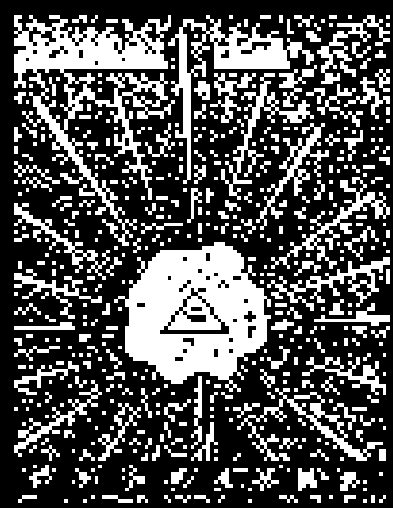




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Mozart Festival

July 19 - August 4, 1995 SOUVENIR PROGRAM

Pacific Bell Foundation
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Chapel Hill Chamber Concert
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with
Mark Kroll, fortepiano
Carol Lieberman, Baroque violin
Stephen Schultz, Baroque flute
Paul Hale, Baroque cello

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

PACIFIC  BELL
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Pacific Bell Foundation salutes
the 1996 Mozart Festival!



Dear Friends of the Mozart Festival:

It is my special pleasure to welcome you to join in the 29th season of the Pacific Chapel Chamber Concert. I hope you spent a happy and busy week at the "Land of the Festival." But the Festival was so lovely and so much fun, it seems to be over so quickly. I am sure you will be looking forward to the next time you are in the community hall of the Foundation. We hope to see you there and to see you again.

The year was a triumph for Silver Anniversary of the Mozart Festival. It is a year of great achievement because of the dedication and hard work of the entire community. The Mozart Festival has been a great success for the past several years. It has been a very important part of the community and a great source of pride and joy. We are grateful for the support and help of the community and the entire community.

The year was a triumph for the entire community. It was a year of great achievement because of the dedication and hard work of the entire community. The Mozart Festival has been a great success for the past several years. It has been a very important part of the community and a great source of pride and joy. We are grateful for the support and help of the community and the entire community.

The summer season was a time of great achievement and hard work. The Mozart Festival was a great success because of the dedication and hard work of the entire community. We are grateful for the support and help of the community and the entire community.

As always, we thank you for your support and help. We are grateful for the support and help of the community and the entire community.

Yours,

John Dorn
President, Board of Directors

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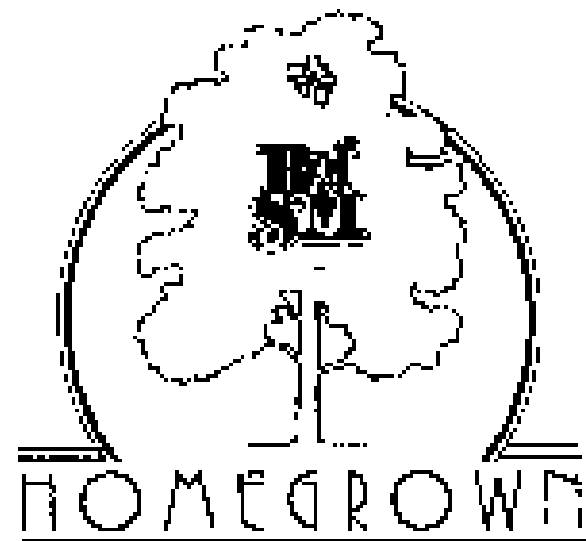
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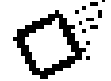
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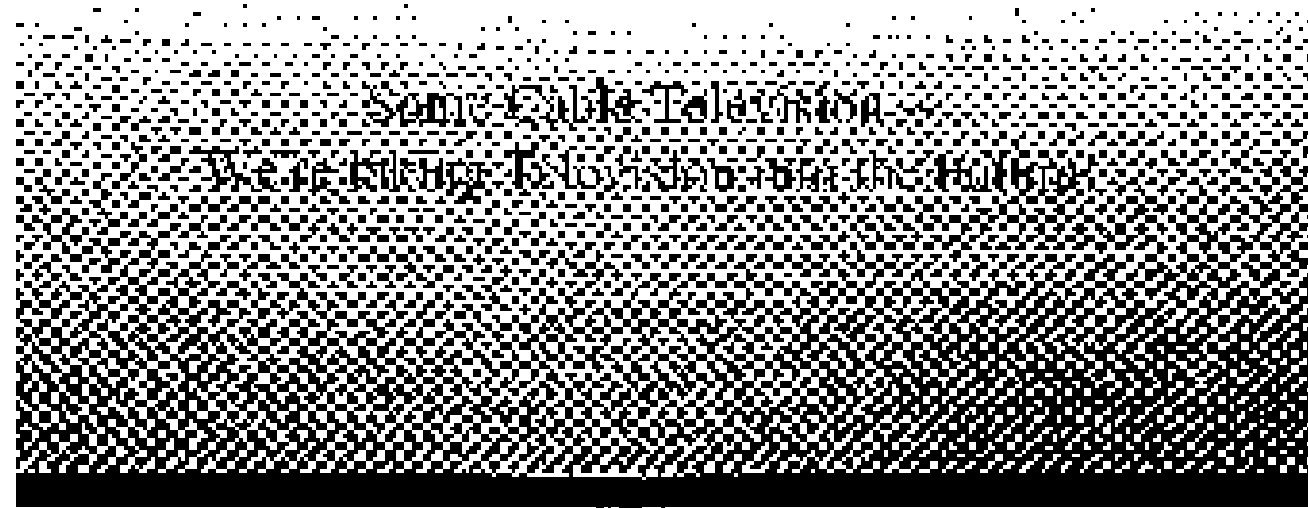
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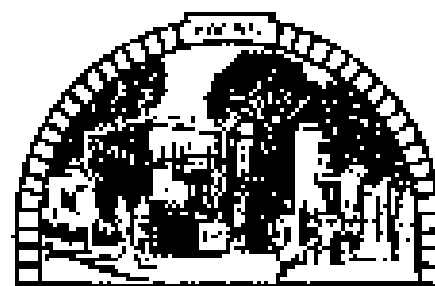
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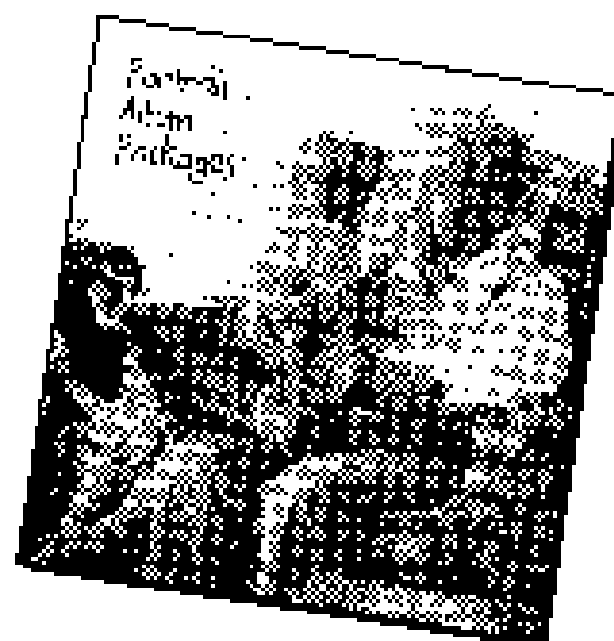
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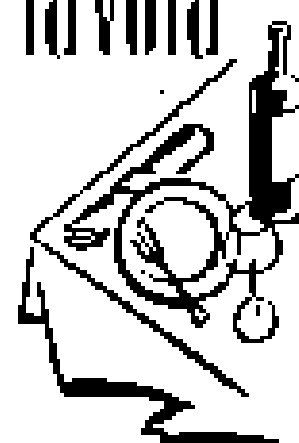


