



Mozart

1997

San Luis Obispo Mozart Festival
Souvenir Program

Long Distance Services

Internet Access

Voice Mail

Paging

MyLine

E-mail

800 numbers

Operator Services

Data Services

Calling cards



NEW WORLD *Pioneers*

In today's rapidly changing world, you need a telecommunications company that keeps you up to speed now and in the future. As the dynamic communications industry changes, evolution is the key to success.

GST Call America can meet your needs and help you to embrace inevitable technology changes that affect your life. GST Call America specializes in the development of customized communications solutions for business' specific needs. Our unique service leads us to listen first, come to a comprehensive understanding of each customer's business goals, and develop individual communication solutions to meet these needs.

www.callamerica.com

4251 S. HIGUERA STREET, SUITE 800, SAN LUIS OBISPO, CA 93401
805.541.6316 • 800.541.6316





Dear Friends of the Mozart Festival,

Welcome to the 1997 San Luis Obispo Mozart Festival. This is our 27th Festival season and our first season in the wonderful Performing Arts Center. We are delighted to present ten concerts in the Performing Arts Center while maintaining our commitment to conduct concerts throughout the county.

A primary goal of the Festival has always been to combine the considerable talent from our community with other gifted musicians from around the state, the nation and the world. This convergence of talented musicians will immerse our community in beautiful music for 17 days this summer.

We on the board of directors delight in seeing your participation and appreciation of the Festival. We also thank each and every one of you—the musicians, the contributors and donors, the staff, the volunteers, and the audiences—for your contributions. It is the reason for our 27 seasons of success and will be the reason for the many seasons to follow.

Take time to celebrate, to get together and to have fun with family, friends and visitors as you enjoy the fine concerts and events.

Sincerely,

Julia S. Aguilar

Julia S. Aguilar
President, Board of Directors

BRAVO
TO
THE MOZART FESTIVAL
AND THE ENTIRE COMMUNITY
FOR THEIR SUPPORT

The Employee Owners of Ventura Printing
Are Proud To Have Been The Official Printer
of the Mozart Festival
in its 27th Season



VENTURA
PRINTING



1997 San Luis Obispo Mozart Festival Souvenir Program Contents

President's Letter of Welcome	1
Directors, Conductors & Concertmaster	5
Orchestra, Period Orchestra	7
Chorus	9
Featured Composers; Virginia Wright	11
Featured Artists	13-15
Principal Players	18-19
Akademie	23
Mozart Chorus History; Backstage Faces	25
July 18: Opening Concert Festival Orchestra of Period Instruments	26-27
July 19: Turtle Island String Quartet Concert	28
July 19: San Francisco Saxophone Quartet Concert	29
July 20: Festival Baroque Ensemble	30-31
July 22: Festival Orchestra and Chorus	32-33
July 23: Two-Piano Recital by Jeffrey Kahane and Jon Kimura Parker	34-35
Essay: Serenade, Anyone?	36
July 23: Alfredo Rolando Ortiz Concert	37
July 24: Streicher Trio Concert	38-39
July 24, 25: Festival Chorus Concerts	40-41
July 25: Streicher Trio; Jane Marla Robbins Performance	42-43
July 26: Festival Orchestra with Leo Eylar, Ralph Morrison and Clifton Swanson	44-45
July 27: Serenades at Chapel Hill	46-47
July 29: Festival Orchestra with William Preucil and Jeffrey Kahane	48-49
July 30: Chamber Concert with William Preucil and Jeffrey Kahane	50-51
Essay: The Insider: Dateline '97	52
July 31: Family Concert	53
July 31: Berkeley Schubert Quartet Concert	54-55
August 1: Festival Orchestra with Garry Eister, Edith Orloff and Clifton Swanson	56-57
Gallery Events	58
August 2: Fleck, Marshall & Meyer Trio Concert	59
August 3: Final Concert-Festival Orchestra with Jeffrey Kahane and Clifton Swanson	60-61
Festival Fringe	62-63
Festival Endowment	65
Business & Foundation Support	68-69
Individual Support	71-74
Festival Board	76
Festival Staff	78
Acknowledgments	81-82

*Make Your Special Occasion as
Spectacular as our View*



2585 Biddle Ranch Road, SLO

*Edna Valley Vineyard, the official vineyard sponsor of
the 1997 San Luis Obispo Mozart Festival,
invites you to visit our new tasting room and event center.*

O*ur expansive lawn area and wind-protected patio are the perfect place to enjoy a glass of wine and gourmet snacks. Don't worry, you don't have to bring your picnic supplies, we have all of that and more available for purchase in the tasting room. We have stuff for the kids too! While you are here... take a look at our event center, it may be the perfect place for your upcoming office party or executive meeting. Our lawn area is the ultimate setting for an outdoor wedding or reception. We are open 10am until 5pm daily. Come by and see our lovely view in person, the wine tasting is free.*



Call Becky for more information 544-5855.

Directors, Conductors & Concertmaster



Clifton Swanson

Music Director and Conductor

Sponsored by Avis S. Goodwin

Through his convictions and commitment to music in San Luis Obispo, Clifton Swanson has played a major role in its evolution since joining the faculty

at Cal Poly in 1967. Through the years, he co-founded the Mozart Festival in 1970, conducted the San Luis Obispo Symphony from 1971 to 1983, served as Head of the Cal Poly Music Department from 1983 to 1996, and has received numerous awards for his leadership including the President's Award for Contributions to the Arts of San Luis Obispo County. He has served on the board of the Association of California Symphony Orchestras, directed Cal Poly's London Study Program, served as a panelist for the California Arts Council, and been requested to review university music department programs throughout California. One of Swanson's greatest satisfactions has been his involvement in the design and construction of the new Christopher Cohan Performing Arts Center on the Cal Poly campus. Readily recognized as one of the best halls on the West Coast, its acoustic quality and flexibility has created a worthy home for the Mozart Festival for years to come. As the San Luis Obispo Mozart Festival approaches its 30th year with Swanson as Music Director, it is just beginning to reach its potential and maturity. We all look forward with anticipation to the Festival in its new home and to the music that is yet to come.



Jeffrey Kahane

Associate Conductor

*Sponsored by American Airlines/
American Eagle*

Jeffrey Kahane is returning to the Mozart Festival for his fifth summer as Associate Conductor. He is the Music Director and Conductor of the Los Angeles Chamber Orchestra, Music Director of the Santa Rosa Symphony, and co-founder of the Gardner Chamber Orchestra in Boston.

In addition to his reputation as an inspiring and persuasive conductor, Kahane has been hailed for years as a pianist of extraordinary depth and insight. He has appeared as a piano soloist with many of the world's leading orchestras.



Thomas Davies

Festival Chorus Conductor

Sponsored by Lee and Jane Broshears

Thomas Davies just completed his 14th year as Director of Choral Activities at Cal Poly State University. He directs the Men's Chorus and Women's Chorus, PolyPhonics (a highly select chamber choir), and teaches Beginning Conducting, Choral Conducting, and private voice. He is also the Music Director and Conductor of the Cuesta Master Chorale,

a 100-voice community chorus specializing in the performance of major works for chorus and orchestra.



Craig Russell

Akademie/AKIDemie Director

Sponsor Anonymous

Craig Russell has been on sabbatical for most of this year, and he has spent it delving into Mexican cathedral archives, completing his edition of the Gargantuan Matins for Our Lady of Guadalupe (1764) by Ignacio de Jerusalem. The acclaimed choir *Chanticleer* recorded Russell's edition of this work at Skywalker Ranch in June, and it will be released on the Teldec label in a few months.



Ralph Morrison

Concertmaster

Sponsored by Ann and David Lawrence

Ralph Morrison is celebrating his 10th Season as Concertmaster for the Mozart Festival Orchestra. Morrison has also served as Concertmaster and soloist for the Los Angeles Chamber Orchestra, Santa Barbara Symphony, the Los Angeles and Oregon Bach Festivals, and the Los Angeles Music Center Opera.

WE HELP PEOPLE MAKE FINANCIAL PLANS

Blakeslee & Blakeslee financial planners have been helping clients make financial plans since 1971. Retirement planning and diverse investment opportunities are offered through mutual funds, tax-free municipal bonds, IRAs, SEPs, SIMPLEs, 401Ks, TSAs, insurance, and annuities. Stock and bond trading is available using our discount brokerage service.

Since no single strategy is appropriate for everyone, a variety of options is explored in order to meet individual needs.

Please phone or stop by one of our offices.
We would welcome the opportunity to serve you.

BLAKESLEE & BLAKESLEE

5735 El Camino Real
Atascadero, CA 93422
466-4377

1110 California Boulevard
San Luis Obispo, CA 93401
543-4366

1157 E. Clark Avenue
Santa Maria, CA 93455
937-6321

Member NASD

Registered Investment Advisor

Member SIPC

Festival Orchestra

Period Orchestra

Festival Orchestra

Violin

Ralph Morrison, Concertmaster
North Hollywood
Lisa Weiss, Principal Second, Vacaville
Elizabeth Blumenstock, Oakland
Pam Dassenko, San Luis Obispo
Joseph Edelberg, Berkeley
Randy Garacci, Arroyo Grande
Michael Grossman, Corvallis, Oregon
Carol Kersten, Los Osos
Katherine Kyme, Oakland
Anthony Martin, Richmond
David Wilson, Bloomington, Indiana
Carla Moore, Oakland
Frances Moore, Burbank
Steven Scharf, Pasadena
Paul Severson, Santa Margarita
Eva Werner, San Luis Obispo

Viola

Michael Nowak, Principal, Los Osos
Mary Elliott James, Cambria
Katherine Kyme, Oakland
Jennifer Sills, Santa Rosa
Abigail Stoughton, Corvallis, Oregon
Jane Levy, Pasadena

Violoncello

Christina Soule, Principal, North Hollywood
Delores Bing, Altadena
Jeanne Crittenden, Summerland
Nadine Hall, South Pasadena
Nancy Nagano, Morro Bay

Bass

Bruce Morgenthaler, Principal, Glendale
Peter Doubrovsky, Burbank
Ken Hustad, Morro Bay

Flute/Piccolo

Geraldine Rotella, Principal,
Agoura Hills
Lisa Fdelstein, Los Angeles
Martha Autrey, Los Osos

Oboe

John Ellis, Principal,
Winston-Salem, North Carolina
Stuart Horn, Valencia
Marilyn Schram, Anaheim

English Horn

Stuart Horn, Valencia

Clarinet

David Peck, Houston, Texas
Mary Gale, Northridge

Bass Clarinet

David Howard, Los Angeles,

Bassett Horn

David Howard, Los Angeles
Rena Feller, Memphis, Tennessee

Bassoon

Gregory Barber, Principal
Richmond
Merideth Quick, Tujunga
Carole McCallum, Lake Forest

Contrabassoon

Merideth Quick, Tujunga

Horn

Peter Nowlen, Sacramento
Jane Swanson, San Luis Obispo
Paul Stevens, Tujunga
Rebecca O'Donovan, Sherman Oaks

Trumpet

Darren Mulder, Principal,
Long Beach
William Bing, Altadena
Jerry Boots, San Luis Obispo
Stanley Friedman, Memphis, Tennessee

Trombone

Andy Malloy, Principal,
Studio City
Al Veeh, Glendale
Terry Cravens, La Canada
Steven Williams, Pasadena

