

FIFTH ANNUAL SAN LUIS OBISPO

# MOZART



# FESTIVAL

JULY 28 - AUGUST 3, 1975



SAN LUIS OBISPO MOZART FESTIVAL ASSOCIATION

Postoffice Box 311

San Luis Obispo, Calif. 93406

Dear Friends of Mozart:

Welcome to the Fifth Mozart Festival. Your interest has made Festival Week the musical highlight of the Central Coast. Each year the Mozart Festival has tried to out-perform the previous years. We are confident that the '75 Festival will be the most interesting, diverse and musically rewarding yet. You are in for a treat at each recital and concert.

We sincerely appreciate the assistance that the Mozart Festival receives. The grants and contributions from the City of San Luis Obispo, the State of California, and individual donors are our most obvious support. But the countless hours spent by the Festival Board, volunteers, host families, and other "Friends of Mozart" are also necessary to bring you the very best. Each year more people become involved, and we hope that this will continue to be the spirit in which good music is brought to our community.

If you have not yet become involved, please accept our earnest invitation to do so. It is one of those rare opportunities where everyone benefits. And you have the pleasure of watching the Mozart Festival grow through the years.

Sincerely,

Harold H. Larson

President

Mozart Festival Association

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770 Higuera Street  
San Luis Obispo

# schedule of concerts

ROGER OSBALDESTON

## Tuesday, July 29

Recital by David Abel and Paul Hersh, 8:15 p.m., Cal Poly Theatre  
Duo in B-flat for Violin and Viola, K. 424, W. A. Mozart  
Sonata in G major for Violin and Piano, Joseph Haydn  
Sonata in A major for Violin and Piano, Op. 47 (Kreutzer), L. van Beethoven

## Wednesday, July 30

Cambria Concert by Arriaga String Quartet, 8:15 p.m., Veterans Memorial Building, Cambria  
String Quartet in G major, K. 387, W. A. Mozart  
String Quartet No. 3, Op. 22, P. Hindemith  
Quartet in F major, M. Ravel

- ✓ Orchestra Concert, 8:15 p.m., Cal Poly Theatre (co-sponsored by Cal Poly ASI)  
Symphony No. 38 in D major, K. 504 ("Prague"), W. A. Mozart  
Piano Concerto No. 6 in B-flat major, K. 238, W. A. Mozart  
Sinfonia Concertante in E-flat major for Violin and Viola, K. 364, W. A. Mozart

## Thursday, July 31

- ✓ Konzert für Anfänger (Ear-Opener Concert)  
Designed for the inexperienced listener of all ages, a varied program will emphasize unique works and special insight into Mozart.

Recital by Arriaga String Quartet, 8:15 p.m., Cal Poly Theatre  
String Quartet No. 3, Op. 22, P. Hindemith  
String Quartets, K. 155 and 156, W. A. Mozart  
String Quartet in A major, Op. 41, R. Schumann

## Friday, August 1

- Piano Recital by Victor Steinhardt (Series B), 8:15 p.m., Cal Poly Theatre  
Sonata in C major, K. 545, W. A. Mozart  
Sonata in D minor, Op. 31, No. 2, L. van Beethoven  
Impromptu in B-flat major, Op. 142, No. 3, Franz Schubert  
Sonata in A major, K. 331 (300i), W. A. Mozart
- ✓ Mission Concert (Series A), 8:15 p.m., Mission San Luis Obispo de Tolosa  
Overture to the opera "The Magic Flute," W. A. Mozart  
Serenade No. 12 in C minor for Wind Octet, K. 388, W. A. Mozart  
Mass in C minor, K. 427, W. A. Mozart

## Saturday, August 2

Afternoon Recital, 3 p.m., Cal Poly Theatre  
Songs performed by Delcina Stevenson accompanied by John Russell  
Octet for Wind Instruments (1923, rev. 1952), I. Stravinsky  
Divertimento No. 15 in B-flat major, K. 287 (271h), W. A. Mozart

Recital by Donna Curry (Series A), 8:15 p.m., Cal Poly Theatre  
A program of works from the Baroque and Renaissance Periods

- ✓ Mission Concert (Series B), Mission San Luis Obispo de Tolosa  
A repeat of the Friday Mission Concert

## Sunday, August 3

- ✓ Afternoon Orchestra Concert, 3 p.m., Cal Poly Theatre  
Symphony No. 7 (9) in C major ("The Great"), F. Schubert  
Concertino for Marimba and Orchestra, Op. 21, P. Creston  
Piano Concerto No. 27 in B-flat major, K. 595, W. A. Mozart

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## A LETTER ABOUT MOZART

(NOTE: The following letter was written by Friedrich Melchior Von Grimm, a gifted German writer who was secretary to the Duke of Orleans in Paris. The letter was written when Mozart was six years old.)

1 December 1763

True prodigies are sufficiently rare to be worth speaking of, when you have had occasion to see one. A Kapellmeister of Salzburg, Mozart by name, has just arrived here with two children who cut the prettiest figure in the world. His daughter, eleven years of age, plays the harpsichord in the most brilliant manner; she performs the longest and most difficult pieces with an astonishing precision. Her brother, who will be seven years old next February, is such an extraordinary phenomenon that one is hard put to it to believe what one sees with one's eyes and hears with one's ears.

It means little for this child to perform with the greatest precision the most difficult pieces, with hands that can hardly stretch a sixth; but what is really incredible is to see him improvise for an hour on end and in doing so give rein to the inspiration of his genius and to a mass of enchanting ideas, which moreover he knows how to connect with taste and without confusion.

The most consummate Kapellmeister could not be more profound than he in the science of harmony and of modulations, which he knows how to conduct by the least expected but always accurate paths. He has such great familiarity with the keyboard that when it is hidden for him by a cloth spread over it, he plays on this cloth with the same speed and the same precision.

To read at sight whatever is submitted to him is child's play for him; he writes and composes with marvellous facility, without having any need to go to the harpsichord and to grope for his chords. I wrote him a minuet with my own hand and asked him to put a bass to it; the child took a pen and, without approaching the harpsichord, fitted the bass to my minuet. You may imagine that it costs him no trouble at all to transpose and to play the tune one gives him in any key one may ask; but here is something more I have seen, which is no less incomprehensible.

A woman asked him the other day whether he was able to accompany by ear, and without looking at it, an Italian cavatina she knew by heart; and she began to sing. The child tried a bass that was not absolutely correct, because it is impossible to prepare in advance the accompaniment to a song one does not know; but then the tune was finished, he asked her to begin again, and at this repeat he not only played the whole melody of the song with the right hand, but with the other added the bass without hesitation; whereafter he asked (her) ten times to begin again, and at each repeat he changed the style of his accompaniment; and he could have repeated this twenty times, if he had not been stopped.

I cannot be sure that this child will not turn my head if I go on hearing him often; he makes me realize that it is difficult to guard against madness on seeing prodigies. I am no longer surprised that Saint Paul should have lost his head after his strange vision. M. Mozart's children have excited the admiration of all who have seen them. The Emperor and Empress have overwhelmed them with kindnesses; and they have already met with the same reception at the Court of Munich and the Court of Mannheim.

It is a pity that people are so ignorant of music in this country. The father proposes to go on from here to England, and afterwards to take his children back through lower Germany. . . .

## san luis obispo mozart festival

This will be the fifth season for the San Luis Obispo Mozart Festival. In its five years the Festival has grown from three concerts in 1971 to a schedule of eleven concerts in 1975.

Reflected in this quick growth is an enthusiastic community support which has produced loyal audiences and an ideal atmosphere for making music. Visiting musicians are invariably impressed with the attentive audiences and warm response to each concert. As a result, soloists and orchestra players are eager to return to the Festival each year, and many permanent friendships have been made in the community.

The Mozart Festival was conceived as a tribute to Wolfgang Amadeus Mozart. The program emphasizes his works; but drawing inspiration from the universality and influence of his genius, music from all periods is brought together to create interesting and varied programs.

The intent of the Festival is to bring the finest musicians to the area and to provide educational cultural opportunities to the Central Coast.

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## **CLIFTON SWANSON** **Musical Director and Conductor**

"Mozart has something special to communicate to each listener. His music has the unique ability to speak to a child as a child, and yet as the listener grows so does the music, always revealing new depths. For the sensitive listener, the music of Mozart is the most perfect of all. It expresses a wide range of emotions and ideas with impeccable taste and complete facility."

It is with these feelings that Clifton Swanson has directed and conducted the San Luis Obispo Mozart Festival. In fact, he was instrumental in starting the Festival five years ago.