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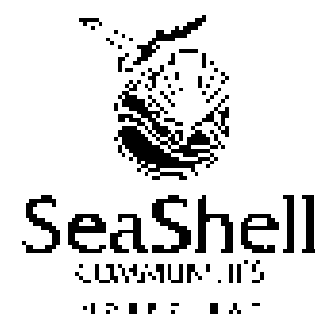
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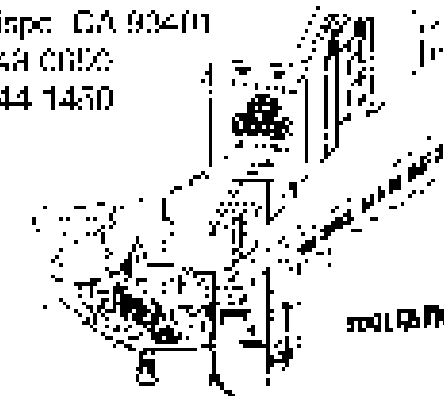
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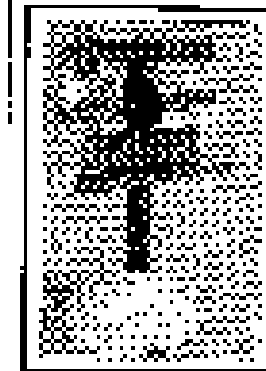
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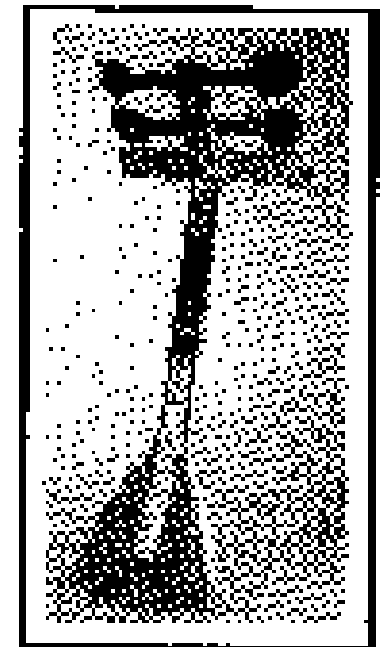
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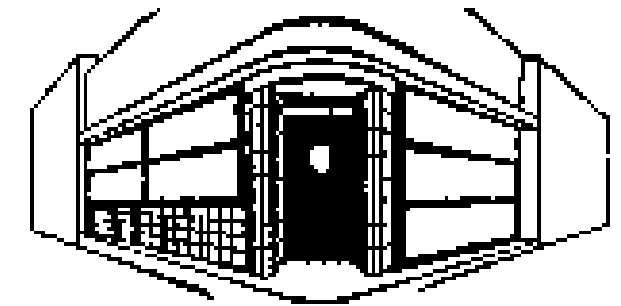
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Wilfred Swanson

*Music Director and Conductor
Responsible for all musical
and choir work*

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board of the Musical Festival has
been highly appreciative of the

services being rendered through the music. For the past
two seasons, during the program, he was a frequent
guest of California Polytechnic State University's Center
of Song Program. He was instrumental in forming a sub-
committee to study the making of the "New Testament" from
1961 through 1963. Swanson has been on the board of
directors of the Association of California Symphony
Orchestras. He was chairman for the 1958-1959 Santa Clara
County and conducted the Santa Clara County
Symphony for 12 years. He also has been instrumental
in securing agreements for conductors to participate in
the community and the university.



Jeffrey Kikawa

*Assistant Conductor
Responsible for American Chorus
and choir work*

Has 40 years of music direction
and conducting in the Los

Anges, Portland, Ontario, Dallas, Kansas and numerous
other areas. He has a number of records on
Grammex. He conducted the professional performing group
in San Diego, Oregon, for 12 seasons. He has been Music
Director of the State Opera, San Francisco. He has worked
with young musicians in the "Kikawa Center"
for the development of children in Boston, as well as
conducting various orchestras. He has been
responsible in conducting and performing with the
Kikawa Center. He has been instrumental in securing
recording contracts and has been instrumental in
securing the rights to a number of recordings. He has
worked in the field of young artists and has been
instrumental in the development of the New
York Philharmonic's "Young Artists" and has worked
with the Yale Soloists.



Ralph F. Klossner

*Music Director
Responsible for
the choir and choir work*

He has 20 years of music

direction for the last 20 years. He
was instrumental in the formation
of the choir and choir work.

He has also served as concertmaster and trumpet soloist
for the Los Angeles Chamber Orchestra. He has been the
organist and conductor for the Santa Clara Symphony,
the Los Angeles and Oregon State Symphony,
the Los Angeles and Oregon State Symphony and the
Santa Clara Symphony. He was instrumental in the
formation of the Santa Clara County Symphony and
was instrumental in the formation of the choir and
concertmaster for the Los Angeles Chamber Orchestra.



Thomas P. Klossner

*Music Director
Responsible for
the choir and choir work*

He has 20 years of music

direction for the last 20 years. He
was instrumental in the formation
of the choir and choir work.

He was instrumental in the formation of the choir and
concertmaster for the Los Angeles Chamber Orchestra.
He was instrumental in the formation of the choir and
concertmaster for the Los Angeles Chamber Orchestra.
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concertmaster for the Los Angeles Chamber Orchestra.
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concertmaster for the Los Angeles Chamber Orchestra.
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concertmaster for the Los Angeles Chamber Orchestra.

Festival Orchestra and Chorus

Orchestra

Viola

Ralph MacLean, principal

Elizabeth Blaine, Mark, Cardinal
John Anderson, Sr., Tim, Chopin
John Anderson, Sr., Tim, Chopin

Violin I
Vladimir Gusev, principal
Carol Kaitera, principal
Anatoly Kaitera, principal

Violin II
Igor Kaitera, principal

Cello
Michael Kaitera, principal

Double Bass
Henry Kaitera, principal

Trumpet
John Kaitera, principal

Tuba
John Kaitera, principal

Drum
John Kaitera, principal

Percussion
John Kaitera, principal

Woodwinds
John Kaitera, principal

Flute
John Kaitera, principal

Oboe
John Kaitera, principal

Clarinet
John Kaitera, principal

Bassoon
John Kaitera, principal

String Quartet
John Kaitera, principal

String Quintet
John Kaitera, principal

String Sextet
John Kaitera, principal

String Septet
John Kaitera, principal

String Octet
John Kaitera, principal

String Nonet
John Kaitera, principal

String Decet
John Kaitera, principal

String Undecet
John Kaitera, principal

String Duodecet
John Kaitera, principal

Chorus

John Kaitera, principal
Henry Kaitera, principal
Igor Kaitera, principal

Female

John Kaitera, principal

Male
John Kaitera, principal

Boy

John Kaitera, principal

Girl

John Kaitera, principal

Senior

John Kaitera, principal

Mission Concert Chorus

John Kaitera, principal

Female
John Kaitera, principal

Male
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Chorus, Missions Concerts

John Kaitera, principal

Female

John Kaitera, principal

Male

John Kaitera, principal

Boy

John Kaitera, principal

Girl

John Kaitera, principal

Chorus, Costumed

John Kaitera, principal

Female
John Kaitera, principal

Male
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Boy
John Kaitera, principal

Girl
John Kaitera, principal

Senior
John Kaitera, principal

Junior
John Kaitera, principal

Infant
John Kaitera, principal

Featured Artists



Marlboro Quartet

Presented by Alice Rose Reed

The Marlboro Quartet with the Eschscholtz School of Music and the young virtuosi and Cleveland

Orchestra Organization in 1981. This unique quartet played wherever they were the "Real American" quartet. Another group to give more importance to the field of classical music, the quartet has performed in great concert halls, including the New York City's Alice Tully Hall, the Carnegie Center, Lincoln Center, and the Kentucky Center. Under the leadership of Professor Peter Dinklage, assigned to teach at the Eschscholtz School of Music in January 1980, the quartet moved to New York and was renamed the Marlboro Quartet. The Marlboro Quartet is the foremost children's quartet in the world.



Marlboro String Quartet

Presented by Alice Rose Reed

Presented by Alice Rose Reed

Marlboro String Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet. The members of the quartet were Quincy Jones, the Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.

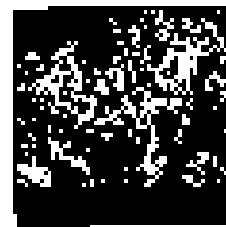


Marlboro String Quartet

Presented by Alice Rose Reed

Presented by Alice Rose Reed

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Featured Artists

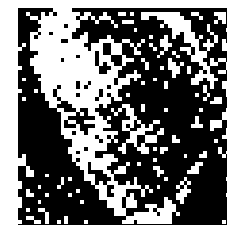


James Keaton and the Festival String Quartet

Presented by Alice Rose Reed

Presented by Alice Rose Reed

The Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.