Tuba

Tony Clements, Campbell

Timpani

Theresa Dimond, Los Angeles

Harp

Katie Buckley, Pleasanton
Jennifer Sayre, Morro Bay

Glass Harmonica

Dennis James, Palo Alto

Piano

Susan Azaret Davies, Pismo Beach

Percussion

Theresa Dimond, Los Angeles
Ross Sears, San Luis Obispo

Period Instruments

Violin

Elizabeth Blumenstock, Oakland
Katherine Kyme, Oakland
Anthony Martin, Richmond
David Wilson, Bloomington, Indiana
Carla Moore, Oakland
Frances Moore, Burbank
Lisa Weiss, Vacaville
Rob Diggins, Trinidad

Viola

Lisa Grodin, Berkeley
David Daniel Bowes, San Francisco

Violoncello

Sarah Freiberg, Boston
Farley Pearce, Oakland

Bass

Michelle Burr, Oakland

Flute

Stephen Schultz, Oakland
Lars Johannesson, Santa Cruz

Oboe

Lani Spahr, Concord, New Hampshire
Fred Fox, San Francisco

Bassoon

Michael O'Donovan, Sherman Oaks
Rose Corrigan, Pasadena

Horn

Rebecca O'Donovan, Sherman Oaks
James Patterson, Tujunga

Trumpet

Gilbert Cline, Arcata
Richard Birkemeier, Norwalk

Post Horn

Gilbert Cline, Arcata

Timpani

Todd Manley, San Francisco

Recorder

Judith Linsenber, Oakland
Roxanne Layton, Boston, Massachusetts

Harpsichord

Charles Sherman, Boston, Massachusetts

OJAI
FESTIVAL '98



MITSUKO UCHIDA

MUSIC DIRECTOR

MAY 29, 30, & 31

FOR INFORMATION: OJAI FESTIVALS OFFICE 805/646-2094

Festival Chamber Chorus

Soprano

Jill Anderson, Shell Beach
Kathleen Barata, Arroyo Grande
Stephanie Dreisbach, Tucson, Arizona
Eileen Kiely, Portland, Oregon
Saron Sowa, Pasadena

Tenor

Alvin Brightbill, Laguna Niguel
Timothy A. Bullara, Monrovia
Kent Carlson, Los Angeles
Michael Horton, Pasadena
David Vanderwal, Portland, Oregon

Alto

Elin Carlson, Van Nuys
Susan Azaret Davies, Pismo Beach
Loren Hanish, San Luis Obispo
Christie Lawrence, Altadena
Amy Osajima, Laguna Beach

Bass

Craig Kingsbury, Portland, Oregon
Kenneth Knight, Rohnert Park
Roy Klassen, Clovis
Kenny Potter, Kings Mountain, North Carolina
Adam Steel, Portland, Oregon

Festival Chorus

Sponsored by Lee and Jane Broshears

Soprano

Jill Anderson, Shell Beach
Kathleen Barata, Arroyo Grande
Laurel Barnett, Morro Bay
Stephanie Dreisbach, Tucson, Arizona
Amy J. Feather, San Luis Obispo
Eileen Kiely, Portland, Oregon
Carol Oelker, San Luis Obispo
Saron Sowa, Pasadena
Melody Svennungsen, San Luis Obispo
Linda Wilson, San Luis Obispo

Tenor

Michael Bierbaum, Santa Margarita
Alvin Brightbill, Laguna Niguel
Timothy A. Bullara, Monrovia
Kent Carlson, Los Angeles
Charles Hiigel, San Luis Obispo
Paul Hondorp, San Luis Obispo
Michael Horton, Pasadena
Robert Silva, San Luis Obispo
David Vanderwal, Portland, Oregon
Doug Williams, Los Osos

Alto

Madelyn Bedig-Williams, Los Osos
Elin Carlson, Van Nuys
Sharon Carro, Paso Robles
Susan Azaret Davies, Pismo Beach
Loren Hanish, San Luis Obispo
Donna Jones, San Luis Obispo
Christie Lawrence, Altadena
Amy Osajima, Laguna Beach
Maureen Pierson, San Luis Obispo
Heather Smyth, San Luis Obispo

Bass

Larry Baldwin, San Luis Obispo
Ken Bell, San Luis Obispo
Craig Kingsbury, Portland, Oregon
Kenneth Knight, Rohnert Park
Roy Klassen, Clovis
David Mills, San Luis Obispo
Kenny Potter, Kings Mountain, North Carolina
Adam Steel, Portland, Oregon
Steinar Svennungsen, San Luis Obispo
Craig Updegrove, San Luis Obispo

FRENCH HOSPITAL MEDICAL CENTER

Trust Your Heart to Experience...

AND

*Trust the Mozart Festival to bring us yet
another year of beautiful music!*

Congratulations on your 27th Season!

French Hospital Medical Center
Cardiac Center of the Central Coast
1911 Johnson Ave, San Luis Obispo
543-5353

Featured Composers



Leo Eylar

Composer-conductor Leo Eylar's compositions have been performed in America, Europe and in the Far East. "Three Sketches for Bass, Violin and Piano" expresses "brilliant flashes of Neo-Classicism" says the New York Times. In June 1994, the Seattle Symphony

recorded his "Dance Suite for Trumpet and Orchestra," under the direction of Gerard Schwarz. Eylar is a frequent guest conductor for the San Jose Symphony and has been invited to be guest conductor at the Okayama Music Festival in Japan in August 1997.



Garry Eister

Sponsored by Earle and Diane Blakeslee

Garry Eister's compositions have been performed by the Cleveland Chamber Symphony, the USC New Music Ensemble and the Synchronia New Music Ensemble of St. Louis. As a composer/

performer, Eister has toured Europe four times with Daniel Lentz and his ensembles. Presently, he teaches at Allan Hancock College and works as an artist-in-residence for the Santa Barbara County Schools teaching folk songs and general music to elementary school children.

Virginia Wright, Clarinetist



One of the remarkable characteristics of the Mozart Festival is the loyalty of the musicians who comprise the orchestra. Those who have attended the Festival over the years have noticed how many musicians have participated for five, ten, even twenty years!

One of the most loyal musicians of all, a founding member of the Festival orchestra 27 years ago, and a wonderful musical friend to San Luis Obispo, is clarinetist Virginia Wright. A resident of Shell Beach, Virginia has played every Festival (with the exception of one when she and her husband Marty spent the summer in Germany) between 1971 and 1995. Always prepared, totally conscientious and committed to the highest standards, Virginia is loved by all who work with her and respected by the best.

Virginia teaches clarinet in the Music Department at Cal Poly and her students have won numerous prizes. She is Principal Clarinet of the San Luis Obispo Symphony and performs in numerous chamber music ensembles year-round. She has had an enormous impact on the lives of all musicians in San Luis Obispo.

Virginia has announced her retirement from the Festival and expressed the desire to sit back and enjoy the concerts from the audience. The Mozart Festival would like to express its sincere appreciation for her years of music-making and would like to invite her to continue to come to all of our parties! We have just finished checking the tapes for the past 27 years and we can't find a single missed note!

Because your leisure
plans aren't always
black and
white...

FOCUS

The guide to what's
happening in
San Luis Obispo County

We're proud to be a
sponsor of the Mozart
Festival and other
cultural events.



Welcome...

*A place where
home and community
come together.*



SeaShell
COMMUNITIES

*Seashell Communities
is proud to host the Mozart
Festival Fringe Concert
featuring Theophilus Brass on
Wednesday, July 30 at 2pm.*



1405 Teresa Drive, Morro Bay, CA 93442 • (805) 772-2237 • PRIVATE ROOMS

SNF LIC.050000043 RCFE LIC.401703352

Featured Artists



Kathleen Barata

Sponsored by Gerry & Peggy Peterson

Barata teaches privately and at Cal Poly, and has appeared with the Cuesta Master Chorale, the Mozart Festival Chorus and most recently with the Cal Poly Symphonic Band, performing Melillo's *David* this spring. She performed the world premiere of *The Father of Lies*, a one-act opera involving interactive sculpture and live performances, by Garry Hester.



Bela Fleck, Edgar Meyer, Mike Marshall Trio

Sponsored by Ilan and Melissa Funke-Bilu

Master innovator and banjoist Bela Fleck, bassist Edgar Meyer, one of the top instrumentalists of his generation and guitarist-violinist-mandolinist Mike Marshall form the newest and hottest acoustic music trio in America. This fall, the Fleck, Meyer, Marshall Trio will release their first CD, featuring original

compositions and virtuoso performances on their respective instruments.



Berkeley Schubert Quartet

Sponsored by Maison Deutz & Laetitia Winery

The Berkeley Schubert Quartet was formed especially to honor Schubert's 200th birthday. The Quartet offers audiences an opportunity to hear his quartets performed on instruments that might approximate the sound of the early nineteenth century.



Lowell Greer

Sponsored by Roy Gersten

Lowell Greer is one of the world's masters of the horn, especially the Natural Horn. Greer has appeared as a soloist with the Detroit Symphony, the Toulouse Chamber Orchestra, the Mexico City Philharmonic, Philharmonia Baroque Orchestra,

and the Polish Chamber Orchestra. Greer has taught and lectured widely at universities and symposiums throughout the United States and in Mexico.



John Duykers

Sponsored by Café Roma

Since making his professional operatic debut with Seattle Opera in 1966, John Duykers has appeared with many of the leading opera companies of the world. In 1987, he created the role of Mao Tse-tung in John Adams' *Nixon in China* for the Houston Grand Opera.

Subsequently, he has performed this role

throughout the world. *Nixon in China* was telecast over PBS "Great Performances" and won an Emmy award. John Duykers is represented exclusively by California Artists Management, San Francisco.



Maria Jette

Sponsored by Gerry & Peggy Peterson

Maria Jette's career encompasses a variety of musical styles. She has appeared in intimate recitals, in the concert hall and on the operatic stage. A resident of Minneapolis-St. Paul, she appears regularly with the renowned St. Paul Chamber Orchestra. Her operatic roles cover a broad range, both in style and character, including Handel's

Cleopatra, Purcell's *Dido*, Monteverdi's *Poppea*, as well as Fiordiligi in the Festival's 1996 production of Mozart's *Così fan Tutte*.

Featured Artists



Cynthia Lohman

Hailed for the sparkling energy of her performances, soprano Cynthia Lohman has excelled in oratorio, operatic and music theatre repertoire. Her performances have taken her to Britain, Canada, Scandinavia, and South America where, in addition to orchestral work, she has sung leading roles in operas, such as *Nozze di Figaro*, *Don Giovanni*, *Così Fan Tutte*, *La Bohème*, and *Die Zauberflöte*.



Jonathan Mack

A favorite of Festival audiences, this is Mr. Mack's sixth appearance with the Mozart Festival. Jonathan Mack's career as a lyric tenor has taken him throughout the United States, Europe and Australia as a recital, concert and opera singer. He has performed with the L.A. Music Center Opera for over 10 seasons as a concert artist with the Los Angeles Philharmonic as well as the Santa Fe Symphony and the London Symphony Orchestra.



