



THE SAN LUIS OBISPO
MOZART FESTIVAL ASSOCIATION

presents the
San Luis Obispo
Mozart Festival

August 2, 3, 4 & 5, 1973

CLIFTON SWANSON

Musical Director and Conductor

JOHN RUSSELL

Conductor of the Festival Singers

CONCERT I

THURSDAY EVENING, AUGUST 2, 1973

8:15 P.M.

JULIAN A. McPHEE UNIVERSITY UNION

Co-Sponsored by the Cal Poly Associated Students

Program

MAURICE RAVEL *Le Tombeau de Couperin*
(1875-1937)

Prelude

Forlane

Menuet

Rigaudon

WOLFGANG AMADEUS MOZART *Piano Concerto No. 19*
(1756-1791) *in F major, K. 459*

Allegro

Allegretto

Allegro assai

James Fields, *Piano*

Intermission

W. A. MOZART *Symphony No. 40 in G minor, K. 550*

Molto Allegro

Andante

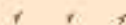
Menuetto: Allegretto

Allegro assai

PROGRAM NOTES — Concert I

A student of Faure, Maurice Ravel entered the Paris Conservatory at the age of 14. He is often included with Debussy as a representative of the French Impressionist style, but his music displays a craftsmanlike approach which can also be described as neo-classical in character due to his economical and controlled use of materials.

Just as in the music of Stravinsky, this neo-classicism sometimes extends to borrowing of subjects, themes and styles of the past, *Tombes de Couperin* is an example of such borrowing. Although not a direct imitation of the music of Francois Couperin, this suite is dedicated to the florid and elegant French music of the 18th century, and to Couperin in particular. It was originally conceived as a collection of six dances written for piano, and was subsequently reduced to four movements and scored for chamber orchestra.



During the first half of the 1780's, Mozart flourished in his position of a free-lance musician in Vienna. He performed, taught, composed, and published at a prolific rate during one of his most secure periods. One can trace the extent of his success through his life by his output of piano concertos. When Mozart was busy and performing often, he provided himself with new works which he wrote hoping to make good impressions. Some of Mozart's most effective, perhaps history's most sensitive and beautiful music, is contained in his concertos for piano.

In 1784, he composed six concertos, the sign of a prosperous year. The F major concerto was the last, being completed on December 11th of that year. It was apparently written for Mozart, himself, and it displays a thoroughly pleasing and optimistic quality. It is scored for flute, 2 oboes, 2 bassoons and strings, and is often compared with the violin concertos of Viotti which were popular at the time and with which Mozart was acquainted. The first movement is uplifting, but firm in its step, utilizing a march-like rhythm which was often found in the Viotti concertos. The second movement is marked *allegretto* rather than the more usual slower tempo. The finale is a rondo with the spirit and humor of *opera buffa*.



Strange as it might seem, Mozart was little inclined to pour out music for its own sake; like other composers of his time he needed a commission or a scheduled performance before he would put his mind to a piece. Yet, there is no strong evidence as to why he composed his last 3 symphonies. No commission, nor even any immediate prospects of performances can be verified. So, unless new facts come to the surface, the E-flat, G minor, and C major symphonies remain their own justification: three completely contrasting, eloquent works, produced under adverse circumstances, almost simultaneously during the summer of 1788.

The famous G minor symphony seems to reflect some of Mozart's dire straits at the time it was written. The overall quality of the work is most profound and melancholy. Many of its themes fall downward, and the pungent interval of a half-step plays an important melodic and harmonic role. Originally conceived without clarinets, Mozart later revised the oboe parts and included two clarinets. Although modern audiences tend to hear lightness and grace in the music of Mozart, one can imagine that this piece had a weighty impact on audiences of the late 18th century.

CALIFORNIA POLYTECHNIC STATE UNIVERSITY

San Luis Obispo

MUSIC DEPARTMENT

in Cooperation with

THE SAN LUIS OBISPO MOZART FESTIVAL

presents

An Afternoon of Chamber Music

Friday Afternoon, August 3, 1973, 3:00 p.m. — Cal Poly Theatre

WOLFGANG AMADEUS MOZART *Piano Sonata in D major, K. 311*

(1756-1791)

Allegro con spirito

Andante con espressione

Rondeau: Allegro

Istvan Nadas, *Piano*

DARIUS MILHAUD *Suite apres Michel Corrette*

(1892-

Entree et Rondeau

Tamborin

Musette

Serenade

Fanfare

Rondeau

Menuets

Le Coucou

John Ellis, *Oboe*

Julian Spear, *Clarinet*

Don Christlieb, *Bassoon*

Intermission

INGOLF DAHL . . . *Duettino Concertante for flute and percussion*
(1912-1970)

