

THE
16TH ANNUAL

San Luis Obispo

MOZART
FESTIVAL

AUGUST 4TH—AUGUST 10TH

1986

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DEAR FRIENDS OF MOZART:

WELCOME TO THE 16TH ANNUAL SAN LUIS OBISPO MOZART FESTIVAL.

There is much to celebrate this year. The Festival continues to enjoy wide support from our community and from other parts of the state and nation. It's success is due to many persons. A dedicated Board of Directors, a hardworking staff, and numerous volunteers have tended the Festival throughout the year. Musicians and singers have returned to share their talent with us. Organizations have donated labor, facilities, and countless in-kind services. Individuals, corporations, and public institutions have helped fund our budget, and you, our audience, have filled our concert halls. The Mozart Festival now presents a week of fine music and a musical program that is well grounded in the classics and which embraces the more contemporary. Also available for your enjoyment is the "Festival Fringe," a daily calendar of mostly free musical and non-musical events that is administered by the County Arts Council. And, this year finds a new dimension added to the festivities.

The Mozart Akademie will meet annually the week before the Festival to discuss and demonstrate the music of Mozart and his times. Here, noted scholars and musicologists will draw on various disciplines to enhance our understanding and appreciation of classical music. The Akademie signals the Festival's strong commitment to the cultural enrichment of the community. We hope you will make it a regular part of your Festival activities.

The future augurs well for the friends of Mozart. The Board remains committed to its basic goal of bringing you the finest music at affordable prices. In that regard, it continues to work with other cultural groups and individuals in the community to build a concert hall where more of us can share the joy of larger musical productions, where, for instance, staging a Mozart opera will be feasible. Such a hall offers numerous opportunities for the Festival and for the community as a whole. We ask you to support this venture in the coming months.

Many wonderfully creative, positive, generous, and energetic people have made this Mozart Festival possible. The Board thanks each and all of you for presenting this fine gift to the community.

Have a wonderful Festival.

Sincerely,



Ed Mayo, President
Board of Directors

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CONDUCTORS



CLIFTON SWANSON

Music Director and Conductor

Sponsored by Hearst Foundation Endowment

A founder of the San Luis Obispo Mozart Festival, its Music Director and Conductor, Clifton Swanson has guided the development of the Festival from a weekend event in 1970 to the present weeklong series of recitals and orchestral, choral, and chamber concerts. Under his leadership, each Festival consistently presents musicians of national and international renown in fresh and exciting programs.

Mr. Swanson studied conducting at the University of Texas with Alexander von Kreisler and Henry Swoboda. From 1975 to 1982, he served on the Board of Directors of the Association of California Symphony Orchestras, and in 1982 assisted Franz Allers in teaching ACSO's conducting workshop. An active string bassist, he has studied with Paul Gregory, Peter Mercurio, and Susan Ranney, and has played under conductors Robert Shaw, Ezra Rachlin, and Maxim Shostakovich. Currently, Mr. Swanson is head of the Music Department at California Polytechnic State University at San Luis Obispo, where he continues as Professor of Music and Artistic Advisor to the Quintessence music series on campus.

Most recently, Clifton Swanson has been active in a community effort to define a need and the opportunities for a new Performing Arts Center for San Luis Obispo so that the Mozart Festival, as well as all other performing arts, can flourish in the coming years.



TIMOTHY MOUNT

Director, Mozart Festival Chorus
Mozart Festival Chamber Singers

Sponsored by Director of Choral Music Endowment

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. Director of Choral Music at the State University of New York, Stony Brook, he also teaches graduate choral conducting majors. Mount holds a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow.

Highlights of Mr. Mount's music career display great range and diversity. At the age of 16, he won first prize in piano in the Stokes Competition before choral music had become his primary area of concentration. He has directed The Ambrosian Chamber Singers (an early music ensemble), a professional vocal quartet, and the chorus in John Houseman's production of *John Brown's Body*. A bass-baritone, he has sung with many groups, including the Philadelphia Singers, the Aspen Chamber Choir, the Festival Singers of Canada, the Festival of Two Worlds Opera, and the Pennsylvania Pro Musica. In Spring of 1987, Mr. Mount has been invited as guest conductor of the Rhode Island Civic Chorale and Orchestra. With a continuing interest in musical scholarship, he has published articles concerning the history of choral music, vocal pedagogy, and choral rehearsal techniques.

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FEATURED ARTISTS



JOHN ADAMS
Composer and Conductor

Partially underwritten by the National Endowment for the Arts and the California Arts Council

One of the most widely performed of America's younger generation of composers, John Adams studied clarinet and received his B.A. *magna cum laude* from Harvard College in 1969 and an M.A. in 1971, studying with Leon Kirchner, Roger Sessions, and David del Tredici. Since moving to the San Francisco area, he has been active as composer, conductor, and teacher, founding the San Francisco Symphony's highly acclaimed "New and Unusual Music" series. Adams' creative output spans a wide variety of media to include works for video, live electronics, and synthesizers, but his instrumental compositions, particularly those for orchestra, have brought him his greatest recognition. All of his principal works have been recorded on major labels and his music appears frequently on the programs of major orchestras in both the United States and Europe. Adams' ECM recording of *Harmonium* (1981) received a 1985 Grammy nomination.

Currently, John Adams is at work on a three-act opera, *Nixon in China*, in collaboration with stage director Peter Sellars and the poet Alice Goodman. A joint commission from the Houston Grand Opera, the Brooklyn Academy of Music, and the Kennedy Center in Washington D.C., *Nixon in China* will open the new Wortham Theater at the Houston Grand Opera in October of 1987.



CHRISTOPHER O'RILEY
Piano Soloist

Partially underwritten by the National Endowment for the Arts and the California Arts Council

Christopher O'Riley has established himself as an important young pianist, having captured top prizes in the world's most prestigious competitions: The Montreal Competition, Leeds, Busoni, and Van Cliburn International Competitions. Acclaimed for his refreshing presentations of familiar works, Mr. O'Riley has appeared as soloist with the Philadelphia Orchestra, the Philharmonia Orchestra, and the symphonies of St. Louis, Pittsburgh, Boston, and San Francisco, and will be heard at the Hollywood Bowl during the summer of 1986. In Europe, he has presented recitals in London and Amsterdam, and made tapes for Munich and Oslo radio.

A recipient of the coveted Avery Fisher Grant and past winner of the Young Concert Artists International Auditions, Mr. O'Riley has participated at the Marlboro Festival, is an active member of the Boston Chamber Music Society, and has performed extensively for the International Society for Contemporary Music at Tanglewood. A graduate of the New England Conservatory of Music, Christopher O'Riley is universally praised for his brilliant technique, dexterity, and his wide range of emotional interpretation.



JOSÉ MARIA GALLARDO DEL REY
Guitar Solóist

A graduate with highest honors from the Conservatorio Superior de Sevilla, José Maria Gallardo del Rey is considered the most exciting young guitarist in Europe. Since winning several of Europe's most important competitions, including the Luis Coleman Prize at "Música en Compostela," the Granada Competition, and the Medal of Honor in the María Canals International Competition, Mr. Gallardo has toured extensively and performed in Master Classes given by Andrés Segovia. He was chosen to represent Spain in the International Podium of Young Musicians.

Mr. Gallardo has given numerous recitals throughout Spain and in Paris, Vienna, and Athens, as well as throughout eastern Europe, and performs regularly on Spanish and French radio and television. His appearance at the Mozart Festival marks his first tour of the United States.

His wide repertory ranges from Renaissance and Baroque music to the most modern works. Specializing in the interpretation of Spanish music, he is highly praised for his own transcriptions for guitar. At age 25, he is a full professor and head of guitar studies at El Conservatorio de San Lorenzo del Escorial.



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FEATURED ARTISTS



HOMERO FRANCESCH
Piano Soloist

In March 1985, pianist Homero Francesch appeared in San Luis Obispo with the Mozarteum Orchestra, and he returns for the 1986 Festival. He began concert touring when he won First Prize in the Jeunesse Musicales in 1965 and has since performed with many of the world's leading orchestras, including the Berlin Philharmonic, the Munich Philharmonic, Orchestre Nationale de France, and the London and Vienna Symphonies. It was with the London Symphony Orchestra under the baton of Colin Davis that he played the world premiere of Hans Werner Henze's *Tristan*. He has also participated in such well-known festivals as Spoleto, the Bach Festival in London with Leonard Bernstein, and the Vienna Festival.

Born in Montevideo, Uruguay, Mr. Francesch began his studies with Santiago Baranda Rey. While studying in Germany, he came to the public's attention in a television production of the Ravel Piano Concerto in G, and in 1972 South-West German Television filmed his recital in Berne as a special entitled "Homero Live." He has recorded for Deutsche Grammophon, and has a reputation for elegant and sensitive performance.



CARROL McLAUGHLIN
Harp Soloist

Canadian born harpist Carrol McLaughlin was the principal harpist with the Calgary Philharmonic Orchestra at the age of fourteen, and has since been the recipient of many awards, including a grant from the Canada Council of the Arts which allowed her to study in England with the famous Russian harpist, Maria Korchinska. Ms. McLaughlin holds degrees of Bachelor of Music from the University of Michigan, Master of Music from Juilliard, and her doctorate from the University of Arizona. Highly successful debut performances in London and at Carnegie Hall in New York have been hailed as remarkably sensitive, exuberant, and skillful. She has toured Canada, the United States, Japan, Europe, and South America to equally high praise.

Carrol McLaughlin is Professor of Harp at California State University at Los Angeles and the University of Arizona. She has recorded two solo albums on Klavier Records and works extensively in the motion picture and recording industries. She will present a harp recital during Festival Week, and with flutist Geraldine Rotella perform the Mozart *Concerto for Flute and Harp* at the Friday and Saturday night Mission Concerts.



**LA MAÎTRISE DE LA SAINTE CHAPELLE
ROYALE DE PARIS**

The Boys' Choir of the Holy Chapel

Sponsored by Gerald McC. Franklin

La Maîtrise de la Sainte Chapelle Royale de Paris is the honorific title bestowed on one of the world's finest choral ensembles, which is also the official children's chorus of the Paris Opera. Founded in 1970 by distinguished oratorio tenor, Francis Bardot, the boys' choir performs works from Palestrina to Poulenc and Messiaen, and have presented works usually reserved for adult choirs, such as *The Damnation of Faust* and *Elias* by Mendelssohn under Seiji Ozawa, Mahler's *Third Symphony* with Raphaël Kubelick, and *Te Deum* of Berlioz with Daniel Barenboim. In 1985, members of the choir appeared in Paris in *The Nutcracker* and Puccini's *Turandot*.

Since 1973, La Maîtrise has toured all the countries of Europe, the Soviet Union, Mexico and Canada, and the United States. Given a repertoire that ranges from medieval to contemporary, the choir astonishes audiences with the emotional depth and finesse of its presentations.

Recordings by the ensemble include the Requiems of Fauré, Duruflé, and Mozart, medieval sacred music, and French Baroque operas. M. Bardot has been awarded the title of "Chevalier des Palmes."

MADI GATES
INTERIORS

FEATURED ARTISTS



AMHERST SAXOPHONE QUARTET

Partially underwritten by the National Endowment for the Arts and the California Arts Council

The Amherst Saxophone Quartet is the only full-time professional saxophone quartet in the world, and has been named "Artist-in-Residence" for the City of Buffalo, one of only twelve groups from across the country to be funded in Chamber Music America's residence program. The ASQ has performed throughout the United States, including concerts at Carnegie Hall, appearances at the Kool Jazz Festival, and in 1985 made its national television debut on Johnny Carson's *Tonight Show*.

Members of the quartet are soprano saxophone Salvatore Andolina, alto Michael Nascimben, baritone Harry Fackelman, and tenor Stephen Rosenthal. The range of tone colors available to the saxophone, which is not fully exploited by the individual instrument, becomes apparent within the format of the quartet. The ensemble performs the standard works composed for saxophone quartet since 1857, but has also developed a unique and extensive library of musical transcriptions from the baroque era to jazz, ragtime, and the avant garde. A priority of the ASQ is the commissioning of saxophone quartets by renowned contemporary composers, and 1985 saw the premiere of four such works. The group has recorded the rags of composer-pianist Eubie Blake for Musical Heritage Society.



KRONOS QUARTET

Partially underwritten by the National Endowment for the Arts and the California Arts Council Touring Program

The Kronos Quartet is dedicated to placing the string quartet at the center of contemporary music and has gained international fame for its innovative programming and superb musicianship. Violinists David Harrington, John Sherba, violist Hank Dutt, and cellist Joan Jeanrenaud have assembled a body of work unparalleled in scope and expression which includes the masterpieces of Bartok, Shostakovich, and Berg, along with such composers as Thelonious Monk, John Cage, Terry Riley, and Philip Glass who have written pieces especially for Kronos.

Based in San Francisco, Kronos' performance schedule is as wide ranging as its repertoire. In addition to its acclaimed annual series in San Francisco's Herbst Theatre and UCLA's Schoenberg Hall, the quartet has appeared at Carnegie Recital Hall, Cleveland Museum of Art, Aspen Music Festival, Walker Art Center in Minneapolis, as well as internationally at the Berlin Festival, Warsaw Autumn Festival, and the American Academy in Rome. Continuing its active role in the college music scene, Kronos has served as Artist-in-Residence at the University of Southern California, Mills College, and the State University of New York at Geneseo. Recordings are featured on the Nonesuch, Landmark, GRI, and Gramavision labels.



CLASSICAL QUARTET

Partially underwritten by the National Endowment for the Arts and the California Arts Council

The Classical Quartet was formed in 1979 with the goal of applying the playing practices of the 17th and 18th centuries on original period instruments to the music of the Classical masters. Authentic instruments allow greater lightness and subtlety, and the Classical Quartet has been acclaimed as achieving the ideal in authenticity with the highest levels of musicianship.

This pioneering quartet concertizes throughout North America, giving an annual series of concerts in New York City and has recently appeared at the Metropolitan Museum of Art, the Smithsonian Institute, and the Boston Museum of Fine Arts; the quartet also performed at the 1981 presidential inauguration.

The members of the Classical Quartet – Linda Quan and Nancy Wilson, violins, David Miller, viola, and Loretta O'Sullivan, cello – have trained at the Juilliard School and the Manhattan School of Music. They are widely recognized and esteemed in the early music field and have all made frequent solo appearances with this country's leading baroque and classical ensembles. Approaching the great string quartets of Mozart, Haydn, and their contemporaries with the instruments and bows these composers knew, the Classical Quartet imparts freshness and vitality to these celebrated works.