Swanson, who teaches at California Polytechnic State University and also serves as Musical Director and Conductor for the San Luis Obispo County Symphony, says that the size and extremely high calibre of the Festival Orchestra makes it possible to do works that he has always wanted to do but has not had the chance. Selecting the right music, sensitive musicians, and unique programs is a special challenge that is entirely compatible with Mozart's style and personality. "I feel that he would approve!" Swanson said.

Swanson's own musical background includes studying music at Pomona College, the University of Texas, and UCLA. He has performed under many prominent conductors as a bass player and has been principle bass of the Peter Britt Music and Arts Festival in Jacksonville, Oregon, and a member of the Anchorage Festival Orchestra in Alaska. While at UCLA he won the Atwater-Kent Award for performance on String Bass.

## **JOHN RUSSELL** **Conductor, Festival Singers**

John Russell, conductor of the forty-voice Mozart Festival Singers, is also conductor of the University Singers at California Polytechnic State University where he is on the Music Department Faculty.

The University Singers has established an excellent reputation with its annual tour of the California Missions. Its 1976 tour has been given special recognition by the California Bicentennial Committee for its historical interest.

Russell also served this Spring as guest conductor of the Mitzelfelt Chorale in Los Angeles.

A former piano student of Adolf Baller, John Russell is an active composer with numerous published works which have received performances throughout the country.

Russell has conducted the Festival Singers since the first Mozart Festival in 1971. This year he will also perform as accompanist to Delcina Stevenson in the Saturday Afternoon Recital.



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## featured artists



**David Abel**

### **David Abel, Violinist**

David Abel's musical activities include chamber music, solo recitals, orchestral appearances and teaching. He made his orchestra debut at age fourteen with the San Francisco Symphony and since then has appeared with many major orchestras in the United States. His principal teacher was Naoum Blinder, former Concertmaster of the San Francisco Symphony. Abel is currently violinist with the Francisco Chamber Trio which in 1974 won the Naumberg Chamber Music award in New York City.

David Abel will perform in recital with Paul Hersh on Tuesday evening, and as a soloist in the Wednesday evening orchestra concert.



**Donna Curry**

### **Donna Curry, Lutenist-Singer**

Donna Curry has performed as a lutenist-singer in concert throughout the United States and Europe. Her repertoire includes a full range of lute song from both the Baroque and Renaissance Periods, as well as folk and art songs of other times. She is founder and director of the annual Lute Master Class and Seminar in Carmel Valley and has recorded songs with the renaissance lute and with guitar. She has studied lute with Eugen Dombois and voice with Elsa Cavelti.

Miss Curry will perform in recital Saturday evening.

### **Arriaga String Quartet**

The four musicians making up the Arriaga String Quartet are Barry Socher, violin; Connie Kupka, violin; Carole Mukogawa, viola; and David Speltz, cello. In the quartet's first season, they won First Prize in the Coleman auditions and since then have performed throughout Southern California, including several performances at the Hollywood Bowl. Individually the members of the quartet also perform as members of various Los Angeles and Southern California symphonies and chamber ensembles.

The Arriaga String Quartet will be featured in the Wednesday evening Cambria Concert and in a recital Thursday evening in the Cal Poly Theatre.

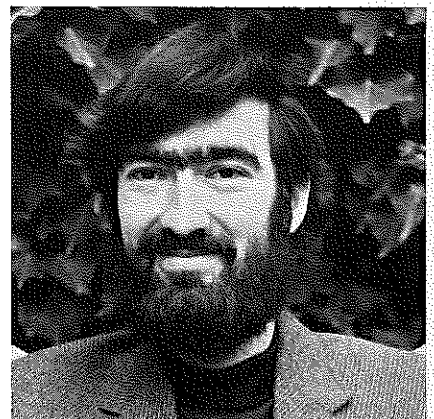
### **Victor Steinhardt, Pianist**

Victor Steinhardt had his debut at age 15 as piano soloist with the Los Angeles Philharmonic Orchestra. Since then he has appeared throughout the West Coast and in Texas as soloist with orchestras, in solo recitals, in chamber ensembles and in concerts of contemporary music as improviser, composer, conductor and pianist. He is currently Assistant Professor of Music at the University of Oregon. Locally he has appeared as soloist with the San Luis Obispo County Symphony and in solo recital at California Polytechnic State University.

Victor Steinhardt will perform in recital on Friday evening and as soloist at the Wednesday orchestra Concert.



**Arriaga String Quartet**



**Victor Steinhardt**

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## featured artists

### Karen Ervin, Percussionist

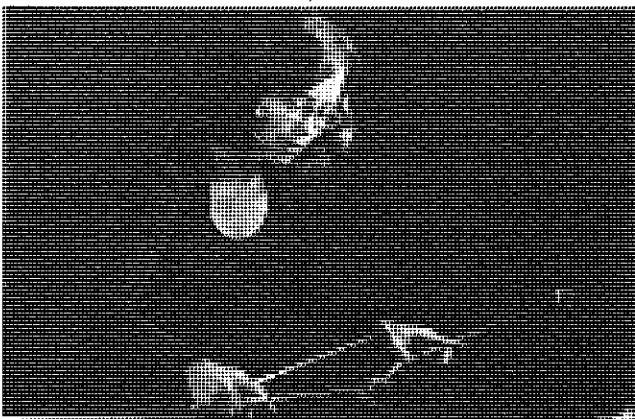
In the past two years, Karen Ervin has twice been a prize winner in international competitions: the Concours Internationale d'Execution Musicale in Switzerland, and the International Percussion Competition for Contemporary Music in France. She is known also for her solo recordings and recordings with the Los Angeles and Pacific Percussion Ensembles. Recently Ms. Ervin has been exploring new music and techniques for the mallet instruments, particularly the marimba.

Karen Ervin will be among the soloists in the Sunday afternoon orchestra concert.

### Paul Hersh, Pianist and Violist

Paul Hersh attended Yale University where he studied viola with William Primrose and piano with Leonard Shure and Edward Steuerman. He was formerly the violist with the Lenox String Quartet and has concertized throughout the United States and Europe. He is currently on the faculty of the San Francisco Conservatory of Music, teaching both viola and piano. He has formerly been a faculty member with the Berkshire Music Festival, Aspen Music Festival, Spoleto Festival, Grinnell College, Oregon State University and the State College of New York.

Paul Hersh will perform in recital with David Abel on Tuesday evening and as soloist in the Wednesday and Sunday orchestra concerts.



Karen Ervin

### Delcina Stevenson, Soprano

Delcina Stevenson has been a featured soprano with the San Francisco, Seattle, and Portland Opera Companies and has appeared as soloist with the Detroit, San Diego and San Francisco Symphonies. She recently appeared as soloist with the Los Angeles Philharmonic in Beethoven's Ninth Symphony. This is Miss Stevenson's second year at the Mozart Festival.

Delcina Stevenson will be a featured soloist in the Mission Concert on Friday and Saturday evenings and will perform in the Saturday afternoon recital.



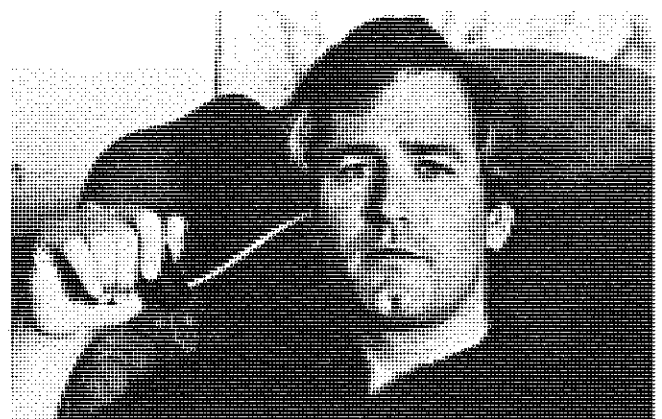
Delcina Stevenson

### Dorothy Wade, Concertmaster and Violinist

Returning for third year with the Mozart Festival as concertmaster, Dorothy Wade brings a long list of musical experience. She has appeared as soloist with most of the Southern California and San Francisco Bay Area Orchestras, including the Los Angeles Philharmonic. She is concertmaster of the California Chamber Symphony and she has played in both the Carmel Bach and Ojai Festivals.