(Movements played without pause)

Alla Marcia

Arioso Accompagnato

Fughetta

Presto Finale

Louise Di Tullio, *Flute*

Karen Ervin, *Percussion*

W. A. MOZART *Quintet in E-flat, K. 452 for*
Piano, Oboe, Clarinet, Horn and Bassoon

Largo — Allegro moderato

Larghetto

Rondo: Allegretto

Istvan Nadas, *Piano*

John Ellis, *Oboe*

Julian Spear, *Clarinet*

James Decker, *Horn*

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CONCERT II

FRIDAY EVENING, AUGUST 3, 1973

8:15 P.M.

OLD MISSION

Program

DARIUS MILHAUD *Suite apres Michel Corrette*
(1892-

Entree et Rondeau

Tamborin

Musette

Serenade

Fanfare

Rondeau

Menuets

Le Coucou

John Ellis, *Oboe*

Julian Spear, *Clarinet*

Don Christlieb, *Bassoon*

WOLFGANG AMADEUS MOZART *Symphony No. 29 in A major, K. 201*
(1756-1791)

Allegro moderato

Andante

Menuetto

Allegro con spirito

Intermission

W. A. MOZART *Requiem, K. 626*

Requiem and Kyrie

Dies Irae

Tuba Mirum

Rex Tremendae

Recordare

Confutatis

Lacrimosa

Domine Jesu

Hostias

Sanctus

Benedictus

Agnus Dei

Festival Singers

John Russell, *Director*

Soloists

Lois Vaccariello, *Soprano*

Bonnie Hurwood, *Alto*

Michael Sells, *Tenor*

Arthur Edwards, *Bass*

*Applause is appropriate, but the audience is requested to
respect the sanctity of the Mission.*

PROGRAM NOTES — Concert II

Darius Milhaud was one of the six eclectic French composers including Honegger and Poulenc who, with Erik Satie's inspiration, broke away from the heavy German romantic influence. Often tongue-in-cheek, sometimes drawing generously from American jazz, each of the six composers gradually went their own way. Milhaud came to the United States in 1940 and has alternated as a composer and teacher between Paris and the United States since then.

Composed in 1937 as incidental music to Shakespeare's play "Romeo and Juliet" the *Suite après Michel Corrette* is inspired by the works of the 18th century French composer Michel Corrette. In a manner similar to Stravinsky's borrowing of materials of Bach, Pergolesi, Tchaikowsky, and others, Milhaud draws loosely on the themes, harmony, and texture of works of the 18th century composer with such success that even Stravinsky praised the work — a rare moment.

* * *

Composed in 1774, the Symphony #29 in A major is one of Mozart's most pleasing. It was composed in Salzburg when Mozart was 18 years old. Although it is often difficult to judge in the case of Mozart, this work is considered to be one of his first "mature" works.

The piece is scored for a modest orchestra of strings, 2 oboes and 2 horns. The first movement is in sonata form and places a strong emphasis on the device of imitation. The second movement is the slow movement, and is very sensitive and expressive. The third movement is a Minuet and Trio; the Minuet is quite vigorous, while the Trio is more lyrical. The fourth movement is a spirited and fast Rondo.

* * *

There is great Romantic flavor surrounding the Mozart Requiem, his last work, left unfinished at his death. It appears that the piece was commissioned by Count Franz Walsegg zu Stuppach, a man of questionable integrity, who took works by other composers and passed them off as his own. He sent a messenger to Mozart with the commission. But in Mozart's ill health and poor mental state, the composer began to view the whole transaction as sinister and he found it difficult to work on the piece. It is said that he remarked that he felt as if he was composing his own Requiem.

After his death in December of 1791, Constanza Mozart feared that the commission would be lost unless the work was completed. One of Mozart's students, Franz Xaver Süssmayr, took the existing materials and finished the Requiem. It is still unclear to what extent the student knew Mozart's intentions, and to what extent his sycthes outlined the work past the *Lacrimosa*, where Mozart's completed score trails off. But it is generally felt that Mozart's ideas were sketched out in some form for most of the remainder of the Requiem. In any event, the beauty of the Mozart Requiem speaks eloquently for whoever wrote it.

MOZART: REQUIEM, K. 626

INTROIT and KYRIE

Eternal rest grant them, O Lord, and let perpetual light shine upon them. A hymn, O God, becometh Thee in Zion, and a vow shall be paid to Thee in Jerusalem; hear my prayer, all flesh shall come to Thee.