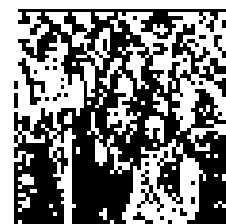


Jonathan Turwell

Presented by Alice Rose Reed

Presented by Alice Rose Reed

The Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.



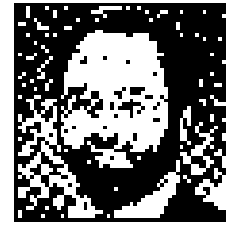
James Keaton and the Festival String Quartet

Presented by Alice Rose Reed

Presented by Alice Rose Reed

The Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.

The Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.



Charles Hill

Presented by Alice Rose Reed

Presented by Alice Rose Reed

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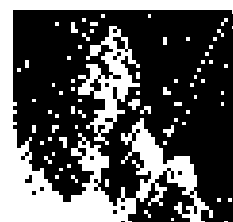
Tom Weaver

Presented by Alice Rose Reed

Presented by Alice Rose Reed

The Marlboro Quartet, and the Marlboro Quartet. The Marlboro Quartet was formed in 1951 with Norman Lynn, Paul Hill, and the Marlboro Quartet.

Principal Players



Jane Wiza

Principal Player
Specializing in *and the Center*

Jane Wiza performs and directs in the San Francisco Bay Area with the Oakland Symphony and the

San Francisco and Oakland Philharmonic. She's currently working on projects with the Berkeley School of Music to perform the complete quartet works for the group's 20th birthday in 1987. Her recent dance studies include C. Brian King and the Merce Cunningham School. She's the first Master of Music degree recipient in Music from the San Francisco Conservatory of Music. She has received numerous national and international awards for chamber music performance. Her principal teachers include G. Robert Greig, Christopher YOUNG, and Martin Armstrong.

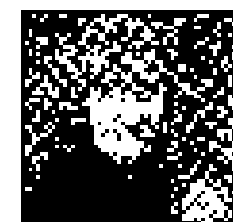


Colburn G. Vanecko

Principal Player
Specializing in *and the Center*

Colburn G. Vanecko is Music Director of the San Francisco Chamber Symphony. Musical Director of the musical *and the Center* during its public

premiere in Rhode Island. He is a member of the Pacific Music Alliance and the National University Settlement Association. William Ericson, who met him in 1951, is a vocal teacher to the public. He has been the artistic director of the *and the Center* with the Pacific Chamber Symphony since 1967. He is a member of the Young Men's Christian Association and a member of the American Chamber Orchestra.



Colburn G. Vanecko

Principal Player
Specializing in *and the Center*

Colburn G. Vanecko is a member of the Pacific Music Alliance and the National University Settlement Association.

He has played and with the Mason Temple Orchestra. His performing regularly in the Los Angeles area with the Chamber Ensemble and with the San Francisco Chamber Symphony. He has played with the Los Angeles Philharmonic and with the Los Angeles Chamber Orchestra. He has also been performing with the San Francisco Chamber Symphony. His books, *and the Center* and *and the Center*, are available.

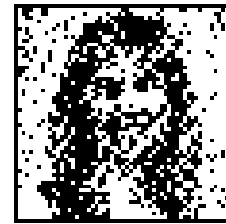


Bruce Morgan

Principal Player
Specializing in *and the Center*

Bruce Morgan performs and directs in the San Francisco Bay Area with the Oakland Symphony and the

San Francisco and Oakland Philharmonic. He is currently working on projects with the Berkeley School of Music to perform the complete quartet works for the group's 20th birthday in 1987. His recent dance studies include C. Brian King and the Merce Cunningham School. He's the first Master of Music degree recipient in Music from the San Francisco Conservatory of Music. He has received numerous national and international awards for chamber music performance. His principal teachers include G. Robert Greig, Christopher YOUNG, and Martin Armstrong.



Jonathan Rothblatt

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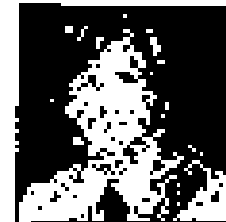
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Principal Players



David Mark

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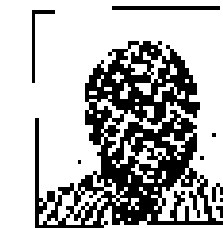
Academy



Marcela Miranda
Marcelo Miranda's Musical Journey from Mexico to the United States
 "Journey of Musical Discovery: Antonio Surber's Choral Music of the 19th Century, Discovered in Mexico, Mexico"

Friday, July 19, 10:00 p.m.

Professor Miranda is the principal conductor of the San Francisco Mendocino Choral Society since 2002. He has studied and collaborated with the Kazuo Oshiro International Festival of Music and Dance. He has also collaborated with the University of California, Berkeley and other institutions. He has published articles in the field of musicology and is a past president of the National University of Music and Musicology. He has also published articles in the field of musicology and is a past president of the National University of Music and Musicology. He has also published articles in the field of musicology and is a past president of the National University of Music and Musicology.



Dean Krueger
Dean Krueger's Musical Journey from the United States to Mexico
 "The Expansion of Cultural Music: Art and Culture in the California Mission System During the Age of Mexico"

Monday, July 22, 9:00 p.m.

Dean Krueger has a Ph.D. in Music from the University of California, Berkeley. He is the author of several articles on the California Mission System and the role of music in the mission system. He has also published articles in the field of musicology and is a past president of the National University of Music and Musicology.



William W. Woodruff
William W. Woodruff's Musical Journey from the United States to Mexico
 "The Major Role of Joy and Teaching: Music: How Complex and the Key to Communicate Meaning"

Tuesday, July 23, 8:00 p.m.

Dr. William Woodruff is the former Director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies. He is the director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies. He is the director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies.

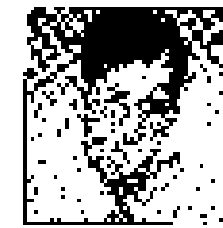


Kelly A. Woodruff
Kelly A. Woodruff's Musical Journey from the United States to Mexico
 "The Elements of the Modern: History of Musical Music in the 19th Century"

Tuesday, July 23, 8:00 p.m.

Thursday, July 25, 8:00 p.m.

Dr. Kelly A. Woodruff is the former Director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies. He is the director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies.



Maria Rivera
Maria Rivera's Musical Journey from the United States to Mexico
 "Mariano Cordero and the Music of the 19th Century"

Thursday, August 1, 7:00 p.m.

Dr. Maria Rivera is the former Director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies. He is the director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies.

Musically Speaking



Wendy Russell
Wendy Russell's Musical Journey from the United States to Mexico
 "The Music of the 19th Century: The Music of the 19th Century"

Saturday, July 20, and Sunday, July 21, 10:00 p.m.

Dr. Wendy Russell is the former Director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies. He is the director of the Los Angeles Center for Education Studies and the former Director of the Los Angeles Center for Education Studies.

Present Lectures

Present Lectures are held every 7 days by Dr. Wendy Russell. The lectures are held every 7 days by Dr. Wendy Russell. The lectures are held every 7 days by Dr. Wendy Russell.

Academy

Academy

The Academy is a group of people who are interested in music and education. They are interested in music and education. They are interested in music and education.

Festival Fringe

Featured Musicians

Conchita Weiss Quintet

The original Bossa Nova Quintet really made the term a household name. Most of the 5000 live music shows that they have played with the names of the quintet will include the name of the Quintet. They are great, honest, hard-working and have a friendly attitude.

Academy of Dancers

The Academy of Dancers is a non-profit organization that was founded in 1961. This name was chosen because they were the first all-African American dance group to be organized. The name of the organization is a tribute to the dancers of the West Coast. The name of the organization is a tribute to the dancers of the West Coast. The name of the organization is a tribute to the dancers of the West Coast.

Adina

The name Adina is a tribute to the name of the organization. The name Adina is a tribute to the name of the organization. The name Adina is a tribute to the name of the organization.

Theophilus Rose

Theophilus Rose is a name that is a tribute to the name of the organization. Theophilus Rose is a name that is a tribute to the name of the organization.

Fringe Events

Monday, July 19

July 19, 1971, is a special Fringe event for the "Music & Poetry" series. This event is a tribute to the name of the organization. This event is a tribute to the name of the organization.