Dorothy Wade



Paul Hersh

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# principal players



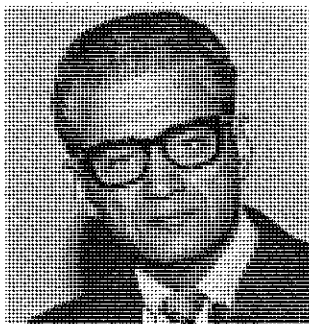
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**Robert Sushel**  
**Principal Second Violin**

Robert Sushel performs as a concert artist and as a member of many studio and recording orchestras in the Los Angeles area. He was a member of the well-known American Art String Quartet and has appeared in concert and on recordings with many of the world's distinguished conductors. Last season as principal violinist and personnel manager of the Los Angeles Chamber Orchestra under Neville Marriner he performed in many of the European music festivals.



Robert Sushel

**Sven Reher**  
**Principal Viola**

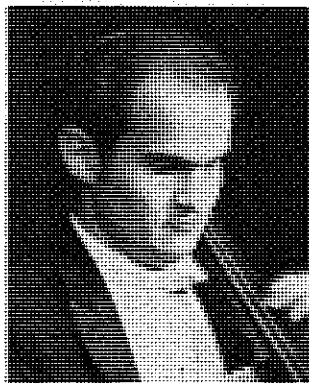
Sven Reher is a member of the California Chamber Symphony under the direction of Henri Temianka, as well as the Symphony Orchestras of Pasadena, Glendale and Brentwood. He is first chair violist for Disney Studios Productions. His solo recording of a Hindemith Viola Sonata (Op. 25, No. 1) was released this spring. With the California Chamber Symphony he performed an all-Copland program under the direction of composer Aaron Copland. This is his fourth year with the Mozart Festival.



Sven Reher

**Robert Adcock**  
**Principal Violoncello**

Robert Adcock has played with the Carmel Bach Festival Orchestra and the Ojai Music Festival and is principal cellist of the San Gabriel Valley Symphony; he



Robert Adcock



John Hornschuch



Lawrence Duckles



Tony Plog

has also played in the Pasadena Symphony and the Beverly Hills Chamber Orchestra. He has had extensive solo and ensemble experience including the USC String Quartet and the Monday evening Concert Series at the Los Angeles County Museum of Art.

**John Hornschuch**  
**Principal Double Bass**

John Hornschuch began studying the string bass under Milton Kestenbaum at the University of Southern California, where he received his master's degree in 1970. He was also a member of the famous Debut Orchestra of Los Angeles under the direction of Michael Tilson Thomas. After graduation he went to Seattle to teach and play in the Seattle Symphony Orchestra. He is now living in the Los Angeles area where he is a freelance musician. This is his fifth year with the Mozart Festival.

**Lawrence Duckles**  
**Principal Flute**

Lawrence Duckles has studied with Merrill Jordan, Hans Reznick of the Vienna Philharmonic, Julius Baker and Jean-Pierre Rampal. He has performed with the Oakland Symphony and San Francisco Ballet Orchestras and with the Cabrillo Festival Orchestra where he also served as librarian. He is now living in Los Angeles where he is the flute instructor at Los Angeles City College and is a freelance musician. He is a member of the recently formed Los Angeles Radio Orchestra.

**Anthony Plog**  
**Principal Trumpet**

Anthony Plog is currently with the Utah Symphony. He was formerly principal trumpet with the San Antonio Symphony, and has performed with the Los Angeles Philharmonic, the New York Brass Quintet (substituting for Robert Nagel) and the San Antonio Chamber Players. His first solo record (Contemporary Music for Trumpet and Organ) was released in March of this year.

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# principal players

**Tom Ervin**  
Principal Trombone

Tom Ervin is an active solo trombonist and clinician, in addition to teaching Low Brass and Jazz at the University of Arizona. His professional career has included solo recording, as well as albums with the Pacific Brass Quintet and the L.A. Brass Society. He was, for three years, solo trombone with the Faculty Lab Band of the U.S. Navy School of Music. He is now, in addition to his teaching and solo work, a member of the Board of Directors of the International Trombone Association and Principal Trombone of the Tucson Symphony Orchestra.

**Don Christlieb**  
Principal Bassoon

For 35 years, Don Christlieb has been first bassoonist with the Twentieth Century Fox studio orchestra. He has been closely associated with the Monday Evening Concerts since their beginning and he held first chair bassoon in the Glendale Symphony Orchestra for ten years. He also has performed with the Ojai Music Festival for many years. His treatise on making a bassoon reed is used as a text in universities and colleges throughout the world.

**Fred Bergstone**  
Principal Horn

Fred Bergstone has been a student of Fred Fox, George Hyde, and James Chambers. He has performed with the New York City Opera Orchestra, the New York Chamber Music Society, the Cabrillo Music Festival, the New York Philharmonic and the Pittsburgh Symphony. He is currently on the faculty of the North Carolina School of Arts and is hornist with the Clarion Wind Quintet and Piedmont Chamber Symphony.

**John Ellis**  
Principal Oboe

John Ellis is returning for his fifth year with the San Luis Obispo Mozart Festival. He has performed with Boris Goldovsky, the Madrid Ballet, and Henri Temianka's California Chamber Symphony. He has been a soloist with the Los Angeles Chamber Orchestra and teaches at San Fernando Valley State College and at Pomona College.

**James Kanter**  
Principal Clarinet

James Kanter has performed as principal clarinet with the Santa Barbara Symphony, the San Fernando Valley Symphony and Walt Disney Studios. He is clarinet instructor at the University of California, Santa Barbara, and has worked with studio and television orchestras in the Los Angeles area. He has studied of arts in music from California State University, Northridge. He has studied with Mitchell Lurie, Dominick Fera, Merritt Buxbaum, Albert Klingler, and Richard Lesser.

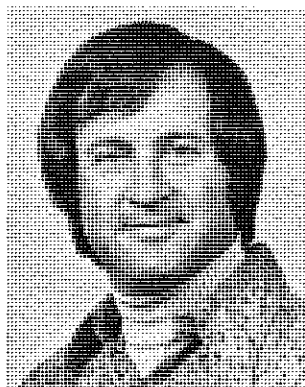
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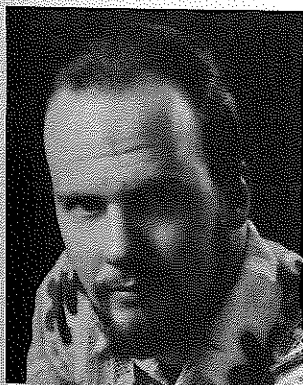
Karen Ervin will be among the soloists in the Sunday afternoon orchestra concert.



**Karen Ervin**



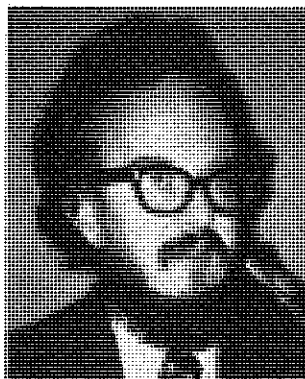
**James Kanter**



**Tom Ervin**



**Don Christlieb**



**Fred Bergstone**



**John Ellis**

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## mozart festival singers

The 48 Mozart Festival Singers are largely from San Luis Obispo County. They are auditioned and conducted by John Russell.

Soloists for the 1975 Mozart Festival are:

Delcina Stevenson, Soprano

Maurita Thornburgh, Soprano

Fr. John Schiavoni, Tenor

Christopher Hungerland, Bass

### Singers

Don Adams, Tenor (San Luis Obispo)  
 MariaDel C. Alberts, Soprano (San Luis Obispo)  
 Nancy Aylesbury, Soprano (San Luis Obispo)  
 Winnie Baer, Alto (Atascadero)  
 Kelly Borchard, Alto (Cayucos)  
 Michael P. Burrell, Bass (San Luis Obispo)  
 Shel Burrell, Alto (San Luis Obispo)  
 Sherman Butler, Bass (Pismo Beach)  
 Kathy Conly, Soprano (San Luis Obispo)  
 Gerald M. Cook, Tenor (San Luis Obispo)  
 Karen E. Coombs, Alto (Los Osos)  
 Debbie Cree, Alto (Riverside)  
 Joan Dwyer, Soprano (San Luis Obispo)  
 Loren Dynneson, Tenor (San Luis Obispo)  
 Ruth Fleming, Alto (Northridge)  
 Richard J. Hayden, Bass (San Luis Obispo)  
 James Kinnee, Bass (Chico)  
 Vicki Kohler, Soprano (San Luis Obispo)  
 R. Gary Lamprecht, Bass (Cayucos)  
 Ralph Lewis, Tenor (Pismo Beach)  
 Stanley Malinowski, Bass (San Luis Obispo)  
 June Manners, Soprano (Soquel)  
 Gene Manners, Tenor (Soquel)

