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15th Annual

MOZART
festival

July 29 - August 4, 1985
San Luis Obispo, California



Dear Friends of Mozart,

We welcome you to the fifteenth annual San Luis Obispo Mozart Festival.

As you can see from this year's program, the Festival continues to present the incomparable music of Mozart, a sampling of J.S. Bach (to honor the tri-centennial of his birth) and several exciting contemporary works. It is the policy of the Festival to concentrate on the classicists but also to celebrate the music of our own time. We hope you will find this year's challenging program enjoyable in new as well as familiar ways.

Looking back over the past few years, it is satisfying to see how the Festival has developed. Its programs – the concerts in the schools, the mid-winter concert for Mozart's birthday, the fund-raising events, the instrumental workshops and master classes – have become an integral part of the cultural life of the community. All of this is made possible by people from every corner of the county. In listening to the music this week, let us all recognize that these wonderful performances could not have been possible without their efforts.

The Festival Board looks forward to many exciting projects in the years to come. We plan to celebrate our twentieth year – 1990 – with the commission and performance of a work by an American composer of international stature. In the next five years we will extend the Festival to a full week of concerts and we will continue to work with other groups in the county to build a suitable theater where more of us might enjoy music together. We hope you will join us in the coming years and help the Festival develop as you have so faithfully done in the past.

Have a wonderful Festival!

Sincerely yours,

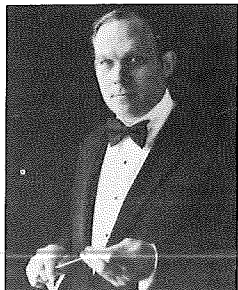
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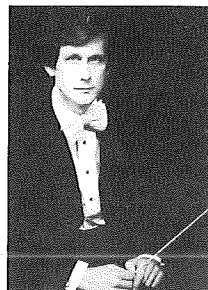
Clifton Swanson
Music Director and Conductor

Founder, Music Director and Conductor of the San Luis Obispo Mozart Festival, Clifton Swanson has guided the development of the Festival to a weeklong series of recitals and orchestral, choral and chamber concerts. Under his leadership, each Festival consistently presents outstanding musicians and fresh programs.

Swanson studied conducting with Alexander von Kreisler and Henry Swoboda at the University of Texas. In 1979 he assisted Daniel Lewis in the orchestra program at the University of Southern California. This spring he was appointed Head of the Music Department at California Polytechnic State University, San Luis Obispo. He continues as Professor of Music at the State University and is coordinator of the Quintessence Series on campus.

In June and July Swanson participated in the Aston Magna Academy at Rutgers University. Swanson was one of 50 performers and scholars from throughout the United States selected to participate in this three week series of lectures, rehearsals and performances, focusing on the music of J.S. Bach through the history, religion and performance practice of the late Baroque period in Germany.

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Timothy Mount
Director, Mozart Festival Chorus
Mozart Festival Chamber Singers

Timothy Mount has conducted the Mozart Festival Chorus since 1980 and in 1982 added a new dimension to the Festival with the formation of the Festival Chamber Singers. Since 1983, Mount has been Director of Choral Activities at Southeastern Louisiana University, also teaching voice, music history, conducting and choral literature. This spring Mount accepted an appointment, to begin in the fall of 1986, as Director of Choral Music at State University of New York – Stony Brook.

Timothy Mount holds a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow. His music career displays great range. He has directed an early music ensemble, a professional vocal quartet and the chorus in John Houseman's production of *John Brown's Body*. He has sung with many ensembles, including the Philadelphia Singers, Aspen Chamber Choir, Festival Singers of Canada, Festival to two Worlds Opera and Pennsylvania Pro Musica. Mount has also published articles concerning the history of choral music, vocal pedagogy and choral rehearsal techniques.

Sponsored by Director of Choral Music Endowment

FEATURED ARTISTS



Bolcom & Morris

William Bolcom

composer and pianist

Joan Morris

mezzo-soprano

William Bolcom began studying composition at age 11, at the University of Washington. From the earliest times his compositions have won many awards, including two Guggenheims, several Rockefeller Foundation Awards, and an award from the American Academy of Arts and Letters. Among his recent awards is a Koussevitzky Foundation award for *Piano Quartet*, premiered in October 1977 by The Chamber Music Society of Lincoln Center. His *Songs of Innocence and of Experience* (texts by William Blake) was premiered at the Stuttgart Opera in January 1984 and received its American premiere at the University of Michigan in April, 1984, where Bolcom is a Professor of Composition. Mr. Bolcom's *Orphée Sérénade*, composed in 1984, will be performed by the Festival Orchestra at the opening concert.

Joan Morris studied voice at Gonzaga University in Spokane and went on to study acting at the American Academy of Dramatic Arts in New York and speech and voice with Clifford Jackson and Frederica Schmitz-Svevo. In 1980 she appeared as Polly in the Guthrie Theatre's production of *The Beggar's Opera*, and in 1984 sang in the world premiere of Bolcom's *Songs of Innocence and Experience*. Ms. Morris teaches on the music faculty at the University of Michigan.

Bolcom and Morris (husband and wife) have performed together since 1972 and have recorded eleven albums, including anthologies of Gershwin, Berlin, Rogers & Hart and Jerome Kern.

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Jeffrey Kahane

Piano Soloist

Grand Prize Winner of the Fourth Arthur Rubinstein Piano Competition in 1983, Jeffrey Kahane is widely praised for his technical skill and the depth and sensitivity of his playing. In March 1985 Kahane made his London debut with the Royal Philharmonic Orchestra, and next year will perform with the National Symphony and the St. Paul Chamber Orchestra. His recent engagements include appearances with the New York Philharmonic under Zubin Mehta and Kurt Masur, the Los Angeles Philharmonic, the Philadelphia Orchestra and the San Francisco Symphony. In December 1983 he performed at Carnegie Hall under the auspices of the America-Israel Cultural Foundation in a special concert in tribute to Arthur Rubinstein.

A recipient of the Avery Fisher Career Grant in 1983, Jeffrey Kahane was finalist in the 1981 Van Cliburn International Piano Competition and previously a prizewinner of the Clara Haskil Competition. He was chosen as Affiliate Artist Xerox Pianist for 1983-84 and 1984-85 seasons. Mr. Kahane is a graduate of the San Francisco Conservatory of Music. We are pleased to welcome him back for his third Festival.



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FEATURED ARTISTS



Mendelssohn String Quartet

Since its New York debut in 1981, the Mendelssohn String Quartet has performed in cities across America, including concerts in New York, Los Angeles, Chicago and Washington, and has established a reputation as one of the finest string quartets in this country. They serve as Quartet-in-Residence at the Santa Fe Chamber Music Festival and for five years have been Resident Quartet at New York's Hebrew Arts School.

Winner of the Young Concert Artists' International Auditions, the Mendelssohn offers frequent mini-residencies, master classes and workshops, in addition to concerts. Highlights of their 1984-85 season include a three-concert cycle of the quartets of Mendelssohn and Schoenberg, presented at New York's Merkin Concert Hall, with funding assistance from the National Endowment for the Arts. In addition, the Quartet has been heard this season in a nationwide broadcast produced by Minnesota Public Radio. Mendelssohn will perform the world premiere of Shulamit Ran's *String Quartet - 1984* at the Festival.

Members are Laurie Smukler (violin, Pietro Guarneri, 1738), Nicholas Mann (violin, Antonius Stradivarius, 1718), Ira Weller (viola, Lorenzo Storione, late 18th century), Marcy Rosen (cello, David Tecchler, 1720).

Partially underwritten by the National Endowment for the Arts



Shulamit Ran Composer

Israeli born Shulamit Ran came to the United States at the age of fourteen. A graduate of The Mannes College of Music in New York where she studied composition under Norman Dello Joio and piano under Nadia Reisenberg, Ms. Ran has also studied at Tanglewood with Lukas Foss and Aaron Copland. Ran's Hyperbolae for piano won the competition for a set piece for all participants in the Second Arthur Rubinstein International Piano Competition in Israel in 1977 and her recent awards include Meet-the-Composer (1980, 1981), Illinois Arts Council (1981) and Chamber Music America (1983).

Shulamit Ran's works are published by Theodore Presser, Carl Fisher and The Israeli Music Institute and recorded on CRI, Vox-Turnabout and Marks Educational Records. Her compositions have been performed by the New York Philharmonic, Israel Philharmonic under Zubin Mehta, Monday Evening Concerts in Los Angeles, The Pennsylvania Contemporary Players, The New York New Music Ensemble, Twentieth Century Consort, at the Library of Congress and the Tanglewood Festival, and on "Music Today" directed by Gerard Schwarz.

Ran has performed as a pianist in the United States, Europe and Israel and is Associate Professor of Composition at The University of Chicago.

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Harvey Pittel Saxophone Quartet

The Harvey Pittel Saxophone Quartet is the pre-eminent quartet of its kind in the United States today, equally accomplished in the music of J.S. Bach, Glazunov, Debussy, Scott Joplin and Glenn Miller. They combine the subtlety and finesse of the string quartet, the coloristic variety of the woodwind quintet and the power and brilliance of the brass quintet.

Members of the quartet are Harvey Pittel (soprano and sopranino saxophone), James Rötter (alto and soprano saxophone), Vincent Gnojek (tenor saxophone) and Allen Won (baritone saxophone); each is a soloist in his own right. Pittel, considered to be the finest concert saxophonist performing today, has appeared as soloist with Zubin Mehta and the New York Philharmonic, with the Boston Symphony under Seiji Ozawa, in recital at Carnegie Hall, and at the Spoleto, Berkshire and Marlboro Festivals. Principal saxophonist with the Los Angeles Philharmonic, Rötter participated in two series as part of Festival Boulez L.A.; Gnojek has performed throughout Colorado as guest artist and classical saxophonist; Won has performed as soloist with the Honolulu Symphony and the American Symphony Orchestra.



Mladi Wind Quintet

The Mladi Wind Quintet is Quintet-in-Residence at the Idyllwild School of Music and the Arts and has performed at the Ojai Festival, on college and university campuses, radio and television, and throughout California (including several performances in San Luis Obispo County). Formed in 1972, Mladi was the first wind ensemble to win the Coleman Chamber Music Competition; it has received several touring grants from the California Arts Council.

The members of Mladi have a rich and varied background in music performance including performances with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, San Diego Symphony, Utah Symphony, Royal Ballet, Joffrey Ballet, American Ballet Theatre and New York City Opera. In addition, the musicians have worked extensively in motion pictures and television.

Members are Lisa Edelstein (flute), Kathleen Robinson (oboe), Stephen Piazza (clarinet), William Alsup (horn), John Steinmetz (bassoon).

Partially underwritten by a grant from California Arts Council Touring Program



LAWRENCE S. RATNER, PhD
Psychologist

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FEATURED ARTISTS



Los Angeles Guitar Quartet

Brought together by renowned guitarist Pepe Romero in 1979, the Los Angeles Guitar Quartet joins four solo artists into an ensemble of virtuosity and dynamic excitement. As individuals, members of the Quartet have won major international competitions and as an ensemble, the Quartet has toured extensively in the United States and presented two major tours of Mexico at the invitation of the Mexican government.

Among their major concert appearances are debuts in New York and San Francisco on the D'Addario Foundation 1985 Guitar Series, and concerts at the Hollywood Bowl and the Guitar Foundation of America International Festival '85. Their debut album was released in 1984 on Orpharion Recordings and has received wide praise.

Members are Anisa Angarola, John Dearman, William Kanengiser and Scott Tennant.



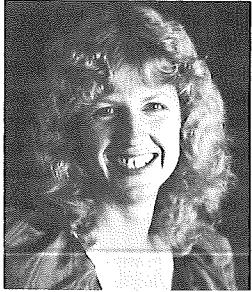
Craig Russell Ear Opener Host

Craig Russell has performed solo recitals in the United States and Spain on the lute, viheula, baroque guitar and classical guitar. In addition, he has appeared with early music ensembles and twentieth-century performance groups and as soloist with orchestra, including the Opus 1 Chamber Orchestra and the San Luis Obispo Chamber Orchestra. This is his first year as host for the Ear Opener Concert, but he is no stranger to the Festival, having written the program notes for the 1984 program and organized the 1984 Guitar Master Class.

Russell is an Assistant Professor at California Polytechnic State University where he teaches in the Music Department. He received his doctorate in musicology from the University of North Carolina and studied guitar at the Curso Internacional de Guitarra, Laud y Vihuela in Cervera, Spain. Russell is the author of numerous publications on music and dance.

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VOCAL SOLOISTS



Mary Rawcliffe
Soprano

A leading performer on the concert stage and an experienced operatic performer as well, Mary Rawcliffe returns to the Festival in her third year as soprano soloist. Highlights of her 1984-85 season include a performance of *Messiah* with the Boston Symphony at Tanglewood, a performance of Bach's *Mass in B minor* for the opening of the subscription season of the Los Angeles Philharmonic and appearances as soloist with the Denver Symphony in Vivaldi's *Gloria* and at the Hollywood Bowl in the Olympic Arts Celebration presentation of *Messiah*, conducted by Christopher Hogwood.