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

DIES IRAE

Day of wrath, a day of mourning, see fulfilled the prophets' warning; heaven and earth in ashes burning. Oh, what fear rends man's bosom, when from heaven descendeth the Judge on whose sentence all dependeth.

TUBA MIRUM

The trumpet rings a wondrous sound, ringing through earth's sepulchres, bringing all before the throne. Death is struck down, nature quakes, and all creation awakes to make an answer to its Judge. In the book, exactly worded, all has been recorded, and thence shall judgment be awarded. When the Judge has taken His seat, and every hidden deed is revealed, nothing will be left unpunished.

What shall I, weak man, be pleading, who shall intercede for me when the just themselves need mercy?

REX TREMENDAE

King of tremendous majesty, Who sends us free salvation, save me, Fount of pity.

RECORDARE

Recall, sweet Jesus, 'twas my salvation brought about Thy Incarnation, abandon me not to reprobation.

Faint and weary hast Thou sought me, on Thy cross of pain hast bought me, let Thy suffering be not in vain. Final Judge of Justice, Lord grant Thy absolution before the day of retribution.

Guilty, now I pour my moaning, all my shame with anguish owning, spare, O God, Thy suppliant groaning. Thou the sinful woman savest; Thou the dying thief forgavest; and to me a hope vouchsafest. Worthless are my prayers and sighing; yet, good Lord, in grace complying, rescue me from fires undying. With Thy favoured sleep, O place me, nor among the goats abuse me, but to Thy right hand upraise me.

CONFUTATIS

While the wicked are confounded, assigned to flames of woes unending, Call me with Thy saints surrounded. Low, I kneel, with heart-submission, see, like ashes, my condition; help me in my last condition.

LACRIMOSA

Oh, that day of tears and weeping, when from dust of earth returning, man must prepare for judgment. Spare, O God, in mercy spare him! Lord all pining, Jesu bless, grant them Thine eternal rest. Amen.

DOMINE IESU

Lord Jesus Christ, King of Glory, deliver the souls of the faithful dead from punishment of Hell and from the bottomless pit; deliver them from the mouth of the lion; nor suffer the fiery lake to swallow them up, nor endless darkness to enshroud them. But let Thy holy standard-bearer Michael lead them to the sacred light, as once Thou promised to Abraham and his children.

HOSTIAS

We offer Thee, O Lord, our prayers and sacrifices of praise; accept them for those souls whom this day we commemorate; let them pass, Lord, from death into life, as once Thou promised to Abraham and his children.

SANCTUS

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of Thy glory.
Hosanna in the highest.

BENEDICTUS

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Lamb of God, that taketh away the sins of the world, grant them rest everlasting.
May eternal light shine upon them, O Lord; with Thy Saints forever, for Thou art
merciful. Eternal rest grant unto them, O Lord, and let perpetual light shine upon
them.



RECITAL II

SATURDAY AFTERNOON, AUGUST 4, 1973

3:00 P.M.

CAL POLY THEATRE

JAMES FIELDS, *Pianist*

HEIDI LEHWALDER, *Harpist*

Program

- JOHANN SEBASTIAN BACH *Prelude and Fugue in F minor from
(1685-1750) the Well-Tempered Clavier, Book II*
Mr. Fields
- CARLOS SALZEDO *Scintillation*
(1885-1961)
Miss Lehwalder
- CARLOS SALZEDO *Sonata in One Movement for Harp and Piano*
Mr. Fields and Miss Lehwalder

Intermission

- FELIX MENDELSSOHN *Variation sericueses*
(1809-1897)
- FREDERIC CHOPIN *Three Etudes from Op. 10*
Nos. 3, 4, and 5
Mr. Fields
- MAURICE RAVEL *Introduction and Allegro*
(original version for Harp and Piano)
Mr. Fields and Miss Lehwalder

CONCERT III

SATURDAY EVENING, AUGUST 4, 1973

8:15 P.M.

CAL POLY THEATRE

Program

JOSEPH HAYDN *Symphony No. 52 in C minor*
(1732-1809)

Allegro assai con brio

Andante

Menuetto: Allegretto

Finale: Presto

JOSEPH HAYDN *Divertimento in E-flat for Wind Octet*
Hob. II: Es 13

Allegro

Romanza

Gavotte

Adagio

Finale: Allegro

John Ellis, *Oboe*

John Winter, *Oboe*

Julian Spear, *Clarinet*

Virginia Wright, *Clarinet*

James Decker, *Horn*

Jane Swanson, *Horn*

Don Christlieb, *Bassoon*

Susan Willoughby, *Bassoon*

(Recorded by the Mozart Festival Orchestra on Orton Records)