K. Kristine Marske, Alto (San Luis Obispo)  
 Cindy Neal, Soprano (San Luis Obispo)  
 Roger Osbaldston, Bass (San Luis Obispo)  
 Carl Ostrom, Bass (San Luis Obispo)  
 Marsha Ostrom, Soprano (San Luis Obispo)  
 Lisa Page, Alto (Laguna Nigel)  
 Mike Ross, Tenor (San Luis Obispo)  
 Carol Russell, Alto (San Luis Obispo)  
 Tom Schultz, Tenor (Los Angeles)  
 Marta Seeley, Soprano (San Luis Obispo)  
 Deborah Sheets, Soprano (San Clemente)  
 Tom Sheets, Tenor (San Clemente)  
 Bob Silva, Tenor (San Luis Obispo)  
 Susan Simpson, Soprano (San Luis Obispo)  
 Sue Smith, Soprano (San Luis Obispo)  
 Kathy Stoltz, Alto (Santa Barbara)  
 Loren Tacker, Bass (Cambria)  
 Valeria Tacker, Soprano (Cambria)  
 Rita Tolbert, Soprano (San Luis Obispo)  
 Steve Tucker, Tenor (Chico)  
 Robb Williams, Tenor (San Luis Obispo)  
 Chris Williamson, Alto (San Luis Obispo)

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Steve Tucker, Tenor (Chico)  
Robb Williams, Tenor (San Luis Obispo)  
Chris Williamson, Alto (San Luis Obispo)

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## orchestra personnel

### Violin I

Dorothy Wade, Concertmaster (Van Nuys)  
Rebecca Brooks (Bakersfield)  
John Ferrell (Tucson, Ariz.)  
Pat Aiken (Edinboro, Pa.)  
Steve Scharf (Los Angeles)  
Carol Green (San Diego)  
Carol Ferrell (Tucson, Ariz.)

### Violin II

Robert Sushel, Principal (Van Nuys)  
Greg Moore (Los Angeles)  
Pat Banko (Durham, N.C.)  
Gladys Secunda (Los Angeles)  
Carol Kersten (San Luis Obispo)  
Pam Helfert (San Luis Obispo)  
David Stade (San Luis Obispo)

### Viola

Sven Reher, Principal (Los Angeles)  
Mary James (Pittsburg, Ka.)  
James Horton (Durham, N.C.)  
Dorothy Zeavin (Inglewood)  
David Cook (San Luis Obispo)

### Violoncello

Robert Adcock, Principal (Los Angeles)  
Judy Perett (Los Angeles)  
Marcia Sue Zeavin (Inglewood)  
Gay Kimball (San Luis Obispo)  
Jeanne Crittenden (Santa Barbara)

### Double Bass

John Hornschuch, Principal (Los Angeles)  
Susan Ranney (Los Angeles)

### Flute

Lawrence Duckles, Principal (Los Angeles)  
Sylvia Greenfield (Manhattan Beach)

### Oboe

John Ellis, Principal (Chatsworth)  
John Winter (Redlands)

### Clarinet

James Kanter, Principal (Sherman Oaks)  
Virginia Wright (Pismo Beach)

### Bassoon

Don Christlieb, Principal (Sherman Oaks)  
Greg Barber (Oakland)

### Horn

Fred Bergstone, Principal (Winston-Salem, N.C.)  
Jane Swanson (San Luis Obispo)

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Anthony Plog, Principal (Los Angeles)  
Lloyd Lippert (Los Angeles)

### Trombone

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Doug Lowry (Los Angeles)  
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recital by  
David Abel and Paul Hersh

TUESDAY EVENING, JULY 29

8:15 P.M.

CAL POLY THEATRE

Wolfgang Amadeus Mozart ..... Duo for Violin and Viola, K. 424  
(1756-1791)  
Adagio: Allegro  
Andante cantabile  
Thema con Variazioni: Andante grazioso

Joseph Haydn ..... Sonata in G major  
(1732-1809)  
Andante  
Allegro

INTERMISSION

Ludwig van Beethoven ..... Sonata in A major for Violin and Piano, Op. 47 (Kreutzer)  
(1770-1827)  
Adagio sostenuto—Presto  
Andante con variazioni  
Finale: Presto

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# notes

## **Duo for Violin and Viola, K. 424** **W. A. Mozart**

It is well known that Mozart was close friends with Joseph Haydn. Less weight is given to the fact that he was also well acquainted with Michael Haydn, a brother who was employed (with Mozart's father) by the Archbishop Colloredo. Although the Mozart family had great respect for Michael as a musician, it seems that he was personally rather rough and prone to drinking. An amusing anecdote accompanies the two duos for violin and viola, K. 423 and 424, the truth of which cannot be fully verified.

## **Sonata in G major** **J. Haydn**

The early violin sonata was in truth a keyboard sonata with optional violin accompaniment. All of Mozart's early sonatas were of this type. This sonata by Haydn was originally published in two forms: one as a sonata for the piano with accompaniment of violin and cello, and also as a sonata for harpsichord or piano with violin accompaniment. The violin doubles the keyboard part in many places. But it sometimes assumes

## **Sonata in A major for Violin and Piano, Op. 47 (Kreutzer),** **L. van Beethoven**

Beethoven's Sonata in A major, Op. 47, was conceived on a grand scale and borders on the scope of a piano concerto — in fact Beethoven indicates "Quasi come d'un concerto" on the title page. It is surprising that Beethoven attempted such an ambitious piece since it had to be done quickly and was not even formally complete at its first performance. Its premiere consisted of a performance from manuscripts and sketches by Beethoven and a violinist named George Augustus

In 1783, Mozart was visiting Salzburg (having already vigorously resigned from the service of the Archbishop) and found that Michael Haydn was unable to fill an assignment to write six duos for violin and viola because of illness. The Archbishop, in turn, was withholding pay until the assignment was completed. Mozart went home and returned two days later with two duos to complete the assignment. All Michael Haydn had to do was to attach his name and the job was done. Mozart's works prove to be masterpieces, far superior to Haydn's, and valuable additions to an unusual form of chamber music.

the lead indicating that the sonata is not a very early work.

The G major sonata has only two movements. The first is based on a kind of continuous variation of a simple theme which is treated more and more elaborately as the movement progresses. The second is in sonata-allegro form.

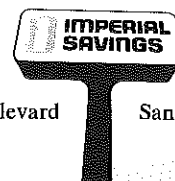
Polgreen Bridgetower — a Negro of Polish birth (who may or may not have been the son of an African prince!). Apparently, Beethoven and Bridgetower later quarreled, and so the sonata was dedicated to the violin virtuoso Rudolphe Kreutzer when it was published. Ironically, the violinist never performed the work and it is reported that he considered it "outrageously unintelligible."

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# orchestra concert

WEDNESDAY EVENING, JULY 30

8:15 P.M.

CAL POLY THEATRE

This program is co-sponsored by the Associated Students Inc. of Cal Poly

Wolfgang Amadeus Mozart ..... Symphony No. 38 in D major, K. 504 ("Prague")  
(1756-1791)  
Adagio: Allegro  
Andante  
Presto

W. A. Mozart ..... Piano Concerto No. 6 in B-flat major, K. 238  
Allegro aperto  
Andante un poco Adagio  
Rondeau: Allegro

Victor Steinhardt, piano soloist

INTERMISSION

W. A. Mozart ..... Sinfonia Concertante in E-flat major for Violin and Viola, K. 364  
Allegro maestoso  
Andante  
Presto

David Abel, violin soloist  
Paul Hersh, viola soloist

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## notes

### **Symphony No. 38 in D major, K. 504 ("Prague")**

**W. A. Mozart**

Completed on December 6, 1786, this symphony was obviously written with an eye towards Mozart's impending trip to Prague for a performance of *The Marriage of Figaro*. It received its first performance on January 17, in Prague, a city which had an unusual appreciation for Mozart's music. The success of the opera and the symphony led to Mozart's return later in the year with a new opera, *Don Giovanni*, written specifically for this receptive city.

This symphony has not achieved the familiarity that is found in his last three symphonies, but it is excellent music. It has only three movements, lacking the

minuet which normally can be expected in symphonies of the late 18th century. The first movement is distinguished by an intense slow introduction which leads into a meticulously worked-out contrapuntal movement.

Although attempts to show relationships between two separate works are usually more speculative than meaningful, it is hard to resist mentioning the fact that moments of *Don Giovanni* can easily be heard reflected in the slow movement. The finale is a delightfully contrasting conclusion to a symphony which began so seriously.