Ms. Rawcliffe is a member of the voice faculty at the University of California, Los Angeles and also presents workshops and classes in baroque music and historic vocal style.

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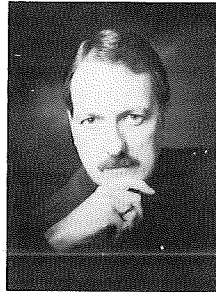


Mary Heyler
Mezzo-soprano

Mary Heyler has performed in recitals and as soloist throughout the western United States, was a Festival soloist in 1982 and has toured Mexico with the Camerata of Los Angeles. Her operatic engagements include Cherubino for Nevada Opera, Tisbe for Arizona Opera and the title role in *La Cenerentola* for Pacific West Coast Opera. Recently she has been under contract in Germany where her roles have included Siebel and Dorabella in Aachen.

Heyler has received many awards. While a student she received the Nicolai Gedda Award at the Music Academy of the West and placed second in the finals of the regional auditions for the Metropolitan Opera. She was a finalist at the 1982 Munich International Competition, performing with the Bavarian Radio Symphony Orchestra.

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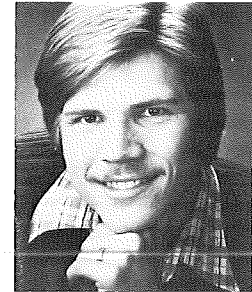


Michael Reynolds
Tenor

Michael Reynolds is tenor soloist with the I Cantori Singers of Los Angeles and at All Saints Episcopal Church in Pasadena. He has appeared as soloist with the Los Angeles Philharmonic in *Seven Deadly Sins* (Simon Rattle, conductor), performed in their production of *Falstaff* (Carlo Maria Giulini, conductor) and in 1978 was tenor soloist at the Mozart Festival.

Reynolds is Director of Choral Music at San Gabriel High School and a teacher of choral music, class piano, humanities and International Chorus at the Alhambra School District. He originated and developed the Aztec Singers, the International Chorus and the San Gabriel High School Vocal Band and designed and created the Old Mission Concert Series in San Gabriel.

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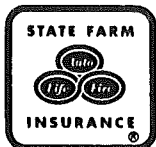


Rodney Gilfry
Bass-Baritone

Rodney Gilfry was the winner of the 1984 Lili Boulanger Memorial Fund Auditions in Boston and received first place awards in the 1983 Opera Guild of Southern California Auditions, the 1983 and 1984 Metropolitan Opera Los Angeles District Auditions and the 1984 Ventura County Symphony Young Artist Competition. He has performed as soloist with the Los Angeles Philharmonic at the Hollywood Bowl, at the Oregon Bach Festival, with the Orchestra of Santa Fe, with the William Hall Chorale at Dorothy Chandler Pavilion, and was soloist at the 1984 Mozart Festival.

Gilfry's operatic repertoire includes roles in *Carmen*, *Don Giovanni* and *Così fan tutte*; he has appeared as soloist in Bach's *St. John Passion*, *St. Matthew Passion* and *Mass in B minor*, Brahms' *Requiem* and Haydn's *The Creation*.

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Caitlin Browne
Susan Comstock
Brigid de Jong
Vicki Ewart
Mary Sue Gee
MaryBeth Haag
Rebecca Breeding Martin
Mary Ranelletti
Ann Thompson
Dolores Doran de Valdez
Linda Williams

Altos

Susan Azaret-Davies
Madelyn Bedig-Williams
Mara Cole
Mary Helen Garoutte
Marilyn Grover
Peggy Hart
Michelle Ion
Marjorie A. Jones
Joan Keesey
Wendy Lewis
Judy Philbin
Pamella L. Ryan
Nancy Sulahian
Linda Tupac-Yupanqui

Tenors

Michael Bierbaum
Paul Brian
Thomas Davies
Aaron J. Elmore
Paul French
Ralph Lewis
Marvin Neumann
Greg Paul Patterson
Michael Robillard
William Smith
Doug Williams

Basses

John Bird
Lee Broshears
Kevin Dalbey
Stephen Fraider
Patrick D. Hill
Steven B. Jobst
Craig Kingsbury
Kenneth Knight
Paul Suhr
Burman Timberlake
Craig Updegrove

Manager

Mariadel C. Alberts

Rehearsal Accompanist for Festival Chorus

Ann Edwards

Rehearsal Accompanist for Chamber Singers

Barbara Hoff

Festival Chamber Singers names are in italics.



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Dorothy Wade
Concertmaster

Dorothy Wade's extensive music career includes twelve years as Concertmaster of the Mozart Festival Orchestra. She has performed as Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival. Wade is currently active in recording for television and motion pictures and playing with the Roger Wagner Chorale Orchestra. Her many solo performances include appearances with the Los Angeles Philharmonic, the Sinfonia Radio Diffusion of Paris and the Pasadena Symphony. She has recorded the complete works of Stravinsky and Webern for Columbia Records.

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Carol Dougan
Principal Second Violin

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

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Sven Helge Reher
Principal Viola

A performer, teacher and composer, Sven Reher is currently the Assistant Principal Viola with the Santa Barbara Symphony, Principal Viola with the San Luis Obispo County Symphony and California Chamber Symphony and Conductor of the Santa Maria String Ensemble. He has served as Principal Viola with the Mozart Festival Orchestra since 1973. Reher has made numerous chamber and solo recordings on the Orion, SPA and GSC labels and his compositions include *Twelve Studies for Viola*, *Sonata for Solo Viola* and *Cuenca - Rapsodia para Flauta y Viola*. He has been a member of the Los Angeles Philharmonic and the Pasadena Symphony under Daniel Lewis, and has been on the faculties of the University of California, Los Angeles, Los Angeles City College, Loyola University, Immaculate Heart College and Marymount College.

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Christina Soule
Principal Cello

A graduate of Indiana University and Yale University School of Music, Christina Soule has performed as Principal Cello with the Boston Ballet and the Laguna Beach Summer Music Festival. This is her fourth year with the Mozart Festival Orchestra; she served as Principal Cello in 1983. Soule gives frequent concerts in the Los Angeles area with the chamber ensemble, Archwood, and is active in motion picture and television recording studios. She has performed with the Santa Fe Opera, the Joffrey Ballet, the Pasadena Symphony and the Los Angeles Philharmonic.

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PRINCIPAL PLAYERS



David Young
Principal Double Bass

David Young received his Bachelor of Music degree from the Eastman School and his Master's and Doctor of Music Arts degree from the University of Southern California. Young is Principal Bass with the Los Angeles Opera Theatre, currently performs with the Los Angeles Chamber Orchestra and records with the major studios. Recent credits include "St. Elsewhere," "Scarecrow and Mrs. King," "Me and Mom" and an on-camera role playing in "The Young and The Restless." He is a faculty member at Cal State Northridge and the Community School of Performing Arts.

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Geraldine Rotella
Principal Flute

Geraldine Rotella currently plays with the Pasadena Symphony and the Palos Verdes Peninsula Chamber Orchestra, and is first flute with the Los Angeles Pops Orchestra. She has performed with the Dance Theatre of Harlem, the Joffrey Ballet, the American Ballet Theater, the New York City Opera, the Los Angeles Philharmonic and the Los Angeles Chamber Orchestra. She is active in the motion picture, television and recording studios and is currently working with Linda Ronstadt. Rotella studied with Louise di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.

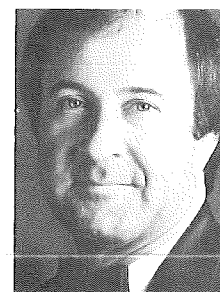
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John Ellis
Principal Oboe

John Ellis is one of the founders of the Mozart Festival and has performed with the Festival Orchestra since its beginning. He teaches music at the North Carolina School of the Arts (Winston-Salem) and commutes to Southern California to continue his studio work on film scores. Ellis has worked extensively with John Williams and, in "Close Encounters of the Third Kind," played the complex oboe solos used as the voice of the light organ. Ellis is Principal Oboe with the Winston-Salem Symphony and has played with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Columbia Chamber Symphony and the Binghamton (New York) Symphony. His classical recordings include Stravinsky's *Dances concertantes* with Stravinsky conducting (Columbia) and two recordings by Paul Hindemith (GSC).

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James Kanter
Principal Clarinet

James Kanter plays First Clarinet with the Joffrey Ballet Orchestra, the Santa Monica Symphony, Los Angeles Master Chorale Sinfonia Orchestra and the Santa Monica Symphony, and returns to the Festival for his tenth year as Principal Clarinet. Active in the Los Angeles motion picture, television and recording studios, Kanter's recent credits include "Dallas," "Scarecrow and Mrs. King," "A Team," "Riptide," "Hunter," and "Magnum P.I." Kanter is on the music department faculty at University of California, Santa Barbara and Cal State University Northridge, and is clarinet editor for the magazine, "Windplayer." He received the "Most Valuable Clarinetist Award" from the Los Angeles Chapter of the National Association of Recording Arts and Sciences in 1984.

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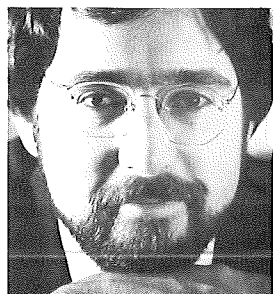
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PRINCIPAL PLAYERS



Gregory Barber
Principal Bassoon

Returning for his twelfth Mozart Festival, Principal Bassoonist Gregory Barber will also appear as both soloist and guest conductor at the 1985 Cabrillo Music Festival. Barber serves on the faculty at Mills College and is Principal Bassoonist of the Oakland Symphony. He also serves as Conductor of that orchestra's Youth Concerts, the most recent having been a staged production of *Pulcinella* by Igor Stravinsky. During the past season Barber has served as guest conductor with the Kensington Symphony, the New Mexico Symphony and the Oakland Symphony.

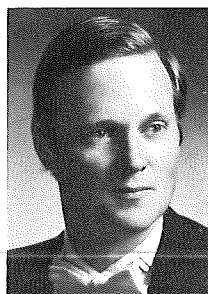
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Burnette Dillon
Principal Trumpet

Burnette Dillon is a member of both of the major brass quintets in the Los Angeles area, the Fine Arts Brass Quintet and the Los Angeles Brass Quintet. He is also a member of the Pasadena Symphony under its new conductor, George Mester, and the Master Symphony under Peter Nero. In addition to his work as a freelance musician with the Los Angeles recording studios, Dillon is completing his Doctor of Musical Arts at the University of Southern California. This past winter Dillon appeared as trumpet soloist with the Cal Poly Chamber Orchestra in a performance of *Bach's Brandenburg Concerto No. 2 in F major*. This is his first year with the Mozart Festival.

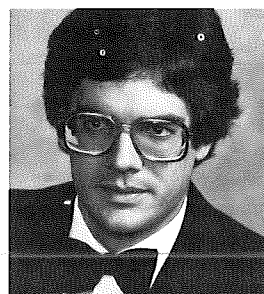
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James Thatcher
Principal Horn

James Thatcher is First Horn with the Pasadena and Pacific Symphony Orchestras and this past year performed as horn soloist with the Los Angeles Philharmonic. Active in the motion picture and recording studios, Thatcher is currently featured as horn soloist in the movie "Cocoon." He has served as Principal Horn with the Mozart Festival Orchestra since 1982, has played First Horn with the Los Angeles Philharmonic, Royal Ballet, Bolshoi Ballet and American Ballet Theater, and has performed with the Utah and Phoenix Symphony Orchestras. Thatcher is on the faculty of Chapman College and the University of California, Irvine.

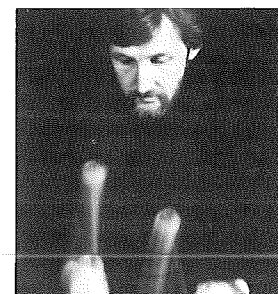
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Douglas Lowry
Principal Trombone

Douglas Lowry currently serves as music director and conductor of the Palos Verdes Peninsula Chamber Orchestra and is on the faculty of the University of Southern California School of Music. Lowry studied trombone at the University of Southern California with Robert Marsteller and Lewis Van Haney and completed the Masters Conducting Program at USC under Daniel Lewis. In addition to his performance and conducting activities, he is also a composer. Lowry returns for his eleventh year as Principal Trombone with the Mozart Festival Orchestra.

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Eric Remsen
Percussion

Eric Remsen is the Timpanist with the St. Paul Chamber Orchestra (Pinchas Zuckerman, Music Director) and with that orchestra has toured the southeastern United States, Mexico and South America. During this past season he presented a solo recital, an evening of 20th Century Chamber Music featuring percussion, on the occasion of J.S. Bach's 300th birthday. Remsen received his Bachelor of Music at California State University, Los Angeles, and his Master's degree in Music from the University of Southern California. He has performed with the Milwaukee Symphony, San Antonio Symphony and Los Angeles Chamber Orchestra, and with the Mozart Festival since 1978.