Edith Orloff

Sponsored by Mr. & Mrs. Charles N. Belcher
Edith Orloff has performed extensively to great acclaim throughout the United States. Her diversity as a performer has led her to concertize with equal success as a recitalist, chamber musician and soloist. She also performed in Italy for the American Academy of Arts in Verona and has toured the United States as a collaborative pianist for

renowned instrumentalists. Orloff is currently director of the summer chamber music program at the Idyllwild Arts Festival.



Alfredo Rolando Ortiz

Sponsored by California Arts Council, Performing Arts Touring and Presenting Program

A master of the Paraguayan harp, Alfredo Rolando Ortiz is internationally acclaimed as a composer, lecturer, author and recording artist. Critics have lauded his technical virtuosity,

depth of musical expression and gusto. Dr. Ortiz has over thirty recordings, including a Gold Record in South America. His compositions have been performed and recorded by classical and folk harpists throughout the world.



Jon Kimura Parker

Sponsored by Lisa Kilburn and Jim Maino
Performing with the world's leading conductors and orchestras, Jon Kimura Parker has won praise for his brilliant technique, exquisite tone and thoughtful musicality. "Clarity, taste and a wealth of nuance," "fearlessness and an almost eerie command," or "sizzling and driven," are just some of the praises Parker has garnered from critics. In his native Canada, he is a

well-known personality, hosting radio and television programs for the CBC. Mr. Parker is represented by ICM Artists, Ltd.



William Preucil

Sponsored by Richard A. Peterson, M.D.
William Preucil is Concertmaster of the Cleveland Orchestra. Prior to joining the orchestra, Preucil performed for seven seasons as first violinist of the renowned Cleveland Quartet. As a member of the quartet, he performed more than 100

concerts each year in the world's major music capitals. He recorded the complete cycle of Beethoven's seventeen string quartets, as well as a variety of chamber works by Haydn, Mozart, Schubert, and Brahms. Actively involved as an educator, Preucil currently teaches at the Cleveland Institute of Music and is a member of the artistic advisory board for the Interlochen Center for the Arts in Michigan.

Featured Artists



Jane Marla Robbins

Sponsored by Mid-State Bank
In 1995, Ms. Robbins was commissioned by the Kennedy Center in Washington D.C. to create the one-woman play, *Reminiscences of Mozart by His Sister*. It was so well received that she was invited to perform it in New York at Lincoln Center's Avery Fisher Hall. Ms. Robbins' writing credits include: *Dear Nobody*; the play *Bats in the Belfry*;

Norman and the Killer, for public television station KCET; and a self-help book "Being Yourself: The Role Of A Lifetime: Acting Techniques For Everyday Life."



John Schneider

Schneider is an internationally recognized guitarist, composer, author and broadcaster whose weekly television and radio programs have brought the sounds of the guitar into millions of homes for the past fifteen years. He has performed in Europe, Japan and America, and on NPR's "Performance Today." His recordings include *Music*

for Guitar & Percussion by Lou Harrison; *Just West Coast: Microtonal Music for Guitar and Harp*; and *Range of Light* by Sasha Matson.



Hector Vasquez

Sponsored by Manderley Property Services, Kathleen Warfield & Rick Howe
Baritone Hector Vasquez is a native of California and has appeared both nationally and internationally as a soloist in concert repertoire and opera. Recently he has appeared with the Santa Fe Chamber Music Festival, the San Francisco Opera, and the Houston Grand Opera. In 1995,

Vasquez made his Metropolitan Opera debut and returned to the MET for his third season in January 1997. He has also appeared with the San Francisco Symphony, Los Angeles Philharmonic and at music festivals in Aspen, Ojai, Santa Fe and Carmel. Hector appeared in *Don Giovanni* with The Mozart Festival in 1995 and the lead role in Garry Eister's *Moby Dick*. He was also a soloist for the Cuesta Master Chorale's acclaimed presentation of "Carmina Burana."



The Streicher Trio

Sponsored by Martha J. Steward
The Streicher Trio is one of the few ensembles of its kind in the United States committed to performing the rich repertoire of the classical and early romantic eras on period

instruments. Known for its sophisticated chamber music-making since 1985, this spirited ensemble sheds a refreshing light on the piano trio music of Mozart, Beethoven and their contemporaries. The Streicher Trio derives its musical energy from the vibrant atmosphere of turn-of-the-century Vienna, offering its shimmering fluidity to both chamber and early music audiences.



Turtle Island String Quartet

Sponsored by California Arts Council, Performing Arts Touring and Presenting Program

The Turtle Island String Quartet is a connecting point for the rich diversity of American music, redefining the

traditional by combining influences of classical music, jazz, blues, pop, and bluegrass into sophisticated, original performances. Famed jazz critic Leonard Feather says, "this group has set a standard beyond the reach of its few contemporaries...Turtle Island remains the ne plus ultra." Since its Windham Hill Jazz recording debut in 1988, TISQ has released eight recordings. They have toured throughout the United States, Europe, the Far East, South America and Canada. The Quartet also leads a String Improvisation Workshop at Amherst College and at the Stanford Workshop. Turtle Island String Quartet is represented by ICM Artists, Ltd.



The San Francisco Saxophone Quartet

Sponsored by Timothy S. Haueter
They were discovered on the streets of San Francisco by a record company executive. The rest, as the saying goes, is history. They released their first recording, *Tails of the City*, in 1991, to rave

reviews. They have released four CDs, including the latest, *Straight From The Street*. They have toured most of the 50 United States and in the Far East. Yet for all their success, you can still find them most Thursday, Friday and Saturday afternoons playing where they started on the sidewalks of San Francisco.

Grand Performance!



Whether you're off to the theater, a concert or the ballet, make your evening a grand performance with an elegant Chrysler LHS from Thrifty Car Rental. No matter what your plans call for, it's the affordable way to arrive in style.



Call for reservations today!

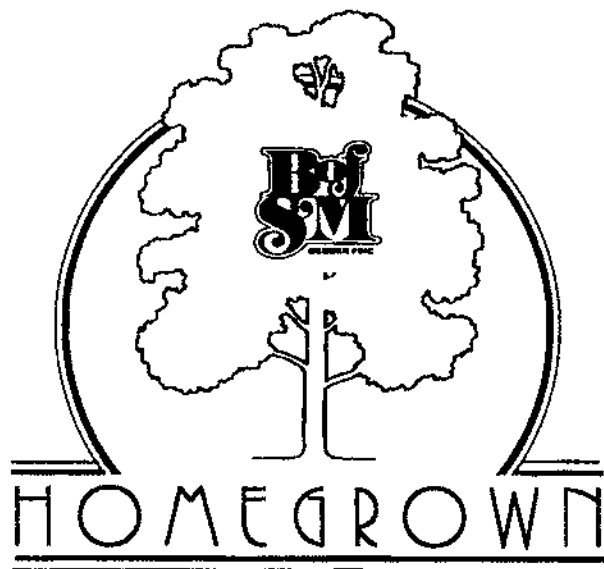
San Luis Obispo
544-3777

Santa Maria
349-1350

For worldwide reservations call **1-800-FOR-CARS®** (1-800-367-2277)

Thrifty features quality products of the Chrysler Corporation and other fine cars.
A licensee of Thrifty Rent-A-Car System, Inc.

Thrifty Car Rental



Bank of Santa Maria

MEMBER FDIC

*Serving the Central Coast
from Lompoc to Paso Robles*

Santa Maria

Oak Knolls

Vandenberg Village

Lompoc

Guadalupe

Nipomo

Grover Beach

Pismo Beach

Atascadero

Templeton

Paso Robles

Apple Farm

INN • RESTAURANT
GIFT SHOP • BAKERY

DINING

Enjoy dinner under the warm glow of Tiffany lamps while savoring traditional favorites like roast turkey with all the trimmings, prime rib, New York steak, garden fresh salads as well as many new selections added to our menu. We also serve several fine local wines, fabulous homemade desserts & specialty coffees.

LODGING

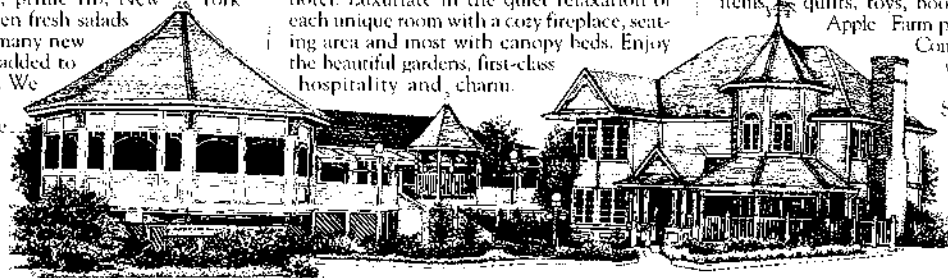
Experience the intimacy of a country inn with the amenities of a four-diamond hotel. Luxuriate in the quiet relaxation of each unique room with a cozy fireplace, seating area and most with canopy beds. Enjoy the beautiful gardens, first-class hospitality and charm.

SHOPPING

You'll find something special for yourself, family or friends in our Gift Shop of splendid glassware, decorator items, quilts, toys, books, collectibles, Apple Farm products & more.

Complimentary gift wrapping by our courteous staff. Shipping service also available.

For your convenience the Gift Shop is open daily from 7am to 9:30 pm.



2015 Monterey St., San Luis Obispo • 805/544-2040 • Dining Reservations: 805/544-6100


We salute the talented musicians, volunteers and other lovers of fine classical music who make the San Luis Obispo Mozart Festival a magical experience on the Central Coast.

CELLULARONE®

Clear Across America

Clear Across San Luis Obispo County

Superior coverage, legendary customer service, largest cellular network.

733 Marsh Street ■ San Luis Obispo ■ (805) 543-0100 (800) 549-4000 **Digital PCS** 

America's Number One Cellular Service

Principal Players



Lisa Weiss

Principal Second Violin
Sponsored by Betty and John Maynard
Lisa Weiss has been performing with chamber and early music ensembles for over 20 years and has earned international recognition as a quartet player. In 1997, Weiss, along with George Thomson, Anthony Martin and Leighton Fong, formed the Berkeley Schubert Quartet to honor Schubert's

200th birthday.



Michael Nowak

Principal Viola
Sponsored by Clifford Holser
Conductor and music director of the San Luis Obispo County Symphony, Michael Nowak started his musical training in the public school system in Rhode Island where he learned to play violin, clarinet and tuba. At Indiana University, he met the great violist and teacher, William Primrose, who inspired him to devote his musical

career to the viola. He has been an assistant conductor and violist with the Dallas Symphony, conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles, and conductor of the Monterey Chamber Orchestra.



Christina Soule

Principal Cello
Sponsored by Robert and Linda Takken
In addition to a busy schedule as a motion picture and television recording musician, Christina Soule has been principal cello with the Mozart Festival for 17 seasons. She has played with Chamber Ensemble Archwood, the Hollywood Bowl Orchestra, the Los Angeles Philharmonic and the Los Angeles Mozart Orchestra Chamber Players.



Bruce Morgenthaler

Principal Bass
Sponsored by Dr. and Mrs. Jerren Jorgensen
Bruce Morgenthaler regularly performs with the Los Angeles Chamber Orchestra, the Music Center Opera and the Pasadena Symphony. He has appeared with such groups as Chamber Music L.A., the Los Angeles Bach Festival and the chamber music group, Xtet. He works extensively in Hollywood movie and TV studio orchestras.