### **Piano Concerto No. 6 in B-flat major, K. 238**

**W. A. Mozart**

The piano concerto was one of Mozart's favorite forms of composition. Usually written with himself in mind as soloist, Mozart's piano concertos span his whole life as a composer, and grow from unpretentious arrangements of various sonatas to some of the most beautiful music ever written.

The Piano Concerto in B-flat, K. 238, is the second of Mozart's true piano concertos. It is not surprising to find that he seems very confident of himself in

this work because not only had he made numerous arrangements of concertos before this time, but he was the experienced composer of about 15 string quartets and 30 symphonies.

Several interesting qualities of this gentle concerto are the use of the flutes in place of oboes in the second movement, the hints of chromaticism which anticipate even more colorful harmony later in Mozart's life, and the soft endings of both the first and last movements.

### **Sinfonia Concertante in E-flat major for Violin and Viola, K. 364**

**W. A. Mozart**

The *sinfonia concertante* was a form that reached its greatest popularity in France. It tended to combine the richness and breadth of the symphony with the concerto, and generally featured two to four solo instruments. The 1972 Mozart Festival featured his *sinfonia concertante* for four winds. This year we are pleased to perform his work for solo violin and viola.

Mozart often played the viola in chamber music. He was an excellent violinist and it is obvious that he understood string instruments intimately. It is entirely possible that he may have written this work with himself in mind for the viola solo. The opening movement

is particularly expansive and is one of his longer movements. The entrance of the soloists grows right out of the orchestral texture, and the movement is eloquent in the manner that the two soloists and orchestra work together.

The slow movement is a very somber and expressive movement in the key of C minor. Mozart wrote all of the cadenzas for this work and sketches indicate that he wrote three for the slow movement alone before he was satisfied. The last movement is a joyful one with lots of twists and surprises.

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*Cambria Concert*  
**recital by Arriaga String Quartet**

**WEDNESDAY EVENING, JULY 30**

**8:15 P.M.**

**VETERANS MEMORIAL BUILDING, CAMBRIA**

Wolfgang Amadeus Mozart ..... String Quartet in G major, K. 387  
(1756-1791)  
Allegro vivace assai  
Menuetto-allegro  
Andante cantabile  
Molto allegro

Paul Hindemith ..... String Quartet No. 3, Op. 22  
(1895-1963)  
I. Fugato: Sehr Langsame Viertel  
II. Schnelle Achtel  
III. Ruhige Viertel  
IV. Mässig schnelle Viertel  
V. Rondo: Gemächlich und mit Grazie

INTERMISSION

Maurice Ravel ..... Quartet in F major  
(1875-1937)  
Modéré-Trés doux  
Assez vif-Trés rythmé  
Trés lent  
Agité

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## notes

### String Quartet in G major, K. 387

W. A. Mozart

The relationship of Wolfgang Amadeus Mozart and Joseph Haydn is one of the heart-warming aspects of Mozart's life. These two important composers were close friends and they had considerable influence over each other. Mozart was so impressed with Haydn's set of six string quartets published in 1781, that he embarked upon his own set of six composed between 1782 and 1785. He worked especially hard on these quartets and the manuscripts show an unusual number of changes and corrections, a fact which is highly uncharacteristic of Mozart who generally could write down his ideas in final form the first time. The six quartets were dedicated to Joseph Haydn and described as "the fruit

of a long and laborious effort." Haydn was, in turn, one of the few who recognized the depth of Mozart's genius and remarked to Mozart's father "I tell you before God as an honest man, that your son is the greatest composer known to me either in person or by reputation. He has taste, and what is more, the most profound knowledge of composition."

The G major quartet is the first of this series of six. It sets the tone for the rest. The increased depth, the trend towards motivic development and the growing use of a contrapuntal texture are all reflective of the seriousness with which Mozart undertook this project.

### String Quartet No. 3, Op. 22

P. Hindemith

A man of many talents, Paul Hindemith was very interested in reviving the concept of the "complete musician." He combined his formidable talents as a violist and violinist with his interest in theory, composition, philosophy, history, conducting and teaching, and became an important composer of the first half of the 20th century.

Hindemith was one of the few early 20th century composers who did not evolve out of the late 19th century romanticism into a more contemporary style. His early works were very challenging, skillfully written pieces as a result of his highly intellectual approach to music. The third quartet reflects the intensity of his early works but prepares the way for his more mature style.

### Quartet in F major

M. Ravel

The String Quartet in F major was completed in 1903 and dedicated to Ravel's teacher, Gabriel Fauré. Ravel was very modest in his assessment of the piece, saying "my Quartet in F shows a will of musical construction, imperfectly realized, no doubt, but appearing much more clearly than in my previous composition." He was uncomfortable about the last movement

which seemed very short, but Debussy convinced him not to change a note of it.

The Quartet is in four movements and superficially resembles the German quartet, having a first movement in sonata-allegro form, a Scherzo, a slow movement and a finale in rondo form. But the listener soon recognizes the French impressionistic style of writing, perhaps even reflective of the music of Debussy.

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# recital by arriaga string quartet

THURSDAY EVENING, JULY 31

8:15 P.M.

CAL POLY THEATRE

Wolfgang Amadeus Mozart ..... Quartet in D Major, K. 155  
(1756-1791)

Allegro moderato

Andante

Molto allegro

Paul Hindemith ..... String Quartet No. 3, Op. 22  
(1895-1963)

I. Fugato: Sehr Langsame Viertel

II. Schnelle Achtel

III. Ruhige Viertel

IV. Mässig schnelle Viertel

V. Rondo: Gemächlich und mit Grazie

INTERMISSION

W. A. Mozart ..... Quartet in G major, K. 156

Presto

Adagio

Tempo di Menuetto

Robert Schumann ..... String Quartet in A major, Op. 41  
(1810-1856)

Andante espressivo — Allegro molto moderato

Assai agitato

Adagio molto

Allegro molto vivace

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## notes

### Quartets in D major and G major, K. 155 and 156

W. A. Mozart

"It is in the quartets K. 155-160 — all six written at the end of 1772 on the journey to Milan or in Milan itself — that Mozart's shift to chamber music is definitely made. If the three divertimenti (K. 136, 137, 138) be counted as chamber music, then it must be said that Mozart made incredible strides as a quartet-composer in half a year. There is a connection between these two groups of works. The opening movement of the first quartet (D major, K. 155), written in 'dreary Bozen,' still toys with symphonic theme-invention, but the roles of second violin and viola are quite different from what they were in the Symphony, and in the development (again emphasized by imitation) is in the second violin that has a charming and piquant cantabile melody in B minor, of the type that could not lightly be entrusted to ripieno players. This D major Quartet is related, both in spirit and in its external shape, to the first of the 'Prussian' quartets, K. 575, the beginning of the first and second movements of which recall these days of happiness and sunshine in Milan. The finale is a bit Haydnish, in the sense that the later Haydn once more wrote and developed such short-legged rondo themes and virtuoso episodes for the first violin.

### String Quartet No. 3, Op. 22

P. Hindemith

A man of many talents, Paul Hindemith was very interested in reviving the concept of the "complete musician." He combined his formidable talents as a violist and violinist with his interest in theory, composition, philosophy, history, conducting and teaching, and became an important composer of the first half of the 20th century.

### String Quartet in A major, Op. 41

R. Schumann

Robert Schumann often became so immersed in an idiom that he would exhaust himself before he would move on to the next. 1842 was his chamber music year. Several years earlier, Liszt had suggested to him that he compose pieces for chamber ensembles. His diary reads as follows:

"June 2, 1842: Attempts at a Quartet. June 4: started the Quartet in A minor. June 6: Finished the Adagio of the Quartet. June 7: Worked on the Quartet. June 8: My Quartet almost finished. June 10: Applied myself again to my Quartet.

"The opening of the second of these quartets, K. 156, in G major, also has the character of early Haydn, but the work as a whole reflects bluer skies than can be found in any of Haydn's compositions. It is perfect of its kind, and one hesitates to commend it to a period that is perhaps no longer capable of appreciating so fleeting and yet at the same time eternal a moment of joy. This time the development is no longer pointed up 'learnedly.' It bears indeed a relation to the themes of the exposition; but can it be called galant? . . . The autograph of the Adagio, in E minor, shows Mozart wise in matters of art at an early age: a first draft is discarded, because, with its *cantilena* in the first violin and the inferior role of the three 'accompanying' instruments, it is much too serenade-like, too 'Italian.' So Mozart writes a second, of the finest chamber-music construction, a first adumbration of later movements drawn from a deeper well of emotion. And in the *Tempo di Minuetto*, the finale, appears a motive familiar to us from *Così fan tutte* — in his last opera buffa Mozart's memory must have turned once more to this, his most Italian quartet."

