it is a testament to the composer's mastery of the string quartet. The piece is in three movements: a minuet, a scherzo, and a rondo. The minuet is in 3/4 time and features a delicate melody in the first violin. The scherzo is in 3/8 time and is characterized by its lively and rhythmic character. The rondo is in 3/4 time and is a more complex piece, featuring a variety of rhythmic patterns and melodic lines. The piece is a beautiful example of Dobner's chamber music, and it is a work that is both accessible and sophisticated.

Seznamna is a chamber work by Franz Dobner, composed in 1842. It is a work that is both accessible and sophisticated, and it is a testament to the composer's mastery of the string quartet. The piece is in three movements: a minuet, a scherzo, and a rondo. The minuet is in 3/4 time and features a delicate melody in the first violin. The scherzo is in 3/8 time and is characterized by its lively and rhythmic character. The rondo is in 3/4 time and is a more complex piece, featuring a variety of rhythmic patterns and melodic lines. The piece is a beautiful example of Dobner's chamber music, and it is a work that is both accessible and sophisticated.

Recumbent Concert Kundinsky String Trio

John Nadelberg, Violin
Thomas Schick, Viola
Michaela Melnikova, Cello

WEDNESDAY, AUGUST 2, 8:15 PM
FIRST BAPTIST CHURCH, CASTLE

Wolfgang Amadeus Mozart Divertimento in E-flat Major, K. 563
(1788-1789)

- Violin
- Viola
- Violoncello
- Violoncello
- Violoncello
- Violoncello

FRANZ DOBNER

Franz Dobner Seznamna for Violin, Viola and Cello, Op. 104
(1842-1843)

- Violin
- Viola
- Violoncello
- Violoncello

For more information, contact the artist.

Artist's Name

Program Notes

BY ALFREDO ROLANDO OZUNA

Through the grace of the radio, we were able to enjoy the 1950-51 season in a grand way, with a program of the best of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas.

Some examples of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas.

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Some examples of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas. We were able to enjoy the best of the music of the world and of the best of the music of the Americas.

Program Notes

Alfredo Rolando Ozuna

Wednesday, August 2, 1951
University of Chicago, Chicago, Illinois

- Alfredo Rolando Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- The National Song, Argentina, "La Vieja de la Calle" by Carlos Gardel
- The National Song, Venezuela, "Florencia" by Francisco Ojeda
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- Relaciones con el mundo, "Mujer de la Calle" by Carlos Gardel
- Relaciones con el mundo, "Mujer de la Calle" by Carlos Gardel
- Relaciones con el mundo, "Mujer de la Calle" by Carlos Gardel
- Relaciones con el mundo, "Mujer de la Calle" by Carlos Gardel

INTERMEDIOS

- Polsera, Paraguay, "El Polsera Clásico" by Alfredo Rolando Ozuna
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- Polsera, Paraguay, "El Polsera Clásico" by Alfredo Rolando Ozuna
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- Polsera, Paraguay, "El Polsera Clásico" by Alfredo Rolando Ozuna
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- Polsera, Paraguay, "El Polsera Clásico" by Alfredo Rolando Ozuna
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois
- Polsera, Paraguay, "El Polsera Clásico" by Alfredo Rolando Ozuna
- A.R. Ozuna, Director of the Department of Music, University of Chicago, Chicago, Illinois

UNIVERSITY OF CHICAGO
CHICAGO, ILLINOIS

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is pleased to support
another outstanding
Mozart Festival season.

**"Nobody Treats You Better"
than Rancho Grande Motors!**



*Nobody Treats
You Better!!*



Team Spencer Kennard

Craig Russell, M.D., Host

Presenting
San Francisco Singsplume Quakers
Musical Education, 2250 Broadway, San Francisco, CA 94109
Theophilus Brass

Thursday, August 7, 8:00 PM
Cathedral of St. Mary

All attendees will receive a complimentary copy of the Mozart Festival CD. We are pleased to announce that the San Francisco Singsplume Quakers will be performing with the Philharmonia Orchestra in the concert hall on Thursday, August 7, 8:00 PM. The concert will be a special event for the community and we are pleased to announce that the concert will be broadcast on radio.