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VOCAL SOLOISTS



MARY RAWCLIFFE
Soprano

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Mary Rawcliffe returns to San Luis Obispo for her fourth appearance as a Festival soloist. A leading concert and operatic performer, Ms. Rawcliffe has recently appeared as soloist with the Los Angeles Philharmonic and their New Music Group, the Phoenix, Denver, and Utah Symphonies, and the Philharmonia Baroque Orchestra. In Europe, she has sung with the London Bach Societies, the Italian Early Music Center Orchestra of Rome, and the Chamber Orchestra of the Auvergne in France. She has toured the United States, Russia, and Israel with the Roger Wagner Chorale and has appeared at many festivals, including the Hollywood Bowl, the Ojai Festival, the Santa Cruz Baroque Festival, the Bakersfield Beethoven Festival, the Oregon Bach Festival, and the Tanglewood Music Festival. Recently, she performed in a recital of 17th century Italian music as part of the Baroque Festival held at the University of California at Los Angeles and sponsored by Nakamichi.

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



MARY HEYLER
Mezzo-Soprano

Sponsored by Central Coast Pathology Consultants, Inc.

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Mary Heyler studied in Los Angeles with Martial Singher and Marion Cooper and later in London with Pamela Bowden. While a student, she won many prizes, including the Nikolai Gedda Award at the Music Academy of the West, and placed second in the finals of the regional auditions for the Metropolitan Opera. Since then she has performed in concert and opera in the United States, Mexico, West Germany and Great Britain. Ms. Heyler has made two records with the Los Angeles Vocal Arts Ensemble, of which the Brahms' Liebeslieder was listed in "The Gramophone" Critics' Choice for 1982. The same year she was a finalist at the Munich International Competition, performing with the Bavarian Radio Symphony Orchestra.

During the 1984 season, Ms. Heyler appeared at the Aachen Stadtoper, where her roles included Dorabella and Siebel. She has also sung with the Nevada, Arizona and Pacific West Coast Opera companies, and during the coming season returns to Britain for a tour of major cities with Opera '80.



THOMAS RANDLE
Tenor

Sponsored by Avis Goodwin

Tenor Thomas Randle was awarded a scholarship to study voice at the University of Southern California under Michael Sells and Gwendolyn Koldofsky, and later continued his studies in Europe, compiling an extensive repertoire of *lieder*, concert, and operatic literature ranging from the baroque to the twentieth century.

Critically acclaimed as an oratorio singer and interpreter of J.S. Bach, Randle has appeared as soloist for Bach festivals around the world. With the Gaechinger Kantorei and Bach-Collegium Stuttgart, he has toured Europe, Japan, and South America, and was soloist with both ensembles in concerts for German radio and television during the 1985 J.S. Bach Sommerakademie. He has sung with the Los Angeles Philharmonic, the Long Beach, Colorado, and New Mexico Symphony Orchestras, and Kammerorchester Baden-Wuerttemberg under Helmuth Rilling, Christopher Hogwood, Margaret Hillis and Murray Sidlin. His operatic roles include *La Traviata*, *Die Zauberflote*, and Stravinsky's *The Rake's Progress*. In addition, Mr. Randle has sung both American and world premieres of works by Sir Michael Tippett, Heinz Holliger, and William Kraft.



RODNEY GILFRY
Bass-Baritone

Sponsored by Cities Service Oil and Gas Corporation

Winner of the 1984 Boulanger Memorial Fund Auditions in Boston, and the 1985 Viktor Fuchs Vocal Competition in Los Angeles, bass-baritone Rodney Gilfry is rapidly becoming an artist in great demand. Recognized for his great agility, range, and sensitivity, he has received high acclaim for his performance of opera, oratorio, recital, and concert repertoire in the United States and Europe. Also in 1985, he was finalist in both the Concours de Chant de Toulouse in France and the Concours International de Verviers, Belgium.

Mr. Gilfry had his highly successful debut at the Hamburg Opera this season singing the title role in Mozart's *Le Nozze di Figaro*. Upcoming and current engagements include appearances with the Orchestra of Santa Fe, the Los Angeles Master Chorale, the Oregon Bach Festival, and the San Diego Opera in Puccini's *Tosca*. In 1987, he begins a two year contract with the Frankfurt Opera.

A native of southern California, Mr. Gilfry holds a B.A. from California State University at Fullerton, a Master of Music from the University of Southern California, and is a pupil of Martial Singher in Santa Barbara.



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PRINCIPAL PLAYERS



DOROTHY WADE
Concertmaster

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Returning for her thirteenth year as Concertmaster of the Mozart Festival Orchestra, Dorothy Wade has also performed as first violinist with the Southern California Master Choral Sinfonia, the Ojai Music Festival, the California Chamber Symphony, and the Carmel Bach Festival. Active in recording for television and motion pictures, she has recently worked with John Williams, Jerry Goldsmith, and Bill Conti. Her many solo performances include appearances with the Los Angeles Philharmonic, the Sinfonia Radio Diffusion of Paris, and this year performed the Brahms Violin Concerto with the Beach City Symphony under Herman Clebanoff. She was also heard with Choral Director William Hall at the Los Angeles Music Center. Ms. Wade has recorded the complete works of Stravinsky and Webern for Columbia Records.



DARIUS CAMPO
Principal Second Violin

Sponsored by Gordon T. and Beatrice Davis

Darius Campo is a member of the Pasadena Symphony and the Los Angeles Chamber Orchestra. From 1981 to 1983 he was concertmaster of the University of Southern California Symphony under Daniel Lewis, and has served as guest concertmaster of the Santa Barbara Symphony. He has appeared in the Chamber Music in Soho series in New York City and Italy, and soloed at the Waterloo Music Festival under Gerard Schwarz. He received his B.M. and M.M. with honors while studying violin with Eudice Shapiro at U.S.C. Mr. Campo is currently on the faculty at California Lutheran University.



MICHAEL NOWAK
Principal Viola

Sponsored by Clifford B. Holser

Michael Nowak is well known to San Luis Obispo audiences as the conductor of the San Luis Obispo County Symphony since 1984. He studied at Boston University and with violist William Primrose at Indiana University. Under Anshel Brusilow, Music Director, he was Assistant Conductor of the Dallas Symphony Orchestra, and conducted the Dallas Youth Concerts Series from 1972 to 1973. From 1975 to 1980, he was a violist with the Los Angeles Chamber Orchestra under Neville Marriner.

Presently, Mr. Nowak is a member of the Stuttgart Bach Collegium with Helmuth Rilling, violist with Da Camera Piano Quartet of Los Angeles, conductor of "The Hindemith Concerts" at the Hindemith Festival in Eugene, Oregon, and Los Angeles. He is guest conductor with the Los Angeles Double Reed Ensemble and has participated in numerous festivals, including the Ojai, Anchorage, Tanglewood, Carmel, and New England Bach. In June of 1986, he performed at the inception of the Catalina Chamber Music Festival.



CHRISTINA SOULE
Principal Cello

Sponsored by Dr. and Mrs. John Warkentin

A graduate of Indiana University and Yale University School of Music, Christina Soule has performed as principal cello with the Boston Ballet, Laguna Beach Summer Music Festival, and the newly formed Los Angeles Orchestral Ensemble. This is her fifth Mozart Festival appearance and her third as principal cello. Ms. Soule gives frequent concerts in the Los Angeles area with the chamber ensemble, Archwood, including recent performances in the Cal Tech and Beverly Hills Live chamber music series. She has performed with the Santa Fe Opera, the Joffrey Ballet, the Pasadena Symphony, the Los Angeles Philharmonic, and the American Chamber Symphony. She is also active in motion picture and television recording studios.

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PRINCIPAL PLAYERS



DAVID YOUNG
Principal Double Bass

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David Young received his Doctor of Music Arts degree from the University of Southern California. Currently, he is principal bass with the Long Beach Symphony and the Los Angeles Opera Theatre, and performs with the Los Angeles Chamber Orchestra. In January of 1986, he was heard in a live broadcast on radio KFAC's Sunday series in a presentation called "The Double Bass in Chamber Music." Increased involvement in recording studios has led to work on the films "Sweet Liberty," "Poltergeist II," and "Space Camp."

Mr. Young has developed a program for beginning bass students at the Community School of Performing Arts where he is a faculty member, and has been engaged by "Young Audiences" to present in-school children's concerts on the string family and solo bass. As a further commitment to musical education, he will be pursuing matching funds to produce a nine concert series for children in the Santa Monica school system. Young is also a faculty member at Cal State Northridge.



GERALDINE ROTELLA
Principal Flute

Sponsored by Marshall's Jewelers, Clifford Chapman

Geraldine Rotella currently plays with the Pasadena Symphony, the Palos Verdes Peninsula Chamber Orchestra, and is first flute with the Los Angeles Pops Orchestra. During 1986, she has been giving chamber music recitals with Lincoln Mayorga and Paula Hochhalter in a flute-cello-piano trio and has toured California presenting recitals with harpist Carrol McLaughlin. Active in television, motion picture, and recording studios, Ms. Rotella has been nominated for the 1986 "Most Valuable Flutist" award from the Los Angeles chapter of the National Association of Recording Arts & Sciences. She has also 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.

Ms. Rotella studied with Louise di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.



JOHN ELLIS
Principal Oboe

Sponsored by Bill, Phyllis, and Davona Davies

Recognized as one of this country's leading oboists, John Ellis is a founder 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 where he continues studio work on major film scores at Twentieth Century, Universal, and Warner Brothers, among others. Mr. 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.

Classical recordings featuring Mr. Ellis include Stravinsky's *Dances Concertantes* with Stravinsky conducting and a solo album of the Hindemith *Oboe Concerto* to be released during the summer of 1986.



JAMES KANTER
Principal Clarinet

Sponsored by Mr. and Mrs. Roy Gersten

James Kanter returns to the Mozart Festival for his eleventh year as principal clarinet. He is also first clarinet with the Joffrey Ballet Orchestra, the Santa Monica Symphony, Los Angeles Master Chorale Sinfonia Orchestra, the Santa Monica Symphony, and the Orange County Pacific Symphony. Mr. Kanter's recent credits in the motion picture, television and recording industry include "Out of Africa" and "The Color Purple," as well as numerous television programs. As a soloist, he has appeared in 1986 with the Santa Monica and Orange County Pacific Symphonies, and performed the Mozart *Clarinet Concerto* with the Los Angeles Life Member Orchestra.

Mr. Kanter is on the Music Department faculties at University of California, Santa Barbara, and Cal State Northridge, and is clarinet editor for the magazine, "Windplayer." Nominated as "Most Valuable Clarinetist" by the Los Angeles Chapter of the National Association of Recording Arts and Sciences, he has won the award in 1983 and 1986.

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PRINCIPAL PLAYERS



GREGORY BARBER
Principal Bassoon

Sponsored by Gerry and Peggy Peterson

Returning for his thirteenth year with the Mozart Festival, Principal Bassoonist Gregory Barber serves as solo bassoonist for the Oakland Symphony and appears often with the San Francisco Symphony and San Francisco Opera Orchestra. A faculty member at Mills College, he is a regular soloist and guest conductor with the Oakland Symphony and Cabrillo Music Festival, where last summer he gave the American premiere of the Sofia Gubaidulina *Concerto for Bassoon*. He has conducted orchestras in California and New Mexico, the Arch Ensemble on tour in New York and Germany, and most recently the Dvorak *Serenade* with the Anchor Chamber Players.

Mr. Barber is Music Director of I Solisti di Oakland, Music Advisor to The Brass Band, and active in Bay Area recording studios.



ROY POPER
Principal Trumpet

Sponsored by French Hospital Medical Center

Roy Poper joins the Mozart Festival Orchestra for his first year as principal trumpet. He received his undergraduate education at the University of Southern California where he studied with James Stamp. Presently a member of the Los Angeles Chamber Orchestra, the Pomona College Faculty Brass Quintet, and solo trumpet with the California Brass Ensemble, Mr. Poper was a founding member of the Modern Brass Quintet, now known as the Los Angeles Brass Quintet.

Presently a music faculty member at the University of Southern California, Cal State Northridge, and Pomona College, Mr. Poper also teaches privately. During his two tours of Europe in 1980 and 1983, he taught, coached, and presented concerts and recitals under the auspices of Concerts Boeringer, a Paris agency.



JAMES THATCHER
Principal Horn

Sponsored by Margaret D. Marble

James Thatcher is first horn with the Pasadena Symphony, the Pacific Symphony and the Glendale Symphony Orchestra, and has performed as horn soloist with the Los Angeles Philharmonic. He has served as principal horn with the Mozart Festival Orchestra since 1982. Active in motion picture and recording studios, Mr. Thatcher was featured in the films "Out of Africa" and "The Color Purple." With the Pacific Symphony Orchestra, he appeared recently in a specially arranged horn solo part in the Second Brandenburg Concerto by Bach. During the summer of 1986, Mr. Thatcher toured Japan with the Percy Faith Memorial Orchestra.



DOUGLAS LOWRY
Principal Trombone

Sponsored by Robert H. and Bettie Lou Warren

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. Mr. 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; his *Fantasy Variations* premiered in May of 1986 with the Peninsula Chamber Orchestra. Mr. Lowry returns for his twelfth year as principal trombone with the Mozart Festival Orchestra.



PAULINE SODERHOLM
Percussion

Sponsored by Sinsheimer, Schiebelhut & Baggett

Pauline Soderholm, a resident of San Luis Obispo, is returning for her fourth season with the Mozart Festival, her first as principal timpanist. She received a Bachelor of Music in piano from Wheaton College and Master of Music in percussion from the University of Illinois. She has taught at Olivet College, the University of Illinois, and California Polytechnic State University, San Luis Obispo.

Currently with the San Luis Obispo County Symphony, Ms. Soderholm has also played with the Champaign-Urbana Symphony and Aspen Festival Orchestra.



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SELECTED MUSICIANS



LORI ASHIKAWA
Violin

Lori Ashikawa received her Bachelor of Arts in Music from the University of Southern California in 1979 and has done graduate work at the University of California, Santa Barbara, where she played with the Young Artist's String Quartet. In the past year, she has continued her graduate studies at California State University, Long Beach, where she played first violin in the University String Quartet and served as concertmaster and soloist for the University Symphony.

In 1983, Ms. Ashikawa was a Berkshire Center Fellow at the Tanglewood Music Festival, Massachusetts, and has performed with the Pasadena Chamber Orchestra, Los Angeles Opera Theater Orchestra, Santa Barbara Chamber Orchestra, San Diego Symphony, and the Ojai Music Festival. She is currently a member of the Long Beach Symphony.



LEE BROSHEARS
Bass

Lee Broshears graduated from the University of California at Los Angeles with a B.A. degree in Music Education. While at UCLA, he sang with the University Chorus and was a member and featured soloist with the Men's Glee Club, traveling extensively with the group throughout the United States. Following graduation, while attending Loyola Law School, he served as Choral Director at Village Lutheran Church in Westwood, California.

This is Mr. Broshears' fourth year as a Festival singer. He currently sings with the Cuesta College Master Chorale, and also enjoys sharing his music with children as a volunteer at Sunnyside Elementary School in Los Osos, where he maintains his law practice.