— Alfred Einstein, "Mozart: His Character, His Work"

Hindemith was one of the few early 20th century composers who did not evolve out of the late 19th century romanticism into a more contemporary style. His early works were very challenging, skillfully written pieces as a result of his highly intellectual approach to music. The third quartet reflects the intensity of his early works but prepares the way for his more mature style.

June 11: A good day, started a second Quartet.

June 14: Worked at the Second Quartet. June

21: Worked solidly on the Quartet. July 5:

Finished my Second Quartet. July 8: Began the

Third Quartet. July 15: Worked with applica-

tion on the Third Quartet."

The three quartets were published as Opus 41 and dedicated to Mendelssohn. Five years later, Schumann wrote to the publisher Haertel, "I still regard them as my best work of the earlier days, and Mendelssohn often spoke to me in the same sense."

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# recital by victor steinhardt

FRIDAY EVENING, AUGUST 1

8:15 P.M.

CAL POLY THEATRE

(SERIES B)

Wolfgang Amadeus Mozart ..... Sonata in C major, K. 545  
(1756-1791)  
Allegro  
Andante  
Rondo: Allegretto

Ludwig van Beethoven ..... Sonata in D minor, Op. 31, No. 2  
(1770-1827)  
Largo: Allegro  
Adagio  
Allegretto

INTERMISSION

Franz Schubert ..... Impromptu in B-flat major, Op. 142, No. 3  
(1797-1828)

W. A. Mozart ..... Sonata in A major, K. 331 (300i)  
Tema: Andante grazioso  
Menuetto  
Alla Turca: Allegretto

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## notes

### Sonata in C major, K. 545

W. A. Mozart

Mozart's imagination was so fertile that he often "improvised" his way through a piece of music. For this reason, he rarely wrote down music unless it was for someone else to play. Thus, most of the piano literature that comes down to us was either written for students or written down for publication.

The Sonata in C major was definitely written for a student. In fact, Mozart titled this work "Eine kleine Klavier Sonate für anfänger"—"A little Piano Sonata for Beginners." But the title is slightly misleading. It is

true that the piece is not especially demanding. But, like anything by Mozart, it is musically demanding. Unfortunately, the piece is usually given to young pianists who are able to play all the notes, but do not yet have sufficient sensitivity to play Mozart well.

The sonata is a beautifully balanced piece of music — simple, but rewarding. It was completed and entered into Mozart's personal catalogue on June 26, 1788, the same day that he completed his Symphony No. 39.

### Sonata in D minor, Op. 31, No. 2

L. van Beethoven

Beethoven's Sonata No. 17, Op. 31, No. 2, has been subtitled "The Tempest," because of a remark he made when asked the meaning of the piece. His response "read Shakespeare's 'Tempest'," has to be one of the most elusive reasons, because there is no easily drawn comparison. The subtitle is best applied only because Beethoven made the remark, and not because of the insight it provides.

The sonata was composed in the period 1801-2, when Beethoven was grappling with increasing deafness and the realization that it might be irreversible. This frustration is reflected in his "Heiligenstadt Testament," a virtual suicide note in which he laments his condition.

But Beethoven gathers strength and purpose in the music that he writes; music which grows in length, intensity, and personal communication.

This sonata has three movements. The first is mercurial, first giving the impression that it begins with a slow introduction, then revealing that it is, indeed, the fast movement. Beethoven chooses an abridged sonata form for the slow movement — an exposition and a recapitulation, but no development section. The last movement is again a sonata-allegro form based on a beautiful lyric theme which becomes the principal source of material for the development section as well as for the lengthy coda at the end.

### Impromptu in B-flat major, Op. 142, No. 3

F. Schubert

Schubert composed his eight Impromptus in 1827, near the end of his life, in a short period of time. They were ultimately published, however, in two sets of four — Opus 90 and Opus 142. The third Impromptu of Opus 142 is a theme and four variations based on an alteration of a melody that appears in his incidental

music for Rosamund, and which he also used as the Andante movement of his string quartet in A minor.

Although an impromptu is intended to reflect spontaneity and charm, these sophisticated works are in reality meticulously worked out and organized into forms such as the rondo, scherzo, variations, etc.

### Sonata in A major, K. 331 (300i)

W. A. Mozart

One of the pleasures of listening to music of Mozart's time is the fact that it often contains very predictable elements and the listener enjoys the exceptions and the surprises that much more. While the Sonata in A major is one of Mozart's most popular sonatas, it is

also very unique and quite different from others. The first movement is a theme and variations, and the second, rather than a usual slow movement, is a Minuet and Trio. The last movement is the famous rondo *Alla Turca* (Turkish Rondo).

---

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MISSION SAN LUIS OBISPO de TOLOSA  
(SERIES A, FRIDAY EVENING; SERIES B, SATURDAY)

Wolfgang Amadeus Mozart ..... Overture to the Opera "The Magic Flute"  
(1756-1791)

W. A. Mozart ..... Serenade No. 12 in C minor for Wind Octet, K. 388  
Allegro  
Andante  
Menuetto: In Canone  
Allegro

INTERMISSION

W. A. Mozart ..... Mass in C minor, K. 427

The Festival Singers conducted by John Russell

Delcina Stevenson, Soprano  
Maurita Thornburgh, Soprano

Fr. John Sciaconi, Tenor  
Christopher Hungerland, Bass

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## Overture to the Opera "The Magic Flute"

W. A. Mozart

"Die Zauberflöte" (The Magic Flute) was the result of a commission from Emanuel Schikaneder, a friend of Mozart's who was the director of a theatre. He was a flamboyant man who specialized in extravagant presentations. Schikaneder specified that the opera be sufficiently colorful, and it seems that he had much to do with the libretto. It is impractical to go into detail on the unbelievably complicated and fairy tale-like story, but an important underlying fact is the only slightly hidden relationship between this opera and Freemasonry.

It is well known that Mozart was a Mason when it was viewed dimly by the Church and State. He was

## Serenade No. 12 in C minor for Wind Octet, K. 388

W. A. Mozart

The Serenade in C minor is certainly not typical of serenades of Mozart's time, which were usually intended for light listening — a sort of background music for dinner parties. This is a very serious piece of music. Little is known of the details of its composition, a fact which is more unsettling when one gets to know this very unique piece.

Mozart's reputation of being one of the greatest composers for wind instruments is carried forth by this work. The serenade is almost symphonic in its conception and the wide range of tonal colors and sonorities

## Mass in C minor, K. 427

W. A. Mozart

Mozart's unfinished C minor Mass stands apart as one of his finest and most majestic compositions. Late in 1782, Mozart had promised the Mass as an offering to his bride-to-be, Constanze Weber, but after their wedding the work was still unfinished and subsequently there was no occasion for Mozart to complete it. In its present state the Mass includes the Kyrie, Gloria,

an enthusiastic member and wrote a great deal of music for his 'brothers.' The opera is filled with symbolisms and references — either overt or covert. It places great emphasis on the number three; three knocks, three chords, characters grouped by threes, even the Masonic key — E flat major with three flats. The first edition of the libretto was published with an engraving which was filled with Masonic symbols that were readily understood by everyone. Commissioned in the Spring of 1971, Mozart worked on the opera while in declining health and it was extremely well received at its first performance on September 30, about two months before his death.

is especially appealing. The piece must have had special significance for Mozart because he later arranged it for string quintet. It is in four movements, a very unusual feature since most serenades had as many as six or seven movements with at least two minuets. The minor key also adds to the serious character of the music.

The minuet and trio are quite remarkable. The minuet is a canon (strict imitation) and the trio is a four part double canon *al rovescio* — two themes being played right side up and upside down in imitation.

two parts of the Credo, the Sanctus, and Benedictus. Though the Credo and Agnus Dei were not completed, this Mass nevertheless is one of the few works of its kind worthy to be named among the great musical compositions of the eighteenth century.

The text of the Mass, as far as Mozart completed his composition, follows.

---

### Kyrie

Lord, have mercy, Christ, have mercy. Lord, have mercy.

### Gloria

Glory to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory. O Lord God, heavenly King, God the Father Almighty, O Lord Jesus Christ, the Only-begotten Son. O Lord God, Lamb of God, Son of the Father Who takest away the sins of the world, have mercy on us. Who takest away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy. Thou alone art the Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost in the glory of God the Father. Amen.