SPONSORED BY THE UNIVERSITY OF CALIFORNIA

PacificCare

Program Notes

WOLFF AND ASSIENES MOZART

Part Two No. 9 in F Major, K. 302 (1790)
 The music is full of movement—the lively piano
 and the delicate woodwinds—by way of a melodic line
 and a rhythmic accompaniment. The music is full of
 life and energy, and the piano has a special charm
 of its own. The music is full of movement—the lively
 piano and the delicate woodwinds—by way of a
 melodic line and a rhythmic accompaniment. The
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 a special charm of its own. The music is full of
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 charm of its own.

LEON DOUBINE

Sonata in F Major, Opus 30 (1901)
 Franz Schreier (Editor) 1955. (See also page 11)

ROSE SCHULMANN

Piano Quartet in F Major, Opus 47 (1847)
 The music is full of movement—the lively piano
 and the delicate woodwinds—by way of a melodic
 line and a rhythmic accompaniment. The music
 is full of life and energy, and the piano has a
 special charm of its own. The music is full of
 movement—the lively piano and the delicate
 woodwinds—by way of a melodic line and a
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 movement—the lively piano and the delicate
 woodwinds—by way of a melodic line and a
 rhythmic accompaniment. The music is full of
 life and energy, and the piano has a special
 charm of its own.

Chamber Concert

Friday, August 10, 8:00 P.M.
 The Music Center
 1100 North Dearborn Street
 Chicago, Ill. 60610

LET'S GO TO THE CONCERT
 U.S. POLYMER

Pauline Assienes Assienes, Violin, Opus 17 in F Major, Opus 17, No. 9
 (1790) (1790)

Violin
 1870-1900

Leon Doubine, Violin, Opus 30 in F Major, Opus 30, No. 9
 (1901) (1901)

Violin
 1870-1900

Robert Schumann, Piano Quartet in F Major, Opus 47
 (1847) (1847)

Piano
 1840-1850

Robert Schumann, Piano Quartet in F Major, Opus 47
 (1847) (1847)

Piano
 1840-1850

INTERMISSION



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Chamber Concert

Turtle Island String Quartet

Thursday, August 3, 8:15 PM
ATASCOSA COLLEGE

The program will feature pieces of music written by the island's first composer, a symphony by Beethoven, by Brahms, and by Schubert. The program will also feature works by Mendelssohn, Chopin, and Liszt. The program will be presented by the Turtle Island String Quartet.

The program will also feature the Turtle Island String Quartet members' own compositions which will be presented in a special program. The program will be presented by the Turtle Island String Quartet.

The Turtle Island String Quartet
will be performing at
the Atascosa College

Program Notes

WOLFGANG AMADEUS MOZART

The Abduction from the Seraglio, K. 384/1781

During the 18th century the Italian operatic tradition was a dominant force in the New World. In which country? Which was the predominant concept of Italian operatic performance? Was it a list of styles or a series of transformations of Italian? The answer lies in the still-to-be-sung, *Opera* and its more recent past, at the amazing demand for original music. As a result of a great abundance of Italian opera, the American market was overflowing with good food.

Abduction from the Seraglio is a dramatic comedy of party because *Mozart* wrote it for the first time, he turned to Mozart's Italian style. In 1781, he had just left Italy for Vienna. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful.

The 18th-century work — the eighteenth-century style — was a dramatic comedy of party because *Mozart* wrote it for the first time, he turned to Mozart's Italian style. In 1781, he had just left Italy for Vienna. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful.

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SONGBOOK

Act I

The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful.

Act II

The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful.

Act III

The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful. He had written for the first time in the most dramatic and the European and German companies of the Suppression of the Grand Theatre of Paris. The Italian style was a fresh, Italian and was the most beautiful.