TERRY CRAVENS
Bass Trombone

Terry Cravens, bass trombone, earned performance degrees from the University of Louisville, the Academy of Music in Vienna, and in 1972, completed doctoral studies at the University of Southern California. Currently with the Joffrey Ballet Orchestra, he has been a member of the Louisville Orchestra, Austin Symphony, and performed with the American Ballet, San Antonio Symphony, and the Los Angeles Philharmonic. His professional background also includes several recordings with the Vienna Philharmonic and the Los Angeles Brass Society.

A faculty member of the University of Texas in Austin from 1972 to 1976, Cravens is presently Professor of Trombone at the University of Southern California.



BARBARA HOFF
Accompanist for
Chamber Singers

Barbara Hoff first came to the Mozart Festival in 1972 as Festival Chorus accompanist. She has participated as accompanist, orchestra pianist, and, this year, as accompanist of the Chamber Singers.

A native of southern California where she studied piano with Brabazon Lindsay and Karl Kohn, she received an A.B. degree from the University of California at Los Angeles. Ms. Hoff now lives in Los Osos where she teaches piano privately. She is pianist with the San Luis Obispo County Symphony and the San Luis Vocal Arts Ensemble, and has been featured frequently in the *Portraits-in-Music* and *Music-For-a-Sunday-Afternoon* series.

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Rebecca Brooks (Bakersfield)
Leo Eylar (Oakland)
Katherine Kyme (Oakland)
Anatoly Rosinsky (Santa Monica)
Charles Heiden (Bend, OR)
Mark Sazer (Los Angeles)
Leslie Brown (Los Angeles)

VIOLIN II

Darius Campo, Principal (North Hollywood)
David Dally (Carmel)
Carol Kersten (Los Osos)
Lori Ashikawa (Venice)
Rebecca Rutkowski (Gardena)
Lisa Grodin (Berkeley)
Jolianne von Einem (Los Angeles)

VIOLA

Michael Nowak, Principal (Pacific Palisades)
Sven Reher (Santa Barbara)
Abigail Stoughton (Eugene, OR)
Marilyn Baker (Los Angeles)
Kerry Fennema (Fall Brook)

CELLO

Christina Soule, Principal (North Hollywood)
David Wishnia (San Francisco)
Richard Treat (South Pasadena)
Carol Rice (San Francisco)
Jeanne Crittenden (Santa Barbara)

BASS

David Young, Principal (Santa Monica)
Robert Stahl (Studio City)

FLUTE

Geraldine Rotella, Principal (Calabasas)
Lisa Edelstein (Venice)

PICCOLO

Geraldine Rotella (Calabasas)
Lisa Edelstein (Venice)

OBOE

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

CLARINET

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

BASS CLARINET

Virginia Wright (Shell Beach)

BASSOON

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

HORN

James Thatcher, Principal (La Canada)
Jane Swanson (San Luis Obispo)
Ned Treuenfels (Venice)

TRUMPET

Roy Poper, Principal (La Crescenta)
Ken Larson (Fillmore)
Jerry Boots (Arroyo Grande)
Stan Friedman (Los Angeles)

TROMBONE

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

TUBA

Tony Clements (San Jose)

TIMPANI

Pauline Soderholm (San Luis Obispo)

PERCUSSION

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(San Luis Obispo)
Deborah Schwartz (La Crescenta)
Robert Fernandez (Los Angeles)

HARP

Carrol McLaughlin (Los Angeles)

ORGAN

Ann Edwards (Los Osos)

PIANO

Brent McMunn (Los Angeles)
Karl Paulack (Venice)
Barbara Hoff (Los Osos)
Ann Edwards (Los Osos)

HARPSICHORD

Ronald V. Ratcliffe (San Luis Obispo)

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1986 MOZART FESTIVAL CHORUS

1986 MOZART FESTIVAL CHAMBER SINGERS

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Sally Anderson
Suzan Boatman
Victoria Brennan
Caitlin Browne
Susan Comstock
Leslie Caulk Garman
Jean Gothold
MaryBeth Haag
Dalna Mills
Mary Ranelletti
Katherine Short
Ann Thompson
Linda Williams

ALTOS

Susan Azaret-Davies
Karen Dunn
Michelle Fournier
Mary Helen Garoutte
Marjorie Jones
Joan Keesey
Darylin Linning
Kathleen Neve
Gina Shaw
Nancy Sulahian
Deborah Tupac-Yupanqui
Linda Tupac-Yupanqui
Barbara Wray Wayland

TENORS

Paul Brian
Paul French
Grant Gershon
Charles Hiigel
Marvin Neuman
Gregg Paul Patterson
Michael Robillard
Michael Ross
David Sanchez
Jeffrey Tolman
Kenneth Westrick
Denis Whitaker

BASSES

Lee Broshears
Kevin Dalbey
Dave Evans
George Highland
Charles Ion
Craig Kingsbury
Kenneth Knight
Paul Linnes
David Mills
Richard Porter
Michael Samford
Paul Suhr
Craig Updegrove

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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MOZART AKADEMIE

The Mozart Festival continues the evolution of the Festival and its involvement in the cultural life of the community by introducing the MOZART AKADEMIE. Since its beginnings in 1970, each year has seen the steady, healthy growth of some aspect of the Festival. Programs such as the Festival Fringe, instrumental workshops, master classes, and lectures have intertwined with the traditional Festival concerts and enhanced the enjoyment of the week of music.

In Mozart's time, an "akademie" was a concert or recital, and our AKADEMIE will explore the Classic period in depth through lectures, demonstrations, and concerts. Taking place during the week before the Mozart Festival, the AKADEMIE is devoted entirely to the study of Mozart and his era. The programs are not limited to music, but draw upon the other arts, history, and politics which shed light on Mozart and the world he knew. Open to the general public, the AKADEMIE is presented with no admission fee.

The Mozart Festival intends to make the AKADEMIE a focal point of its energies during the next few years and we hope it will grow into an event of West Coast and even national significance. Oriented at first towards the general public, it will gradually grow into several levels of discussion, from the lectures for lay audiences to more concentrated seminars for faculty and students of music, all led by internationally recognized scholars. As the AKADEMIE evolves, music-making will become a part of it. It is difficult to talk about music at length without actually being in the midst of it.

While Festival Week is not limited to Mozart and his time, its wide variety of music and styles is dedicated to the spirit of Mozart, and our criterion is whether or not he would like what we are doing. With the goals of providing a wealth of information and stimulation to the audiences, and exploring and emphasizing Mozart as a person and musician, it is hoped that ultimately the week of the AKADEMIE will evolve its own personality and together with Festival Week will enrich the Central Coast and the lives of its residents.



Clifton Swanson
Music Director

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AKADEMIE



MICHAEL STEINBERG
Artistic Advisor,
San Francisco
Symphony

Michael Steinberg, trained in musicology at Princeton and in Europe, is Artistic Adviser to the San Francisco Symphony. He came to San Francisco from Boston where he was music critic for *The Boston Globe* and later joined the staff of the Boston Symphony as Director of Publications. Before going to Boston, Mr. Steinberg headed the Music History Department at the Manhattan School of Music. Steinberg contributes to "The New Grove Dictionary of Music and Musicians" and "The Britannica Book of Music"; he has served as consultant to the National Endowment for the Arts, the California Arts Council, and the Rockefeller Foundation.

As a performer, Mr. Steinberg has undertaken speaking and sprechstimme roles in Stravinsky's *L'Histoire du Soldat*, Schoenberg's *Ode to Napoleon Bonaparte* at the 1984 Chamber Music West Festival, and Walton's *Façade*. In 1982, he performed all the Schumann Melodramas with Mack McCray at the San Francisco Conservatory of Music and was speaker in the San Francisco Symphony's performances of *Babel* and *Oedipus Rex*.



CRAIG H. RUSSELL
Associate Professor of
Music,
California Polytechnic
State University

Craig Russell is an Associate Professor at Cal Poly State University where he teaches in the Music Department. He received his Master of Music degree in guitar and lute performance, his doctorate in musicology, and studied guitar at the Curso Internacional de Guitarra, Laud y Vihuela in Cervera, Spain.

Dr. Russell has given solo recitals in the United States and Spain on the lute, vihuela, baroque and classical guitar, and has performed with the Ayring Minstrels and the Cantilena Singers. The recipient of many awards, Dr. Russell researched his dissertation on Fulbright-Hays and Spanish government grants and received a National Endowment for the Humanities grant in 1983. His numerous publications cover medieval dance, influences on Baroque guitar, and the Spanish theorist and guitarist, Santiago de Murcia. Involved with the Festival for the past three years, Dr. Russell wrote the program notes for the 1984 program, presented lectures on a musical overview of Festival '85, and for the second year will host the Thursday Ear Opener Concert.



ROBERT L. MARSHALL
Chairman,
Department of Music
Brandeis University

Robert L. Marshall received degrees in musicology from Columbia and Princeton Universities. As a French horn pupil, he studied with Gunther Schuller in New York. From 1962 to 1965, Professor Marshall conducted extensive archival research on the Bach sources in numerous German libraries. A member of the University of Chicago faculty from 1966 to 1983, he served as chairman of the Music Department from 1972 to 1978.

Dr. Marshall is currently vice president of the American Musicological Society and editor of reviews for the Society's journal. In 1984, he was appointed the first Harold Spivacke Consultant to the Music Division of the Library of Congress.

An authority on the music of J.S. Bach, Marshall's study on the compositional process of Bach received the Otto Kinkeldey Prize in 1974 as the best musicological book by an American author. In recent years, Professor Marshall has turned his attentions to the life of Mozart, and is presently engaged in a comprehensive study of the composer's creative process.



ELAINE THORNBURGH
Harpischordist,
Fortepianist

*Partially underwritten by the
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A semi-finalist in the International Harpsichord Competition in Bruges, Belgium, in 1980, Elaine Thornburgh has received critical acclaim for her performances as a harpsichord and fortepiano soloist. With Dutch violinist Jaap Schroder, she has recently presented recitals at the Pierpont Morgan Library in New York and for the Da Camera Society in Los Angeles. Their recitals have been broadcast nationally on "Baroque and Beyond" and "St. Paul Sunday Morning." In addition to giving concerts, Ms. Thornburgh has presented lecture-recitals on historic instruments at the Smithsonian Institution.

Ms. Thornburgh studied harpsichord with Alan Curtis and Gustav Leonhardt, fortepiano with Malcolm Bilson; she received a Masters Degree from the San Francisco Conservatory of Music. In 1983, she co-founded Humanities West, an arts organization in San Francisco devoted to exploring our cultural heritage through interdisciplinary programs in the arts and humanities enlivened with performances.



ROBERT WINTER
Professor of Music,
University of
California at
Los Angeles

As the recipient of Woodrow Wilson and Danforth Fellowships, Robert Winter was able to pursue two courses simultaneously, receiving his M.F.A. in performance from the State University of New York at Buffalo and a Ph.D. in the history and theory of music from the University of Chicago. Later he received grants to study in Europe, performing and pursuing research on Beethoven's late string quartets.

Upon joining the UCLA faculty in 1974, Dr. Winter established himself as an international authority on nineteenth century music with special emphasis on sketch studies and performance practice. He is the author or editor of three major books on Beethoven and cofounder of the prize-winning journal, "Nineteenth-Century Music." Professor Winter is best known to southern California audiences for his numerous radio appearances. A weekly, nationally distributed live classical music show, "Pacific Coast Highway," will begin its inaugural season in January of 1987 over American Public Radio.

OPENING CONCERT

FESTIVAL ORCHESTRA
Clifton Swanson, Conductor
John Adams, Guest Conductor

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

Wolfgang Amadeus Mozart Symphony in C major, KV 128
(1756-1791)

Allegro maestoso
Andante grazioso
Allegro

W.A. Mozart Piano Concerto No. 22 in E-flat major, KV 482

Allegro
Andante
Rondo: Allegro

Christopher O'Riley, soloist

Intermission

John Adams Grand Pianola Music
(b. 1947)

First Movement
Second Movement
Third Movement ("On the Dominant Divide")
Voice: Susan Judy, Laura Spickler, Mary Heyler
Piano: Brent McMunn, Karl Paulack
Conducted by John Adams

*This concert is supported by funds from the
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PROGRAM NOTES

W.A. MOZART

Symphony in C major, KV 128 (1772)

From 1770 to 1773, Mozart spent much of his time traveling in Italy, giving concerts and learning, at its source, the bright, smooth Italian style with which he had already come in contact through J.C. Bach. (The present symphony's opening contrast between *forte* and *piano* was one of the Italian devices Mozart got from Johann Christian.) In Italy, Mozart's absorption with the Italian manner became virtually complete: His themes often sounded like ditties from an *opera buffa* overture, while his "development" sections consisted mainly of modulation play, often with an entirely new subject.

The most important and lasting of the "Italian" elements, however, was merely a confirmation of a trait innate to Mozart all along, an increasingly fluid, singing melodic line. Mozart found this "vocal" cantilena everywhere in Italy, from the contemporary sinfonias of Sammartini to the counterpoint exercises, in *stile antico*, which he wrote for Padre Giambattista Martini in 1770. Mozart was committed, nonetheless, to the robust joviality of Italian-style fast movements, so his "singing" line showed up first in the slow movements. So did another element: Though Mozart retained nothing of the sixteenth century sound of Padre Martini's exercises, he did begin using bits of canonic imitation, a conspicuous example being the slow movement of this *Symphony in C*. Generally speaking, in fact, slow movements were Mozart's special province, and as the 1986 Festival unfolds, we shall see that this was true from the very beginning.

W.A. MOZART

Concerto No. 22, in E-flat major, for Piano and Orchestra, KV 482 (1785)

During the winter of 1785-86, Mozart

composed three piano concertos to play at his subscription concerts. The first of these, performed on 23 December, 1785, was the present work in E-flat, while the other two were KV 488, in A (to be heard Sunday), and KV 491, in C minor.

Along with Mozart's impeccable piano writing and his flair for the concerto form, these works offered an additional feature: the winds. As Mozart matured, he developed keen and telling ways of handling the wind instruments that were unmatched in his day, even by Haydn. From the very opening measures, the winds are a factor in this concerto, and there is an especially remarkable passage for winds alone in the slow movement. These three piano concertos, moreover, were the only ones which Mozart scored with clarinets, using them in place of the oboes in this and the A major works, and in addition to the other winds in the C minor.

This concerto also contains an excellent, later example of how a Mozart slow movement, far from being a mere interlude, was often the very heart of the work. Expressive and unusually forthright in its gestures of sadness, this slow movement also presents a complex interplay between the major and minor modes (the home key is C minor), a technique more typical of later generations. It is significant that Mozart's Viennese audience, which could be at times both fickle and shallow, recognized, for once, what was before them, and demanded a repetition of this movement.