Geraldine Rotella

Principal Flute
Sponsored by The Hetzel Family
Geraldine Rotella has been principal flute with the Mozart Festival Orchestra for 17 years. She is also principal flute with the Los Angeles Master Chorale, the American Ballet Theatre and the Symphony in the Glen. She plays piccolo and first flute with the Pasadena

Symphony and Pacific Symphony. Besides being active in the classical music field, she is busy recording in movie studios. She has also recorded with Natalie Cole, Barbra Streisand, Gloria Estefan, Frank Sinatra and the late Ella Fitzgerald.



John Ellis

Principal Oboe
Sponsored by Dawna Davies and David Wong
The idea of holding a Mozart Festival in San Luis Obispo can mostly be credited to John Ellis, who has been the principal oboist since the first year. He is currently a member of the Clarion Wind Quintet and serves as principal oboe of the Hollywood Bowl Orchestra and the Winston-Salem Symphony. He has recorded with Barbra Streisand, the Carpenters, Diana Ross and John Denver. He was principal oboe with the Pasadena Symphony, Ojai Festival Orchestra, 20th Century Fox, Universal Studios, Warner Brothers, Columbia Studios and RCA.

Principal Players



David Peck

Principal Clarinet

Sponsored by Paul V. Robinson

Clarinetist David Peck is returning to the San Luis Obispo Mozart Festival for the third time. A California native, he is currently principal clarinetist with the Houston Symphony Orchestra. As a member of the Houston Symphony Chamber Players, he has toured Japan and Germany and recorded the Mozart

Clarinet Concerto and works of the Second Viennese School composers Schoenberg, Berg and Webern.



Andrew Malloy

Principal Trombone

Sponsored by Yvonne Dengler

A Mozart Festival participant since 1981, Malloy is a member of the Pasadena and Santa Barbara Symphonies and the Crown City Brass Quintet. As a free-lance musician, he has performed with many ensembles in the Los Angeles area, including the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Hollywood Bowl Orchestra. His film credits include

Dances with Wolves, Hook, Schindler's List, Jurassic Park and Nixon.



Gregory Barber

Principal Bassoon

Sponsored by Hal and Hilding Larson, Larson Property Management

Gregory Barber, principal bassoonist for The California Symphony and the Skywalker Symphony (the LucasFilm studio orchestra) returns this summer for his 16th season as principal bassoon with the San Luis Obispo Mozart Festival. He has played with Mainly Mozart Festival of San Diego, toured and recorded with the San Francisco

Symphony and has performed with the Moscow Chamber Orchestra and the Chamber Orchestra of Europe.



Theresa Dimond

Timpani

Sponsored by Alan and Jo Ann Bichel

Dimond has performed at the Academy Awards, and with Pierre Boulez and the Los Angeles Philharmonic on the cymbalom, a unique Hungarian folk instrument. She is one of three people in Los Angeles and only a handful in the country who play this instrument. Dr. Dimond is currently on the faculties of USC, Cerritos College, Pomona College and U.C. Irvine.



Darren Mulder

Principal Trumpet

Sponsored by Wayne and Linda Lewis

San Luis Obispo native Darren Mulder is thrilled to be participating in his second Mozart Festival. Darren plays second trumpet in the L.A. Chamber Orchestra. Just recently, he returned from Spoleto, playing with the Two World Orchestra in the largest Art Festival in Italy. He has also played with the L.A. Opera, Santa

Barbara Symphony and the Long Beach Symphony.



Peter Nowlen

Principal Horn

In 1996, Peter Nowlen was appointed co-principal horn of the Sacramento Chamber Orchestra. He has also performed as principal horn of the Orchestra Internazionale di Italia, performing in many of Italy's finest theaters and festivals, as well as recording for the Alfa Records label. As a chamber musician, Nowlen performs regularly with the CSU Sacramento,

Brass Quintet and UC Davis faculty chamber ensembles.

Twice as Nice as Paradise.

Our idea of *pair*-adise is twice the room,
twice the service – twice the hotel!

Escape to Embassy Suites on the Central Coast.

- Two-Room Suites
- Full, Cooked-to-Order Breakfast
- Two-Hour Manager's Cocktail Reception
- Pool, Spa & Fitness Center
- 12,000 Square Feet of Conference Space

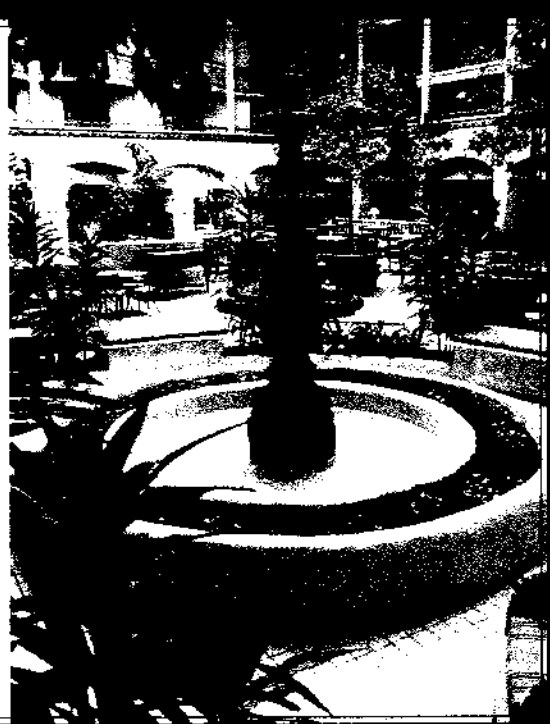


EMBASSY SUITES®

333 Madonna Road, San Luis Obispo

Telephone 805-549-0800 Fax 805-543-5273

100% SATISFACTION GUARANTEE



MARSHALLS JEWELERS

◆ *SINCE 1889* ◆

Over 100 Years of Fine Jewelry

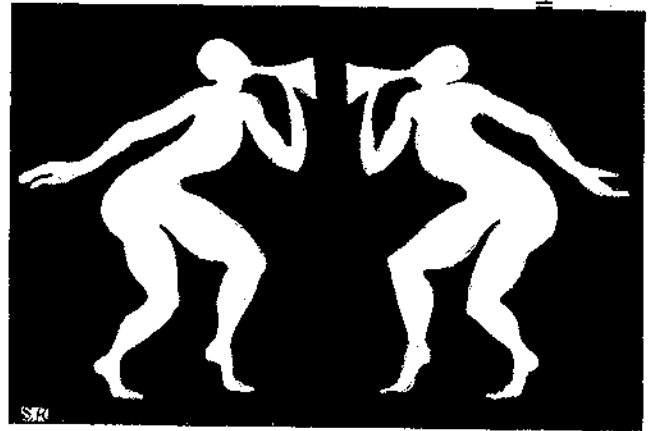


751 Higuera at Garden
San Luis Obispo
(805) 543-3431

◆
Monday-Saturday 9:30-5:30

Music Makers

An exhibition of interpretations
based on a musical theme...
featuring over forty of the most innovative
artists on the central coast.



July 29th through September 6th

Catered reception & a musical happening:

Sunday, August 3
1:00 - 7:00 p.m.

And introducing new works by
nationally celebrated artist

Robert Reynolds



Johnson Gallery
547 Marsh Street, San Luis Obispo
805.541.6600

*Gottschalks
salutes the
performers
and patrons
who help
make the
San Luis Obispo
Mozart Festival
possible.*

GOTTSCHALK

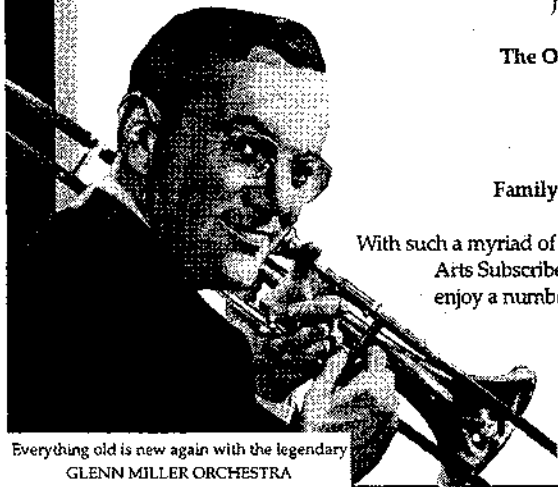
CAL POLY ARTS

Get Ready To Get *Excited!*

The new Cal Poly Arts 1997/98 season offers more than 30 programs, covering a wide spectrum of world-class theatre, dance, and music artistry. Plus, our highly successful Center Stage series will be presenting more of the high-profile entertainment you want to see in San Luis Obispo.

Just a few of next season's artists include:

Glenn Miller Orchestra
The Orchestre Philharmonique de Monte-Carlo
Spirit of Ireland
The Prague Chamber Orchestra
Ray Charles with Live Orchestra
The Paul Taylor Dance Company
Family favorites, such as "The Magic School Bus"



Everything old is new again with the legendary
GLENN MILLER ORCHESTRA

With such a myriad of shows available, it's easy to choose just 4 (or more) events to become a special Cal Poly Arts Subscriber. Not only will you get advance ticketing and substantial discounts, but subscribers enjoy a number of other benefits not available to single ticket buyers—benefits that last all season long!

Single tickets won't go on sale to the public until September, but renewing season subscribers can order as early as June. New subscribers can order in July.

To ensure you're one of the first to receive our new 1997/98 season brochure, call Cal Poly Arts at 756-6556. Don't miss out on the most exciting season yet!

Hwy. 101
Exit at
Madonna Rd.



San Luis
Obispo,
California

MADONNINA INN

Before or After the Performance

Experience the Magic

Inn • Bakery • Restaurants • Banquets • Gifts

805/543-3000 or toll free: 800/543-9666

Mozart Akademie

All Akademie discussions meet in Room 218 of the Cal Poly Music Building



Music & Science in the Age of Mozart

(Monday, July 21, 8:00pm)

Amy Graziano

Amy Graziano is currently a post-doctoral research fellow in music cognition at the University of California, Irvine, where she conducts research on the relationship between music and spatial-temporal reasoning in young children. She is also an instructor for the UCI University Extension program and is on the piano faculty of the Irvine Conservatory of Music.



For Franz's Friends: Schubert Songs and Nasty Publishers

(Friday, July 25, 4:00pm)

Maria Jette

Maria Jette's career encompasses a variety of musical styles, from the Baroque era through world premieres, and intimate recitals and chamber music through the concert hall and operatic stage. A resident of Minneapolis-St.

Paul, she appears regularly with the renowned St. Paul Chamber Orchestra. Her operatic roles cover a broad range, both in style and character, including Handel's Cleopatra, Purcell's Dido, Monteverdi's Poppea, as well as Fiordiligi in Mozart's *Così fan Tutte*.



Mozart's Ornamentation

(Sunday, July 27, 1:00pm)

Sergio Siminovich

Mary Rawcliffe

Sergio Siminovich is a specialist in authentic performance of 17th and 18th century choral and instrumental music. A native of Argentina, Mr. Siminovich has directed the Centro Italiano di Musica Antica in Rome since 1979. His recordings include cantatas by Dietrich Buxtehude, the *Requiem of Giovanni Benedetto Platti*, and the *St. John Passion of Heinrich Schütz*. Mary Rawcliffe has appeared as soloist with the Los Angeles Philharmonic Orchestra, the Boston, Denver, Utah, and Phoenix Symphonies. She has also performed with the Philharmonia Baroque Orchestra, the Italian Early Music Center Orchestra of Rome, London Bach Society, the Roger Wagner Chorale, and the Los Angeles Master Chorale. She teaches Historical Vocal Techniques at USC and is a member of the Cal Poly music faculty.