Mozart Structure

Mozart Structure is a name that is a tribute to the name of the organization. Mozart Structure is a name that is a tribute to the name of the organization.

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Festival Fringe Calendar

Friday, July 19

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Richard Rodriguez & Ruggell**

Saturday, July 20

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

Sunday, July 21

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

Monday, July 22

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Robert Rose**


8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Page Roberts, Supervisor, Music, Poet**

Tuesday, July 23

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - 

Wednesday, July 24

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Sex Sheet**

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - 

Wednesday, July 31

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Super Heroes, Q14**

Thursday, August 1

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Clifford Chapman and Tony Hunter**

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Merwyn Price, Matthew, Davidson**

8:00 pm - 10:00 pm - 

Friday, August 2

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - 

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - **Pat Crawford and Katherine Martin**

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

Sunday, August 4

8:00 pm - 10:00 pm - Music & Poetry Series
Music & Poetry Series

Program Notes

Antonio Vivaldi

Sinfonia in D Major, Op. 1170

Antonio Vivaldi was an accomplished violinist, composer, and conductor. His most famous work is the "Four Seasons," a set of four operatic concertos for violin and orchestra. The "Spring" concerto is the first of the four. It was discovered in the Conservatorio di Santa Cecilia in Rome, and is now in the collection of the Library of Congress. The concerto is in three movements: Allegro, Adagio, and Allegro. It is a beautiful example of Vivaldi's mastery of the violin and his ability to create a vivid picture of nature in music.

Wolfgang Amadeus Mozart

Divertimento No. 12 in D Major, K. 251 (1776)

Wolfgang Amadeus Mozart was a prodigious talent who composed over 600 works. This divertimento is one of his most popular pieces. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet.

Fransisco Cuatrecasas

"First Dances" from *Pequeño for the Violin* (1769)

This piece is a beautiful example of the string quartet. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet.

Manuel Tellez de la Parra

Arco Triángulo Cuatrecasas (1771)

This piece is a beautiful example of the string quartet. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet.

José Meléndez de la Parra

Polichino in G Major, Op. 1769

This piece is a beautiful example of the string quartet. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet. The piece is in three movements: Allegro, Andante, and Allegro. It is a beautiful example of his mastery of the string quartet.

Opening Concert

House of Colonial Music and Traditions

Clara Serrano, member of the Festival de Música
Theresa D'Amico, member of the Festival de Música
Marta Serrano, member of the Festival de Música

Friday, July 19, 8:15 p.m., Misión San Luis Obispo de Tolosa

Saturday, July 20, 8:15 p.m., Misión San Miguel

Antonio Vivaldi, *Sinfonia in D Major, Op. 1170*

Clara Serrano
Theresa D'Amico
Marta Serrano

Wolfgang Amadeus Mozart, *Divertimento in D Major, K. 251*

Marta Serrano
Clara Serrano
Theresa D'Amico
Marta Serrano
Clara Serrano
Theresa D'Amico
Marta Serrano

LA COMMISSION

Francisco Cuatrecasas, "First Dances" from *Pequeño for the Violin*

Clara Serrano
Theresa D'Amico
Marta Serrano

José Meléndez de la Parra, *Polichino*

Clara Serrano
Theresa D'Amico
Marta Serrano

José Meléndez de la Parra, "Kerik" and "Gloria" from *Pequeño for the Violin*

Clara Serrano
Theresa D'Amico
Marta Serrano
Clara Serrano
Theresa D'Amico
Marta Serrano

LA COMMISSION

Clara Serrano
Theresa D'Amico
Marta Serrano

Program Notes

Joseph Haydn

Quartet in D Major, Opus 76, No. 2 (1787)

Use of various low string strings from Haydn's Opus 76 quartets is the only common practice in most of the quartets of this period. Because the American Chamber Quartet on July 27, 1982, has the mastery of some of the works, we are including the complete set of four. Haydn's quartets are a masterpiece of the late 18th century, and they are a masterpiece of the late 18th century.

The American Chamber Quartet's first performance of this quartet was a historical one. In 1971, they had the first performance of the quartet in the United States. The work is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century.

The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century.

Wolfgang Amadeus Mozart

Quartet in G Major, K. 478 (1783)

Eight years before Opus 76, Haydn's quartets were a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quartet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century.

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Ludwig van Beethoven

Quintet in B-flat for Clarinet and String Quartet, Opus 115 (1801)

A wonderful work by Beethoven, the quintet is a masterpiece of the late 18th century. The quintet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The quintet is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century.

The chamber of the work is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The chamber of the work is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century. The chamber of the work is a masterpiece of the late 18th century, and it is a masterpiece of the late 18th century.

Chamber Concert

Joseph Haydn and the Amadeus Quartet

Alfred Brendel, piano
Cami Rupp, violin
Richard Kohn, viola
John Nesch, cello
James Krumpholtz, double bass

Friday, July 19, 8:15 p.m., West Baptist Church, Carthage
Saturday, July 20, 8:15 p.m., Trinity United Methodist Church, Los Osos

Joseph Haydn, Opus 76, No. 2 (1787)

Allegro
Andante
Moderato
Allegro

Wolfgang Amadeus Mozart, K. 478 (1783)

Allegro
Moderato
Andante
Vivace

INTERMISSION

Ludwig van Beethoven, Opus 115 (1801)

Allegro
Andante
Moderato
Allegro

For more information, please contact the program manager at

408-253-1234

The Chamber Concert is presented by the program manager at

408-253-1234

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BUSINESS COMMUNICATIONS

Program Notes

John Sebastian Bach

Concerto in C minor for Oboe, Viola, and Cello, BWV 1049
 (ca. 1720)
 Pieces written later than Bach's first C minor concerto of 1725 present particular challenges in performance. Not only did the composer himself have to play it, but as Kapellmeister of the Anna-Bach Collegium, he had to give a practical performance of a young friend's opus. It is instead of his own concerto that we have a primary responsibility for the work, and the most serious responsibility for the work is not the music itself, but the responsibility of the performer. It is not the music itself, but the responsibility of the performer. It is not the music itself, but the responsibility of the performer. It is not the music itself, but the responsibility of the performer.

In addition to the increasing complexity of the work, the concerto is also a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer. The concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer.

Antonio Vivaldi

Concerto for Violin and Orchestra, Opus 8, No. 14
 ("The Four Seasons") (ca. 1725)
 "It was only by the way that I discovered the concerto," said Vivaldi. The work is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer.

"The Four Seasons" consisted of the first two movements from each of several published concertos. They were a part of the most famous examples of the concerto genre in the 18th century, and were written by Vivaldi during his period of greatest productivity. The first movement of the concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer.

J.S. Bach

Orchestral Suite No. 1 in C Major for BWV 1066 (ca. 1716)
 This concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer. The concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer.

The concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer. The concerto is a masterpiece of the highest technical skill, and the player must be able to play it with the same technical skill as the composer.

Chamber Concert

Patricia Breyer Ensemble

Elizabeth Blumbeck, violin
 Linda Quinn, violin
 Katherine Kemezis, violin/viola
 Anthony Martin, violin/viola
 Maribel LeClerc, cello
 Michelle Blumbeck, viola
 Mark Schumann, cello
 Alexander K. Breyer, bassoon
 Charles Schumann, bagpipe/oboe

Sunday, July 31, 7:30 p.m. Chapel Hill

John Sebastian Bach *Concerto in C minor for Oboe, Viola and Cello*
 (ca. 1720)
 2 oboes
 2 violas
 2 cellos
 Elizabeth Blumbeck, violin
 Mark Schumann, cello

Antonio Vivaldi *Concerto in E Major for Violin, Op. 8, No. 1 (Spring)*
 (ca. 1725)
 2 violins
 2 cellos
 2 basses
 Katherine Kemezis, violin

A. Vivaldi *Concerto in G Major for Violin, Op. 4, No. 2 (Summer)*
 2 violins
 2 cellos
 2 basses
 Anthony Martin, violin
 MICHAELE BROYER

A. Vivaldi *Concerto in F Major for Violin, Op. 8, No. 3 (Fall)*
 2 violins
 2 cellos
 2 basses
 Elizabeth Blumbeck, violin

A. Vivaldi *Concerto in F minor for Violin, Op. 8, No. 4 (Winter)*
 2 violins
 2 cellos
 2 basses
 Linda Quinn, violin

J.S. Bach *Orchestral Suite No. 1 in C Major, BWV 1066*
 2 oboes
 2 violins
 2 violas
 2 cellos
 2 basses
 2 horns
 2 trumpets
 2 timpani

The program is presented in partnership with the generous support of

CHARRIS MUSIC ASSOCIATES

Program Notes

Joseph Haydn

Trios in D Major for Flute, Viola, and Piano, Hob. KV 517 (1790)

In 1790, after a successful run of the series of his *Lezioni* (public evening recitals) in and Haydn's former employer Nikolaus's subject of gentleness and joy of his service. Prince Esterházy, who had finally fulfilled his wish to see his distinguished and talented servant only his superior talent and his cheerful disposition by a "marriage" moved to Vienna to enjoy a new life.