JOHN ADAMS

Grand Pianola Music (1982)

Western music is, by and large, teleological, that is, progressive. There is a definite beginning, middle, and end to a well-written piece, and you can neither interrupt nor reverse the process without destroying the music. Much Eastern music, by contrast, is

composed of repetitious, subtly varying textures, and it comes in "pieces" the way carpet does.

During the sixties, many artists and thinkers became disenchanted with the relentlessly teleological nature of much Western thought, as expressed, for example, in the rigidly closed arguments of the rational positivist philosophers, or the prickly, closed forms of serialism. Alternatives were sought in Medieval thinking, which was closed but not progressive, in Eastern philosophies and cultures, including music, and in drugs, LSD, in particular, producing an experience of time as a space rather than a line. This, then, was the background which produced minimalist music – formerly called hypnotic, trance, or pulse music – with its slowly changing, endlessly repeated figures.

Today, however, this alternate form of perception seems well enough established that younger composers like John Adams feel free to employ much greater instrumental variety in their music, to allow simple structural arches to develop, and even to punctuate their works with a few clear-cut articulations. Humor and parody have also entered: *Grand Pianola Music* contains sendups of high school bands, Romantic brass sections, Stravinsky, and the "Emperor" Concerto, to name a few. The pianola effect, incidentally, is created by two pianos playing identical motives slightly out of phase. Minimalist music, in short, has become less minimal in the hands of John Adams, and a lot more fun.



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“REQUIEM BUT NO PEACE”

It had the makings of a Hollywood soap: a valuable property left incomplete by the untimely death of its author and claimed by several, including an eccentric nobleman who had commissioned the work as part of a bizarre ego trip; a bubble-headed party-loving widow who had changed into a tough and competent businesswoman; and a young amanuensis looking for some borrowed glory to pump up a lackluster career. Add to this, as well, the early demise of the amanuensis, the dismemberment of the original property, a bitter feud carried on in the newspapers, and a bundle of missing materials, and you have the very stuff of daytime television.

What gives this tawdry story its lasting interest is that it really happened, and that the property involved was nothing less than Mozart's *Requiem*. That interest, moreover, has become immediate because, after 170 years of people saying that something had to be done about the *Requiem*, two new editions have appeared which try to address its many problems. One is the present edition by Franz Beyer, and the other is the edition by C.R.F. Maunder which Christopher Hogwood recorded.

Both Beyer and Maunder are respected scholars. Both brought sensitivity and insight to their work, which was fully documented through impeccable methodology and exhaustive study of all the available materials. Both acknowledged their debt to the brilliant work of Friedrich Blume, whose essay “Requiem But No Peace” appeared in Paul Henry Lang's collection, *The Creative World of Mozart* (W. W. Norton, 1963). Yet, while agreeing on many points, they came to directly opposite conclusions on the most important issue.

The problem of the *Requiem*, of course, is how much of it is Mozart's and how much was the work of the amanuensis, Franz Xavier Süssmayr (1766-1803), a household hangabout and sometime pupil who had filled in some of the detail work on *La Clemenza di Tito*. The problem divides itself, furthermore, into two parts: the orchestration of the whole, and the actual authorship of the *Sanctus*, *Benedictus*, and *Agnus Dei* sections, and the completion of the *Lacrimosa*.

On the orchestration there is considerable agreement. Even before his own edition was finished, Maunder had praised the work of Beyer and Blume, while Beyer cited Blume and Ernst Hess.

The authorship issue is another matter. In his famous letter to the publishers Breitkopf and Härtel (February 8, 1800), Süssmayr took credit for everything after the eighth bar of the *Lacrimosa*, including the idea of repeating the *Kyrie* fugue at the *Communio*, even though the entire *Offertorium*, minus some of the orchestration, existed in Mozart's own hand.

Constanze Mozart, with her eye on the royalty money, told a different story. In her letter to the publisher (March 27, 1799), she said that Mozart had completed or fully sketched everything but the *Communio*, a statement as false as Süssmayr's. She also claimed, elsewhere, that Mozart had specifically suggested the repeat of the *Kyrie* fugue during his long talk with Süssmayr on the afternoon before he died, and this was partially corroborated by others in the house. Most importantly, and also most plausibly, Constanze told family friend Abbé Maximilian Stadler that she had given Süssmayr all the slips of paper (“zettel”) from Mozart's desk, but that since she didn't read score, she couldn't say what they contained.

These “zettel,” however, were to remain just a tantalizing possibility; if they had existed at all, Süssmayr had apparently thrown them away when he was done. This left little to go on but the music itself, a dangerous state of affairs. As early as 1801, a reviewer in Leipzig claimed that Süssmayr wasn't nearly good enough to have written any part of the *Requiem*, except for the orchestration. Then, in 1825, theorist Gottfried Weber announced that there wasn't anything in the *Requiem* good enough to be from Mozart, and that the whole thing must be Süssmayr's. This, in turn, brought outraged rebuttals from publisher J.A. André and from old Abbé Stadler, and the battle was on. People took sides, and the dispute turned nasty, bitter, and personal.

In 1838, the Austrian National Library acquired the last portions of the autograph, which had been broken up during the machinations, and had fallen into various hands. This solved several problems – and modern graphological analysis has cleared up some more – but it left the *Sanctus*, *Benedictus*, and *Agnus Dei* still in doubt.

Recent studies have yielded a few more clues. One of these, which Blume and Beyer found significant, was the discovery that Mozart had written what became the *Benedictus* theme into the notebook of his pupil, Babette Ployer, clear back in 1784, a notebook with which Süssmayr was unlikely to have been familiar.

Maunder, in preparing his own edition, made another startling observation: “The bass in the first few bars of the *Agnus Dei* quotes the main theme from the *Introit*... At the same time, though, all four parts, including the bass, are nearly identical with a section of the *Gloria* of the Mass K 220, written in about 1775.” Additional paraphrases occur throughout the *Agnus*, and Maunder felt that Süssmayr was neither clever enough to have accomplished such a thing, nor likely to have known the K 220 Mass in the first place.

Most dramatic of all, in 1962, musicologist Wolfgang Plath found one of the “zettel.” It contained some sketches for *The Magic Flute* and for the *Rex tremendae*, along with eighteen bars of a hitherto unknown “Amen” fugue in D minor (the principal key of the *Requiem*), and while it shed no new light on the “Süssmayr” movements themselves, it went a long way towards confirming Constanze's report to Stadler.

Such clues, nonetheless, were still only clues. In the end, the argument still came down to esthetic judgment and comparative analysis, and here Maunder and Beyer, with the same materials before them, went in opposite directions. Maunder, like Weber, compared the “Süssmayr” movements to the rest of Mozart's late work, and, except for the *Agnus*, omitted them. (He completed the “Amen” fugue, however, and used it at the end of the *Sequence*, where most scholars think it belongs.) Beyer, on the other hand, following Blume and the anonymous Leipziger of 1801, compared those movements to the rest of Süssmayr's work, and decided that he must have had Mozart's sketches before him. Beyer therefore left the vocal parts intact, except for minor editing.

All in all, the new editions are a great improvement, but the last word, obviously, is far from being in. Blume had it right: “Requiem but no peace.”

PIANO RECITAL

CHRISTOPHER O'RILEY

WEDNESDAY, August 6, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Sonata in F major, KV 533/494
(1756-1791)

Allegro
Andante
Rondo: Andante

John Adams Phrygian Gates
(b. 1947)

Intermission

Franz Liszt Venezia e Napoli
(1811-1886)

Gondoliera
Canzone
Tarantella

F. Liszt Hungarian Rhapsody No. 9
("The Pesther Carnival")

Richard Wagner Overture to Die Meistersinger von Nürnberg
(1813-1883) (Arranged by Zoltán Kocsis)

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PROGRAM NOTES

W.A. MOZART

Sonata in F major, KV 533/494 (1786/1788)

This *Sonata in F* was composed hurriedly and in pieces, to fulfill obligations. Pupils in those days customarily demanded new music of their teachers, a demand which Mozart often met by composing rondos. Such was the case on June 10, 1786, when Mozart wrote the Rondo KV 494. Then, in January of 1788, needing to repay debts to his friend and publisher Franz Anton Hoffmeister, Mozart composed an Allegro and an Andante (KV 533) to go with it, and presented the whole to Hoffmeister as a sonata. Mozart also enriched the Rondo by adding a polyphonic cadenza and a concluding passage in the bass register. (The original Rondo had lain mostly in the middle of the keyboard.)

The astonishing thing is that, having entered his final period of consummate mastery (cf. Sunday's program), Mozart could toss off a masterpiece even in this offhand manner. This sonata has scope and power, depth of feeling, telling and effortless counterpoint, and, especially in the slow movement, exceptional harmonic daring. Even the comparatively innocent Rondo participates, with its unexpected harmonic deflections and its lovely "Minore," in three obbligato voices, which spends as much time in the major as the minor.

JOHN ADAMS

Phrygian Gates (1978)

Phrygian Gates, by minimalist composer John Adams, is definitely built on the idea of a structural arch (cf. Tuesday's program). Fourteen small sections, based on tonal areas, are fused into a simple four movement plan by the gradually changing large gestures. Thus, the opening section builds steadily to a strong climax about two-fifths of the way

through. A quick but subsiding section leads to the slow third section, in which the earlier pulsation is transformed into a quiet, solemn tolling. This slow section then ends abruptly with the advent of the very fast, dramatic conclusion.

On the smaller scale, the fourteen sections consist of seven pairs, with a passage on the Lydian mode followed by one in the Phrygian on each of seven roots. These roots, in turn, are related at the interval of the fifth, and comprise one-half of an ascending "grand tour": A, E, B, F-sharp, C-sharp, A-flat, and E-flat. Expressively, Adams capitalizes on the contrast between the two modes, the Lydian with its tritone fourth degree, and the Phrygian with its half-step second degree. Each section is also marked by a change of figure, register, pulse, or dynamic, and these moments of change are the "gates" of the title. Finally, the peregrinations of the opening motive – softly repeated E's – form a motivic thread through the piece.

FRANZ LISZT

Venezia e Napoli (1838 rev. 1859)

Hungarian Rhapsody No. 9 (1852)

The three sources of Liszt's transcendental piano style are easily identified: Chopin's poetry and innovative textures, Paganini's showmanship and technical virtuosity, and Berlioz's grandiose vistas and use of color. How these elements were blended, however, was Liszt's ingenious and original contribution, and it varied greatly. During 1837-38 Liszt lived in Italy on the shores of Lake Como. There he composed the second book of *Années de Pèlerinage* (Years of Pilgrimage), tone pictures less of Italy itself than of Liszt's impressions. This subjective point of view was an important innovation in tone-painting, and the music ranged from dramatic to quite poetic. Then, later in 1838,

Liszt went on to Venice and Naples, giving concerts and composing the three pieces of *Venezia e Napoli*. These were lighter works based on Neapolitan canzonettas (the second being the Gondolier's song from Rossini's *Otello*), which Liszt revised in 1859 and attached as a supplement to the second book of *Années*.

Liszt's triumphant return to Hungary in 1839-40 reacquainted him with the colorful melodic effects and the abrupt mood changes of Gypsy music. (Since German had been spoken in the home – his mother was Austrian – and since Liszt had been taken from Hungary at age nine to further his education, he knew nothing of the Hungarian language nor of native Magyar music.) These elements agreed well with the more flamboyant aspects of Liszt's style, and he composed nineteen "Hungarian" Rhapsodies between that time and 1885.

RICHARD WAGNER

Overture to Die Meistersinger von Nürnberg

arr. Zoltán Kocsis (b. 1952)

Although better known for his performances of Bach and modern composers, brilliant Hungarian pianist Zoltán Kocsis has followed the tradition of countrymen such as Franz Liszt and Ernő Dohnányi in making virtuoso transcriptions of various compositions. (Liszt alone wrote some 350 of such transcriptions, including everything from Bach organ works to Schubert songs to portions of Wagner's music dramas.) The present arrangement from *Die Meistersinger* is a recent example.



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Trinity United Methodist Church,
Los Osos

THURSDAY, August 7, 8:15 p.m.
First United Methodist Church,
Arroyo Grande

Gaspar Sanz Danzas Españolas

Españoleta
Gallardo and Villano
Rujero and Paradetas
Passacalle de la Cavallería de Napoles
Miñona de Cataluña
Canarios

Johann Sebastian Bach *Sonata No. 2 in A minor for solo violin
(1685-1750)

Fuga
Andante
Allegro

Dionysio Aguado Rondó en La
(1784-1849)

Intermission

Joaquín Turina Fandanguillo
(1882-1949)

Manuel de Falla Homenaje "Le tombeau de Debussy"
(1876-1946)

Federico Moreno Torroba Madroños
(1891-1982)

Isaac Albéniz *Mallorca
(1860-1909)

I. Albéniz *Sevilla

*Transcription by José Maria Gallardo



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PROGRAM NOTES

GASPAR SANZ

Danzas Españolas (1674)

A leading guitarist known especially as a teacher, Gaspar Sanz wrote an exceptionally valuable guitar method in 1674, *Instrucción de Música*. Not only was there much about the instruments and techniques of the period, there were also some ninety musical examples, mostly Spanish folksongs and dances. Sanz, furthermore, was from Aragon, so the less familiar music of northern Spain was well represented, including the *Villano* (peasant song) and the *Miñona*, which was from Catalonia. The *Gallardo* was the Spanish equivalent of the ancient Galliard, while this particular *Passacalle* (street serenade) stemmed from Sanz's tour as maestro to the Spanish Viceroy at Naples. Birth and death dates for Sanz are unknown, but he published a second edition of his book in 1697.

J.S. BACH

Sonata No. 2 in A minor (ca. 1720)

Bach composed most of his chamber music while serving as capellmeister at the court of Cöthen (1717-1723), including his six sonatas for unaccompanied violin. In these monumental works, Bach took to its ultimate conclusion the technique of implied polyphony developed almost a century earlier by lutenists such as Denis Gaultier (1600-1672). Even fugues could be presented in this manner: The fugue in the C major sonata is one of Bach's longest in any medium, while the fugue in the present A minor sonata is widely regarded as being one of his most ingenious.

DIONYSIO AGUADO

Rondó in A (ca. 1830)

Aguado, of Madrid, spent over a decade in Paris, where his virtuosity attracted notice from Rossini and Paganini, and where his

style took on elements of north European classicism. He was close to Fernando Sor (they even concertized together), although they maintained a lifelong disagreement as to whether the strings should be plucked with the fleshy part of the fingers (Sor) or with the fingernails (Aguado). In performing this piece, Mr. Gallardo uses a technique in which the string is first touched by the fingertip, and then released by the nail.

JOAQUÍN TURINA

Fandanguillo (1926)

With the *Fandanguillo* we move to the south of Spain, and into the world of *flamenco*. This piece, dedicated to Andrés Segovia, opens with the novel *tambora* effect, in which the strings are hammered with the thumb near the bridge, and ends with an evocative *copla* (lit. "stanza"), inspired by the ancient *cante jondo* ("deep song") of Andalusia.