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Rebecca Brooks (Bakersfield)
Ralph Morrison (Hollywood)
Mark Sazer (Santa Monica)
Patricia Johnson (Chatsworth)
Kati Kyme (Oakland)
Jeanne Clouse (San Luis Obispo)

Violin II

Carol Dougan, Principal (Olivenhain)
David Dally (Carmel)
Lisa Weiss (San Francisco)
Carol Kersten (Los Osos)
Lori Ashikawa (Venice)
Bonnie Bell (Canyon Country)
Jennifer Johnson (Chatsworth)
Jeffrey Gauthier (Santa Monica)

Viola

Sven Reher, Principal (Santa Barbara)
Abigail Stoughton (Eugene, Oregon)
Marilyn Baker (Los Angeles)
Kerry Fennema (Santa Monica)
John Casten (San Francisco)

Cello

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

Bass

David Young, Principal (Santa Monica)
Michael Willens (New York)
Lara Lehmer (San Luis Obispo)

Piccolo

Geraldine Rotella (Calabasas)
Lisa Edelstein (Los Angeles)

Flute

Geraldine Rotella, Principal (Calabasas)
Lisa Edelstein (Los Angeles)
Diane Chassman (Glendale)

Oboe

John Ellis, Principal (Winston-Salem, NC)
John Winter (Burbank)

E-flat Clarinet

James Kanter (Canoga Park)

Clarinet

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

Bass Clarinet

Virginia Wright (Shell Beach)

Bassetthorns

Gary Bovyer (Pasadena)
Philip Evans (Sherman Oaks)

Bassoon

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

Horn

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Jane Swanson (San Luis Obispo)
Todd Miller (Garden Grove)
Ned Treuenfels (Venice)

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Lloyd Lippert (Sherman Oaks)
Stanley Friedman (Los Angeles)
Jerry Boots (Arroyo Grande)

Trombone

Douglas Lowry, Principal (San Pedro)
Andrew Malloy (North Hollywood)
Terry Cravens (Tujunga)

Tuba

Tony Clements (San Jose)

Timpani

Eric Remsen (Minneapolis, MN)

Percussion

Deborah Schwartz (La Crescenta)
Pauline Soderholm (San Luis Obispo)
Todd Miller (Garden Grove)

Organ

Ann Edwards (Los Osos)

Piano

William Bolcom (Ann Arbor, MI)
Ann Edwards (Los Osos)
Barbara Hoff (Los Osos)
Susan Azaret-Davies (San Luis Obispo)

Orchestra Manager

David Shade (Boise, ID)

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SELECTED MUSICIANS



Tony Clements
Tuba

Tony Clements joined the San Jose Symphony Orchestra as Principal Tubist in 1981 and has performed with the San Diego Symphony, the Oakland Symphony, the San Francisco Ballet Orchestra and the Sacramento Symphony. He has appeared as soloist with the San Jose Symphony, the San Jose Municipal Band and a number of California college bands, including Cal Poly. Last season he was one of three tubists to play "Bugler's Holiday" with the Oakland Pops Orchestra. Clements is on the faculty of San Jose State University as an Instructor of Tuba and also conducts the Tuba Union of the Bay Area. This is his fourth year with the Mozart Festival Orchestra. Clements has studied with Tommy Johnson, Jim Self and Roger Bobo. He received his orchestral training with the American Youth Symphony, under Mehli Mehta, and the Young Musicians' Foundation Orchestra.



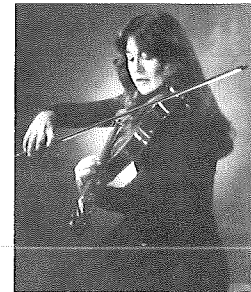
Jeanne Clouse
Violin

Jeanne Clouse began studying violin at the age of five, and her first major solo appearance was at ten years of age playing Mozart's *G Major Violin Concerto*. She has performed as soloist with the Los Angeles Philharmonic, and received numerous awards, including first place in the VOCE Competition state finals in 1976. In 1977 she was awarded a full scholarship to study with Jascha Heifetz in his Master Class at the University of Southern California. Since moving to San Luis Obispo, Clouse has performed with the Mozart Festival, San Luis Obispo County Symphony, Cal Poly Chamber Orchestra and Santa Barbara Chamber Orchestra. She received her Bachelor of Science degree from California Polytechnic State University in June 1985 with a major in Aeronautical Engineering.



Kenneth Knight
Baritone

An instructor of voice at Mount St. Mary's College and a member of the Los Angeles Master Chorale and the chamber group, I Cantori, Kenneth Knight is also the official cantor for the Catholic Archdiocese of Los Angeles. Knight received his B.A. in Music Theory from Yale University, where he was a soloist with the Yale Glee Club and the Whiffenpoofs. After graduate study in voice and musicology at the Manhattan School of Music, he toured for several seasons with the Norman Luboff Choir. Knight has sung with the Roger Wagner Chorale, the Gregg Smith Singers and the Don Ellis Band. He made his Los Angeles solo debut in 1981 at the Hollywood Bowl with the Los Angeles Philharmonic under Michael Tilson Thomas. Knight returns for his fifth year with the Mozart Festival.



Abigail Stoughton
Violist

Returning for her fifth Mozart Festival, Abigail Stoughton will also perform at the Coos Bay and Sunriver (Oregon) Festivals this summer. Stoughton is violist with the Eugene Symphony String Quartet, Eugene Symphony and Eugene Opera, and plays violin with the Oregon Mozart Players. As an educator, she has served on the faculties of a number of colleges and while at Bemidji State University (Minnesota) began string programs in three communities. Ms. Stoughton studied at the Peabody and New England Conservatories, and has done graduate work at American University and State University of New York, Binghamton. She has performed as soloist, principal violist and section player with professional orchestras, chamber orchestras and chamber groups throughout the United States.



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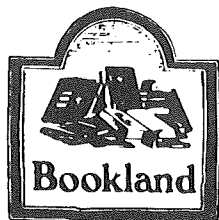
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A BRIEF CHRONOLOGY OF MOZART'S LIFE

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

- 1756 Mozart born in Salzburg, January 27.
- 1761 First compositions for piano.
- KV * 1762 First concert tour (Germany).
- KV 5 1763 First European tour.
- KV 9 1764 Paris until April then London. First symphonies.
- KV 19 1765 London until July. Concert at the Hague.
- KV 24 1766 Tours Europe. Returns to Salzburg in November.
- KV 34 1767 Visits Vienna. Severe case of smallpox.
- KV 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- KV 61 1769 Returns to Salzburg. First Italian opera tour begins.
- KV 73a 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- KV 74b 1771 Second Italian tour. [Symphony No. 9 in C major, KV 73]
- KV 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.
- KV 157 1773 Visits Vienna seeking court post. [Symphony No. 24 in B-flat major, KV 182]
- KV 186 1774 In Salzburg.
- KV 196 1775 To Munich for production of *La finta giardiniera*.
- KV 238 1776 In Salzburg. Increasingly difficult to work under archbishop. [Divertimento No. 12 for wind sextet, KV 240a]
- KV 270 1777 Resigns court post. To Munich with mother. Falls in love with Aloysia Weber.
- KV 285 1778 To Paris. Mother dies.
- KV 314 1779 Returns to Salzburg to take up appointment as court organist. [Symphony in D major, KV 320]
- KV 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*. [Vesperae Solennes de Confessore, KV 339]
- KV 366 1781 Moves to Vienna.
- KV 382 1782 *The Seraglio* produced. Marries Constanze Weber.
- KV 416 1783 Visits Salzburg. Son born and dies. [Mass in C minor, KV 427 (417a)]
- KV 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason. [Sonata in C minor, KV 457]
- KV 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [Maurerische Trauermusik, KV 477 (479a); Piano Concerto No. 20 in D minor, KV 466; Fantasia in C minor, KV 475]
- KV 485 1786 *The Impresario* and *Figaro* produced. [Piano Concerto No. 24 in C minor, KV 491]
- KV 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies. [Eine Kleine Nachtmusik, KV 525]
- KV 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines.
- KV 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden. [String Quartet in D major, KV 575]
- KV 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
- KV 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5.

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



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OPENING CONCERT

Festival Orchestra
Clifton Swanson, Conductor

Tuesday, July 30, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Symphony in D major, KV 320
(1756-1791)

Adagio maestoso: Allegro con spirito
Andantino
Finale: Presto

William Bolcom Orphée Sérénade (1984)
(1938-) **West Coast Premiere**

I. Overture
II. Romance
III. Pas des Bacchantes
IV. Hurluberlu
V. Elegie
VI. Energique (attaca)

Intermission

W.A. Mozart Piano Concerto No. 20 in D minor, KV 466*

Allegro
Romance
Rondo: Allegro assai
Jeffrey Kahane, soloist

*Composed 200 years ago in 1785.

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

Mr. Bolcom's performance during the
Festival is underwritten by Chevron USA.

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PROGRAM NOTES

Mozart *Sinfonia in D major*

The distinction between "serious" and "entertainment" music was far less clear in Mozart's day than it is in our own. Throughout his career, Mozart produced lighter pieces – divertimentos, cassations, serenades – with the same high level of inspiration and craftsmanship that characterize his symphonies, concertos, and chamber music. These works are distinguished from their more formal counterparts mainly in their construction as a string of as many as seven loosely related movements, which might be symphonic, *concertante*, or dance-like in character, even in the same work. Within each individual movement, however, the music is often on a par with the composer's most thoughtful compositions. It is not surprising, then, that Mozart was quite willing to regroup portions of his "social" pieces as symphonies or concertos. The most famous example is the "Haffner" Symphony (No. 35, KV 385), which began its life as a wedding serenade. Similarly, the "Sinfonia" that opens our program is extracted from the Serenade in D, KV 320, the famous "Post-horn" Serenade.

In its full form, this Serenade comprises seven contrasting movements. Three of these are clearly symphonic in character, and there is some evidence that Mozart had them performed as an independent work in 1779, shortly after he completed the score. Our presentation of the work in this form was suggested by Christopher Hogwood, our guest conductor at last year's Mozart Festival. It is a most satisfying arrangement from a musical standpoint. The fast outer movements are festive in character, while the Andantino, with its surprisingly sorrowful opening theme, provides an effective contrast.

William Bolcom *Orphée Sérénade*

William Bolcom wrote his *Orphée Sérénade* in 1984 for the Orpheus Chamber Ensemble, and the name of that organization provides the title for the piece and its constituent movements: the first letters of the six movements spell out "ORPHEE." The work is loosely modeled on the serenades of

Mozart's era in its succession of brief movements and its soloistic treatment of several instruments. Chief among these is the piano, whose virtuoso part Mr. Bolcom wrote for himself.

The *Orphée Sérénade* shares many characteristics with the neo-classical school of composition popularized by Stravinsky; among these are clean, contrapuntal textures, use of polytonality (melodies heard simultaneously in contrasting keys), and allusions to music of earlier periods (Mr. Bolcom actually quotes Mozart's "Haffner Serenade in the final movement). The total effect, however, is quite original. If the *Orphée Sérénade* is to be compared to any earlier work, it might be to Mr. Bolcom's own highly successful piece, *Commedia*.

Mozart *Piano Concerto in D minor*

It is curious that the best-known of Mozart's Piano Concertos should also be in many ways the least typical. The Piano Concerto in D Minor, KV 466, though written in the midst of Mozart's "concerto period," contradicts both the musical conventions of the late eighteenth century and the confident tone of the composer's earlier works in this form. It is Mozart's first concerto in a minor key (he wrote only one other, the Piano Concerto in C Minor, KV 491, which will be performed Sunday on the Festival's closing concert), and its dramatic, stormy character remains startling two centuries after it first was heard.

Mozart composed this work during the early weeks of 1785 and performed it in February at one of his *Akademies*, the subscription concerts he gave during his early years in Vienna. It would be interesting to know the reaction of the genteel Viennese to this dark, powerful work. It probably was not enthusiastic. Mozart's patrons had refined but distinctly limited musical tastes. They demanded pleasing and emotionally circumspect music, music that was elegant but not necessarily passionate and certainly not turbulent or tragic. Mozart understood his public and for the most part wrote to its expectations. Each of the half-dozen Piano Concertos he had thus far produced for his *Akademies* had presented a cheerful demeanor, a sunniness to ensure that his listeners left the concert hall in fine spirits.

In view of such consideration for his listeners, Mozart's desperate outcry in the D Minor Concerto seems all the more audacious. The tone of the first movement, one of struggle and pathos, is established in the opening orchestral *tutti*. The principal theme, built on a restless rhythm that cuts across the grain of the 4/4 pulse, conveys a sense of tremendous agitation. This is not countered but complemented by the more lyrical second subject, announced presently in the woodwinds. Mozart's skill is remarkable in providing a subsidiary theme that furnishes the required tonal and melodic contrast without relinquishing the anguished mood created at the outset. While several passages following the entrance of the piano soloist manage briefly to lighten the music's emotional complexion, the tragic nature of the movement is never in doubt.

After this tumultuous opening, Mozart offers us serenity and repose. The *Romanza* begins with a charmingly innocent theme, but after a brief episode and restatement of this melody, the calm is suddenly shattered as the composer bursts again into an impassioned rage. This storm, scarcely less intense than those heard earlier, at last subsides into the tranquil reverie that opened the movement.