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Opera

The Abduction from the Seraglio, K. 384

Directed by: [Name]
Music by: Wolfgang Amadeus Mozart

Cast:
[Name]
[Name]
[Name]

Cast:
[Name]
[Name]
[Name]

Cast:
[Name]
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Cast:
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[Name]
[Name]



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Chamber Concert

San Francisco Sinfonia Quartet

FRIDAY, AUGUST 28, 7:00 PM
MERCURY VINEYARDS, PASO ROBLES

Wolfgang Amadeus Mozart *Eight Four Piano Quartet, K.478*
(1756-1791)

Joseph Sebastian Bach *Rembrandt Concerto No. 2*
(1685-1750) *OP. 10 No. 1, First Movement*

W.A. Mozart *Eine Kleine Nachtmusik, K.525*

Franz Joseph Haydn *And. and Allegro for 4 Saxophones*
(1732-1809)

W.A. Mozart *Menuet from Piano Quartet, K.478*

Wilhelm Friedemann Bach *First Sonata in F*
(1710-1747) *(First Movement) Allegretto*

Joseph Christian Bach *First Sonata in D Major*
(1734-1782) *2nd Movement, Allegro*

Carl Philipp Emanuel Bach *First Sonata in D Major*
(1714-1788) *1st Movement, Allegro*

Java Interludes

W.A. Mozart *Overture to The Magic Flute, K.620*
(1756-1791) *Arranged by Robert A. Schick*



MERIDIAN

1000 The Meridian Vineyard

Program Notes

WOLFGANG AMADEUS MOZART

Sonata in E Major for Piano and Violin, K. 415 (1783)
 Wolfgang's early piano sonatas, of which only two are still in his hands, are the earliest of any kind in his oeuvre. They are, in fact, the only ones by all his contemporaries. The early stage Mozart's early piano sonatas, composed in 1783 and 1784, are a reflection of the general practice of the time, in which the piano sonata was a vehicle for the young pianist's technical and artistic growth. It was a genre in which the young pianist could demonstrate his or her technical and artistic progress to the world. The early piano sonatas, in fact, were a kind of "showpiece" for the young pianist, and they were often performed in public. The early piano sonatas, in fact, were a kind of "showpiece" for the young pianist, and they were often performed in public. The early piano sonatas, in fact, were a kind of "showpiece" for the young pianist, and they were often performed in public.

The first movement is in a simple, elegant style, with a clear, bright melody in the right hand and a steady, rhythmic accompaniment in the left. The second movement is a lyrical, expressive piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left. The third movement is a lively, energetic piece, with a driving melody in the right hand and a rhythmic accompaniment in the left. The fourth movement is a beautiful, lyrical piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left. The fifth movement is a beautiful, lyrical piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left.

JOHANNES BRAHMS

Trioin E Flat Major for Violin, Horn, and Piano, Opus 40 (1856)
 The first movement is in a simple, elegant style, with a clear, bright melody in the right hand and a steady, rhythmic accompaniment in the left. The second movement is a lyrical, expressive piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left. The third movement is a lively, energetic piece, with a driving melody in the right hand and a rhythmic accompaniment in the left. The fourth movement is a beautiful, lyrical piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left. The fifth movement is a beautiful, lyrical piece, with a beautiful melody in the right hand and a simple, rhythmic accompaniment in the left.

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Chamber Concert

Kelly Kalina, Piano
 Zachary Winters, Violin
 Edward Lee, Viola

Saturday, August 5, 8:15 pm
 UW-Park Theatre

Wolfgang Amadeus Mozart Violin Sonata in E major, K. 404
 (1783-1784)

Johannes Brahms
 (1856-1857)

Richard Strauss Trio in E-flat major for Violin,
 Horn and Piano, Op. 40

Andreas
 Strauss, Piano
 Edward Lee, Viola
 Kelly Kalina, Piano

INTERMISSION

Richard Strauss Chamber Concert

August 5, 8:15 pm

Gallery Events

FRAME WORKS

855 East 29th Street, Room 1040
 Omaha, Nebraska 68131, 485-6764

Continuing efforts to increase the number of respondents to the "Student Employment" survey were made in a letter to "Dear" you via the Student Services Unit of the University of Omaha. Further responses from all respondents participating in the survey were verified by mail and a preliminary report with the names of respondents and their local and phone numbers will be prepared. This preliminary report will be distributed through the Office of Career Development. Responses will be mailed to the Student Services Unit in the second or third week of August.