Intermission

WOLFGANG AMADEUS MOZART *Concerto in C major for flute and*
harp, K. 299

Allegro

Andantino

Rondo: Allegro

Louise Di Tullio, *Flute*

Heidi Lehwalder, *Harp*

PROGRAM NOTES—Concert III

Composed during his *Sturm und Drang* period (storm and stress), Haydn's Symphony No. 52 displays all of the characteristics of this brief movement of European art and literature. Composed between 1772 and 1774, the symphony is in a minor key, and begins with a bold unison passage that bursts into harmony after four measures. Great emphasis is placed on dynamic and thematic contrast. The first and last movements are particularly stormy, but the middle two movements fail to sustain the drama. The slow movement is very beautiful, however, and as usual, Haydn presents a very poignant and sophisticated minuet. The work is scored for two oboes, two French horns, bassoon and strings.



The wind octet "form" flourished during the last part of the 18th century and on into the 19th. An opportunity for players to perform wind music without a military function, the literature included newly composed works as well as arrangements of all kinds of music from piano sonatas to operas. Especially in the city of Vienna, vast numbers of wind octets were either composed or transcribed. Mozart's contributions to this form are well known, but they represent a small portion of the many serenades, divertimenti, cassations, or transcriptions poured out during this period.

The wind octet was intended to be entertainment music, not likely to be listened to with a furrowed brow. But it was an opportunity to involve the players in music that gave each individual part equal importance and a degree of responsibility that was not generally found in other idioms utilizing wind instruments.

The Divertimento in E-flat major by Joseph Haydn abounds in musical pleasures. It is full of imagination and can be compared favorably with all of the more familiar wind octets of the Classical period. It is a pleasure for the San Luis Obispo Mozart Festival to participate in the discovery of such an excellent piece of music.



After resigning from the service of the Archbishop of Salzburg in 1777, Mozart traveled to Paris hoping to capitalize on his success as a child prodigy many years earlier. He had difficulty, however, because of the protective attitude of other musicians and because of the raging battle over the merits of French versus Italian styles—a battle in which Mozart refused to participate. While in Paris, he hoped to make his fortune by pleasing influential people who could assist him in obtaining a position.

The Concerto for Flute and Harp was composed for the Duke of Guines, a former ambassador to England, and a favorite of Queen Marie Antoinette. The Duke played the flute and his daughter the harp. Mozart praised their playing in a letter home to his father.

One of Mozart's most striking faculties was the ability to absorb the characteristics of the music all around him and then utilize this influence to pour out excellent music in almost any style or form. For this reason, he could travel to France, England, and Italy and successfully compose for each audience. This concerto is a marvelous piece of French salon music. Well written for each instrument, the work is elegant and charming, but it still sustains musical depth.

CONCERT IV

SUNDAY AFTERNOON, AUGUST 5, 1973

3:00 P.M.

JULIAN A. MCPHEE UNIVERSITY UNION

Co-Sponsored by the Cal Poly Associated Students

Program

RALPH VAUGHAN WILLIAMS *Symphony No. 5 in D major*
(1872-1958)

Prefudio
Scherzo
Romanza
Passacaglia

FRANK MARTIN . *Concerto for Seven Winds, Percussion and Strings*
(1890-)

Allegro
Adagietto
Allegro vivace

Louise Di Tullio, *Flute*
John Ellis, *Oboe*
Julian Spear, *Clarinet*
Don Christlieb, *Bassoon*
James Decker, *Horn*
Anthony Plog, *Trumpet*
James Sawyer, *Trombone*

Intermission

WOLFGANG AMADEUS MOZART *Piano Concerto No. 21*
(1756-1791) *in C major, K. 467*

Allegro maestoso
Andante
Allegro vivace assai

Istvan Nadas, *Piano*

PROGRAM NOTES—Concert IV

The fine British composer, Ralph Vaughan Williams, derived many of his thoughts and much of his music from a rich background in English history and the hymn-book. In 1904 he began an extensive revision of the English hymn-book and even added some hymns of his own. He once commented that this association with some of the best, as well as some of the worst, tunes in the world was a better education than any amount of sonatas and fugues could provide. Like Ives and Bartok did for their countries, he borrowed the melodies, musical styles, and history of England and captured the spirit and essence of his own country.

Although not based on specific melodies, the *Symphony No. 5* is closely tied to England and Protestantism. For a period of time, Vaughan Williams worked concurrently on an "opera-morality," *The Pilgrim's Progress*, and this symphony. The symphony was completed first, in 1943, but many ideas had crossed over from the opera. For example, the manuscript of the Romanza movement carries a preface quoted directly from Bunyan's book: "Upon this place stood a cross, and a little below a sepulchre. Then he said: 'He hath given me rest by his sorrow, and life by his death.'" This passage appears in the opera, and again in this symphony, set to the tune played by the English horn at the beginning of the third movement.