### Credo (incomplete)

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God; Light of Light; true God of true God. Begotten not made; of one being with the Father; by Whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made Flesh . . . .

### Sanctus Benedictus

Holy, Holy, Holy, Lord God of Hosts, Heaven and earth are filled with Thy glory. Hosanna in the highest. Blessed is He Who comes in the name of the Lord Hosanna in the highest.

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# afternoon recital

SATURDAY AFTERNOON, AUGUST 2

3 P.M.

CAL POLY THEATRE

George Frideric Handel ..... "Che Sento, Oh Dio" from Julius Caesar  
(1685-1759)

G. F. Handel ..... "Lusinghe Più Care" from Alessandro

Robert Schumann ..... Die Lotosblume  
(1810-1856) Ich Grolle nicht  
Die Kartenlegerin

Delcina Stevenson, soprano  
John Russell, piano

Igor Stravinsky ..... Octet for Wind Instruments (1923, rev. 1952)  
(1882-1971)

Sinfonia: Lento—Allegro moderato

Thema con Variazioni: Andantino

Finale: Tempo giusto

Lawrence Duckles, flute  
Virginia Wright, clarinet  
Don Christlieb, bassoon  
Greg Barber, bassoon

Tony Plog, trumpet  
Lloyd Lippert, trumpet  
Tom Ervin, trombone  
Doug Lowry, trombone

## INTERMISSION

Wolfgang Amadeus Mozart ..... Divertimento No. 15 in B-flat major, K. 287 (271h)  
(1756-1791)

Allegro

Thema: Andante grazioso

Menuetto

Adagio

Menuetto

Andante: Allegro molto

Dorothy Wade, violin  
Robert Sushel, violin

Fred Bergstone, horn  
Jane Swanson, horn

Sven Reher, viola  
Robert Adcock, Violoncello

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# recital by donna curry

SATURDAY EVENING, AUGUST 2

8:15 P.M.

CAL POLY THEATRE

(SERIES A)

## 10 Course Lute in G

- I Au joly bois ..... Anon., publ. P. Attaignant, 1529-30  
II Si te vas abañar Juani ..... Diego Pisador, 1552  
Three Villancicos ..... Enriquez de Valderrábano, 1547  
Para que es dama ..... Diego Pisador, 1552  
III Flow my tears ..... John Dowland, 1600  
IV Bien q'un cruel martire (lute solo) ..... Anon., Source, Bataille  
Eau vive, source d'amour ..... Anon., Source, Bataille, 1611

## 6 Course Lute in A

- V Mille regretz ..... Josquin des Prez, ca. 1474-1521  
Si'l est si doux ..... Clemens non Papa, 1567  
Preamble (lute solo) ..... Hans Neusidler, 1536  
Maria Zart ..... Arnolt Schlick, 1512

## 10 Course Lute in G

- VI Ave Maria, gratia plena ..... Cosimo Bottegari, 1574  
Trista sort' e la mia sorte ..... Anon., Cosima Bottegari Notebook

## INTERMISSION

- VII Ich kann nichts von freude sagen ..... Jacob Kremberg, 1689  
Ich bin verliebt in einem traum ..... Jacob Kremberg, 1689  
VIII Abendlieder ..... J. S. Bach, 'Schemelli's Musicalischen  
Gesangbuch," 1736  
Bist du bei mir ..... From Anna Magdalena Bach Notebook, 172  
IX Voi, che sapete (with baroque lute) ..... Le Nozze di Figaro, W. A. Mozart  
Die Verschweigung (with baroque guitar) ..... W. A. Mozart; text, C F. Weisse  
X Three Irish Folk Songs ..... Classical Guitar/Settings & Arrangements by  
D. Curry  
The Ballynure Ballad ..... Traditional  
Down by the Sally Gardens ..... Traditional; text, W. B. Yeats  
The Leprechaun ..... Traditional; text, Patrick Weston Joyce

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# afternoon orchestra concert

SUNDAY AFTERNOON, AUGUST 3

3 P.M.

CAL POLY THEATRE

Franz Schubert ..... Symphony No. 7 (9) in C major ("The Great")  
(1797-1828)  
Andante: Allegro ma non troppo  
Andante con moto  
Scherzo: Allegro vivace  
Allegro vivace

Paul Creston ..... Concertino for Marimba and Orchestra, Op. 21  
(1906- )  
Vigorous  
Calm  
Lively

**Karen Ervin, marimba soloist**

INTERMISSION

Wolfgang Amadeus Mozart ..... Piano Concerto No. 27 in B-flat major, K. 595  
(1756-1791)  
Allegro  
Larghetto  
Allegro

**Paul Hersh, piano soloist**

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## notes

### Symphony No. 7 (9) in C major ("The Great")

F. Schubert

In Schubert's mind, his contribution to symphonic literature lay entirely in his last symphony, now known as "The Great." Most of his symphonies were composed during his student years. The now well-known symphony in B minor was incomplete, and it seems that Schubert was no longer thinking about it. Only this symphony, one which he composed with great determination and affection, seemed to compare favorably with the new horizons established by Beethoven for symphonic music.

Like the "Unfinished," this symphony took a long time to become familiar. It was read by the Vienna Philharmonic Society in the spring of 1828 and returned as "too long and too difficult." The piece was promptly shelved and was not "rediscovered" until January, 1839,

when Robert Schumann found it in a large pile of unpublished manuscripts. It was published in 1849, but still did not receive favorable attention for many years. The London Philharmonic actually refused to continue preparing it under Mendelssohn in 1842.

The Symphony in C major is now appreciated as a monumental work. The depth and breadth, the incredibly beautiful melodies and the rich orchestration are held together by a new expansive concept of the symphony so that this work becomes one of the first truly romantic symphonies. The more one knows this piece, the more one realizes that length, once complained about, becomes (in Schumann's words) "heavenly length."

### Concertino for Marimba and Orchestra, Op. 21

P. Creston

Paul Creston is an important American composer who is the recipient of many grants and honors. He grew up in New York City and evolved his own style of composing, often drawing upon the dance as a source of inspiration. His *Concertino for Marimba and Orches-*

*tra* was composed in 1940 and was one of the first major works written for the marimba. The concerto is skillfully written, shows a remarkable understanding of the instrument, and is extremely entertaining to listen to.

### Piano Concerto No. 27 in B-flat major, K. 595

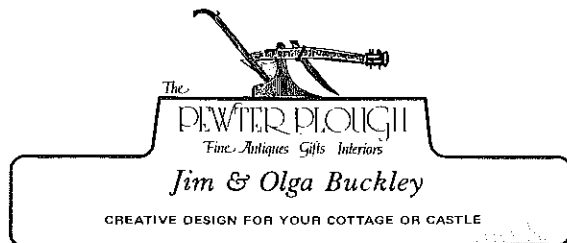
W. A. Mozart

"Another *hors d'oeuvre*, though in quite a different sense is the Piano Concerto in B-flat (K. 595), Mozart's last completed on 5 January of the year of which he did not live to see the end. . . . Indeed, the work stands 'at the gate of heaven,' at the door of eternity. But when we term this Concerto a work of farewell we do so not at all from sentimentality, or from any misconception of this last concerto for clavichord. In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the Requiem that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest. This is the musical counterpart to the confession he made in his letters to the effect that life had lost attraction for him. When he wrote this concerto, he had two terrible years behind him, years of disappointment in every sense, and 1790 had been even more terrible than 1789. He no longer rebelled against his fate, as he had in the G minor Symphony, to which, not only in key, but in other ways as well, this concerto

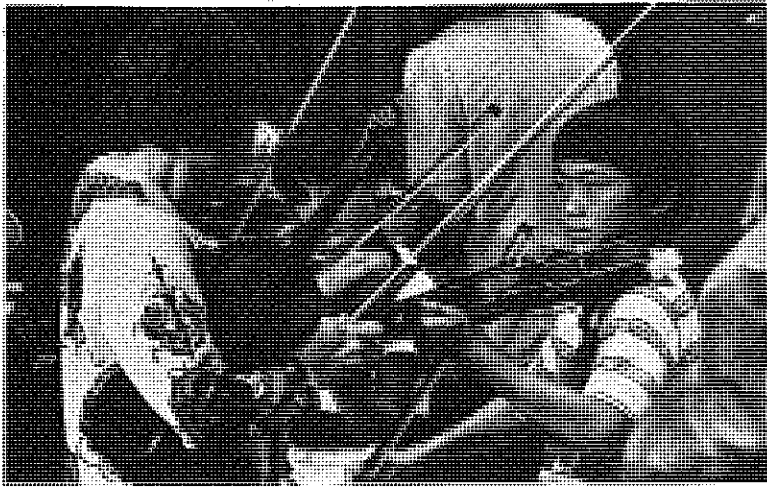
is a sort of complement. . . . The mood of resignation no longer expresses itself loudly or emphatically; every stirring of energy is rejected or suppressed; and this fact makes all the more uncanny the depths of sadness that are touched in the shadings and modulations of the harmony. The Larghetto is full of a religious, or as Mr. Girdlestone calls it, a 'Franciscan' mildness; the Finale breathes a veiled joyfulness, as if blessed children were playing in Elysian fields, joyful, but without hate and without love. . . . This last concerto is also a work of the highest mastery in invention — invention that has the quality of that 'second naivete' of which we have spoken, welding the solo and tutti parts into the richest, closest relation, speaking in the most transparent sonority, and fusing perfectly the galant and 'learned' styles. It is so perfect that the question of style has become meaningless. The very act of parting from life achieves immortality."