The Hidden Life & Music of Johannes Brahms

(Monday, July 28, 8:00pm)

Dr. David Nivans

Dr. David Nivans took his Ph.D in Musicology from the University of California, Los Angeles in 1992. Dr. Nivans teaches music history, appreciation, harmony, counterpoint, fundamentals

and the histories of jazz, rock and popular music. He is currently writing a book on the structural form and harmony of Brahms.

Musically Speaking

Mon.-Tues.-Wed., July 28-30, 4:00pm, in Room 218 of the Cal Poly Music Building



Garry Eister

Garry Eister's compositions have been performed by the Cleveland Chamber Symphony, the USC New Music Ensemble, and the Synchronia New Music Ensemble of St. Louis. As a composer/performer, Eister has toured Europe four times with Daniel Lentz and his ensembles. Presently, he teaches at Allan Hancock College and works as an artist-in-residence for the Santa

Barbara County Schools, teaching folk songs and general music to elementary school children.

Mozart AKIDemie

July 21-25, 10:00am - Room 218 of the Cal Poly Music Building



Craig Russell

Craig Russell has been on sabbatical for most of this year, and has spent it delving into Mexican cathedral archives completing his edition of the gargantuan *Matins for Our Lady of Guadalupe* (1764) by Ignacio de Jerusalem. The acclaimed choir Chanticleer recorded Russell's edition of this work at Skywalker Ranch in June, and it will be released on the Teldec label.

Bravo

*KSBY 6 is pleased to support
the 27th Mozart Festival Season.*



VISUAL MUSIC

Jim Alford • Matthew Berhmann
Evani Lupinek • Babette Girard
Dorothy Riggs • Tim Beckwith



Michael Graham • Robert Ervin
John Barrett • Mary LaPorte
Bill Harold • Pjete Lundstrum

385 HIGUERA @ MARSH ■ SAN LUIS OBISPO ■ CALIFORNIA ■ 93401 ■ 805 . 544 . 2669

The Mozart Festival Choral Tradition

Mozart, the universal composer, was an avid composer for voices. Whether it was church music, opera, or vocal chamber music written in earnest or in jest, Mozart wrote it. And it would be a strange festival of Mozart that did not include some of his greatest music in each of these genres.

From the very beginning, the San Luis Obispo Mozart Festival established an excellent choral tradition. In fact, the incredibly rich choral tradition that exists today in this community can be traced back, in part, to the first Mozart Festival chorus. After several years of gathering and disbanding each summer, local singers resolved to form an organization that would sing year-round. Under Gary Lamprecht's splendid guidance, the San Luis Obispo Vocal Arts Ensemble was established. In the early 80's, Dr. Thomas and Susan Davies (then students at USC) joined the Mozart Festival chorus, introducing them to the San Luis Obispo music scene, leading to positions in the Music Department of Cal Poly and subsequent establishment of the Cuesta Master Chorale.

Founded by John Russell, current Chair of the Cal Poly Music Department, the Mozart Festival Singers brought all of Mozart's major choral works to life in the San Luis Obispo Mission for 8 years. Visiting conductor Ted Flath of San Francisco conducted the chorus in 1979, and Christopher Hogwood conducted a memorable performance of Mozart's Coronation Mass in 1984.

From 1980 until 1991, the Festival Chorus was conducted by Dr. Timothy Mount, presently the head of the choral program at University of New York at Stony Brook. Under his direction, the Festival Singers grew dramatically and performed a wide range of choral music including all of Mozart's great works, masses by Bach and Haydn, and a wide variety of chamber concerts.

After a brief period of reorganization while the Festival implemented complete performances of Mozart's operas, the Mozart Festival proudly announces that the Festival Chorus is back doing more than opera choruses! Under Dr. Thomas Davies' inspired direction, the Festival presented a tremendously successful performance of early California and Mexican church music last year. Most of the program consisted of works which hadn't been heard since the 18th century. Again this year, the Festival Chorus will present a similar program in the historic atmosphere of the San Miguel and San Luis Obispo Missions. And the full Festival Chorus will be in place Tuesday, July 22, to perform Mozart's most ambitious and appreciated work, the Mass in C minor, K. 427, in our new venue, the Christopher Cohan Performing Arts Center!

Backstage Faces

The Festival would like to acknowledge and extend a special thank you to the stage managers and technical wizards Thor Larsen, Steve Moore, and David Shade. Year after year these dedicated individuals return to perform their "behind the scenes" magic to assure that every concert is flawlessly executed. Without their expertise and commitment to excellence, the Festival would not be the success it is today.



David Shade

Technical Manager for the Mozart Festival since 1972, David Shade coordinates various activities providing needed equipment for concerts and rehearsals. Backstage he responds to such emergencies as a fire alarm triggered by a smoke generator during an opera performance or lending a tooth brush to bassist Edgar Meyer before a winery concert. David is a Quality Engineer for Hewlett-Packard Company in Boise, Idaho and an alumnus of the Cal Poly Chamber Orchestra.



Steve Moore

Starting with the Festival in 1989, Steve (SAM) Moore continues to return year after year as Stage Manager. A Cal Poly graduate in Speech Communication, his interests have always been in music and theatre. Once the Festival began performing Mozart Operas, Sam was in heaven. He is especially looking forward to working with Garry Eister on this year's world premiere of "The Glass Harmonica." SAM now lives in Kansas City, Missouri and he works at the Kansas City Art Institute.



Thor Larsen

Thor is one of our three stage managers. He transferred from Santa Rosa Junior College in the summer of 1991 to work on a degree in Civil Engineering. After taking his first music class at Cal Poly, he realized where he wanted to involve his learning energies. After finishing his B.A. in Music he decided more education was in order. He is currently a graduate student of business at Cal Poly. Thor has been with the Festival for 5 years. During the non-Mozart season Thor acts as the stage manager for the San Luis Obispo County Symphony. When not at school, Thor occupies his time with cycling and swimming and often combines these two recreations in triathlons.

Program Notes

Wolfgang Amadeus Mozart

Symphony No. 27, in G Major, K. 199 (161b)

(ca. 1773)

During the 1770s, symphonies were not yet the central, substantial works they would become in just a little while. They still showed their derivation from the operatic *sinfonia*, or overture, and they were used mostly as openers and closers for concerts whose principal fare consisted of other types. It was not uncommon, in fact, for such a piece to be adapted for both concert and operatic use.

As with others of Mozart's Salzburg works, the specific occasion for K. 199 remains unknown, and even its exact date. Its spirited first movement, however, is a finely wrought miniature sonata form and its especially attractive *Andantino grazioso*, featuring the flute, is one of those operatic-type airs generally performed under the heroine's balcony. The finale then opens with some of the not-to-be-taken-seriously counterpoint which was popular at the time (a little *fugato*, in fact, based on the first movement's theme) before winding up as a jolly jig.

Wolfgang Amadeus Mozart

Concerto No. 4, in E-flat Major,

for Horn and Orchestra, K. 495 (1786)

The name of Joseph Leutgeb has appeared before in these pages as the superlative horn player and lifelong friend for whom Mozart composed all his horn concertos, a quintet, and many special parts in symphonies and operas. The two were close not only as musicians but also as fellow Salzburgians who shared (mostly in private) the unbuttoned Salzburg brand of humor. Mozart thus inscribed his first horn concerto (published later as No. 2) to "Leutgeb, ass, ox, and simpleton" and copied out his second (the present work, published as No. 4) in an amusing variety of colored inks – black, red, blue, and green.

Mozart also filled the first movement with musical jokes intended to suggest that Leutgeb was the same amiable buffoon in music that he was in person (which he wasn't, as Mozart well knew). First, the

horn comes in too soon, "helping" the orchestra to finish its introductory section. Then, when it really is his turn he takes the "wrong" theme, the oboes' slow melody instead of the violins' lively one. Finally, after the cadenza when he's supposed to be through, the horn bumbles in again to "help" the orchestra finish the movement. The slow movement, by contrast, is much more serious, "testing the soloist severely, both spiritually and physically" (Roger Hellyer), while the finale is a rollicking hunting-horn rondo.

Wolfgang Amadeus Mozart

Serenade No. 9 in D Major ("The Posthorn"), K. 320

(1779)

Leutgeb almost certainly figured in the famous "Posthorn" Serenade, too, for he was first hornist in Salzburg when it was composed and he was living in Vienna when Mozart revived the piece there. The posthorn itself was a small, coiled, high-pitched horn without valves used by mail coach drivers and guards to announce arrivals and departures. Its employment in concert music (where it would be played by a regular orchestral hornist) was for colorful or amusing effects and it was surprisingly recurring; Bach, Telemann, and Handel, among others, had already written for the posthorn, and Beethoven, Schubert, and Mahler would do so later.

Mozart got a lot of mileage from this very successful serenade and he merrily played mix-and-match with its nine movements. On one occasion, for example, he presented the two concerted movements separately as concertantes (Concertante and Rondeau) and on another he gave the three principal movements as a symphony ("Adagio," "Allegro," "Andantino," and "Finale"). The opening and closing marches, furthermore, were always written on separate sheets so as to be available for other uses, and these two ended up getting a separate Köchel listing as K. 335. Of special interest is the grandiose second minuet, each of whose trios features an unusual instrument, the piccolo and, of course, the posthorn.

Opening Concert

Friday, July 18, 1997, 8:00 PM
Performing Arts Center • Cal Poly

Clifton Swanson, Conductor
Lowell Greer, Horn Soloist

Wolfgang Amadeus Mozart Symphony No. 27, in G Major, K. 199 (161b)
(1756-1791)

Allegro
Andantino grazioso
Presto

Wolfgang Amadeus Mozart Concerto No. 4, in E-flat Major, for Horn and Orchestra, K. 495

Allegro moderato
Romanza: Andante
Rondo: Allegro vivace

Lowell Greer, Hornist

INTERMISSION

Wolfgang Amadeus Mozart Serenade No. 9 in D Major ("Posthorn"), K. 320

Marcia
Adagio maestoso: Allegro con spirito
Menuetto; Trio
Concertante: Andante grazioso
Rondeau: Allegro ma non troppo
Andantino
Menuetto; Trio I, II
Finale: Presto

Note: All of the instruments used in this evening's performance are period instruments,
and instead of the modern tuning of $a' = 440$ cycles per second
the orchestra is tuned to $a' = 430$.

Co-sponsored by
Avis S. Goodwin
Francie Chace and Mike Rader

Turtle Island

Saturday, July 19, 8:00PM
Music Under the Stars Concert
Martin Brothers Winery

Tonight's program will feature pieces selected from the Turtle Island String Quartet's arrangements of jazz standards by composers such as Dizzy Gillespie, John Coltrane, Thelonius Monk, Pat Metheny, George Gershwin, Charlie Parker, Miles Davis and Chick Corea.

The program will also feature the Turtle Island String Quartet members' own compositions, which integrate jazz, Western classical, American fiddle styles, rock, rhythm & blues and Indian classical music.