The Rondo *finale* again reverses the mood, however, beginning on a note of high drama. As C. M. Girdlestone observes in his classic study of Mozart's piano concertos, "there is nothing more fiery in all Mozart" than the theme that launches this movement. But the sense of agitation is lifted during the ensuing episodes and finally banished during the surprisingly joyful *coda* that follows the soloist's cadenza. In the end, either Mozart's optimism emerged triumphant or he felt it necessary to provide his public with an agreeable conclusion to an otherwise disturbing drama.

CHAMBER CONCERT

Los Angeles Guitar Quartet

Tuesday, July 30, 9:00 p.m.
Mission San Miguel

Saturday, August 3, 8:15 p.m.
First United Methodist Church
Arroyo Grande

Anisa Angarola
John Dearman
William Kanengiser
Scott Tennant

Claudio Monteverdi Fantasia Monteverdiana
(1567-1643) (arr. by M. Fink)

Tocatta
Balletto
Sonata

Wolfgang Amadeus Mozart Symphony No. 27 in G major, KV 199
(1756-1791) (arr. by J. Dearman)

Allegro
Andante Grazioso
Presto

Johann Sebastian Bach Brandenburg Concerto No. 6
(1685-1750) (arr. by J. Smith)

Allegro
Adagio ma non tanto
Allegro

Intermission

Ross Whitney Divertimento for Four Guitars
(1957-)

Moderately fast
Slow and mysterious
Flying fast

Wayne Siegel East L.A. Phase
(1953-)

Manuel de Falla El Amor Brujo
(1876-1946) (arr. by W. Kanengiser)

Introduction
In the Gypsy's Cave
Song of Sorrowful Love
The Ghost - The Dance of Terror
The Magic Circle - Midnight
Ritual Fire Dance
Scene
Song of the Will-of-the-Wisp
Pantomime
Dance of the Game of Love
The Bells of Dawn

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The Arroyo Grande Concert is sponsored by Proctor Stafford.

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PROGRAM NOTES

Claudio Monteverdi/Michael Fink *Fantasia Monteverdiana*

Contemporary American composer Michael Fink has adapted and arranged various themes from Claudio Monteverdi's works into a fantasia for four guitars. The opening movement, *Toccata*, is a quotation of the famous fanfare from the opera *Orfeo*. The lyrical *Sonata* is in ABA form. Here, the contrasting middle section is an example of Monteverdi's *caccia*, or "chasing," style of vocal writing, so called because of the canonic imitation among the several voices. The closing *Ballette* movement opens with a brief introduction and proceeds to a rousing treatment of dance-like material.

Mozart *Symphony No. 27*

Mozart's *Symphony No. 27* was written in Salzburg in April, 1773, following the composer's third visit to Italy. It is cast in the three-movement form typical of the Italian *Sinfonia*. The first movement is in a concise sonata form, with the melodic interest concentrated in the high strings. This treble-dominated style is continued in the second movement, again in sonata form. Here Mozart juxtaposes the simplicity of the melodic line with some surprisingly daring harmonies and rhythms. The formal structure of the final movement is rather free, but it is written in a contrapuntal style employing frequent imitation. In all, this symphony is a charming and high-spirited work written with an ease and grace that belies the composer's youthful seventeen years.

Bach *Brandenburg Concerto No. 6*

J. S. Bach wrote his six Brandenburg

Concertos during the years 1718 - 1720 while employed as *Kappelmeister* at the court of Prince Leopold of Anhalt-Coethen. He dedicated the works to the Margrave of Brandenburg, the youngest son of the Elector of Saxony.

The Sixth Brandenburg Concerto opens with a vigorous and Italianate *Allegro*, with the upper parts in close canon for much of the movement. The second movement, one of Bach's most expressive and noble *Adagios*, consists of a dialogue between the upper two guitars over the measured tread of the third. The last movement is a lively *Allegro* in the style of a gigue and cast in ternary (ABA) form.

Siegel *East L. A. Phase*

Wayne Siegel was born in Los Angeles in 1953 and received degrees in composition from UC Santa Barbara and the Royal Academy in Denmark, where he currently resides. He has written in a variety of genres, and many of his works feature the minimalist technique of composition. One such piece is *East L. A. Phase*, composed in 1978. Originally scored for mallet percussion instruments, it may be performed by any quartet of polyphonic instruments, including, of course, four guitars.

Minimalism, popularized in recent years through the music of Steve Reich and Phillip Glass, deliberately limits the tonal resources available to the composer in order to explore the often hypnotic potential of repetitive sound. Frequently employing the recurrence of a small motive that is only gradually modified and expanded, this style can produce static moods and startling sonorities. A common device of the minimalists is "phasing," in which varied layers of *Ostinati* overlap in irregular patterns. This technique, accompanied by a

sensitive use of dynamics, distinguishes *East L. A. Phase*.

Whitney *Divertimento for Four Guitars*

Robert Whitney's *Divertimento for Four Guitars* was commissioned by the Los Angeles Guitar Quartet and is written in the "third stream" style of composition - that is, combining the forms and contrapuntal textures of "serious" music with the tonal and timbral resources of pop and folk idioms. The form of the first movement is an arch. Here a pentatonic tune in 10/8 time is developed through fugal procedures. The second movement is based on Indian and Middle Eastern scales but utilizes harmonies common in current jazz practice. The *finale* is a fully realized fugue on a theme that alternates between 5/8 and 6/8 time. The episodes between the several appearances of this subject are based on material from the previous movements, and the work closes with a *stretto* treatment of the principal theme.

De Falla *El Amor Brujo*

First presented in 1915, Manuel de Falla's *El Amor Brujo* ("Love the Magician") is a ballet with songs whose rhythms, modes, and sonorities recall the Spanish *cante jondo*, and whose essence seems to be imbued with the very spirit of the guitar. The ballet's plot concerns a young gypsy girl, Candelas, who is haunted by the ghost of her dead lover. However, love itself is used to outwit the specter, and Candelas and her Carmelo exchange the Kiss of Perfect Love amid the cheers of the gypsies.

- Notes by William Kanengiser

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CHAMBER CONCERT

Mendelssohn String Quartet

Wednesday, July 31, 8:15 p.m.
Cal Poly Theatre

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

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

Laurie Smukler, *violin*
Nicholas Mann, *violin*
Ira Weller, *viola*
Marcy Rosen, *cello*

Wednesday, July 31, 7:00 p.m.
Cal Poly Theatre
Shulamit Ran presents a preview of
her String Quartet

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

Allegretto
Andante
Menuetto: Allegretto
Allegretto

Shulamit Ran String Quartet – 1984
(1949-) World Premiere

Broad and expressive
Scherzo
Broad and expressive

Intermission

Felix Mendelssohn String Quartet in A minor, Op. 13
(1809-1847)

Adagio – Allegro vivace
Adagio non lento
Intermezzo: Allegretto con moto
Presto

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PROGRAM NOTES

Mozart

String Quartet in D major

Mozart, unlike Mahler and other Romantic composers, was not an autobiographical artist. The character of his music often fails to reflect, indeed often contradicts, the emotional state in which it was written.

By 1789 Mozart was destitute and probably realized that his dream of a triumphant career in the Austrian capital of Vienna had ended in failure. It was perhaps this realization that prompted him to accept, in the spring of 1789, an offer to journey to Berlin, where he had an introduction to King Friedrich Wilhelm II. The Prussian monarch, an amateur cellist, received Mozart cordially, and while no salaried position was forthcoming, he did ask Mozart to compose six string quartets.

Mozart set to work on this commission immediately upon his return to Vienna, completing the first of the quartets in a matter of weeks and noting it in his catalog in June, 1789. Despite this promising start, the project did not progress smoothly. Mounting debts and recurring illness made it all but impossible for Mozart to work during the next year. In June, 1790, Mozart abandoned the King's commission, selling the three quartets he had completed to a Viennese publisher. "I have now been obliged to give away my quartets," he wrote, "... simply in order to have cash in hand to meet my present difficulties."

Astonishingly, the three "Prussian Quartets," as these works are now known, contain some of the most joyous, carefree music Mozart created. This is especially true of the first of the set, the Quartet in D major, KV 575, which rises, in the words of Alfred Einstein, the great Mozart scholar, "to heights of pure felicity." The work is also notable for the unusually prominent role of the cello, a bow in the direction of King

Friedrich Wilhelm.

In the opening Allegretto, the lyrical main ideas are punctuated by brief martial flourishes. This is followed with an Andante whose gracious theme recalls the corresponding movement of the *Eine Kleine Nachtmusik* Serenade. Next comes a high-spirited Minuet, with a dialogue between violins and cello forming the central *Trio* section. But most impressive is the *finale*, whose principal, or *ritornello*, theme is first announced by the cello. In the Classical *rondo-finale*, recurrences of the *ritornello* normally are separated by contrasting thematic material. But here Mozart fills the intervening episodes with inventive variations and development of the *ritornello* melody itself. This thoughtful design yields both variety and unity, presaging similar constructions in the music of Beethoven.

Shulamit Ran

String Quartet (1984)

Shulamit Ran's highly expressive music has heralded her as one of the most important composers working in the United States today. Born in Israel and trained there and in New York, Ms. Ran is the recipient of numerous commissions and has served on the composition faculty of the University of Chicago since 1973.

The composer describes her work as follows:

The over-all design of my Quartet is of three movements creating at least a partial symmetry, especially in the use of thematic material. The outer movements share various themes, and the opening of the work returns to herald the last movement. But the last movement is slower and more contemplative than the first, which intersperses slow sections with highly energetic ones. Between those two movements is a fast,

spirited Scherzo, the central part of which is an abrupt, almost savage *Trio* section.

Felix Mendelssohn

String Quartet No. 2 in A major, Opus 13

Mendelssohn's *String Quartet in A* is one of his most ingenious and compelling chamber works.

The composer prefaced the score with a page from his song *Ist Es Wahr?* ("Is It True?") which provides the Quartet's key melodic material and perhaps a hidden program as well. This song is quoted in the brief Adagio prelude to the opening movement. From the song's lingering final note emerges a series of rapid, whirling figures that lead to the principal theme of the Allegro vivace. This is presented in a succession of overlapping entrances and is the chief subject of the passionate, almost frenzied music that follows.

The second movement begins as one of the melodious "songs without words" at which Mendelssohn excelled. But after twenty bars in this lyrical vein, the composer breaks off and launches into a fugue on a plaintive theme! This is a remarkable passage, filled with expressive chromaticism. It leads at last to a soliloquy for the first violin and from there back "home" to the "song" that opened the movement.

A charming Intermezzo provides the Quartet's lighter moments, but the *finale* returns to its prevailing seriousness. Over agitated tremolos, a violin *recitative* recalls the fugue theme of the second movement. This is now extensively developed, its final appearance again coming as a statement by the first violin alone. Finally, the composer returns to the point from which he began and closes the Quartet with its own opening, the quotation from *Ist Es Wahr?*

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Los Osos

Thursday, August 1, 8:15 p.m.
Trinity Lutheran Church,
Paso Robles

Lisa Edelstein, flute
Kathleen Robinson, oboe
Stephen Piazza, clarinet
William Alsup, horn
John Steinmetz, bassoon

Anton Reicha Wind Quintet in E-flat major
(1770-1836)

Allegro moderato
Scherzo
Andante grazioso
Finale – Allegro molto

John Steinmetz Quintet
(1950-)

Intermission

Three Fugues

William O. Smith "Rhythmic" from Five Pieces for Clarinet Alone
(1926-)

Ernst Toch Geographical Fugue
(1887-1964)

Johann Sebastian Bach Little Fugue in G minor
(1685-1750) (arr. Roger Stevens)

Carl Nielsen Kvintet
(1865-1931)


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PROGRAM NOTES

Anton Reicha
Woodwind Quintet in E-flat major,
Opus 88, No. 2

Like Beethoven, Reicha inherited the Classical forms and style perfected by Mozart and Haydn and expanded these by way of the more spacious construction and far-ranging harmonies of the nineteenth century. But while his more famous contemporary created his most memorable works on the large canvases of symphonic, concerto, and keyboard composition, Reicha is best known for his woodwind chamber music. In all, he composed some twenty-four woodwind quintets, the most widely-known being the present work in E-flat. This is a broad, Romantic work in four movements.

John Steinmetz
Woodwind Quintet

This work was written in 1984 by the Mladi Quintet's bassoonist, John Steinmetz, and was still undergoing metamorphosis during the group's Northern California tour in March, 1985. It blends the tones of the various woodwind instruments in novel ways that create sonic colors other than those normally heard in woodwind quintet music. This exploration of timbres unfolds in a single movement.

William O. Smith, Ernst Toch,
J.S. Bach
Three Fugues

Despite the upheavals in musical thinking that have occurred during the twentieth century, fugue remains one of the most vital and arresting formats for tonal invention. Its characteristic weaving of independent parts into an intricate fabric spun from a few motives still provides a supreme technical

challenge to composers and, more importantly, a fascinating experience for listeners. The term "fugue" is from the Latin *fuga*, meaning "flight," an oblique reference to the behavior of musical themes which seem to chase themselves in successive appearances in imitative counterpoint. Although this form reached its zenith in the work of Johann Sebastian Bach, fugal writing has had an important place in the work of subsequent composers, including Mozart, Beethoven, Mahler, and many members of the modern school.