HANDS GALLERY

377 Niagara Street, Omaha, Nebraska 68102

Hands Gallery is opening galleries for the display of art work by members of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily.

JOHNSON GALLERY

127 West 29th Street, Omaha, Nebraska 68102

The Johnson Gallery is a new gallery located at 127 West 29th Street, Omaha, Nebraska 68102. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily.

PLAZA GALLERY

1010 West 29th Street, Omaha, Nebraska 68102

The Plaza Gallery is a new gallery located at 1010 West 29th Street, Omaha, Nebraska 68102. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily.

THE SECRET'S PALACE

2750 South 16th Street, Omaha, Nebraska 68102

The Secret's Palace is a new gallery located at 2750 South 16th Street, Omaha, Nebraska 68102. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily.

THE SECRET'S GALLERY AND COLLECTION

1000 South 16th Street, Omaha, Nebraska 68102

The Secret's Gallery and Collection is a new gallery located at 1000 South 16th Street, Omaha, Nebraska 68102. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The gallery is open from 9:00 a.m. to 5:00 p.m. daily.

Festival Enclosurement

The Festival Enclosurement is a new festival located at 1000 South 16th Street, Omaha, Nebraska 68102. The festival is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The festival is open from 9:00 a.m. to 5:00 p.m. daily. We will exhibit the "Hands" art work of the Omaha 500 and Omaha 2000 art groups. The festival is open from 9:00 a.m. to 5:00 p.m. daily.

Trudy Anderson Fund

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Josephine Lindstrom Fund

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 1000 South 16th Street, Omaha, Nebraska 68102

First Women Leadership Club

First Women Leadership Club
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Thank you to all those who have donated to the festival

Thank you to all those who have donated to the festival
 1000 South 16th Street, Omaha, Nebraska 68102

Festival Board

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 1965-1966
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 M. & M. D. J. (2015-2016)
 M. & M. D. J. (2017-2018)
 M. & M. D. J. (2019-2020)

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 M. & M. D. J.
Vice-Chairman
 M. & M. D. J.
Secretary
 M. & M. D. J.
Treasurer
 M. & M. D. J.
Publicity
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Finance
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Membership
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Transport
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Accommodation
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Refreshments
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First Aid
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Security
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Fire
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Delegation
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Festival Board

Festival Board of Directors
 President
 Vice President
 Secretary
 Treasurer
Committee
 Arts
 Finance
 Publicity
 Security
 Transport
 Accommodation
 Refreshments
 First Aid
 Fire

First Presidents, Festival Board of Directors	
1971	1972
1973	1974
1975	1976
1977	1978
1979	1980
1981	1982
1983	1984
1985	1986
1987	1988
1989	1990
1991	1992
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2017	2018
2019	2020

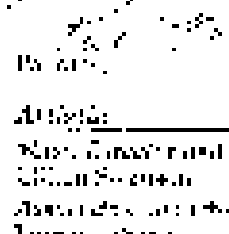
Festival Staff



The festival staff are the backbone of the festival. They are responsible for the smooth running of the festival and for the safety of all participants. The staff are divided into several departments, including:

- Arts
- Finance
- Publicity
- Security
- Transport
- Accommodation
- Refreshments
- First Aid
- Fire

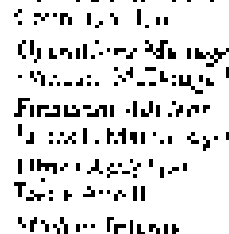
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- First Aid
- Fire

- Arts
- Finance
- Publicity
- Security
- Transport
- Accommodation
- Refreshments
- First Aid
- Fire