MANUEL DE FALLA

Homenaje "Le tombeau de Debussy" (1920)

Although far removed from folk music, *Homenaje*, by Andalusia's greatest composer, may come closer than any other concert piece to capturing the bitter fatalism of *cante jondo*. This tribute and lament upon the passing of his friend was also Falla's only piece composed originally for guitar. (He later transcribed it both for piano and for orchestra.) These things were appropriate, for it was Debussy, especially, who had encouraged Falla to explore the resources both of modernism and of the native music of his country, the very foundations of Falla's mature style.

FEDERICO MORENO TORROBA

Madroños (1954)

Madroños returns us to the north, for the Spanish Madrone, cousin to the tree growing in the mountains here, appears with the bear

on the coat of arms of the City of Madrid. In this instance, the composer evokes Madrid in the time of Goya.

ISAAC ALBÉNIZ

Mallorca, Opus 202 (1891)

Although a Catalan by birth, Albéniz made Andalusia his spiritual home. Few of his pieces were of specifically Catalonian inspiration, and this charming example isn't either, although the Balearic Islands have long been part of greater Catalonia. Instead of a Mallorcan song or dance, however, Albéniz used here the lilting 6/8 meter of the *barcarola* to suggest the gentle rocking of the boat as he first sailed into Mallorca.

ISAAC ALBENIZ

Sevilla, from Suite Española, Opus 47 (1886)

"I am a Moor," Albéniz used to say, adding that the place in all of Spain where he felt most at home was the Alhambra. What he really was, however, was an incurable Romantic, with a pronounced taste for the exotic and the colorful, and an itch to travel. A child prodigy on the piano, by the time Albéniz was fourteen he had run away three times to make impromptu concert tours in northern Spain, southern Spain, and then on to Buenos Aires, Havana, New York, and San Francisco.

After additional piano studies at the Brussels Conservatory and with Liszt in Weimar and Rome, Albéniz took some composition lessons with Felipe Pedrell in Barcelona. Pedrell convinced him of the potential in native Spanish music, and, given Albéniz's temperament, his love affair with Andalusia was the inevitable result. "Sevilla" from the *Suite Española*, with its insistent *sevillanas* rhythm, captures well the fire and color of southern Spain.



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CHAMBER CONCERT

AMHERST SAXOPHONE QUARTET

Salvatore Andolina, soprano saxophone
Michael Nascimben, alto saxophone
Stephen Rosenthal, tenor saxophone
Harry Fackelman, baritone saxophone

WEDNESDAY, August 6, 8:15 p.m.
Community Presbyterian Church, Cambria

This concert is sponsored by Falcon Cable TV.

THURSDAY, August 7, 8:15 p.m.
Trinity United Methodist Church,
Los Osos

SATURDAY, August 9, 8:15 p.m.
First United Methodist Church,
Arroyo Grande

*This concert is partially sponsored by
Arroyo Grande Community Hospital.*

WEDNESDAY EVENING PROGRAM

Johann Sebastian Bach Fantasia and Fugue in G minor
(1685-1750) arr. Michael Nascimben

Jean Francaix Petit Quatuor Pour Saxophones
Gaguenardise - Cantilene - Serenade Comique

Paul Reade Saxophone Quartet
Toccata - Elegy - Contredanse - Finale

Intermission

Claude Pascal Quatuor de Saxophones
Anime - Chorale - Mouvement de Valse - Vif

Rocco Di Pietro Souvenirs from Bellini's "Norma" (1984)

Ragtime: America's Classical Music arr. Michael Nascimben

THURSDAY EVENING PROGRAM

J.S. Bach Ouverture, BMV 1070
Larghetto: Un poco Allegro - Torneo - Aria: Adagio
Menuetto alternativo - Capriccio

Lukas Foss Saxophone Quartet (1985)
Introduction - Canon - Chorale - Canon B

Intermission

Alexandre Glazounow Quatuor en B-flat majeur, Op. 109
I. Partie: Allegro, Piu mosso
II. Canzona varree
III. Finale: Allegro moderato, Piu mosso

Ellington Medley arr. Phil Sims

SATURDAY EVENING PROGRAM

Georg Frideric Handel Concerto Grosso No. 2 in B-flat major
(1685-1759) arr. Michael Nascimben
Vivace - Fuga: Allegro - Andante - Allegro

Pierre Max Dubois Quatuor Pour Saxophones
Overture - Doloroso - Spirituoso - Andante: Presto

David Liebman A Moody Time

Intermission

G.F. Handel Fuga I from the Vierte Sammlung

J.S. Bach Fuge in G Dur "Alla Gigue"
arr. Michael Nascimben

Jean Pierre Beugnot Pièces Pour Quatuor de Saxophones
Dinamico - Martial - Andante - Final

Kellog Johnson 7.3

Earl Zindars Mother of Earl
arr. Kellog Johnson

Ragtime: America's Classical Music arr. Michael Nascimben

IF A CAMEL IS A HORSE DESIGNED BY A COMMITTEE...

Imagine, if you will, how Mozart might have responded to the following question: What kind of instrument would you get if you stuck a clarinet mouthpiece onto a conical tube like an oboe, only much bigger and fatter, with the crooks and curves of a Hindu sculpture, a bell like a spittoon, and made entirely of brass? *And*, what if this instrument came in seven sizes and shapes, all reading treble clef, and all transposing – that is, producing tones other than those written on the page?

Surely Mozart would have laughed off such a madcap notion, with a wicked reference, perhaps, to Salieri's opera-singing mistresses. Yet, only fifty years after Mozart's death, precisely such instruments had come into being. They were the saxophones.

Like the camel, the most astonishing thing about the saxophone has been its magnificent success. Unlike the "camel," however, it was the product of a single mind, that of Adolphe Sax, scion of a family of Belgian instrument makers. When Sax first displayed his invention in Paris, in 1842, the reaction was puzzled, but enthusiastic. Berlioz, whom everyone knew was crazy, thought the saxophone was wonderful, but so did wily old Rossini, whose marbles were quite intact. The first to actually include a saxophone in a score was J. G. Kastner, in his opera *The Last King of Judah* (1844), and the most famous to do so were Bizet (*L'Arlésienne Suite*) and Strauss (*Sinfonia domestica*). Strauss and Massenet even experimented with saxophone sections, while Kastner got busy and wrote a sax sextet.

Despite this flurry of interest, however, and despite its use in French military bands, the saxophone remained mostly a curiosity, still awaiting a real home, a repertory, and a performance tradition. When these finally developed, moreover, after 1918, they came from an unexpected quarter: American jazz. Pioneers like Sidney Bechet (soprano), Benny

Carter and Johnny Hodges (alto), Coleman Hawkins (tenor), and Harry Carney (baritone) did brilliant work, determining the most useful sizes of saxophones (the other three sizes were soprano, bass, and contrabass), founding a large and varied repertory, and establishing a tradition of genuine virtuosity. Suddenly, the saxophone had arrived.

Yet, no one body of music, however great, can explore everything an instrument has to offer, and the success of the jazzmen helped rekindle a much-needed interest among concert musicians as well. Between the World Wars, many more composers began writing for the saxophone, and their variety can be seen in the fact that Ravel's orchestration of *Pictures at an Exhibition*, Prokofiev's *Lieutenant Kijé*, and Vaughan Williams' Sixth Symphony all included saxophone parts. The next step, of course, was saxophone concertos, and Glazounow's well-known example was but one of several that started a trend.

A portion of this new interest was due to the rise of real concert hall virtuosos, led by Sigurd Rascher of Germany and Marcel Mule of France. These musicians opened doors for the saxophone at home and abroad, performing concertos written especially for them. As early as 1929, moreover, Mule had taken another important step: He had founded the first saxophone quartet, the *Quatuor de Saxophones de Paris*.

This development provided composers with an even more perplexing problem. Back in 1903, when Debussy was laboring to fulfill his commission for the *Saxophone Rhapsody*, he had wondered aloud to poet Pierre Louÿs just what this "aquatic" instrument could do. What later composers found, however, was that saxophones are so nimble, and possessed of so many voices, that four different ones together present an almost bewildering number of possibilities. Yet, since they are all

based on the same principles, they can also achieve a blend so perfect as to become almost wearying if overused. Not surprisingly, music for the new quartet was slow in coming.

The Amherst Quartet of today has been especially successful at expanding the repertory, using the time-honored methods of their forebears: Making their own transcriptions of early masters, and sweet-talking or commissioning every contemporary of note into writing something for them. Several pieces to be presented during the Festival fall into the latter category, most notably the Quartet by Lukas Foss, while Michael Nascimben, the group's Altoist, has become known for his effective transcriptions of Baroque music. Finally, the Amherst Quartet salutes the important role played by jazz and its allied forms, performing both jazz numbers and Dr. Nascimben's arrangements of American ragtime music, a result, in part, of the group's fruitful collaboration and friendship with the late Eubie Blake.



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HARP RECITAL

CARROL McLAUGHLIN, harp
assisted by
GERALDINE ROTELLA, flute

WEDNESDAY, August 6, 8:15 p.m.
Community Church of Atascadero

Louis Spohr Fantasie for Harp
(1784-1859)

Domenico Paradisi Toccata
(1707-1791)

Mikhail Glinka Variations on a Theme of Mozart
(1804-1857)

Gabriel Pierné Impromptu-Caprice
(1863-1937)

Franz Doppler et Antonio Zamara Casilda Fantasie Pour Flûte et Harpe
(1821-1883) (1829-1901)

Intermission

R. Murray Schafer The Crown of Ariadne
(b. 1933)

Ariadne Awakens
Ariadne's Dance
Dance of the Bull

Gabriel Fauré Berceuse, Opus 16
(1845-1924)

Gaetano Donizetti Sonata
(1797-1848)

Larghetto
Allegro

Ernesto Halffter Danza de la Pastora
(b. 1905)

Elias Parish Alvars La Mandoline



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“LI’L DAVID, PLAY...”*

Although ancient and familiar, the harp is highly complex and specialized. It is not a standard chamber music instrument, and only in the last century has it found a place in the symphony orchestra. Even more than other special repertoires, therefore, music for harp comes mainly from three sources: professional harpists, composers who have a friend or spouse who is a harpist, and transcriptions. This evening’s program contains all three.

Conductor, composer, and violinist Louis Spohr married a harpist, Dorette Scheidler, and from 1807 to 1821 they toured together frequently. He wrote several solo pieces for her, as well as pieces for harp and violin.

Domenico Paradisi, an Austrian of Italian descent, was a harpsichordist in Vienna. Although his pieces for harpsichord are seldom played today (Mozart played them as a boy), a few have found new life in transcription for harp.

Two others whose pieces have been transcribed are Gaetano Donizetti and Gabriel Fauré. Donizetti wrote a great deal of skillful, polished chamber music, including fifteen quartets. Overshadowed by the operas, however, Donizetti’s chamber music has been largely forgotten, and so it, too, finds new life through transcription. Fauré’s *Berceuse* (1879), on the other hand, is far from forgotten. Written originally for violin and piano (like the Donizetti *Sonate*), this *Berceuse* has been transcribed for every conceivable instrument precisely because of its familiarity and perennial appeal.

Two who wrote for friends were Mikhail Glinka and Gabriel Pierné. About the time Glinka was graduating from preparatory school in St. Petersburg, he was rather taken with a young harpist he had met there, and he composed two sets of variations for her. One

of these has been lost, but the other is this delightful set (1822) on Papageno’s bell tune from the Act I finale of *The Magic Flute*.

Pierné, by contrast, wrote so many pieces and had so many friends that it’s not always possible to tell which ones were for whom. Highly regarded and incredibly busy – he was also an organist, writer, and conductor of the *Concerts Colonne* – he still found time to compose many little pieces for friends, including several for harp.

With Antonio Zamara we come to the professional harpist. For fifty years, beginning in 1842, he was solo harpist with the Vienna Court Opera. There he became friendly with Franz Doppler, a composer who joined the Court Opera in 1858 as principal flute, and together they made a number of transcriptions. One of these was a Fantasy on themes from an opera called *Casilda*, composed by an amateur and patron of music, Ernst II, Duke of Saxe, Coburg, and Gotha (1818-1893). Ernst was better as an administrator than a composer, but he was amiable and well-known in Viennese musical circles. Ernst’s younger brother, Albert, however, who was not musical, became far more famous by marrying a lady named Victoria and becoming Prince Consort to the Queen of England.

In the twentieth century, especially, an additional source of repertory has developed: Larger works containing extended passages for harp which can be lifted out as independent pieces. Such is the case with Halffter’s “Shepherd’s Dance” (1928), which comes from a one-act ballet called *Sonatina*.

This is even more true of Canadian composer Murray Schafer’s *The Crown of Ariadne* (1976), which is included in a large stage work, *Hymn to Night*, itself part of a visionary trilogy called *Patria*. The immense

size of the whole allows the individual parts to be fully developed, and to make substantial statements of their own.

The central theme is sound and human communication, and the central figure, Ariadne, appears in many forms to become something of a universal protagonist. Here she is the Ariadne of Greek mythology, who helped Theseus escape the labyrinth only to be abandoned on Naxos, where she eventually married Dionysius and was granted immortality by Zeus. In presenting a portion of this story, the harpist becomes also a dancer and a percussionist, with the part elaborately choreographed and including ankle bells, bongo drums, crotales, triangles, and cymbals.

This evening’s program concludes with another professional harpist, one of the best of all time. Highly praised by Berlioz, Liszt, and Mendelssohn, Elias Parish Alvars, an Englishman who lived in Vienna, was the first to fully realize the technical and musical potential of the modern double-action harp. He composed more than eighty pieces for his instrument, many of phenomenal difficulty. In the present work he achieved a mandolin effect by tuning strings enharmonically in pairs, such as F-flat and E-natural, one instance of the brilliant way he integrated pedal and manual techniques. All succeeding harpists have followed his example, if they could.

*from the old American spiritual, “Li’l David, Play on Yo’ Harp.”



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CHAMBER CONCERT

KRONOS QUARTET

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Joan Jeanrenaud, cello

THURSDAY, August 7, 8:15 p.m.

Cal Poly Theatre

Aulis Sallinen String Quartet No. 3, Op. 19
(b. 1935) "Aspects of Peltoniemi Hinrik's Funeral March"

Dmitri Shostakovich String Quartet No. 12, Op. 133
(1906-1975)

Moderato; Allegretto
Allegretto; Adagio; Moderato; Allegretto

Mel Graves Pangaea
(b. 1946)

Terry Riley Salome Dances for Peace, Part 1
(b. 1935)

- I. Anthem of the Great Spirit
- II. Peace Dance One
- III. Fanfare in the Minimal Kingdom
- IV. The Ancient Aztec Corn Dances
 1. Ceremonial Night Races
 2. Salome Meets Wild Talker
 3. The Oldtimers Turn Up at the Races
- V. Half-Wolf Dances Mad in Moonlight

This concert is sponsored by Mervyn's.