The three fugues on our program compare and contrast different approaches to this traditional form. "Rhythmic," from Five Pieces for Clarinet Alone by California composer William O. Smith, is unusual because it is played by a single instrument (fugue, by definition, involves two or more melodic lines). The composer uses dynamics and registration to create the impression of two performers, a procedure developed by Bach in his works for solo violin.

One of the clearest and most enjoyable introductions to fugue for non-musicians is the "Geographical Fugue" of Ernst Toch. Viennese by birth, Toch left Europe during the rise of Hitler and eventually settled in Southern California. He was for a number of years a professor of composition at UCLA, and the "Geography Fugue" was created as a didactic piece for his students (were that all teachers so imaginative!). Here, the recurring themes and episodes of the fugue are formed not from musical tones but from the names of cities, rivers, and countries. Yet the counterpoint created by the play of syllables and speech-rhythm is wonderfully musical.

The final fugue is the best-known of the three. Bach's "Little Fugue" in G Minor was originally composed for organ and is one of his most popular works. It was arranged for the Mladi Quintet by Roger Stevens.

Carl Nielsen
Woodwind Quintet, Opus 43

While completing work on his Fifth Symphony in 1922, Danish composer Carl Nielsen became acquainted with the members of the Copenhagen Woodwind Quintet. Nielsen, a quick and insightful judge of human character, was intrigued with the different personalities that made up this ensemble, and he set out to portray these in the Woodwind Quintet, Opus 43, which he composed for the group the following year.

This work is characteristic of much of Nielsen's writing. The mood is serious and often somber, even in the Allegro of the first movement. The colors are dark and somehow essentially Scandinavian; yet there are frequent touches of that sardonic humor for which the composer was known. The second movement's minuet provides a well-considered interlude between the more weighty outer movements.

The *finale* begins with a simple but deeply moving statement of a hymn tune written some years earlier by Nielsen. This then becomes the subject for a set of variations, including one featuring each of the five instruments. Here Nielsen paints a portrait of each of the Copenhagen Quintet members. We hear Gilbert Jespersen, the refined and nervous flutist for whom Nielsen subsequently composed his Flute Concerto, Aage Oxenvade, the reportedly temperamental clarinetist, and the others. Finally we return to the little hymn theme to close the movement as it began.



A Fitting Festival Finale: "Eine Kleine Nachtmusik"

San Luis Obispo Little Theatre presents a special performance of *A Little Night Music*,
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CHAMBER CONCERT

Harvey Pittel Saxophone Quartet

Wednesday, July 31, 8:15 p.m.
Community Presbyterian Church,
Cambria

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

Harvey Pittel, *soprano and sopranino
saxophone*

James Rötter, *alto and soprano saxophone*

Vincent Gnojek, *tenor saxophone*

Allen Won, *baritone saxophone*

Johann Sebastian Bach Fugue in G minor ("The Little")
(1685-1750) arr. Mark Watters

Wolfgang Amadeus Mozart Eine Kleine Nachtmusik, KV 525
(1756-1791)

Allegro
Romanza
Menuetto
Rondo

Scott Joplin (1868-1917) Something Doing Rag, Cascades Rag
(1868-1917) arr. Frackenpohl

Glenn Miller Glenn Miller Medley
(1904-1944) arr. Mark Watters

In the Mood
String of Pearls
Moonlight Serenade

J.S. Bach Toccata and Fugue in D minor
arr. Harvey Pittel

Intermission

The Saxophone in American Vaudeville – Music of the 1920's

W.R. Williams Don't You Remember the Time (1919)
arr. Holmes

Brown & Cook That Moaning Saxophone Rag
arr. Lester Brockton

Arthur Green Nobody's Baby
arr. Holmes

Oliver G. Wallace Hindustan (1918)
arr. Holmes

Fred Meinken Wabash Blues (1922)

Alexander Glazunov (1865-1936) Quartet

Canzona variée
Variation II
À la Schumann
À la Chopin
Finale

J.S. Bach Air from Orchestral Suite No. 3
arr. Roger Greenberg

Claude Debussy (1862-1918) La fille aux cheveux de lin
arr. Harvey Pittel

Maurice Ravel (1875-1937) La jardin féérique, from Ma Mère l'oye
arr. Harvey Pittel

George Gershwin George Gershwin Medley
(1898-1937) arr. Mark Watters

A Foggy Day
Summertime
S'Wonderful
I Got Rhythm

The Saturday evening concert is sponsored by
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PROGRAM NOTES

J.S. Bach
Fugue in G minor, "The Little"
(Arr. Mark Watters)

Bach's fugues are the summit of contrapuntal music and stand as monuments to his genius as an organist and composer of organ compositions. The subtitle "Little" has been associated with this work to distinguish it from the so-called "Great Fugue" in the same key.

Wolfgang Amadeus Mozart
Serenade "Eine Kleine Nachtmusik"

Eine Kleine Nachtmusik is one of Mozart's most popular works. It reveals the extroverted style of serenade music of his day by way of the triadic fanfares of the first movement, as well as the soft, sparkling theme of the last. Remarkably beautiful is the C minor portion of the Romanza, in which the outer voices shine like will-o'-the-wisps against the secret whisperings of the middle parts.

Scott Joplin (Arr. Arthur Frackenpohl)
Something Doing Rag, The Cascades Rag

Ragtime is not, as is generally assumed, a form of jazz; rather, it is a genuine type of American concert music. Scott Joplin was the greatest of the Ragtime composers, but has only recently received the recognition he deserves.

Glenn Miller Medley
(Arr. Mark Watters)

The most popular of all the bands of the "swing" era was that of Glenn Miller. The abilities of Glenn Miller as trombone player and band leader, combined with the famous sound of his saxophone section, captivated the public, and he became a national figure listened to and loved by millions. Our

medley begins with "In the Mood," one of the band's most popular hits. "String of Pearls" soon takes over, and the arrangement ends with the famous Glenn Miller theme song, "Moonlight Serenade."

J.S. Bach
Toccat and Fugue in D minor
(Arr. Harvey Pittel)

In working on the Harvey Pittel Saxophone Quartet transcription of Bach's Toccata and Fugue in D Minor, my point of view continually fluctuated between trying to make the Quartet sound like an organ and just "making music" in the most effective way possible with four saxophones. The result combines both approaches.

In the Toccata, the constituent parts – recitative-like passages, broad chords, and running passages – are arranged for contrast. The Fugue theme is a melody heard through broken harmonies. Its close leads back to a section whose character is like that of the beginning, with *Recitatives* and ponderous, roaring masses of chords.

The Saxophone in American
Vaudeville
Music of the 1920s

The Brown Brothers were a family of saxophonists heard by countless Americans in theaters and park concerts across the country during the 1920s. We present their music in the arrangements they themselves played.

Alexander Glazunov
Quartet

Alexander Glazunov was a Russian composer whose music reflects the lyricism of Tchaikovsky, the orchestral virtuosity of Rimsky-Korsakov, and the contrapuntal

skill of Taneyev. His music is melodious with a firm sense of musical form. This Quartet was composed for saxophones in 1932.

J.S. Bach
Air, from Orchestral Suite No. 3
(Arr. Roger Greenberg)

Bach composed four orchestral suites during his years of service to Prince Leopold of Coethen (1717-1723). This movement, the famous "Air on the G String," is remarkable for its sustained melody.

Claude Debussy
La Fille aux Cheveux de Lin
(*"The Girl with the Flaxen Hair"*)

This is probably the most famous of Debussy's piano preludes. It was inspired by a poem of the same title by Leconte de Lisle.

Maurice Ravel
Le Jardin Feerique, (The Fairy Garden)
from Mother Goose

The innocent charms of fairyland have never been treated with more apparent simplicity, yet with such consummate art, as in Ravel's *Mother Goose Suite*, originally written for piano four-hands.

George Gershwin Medley
(Arr. Mark Watters)

Gershwin's music is so alive, so freshly conceived, so spontaneous and enthusiastic, that its youthful spirit refuses to age. In this medley we hear "A Foggy Day," "Summertime," "S'Wonderful," and "I Got Rhythm." The transitions between these songs quote other Gershwin favorites.

– Notes by the Harvey Pittel Saxophone Quartet



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CHAMBER CONCERT

Bolcom and Morris

Thursday, August 1, 8:15 p.m.
Cal Poly Theatre

Joan Morris, Mezzo-soprano
William Bolcom, Pianist

An evening of "Standards & Rarities"

Miss Morris and Mr. Bolcom will announce the program from the stage.
There will be one intermission.

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AMERICAN MUSIC AT THE MOZART FESTIVAL

The popular notion that developments in the arts presage those in society as a whole is not really accurate, at least in regard to American music. America declared its political independence from Europe in 1776 and won it through a hard and courageously fought revolution. But more than a century later, our musical deference to Europe was all but complete. As the frontier receded and Americans gained the time and inclination to attend concerts, they found the programs they heard filled with German, Italian, Czech, and French music. As late as 1915, the composer Henry F. B. Gilbert could write: "The art of music plays a large and important part among the present-day diversions of the American public, but it is in the nature of an imported toy."

Gilbert's statement was accurate in a way, but it described only a part of the American musical scene. While European conventions prevailed in our concert halls, an indigenous music was springing up all across the country, as it will in any vital society. This was the music of the settlers as they pushed west, of the slaves and freedmen, of farmers, revivalists, and the immigrants who swelled our growing cities. It was not the elevated and faintly forbidding product issuing from the concert stage but a living, utilitarian music, the music Americans worked to and danced to, worshipped and drank and loved and marched off to war to. It was ragtime and village bands, gospel hymns, cowboy ballads, blues, jazz, and tin pan alley. Its nervous rhythms seemed to catch the pulse of our adolescent nation, its often brassy ebullience reflected our burgeoning national confidence and pride. Some of this music was, like the people who made it, naive, raw, or magnificently vulgar; some of it was remarkably sophisticated. All of it was uniquely and unmistakably American.

There has existed, then, two distinct

currents in American musical life, currents that musicologist Hugh Wiley Hitchcock has called the "cultivated" and "vernacular" traditions. From continental Europe we inherited aesthetic values and techniques of composition and performance developed steadily for over a millenium. From Africa, the British isles and, it seemed, our own virgin soil, we gained a musical dialect that conveyed our experiences with simplicity and immediacy. The promise of American music has been that it might draw from each of these, filling the carefully-made musical vessels brought here from the old world with the heady wine of our home-grown rhythms and melodies. Its tragedy, perhaps, is that this promise has been so slow to be realized.

Throughout the nineteenth century, the currents of "cultivated" and "vernacular" American music flowed in separate channels, with almost no confluence between them. More often than not, practitioners of each tradition looked upon the other with mistrust or derision, and this led to a gulf between "classical" and "popular" music that is still a central fact of our cultural life. Only in our own century did American composers such as Ives, Gershwin, Copland, and others begin, in their individual ways, to attempt a reconciliation of our native and inherited traditions by incorporating the melodic, harmonic, and rhythmic inflections of jazz and American folk song into their essays in orchestral and chamber music. The result was the emergence of a truly American "art music," one with a distinct national identity.

The process of composing with the raw materials of indigenous music is hardly unique to our shores. The works of Mozart, Haydn, Beethoven, Schubert, and Mahler are imbued with the flavor of Austrian folk songs. In the same way, certain nuances of native Czech music lend a distinctive

national quality to many works by Dvorak and Janacek, while the music of Vaughan Williams and Britten draws on the rich traditions of British folk song. Sadly, however, many Americans seemed to harbor a cultural inferiority-complex about their own musical accomplishments. While proud to assert our national pride in politics, technology, and even literature, we too often dismissed our show tunes, jazz standards, rags, and even symphonic compositions as unworthy of serious attention.

There is, in fact, nothing in our native musical language that requires apology. The rags by Scott Joplin that William Bolcom and the Harvey Pittel Saxophone Quartet perform so convincingly are the products of a skilled composer who had Chopin and Liszt under his fingers. The American minimalist movement, represented on the Los Angeles Guitar Quartet's program, has been perhaps the most influential development in world music during the past decade. And the songs presented by William Bolcom and Joan Morris are national treasures, works that reveal the best qualities of the American people: our wit, tenderness, lyrical gifts, and vibrant energy.

None of this is intended as a call to cultural chauvinism. We can certainly appreciate our uniquely American musical assets without turning our backs on those brought here from other shores; indeed, the fulfillment of the promise of American music requires that we do so.

America has indeed developed its own traditions and they are richer than perhaps we have let ourselves believe.

The inclusion of American music in this year's Mozart Festival can only enhance our appreciation for the unique qualities of both our native and European musical heritages.