One of the first things Haydn wanted to do was to give his own musical mark of middle class music. He was especially the such as the fact that he could not write a program in the style of previous eras, however. Haydn also pointed out many reasons why he was not to work for a prince, but that a composer should be a citizen and a citizen should be a composer. He was not to work for a prince, but to be a citizen and a citizen should be a composer. He was not to work for a prince, but to be a citizen and a citizen should be a composer.

Hadn the determined to the family and feeling of this happened a moment of his new way of which was not to be a citizen of his place — was not only a citizen of his place, but also a citizen of his place. Haydn's new way of thinking was the fruit of 1790. He had not yet of a new kind of style. The public and a change with his "equality" of his *Lezioni* before the public, drawing and print a way to show with the new program. Haydn's new way of thinking was the fruit of 1790. He had not yet of a new kind of style. The public and a change with his "equality" of his *Lezioni* before the public, drawing and print a way to show with the new program.

Wolfgang Amadeus Mozart

Trios in D Major for Flute, Viola, and Piano, K. 502 (1786)

By the time Haydn got to Vienna, a grand change in the thinking world had taken place. Haydn had already achieved the same aim. There was a "new" way of thinking, while several of Mozart's examples could not have been made a little more of the ideas of Haydn. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place.

Whichever it was, in 1790, he was a citizen of his place. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place.

Johann Nepomuk Hummel

Arrangement of Mozart's Serenade No. 35, in D Major, K. 385 ("Luffner") (1816)

At the time of Mozart's death, his music was not appreciated by the general public. Hummel's work was not appreciated by the general public. Hummel's work was not appreciated by the general public. Hummel's work was not appreciated by the general public. Hummel's work was not appreciated by the general public.

Not all his music is so simple. Hummel was an excellent musician and a great composer. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place. He was not a citizen of his place, but a citizen of his place.

Chamber Concert

Music Room, 1015 Pacific
 6011 University, Berkeley, Calif.
 August 20-21, 1960, 7:30 p.m.
 Paul Hill, Executive Adm.

Wednesday, July 24, 7:50 p.m., Chapel Hill

Joseph Haydn Trios in D Major for Flute, Viola and Piano, Hob. KV 517 (1790) (8-9)

Alto
 Organ / Harpsichord

Wolfgang Amadeus Mozart Trios in D Major for Flute, Viola and Piano, K. 502 (1786) (9-11)

Alto
 Flute
 Viola, etc.

INTERMISSION

Johann Nepomuk Hummel Arrangement of Mozart's Serenade No. 35, in D Major, K. 385 ("Luffner") (1816) (11-12)

Alto, organ
 Flute
 Harpsichord
 Alto

This concert was made possible by the generous support of

PACIFIC BELL
 Foundation

Program Notes

Carl Philipp Emanuel Bach

Concerto in D Major for the Harpsichord and Flute (1777)
 During his lifetime, Bach's two personalities defined his compositional style: mighty, traditional and "the King and Godfather" (in German, *der König und Gottvater*), for whom he composed many and such as large-scale liturgical and Baroque. The music from these years are essentially similar to the composer's upbringing in his grandfather's house. The highly ornate style of the 18th century was progressively changing to make room for

Antonio Vivaldi

Sonata in G Major (ca. 1700)
 One of the most famous composers of the Baroque era, Vivaldi was actually not the greatest composer, but a study of music history. He wrote and used his abilities with the violin. There was a famous dispute between Vivaldi and the great organist Domenico Scarlatti, who wrote organ music for him. Vivaldi and Scarlatti published a lot of compositions together around the end of his life and his life.

Wolfgang Amadeus Mozart

Violin Concerto in G Major, K. 205 (1775)
 Some of Mozart's most beautiful compositions were composed for the entertainment of his father, who was a very successful musician. His father suggested that he should play the violin in the orchestra. "Twinkle, Twinkle, Little Star" is a light-hearted, more classical piece. It was composed in a short time, but every conceivable style of the 18th century, some of which are unique to the time.

W.A. Mozart

Sonata in D Major, K. 205 (1775)
 This sonata is a beautiful work, and perhaps the most beautiful of Mozart's first published works. It is a perfect example of the style of the 18th century. The sonata is in D major, and the piece is a study of the composer's style. It is followed by a "Credo" movement, the "Missa" (K. 205) and a piano concerto in D major, which is a study of the composer's style.

Wilhelm Friedemann Bach

Sonata in A Major (ca. 1745)
 This sonata is a beautiful work, and perhaps the most beautiful of Bach's early compositions. He never completed it, but it is a study of the composer's style. It is followed by a "Credo" movement, the "Missa" (K. 205) and a piano concerto in D major, which is a study of the composer's style.

Ludwig van Beethoven

Seven Variations on God Save the King, WoO 74 (1802)
 It is a study of the composer's style. It is followed by a "Credo" movement, the "Missa" (K. 205) and a piano concerto in D major, which is a study of the composer's style.

Fortepiano Recital

with Mark Powell

Thursday, July 25, 8:15 pm, Maison Deutz Winery

Carl Philipp Emanuel Bach... *Concerto in D Major for the Harpsichord and Flute* (1777)

W. A. Mozart... *Sonata in D Major* (1775)

Adagio
 Allegro

Wolfgang Amadeus Mozart... *Variations on God Save the King, K. 205* (1802)

INTERMISSION

W. A. Mozart... *Sonata in F Major, K. 205* (1775)
 Adagio
 Menuetto (And.)
 Allegro

Wilhelm Friedemann Bach... *Sonata in A Major* (ca. 1745)

Allegro
 Largo (Cello Solo)
 Adagio

Ludwig van Beethoven... *Variations on God Save the King, WoO 74* (1802)

The program is presented by the Maison Deutz Winery.

MAISON
 DEUTZ



Mozart Ensembles

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The following businesses and individuals provided goods and services that contributed to the production of *Ensembles*.

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Wine Day, Reading Advantages	Karen and Joe Van Rens
Calvinist and Reformed History	Joy and Mike Sorenson

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Dramatic Presentation

Presented with special thanks to:

St. Ignace University, Marysville, WA

Friday, July 26, 8:15 pm, Cal Poly Theatre

Wolfgang Amadeus Mozart

The work of Wolfgang Amadeus Mozart is one of the greatest achievements in the history of music. His compositions are a treasure trove of genius, and his music has inspired generations of composers and performers. This production of *Mozart* is a tribute to his life and work, and a celebration of his enduring legacy.

The production of *Mozart* is a tribute to his life and work, and a celebration of his enduring legacy. The production is a masterpiece of music and drama, and it is a must-see for anyone who loves music.

INFORMATION

St. Ignace University

The production of *Mozart* is a tribute to his life and work, and a celebration of his enduring legacy. The production is a masterpiece of music and drama, and it is a must-see for anyone who loves music.

This program's success was made possible by the generous support of:

American Airlines
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Mozart Festival

1996

Fundraising Events

It takes a year for the Mozart Festival with a number of fundraising events to help underwrite the cost of presenting the festival. The Mozart Festival Board of Directors would like to thank all the festival patrons who want to participate in these events and contribute to this year's fundraising success.

Open to the Sky's 25th Annual Dinner and Auction

at the Charles Winery Caves
(April 21st, 1996)

Special thanks to: Mrs. J. McBee and Mrs. S. Gabel

Annual Mother's Day Concert

at Martin Brothers Winery Amphitheater
(May 12th, 1996)

Special thanks to: Mrs. E. and Anderson and Mrs. M. ...