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PROGRAM NOTES

AULIS SALLINEN

String Quartet No. 3, Opus 19 (1969)
"Aspects of Peltoniemi Hintrik's Funeral March"

"Peltoniemi Hintrik's Funeral March" is a popular fiddler's tune in Finland. Aulis Sallinen, former manager of the Finnish Radio Symphony, chose it as the theme for his Third Quartet because he wanted to write a piece that would be accessible to young people as well as adults. One method of doing this, in use since at least the seventeenth century, is to compose variations on a tune already familiar to the youthful audience. This was what Sallinen did when the Swedish Concert Board invited him to give presentations of his music in the schools of Sweden.

The resulting work, although divided structurally into a *Marcha funebre* and five variations, with two intermezzi and a coda, actually uses a form of continuous variation. In the composer's words, the theme "was to be ever present either in itself, like a distant horizon, or in its variations."

Sallinen, who has taught at the Sibelius Academy, where he himself was educated, is presently completing an opera for Covent Garden and a symphonic work for the National Symphony. His String Quartet No. 3 was given its American premiere by the Kronos Quartet in 1982, at the Bumbershoot Festival in Seattle.

DMITRI SHOSTAKOVICH

String Quartet No. 12 in D-flat, Opus 133 (1968)

Shostakovich's last four quartets, Nos. 12 to 15, lay at the center of his final creative period. In them both form and tonal order became more flexible, as he turned to this

more intimate medium to make increasingly personal statements.

The Twelfth Quartet consists of just two movements. The first is a recognizable sonata form, but the second is cast in a long, wide ranging shape of its own. A rhythmic opening passage dies away into a cello soliloquy and then builds to a climax. A new theme, presented pizzicato, develops eventually into an even bigger climax, with chords incorporating the entire chromatic scale. One more quiet passage then leads into a long, sustained crescendo and the work's final exultation.

With the Twelfth Quartet, Shostakovich also began using more tonal variety by introducing a few row-like themes. The atonal opening measure has been often remarked, but this is more in the nature of an announcement. Of greater significance are the second subject of the first movement and the middle theme of the second movement, where lines of indeterminate tonality influence sizable portions of the music. Both movements end, however, with clear affirmations of the home key, a factor of both structural and spiritual significance to Shostakovich.

MEL GRAVES

Pangaea (1982)

Mel Graves was raised in Ohio and educated at the San Francisco Conservatory (pupil of Loren Rush), and at U.C. San Diego, where he studied in the graduate division with Robert Erickson and Bert Turetzky. He has received three N.E.A. composition grants, and he has taught at U.C. Santa Cruz and at Cal State Sonoma. He also performs regularly on the contrabass, both in new music and in jazz.

Of *Pangaea*, the composer has written: "*Pangaea*, completed in August, 1982, was written specifically for the Kronos Quartet.

the composition reflects my interest in unusual timbres, extended instrumental techniques, complex cross-rhythms, lyric melodies, and the influence of jazz, African, and other ethnic music."

TERRY RILEY

Salome Dances for Peace, Part I (1985)

The Kronos Quartet has had a long association with Terry Riley, one of the founders of the minimalist school of composition, beginning when they were all in residence at Mills College. Kronos have debuted and recorded a half-dozen of Riley's works, including the present one, which was commissioned for them by IRCAM in Paris.

Riley describes *Salome Dances for Peace* as "a peace offering whose idea takes the form of a ballet," in which the Great Spirit sends a reincarnation of Salome to dance for the ruling Grandfathers of this planet, trying to get them to change their earth-destructive ways. The occasion is the millenium, 2000 years after the advent of the Prince of Peace.

A portion of Riley's inspiration was a vision of Kronos "playing intricate passages on exotic scales and melodies." As he worked on the composition, however, Riley found it becoming much larger in scope than originally envisioned. He consequently divided it into two parts, the first of which is performed this evening, while providing assurances that Salome's quest will be successful in Part II.

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AFTERNOON CHAMBER CONCERT

**FESTIVAL CHAMBER SINGERS AND
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TIMOTHY MOUNT, Conductor**

**FRIDAY, August 8, 3:00 p.m.
Cal Poly Theatre**

Heinrich Schütz O prima vera, SWV 1
(1585-1672) Bone Jesu, verbum Patris, SWV 313
Vasto mar, SWV 19

Jean Gothold, soprano
Michelle Fournier, mezzo-soprano
Carol Rice, cello
Ronald V. Ratcliffe, harpsichord
Festival Chamber Singers

Benjamin Britten Hymn to St. Cecilia, Op. 27
(1913-1976)

MaryBeth Haag, soprano
Festival Chamber Singers
Conducted by Timothy Mount

Wolfgang Amadeus Mozart Serenade for Winds in C minor, KV 384a
(1756-1791)

Allegro
Andante
Menuetto in canone
Allegro

John Ellis, oboe
John Winter, oboe
James Kanter, clarinet
Virginia Wright, clarinet
Gregory Barber, bassoon
David Riddles, bassoon
James Thatcher, horn
Jane Swanson, horn

Intermission

W.A. Mozart Litaniae de venerabili altaris sacramento, KV 243

Kyrie
Panis vivus
Verbum caro factum
Hostia sancta
Tremendum
Dulcissimum convivium
Viaticum
Pignus
Agnus Dei

Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Thomas Randle, tenor
Rodney Gilfry, baritone
Festival Chamber Singers and Orchestra
Conducted by Timothy Mount

*This concert is partially sponsored by
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PROGRAM NOTES

HEINRICH SCHÜTZ

O prima vera, SWV 1 (1611)

Bone Jesu, verbum Patris,

SWV 313 (1639)

Vasto mar, SWV 19 (1611)

Like Mozart, Heinrich Schütz was the outstanding composer of his time to blend the Italian and German styles. He was discovered by the composer-prince Moritz of Hesse-Kassel, who sponsored his first period of study in Italy, with Gabrieli, from 1609 to 1612. While there, Schütz brought out his apprentice piece, a book of Italian madrigals.

Returning to Germany, Schütz entered the service of the Elector of Saxony, in Dresden, where he remained for fifty-five years (1617-72). His first great work of German church music, the polychoral *Psalmen Davids* (1619), also showed the influence of Gabrieli.

Schütz revisited Italy in 1628, however, to study Monteverdi's latest developments, and this trip resulted in a series of works of signal importance, composed over a period of twenty years. Among these were the *Kleine geistliche Concerten*, German sacred music for various voices and instruments which used the most advanced continuo techniques. One of these pieces is heard today, *Bone Jesu, verbum Patris*, while *O prima vera* and *Vasto mar* both come from the book of madrigals Schütz composed under Gabrieli. Interestingly, *Vasto mar* contains a graceful thank-you to Schütz's sponsor, Landgrave Moritz.

BENJAMIN BRITTEN

Hymn to St. Cecelia, Opus 27 (1942)

The outbreak of World War II found Benjamin Britten in America. Although a pacifist and exempt from military service, he decided nonetheless that he belonged at home. Obtaining passage was difficult and dangerous, but he finally arrived early in 1942, and he spent the rest of the war years

lifting people's spirits by touring the land as a pianist.

Britten also composed a number of works during that period, including the great opera *Peter Grimes* and the present *Hymn to St. Cecelia*. In a nation wont to commemorate St. Cecelia's Day, it seemed especially appropriate that Britten should, too, since it was also his own birthday. He chose as his text a poem by his friend W. H. Auden, reflecting its restrained intensity in music. There is lightness, as when the singers are asked to suggest instruments towards the end, and there is tenderness, especially in the parts about children. A little refrain, which recurs periodically, also expresses this duality, being most infectious when it opens the work, and quietly moving when it concludes it.

W.A. MOZART

Serenade for Winds in C minor, KV 384a (1782)

Mozart's handling of the winds, mentioned on other pages, finds here its fullest expression. Nothing is known of the occasion which called forth this work, but it's not really a serenade: It is a taut, expressive piece of chamber music, and Mozart later recast it as a string quintet. There are no little marches or extra minuets, just the four basic movements, strongly cast.

The first movement is a vigorous sonata form, while the second is another of Mozart's deep and expressive Andantes. The third movement attests to his study of Bach. This minuet, though lively, presents a strict canon between oboes and bassoons, while its trio features a canon by inversion.

The finale is a marvel in itself, a theme and variations which concludes triumphantly in C major. With his unerring instinct for drama, Mozart uses the first four variations to build to a climax. The horns stabilize matters in the fifth variation, but the intense mood soon

returns. Finally, after a hymn-like variation, still in the minor mode, there comes the bright, rousing conclusion.

W.A. MOZART

Litaniae de venerabili altaris sacramento, KV 243 (1776)

Although the occasion for this work, too, remains obscure, this *Litany* does not use a strictly liturgical text and was not intended for liturgical performance. The importance of this fact was great: With no fish-eyed Archbishop to contend with, Mozart could write his own kind of music.

The result was an early, very personal masterpiece, rich, brilliant, and exciting. Mozart allowed himself full-blown arias with obbligato instruments, dramatic contrasts between movements, such as the entry of the *Tremendum*, and a resonant orchestration complete with trombones and violas. The choral writing, too, was colorful and dramatic.

Finally, Mozart indulged in some polyphonic exploits, the showiest of which was the double fugue on *Pignus*. This was not yet the tough, powerful counterpoint he would learn from Bach, but the smooth, exuberant Italian type, and the effect is curiously exhilarating. The whole thing, in fact, smacks of a concert with a devotional pretext, and why not? This element, too, would be a part of the mature fusion with which Mozart would raise sacred music to a level unknown since Bach.



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FRIDAY and SATURDAY

August 8 and 9, 8:15 p.m.

Mission San Luis Obispo de Tolosa

Series A, Friday Evening

Series B, Saturday Evening

Wolfgang Amadeus Mozart Symphony No. 29 in A major, KV 186a
(1756-1791)

Allegro moderato
Andante
Menuetto and Trio
Allegro con spirito

W.A. Mozart Concerto in C major for Flute and Harp, KV 297C

Allegro
Andantino
Rondeau: Allegro
Geraldine Rotella, flute
Carrol McLaughlin, harp

Conducted by Clifton Swanson

Intermission

W.A. Mozart Requiem, KV 626
(Instrumentation by Franz Beyer)

Introit and Kyrie
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Domine Jesu
Hostias
Sanctus
Benedictus
Agnus Dei

Festival Chorus
Conducted by Timothy Mount

Mary Rawcliffe, soprano
Mary Heyler, mezzo-soprano
Thomas Randle, tenor
Rodney Gilfry, baritone

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PROGRAM NOTES

W.A. MOZART

Symphony No. 29 in A major, KV 186a
(1774)

Just as Beethoven usually took new developmental steps in his piano sonatas before trying them in a symphony, Mozart's growth frequently showed itself first in chamber music. Thus, the quartets composed at the end of 1772 – important for their new seriousness and their more highly developed inner voices – were paralleled a year later by a series of symphonies, including those in G minor (KV 173dB), and A (KV 186a). Even more than the quartets, these symphonies displayed an exceptional leap in musical maturity (as well as the influence of Haydn) in their solid construction, strong motives, thoroughly worked out inner voices, and attention to detail. Significantly, even after he had moved to Vienna in 1781, Mozart still found these works acceptable for production at his "akademien."

The third of these symphonies, in A, was composed early in 1774. Although cheerful and lightly scored (just two oboes, two horns, and strings), it is by no means light in weight. From the vigorous opening theme to the rousing finale, which contains the most dramatic development section Mozart had yet written, there is strength and substance. The Andante has the delicate voicing and balance of chamber music, while the Minuet is characterized by almost Beethoven-like contrasts of dynamism and grace. Such an achievement were these symphonies that it was four years before Mozart felt compelled to return to the form again.

W.A. MOZART

Concerto for Flute and Harp, in C major,
KV 297a (1778)

In 1778, Mozart had journeyed to Paris in search of a position more agreeable than the one in Salzburg, where the new Archbishop cared little for music or for Mozart. This quest, unhappily, would end in disappointment, but in the meantime Mozart did receive several individual commissions. One of these, for a *concertante* for flute and harp, came from the Duc de Guines and his daughter. "The Duke," Mozart wrote to his father in May, "plays the flute extremely well," while the little Duchess "plays the harp *magnifique*."

This commission brought Mozart the new challenge of blending his own style with the bright, polished clarity and decorative charm of the French salon. In the event it was no contest, Mozart succeeding handily and even casting the Rondo in a *tempo di gavotte*. More than that, he quite transcended the type to produce a work that did not need to rely on charm alone. With a skill born partly of Haydn and partly of his own penetrating sense of musical give-and-take, Mozart distributed his materials throughout the texture, now playing off the soloists against each other and against the orchestra, now working them together in various combinations. Finally, there lay over everything a continuous sheen of melody, warm and engaging but not always predictable, a splendid example of Mozart's uncanny lyric gift.

W.A. MOZART

Requiem, KV 626 (1791)
(Franz Beyer edition)

The highly romanticized story of the *Requiem* commission scarcely needs retelling, but the gist of it is true. The stranger who knocked in the night, Anton Leutgeb, steward to Count Franz van Walsegg of Stuppach, probably *was* wearing a black cloak, because it was cool outside. He was also paying cash and giving no names, because the commission was to be a secret. Count Walsegg's game was to copy the works he bought and to have his musicians and courtiers guess the composer. They, in turn, always guessed Walsegg himself, and he was tickled to think he'd fooled them. It was less a matter of fraud – Walsegg never tried to publish "his" works – than a wierd little charade by a troubled personality. In this instance, Walsegg's wife had died, so instead of his usual string quartet, he had gone shopping for a Requiem.

There were those around Mozart who suspected something like this – music pirating was not unknown – but to Mozart, the peculiar approach and the fact that a Requiem was called for seemed portentous. As his health and circumstances failed, he came to believe that he was actually writing for his own funeral. Work was interrupted frequently, and in the end the *Requiem* was left unfinished.

To collect the remainder of the commission, Mozart's widow engaged Franz Süssmayr to

complete the work. Aside from some missing sections (*cf* the article "Requiem But No Peace"), the main thing Süssmayr had to do was orchestration. Only in the *Introitus* had Mozart written out all the instrumental parts. For the rest, there were figured bass, introductions, solos, and interludes, with the routine filling-in left for later. (This was Mozart's standard procedure.)

It has been recognized from the beginning that Süssmayr's "filling-in" was riddled with studentish errors, such as wrong accidentals, parallel octaves, and carrying the heavier instruments straight through the quiet sections. Over the years, many conductors have made private revisions, including Bruno Walter, Sir Thomas Beecham, and Benjamin Britten. So did Richard Strauss, who wrote in a letter "...and I shall also delete some of the funny orchestration."