Darol Anger, violin, baritone violin
Tracy Silverman, violin
Danny Seidenberg, viola, violin
Mark Summer, cello

Co-sponsored by



Barbich
Longcrier
Hooper
& King
Accountancy Corporation

HERITAGE OAKS BANK

San Francisco Saxophone Quartet

Saturday, July 19, 1997, 8:00 PM
First Baptist Church, Cambria

David Schrader, Soprano Saxophone
Bill Aron, Alto Saxophone
David Henderson, Tenor Saxophone and Keyboard
Kevin J. Stewart, Baritone Saxophone

Johann Sebastian Bach (arr. Steven Malinowsky) Prelude No. 22, from
The Well-Tempered Clavier, Book II
(1685-1750)

Wolfgang Amadeus Mozart (arr. SFSQ) Allegro from Quartet No. 15, in D minor, K.421
(1756-1791)

Michael Torke July
(b. 1961)

Johann Ernst Bach (arr. SFSQ) Largo and Allegro from *Sonata in F Major*
(1722-1777)

Felix Mendelssohn (arr. SFSQ) Allegro from *String Symphony No. 7*
(1809-1847)

INTERMISSION

Wolfgang Amadeus Mozart (arr. SFSQ) Allegro vivace assai from Quartet No. 14, in G Major, K. 387
Michael Kamen Scherzo from *Jack*

George Gershwin (arr. R.A. Smith) Allegro from *Piano Concerto in F Major*
(1898-1937)

Billy Strayhorn (arr. David Schrader) *Take the "A" Train*
(1915-1967)

Robert Schumann (arr. R.A. Smith) *Romance in F-sharp Major*
(1810-1856)

Will Gregory *Hoe Down*
(b. 1913)

Sponsored by Aaron and Lyn Baker

Program Notes

Antonio Vivaldi

Concerto in B minor for Four Violins and Orchestra, Op. 3, No. 10 (publ. 1711)

When the concerto collection called *L'estro armonico* ("Harmonic Fancies"), Opus 3, was published in 1711, it immediately established Antonio Vivaldi as the brilliant new leader of progressive concerto style. Musicians everywhere were fascinated by his incisive themes, his imaginative, exciting rhythmic patterns, and his enriched yet crystal-clear forms. Even Bach was impressed and he paid Vivaldi the ultimate compliment (as it was then considered) of rearranging for other combinations no less than six examples. Among the most renowned—both before and after—was this one. Vivaldi's B minor for four violins which became Bach's A minor concerto for four harpsichords.

Heinrich Ignaz Franz von Biber

Partia [Partita] No. 6 from *Harmonie artificiosa-ariosa* (publ. 1712)

When Biber's *Harmonie artificiosa-ariosa* was published posthumously in 1712, by contrast, it looked to the past, not the future. A Bohemian who spent his career in Salzburg (ennobled in 1690), Biber was the finest violinist of the seventeenth century. He would soon be forgotten, however, because his excellent music led in directions which the mainstream didn't (or couldn't) follow. His ideas were peculiarly elaborate and uninhibited, his special effects were intrinsic, not decorative, and he treated the violin as a polyphonic instrument. His brilliant trios could actually include five-part counterpoint, with each violin carrying two lines over an active bass.

Johann Sebastian Bach

Concerto in D minor for Two Violins and Orchestra, BWV 1043 (ca. 1720)

Unlike some of his concertos, Bach's celebrated "Double" was an original, not a remake. It was composed at the Court of Cöthen, where Bach and his young musical Prince were close, and it's tempting to wonder—sentimentally, at least—whether the solo

parts were intended for the two of them. If so, the Prince was certainly as good as advertised, and it would remind us, too, that Bach himself was a capable violinist and not just a keyboardist. We'll probably never know, but the concerto's attractive themes, engaging interplay between the instruments, and radiant slow movement make it a universal favorite.

Georg Muffat

Sonata V, from *Armonico tributo* (1682)

Georg Muffat was an organist/composer who served in Passau and Salzburg and was acquainted with Biber. Their music, however, was miles apart. As an Alsatian-born German of Scottish descent who had studied with Lully in Paris and Corelli in Rome, Muffat saw his role as bringing international resources to German music. The title of Muffat's first published set, *Armonico tributo*, referred to Corelli, whose influence is most evident in the Adagios. Like most of Muffat's dance movements, however, the Allamanda of Sonata V has a French touch, while the Passacaglia frankly employs Lully's theme-restatement technique.

Johann Sebastian Bach

"Brandenburg" Concerto No. 4, in G Major, for Violin, Two Recorders, and Orchestra, BWV 1049 (ca. 1718)

It has long been established that the "Brandenburg" Concertos comprise previously composed works collected together in 1721 and sent, on invitation, for the approval of the Margrave of Brandenburg. No. 4 was probably next-to-last in actual composition, and in it Bach took Vivaldi's ideas to the next level. The texture is denser than Vivaldi's, the structural working-out more intense, and the demands on the players similarly greater. Vivaldi's multiple soloists idea, moreover, has now grown into a sophisticated amalgam: a solo concerto for violin and a concerto grosso for violin and two recorders all at once.

Festival Baroque Ensemble

Sunday, July 20, 1997, 7:30 PM
Chapel Hill, Shandon

Antonio Vivaldi ... Concerto in B minor for Four Violins and Orchestra, Op. 3, No. 10
(1678-1741)

Allegro-Largo-Allegro

Heinrich Ignaz Franz von Biber Partia [Partita] No. 6, from Harmonie artificiosa-ariosa
(1644-1704)

Praeludium-Aria e variatio-Finale

Johann Sebastian Bach Concerto in D minor for Two Violins and Orchestra, BWV 1043
(1685-1750)

Vivace-Largo ma non tanto-Allegro

INTERMISSION

Allessandro Scarlatti Sinfonie No. 5 in D minor
(1660-1725)

Spiritoso e staccato-Adagio-Allegro-Adagio-Allegro assai

Georg Muffat Sonata V. from Armonico tributo
(1653-1704)

Allamanda-Adagio-Fuga-Adagio-Passacaglia

Johann Sebastian Bach ... "Brandenburg" Concerto No. 4, in G Major, for Violin, Two Recorders, and
Orchestra. BWV 1049

Allegro-Andante-Presto

Elizabeth Blumenstock, violin and viola

Kati Kyme, violin and viola

Anthony Martin, violin and viola

Carla Moore, violin

Lisa Weiss, violin

Lisa Grodin, viola

Sarah Freiberg, violoncello

Michelle Burr, bass

Judith Linsenberg, recorder

Roxanne Layton, recorder

Charles Sherman, harpsichord

Note: As with the Opening Concert, this evening's performance is given entirely on period instruments. These pieces are from an even earlier period than the opening concert, however. The ensemble is smaller, reflecting what was commonly available at the time, and the tuning is even lower, around a' = 415.

Sponsored by **PACIFIC BELL**
Foundation

Program Notes

Wolfgang Amadeus Mozart

Concert Aria: "Ch'io mi scordi di te," K. 505
(1786)

Pretty, plump, talented, and vivacious, Italian/English soprano Anna (Nancy) Storage was also among the few singers in Vienna whose thorough musicianship led her to be accepted as a colleague by the leading composers and instrumentalists. The famous, informal "quartet evenings" were held at her house—Haydn, Dittersdorf, Mozart, and Vanhal (a good Bohemian composer), with Paisiello kibitzing—and she and her brother Stephen were regulars at the Mozarts'. Nancy was the original Susanna in *Figaro* and she also recruited pupils for Mozart.

Not surprisingly, some have looked for something juicy in this relationship but the facts are otherwise. The Emperor had designs on flirtatious Nancy (apparently unwanted), injecting a political element which meant that in the end nobody did anything. It was just a warm friendship and then, sadly, it was over. In December of 1786 Nancy and company would leave Vienna for projects elsewhere, including promoting Mozart in England. Mozart therefore composed this lovely scena as a farewell present, to an appropriate text by Varesco: "You ask me to forget you? . . . Ah no, life would be worse than death." Also appropriately, there were two soloists, Ms. Storage and an obbligato pianist who was, of course, Mozart himself.

Ludwig van Beethoven

Concerto No. 4, in G Major, for Piano and Orchestra, Opus 58 (1808)

By turns dramatic and lyric, reflecting its co-genesis with the fifth and sixth symphonies, Beethoven's beautiful Fourth Piano Concerto suffered immediate neglect after its premiere. Partly it was eclipsed by the "Emperor" Concerto, but it also fell victim to a strangely misguided preoccupation with Beethoven's performance style. All agreed that his lyric playing was truly incomparable, but opinion had become contentious over his Allegro passages ("too fast, too loud, and much too bruising and combative" went the complaint). Mendelssohn revived the work briefly in 1836, but it would be another century before Artur Schnabel brought it back to stay.

That this is a work of contrasts is announced immediately when the piano begins unexpectedly and alone with a bit of the main theme. The orchestra then retaliates by trying to drag the music off to the distant key of B major, and while the dispute is soon resolved it imparts a lingering tension which jump-starts both the drama and the contrasting lyricism. A similar contrast between a forbidding orchestral motive and the piano's tender replies also propels the famous second movement to a big climax and an elegiac conclusion, which then leads without pause into the exuberant finale.

Wolfgang Amadeus Mozart

Mass in C minor, K. 427 (1783)

In 1781 Mozart became acquainted in depth with the music of Bach. It caused a major crisis. The issue, however, was not counterpoint, as commonly asserted — Mozart already knew academic counterpoint — but counterpoint which meant something, counterpoint which was part of a larger conception of texture as a fundamental element of musical expression and structure. This had been Bach's special province but it was a concept quite foreign to late-century galant style. Mozart determined to make it otherwise, for he literally couldn't rest if there were anything musical he hadn't conquered and reinterpreted for himself.

This was the real issue behind the Mass in C minor, and not just fulfilling a private vow as Mozart suggested in a letter. It's probably why the work was never finished, too, for it took Mozart longer than he expected to master Bach's concept. Not only is the "Agnus" missing, and the second half of the "Credo," but also the stylistic consistency Mozart wanted: The "Qui tollis" and "Hosanna" still sound a lot like Bach, while the "Et incarnatus" is definitely operatic. Despite all this, the *Mass in C minor* remains gloriously affecting and almost our only glimpse of Mozart still at work.

Festival Orchestra & Chorus

Tuesday, July 22, 1997, 8:00 PM
Performing Arts Center • Cal Poly

Jeffrey Kahane, Conductor
Thomas Davies, Conductor of The Festival Chorus
Maria Jette, Soprano
Jon Kimura Parker, Pianist

Wolfgang Amadeus Mozart Concert Aria: "Ch'io mi scordi di te," K. 505
(1756-1791)

Maria Jette, Soprano
Jon Kimura Parker, Pianist

Ludwig van Beethoven ... Concerto No. 4, in G Major, for Piano and Orchestra, Opus 58
(1770-1827)

Allegro moderato
Andante con moto
Rondo: Vivace*

Jon Kimura Parker, Pianist

*The final two movements are performed without pause.