The Fifth Symphony is gentle, calm and radiantly beautiful—quite a surprising contrast to the more aggressive Fourth. While the four movements carry very traditional titles, the music itself does not fall into traditional forms.



Raised in a highly conservative musical tradition in Switzerland, Frank Martin later assimilated many of the avant garde ideas of his time, resulting in a style that does not fall conveniently into established categories. His *Concerto for 7 Winds, Percussion, and Strings* is an excellent example of this phenomenon. Commissioned by the Bernische Musikgesellschaft in 1949, Martin set out to compose a work that demonstrated the virtuoso capabilities of each wind instrument of the orchestra. The seven winds are the standard quintet plus trumpet and trombone. Well-written parts for each instrument require complete facility and technical mastery, and yet the piece is inherently musical.

In many ways, the concerto reflects the disjunct character of the 12-tone serial technique, but it is not composed within the 12-tone system. Its three movements do not follow a traditional form except the loose ABA form of the last movement.



Mozart's *Piano Concerto No. 21* in C major must surely contain some of history's most beautiful music. His later concertos became more and more symphonic; the seriousness and depth increasing and the size of the orchestra increasing with it. Composed directly after the dark and uneasy D minor concerto, the work was completed in March of 1785 and performed shortly thereafter. Like the concerto No. 19, it begins with a march-like theme, but this concerto seems more introspective. The expanse of the first movement is reflected in the fact that it is more than 100 measures longer than the first movement of the *Jupiter Symphony*.

The slow movement is a special one. Often described as one of the most beautiful movements of any piano concerto, it verges on 19th century romanticism. Time seems suspended. The muted strings and the subtle use of harmonic and instrumental color provide a rich background for the expressive piano part. The exotic harmony caused some surprise to 18th century audiences, but the warm orchestration seems to subdue the surprise and turn it into beauty.

Mozart Festival Orchestra

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(Los Angeles)
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Rebecca Brooks (Bakersfield)
Pat Aiken (Toronto, Canada)
Mary Ann Ringgold (Los Angeles)
Carol Green (Ventura)
Charles Veal (Los Angeles)

Violin II

Robert Sushel, Principal (Los Angeles)
Cooie Kapka (Los Angeles)
Joan Hayden (Los Angeles)
Christopher Kuzell (Santa Maria)
John Morrice (Fresno)
Carol Kersten (San Luis Obispo)
David Stade (San Luis Obispo)

Viola

Sven Reber, Principal (Los Angeles)
Reenia Koven (Los Angeles)
Karen Vincent (Salem, Oregon)
Raymond Tischer (Santa Barbara)
David Cook (San Luis Obispo)

Violoncello

Robert Adcock, Principal (Los Angeles)
Nancy Cousins (Fresno)
Jeanne Crittenden (Santa Barbara)
Catherine Graft MacLaughlin (Riverside)
John Hoyt (San Luis Obispo)

Double Bass

John Hornschurch, Principal (Seattle)
Jane Meyer (Atascadero)
Sarah Wood (Los Osos)

Piccolo

Kathryn Levy (Rochester, New York)

Flute

Louise Di Tullio (Glendale)
Kathryn Levy (Rochester, New York)

Oboe

John Ellis (Canoga Park)
John Winter (Redlands)

English Horn

John Winter (Redlands)

Clarinet

Julian Spear (Los Angeles)
Virginia Wright (Shell Beach)

Bassoon

Don Christlieb (Sherman Oaks)
Susan Willoughby (Palo Alto)

French horn

James Decker (Long Beach)
Jane Swanson (San Luis Obispo)

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Lloyd Lippert (Los Angeles)

Trombone

James Sawyer (Los Angeles)
William Smith (Los Angeles)

Howard Cron (Los Angeles)

Timpani

Karen Ervin (Tucson, Arizona)

Percussion

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Marcia Ostrom (San Luis Obispo)
Shel Robinson (San Luis Obispo)
Michael Ross (Fresno)
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Mozart Festival Association

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CLINIC

During the Festival week, each of the principal players is presenting a free clinic for the instruments of the orchestra at Cuesta College. The Mozart Festival Association would like to thank Cuesta College for their participation in this program which is becoming an important educational part of the musical community.

ACKNOWLEDGEMENTS

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Thanks also goes to Brown's and Premier Music Stores, to the Cal Poly Associated Students, and to the Courtyard for their assistance in the selling of tickets.