Franz Beyer's edition of 1971, however, was the first *published* attempt to clean up the score. He used Mozart's own late works as models, and his decisions were judicious enough (and exhaustively explained in thirty pages of German and English), that the main effect is simply greater clarity of sound. Among professionals, of course, the debate over details will never end, but most agree that, at the very least, it's an excellent start, and that Beyer is to be commended for his courage as well as his skill.

PIANO RECITAL

HOMERO FRANCESCH

FRIDAY, August 8, 8:15 p.m.
Cal Poly Theatre

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

Fantasia
Sonata in C minor
Allegro
Adagio
Molto allegro

Maurice Ravel Miroirs
(1875-1937)

I Noctuelles
II Oiseaux tristes
III Un Barque sur l'océan
IV Alborada del gracioso
V La Vallée des cloches

Intermission

Johannes Brahms Sonata in F minor, Op. 5
(1833-1897)

Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo: Andante molto
Finale: Allegro moderato ma rubato

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PROGRAM NOTES

W.A. MOZART

Fantasy and Sonata in C minor, KV 475/457
(1784-85)

Although entirely different in thrust, style, and period, each of this evening's selections contains a discontinuity, a tension, between form and idea, between thought and vessel, and since form is actually the final factor in the expression of the idea itself, such tension creates a challenge and a risk for performer and listener alike.

The Sonata KV 457 is one of Mozart's most problematic works in this regard. A rich, broad Adagio in E-flat is framed by tight, explosive movements in C minor which seem ready to burst completely from their confines. Rarely in Mozart is there such disparity between thought and vehicle, and Mozart felt it keenly. The sonata was composed in October of 1784. The following May Mozart returned to compose its companion piece, the Fantasy KV 475, publishing them together, and then, a year later, he essayed a whole new solution to essentially the same problem, the Concerto in C Minor, KV 491.

A fresh start, and the broader horizons of the concerto form, resulted in a very satisfying resolution. The coupling of Fantasy and Sonata, however, was also a resolution, albeit a risky one. The format of the whole was now much roomier, and the tightness of the Sonata's fast movements could be imagined, somewhat, as exclamation points. There remained, nonetheless, a great deal of drama for the space, and now there were even more elements of contrast and connection with which to contend. Whether it can all be pulled together is one of the challenges of the piano literature.

MAURICE RAVEL

Miroirs (1905)

Like one of those great boulders balanced

atop a pinnacle in the desert, the music of Maurice Ravel seems forever suspended in mid-air, in defiance of the law of gravity. The nervous figuration and glittery sweeps seem about to fly off the keyboard altogether, yet in reality, each one is carefully circumscribed and controlled.

Or is it? Ravel once analysed *Alborada del gracioso* for Maurice Delage to show that it was built strictly like a Bach fugue. Yet in his pianism Ravel was ever the prober of technique, willing to take chances to obtain the greatest possible effect. Observed Walter Gieseking, "...certain passages [in] *Alborada del gracioso* ...are so tricky, so risky, and demanding such an extreme of virtuosity that there will always be an element of good luck in succeeding to play them correctly..."

Nor was this technique exploited merely for its sake. Nothing in Ravel is empty or without feeling. The bittersweet lassitude of *Oiseaux tristes* is palpable, as is the melancholy of *Vallée des cloches*, with its multiple church bells. There is, however, a certain distance. Ravel abhorred public display, in art or in life; emotion needed to be contained.

All these elements come together in *Barque sur l'Océan*, where, as usual, the extreme virtuosity is entirely in service of an idea: An endless struggle against menacing waves. Emotionally, the threat implied in this scenario is very real, even grim, but it is filtered, contained. We are relieved to discover that we were not really on that little ship, but only looking at a picture – or were we?

Balanced atop a pinnacle...

JOHANNES BRAHMS

Sonata in F minor, Opus 5 (1853)

With his third example, in F minor, Brahms took leave of the piano sonata forever. Though only twenty, he had developed enough musical craft, and more than enough

musical imagination, to make a large, powerful, and convincing statement. Just as remarkably, he had the wisdom to see that it was time to move on.

This leave-taking was made easier by the fact that the F minor Sonata was truly an achievement, in spirit and in technique. Brahms had made original adaptations of Beethoven's forms to suit his materials – restructuring the interiors of movements, adding an Intermezzo between Scherzo and Finale to create an arch of fast-slow-fast-slow-fast, and carrying forward material from earlier movements for additional treatment – while still maintaining the structural effectiveness implicit in those forms.

These modifications, furthermore, were not born of tinkering, but of musical necessity. Even as Brahms' ideas were becoming more focused, they were also growing. The concentrated power of the first movement simply demanded more freedom in reaching its conclusion. Likewise, the contrast between this movement and the following lovesong would require considerable structural space to resolve – and for Brahms, it was now necessary to spell out a musical resolution. He wanted to do on the large scale what he had done on a smaller scale in the second movement, where two themes of mounting intensity culminated in a third. For this second movement, the image was to be that of love, and Brahms appended some lines from Sternau, about lovers communing in the moonlight, to make it clear. For the whole, however, the resolution was to be more universal, and it was precisely his success that forced Brahms to leave. He had outgrown the form.



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CHAMBER CONCERT

CLASSICAL QUARTET

Linda Quan, violin
Nancy Wilson, violin
David Miller, viola
Loretta O'Sullivan, cello

FRIDAY, August 8, 8:15 p.m.
Mission San Miguel

SATURDAY, August 9, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart String Quartet in G major, KV 134b
(1756-1791)

Presto
Adagio
Tempo di Menuetto

W.A. Mozart String Quartet in E-flat major, KV 421b

Allegro ma non troppo
Andante con moto
Menuetto: Allegretto
Allegro vivace

Intermission

W.A. Mozart String Quartet in C major, KV 465 ("Dissonance")

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

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PROGRAM NOTES

W.A. MOZART

Quartet in G, KV 134b (1772)

Like the Symphony in C which opened this year's Festival, the Quartet in G, KV 134b, was composed in 1772 for Mozart's Italian audience, in this instance Milan. Like the Symphony, the Quartet is immersed in the smooth, singing Italian style. During the intervening six months, however – the Symphony was composed in May – there had been significant changes in the rapidly developing sixteen year old.

Most important of these was that the influence of Haydn, scarcely noticeable before, was exerting a real counter-balance to C.P.E. Bach and the Italians. Even in this sunniest of Italian quartets, there are moments of new seriousness. The striking passage in the middle of the first movement, with its insistent mordent and overlapping slow motive, was unlike anything from Haydn, but the impetus to try such a thing could not have come from anywhere else. Haydn's influence can be seen, too, in Mozart's achieving a true chamber music texture, in which the roles of the four voices are more evenly balanced.

This quartet also contains one of the finest early examples of Mozart's special way with slow movements. Flexible interplay between the voices and rich imagination in details of harmony and texture combine with the E minor tonality to suggest a depth far beyond Mozart's years.

Interestingly, we know for certain that this was no accident: A first draft of the slow movement still exists. Written in serenade style – a lovely cantilena in the first violin with three accompanying parts – it would have been perfectly acceptable to Mozart's audiences. Lacking both the depth and the integrated chamber music texture, however, it was no longer acceptable to Mozart, who discarded it to compose the present replacement.

W.A. MOZART

Quartet in E-flat, KV 421b (1783)

Unlike Haydn, the structural thinker, Mozart was a genius of detail. As we have seen, however, from his seventeenth year Mozart had Haydn's work ever before him. Able to adapt for his own use as many of Haydn's structural inventions as he needed, Mozart had the opportunity to develop, unhindered, his incomparable gifts for line, harmony, and texture.

Although these gifts showed themselves first in the more spacious atmosphere of slow movements, by the time of the six "Haydn" quartets they had penetrated to every corner of every form. (These quartets were composed in response to Haydn's Opus 33, and were dedicated to "my dear friend.") KV 421b, third in the series, thus opens with a memorable theme whose chromatic-twists and turns use nine of the twelve possible notes. Mozart then unfolds a masterful movement in which he handles an unusual variety of motives and textures with seeming ease. (He worked hard to achieve this effect, however; the autographs show that Mozart did more correcting and polishing on these six quartets than he had ever done before.)

The other movements are just as rich. Surprises abound, such as the little passage of detached chords near the end of the Minuet. Counterpoint, too, is everywhere, but so effortless as to go almost unnoticed. By this time, in fact, Mozart could even joke about it, as at the end of the finale where he adds a humorous quasi-obligato to the main theme. Yet even as these movements overflowed with treasures, Mozart still saved something special for the Andante, where a reminiscence of Bach is transformed into something altogether new, mysterious, and deeply moving.

W.A. MOZART

Quartet in C, KV 465 ("Dissonance") (1785)

With the final "Haydn" quartet, Mozart reached a peak which neither he nor anyone else of his century would exceed. Although the themes themselves seem a little less striking, their working out is extremely intense. There is even a true development section in the first movement, where, instead of presenting a new theme, Mozart forges his new theme from the remains of the old one. Such intensity would seem to demand a substantial coda to round it off, and, indeed, there are unusually large and exciting codas at the end of both the first and fourth movements. Add to this some more telling effects in the minuet and still another magical slow movement, and you have a quartet with everything.

But of course there is more, for there is also the famous slow introduction which has brought this work the nickname "Dissonance." Although treated for years as a singular example of harmonic daring, it's actually no more daring than passages in many of Mozart's later works. The great KV 515 quintet, also in C, comes to mind immediately, in which Mozart pivots on the enharmonic tone F-sharp/G-flat to turn an ordinary Neapolitan into an apparent digression towards the unrelated key of D-flat. Compared to that, the cross relations of the present work seem fairly simple; their poignancy derives from the bold way they are presented. This is not so much Mozart the harmonic innovator at work as Mozart the infallible dramatist, and this stunning introduction must be counted among his most brilliant ideas.

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AFTERNOON CHAMBER CONCERT

Clifton Swanson, Conductor

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

Wolfgang Amadeus Mozart Sonata for Violin, Clavier, and Cello in F major, KV 13
(1756-1791)

Allegro
Andante
Menuetto I – Menuetto II – Menuetto I
Katheryn Kyme, violin
Ronald V. Ratcliffe, harpsichord
Elisabeth Le Guin, cello

Francis Poulenc Sonata for Oboe and Piano (1962)
(1899-1963)

Élégie
Scherzo
Déploration
John Ellis, oboe
Chet Swiatkowski, piano

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

Allegro
Adagio
Allegro

Intermission

Johannes Brahms Sonata for Violin and Piano in D minor, Op. 108
(1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato
Dorothy Wade, violin
Chet Swiatkowski, piano

*This concert is sponsored by
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PROGRAM NOTES

W.A. MOZART

Sonata for Violin, Clavier, and Cello in F Major, KV 13 (1764)

In 1762 Leopold Mozart undertook a series of ambitious tours to present his prodigious children to the world. After Austria, Germany, and Paris, where little Wolfgang's first publications were prepared (four sonatas for violin and clavecin, KV 6-9), the party arrived in London on April 13, 1764, in time to celebrate the fourth anniversary of King George III's ascension to the throne. On the evening of April 17th, the children performed at Buckingham Palace with great success, and before they left London more than a year later, Leopold had brought out many new compositions by his son, including six sonatas (KV 10-15) dedicated to Queen Charlotte Sophie.

It was during this London visit, also, that Wolfgang came under the spell of Christian Bach. Not only was Bach a fine composer of the modern *galant* school, he was also, at twenty-eight, much younger and more lively than most of the adults surrounding Mozart. The result showed immediately. Though begun in Paris – hence the concluding minuets – KV 13 reflects Christian Bach in its more refined cantilena, its use of thematic contrast, and its overall texture. Significantly, it is not a continuo sonata. It is a sonata for piano or harpsichord (the part is fully written out) with violin *obbligato* and cello *ad libitum*, and it thus stands partway towards the Classical piano trio.

One additional feature, however, did not come from Bach: The Andante, in F minor, is the longest and most interesting part of the whole piece. This characteristic, so important throughout Mozart's life, must be called his own, and it's revealing that it was manifested even at the age of eight.

J.S. BACH

Brandenburg Concerto No. 3 in G Major, BWV 1048 (1718)

When the Margrave of Brandenburg commissioned some concertos in 1718, Bach determined to make this set into a definitive statement of orchestral practice as he knew it. Taking the concertos of Vivaldi and the other Italians as a starting point, Bach filled these works with his customary web of counterpoint and profusion of expressive detail, until they had quite overwhelmed their models. To expedite the project, Bach did blend some reworked older material with the new, a common practice, but he nonetheless gave each concerto a clearly distinct character and a different combination of forces.

In the Third Concerto Bach explored the potential of strings alone, with an unusual ensemble of nine equal voices – three each of violins, violas, and cellos – supported by a doublebass and continuo. He then found a seemingly endless number of ways to vary this texture and to shift the weight from section to section and to soloists within the sections. In contrast to this rather forward-looking approach, however, Bach reverted to an older practice for the middle movement: Solemn cadential chords in the orchestra over which either the first violinist or the harpsichordist was to improvise a cadenza. In this instance, he dispensed with the first of the customary three chords, and an additional source of interest is to see how the soloist will resolve this bare Phrygian cadence on B.

JOHANNES BRAHMS

Sonata for Violin and Piano in D Minor, Opus 108 (1888)

Although cast with a minor key as its tonic, this magnificent sonata speaks not of tragedy but of strength and even optimism, from its vigorous beginning, with open octaves in the

piano, to its strong conclusion. The development section of the first movement is especially powerful, with the motives interwoven in counterpoint over a forty-five measure pedalpoint. This strength continues through the inner movements, even though the slow movement is also very expressive and the Scherzo is built on a suitably quirky theme.

The finale is exceptional. Shorter than the first movement, it equals it in weight through concentration of thought, intensified by insistent eighth notes which run through the texture, now in the violin, and now in the bass or in the inner voices of the piano part. The concluding coda, with its deep pedalpoint, harks back somewhat to the first movement's development.

There appears to be a specific reason for the character of this piece. Brahms's frame of mind was often influenced by his surroundings, and he spent the summers of 1886 through 1888 at Lake Thun in Switzerland, where he had a commanding view of the crags and glaciers of the Bernese Alps, as well as of the lakeshore with its charming villages and farms. There is not a shred of tone-painting in this sonata – Brahms wrote absolute music – but all the pieces he composed at Lake Thun, including this one, partake of the exhilaration he felt in this powerfully beautiful setting.