Alfred Einstein, "Mozart: His Character, His Work"

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Box 1776 824 N. Main St. Cambria, Ca. 93428 (805) 927-3877



Dorothy Wade instructs students in bowing techniques.

## CLINICS

Local music students are participating in the Mozart Festival by attending the annual free Instrumental Clinics which are offered during Festival Week. The Clinics are sponsored jointly by Cuesta College and the Mozart Festival Association.

The clinic for string instruments is Monday and will be presented by Dorothy Wade, Sven Reher, Robert Adcock and John Hornschuch.

Woodwinds are scheduled for Tuesday with Lawrence Duckles, John Ellis, James Kanter and Don Christlieb instructing.

Students of brass and percussion instruments meet on Wednesday for instruction by Anthony Plog, Fred Bergstone, Tom Ervin and Karen Ervin.



Don Christlieb works with a student bassoonist.

## KONZERT FÜR ANFÄNGER (Ear-Opener Concert)

This year the Festival presents its first Ear-opener Concert, a program designed to introduce classical music to beginners of all ages.

The music will be presented in an entertaining and informative manner, stressing the enjoyment derived from the appreciation of good music.

The program will end with a discussion and Principal Trombone, demonstrating the instrument and performing Leonard Bernstein's "Elegie for Mippy II." Our two piano soloists, Paul Hersh and Victor Steinhardt, will combine to perform Ragtime, four hands. The program will end with a discussion and performance of works by Mozart and Stravinsky, played by the Festival Winds.

Konzert für Anfänger is Thursday, July 31, at 3 p.m. in the Cal Poly Theatre.

## A SPECIAL EVENT

Continuing a tradition, this year's donors are receiving a special thank you. Robert Commanday, the highly respected critic of the San Francisco Chronicle, will speak to Festival Donors in the Cal Poly Theatre, Monday, July 28, at 8:15 p.m.



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## TO HIS COUSIN

The Mozart family loved to write letters and we are fortunate to be able to sense Mozart's personality through his own words. Some of his most entertaining (in some instances, unprintable) letters are those to his cousin Anna Maria Tecla, or Bäsle, as Mozart nicknamed her. Here is one example which demonstrates Mozart's playful nature and his fascination for manipulation of words.

Salzburg, 24 April 1780

Ma Très Chère Cousine!

You answered my last letter so beautifully that I really don't know where I shall find words to express my thanks and at the same time to tell you once more how very much I am

your most obedient servant and  
sincere cousin  
Wolfgang Amadi Mozart

I wanted to write more but, as you see, the space is too small adieu! adieu!

Well, jest and earnest. You must really forgive me this time for not replying word for words, as it deserves, to your most charming letter, and you will permit me to say only what is necessary. The next time I shall endeavour to make up as far as possible for my shortcomings.

It is now a fortnight since I replied to M. Böhm and I should just like to know whether my letter has not perhaps gone astray, for which I should be very sorry. For I know only too well that M. Böhm is exceedingly busy every day. However that may be, I beg you in any case, my pretty face, to give him a thousand greetings. Tell him that as soon as I get a sign from him, he shall have his aria.

I hear that Munschhauser is also laid up. Is that so? That would be very awkward for M. Böhm. Well, my dear, you too are probably going to the theatre every day, hail, rain and sunshine, the more so as you have free entry. I have no news to send you except that unfortunately Joseph Hagenauer, in whose bow-window you and my sister and I drank chocolate, has died, which is a great loss for his father. His brother Johannes (the one who is married), who, because he could rely absolutely on his late brother, became more or less of an idler, must now buckle to, a thing which he finds rather difficult to do.

Well, my dearest, most beloved, most beautiful, most charming and most amiable cousin, hurry up and write to me! Please do. And send me all the news at home and elsewhere. And give to all the people who sent greetings to me, twice as many in return. Adieu. The next time I shall cover a whole sheet. But please, sweetheart, do you send me a whole reamful. Adieu. All sorts of messages from my Papa and my sister Zizibe; and to your parents from us three, two boys and a girl, 12345678987654321 greetings, and to all our good friends from myself 624, from my father 100, and from my sister 150, that is a total of 1774, and summa summarum 12345678987656095 compliments.

## Letters from mozart



Wolfgang Amadeus Mozart



Constanze Mozart

## TO HIS FATHER

Mozart's marriage to Constanze was vigorously opposed by his father and sister. He did marry, however, and Leopold was very critical of his son's lack of proper respect. After apologizing in this letter for not sending New Year's greetings, Mozart awkwardly tried to begin mending fences. He explains why he had not observed his moral obligation to introduce Constanze to his father before the wedding. He reflects on the fact that he had begun to compose an ambitious Mass in which Constanze was to sing the soprano solos, which he hoped would please his father. None of this impressed Leopold, however, who remained cool, even when they finally came to Salzburg later in the year.

The Mass mentioned is the great C minor Mass which was never finished and which will be performed as Mozart left it by the Mozart Festival this year in the Mission. See the program notes for the Mission Concert for additional information.

Vienna, 4 January 1783

Mon Trée cher Père!

It is impossible for me to write very much, as we have just got home from Baroness Walstadt's and I have to change all my clothes, as I am invited to a concert at Court Councillor Spielmann's. We both thank you for your New Year wishes and confess of our own accord that we were absolute owls to have forgotten our duty so completely. So, laggards as we are, we are sending you, not our New Year wishes, but our general everyday wishes; and we must leave it at that. It is quite true about my moral obligation and indeed I let the word flow from my pen on purpose. I made the promise in my heart of hearts and hope to be able to keep it. When I made it, my wife was not yet married; yet, as I was absolutely determined to marry her after her recovery, it was easy for me to make it — but, as you yourself are aware, time and other circumstances made our journey impossible. The score of half of a mass, which is still lying here waiting to be finished, is the best proof that I really made the promise. . . .

W. et C: Mozart

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Each year most of the Mozart Festival musicians come from out of town to perform in the orchestra. The following San Luis Obispo families have graciously opened their homes to the musicians and are housing the Festival musicians as their guests.

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It would be impossible to list the many sources of assistance for the Fourth Annual Mozart Festival. Magazines, newspapers, radio and television stations throughout the West Coast have been most cooperative. Special appreciation is extended to Monsignor Neary and the Old Mission for permission to rehearse and perform in the Sanctuary. The San Luis Obispo Chamber of Commerce has assisted in the preparing of news releases to both printed and broadcast media. The San

Luis Obispo Promotional Coordinating Committee has provided the Festival with advertising in magazines and out-of-town newspapers. The RCS answering service has provided help in answering the Festival's telephone when necessary. The San Luis Paper Company has assisted in the moving of heavy materials.

Thanks also go to Brown's and Premier Music stores, to the Cal Poly ASI and to the Cookie Crock Market in Cambria for assistance in selling tickets.

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The 1975 Mozart Festival could not have taken place without the support of the people, businesses and agencies listed below!

Two of the contributors are government agencies. The California Arts Commission awarded the Mozart Festival a grant of \$4,837, designated to fund the administration of the Festival, the financing of the free clinics offered to local music students, and the financing of musicians' honorariums.

The City of San Luis Obispo granted the Festival \$5,000 from the city's Promotional budget.

All of the other donations come from private citizens and businesses; and it is only with this kind of support that the Festival can continue to present a week of classical music to the Central Coast.

We earnestly thank all of these generous people!

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BECKOLA.

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