INTERMISSION

Wolfgang Amadeus Mozart Mass in C minor, K. 427

Kyrie
Gloria
Credo [fragment]
Sanctus
Benedictus

Maria Jette, Soprano
Cynthia Lohman, Soprano
Jonathan Mack, Tenor
Hector Vasquez, Baritone

Co-sponsored by



International Festival of Méthode Chamenoise—Archie McLaren Director
Jim and Joan Sargen

Program Notes

Béla Bartók

Sonata for Two Pianos and Percussion (1937)

The Sonata for Two Pianos and Percussion was a product of Bartók's final, mature creative period. The intensive folk music studies of his early period and the experimental (sometimes intensely experimental) aspects of his middle period had now been sorted, refined, and selectively amalgamated into a contained and confident style. It's a strong style, to be sure, often dissonant and certainly rhythmic, but it's a style in which the careful listener will never feel lost. The music has flow and the melodic ideas, though more often short and punchy than lyrical, are easily recognized. The harmony is founded on secure tonal centers (two at once in the first movement), and the overall forms have been reduced to Classical simplicity: a basic two-theme sonata type, an ABA, and a rondo. What hasn't been pared down is sound. This piece is a treasure chest of combinations and colors, standing almost alone in this regard among major concert pieces. Not only does Bartók combine the percussion and piano sounds in imaginative ways, even in counterpoint, he also gives solo passages to the percussion instruments. One of the longer melodies in the piece, indeed, is the rondo's main theme, and it's first presentation is given to the xylophone.

Franz Peter Schubert

Rondo in A Major, D.951 (1828)

Most of Schubert's four-hand piano works were originally composed to be played with friends at the musical evenings which came to be known as "Schubertiads," but the situation is less certain regarding the pieces of Schubert's last year. There are some indications, in fact, that the delightful Rondo in A Major may have been intended to become the finale of a sonata. What is certain is that contemporary analysts love to use this rondo as "Exhibit A" to show that however Romantic Schubert's "sound" might have become, his basic thinking was still Classical. That's because the real engine of classical structure was not the themes so much as the underlying scheme of chords and keys, and because in this piece Schubert adopted the bold and distinctive scheme of the finale to Beethoven's Sonata in F Minor, Opus 90. You'd scarcely know it, though. Musical form does much of its work subliminally, and this piece is so filled with agreeably Schubertian melodies and with his characteristic, finely wrought details, that you'd almost have to hear the two works side by side to realize that the one had indeed sprung from the other.

George Gershwin

An American in Paris (1928)

It seems so silly now: the outright hostility which used to exist between proponents of different kinds of music. Now, there's jazz at the Mozart Festival—and that jazz might contain references to Schubert or the Dorian mode. In the twenties, however, there was tension, and very few people who wanted to do anything about it. One who did was band leader Paul Whiteman. Whiteman worked both sides of the street, introducing a wider audience to concert music by "popularizing" it, and looking for a composer who could introduce jazz elements into classical style. George Gershwin was his man. Together they did *Rhapsody in Blue*, whose success was so great that it shook loose a commission from Walter Damrosch and the New York Philharmonic for *An American in Paris*.

The subject of the piece and that fact that it was largely composed in the city of Paris are both appropriate. Paris was the center for new music between the wars and the place where concert musicians first took a serious interest in jazz. Not only did Gershwin receive encouragement for his work, but the acceptance of jazz by European musicians, ironically enough, helped to "legitimize" that work here at home.

Two Piano Recital

Wednesday, July 23, 1997, 8:00 PM
Performing Arts Center · Cal Poly

Jeffrey Kahane, Jon Kimura Parker, Pianists
Kenneth Watson, Tom Raney, Percussionists

Béla Bartók Sonata for Two Pianos and Percussion
(1881-1945)

Allegro molto
Lento ma non troppo
Allegro non troppo

INTERMISSION

Franz Peter Schubert Rondo in A Major, D.951
(1797-1828)

George Gershwin An American in Paris
(1898-1937)

Sponsored by Carol and Warren Sinsheimer

Serenade, Anyone?

It could have been billed as the battle of the century: The orchestra blustered off with Tchaikovsky's B-flat minor concerto, the piano smashed in with the Grieg, and the war was on. Back and forth the battle raged to the bitter end, with the protagonists even fighting over who got to detonate the last "boom, boom, boom." Finally, the conductor's baton broke in two, rendering him unable to continue, and the piano won with a barely audible "plink."

It all really happened, too, but as you've probably guessed by now, it was just a gag, an elaborately staged charade. The scene was the 1955 Hoffnung Music Festival in England, where the cartoonist whose gentle spoofs of music and musicians have been loved the world over, Gerard Hoffnung, was being honored with a festival where everything went askew like his cartoons. What made it especially funny was how true it wasn't: The musicians involved, top professionals all, were also all good friends, and the kindly honoree was beloved by everyone. Although it may not have looked like it on the surface, the whole affair was actually a serenade in reverse.

By showing us what music isn't, such a dramatization—like Hoffnung's cartoons—reminds us all the more of what music is, and it came to mind because the 1997 Festival could certainly be characterized as the year of the concerted piece (for soloist[s] and group) and the year of the serenade. Let's start with the serenades. There are four which are called such, the "Posthorn" (Opening Concert), Brahms's Second (July 26 Orchestra), Mozart's for Thirteen Instruments, and Dvorák's in D minor (both July 27 at Chapel Hill). Besides these, moreover, there are other pieces and movements of pieces which partake in some way of the serenade spirit, from the slow movements of Mozart's Symphony in G (Opening Concert) and Brahms's Violin Concerto (July 29 Orchestra) to the little scena Mozart wrote for Nancy Storace (July 22 Orchestra and Chorus). And after that, where do you stop? How about the "Haydn Variations" (July 29) or parts of Fauré's Violin Sonata (July 30 Chamber) or most any piece by Schubert?

This also ties in with its being the year of the concerted piece, for besides concertos themselves—of which there will be nine, including the world premiere of Leo Eyler's (July 26)—serenades are another genre which typically uses the soloist/group idea. Add to this, moreover, Garry Eister's new opera *The Glass Harmonica* (August 1), Mozart's Mass in C minor (July 22) and others of the vocal works, Bartók's Sonata for Two Pianos and Percussion (July 23) which got turned into a concerto, and the jazz-related performances, and you have to squint to find the pieces that *don't* partake of either the concertato or the serenade.

So now we're back to our little dramatization, for the occasional ego aside, we all know that this isn't how it's done. In music, the contrast between individual and group is basically a texture thing. It can be used in many different ways to add variety and interest to the music, and it appears to go back to the beginning of time. To make it happen, however—even in passages which seem to pit soloist and orchestra against each other for musical effect, like some in Beethoven's Fourth Piano Concerto (July 22)—the performers actually have to work together like best friends, which at this Festival they usually are. In a very real and positive sense, they're performing not only for us but also for one another, a process which begins in the rehearsal before you and I are even around.

Call it another aspect of the serenade spirit, if you will, but it was the lifeblood of Schubert, whose bicentennial we celebrate this year, dear to the heart of Brahms, the centennial of whose death we honor, and a way of life for Mozart, Haydn, and their friends. You can even feel it in Nannerl's recollections of her famous little brother (Jane Marla Robbins, July 25), for this, truly, is the spirit of the 1997 Mozart Festival.

South American Harp

Wednesday, July 23, 1997, 8:00 PM
Atascadero Lake Pavilion

ALFREDO ROLANDO ORTIZ

- Alfredo Rolando Ortiz Joropo Azul, joropo
Atardecer (Sunset), guarania
Theme from Music for a Birth, traditional, Argentina
(Originally improvised in the delivery room during
the birth of his second daughter, Michelle, December 31, 1980)
- Traditional Pasaje Numero Uno, Venezuela
- Alfredo Rolando Ortiz Una Luz en el Mar (A Light in the Sea)
Dedicated to his wife, Luz Marina-Tango Triste (premiere)
- Traditional Mulher Rendeira (Woman Weaver), bai o, Brazil
- Alfredo Rolando Ortiz Otro Carnavalito (Another Carnavalito)
- Perez Freire Ay Ay Ay, Chile
- Alfredo Rolando Ortiz Zayante, galopa

INTERMISSION

- "Serenata"
Traditional La Enredadera (The Climbing Plant), pasillo, Colombia
- Alfredo Rolando Ortiz Tu Ventana (Your Window), bambuco (premiere)
Si Quedara Sin Ti (If I Ever Lost You), guarania
- Hugo Blanco (attr.) Moliendo Cafe (Grinding Coffee), Venezuela
- Alfredo Rolando Ortiz Un Vals Para Soñar (A Waltz for Dreaming)
Composed for his daughter Luzma's fifteenth birthday
- To Be Announced Favoritas de Serenata (Serenade Favorites)
Titles to be announced... perhaps
- Alfredo Rolando Ortiz New Piece
Title to be announced

Bambuco is a music genre from Colombia, while the pasillo is common to Colombia and Ecuador. The galopa and guarania are from Paraguay, and the joropo and pasaje are traditional harp musics from the plains of Venezuela and Colombia. Carnavalito is a lively music present in several countries in the Andean region. The second half of the program is dedicated to our beautiful tradition of the Serenata, or serenade. Coming to us from Spain centuries ago, the serenade remains a very important part of our culture. The traditional serenata consists of romantic music played late at night by the window of a woman. The songs are selected to express the feelings of the person offering the serenade, and they may also include any favorite song. But our serenatas are also used to celebrate friendship, happy occasions, or even just for the fun of it!

Co-sponsored by
Gordon T. Davis Family
James M. Duenow

Program Notes

Luigi Boccherini

Sonata No. 4, in D Major (ca. 1768)

Boccherini was a cellist, and it was in this capacity that he burst onto the international scene in 1768 by scoring a brilliant triumph with the violinist Filippo Manfredi at the Concerts Spirituel in Paris. After this he was in such demand that all the Paris publishers rushed to solicit his compositions. Boccherini then served as chamber composer to King Carlos III of Spain and court composer to cello-playing Friedrich Wilhelm II of Prussia. As a composer Boccherini was famed in his own time for chamber music, especially his more than 150 quintets, and in modern times for his Cello Concerto in B-flat. Almost overlooked are his sonatas, which scholars are still sorting out but which present a characteristically suave style combined with the imaginative string technique one would expect from a virtuoso.

Helene Liebmann

Grande Sonata for Pianoforte and Violoncelle,
Opus 11 (publ. 1806)

Helene Liebmann is a newly discovered composer about whom very little is known. Just two pieces have been found, the present work and a piano sonata, both published in Berlin at the beginning of the nineteenth century. This sonata for cello and piano displays a considerable degree of both musicality and technical skill, a slightly behind-the-times style similar to Mozart's, and a very progressive equality between the two instruments. The last movement is also especially interesting for being a set of seven variations on the air "La ci darem la mano" from *Don Giovanni*. One hopes that some enterprising musicologist will soon discover more about Helene Liebmann. Was she forgotten because this was her only good piece, because she was a woman, or—like several other worthy composers—simply because of Beethoven's towering presence?