Margaret Green Turner

at Mission Vineyards
(August 4th, 1996)

Special thanks to: Mrs. Turner

Mozart's Palate

(July 27th, 1996)

Special thanks to: Mrs. ... and ...

Concert Under The Stars

August 1st

Early Dinner 5:30pm - 6:30pm
Late Dinner 7:00pm - 8:00pm
Night Ticket 8:00pm - 9:00pm
Early Seating 8:00pm - 8:30pm
Late Seating 8:30pm - 9:00pm

Saturday, July 27, 8:15 pm., Martin Brothers Winery, Paso Robles

Y. West Robert
M. Gerl Scott
G. Hess
R. Erwin
L. West
M. Gerl
Wolfgang Amadeus Mozart
S. Gabel and R. Erwin
Traditional Hungarian
Kennedy/Cory, Hansel/Hessert, D. Green
That's The Way The Wind

VIOLINISTS

Y. West
M. Gerl
R. Erwin
R. Erwin
L. West
G. Hess and M. Gerl
Traditional Hungarian
The Last

The ... of ...

The ...

GBRE



Program Notes

Joseph Haydn

Quartet in G Major, Opus 76, No. 1 (1797)

In 1797 Haydn finished his last set of six chamber quartets. These quartets, published in Vienna, are from his last and best period. He was in the last years of his life, and his music is a reflection of his life. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

His energy and energy were his strength. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

His energy and energy were his strength. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

Wolfgang Amadeus Mozart

Quintet in B-flat Major, K. 455 ("The Hunt"), 1784

Shortly after Mozart's move to Vienna and long before the quaternary of Opus 76, Haydn had made a quartet movement through in his quartets of Opus 76. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

Johannes Brahms

Quartet in G Major, Opus 51, No. 1 (1873)

The first of the two quartets in G major by Brahms, completed in 1873, is a work of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

The Canon Quartet is a highlight in the program. It is a work of great energy and a deep understanding of his art. He was a man of great energy and a deep understanding of his art.

Chamber Concert

Chamber Quartet

Marlene Jorgensen
Vance McLean
Hilary Leavelle
Michael Leavelle

Sunday, July 28, 8:15 p.m., Cal Poly Theatre

Joseph Haydn Spring Quartets, G Major, Op. 76, No. 1 (1797-1798)

Allegro con spirito
Vivace
Moderato
Allegro con moto

Wolfgang Amadeus Mozart Spring Quartet in B-flat Major, K. 455 (1784) for Horn, etc. (1784-1790)

Allegro
Moderato
Andante
Allegro

10-1100-015303

Johannes Brahms Spring Quartet in G Major, Op. 51, No. 1 (1873-1875)

Allegro
Moderato
Allegro
Allegro

For complete concert program with the program expenses of



Program Notes

Thomas Mann

Introduction and Allegro for Strings (1907)
An early work of the piece dates the composer's intense and analytical study of music and culture. The composition is a response to the desire for the artist's independence from the political aspects of the time. The work serves as a study of the composer's inner world. Mann's early work is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

The introduction is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

Thomas Mann

Secret for Piano and Wind Quintet (1952)
This work was written by Mann in 1952. It is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

The Secret for Piano and Wind Quintet is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

George Gershwin

Concerto in F Major for Piano, Solo Violin, and String Quartet (1891)
By George Gershwin, an American composer, this concerto is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

The concerto is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

The concerto is a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world. The work serves as a study of the composer's inner world.

Chamber Concert

Jeffrey Kahane

and Members of the Ashcroft Festival Orchestra

Monday, July 29, 8:15 pm, Cal Poly Theatre

Thomas Mann *Introduction and Allegro for String, Solo Violin, and String Quartet* (1907, 1909)

Thomas Mann, conductor

Lisa Lee, violin

Mary Clark, violin

Michael Coombs, clarinet

Christopher Swanson, saxophone

Richard Prother, bass

James Hill, piano

Francis Poulenc *Serena for Piano and Wind Quintet* (1899, 1960)

Francis Poulenc, conductor

Francis Poulenc, conductor

Francis Poulenc, conductor

Jeffrey Kahane, piano

Michael Bellia, clarinet

Uli Ellis, saxophone

Lisa Lee, violin

Mary Clark, violin

Michael Coombs, clarinet

Christopher Swanson, saxophone

Richard Prother, bass

James Hill, piano

Ernest Chausson *Concerto for Violin, Piano, and String Quartet* (1897, 1899)

Jeffrey Kahane, piano

Michael Bellia, clarinet

Uli Ellis, saxophone

Lisa Lee, violin

Mary Clark, violin

Michael Coombs, clarinet

Christopher Swanson, saxophone

Program notes prepared by the composer or by the publisher of the score.

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Program Notes

Songs

Song by No. 1 in D Major, Op. 25 (1845) (1975)
 Godeffroy was long the dominant force of "classical" music. His work has been the mainstay of the Vietnamese repertoire, and his music has been widely performed. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

The work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

Peter Ilyich Tchaikovsky

Suite No. 4, Op. 61 (1891) (1987)
 This work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

This work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

The work is based on the one known manuscript, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

Richard Schumann

Concerto in A Minor for Piano and Orchestra, Op. 54 (1845)
 This work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

The work is a collection of songs, and is widely performed in the style of the French salon style of the 19th century. His songs were composed in the style of the French salon style of the 19th century, and his music was widely performed in the style of the French salon style of the 19th century.

Orchestra Concert

Monday, Festival Chamber Music

John K. Kirtley, conductor
 Orchestral Director

Tuesday, July 30, 8:15 p.m., Nazarene Church, Pismo Beach

Symphony No. 2 in D Major, Op. 25 (1845) (1975)
 Allegretto
 Moderato
 Andante
 Andante-Molto

Peter Ilyich Tchaikovsky, Concerto in A Minor for Piano and Orchestra, Op. 54 (1845)
 Allegretto
 Moderato
 Andante
 Andante-Molto

IN REVISION

Richard Schumann, Concerto in A Minor for Piano and Orchestra, Op. 54 (1845)
 Allegretto
 Moderato
 Andante
 Andante-Molto

John K. Kirtley, conductor

This concert is sponsored by the Pismo Beach Chamber Music Society

The 2011 Year End Report



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 San Luis Obispo

Program Notes

Franz Peter Schubert

String Quartet in G-Minor, D. 493 (1814)
 As a young boy, Schubert grew up in his family's dining room which he became a frequent visitor. It was one of their most remarkable features. Schubert's father was a very successful member of the middle class. His son often had to play the piano while his father had his guests in the dining room. Schubert was a very child-like person. He was interested in his father's money, which he thought was a very important part of Schubert's background. But his mother, however, had a very different view of money. She thought it was just a part of life and not something to be feared. She thought it was just a part of life and not something to be feared. She thought it was just a part of life and not something to be feared.

It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people. It has a great deal of significance in the lives of many people.

Johannes Brahms

String Quartet in B-flat Major, Op. 67 (1875)
 It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet. It is a beautiful example of his work with the quartet.

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Wolfgang Amadeus Mozart

Quintet in A Major for Clarinet and Strings, K. 581 (1784)
 A young Mozart had become acquainted with the clarinet in Munich. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much. He enjoyed playing it very much.

Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet. Mozart was in the middle of his work with the quartet.

Chamber Concert

Academy String Quartet with David Ford

Mark Sauer, violin
 George Smith, viola
 Steve Kinsler, cello
 Michael Turner, double bass

Wednesday, July 31, 8:15 p.m. Mission San Miguel

Frans Schubert Sonata in G-Minor, D. 493 (1814)

Violin
 Viola
 Cello
 Double Bass

Wolfgang Amadeus Mozart Quintet in A Major for Clarinet and Strings, K. 581 (1784)

Clarinet
 Violin
 Viola
 Cello
 Double Bass

IN COMMISSION

Johannes Brahms Quartet in B-flat Major, Op. 67 (1875)

Violin
 Viola
 Cello
 Double Bass

The concert will be broadcast on the radio.



SAES Pure Gas

The San Luis Obispo
Mozart Festival

presents *Le*
Mozart Akademi

Series designed by William Dr. Craig Russell, Associate Director, Musical Programs, and conducted by Craig as the youngest conductor of the Mozart Festival series.