— Paul Schiavo

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AFTERNOON CHAMBER CONCERT

**Festival Chamber Singers
and Chamber Orchestra
Timothy Mount, Conductor**

**Friday, August 2, 3:00 p.m.
Cal Poly Theatre**

Claudio Monteverdi Volgendo il ciel (ballo)
(1567-1643) Sfogave con le stelle
O ciechi ciechi

**MaryBeth Haag, soprano
Kenneth Knight, baritone**

Maurice Ravel Trois Chansons
(1875-1937)

Nicolette
Trois Beaux Oiseaux du Paradis
Ronde

**Mary Sue Gee, soprano
Nancy Sulahian, contralto
Marvin Neumann, tenor
Kenneth Knight, baritone**

Johann Sebastian Bach Concerto in C minor for Oboe and Violin (BWV 1060)
(1685-1750)

Allegro
Adagio
Allegro

**Jeanne Clouse, violin
John Ellis, oboe
Conducted by Clifton Swanson**

Intermission

Wolfgang Amadeus Mozart Vesperae Solennes de Confessore, KV 339
(1756-1791)

Dixit
Confitebor
Beatus vir
Laudate pueri
Laudate Dominum
Magnificat

**Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Michael Reynolds, tenor
Rodney Gilfry, baritone**

Mozart Festival Chamber Singers

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PROGRAM NOTES

Claudio Monteverdi (1567-1643) *Ballo: Volgendo Il Ciel*

Monteverdi was a pivotal composer in whose music the studied modal polyphony of the Renaissance can be seen giving way to the more dramatic tonal language of the emerging Baroque era, and he is generally regarded as the first great composer of opera. One product of his early operatic experiments was the *ballo*, a more or less independent scene entailing music and dance. In time, this genre acquired a life of its own as a kind of dramatic cantata or chamber opera. *Volgendo il ciel* was composed in 1637 for the coronation of Ferdinand III as emperor of Germany. Not surprisingly, the text is an elaborate song of praise to the monarch. The tenor soloist sets the tone: "Turning in heaven along its immortal path... the sun ushers back a century of peace under the new king of the Empire." Presently, he invites the "ladies and damsels" to join him and "move... to my beautiful music." The chorus now enters and lends its voices in praising "the splendid and beautiful works of Ferdinand."

Two Madrigals *Sfogava con le Stella* *O Ciechi, Ciechi*

While Monteverdi's role as a pioneer of new musical forms was of inestimable importance, he was at the same time a master of the older contrapuntal procedures of the Renaissance. Some of his most beautiful music is found in his madrigals, the highly expressive choral songs perfected during the late sixteenth century. *Sfogava con le stelle* is a lament of unrequited love. *O ciechi, ciechi*, written in the composer's old age, is more philosophical. "O blind, blind people," it asks, "what's the use of so much toil? Much sweeter will you find water,

bread, and wine than jewels and gold." The use of violins and *continuo* to accompany the chorus reflects the growing importance of instrumental music during the seventeenth century.

Maurice Ravel *Trois Chansons*

Ravel's *Trois Chansons*, like so many of his works, reflect upon earlier musical styles through the eyes of a refined modernist. References to the madrigal tradition of Monteverdi and his predecessors are unmistakable in these songs, but Ravel's typically Gallic irony imparts a sardonic undertone to their antique charm.

Ravel wrote the texts as well as the music for these "fables." The first, "Nicolette," tells of a Red Riding Hood type of girl who flees from her young lover as well as the proverbial wolf and ends up the bride of a rich but vile old man. In "Three Lovely Birds of Paradise," a girl awaiting the return of her soldier sweetheart is visited by a trio of brilliantly plumed messengers. Her excitement turns to grief, however, for they bear the news of her lover's death. The final song is a warning to young girls and boys from "ill-advised old women, ill-advised old men" to beware the satyrs, fauns, centaurs, and fairies that dwell in the woods of Ormond.

Bach *Concerto in C minor for Oboe, Violin, and Strings, BWV 1060*

The Concerto for Oboe and Violin probably was written during Bach's tenure at the court of Prince Leopold of Anhalt-Coethen (1717 - 1723) and is perhaps more widely known in its arrangement for two harpischords. It follows Bach's usual three-movement concerto format. Its opening

Allegro flows from the robust melody announced in unison by the ensemble (with a fetching echo of the final duet by the oboe). This is followed in the Adagio by a sublime duet for the soloists, the oboe and violin entwining their voices over a *pizzicato* accompaniment in the string orchestra. The *finale* is notable for its driving energy and virtuoso treatment of the solo violin.

Mozart *Vesperae Solennes de Confessore, K. 339*

Mozart's most auspicious church compositions, the "Great Mass" in C Minor and the Requiem, were written in Vienna during the final decade of his life. But the bulk of his liturgical music dates from his years of service to Salzburg's Archbishop Colloredo, during which time Mozart composed over a dozen Masses and a number of litanies and hymns. The *Vesperae Solennes de Confessore* was written in 1780 and is one of the most attractive sacred works of his Salzburg years.

Despite its title, the score is more majestic than solemn. Mozart assures sonic splendor by including trumpets, timpani, and organ among his instrumental forces, and by vocal writing that frequently is more operatic than churchly. The extroverted quality of this music is evident from the opening section, *Dixit Domine*, and in the *Confitebor* that follow. Each of these three movements convey a joyous exuberance. But the fourth, *Laudate peuri*, presents an austere and perhaps deliberately archaic fugue in D minor. Further contrast follows in the *Laudate Dominum* in the form of a heavenly soprano aria. The *Magnificat* returns to the festive spirit of the first movements, but the music is even richer and more varied than before. Passages for chorus, soloists, and orchestra are skillfully combined, and the final "Amen" is exceptionally jubilant.



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MISSION CONCERT

**Mozart Festival Chorus and Orchestra
Conducted by Clifton Swanson
and Timothy Mount**

**Friday and Saturday
August 2 and 3, 8:15 p.m.
Mission San Luis Obispo de Tolosa**

**Series A, Friday Evening
Series B, Saturday Evening**

Wolfgang Amadeus Mozart Maurerische Trauermusik, KV 477 (479a)*
(1756-1791)

Frank Martin Concerto for 7 Winds, Percussion and Strings
(1880-1974)

Allegro
Adagietto
Allegro vivace

**Geraldine Rotella, flute
John Ellis, oboe
James Kanter, clarinet
Gregory Barber, bassoon
Burnette Dillon, trumpet
James Thatcher, horn
Douglas Lowry, trombone
Eric Remsen, timpani**

Conducted by Clifton Swanson

Intermission

W.A. Mozart Mass in C minor, KV 427 (417a)

Kyrie
Gloria
Gloria in excelsis
Laudamus te
Gratias
Domine
Qui tollis
Quoniam
Jesu Christe – Cum Sancto Spiritu
Credo
Credo in unum Deum
Et incarnatus est
Ave Maria, KV 554
Sanctus
Benedictus

**Festival Chorus
Conducted by Timothy Mount**

**Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Michael Reynolds, tenor
Rodney Gilfry, baritone**

*Composed 200 years ago in 1785.

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concerts to the brave men and women from
throughout the state and nation who fought
the devastating fire that raged through
San Luis Obispo County.**

PROGRAM NOTES

Mozart *Masonic Funeral Music*

Toward the end of 1784, Mozart was accepted into Vienna's *Zu Wohltaetigkeit* ("Benevolence") Lodge of the order of Freemasons, and in his remaining seven years the tenets of Freemasonry became an increasingly important influence on his music. During this period, the *galant* charm and robust brilliance that had been Mozart's hallmarks gave way to a profound and bittersweet tenderness quite in keeping with the Masonic ideals of universal brotherhood and intimacy with death. This is the spirit of the Clarinet Quintet and Concerto, of the *Magic Flute*, even of the Catholic hymn *Ave Verum Corpus*.

The influence of Freemasonry on Mozart's music can be seen even more concretely in the composer's several "Masonic" works. With the possible exception of *The Magic Flute* (possible only because the nature and extent of that opera's Masonic symbolism remains uncertain), the most important of these compositions is the *Masonic Funeral Music*, KV 477. Mozart wrote this work in November, 1785, in memory of two aristocratic Lodge brothers. It is a somber piece, and much of its dark tone is due to the prominence of the low winds: clarinet, basset horns (an early tenor clarinet), bassoons, and horns.

But though mournful, the tone of this music is not that of inconsolable anguish such as we find elsewhere in Mozart (the G Minor String Quintet, for example, or the opening of the Mass heard later on our program). The dignity with which Mozart's tears are shed, and the nobility and grandeur of the music, overcome any sense of desolation. There is a letter from the composer to his father in which he speaks of death as "the true goal of our existence... [the] best and truest friend of mankind... [something] very soothing and consoling." This is the Masonic attitude toward mortality, and Mozart has expressed it perfectly in the *Masonic Funeral Music*.

Martin *Concerto for Seven Winds, Percussion, and Strings*

The music of Swiss-born composer Frank Martin shares a number of characteristics

with that of Mozart: rhythmic vitality, refreshingly lean textures, a graceful melodic sense, and concise articulation of form. Martin's best-known composition is the Concerto for Seven Winds, Percussion and Strings, composed in 1949. The composer conceived the work as a "conversation" among the various solo instruments, in which "each speaks his own language," expressing its unique musical character.

The opening movement introduces the seven wind soloists. Between concerted statements of a brief rhythmic motive, each steps forward into the spotlight. The thematic materials thus presented, along with a more lyrical idea first heard in the clarinet, are combined and developed in ingenious ways, and the movement culminates with the reappearance of the soloists in their original order while the strings present a soaring apotheosis of the lyrical second theme.

The Adagietto unfolds over a steady, oscillating accompaniment figure in the low strings and winds. The melodic ideas presented over this *ostinato* become increasingly agitated, building in a succession of climaxes before finally resolving peacefully on a major triad. The *finale* exhibits the same nervous energy that animated the first movement. This is a march-scherzo, with important and technically demanding solos for the wind players and, in its central section, for the percussion.

Mozart *Mass in C minor*

In December, 1781, Mozart offered his hand in marriage to Constanze Weber. With this proposal he, "made the promise in his heart of hearts" (as he later described) that upon wedding Constanze he would compose a Mass, thanking his Creator and beseeching His blessing.

Mozart and Constanze were married on August 4, 1782, and there can be no doubt that the consummation of their love was a source of joy to the composer. This was probably the happiest period of his brief life, one in which even his professional situation seemed hopeful. Mozart made a promising start on the Mass he had vowed to write, but a year after his wedding it lay unfinished. Portions of it were performed during his visit to Salzburg in 1783, but he never

completed the work. It remains, in the words of Mozart scholar Alfred Einstein, a "torso," though a uniquely impressive one.

And the spiritual bliss, the conjugal happiness, the pious gratitude Mozart might have expressed in this Mass? Nothing in his output is more heart-rending than the abject pleading of the *Kyrie*, nothing more dramatic than the thundering *Gratias*. Here is the daemonic Mozart, the composer who, without warning, could abandon the lightness of eighteenth-century *galanterie* and flood his music with the most moving expressions of sorrow.

To be sure, not all of the Mass presents this dark side of Mozart's *persona*. He was too complete a personality and too conscientious an artist not to balance these cries with songs of joy. But even in the brighter moments there is a musical seriousness that elevates this Mass above the composer's earlier church music. Mozart had recently been introduced to the music of Bach, music that came as a revelation to him. He was enthralled by the power of the older composer's fugal writing and as a result began to enrich the contrapuntal fabric of his own work. He humbled himself to write exercises in imitative counterpoint and began to incorporate fugues into his compositions. The first great fruit of this labor appears in the C Minor Mass, most notably in the *Cum sancto spiritu* and the *Osanna*. These contrapuntal displays and the more dramatic choruses, however, are set between arias in Mozart's familiar *galant* style, and the contrast enhances the power of each.

The C Minor Mass, then, is a fusion of apparent contradictions: on an emotional plane, an utterly convincing expression of both sorrow and exultation; musically, a perfect integration of *galant* and "learned" styles. But this describes only the surface of the work. Beneath is something less tangible but more important. The Mass is one of the only compositions Mozart wrote not for a commission but from an inner need, and its power, its depth of feeling, goes far beyond the call of "occasional" church music. It is difficult to doubt Alfred Einstein's conclusion that "this work is [Mozart's] entirely personal coming to terms with God and with his art."

PIANO RECITAL

Jeffrey Kahane

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

Johann Sebastian Bach Partita No. 1 in B-flat major (BWV 825)
(1685-1750)

Praeludium
Allemande
Courante
Sarabande
Menuet I; Menuet II
Gigue

Wolfgang Amadeus Mozart Fantasia and Sonata in C minor, KV 475*, 457
(1756-1791)

Fantasia
Sonata in C minor
Allegro
Adagio
Molto allegro

Intermission

Bela Bartok Improvisations on Hungarian Folksongs, Op. 20
(1881-1945)

Frédéric Chopin Three Mazurkas
(1810-1849)

Franz Liszt Sonetto 104 de Petrarca
(1811-1886)

*Composed 200 years ago in 1785.

**This concert is sponsored by
Atlantic Richfield Foundation.**

PROGRAM NOTES

Johann Sebastian Bach *Partita in B-flat major, BWV 825*

Like Handel and other Baroque composers, Bach transformed the popular dance forms of his day into vehicles for sophisticated musical invention. While retaining the structure and characteristic rhythms of their sources, his suites, or partitas for orchestra, for solo string instruments, and for keyboard clearly were intended for the concert hall or music room rather than the dance floor.