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ORCHESTRA CONCERT

FESTIVAL ORCHESTRA
Clifton Swanson, Conductor

SUNDAY, August 10, 3:00 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Symphony No. 38 in D major, KV 504 ("Prague")*
(1756-1791)

Adagio: Allegro
Andante
Finale: Presto

Alberto Ginastera Variaciones Concertantes
(1916-1983)

- I. Tema per Violoncello ed Arpa
- II. Interludio per Corde
- III. Variazione giocosa per Flauto
- IV. Variazione in modo di Scherzo per Clarinetto
- V. Variazione drammatica per Viola
- VI. Variazione canonica per Oboe e Fagotto
- VII. Variazione ritmica per trombe e trombone
- VIII. Variazione in modo di Moto perpetuo per Violino
- IX. Variazione pastorale per Corno
- X. Interludio per Fiati
- XI. Ripresa dal Tema per Contrabasso
- XII. Variazione finale in modo di Rondo per Orchestra

Intermission

W.A. Mozart Piano Concerto No. 23 in A major, KV 488*

Allegro
Adagio
Allegro assai

Homero Francesch, soloist

**Composed 200 years ago in 1786.*

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PROGRAM NOTES

W.A. MOZART

Symphony No. 38 in D, KV 504 ("Prague")
(1786)

It has been observed already how Mozart frequently took his developmental steps first in chamber music, to be followed a little later by a parallel step in the symphony. This was the case, once again, with the "Prague" Symphony, and, as with the "Haydn" Quartets which preceded it, the step being taken was the final one: consummate mastery.

Although cast in the bright key of D major, the symphony's long, slow introduction speaks immediately of scope, power, and maturity. The idea had come from Haydn, but even Haydn had not yet written an introduction of such weight. So, too, with counterpoint: It is everywhere in this work, especially in the first movement, where an unusually large number of motives are fascinatingly woven together, and even in the deeply expressive Andante, where the theme is treated in canon between the violins and basses. This is smooth, masterful counterpoint, moreover, not intended to attract attention, but serving only to condense and intensify the texture.

In one important respect, however, the "Prague" differed from the "Haydn" Quartets. It was not part of a series (it was composed for Mozart's trip to Prague, hence the nickname), and it was not quite the high-point of Mozart's work in the form. That culmination would come two years later, in the final set of three great symphonies. Perhaps that is why there is no minuet, a fact often remarked but never explained. We know of no external reason for the omission, so perhaps Mozart simply felt that this intense, pivotal work was complete as it stood. Most people agree.

ALBERTO GINASTERA

Variaciones Concertantes (1953)

Among the many forms to which Mozart lent his special touch, concertantes, such as the Concerto for Flute and Harp, have been especially appreciated in this century because of a revival of interest in the form itself. Unlike eighteenth century concertantes, however, which usually involved two to four soloists, modern versions often include many more instruments performing in a solo capacity. Such is the case with Ginastera's *Variaciones Concertantes*, in which one or two different instruments are featured in nearly every variation. As the titles suggest, the variations themselves are character pieces, and the treatment of the theme ranges from simple decoration to what the composer called "the modern form of metamorphosis which consists of taking motives from the principal theme and constructing out of them a new theme."

Ginastera first came to prominence as a national composer. By the time of the *Variaciones Concertantes*, however, he no longer quoted folk materials, but simply included reflections of Argentinian melorhythms as an element of his personal style. This influence is evident in the *Variaciones*, but the careful listener will also hear echoes from a different source: one of the greatest concertante pieces of our century, Bartok's *Concerto for Orchestra*.

Variaciones Concertantes consists of twelve sections, played without pause: theme for 'cello and harp; Interlude for strings; *Variazione giocosa* for flute; *Variazione in modo di scherzo* for clarinet; *Variazione drammatica* for viola; *Variazione canonica* for oboe and bassoon; *Variazione ritmica* for trumpet and trombone; *Variazione in modo di moto perpetuo* for violin; *Variazione pastorale* for horn; Interlude for winds; Reprise of the theme for double bass and harp; and Final variation, a rondo for orchestra.

W.A. MOZART

Concerto No. 23 in A, for Piano and Orchestra, KV 488 (1786)

This A major concerto, second of the three which Mozart composed for his subscription concerts of 1786 (*cf* Tuesday's program), has long been prized for its lyric warmth. The first movement, in particular, is exceptionally transparent, engaging, and simply constructed. There are, nonetheless, hints of melancholy F-sharp minor, a key rare for Mozart, but the one he had selected for the following slow movement. This adagio, with its surface simplicity and its deep but slightly veiled poignancy, has been called the minor analogue of the Andante of the "Prague" Symphony, composed ten months later. In both instances, Mozart used the most economical means to achieve a profound effect. With the opening of the rondo, however, the pensive mood is dispelled, the piano sets the tone immediately, and the movement's rhythmic vitality and welter of irrepressible themes carry all before them.


As in the E-flat Concerto, Mozart's way with the winds is an important aspect. All the parts have telling solos, with the clarinets again adding their mellow touch to the sound. Here and there, in fact, the concertante composer peeks through, with Mozart treating the winds as an entity separate from the strings and the piano, and even giving them fresh material. With its satisfying mixture of seriousness and fun, brilliant solo work and inspired orchestration, the Concerto in A brings the 1986 Festival to an altogether fitting conclusion.

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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. [Sonata in F major for Violin and Continuo, KV 13]
- 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.
- KV 114 1772 Third Italian tour. Appointed concertmaster to the Archbishop of Salzburg. [Symphony in C major, KV 128; String Quartet in G major, KV 134b]
- KV 157 1773 Visits Vienna seeking court post.
- KV 186 1774 In Salzburg. [Symphony No. 29 in A major, KV 186a]
- KV 196 1775 To Munich for production of *La finta giardiniera*.
- KV 238 1776 In Salzburg. Increasingly difficult to work under archbishop. [*Litinae de Venerabilis Altaris Sacramento*, KV 243]
- KV 270 1777 Resigns court post. To Munich with mother. Falls in love with Aloysia Weber.
- KV 285 1778 To Paris. Mother dies. [Concerto for Flute and Harp, KV 297c]
- KV 314 1779 Returns to Salzburg to take up appointment as court organist.
- KV 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.
- KV 366 1781 Moves to Vienna.
- KV 382 1782 *The Seraglio* produced. Marries Constanze Weber. [Serenade in C minor for Wind Octet, KV 384a]
- KV 416 1783 Visits Salzburg. Son born and dies. [String Quartet in E-flat, KV 421b; Piano Sonata in C minor, KV 457]
- KV 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason.
- KV 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [String Quartet in C major (*Dissonance*), KV 465; Fantasia in C minor, KV 475; Piano Concerto No. 22 in E-flat major, KV 482]
- KV 485 1786 *The Impresario* and *Figaro* produced. [Piano Concerto No. 23 in A major, KV 488; Symphony No. 38 in D major (*Prague*), KV 504]
- KV 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies.
- KV 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [Sonata in F major, KV 533/494 (Rondo movement, 1786)]
- KV 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
- 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. [Requiem, KV 626]

*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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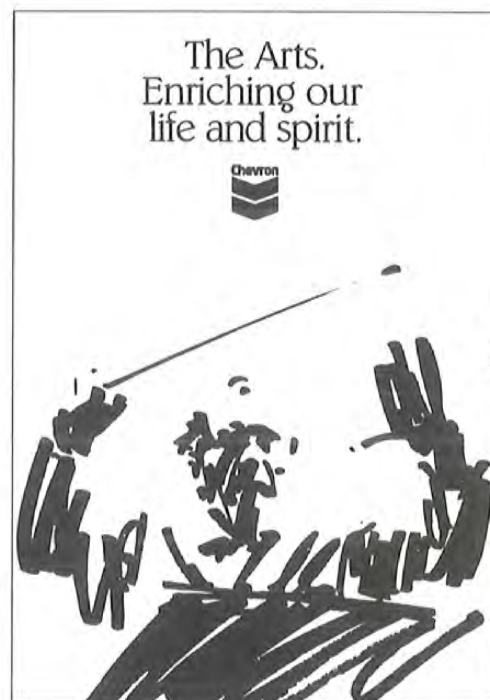
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Dick Hawkins, Inc.
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El Paseo de Robles Winery
Embassy Pictures
The Greenery's Bouquet
The Gourmet Touch

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Hayashi & Sons
J. J. Food Co., Gordon Foy
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Kendall Cheese Co., Sadie Kendall
Richard Kitsch
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The Koffee Klatsch
Knights of Columbus
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Los Aztecas
Los Hermanos
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Maya Restaurant
Mid-State Bank
Mission Cinemas
M.M.E. Company, Jim McIver
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The NorKat Company, Ltd.
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ACKNOWLEDGEMENTS

*The following people have contributed the most precious of commodities – time.
We offer our thanks.*

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CONCERT CALENDAR

MONDAY, August 4

- 8:15 p.m. *Festival Prelude*. Cal Poly Theatre.
Lecture by John Adams, guest composer.

TUESDAY, August 5

- 8:15 p.m. *Orchestra Concert*. Cal Poly Theatre.
Mozart, Symphony in C major, KV 128
Mozart, Piano Concerto No. 22 in E-flat major, KV 482
Christopher O'Riley, piano
Adams, Grand Pianola Music, John Adams, conducting
- 8:15 p.m. *La Maitrise de la Sainte Chapelle Royale de Paris*. "The Boys' Choir of the Royal Holy Chapel and the Children's Chorus of the Paris Opera." Mission San Miguel.
The program includes traditional French songs as well as works by Mozart, Vittoria, and Palestrina.

WEDNESDAY, August 6

- 8:15 p.m. *Piano Recital, Christopher O'Riley*.
Cal Poly Theatre.
Mozart, Sonata in F major, KV 533/494
Adams, Phrygian Gates
Liszt, Venezia e Napoli
Liszt, Hungarian Rhapsody No. 9
Wagner, Overture to Die Meistersinger
- 8:15 p.m. *Guitar Recital, José Maria Gallardo*.
Trinity United Methodist Church, Los Osos.
Sanz, Danzas Españolas
Bach, Sonata II in A minor for solo violin
Aguado, Rondó in A
Turina, Fandanguillo
De Falla, Homenaje a Debussy
Moreno Torroba, Madroños
Albéniz, Mallorca
Albéniz, Sevilla
- 8:15 p.m. *Amherst Saxophone Quartet*.
Community Presbyterian Church, Cambria.
Bach, Fantasia and Fugue in G minor
François, Petit Quatuor pour Saxophones
Reade, Saxophone Quartet
Pascal, Quatuor de Saxophones
Di Pietro, Souvenirs From Bellini's "Norma" (1984)
Ragtime, America's Classical Music, arr. Nascimben
- 8:15 p.m. *Harp Recital, Carrol McLaughlin*.
Community Church of Atascadero.
Spohr, Fantasie for Harp
Paradisi, Toccata
Tournier, Étude de Concert (Au Martin)
Fauré, Berceuse, Op. 16
Doppler & Zamara, Casilda Fantasie pour Flûte et Harpe
Schafer, The Crown of Ariadne
Donizetti, Sonate
Pierné, Impromptu-Caprice
Halffter, Danza de la Pastora
Alvars, La Mandoline

THURSDAY, August 7

- 3:00 p.m. *Ear Opener Concert*. Cal Poly Theatre.
Craig Russell, Host.
- 8:15 p.m. *Kronos String Quartet*. Cal Poly Theatre.
Sallinen, String Quartet No. 3
Shostakovich, String Quartet No. 12
Graves, Pangaea
Riley, Salome Dances for Peace, Part I
- 8:15 p.m. *Amherst Saxophone Quartet*.
Trinity United Methodist Church, Los Osos.
Bach, Overture BMV 1070
Foss, Saxophone Quartet (1985)
Glazounow, Quatuor in B-flat major, Op. 109
Parisi, Introduction and Capriccio (1980)
- 8:15 p.m. *Guitar Recital, José Maria Gallardo*.
First United Methodist Church,
Arroyo Grande.
Same program as Wednesday night.

FRIDAY, August 8

- 3:00 p.m. *Chamber Concert*. Cal Poly Theatre.
Festival Chamber Singers and Chamber Orchestra.
Schutz, "O Primavera" (SWV 19)
Schutz, "Vasto Mar" (SWV 19)
Britten, "Hymn to St. Cecilia"
Mozart, Serenade in C minor for Wind Octet, KV 384a
Mozart, "Litinae de Venerabilis Altaris Sacramento," KV 243
- 8:15 p.m. *Mission Concert*. Mission San Luis Obispo de Tolosa.
Mozart, Symphony No. 29 in A major, KV 186a
Mozart, Concerto for Flute and Harp, KV 297c
Geraldine Rotella, Flute
Carrol McLaughlin, Harp
Mozart, Requiem, KV 626
Mary Rawcliffe, Soprano
Mary Heyler, Alto
Thomas Randle, Tenor
Rodney Gilfry, Bass
- 8:15 p.m. *Piano Recital, Homero Francesch*.
Cal Poly Theatre.
Mozart, Fantasia and Sonata in C minor, KV 475/457
Ravel, Miroirs
Schumann, Sonata in F-sharp minor
- 8:15 p.m. *Kronos Quartet at The Spirit*.
A unique evening at The Spirit in a relaxed atmosphere. The wide range of music will include works by Thelonious Monk, Philip Glass and Peter Sculthorpe, and will introduce exotic instruments using unusual playing techniques.
Door opens at 7:00 p.m.
Must be 21 or over to attend.
- 8:15 p.m. *Candlelight Concert*, Mission San Miguel.
Classical Quartet.
Mozart, Quartet in G major, KV 134b
Mozart, Quartet in E-flat, KV 421b
Mozart, Quartet in C major, KV 465 ("Dissonance")

SATURDAY, August 9

- 3:00 p.m. *Chamber Concert*. Cal Poly Theatre.
Mozart, Sonata in F major for Violin and Continuo, KV 13
Kathryn Kyme, Violin
Ronald V. Ratcliffe, Harpsichord
Bach, Brandenburg Concerto No. 3 in G major
Brahms, Sonata in D minor, Op. 108
Dorothy Wade, Violin
Chet Swiatkowski, Piano
- 8:15 p.m. *Mission Concert*. Mission San Luis Obispo de Tolosa.
Same program as Friday night.
- 8:15 p.m. *Classical Quartet*. Cal Poly Theatre.
Same program as Friday night.
- 8:15 p.m. *Amherst Saxophone Quartet*.
First United Methodist Church,
Arroyo Grande.
Handel, Concerto Grosso No. 2 in B-flat major
DuBois, Quatuor pour Saxophones
Liebman, A Moody Time
Beugnot, Pieces pour Quatuor de Saxophones
Johnson/Zindars, Mother of Earl Ragtime, America's Classical Music, arr. Nascimben
- SUNDAY, August 10**
- 3:00 p.m. *Orchestra Concert*. Cal Poly Theatre.
Mozart, Symphony No. 38 in D major, KV 504 ("Prague")*
Ginastera, Variaciones Concertantes
Mozart, Piano Concerto No. 23 in A major, KV 488*
Homero Francesch, piano

*Composed in 1786, 200 years ago.

The dates for the 1987 Mozart Festival are August 3-9.

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