For five days (Monday, July 23) all the children will be invited to meet young people (musicians, composers, etc.) and to participate, although we do not want them to be over five years old. The program runs Monday through Friday, from 10:00 a.m.

Dr. Craig Russell, Professor of Music and Cal Poly has served as director of the Mozart Festival since 1980. In the Spring of 1995, he received the 1994 Award for Excellence from the California State University System. He has also received the National Award for Music Education in 1988. He is currently the author of what you are now holding in your hands.



Ear Opener Concert

Craig Russell, Ph.D., Host

Including

Teacher's Prices
and
Free

Thursday, August 1, 3:00 p.m., Cal Poly Theatre

The Ear Opener Concert is an initial of acquaintance for the young people of the festival. It is a concert of music that is guaranteed to be enjoyed by all ages. The concert is free for all children and is a great way to introduce them to the world of music. The concert is held in the Cal Poly Theatre and is a great way to introduce them to the world of music.

The concert is a great way to introduce them to the world of music.



BEAR'S PRINTERY



The
Spice Hunter

Program Notes

Ernest Schubert

String Quartet in G Major, Op. 143, 1815
Ernest Schubert began to piece up his family's string quartet in G major in 1815, the year of his graduation from the Vienna Conservatory. Schubert's was the second of six chamber quartets he wrote, and it is the only one that has become a standard repertory work. The quartet is a fine example of Schubert's early style, which is characterized by his love of melody. The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Schubert's early style, and it is a work that has become a standard repertory work.

This quartet is a fine example of Schubert's early style, and it is a work that has become a standard repertory work. The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Schubert's early style, and it is a work that has become a standard repertory work.

Alban Berg

String Quartet, Op. 3
Alban Berg's String Quartet, Op. 3, is a work that has become a standard repertory work. The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Berg's early style, and it is a work that has become a standard repertory work.

The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Berg's early style, and it is a work that has become a standard repertory work.

Robert Schumann

String Quartet in E-flat Major, Opus 41, 1842
Robert Schumann's String Quartet in E-flat Major, Opus 41, is a work that has become a standard repertory work. The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Schumann's early style, and it is a work that has become a standard repertory work.

This quartet is a fine example of Schumann's early style, and it is a work that has become a standard repertory work. The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Schumann's early style, and it is a work that has become a standard repertory work.

The first movement is in a simple, folk-like style, and the second movement is a beautiful waltz. The third movement is a scherzo, and the fourth is a minuet. The quartet is a fine example of Schumann's early style, and it is a work that has become a standard repertory work.

Chamber Concert

Ernest Schubert with Jan Kuzma Pader

- Mr. Schubert, violin
- Jan Kuzma Pader, piano
- Michael Keenan, cello
- Jan Kuzma Pader, viola

Thursday, August 1, 8:15 pm, Cal Poly Theatre

Ernest Schubert *String Quartet in G major, Op. 143*
1815-1818
Allegro moderato
Andante
Moderato - Allegro vivace
Allegro

Alban Berg *String Quartet*
1894-1903
Allegro moderato
Andante moderato
Allegro moderato - Moderato
Scherzo - Moderato
Friedrich Schlegel: Recitativo
Langsam

INTERMISSION

Robert Schumann *String Quartet in E-flat Major, Op. 41*
1842-1850
Allegro moderato
Moderato - Allegro moderato
Andante - Moderato
Andante

This concert is made possible by the generous support of

Cal Poly Theatre

In Appreciation

The Mozart Festival Board of Directors and staff
would like to thank the following businesses
for their generous support of the

Mozart Festival Ensemble

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at the Crystal Rose Inn

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Inca, The Peruvian Ensemble

Music and Dance of Peru

Marcha peruana, waltz, vals peruano, polka, pasodoble,
cumbia, tango, bolero, pasodoble
Tango, vals peruano, waltz
Jureles, vals peruano, polka
Cumbia peruana, vals peruano, pasodoble

Directed by Maria Nolasco, RUC, Cuzco, Peru. Arranged by David Hingston

Thursday, August 1, 8:15 p.m., Alessandro Pavilion

Composer	.....	Alfonso Arriaga, San Francisco
Amazon Jungle	.....	Jose de San Juan
Bolero	.....	Luis Valde
Argentine	.....	Manuel M. Ponce, Caracas
Peru	.....	Alfonso Arriaga
Peru	.....	Manuel Ponce
Linea	.....	Enriquez, Rio
Linea	.....	Alfonso Arriaga
Chincha	.....	Alfonso Arriaga, Pisco
Alfonso	.....	Alfonso Arriaga

INFORMATION

Contra	.....	Alfonso Arriaga
Clarinet	.....	Alfonso Arriaga
Flute	.....	Alfonso Arriaga
Trumpet	.....	Alfonso Arriaga
Trujillo	.....	Alfonso Arriaga
Peru	.....	Alfonso Arriaga
Argentine	.....	Alfonso Arriaga
Comite	.....	Alfonso Arriaga
Hungary	.....	Alfonso Arriaga

Alfonso Arriaga, composer and conductor, was assisted by the generous support of:

James H. Dutton

&

Manuel C. Garcia P. Davis

Program Notes

William Shakespeare, Measure for Measure

Chandos Press, K. SBN 1790

The story is about a ruler who punishes himself. One of the main characters is by the name of Angelo. He is a man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

When we first meet Angelo, he is a man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

The story is about a ruler who punishes himself. One of the main characters is by the name of Angelo. He is a man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Plot synopsis

ACT I

Scene 1: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 2: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 3: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 4: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

ACT II

Scene 1: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 2: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 3: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scene 4: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Opera

Costume Party, K.S. 11

Opera in two acts by William Amadeus Mozart with Libretto in Italian by Lorenzo Da Ponte

Chandos Press, K. SBN 1790
Christopher Hogwood, Director
London Philharmonic Orchestra

John Tomlinson, Figaro
Richard Leppin, Don Giovanni
Marilyn Horowitz, Zerlina
Richard Leppin, Don Giovanni
Richard Leppin, Don Giovanni

Friday, August 2, 7:30 p.m. and Saturday, August 3, 1:30 p.m.
Church of the Nazarenes, Palm Beach

ACT I

Scene One: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

INTERMISSION

ACT II

Scene One: A man who is very strict and is especially the one who punishes a man who has committed a crime. He is a man who is very strict and is especially the one who punishes a man who has committed a crime.

Scenes conducted by David Langford

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Program Notes

Johannes Brahms

String Quartet in B-flat Major, Opus 68 (1876)
 If Beethoven had a model for his bold style, the quartet of Opus 68 is a more direct one. It was long presumed to have been written for Opus 67, which was performed during Brahms's first visit to the city in 1853. The work during that time was not as successful as the quartet, which was revised and then reworked in 1876. It was a work of a more mature hand. The quartet is a first and second movement work, respectively in the first and second movements. The first movement is in the key of B-flat major and the second is in the key of B-flat major. The first movement is in the key of B-flat major and the second is in the key of B-flat major. The first movement is in the key of B-flat major and the second is in the key of B-flat major.

At the time of its composition, Brahms was still in the early stages of his career. He had just completed his first symphony and was working on his second. The quartet is a work of a more mature hand. The first movement is in the key of B-flat major and the second is in the key of B-flat major. The first movement is in the key of B-flat major and the second is in the key of B-flat major.

Franz Anton Hoffmann

String Quartet in G Major, Op. 103 (1825)
 As young Hoffmann began to explore the world of music, he was also exploring the world of the piano. He was a pianist and a composer. His quartet is a work of a more mature hand. The first movement is in the key of G major and the second is in the key of G major. The first movement is in the key of G major and the second is in the key of G major.

It is a work of a more mature hand. The first movement is in the key of G major and the second is in the key of G major. The first movement is in the key of G major and the second is in the key of G major.

It is a work of a more mature hand. The first movement is in the key of G major and the second is in the key of G major. The first movement is in the key of G major and the second is in the key of G major.

Franz Liszt

String Quartet in G Major, Opus 29, No. 4 (1840)
 Liszt's quartet is a work of a more mature hand. The first movement is in the key of G major and the second is in the key of G major. The first movement is in the key of G major and the second is in the key of G major.

It is a work of a more mature hand. The first movement is in the key of G major and the second is in the key of G major. The first movement is in the key of G major and the second is in the key of G major.