In fact, the opening of the Partita we hear this evening is not a dance at all but an elaborate prelude. Its thoroughly contrapuntal texture comes as no surprise, but it is remarkable that counterpoint plays an equally important role in each of the dance movements that follow. Music in several distinct but complementary moving parts was Bach's natural mode of working, no matter if his subject was an eight part chorus or a relatively casual dance suite.

Wolfgang Amadeus Mozart *Fantasia and Sonata in C minor*

As several commentators (notably Alfred Einstein) have observed, the key of C minor held special significance for Mozart. It was the tonality of tragedy, of pathos and rage. His most significant works in this key – the "Great" Mass, the Piano Concerto (both heard during this festival), and the astonishing Serenade, KV 388 – provide glimpses of the dark side of Mozart's character and are uniquely disquieting.

To this list may be added the Sonata in C Minor, KV 457. Its affinity with the earlier C Minor Mass and Serenade is more than a matter of character and choice of key; the arpeggiated motive that opens the Sonata is also heard, in slightly different forms, in the initial bar of the Serenade and at the first

entrance of the chorus in the Mass. A sense of dramatic struggle pervades the fast outer movements of the Sonata, which the central Adagio balances with a serene song in E-flat major. Mozart would shortly use this same scheme on an even broader scale in the C Minor Piano Concerto.

In May of 1785, six months after he completed the Sonata, Mozart composed a Fantasia to serve as a preface to the work. This is no mere formal prologue. If anything, its abrupt changes of tempo and its searching harmonies provide an even more intense expression of agitation than the Sonata.

Bela Bartok *Eight Improvisations on Hungarian Folksongs, Opus 20*

"I have a new plan," wrote Bela Bartok to his sister in 1904, "to collect the finest examples of Hungarian folksongs and raise them to the levels of works of art..." Bartok carried out his "new plan" with unprecedented zeal and dedication. Equipped with an early gramophone recorder, he collected thousands of Hungarian, Slovak, and Romanian peasant tunes, the transcriptions and annotations of which fill more than a dozen large volumes. Had he never composed a note of music, Bartok would still be remembered as a pioneering ethnomusicologist.

But of course he did compose, and it is hardly surprising that the village songs he knew so well became the raw materials for his own musical inventions. The Eight Improvisations On Hungarian Folksongs, written in 1921, are among Bartok's most daring and original treatments of these native melodies. Far from being the simple transcriptions familiar to piano students, each folk tune is here only the starting point for a fantasy in Bartok's most audaciously modern style.

Frederic Chopin *Three Mazurkas*

The Mazurka rivals the Polonaise as the national dance of Poland. Its asymmetric 3/4 rhythm (with frequent off-beat accents) and flexible tempo attracted nineteenth-century musicians, none more so than Frederic Chopin, who elevated the Mazurka from the realm of popular dance to that of art music. Chopin's Mazurkas are the work of a consummately skilled miniaturist. Within these small gems are a wealth of melodic charm, harmonic colors and, of course, an intimate knowledge of pianistic effects.

Franz Liszt *Sonetto 104 de Petrarca*

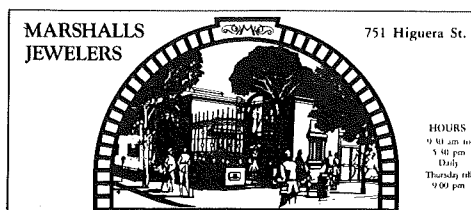
More than any composer of the Romantic period, Franz Liszt sought to supplant the Classical symphony and sonata with more dramatic forms. His goal was nothing less than a new process by which music might be written, one more subjective, and therefore more Romantic, than the conventional models. To this end he evolved the idea that music could be freely inspired by poetry, and wrote pieces based on works of a number of authors, among them Byron, Schiller, Dante, Shakespeare, Victor Hugo, Goethe, and the fourteenth-century Italian poet, Francesco Petrarca.

Liszt composed three piano solos after sonnets by Petrarca during his stay in Italy in 1838-1839. Originally conceived as songs with piano accompaniment, these were transcribed by the composer and are entirely effective as keyboard works. Liszt's musical interpretation of Sonnet No. 104 is generally considered the finest of his three Petrarca pieces.



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CHAMBER CONCERT

Clifton Swanson, Conductor

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

Johann Sebastian Bach Cantata No. 82 ("Ich habe genug")
(1685-1750)

Aria: Ich habe genug
Recitativo
Aria: Schlummert ein
Recitativo
Aria: Ich freue mich auf meinen Tod

Rodney Gilfry, baritone
John Ellis, oboe

Wolfgang Amadeus Mozart Divertimento No. 12 for wind sextet, KV 240a
(1756-1791)

Andante
Menuetto and Trio
Polonaise: Andante
Presto assai

Intermission

Johannes Brahms Trio for Clarinet, Violoncello and Piano, Op. 114
(1833-1897)

Allegro
Adagio
Andantino grazioso
Allegro

James Kanter, clarinet
Christina Soule, violoncello
Chet Swiatkowski, piano

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PROGRAM NOTES

Johann Sebastian Bach *Cantata NO. 82, "Ich Habe Genug"*

Bach composed a staggering quantity of sacred music during the course of his career: masses, Passion oratorios, motets, organ chorales, and most importantly, some three hundred church cantatas. More than a third of the cantatas have been lost, but those that survive constitute the core of Bach's creative output and one of the great monuments of Western music.

Cantata No. 82, *Ich Habe Genug* ("I Have Enough"), dates from 1727. It was composed for the feast of the Purification of the Blessed Virgin, but its theme is release from worldly travail. This is a solo cantata, requiring one capable voice and a small ensemble of oboe, strings, and *continuo*. However, these modest forces in no way make this a minor work. Both the musical and emotional fabric of *Ich Habe Genug* is unusually complex, and it may be counted among Bach's greatest cantatas.

The richness of Bach's conception is evident in the opening aria. The florid oboe *obbligato* inspires a number of adjectives: yearning, mournful, enraptured, sensuous. All are appropriate to the text, and one can only wonder at Bach's ability to express such a wealth of feeling in a single, unified musical thought.

A *recitative* leads us from the restless longing of this first aria to the comforting strains of the second, which Albert Schweitzer (a renowned Bach scholar as well as humanitarian physician) aptly described as "a sacred lullaby." Suffering and worldly trials now safely behind, the soul finds peaceful repose in death's sleep. But the serenity is shattered by the disturbing diminished chord that begins the next *recitative*, an urgent plea for God's calling. Faith that death will open the door to a better realm is affirmed by the determined

tone of the final aria and its unexpected conclusion in a major tonality.

Mozart *Divertimento in E-flat major for Six Woodwinds*

Unlike Beethoven, whose music and demeanor both were largely responsible for establishing the Romantic view of the artist as isolated and exalted hero, Mozart never questioned his role as a composer of social music. A wedding in the Haffner family, the end of the University term, a party at the residence of the Archbishop: any of these might occasion a light composition from Mozart's pen, and these are as satisfying in their own way as his great symphonies, concertos, and operas.

Such a work is the *Divertimento in E-Flat*, KV 252, composed in Salzburg in 1776. The scoring, for pairs of oboes, horns, and bassoons, suggests that it might have been intended as garden music; its character is one of innocent gaiety. Yet even in this modest genre Mozart avoids formulaic writing. The work opens not with the customary Allegro but with an Andante whose lilting 6/8 rhythms are those of the *Siciliano* dance form. Two other dances follow: a Minuet and a Polonaise enlivened by sudden shifts between loud and soft playing. The *finale* is based on an Austrian folk song.

Johannes Brahms *Trio in A minor for Clarinet, Cello, and Piano, Opus 114*

To the clarinetist Anton Stadler, Mozart's friend and Masonic brother, we owe three of the most exquisite works of the composer's last years: the Trio, Quintet, and Concerto for clarinet. Exactly a century after Mozart's death, Richard Muehlfeld, clarinetist with

the famed Meiningen Orchestra, played a similar role in coaxing a quartet of works for his instrument from the aging Johannes Brahms. Brahms met Muehlfeld in 1891, by which time he had completed all his orchestral works, string chamber music, and most ambitious keyboard pieces. Indeed, he had intimated that he had written all that was in him and seemed on the verge of silence. But Muehlfeld's artistry rekindled his desire to compose. The tone of the clarinet (so dark, so sweet) its lithe agility, its soulful expressiveness, enchanted Brahms. "Mistress clarinet," he called it, and it became his voice in old age.

Brahms's first work for Muehlfeld was a Trio with piano and cello, Op. 114. As in Mozart's clarinet works, there is a discernibly autumnal quality, a bittersweet tone, to this music. But there is a crucial difference. Brahms's work conveys a peculiarly Romantic kind of nostalgic longing that Mozart never knew. This is, of course, more than a matter of stylistic changes that occurred in music during the nineteenth century. Brahms, when he composed this work, could look back on a life nearly three decades longer than that of Mozart before he threw off the burdens of this world.

The Trio opens with a thoughtful theme in the cello, and while there are flashes of the fierce energy of Brahms's earlier years, the first movement generally conveys an air of contemplation. The Adagio has the three instruments echoing each other's phrases in one of the composer's most tender creations. The third movement, by contrast, is waltz-like; rather, it is like an idealized, Romantic waltz with the dancers gliding on polished marble, their nearly every move followed by its own shimmering reflection. Brahms then provides an energetic *finale* animated by subtle shifts in meter and a suggestion of Hungarian gypsy music in its concluding measures.



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ORCHESTRA CONCERT

Festival Orchestra
Clifton Swanson, Conductor

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

Wolfgang Amadeus Mozart Symphony No. 9 in C major, KV 73
(1756-1791)

Allegro
Andante
Menuetto and Trio
Allegro molto: Rondeau

Dmitri Shostakovich Symphony No. 9, Op. 70
(1906-1975)

Allegro
Moderato
Presto
Largo: Allegretto

Intermission

W.A. Mozart Piano Concerto No. 24 in C minor, KV 491

Allegro
Larghetto
Allegretto
Jeffrey Kahane, soloist

This concert is sponsored by Corbett Canyon Winery.

You are invited to a reception for the musicians, immediately following the concert, in the patio outside the theatre.

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PROGRAM NOTES

Mozart *Symphony in C major*

Mozart's emergence as a true Classical symphonist occurred in 1771. In the spring of that year he returned to Salzburg from Italy, where he had spent some fifteen months studying and composing. During his sojourn he had encountered and quickly absorbed the Italian style of instrumental writing. The southern predilection for sparkling melody, rhythmic vivacity, and bright orchestral colors immediately made its way into Mozart's music, and he produced several works in the three movement format of the Italian *sinfonia*.

But because he was Austrian, or perhaps simply because he was Mozart, the composer now sensed that this mode of expression, charming though it could be, lacked the substance he sought in instrumental music. And with this realization, the doors to true symphonic composition opened. Beginning in March, 1771, Mozart wrote roughly a dozen symphonies in as many months, works that are, beyond question, real symphonies in the Austrian Classical tradition.

The Symphony in C, KV 73, is the first of this series. Mozart's memories of Italy are still strong, for a distinctly Mediterranean sunniness pervades the opening movement (there is even an echo of Corelli in the chain of suspensions over a running bass line in the first subject), and the use of trumpets and oboes underscores the festive character of the music. These instruments are replaced in the Andante by the more dulcet timbre of flutes, a tone well suited to the air of gentle reverie that characterizes the movement.

Mozart expands the fast-slow-fast plan of the Italian *sinfonia* by inserting a minuet as the third movement. He then concludes the work with a lively rondo, whose *ritornello* theme resembles a French song he knew, "Ah, Vous Dirais-je," and which we recognize as "Twinkle, Twinkle, Little Star."

Dmitri Shostakovich *Symphony No. 9 in E-flat major, Opus 70*

The Ninth is the slightest of Shostakovich's fifteen symphonies, as well as the most cheerful ("a merry little piece," he called it). This originally had not been the

composer's intention. Written in 1945 following the Allied victory over Germany in World War II, the work first was conceived as grandiose celebration including solo voices and chorus and expressing a program, "the awakening of the masses." In revising it, Shostakovich cited the danger of "drawing immodest analogies," clearly to Beethoven's Ninth Symphony. The composer had, moreover, recently produced two monumental symphonies (his Seventh, or "Leningrad," and Eighth) bound in spirit to his nation's war struggle, and it may well be that he simply could not manage yet another heroic work at this time.

So instead of an epic patriotic statement, we hear a pithy symphony drawn along taut neo-classical lines. Certainly, the spirited Allegro with which it opens is indebted to the "Classical Symphony" of Serge Prokofiev. This is followed by a gently lilting second movement, to which the woodwinds impart a pastoral charm, and then a rollicking Scherzo. The Symphony's only sober moments appear in the Largo, as an ominous motive in the brass interrupts the gaiety of the third movement. A mournful bassoon solo serves as reminder of the twenty million Russian lives lost in winning the victory and peace the music celebrates. But Shostakovich won't end the work on this sad note. The *finale* is brimming with playful humor and closes with a bouncy, somewhat satirical march.