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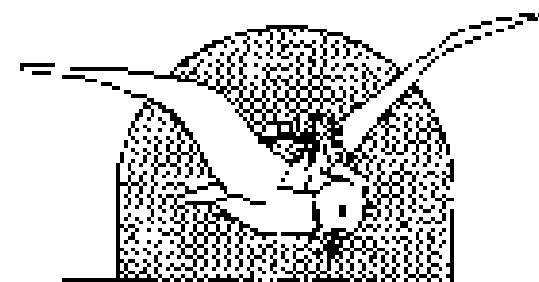
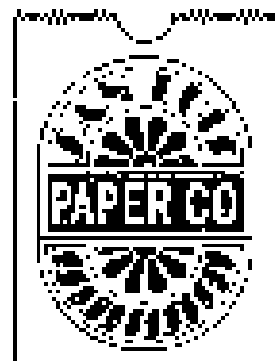
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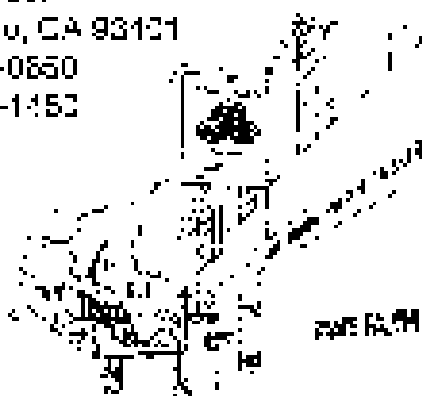
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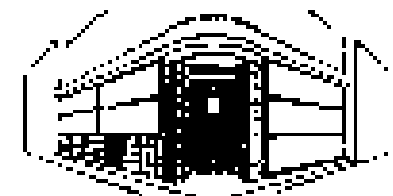
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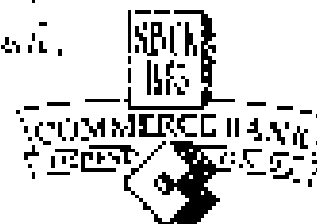
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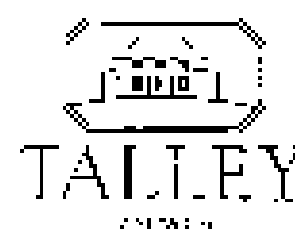
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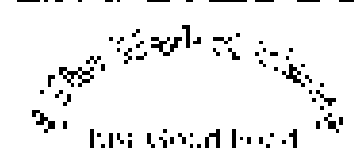
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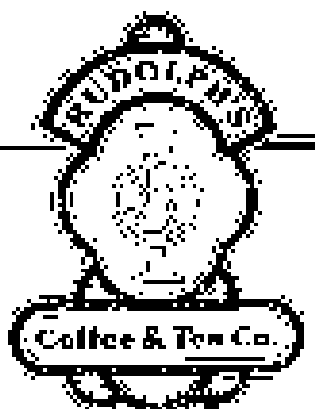
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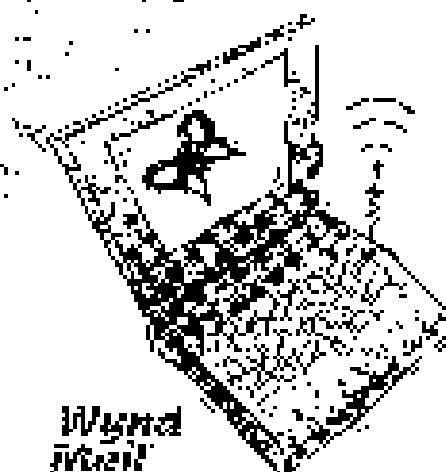
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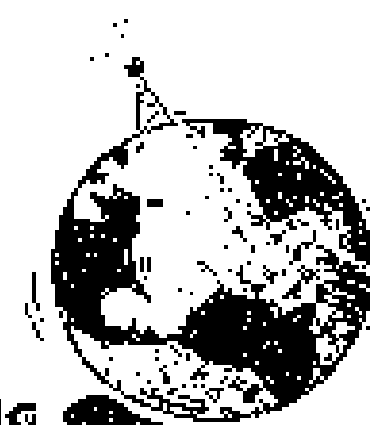
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