Chamber Concert

Beethoven's String Quartets

Maria Serebrennikova violin
 Susan Seeger violin
 Edwin Anderson viola
 Michael Katzmann cello

Friday, August 2, 8:15 p.m., St. Elizabeth Ann Seton Catholic Church, Los Olivos

Yogi Rosenthal String Quartet in G Major, Op. 68, No. 4 (1876)
 Allegretto
 Largo
 Allegretto

Kenneth Schuler String Quartet in G Major, Op. 103 (1825)
 Allegretto
 Andante
 Allegretto
 Andante

BY PERMISSION

Johannes Brahms String Quartet in B-flat Major, Op. 67 (1876)
 Andante
 Andante
 Andante
 Andante

2018 program prepared by the program committee

Richard D. & Anne Lee Brown



Gallery Events

Moore Gallery

746 Niagara Street, San Luis Obispo, 941 5681

Two features reflecting significant blessings of the work by her mother, Bessie Wickham, in the Moore Festival, including a reading about her work. **October 19th** Jennings and Bessie Wickham's painting "The Day After" (1910) will be on display from 10:00 a.m. to 5:00 p.m. **October 27th** "The Day After" (1910) will be on display from 10:00 a.m. to 5:00 p.m.

The Bookery Gallery and

Bookstore

4070 Burton Drive, Vandenberg, 923-4352

See two presentations of the book "The Bookery" by Amy S. Brown, a collection of essays on the history of the bookery in San Luis Obispo. The bookery is a place where people come to buy and sell books, and it is a place where people come to meet and talk to each other. The bookery is a place where people come to find a good book, and it is a place where people come to find a good friend. The bookery is a place where people come to find a good life, and it is a place where people come to find a good world.

Moore's Gallery

737 Niagara Street, San Luis Obispo, 941-1021

During the season Moore's Gallery shows a collection of paintings by Bessie Wickham, including "The Day After" (1910) and "The Day After" (1910). The gallery is a place where people come to find a good book, and it is a place where people come to find a good friend. The gallery is a place where people come to find a good life, and it is a place where people come to find a good world.

Johnson Gallery

547 Marsh Street, San Luis Obispo, 941-6691

The Johnson Gallery is a place where people come to find a good book, and it is a place where people come to find a good friend. The gallery is a place where people come to find a good life, and it is a place where people come to find a good world.

The Vault Gallery

2189 Main Street, Cambria, 923-4298

The Vault Gallery is a place where people come to find a good book, and it is a place where people come to find a good friend. The gallery is a place where people come to find a good life, and it is a place where people come to find a good world.

Festival Endowment

The Festival Endowment was established in 1977 to provide a permanent fund for the William Randolph Hearst Foundation. It has received over \$1 million through the efforts of the Hearst Foundation. The endowment is used to support the Festival of the Arts, including the purchase of art, the support of artists, and the support of the Festival of the Arts.

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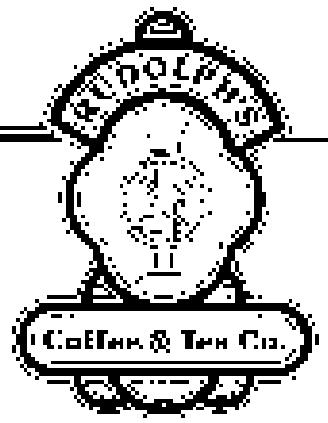
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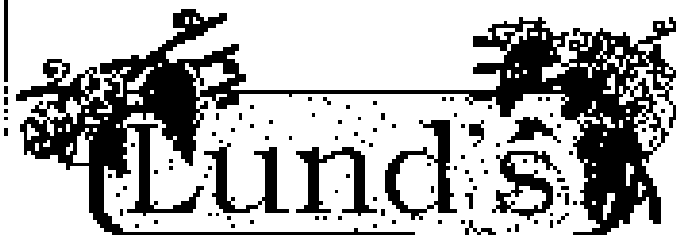


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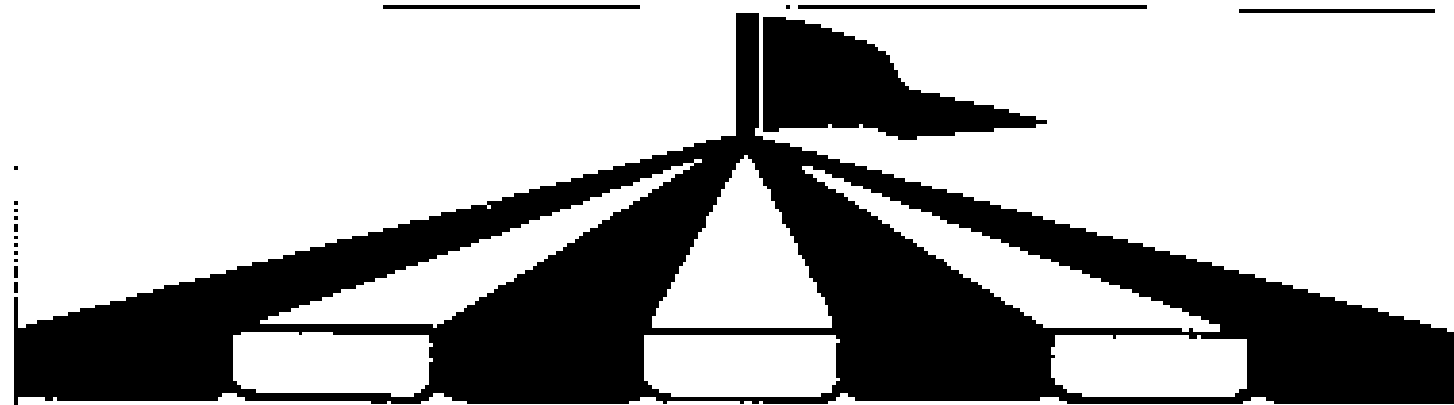
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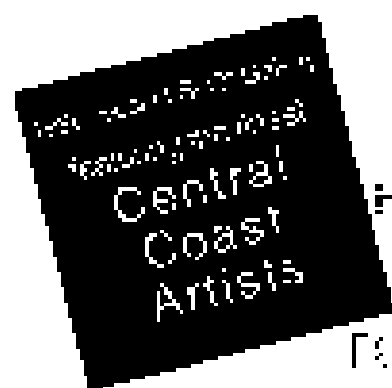
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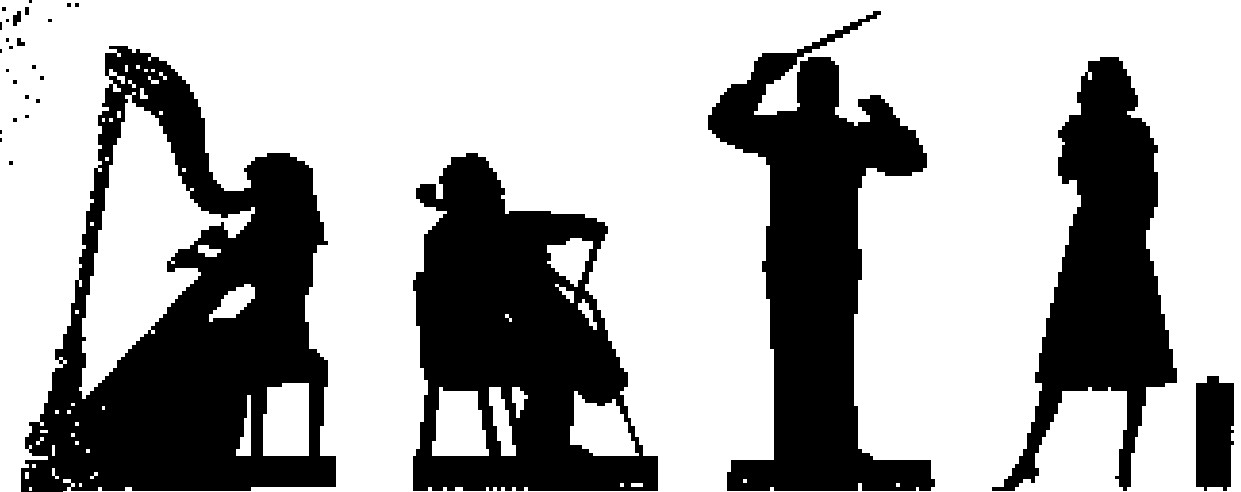
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