Mozart *Piano Concerto No. 24 in C minor*

In 1799, Beethoven attended a performance of Mozart's C Minor Piano Concerto, KV 491, at one of Vienna's popular *Augarten* Concerts. His companion that day was the pianist Johann Cramer, and as the concerto concluded, Beethoven was heard to exclaim: "Cramer, Cramer! We shall never do anything like that!"

This despairing remark was prophetic. Although Beethoven and succeeding generations of composers made significant contributions to the concerto literature, none have attained the intensity and compression of musical drama that distinguish KV 491. This drama, which is central to the spirit of the work, has all the markings of a Classical tragedy, beginning and concluding on a note of impassioned

sorrow. Yet Mozart composed the Concerto at the same time he was finishing his comic masterpiece, *The Marriage of Figaro*, in March of 1786. Such simultaneous expressions of apparently contradictory sentiments may seem wondrous to us, but they occur time and again in Mozart's works. Grief and mirth equally were parts of Mozart's character, and their juxtaposition became a crucial facet of his art.

Indeed, it is through an essentially Mozartian mingling of tears and laughter that the drama of the C Minor Concerto unfolds. The tone of the orchestral *tutti* that opens the Concerto is more than sorrowful: it is distraught, a rage to heaven that can be compared to mad King Lear's. The piano enters in much the same vein, but soon proves to be an active and independent protagonist, steering the music into more genial emotional climes. Presently it announces a quiet melody in E-flat, the corresponding major key of the prevailing C minor. Now the stage is set. The ensuing music enlarges on these themes, the competing minor and major tonalities and the varying tones of despair and optimism, the former prevailing at the closing cadence.

The second movement presents a reversal of this picture, its mirror image, one might say. Its principal melody, announced in alternating strains by the soloist and orchestra, suggests in E-flat major the most innocent diversion. But the second subject, appearing first as a dialogue among the woodwinds, turns toward the dark regions of C minor. Once again we have a struggle between darkness and light, though this time less intense and with the major tonality affirmed at the end of the movement.

It is, however, a short-lived victory. The *finale* opens with an arresting theme in C minor, which proves the subject of a set of remarkable variations. Mozart ignores the eighteenth-century conception of the theme and variations procedure as the most rigid and emotionally restricted musical form. Here it is a vehicle for incendiary passions. As in the first movement, the composer admits a ray of hope, this time in the form of several centrally placed variations in major keys. But in the final developments Mozart returns to the pathos of C minor and, like all great tragedists, does not flinch in following his drama to its catastrophic conclusion.

SPECIAL EVENTS

As Christopher Hogwood noted last year, the Mozart Festival is an authentically festive expression of San Luis Obispo County's communities. From Opening Ceremonies, through the Fringe, to the Post Concert Reception, Festival Week presents a wealth of events.

Master Classes

Now in its third year, the Master Class Program offers the audience a unique opportunity to gain insight into composers, individual pieces and music performance. The Piano Master Class will be taught by Jeffrey Kahane on Saturday, August 3 at Cal Poly. Members of the public are invited to audit this class and may obtain tickets through Festival ticket outlets or at the door, as long as seats are available.

Vocal and Instrumental Workshops

Free instrumental workshops have been offered by the Festival each year since 1974, and in 1983 workshops for vocal students were added to the schedule. Central Coast music students, from beginning to advanced, can participate in these free Monday afternoon workshops, taught by Festival musicians. Instrumental workshops (strings, woodwinds and brass) include ensemble and individual instruction, while the percussion workshop covers a wide variety of percussion instruments. The vocal workshop will include demonstrations of how vocal styles have changed through the years. The public is invited to observe these workshops; there is no charge. Information about exact times and locations is available from the Festival office.

Noontime Concerts and Lectures

Qualche Voce, Italian for "several voices," will present free recitals on Tuesday noon at St. Stephen's Episcopal Church in San Luis Obispo and Wednesday noon at St. James Episcopal Church, Paso Robles. This vocal chamber ensemble performs music from the Renaissance to the present, including madrigals, classical trios and romantic duets and quartets. Qualche Voce has performed throughout California, giving concerts at the J. Paul Getty Museum in Malibu, the Parish of St. Matthew in Pacific Palisades and

Mission San Luis Obispo de Tolosa. Ensemble members have extensive musical backgrounds and professional experience; they have sung together for three years. Members are Jill Anderson (soprano), Sally Anderson (soprano), Joan Keesey (alto), Michael Robillard (tenor); Kevin Dalbey (baritone), Chris Parker (pianist).

Wednesday noon, at the County Government Center Atrium, the Festival will present a recital by Sul Legno (Deborah Schwartz, marimba and Sherry Kloss, violin). This performance is part of the Arts in the Atrium series, which is co-sponsored by the County of San Luis Obispo and the County Arts Council. Sul Legno ("on wood") has performed in chamber music series and at colleges throughout Southern California, including the Los Angeles Arts Commission series at John Anson Ford Theatre and the Los Angeles Philharmonic Juniors House Concert Series. Kloss, a winner of the International Concours de Violon, studied at Juilliard and was a teaching assistant of Jascha Heifetz. She has appeared as soloist with the San Diego and Pittsburgh Symphonies. Schwartz has performed as percussion soloist in concertos by William Kraft and Darius Milhaud, and as marimba soloist in her adaptations of Tchaikovsky's *Rococo Variations* and Khachaturian's Violin Concerto. She has served as principal percussionist/timpanist with the Colorado Philharmonic and the Israel Chamber Orchestra and been a member of the Israel Philharmonic, under Zubin Mehta.

Other free noontime and afternoon events include: Amadeus Brass Quintet at Mission Plaza on Monday noon (Opening Ceremonies) and Thursday noon; Theophilus Brass Quintet at The Gazebo in Arroyo Grande, Monday noon, at Corbett Canyon Winery at 1 p.m. on Saturday and at San Luis Bay Inn at 4 p.m., Saturday; a Lecture/Demonstration by the Los Angeles Guitar Quartet at Cal Poly, Thursday at 1 p.m.; and a Thursday noon concert by the Harvey Pittel Saxophone Quartet in Shell Beach.

Ear Opener Concert

Designed to introduce classical music to people of all ages, the Ear Opener Concert is presented in an entertaining and informative manner, stressing the enjoyment derived from good

music. Informal commentary will be provided by Craig Russell, who will set the mood for selections and suggest what the audience should listen for. The Ear Opener Concert is Thursday at 3 p.m. at the Cal Poly Theatre.

Festival Prelude

The tradition of a "donor's night" was begun in 1974 and appears on this year's Festival program as FESTIVAL PRELUDE. The evening is presented as the Festival's thank you to the many donors and volunteers. This year, guest composer and pianist William Bolcom and mezzo-soprano Joan Morris will present "An Evening with Bolcom and Morris." The public is invited to this free program at the Cal Poly Theatre on Monday evening.

Winter Events - Music in the Schools

Music in the Schools is part of the Festival's program to reach new audiences and develop an appreciation for the performance of fine music. Inaugurated in 1983, Music in the Schools presented the Kronos String Quartet again this year on March 8 and 21, performing for elementary and junior high school students in San Luis Obispo, Los Osos, Cayucos and Cambria.

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Each year most of the Mozart Festival musicians come from out of town to perform in the orchestra, in the chorus, or as soloists. This year the following people have graciously offered to have Festival musicians as guests in their homes.

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1985 MOZART FESTIVAL CONCERT SCHEDULE

Monday, July 29

- 8:15 p.m. Festival Prelude. Cal Poly Theatre.
An evening with William Bolcom and Joan Morris.

Tuesday, July 30

- 8:15 p.m. Orchestra Concert. Cal Poly Theatre.
Clifton Swanson, Conductor.
Mozart, *Symphony in D major*, KV 320
Bolcom, *Orphée Sérénade*
Mozart, *Piano Concerto No. 20 in D minor*,
KV 466
Jeffrey Kahane, piano
- 9:00 p.m. Mission San Miguel Candlelight Concert.
Los Angeles Guitar Quartet.
Fink, *Fantasia Monteverdiana*
Bach, *Brandenburg Concerto No. 6*
Mozart, *Symphony No. 27 in G major*, KV 199
Whitney, *Divertimento for Four Guitars*
Siegel, *East L.A. Phase*
de Falla, *El Amor Brujo*

Wednesday, July 31

- 7:00 p.m. Cal Poly Theatre.
Shulamit Ran will present a preview of her
String Quartet which will be premiered at the
concert directly following.
- 8:15 p.m. Mendelssohn String Quartet. Cal Poly
Theatre.
Mozart, *String Quartet in D major*, KV 575
Ran, *String Quartet - 1984 (World Premiere)*
Mendelssohn, *String Quartet in A minor*,
Op. 13
- 8:15 p.m. Mladi Wind Quintet. Trinity United
Methodist Church, Los Osos.
Reicha, *Wind Quintet in E-flat major*
Steinmetz, *Quintet*
Fugues by Smith, Toch, Bach
Nielsen, *Quintet*
- 8:15 p.m. Harvey Pittel Saxophone Quartet. Community
Presbyterian Church, Cambria.
Bach, *Fugue in G minor ("The Little")*
Mozart, *Eine Kleine Nachtmusik*, KV 525
Joplin, *Something Doing Rag*
The Cascades Rag
Glenn Miller Medley
Bach, *Tocatta and Fugue in D minor*
American Music of the 1920's
Glazunov, *Quartet*
Bach, *Air from Orchestral Suite No. 3*
Debussy, *La fille aux cheveux de lin*
Ravel, *La jardin féerique*
George Gershwin Medley

Thursday, August 1

- 3:00 p.m. Ear Opener Concert. Cal Poly Theatre.
Craig Russell, host.
- 8:15 p.m. Bolcom and Morris. Cal Poly Theatre.
An evening of "Standards & Rarities"
Program will be announced from the stage.
- 8:15 p.m. Mendelssohn String Quartet. Trinity United
Methodist Church, Los Osos.
Same program as Wednesday night.
- 8:15 p.m. Mladi Wind Quintet. Trinity Lutheran
Church, Paso Robles.
Same program as Wednesday night.

Friday, August 2

- 3:00 p.m. Chamber Concert. Festival Chamber Singers
and Chamber Orchestra. Cal Poly Theatre.
Timothy Mount, Conductor.
Monteverdi, *Volgendo il ciel (ballo)*
Sfogave con le stelle
O ciechi ciechi
Ravel, *Trois Chansons*
Bach, *Concerto in C minor for Oboe and Violin*,
BWV 1060
Jeanne Clouse, violin
John Ellis, oboe
Conducted by Clifton Swanson
- Mozart, *Vesperae Solennes de Confessore*, KV 339
Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Michael Reynolds, tenor
Rodney Gilfry, baritone
- 8:15 p.m. Mission Concert. Mission San Luis Obispo.
Conducted by Clifton Swanson and Timothy
Mount.
Mozart, *Maurerische Trauermusik*, KV 477 (479a)
Martin, *Concerto for 7 Winds, Percussion and*
Strings
Geraldine Rotella, flute
John Ellis, oboe
James Kanter, clarinet
Burnette Dillon, trumpet
James Thatcher, horn
Douglas Lowry, trombone
Eric Remsen, timpani
- Mozart, *Mass in C minor*, KV 427 (417a)
Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Michael Reynolds, tenor
Rodney Gilfry, baritone
- 8:15 p.m. Piano Recital. Jeffrey Kahane. Cal Poly
Theatre.
Bach, *Partita No. 1 in B-flat major*, BWV 825
Mozart, *Fantasia and Sonata in C minor*,
KV 475, 457

- Bartok, *Improvisations on Hungarian Folksongs*,
Op. 20
Chopin, *Three Mazurkas*
Liszt, *Sonetto 104 de Petrarca*
- 9:00 p.m. Mission San Miguel Candlelight Concert.
Mendelssohn String Quartet.
Same program as Wednesday night.

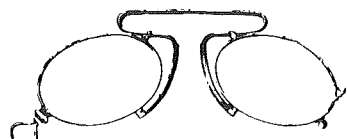
Saturday, August 3

- 3:00 p.m. Chamber Concert. Cal Poly Theatre.
Clifton Swanson, Conductor.
Bach, *Cantata No. 82 ("Ich habe genug")*
Mozart, *Divertimento No. 12 for wind sextet*, KV
240a
Brahms, *Trio for Clarinet, Violoncello and Piano*,
Op. 114
James Kanter, clarinet
Christina Soule, violoncello
Chet Swiatkowski, piano
- 8:15 p.m. Mission Concert. Mission San Luis Obispo.
Same program as Friday night.
- 8:15 p.m. Harvey Pittel Saxophone Quartet. Cal Poly
Theatre. Same program as Wednesday night.
- 8:15 p.m. Los Angeles Guitar Quartet. First United
Methodist Church, Arroyo Grande.
Same program as Tuesday night.

Sunday, August 4

- 3:00 p.m. Orchestra Concert. Cal Poly Theatre.
Mozart, *Symphony No. 9 in C major*, KV 73
Shostakovich, *Symphony No. 9*, Op. 70
Mozart, *Piano Concerto No. 24 in C minor*,
KV 491
Jeffrey Kahane, piano.

The dates for the 1986 Mozart Festival
are August 4 - 10.
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