Muzio Clementi

Sonata in F Major, Op. 27, No. 1 (1791)

Known to piano pupils the world over for his excellent sonatinas, Clementi was an exceptionally versatile composer, piano virtuoso, teacher, music publisher, piano manufacturer, and huckster who settled eventually in London. His informal piano playing contest against Mozart held before Emperor Joseph II in Vienna on Christmas Eve, 1781, has become the stuff of piano lore and legend. The Emperor and his guests politely called the match a draw, but its effect on Clementi was deep and permanent. "I had never heard anyone play with such spirit and grace," he would say later, and his own music improved greatly—in both performance and composition—as he modeled it more and more on Mozart's. The result was that the best of Clementi's efforts in several genres deserve to be remembered along with the sonatinas.

Wolfgang Amadeus Mozart

Trio in G Major, K. 564 (1788)

The sixth and last of Mozart's piano trios is a bit of a puzzle, for only the string parts of the autograph manuscript are in Mozart's handwriting, with the keyboard part entered by someone else. There is also a solo keyboard part without the strings in Mozart's hand, but it's only a fragment. Some therefore believe that the piece was assembled hastily for a commission, but whatever the case, it was composed in a simpler, more popular style than some of Mozart's others, as if intended for amateurs. There is less use of counterpoint, for example, and the violin and cello often double each other in parallel motion. Charm is in plentiful supply, nonetheless, especially in the Andante's lovely variations. For more about the development of the piano trio, see the Streicher Trio's July 25 concert.

The Streicher Trio

Thursday, July 24, 1997, 8:00 PM
Trinity Methodist Church • Los Osos

Carla Moore, Violinist
Charlene Brendler, Fortepianist
Sarah Freiberg, Cellist

Luigi Boccherini Sonata No. 4, in D Major
(1743-1805)

Moderato e Arioso
Allegro molto
Menuetto militaire

Helene Liebmann Grande Sonate for Pianoforte and Violoncelle, Opus 11
(flourished ca. 1800)

Allegro
Adagio ma non troppo
Andante con variation

INTERMISSION

Muzio Clementi Sonata in F Major, Op. 27, No. 1
(1752-1832)

Adagio; Allegro
Andante innocente
Finale: Vivace assai

Wolfgang Amadeus Mozart Trio in G Major, K. 564
(1756-1791)

Allegro
Andante
Allegretto

Note: The violin used in this performance is by Andreas Hoyer, Klingenthal, 1760; the cello is by William Forster, London, 1774; and the fortepiano is a replica of a fortepiano by Johann Walther, 1795.

Co-sponsored by
Robert H. and Bettie Lou Warren

Thrifty Car Rental

Program Notes

Antonio de Salazar *Vexila Regis prodeunt* *Aeterna Christi munera* (ca. 1685)

Antonio de Salazar served as *maestro de capella* of Puebla Cathedral from 1679 to 1688 and then held the same post at the Mexico City Cathedral for the rest of his life. Though stylistically conservative for its times, his transparent, flowing music contains some of the finest polyphonic writing ever produced in the Americas. Like some of last year's Mission Concert selections, these were discovered at Puebla Cathedral by Dr. Craig Russell. Salazar was also an enthusiastic and gifted teacher. Among his many pupils was Manuel de Sumaya, who succeeded him at the Mexico City Cathedral.

Manuel de Sumaya *Miserere mei, Deus* (Psalm 51) (publ. 1717) *Sol-fa de Pedro* (1715)

Even though Manuel de Sumaya (also spelled Zumaya) had served as acting maestro during his old teacher's final years of blindness and failing health, he still had to take a series of rigorous examinations before he could accede to the post on a permanent basis. These tests involved both scholarship and musical accomplishment, and the musical part included secular types as well as sacred. *Sol-fa de Pedro* was one of Sumaya's test pieces. It's a villancico, a very popular Spanish-language type of occasional piece related to the ballata and the romance. Needless to say, Sumaya passed the examinations brilliantly, and pieces like his boldly harmonized *Miserere mei, Deus* began appearing in published collections.

Juan de Araujo *Dixit Dominus* (ca. 1678) *Aqui aqui Valentones de nombre*

Juan de Araujo had an exceptional talent for training singers which served him well. Not only did it provide him employment as a choirmaster—first at Lima Cathedral and then, from 1680, at the cathedral at La Plata (now Sucre), Bolivia—it also ensured that he would always have a good choir on hand to perform his compositions. Though he was a contemporary of Salazar, Araujo's style was livelier and he cultivated polychoral forms for two and even three choirs. These two examples comprise a psalm and a villancico.

Lou Harrison *Six Sonatas* (1934-43)

Turning now from the seventeenth century to the twentieth, Lou Harrison was born in Portland, Oregon, but has made California's Bay Area his base for much of his life. He was the pupil of Henry Cowell, but his musical interests have been even more variegated than his teacher's, ranging from ballet to oriental music to building one-of-a-kind instruments. He has had a lifelong obsession with pitch relations, but contrary to the modern mainstream, he has cultivated this primarily in terms of melody rather than harmony. This evening's selection is transcribed from *Six Cembalo* [Harpsichord] *Sonatas*.

Mario Castelnuovo-Tedesco *Romancero gitano, for Chorus and Guitar,* *Opus 152* (1951)

Mario Castelnuovo-Tedesco was born in Florence and lived there until 1939, when he joined the ever-growing number of musical refugees from Fascism and Communism living in Los Angeles. In 1946 he became an American citizen. Although he cultivated the grand forms assiduously, his talent showed to best effect in his less pretentious works, in his songs, choral pieces, and miniatures of all kinds. In these, his personal blend of Impressionistic and neo-Classical elements and his flair for finding just the right, evocative little motive or figure create moments which would be lost in a less intimate context.

Festival Chorus

Thursday, July 24, 1997, 8:15 PM

Mission San Miguel

Friday, July 25, 1997, 8:15 PM

Mission San Luis Obispo

Thomas Davies, Conductor

John Schneider, Guitarist

Jennifer Sayre, Harpist

Antonio de Salazar Vexilla Regis prodeunt
(c. 1650-1715) Aeterna Christi munera

Manuel de Sumaya Miserere mei, Deus (Psalm 51)
(c. 1678-1755) Sol-fa de Pedro

Juan de Araujo Dixit Dominus
(1646-1712) Aquí aquí Valentones de nombre

Lou Harrison Six Sonatas
(b. 1917)

John Schneider, Guitarist

Jennifer Sayre, Harpist

INTERMISSION

Mario Castelnuovo-Tedesco Romancero gitano, for Chorus and Guitar, Opus 152
(1895-1968)

- I Baladilla de los tres ríos
- II La guitarra
- III El Puñal
- IV 1. Procesión 2. Paso 3. Saeta
- V Memento
- VI Baile
- VII Crótano

John Schneider, Guitarist

Thursday concert *Sponsored by*



SAES Pure Gas, Inc.
San Luis Obispo, California
The Technology of Pure Gas

Friday concert *Co-sponsored by*
PacifiCare/Secure Horizons

Physicians of San Luis Obispo

Program Notes

Wolfgang Amadeus Mozart Sonata for Violin, Clavier, and 'Cello in F Major, K. 13 (1764)

In 1762 Leopold Mozart undertook a series of ambitious tours to exhibit his two child prodigies. After Austria, Germany, and Paris—where little Wolfgang's first publications were prepared (four sonatas for violin and clavecin, K. 6-9)—the party arrived in London on April 13, 1764. Here they met very satisfying success, remaining more than a year, and here young Mozart came under the spell of Christian Bach. Not only was Bach a fine composer of the modern galant school, he was also, at twenty-eight, much younger and livelier than most of the adults surrounding Mozart.

The result showed immediately. Though begun in Paris—hence the concluding minuets—K. 13 reflects Christian Bach in its flowing, more refined melodic lines, its use of thematic contrast, and its overall texture. Most importantly, K. 13 is not a continuo sonata of the sort heard at the Festival Baroque concert. Instead, it's a sonata for keyboard with violin accompaniment and 'cello optional, and it represents a half way station on the road towards genuine piano trios. Another feature, however, was entirely Mozart's own: The heart of the piece is its long, expressive Andante (in F minor), a lifelong characteristic already evident at the age of eight.

Wolfgang Amadeus Mozart Trio in B-flat Major, K. 502 (1786)

By the 1780s the musical world was changing due to the rise of the middle class. A whole new market for music was developing, but it differed significantly from the old, upper-class market. The middle class had brains, enthusiasm, and money—but no time. They still had to work at the business and professional interests which had brought their success, and they couldn't always get around to mastering the intricacies of a stringed instrument or the subtleties of a quartet. Emphasis was therefore shifting to other instruments, especially the piano (every middle-class home had one now), and a favorite form was the piano trio.

At first this new arena was left in the hands of lesser luminaries, for Haydn still had his Esterházy responsibilities and Mozart

mostly moved in upper-class circles. When Mozart did get around to the piano trio, moreover, two of his six examples were obviously not intended for the emerging middle class but for the skilled connoisseurs of the aristocracy, or for already-arrived middle-class people like Mozart's friend and lodge brother Michael Puchberg. One of these was K. 502, a marvelous masterpiece with the intimacy of chamber music, the brilliance of a concertante, and the breadth of a concerto all in one. Not least among this work's attractions is its celebrated Larghetto, whose radiant melody, "as long and as spacious as some of Schubert's," reminds one of the late piano concertos.

Wolfgang Amadeus Mozart Divertimento in B-flat Major, K. 254 (1776)

Back in Salzburg, meanwhile, and some ten years earlier, Mozart had already composed his first piano trio. Though called a divertimento—the preferred term, "terzett," hadn't yet come into use for this form—the piece was really a serious though altogether agreeable sonata *À tre* in three movements. If the trio format was not yet perfected, though, K. 254 was still a big step forward. The violin part becomes increasingly important and in the *Rondeaux* the 'cello even starts coming into its own. (Mozart was not behind the times here: For everyone, the emancipation of the 'cello proved to be the last step in transferring from Baroque thinking to the new obbligato style.) Along with format there was also an increase in substance, from the dynamic and high-spirited Allegro to the leisurely paced but strongly constructed finale. Most significantly, Mozart resurrected this work for publication in 1782 and it proved an entirely successful stopgap until he could turn his full attention to the genre.

The Streicher Trio Jane Marla Robbins

Friday, July 25, 1997, 8:00 PM
Cal Poly Theatre

Carla Moore, Violinist
Charlene Brendler, Fortepianist
Sarah Freiberg, 'Cellist

Jane Marla Robbins, Actress

Wolfgang Amadeus Mozart Sonata for Violin, Clavier, and 'Cello in F Major, K. 13
(1756-1791)

Allegro
Andante
Menuetto I; Menuetto II; Menuetto III

Wolfgang Amadeus Mozart Trio in B-flat Major, K. 502

Larghetto

Wolfgang Amadeus Mozart Divertimento in B-flat Major, K. 254

Allegro assai
Adagio
Rondeaux: Tempo di menuetto

INTERMISSION

Theatrical Production Reminiscences of Mozart by His Sister

Jane Marla Robbins

Note: The violin used in this performance is by Andreas Hover, Klingenthal, 1760;
the 'cello is by William Forster, London, 1774; and the fortepiano is a replica of a fortepiano by Johann Walther, 1795.

Co-sponsored by
Realtors of San Luis Obispo
Mrs. Robert W. Huntington

Program Notes

Leo Eylar

Rhapsody for Orchestra (1995)

[The following remarks concerning the two pieces by Leo Eylar have been kindly provided by the composer, who will also conduct the performances. Ed.]

Rhapsody for Orchestra was composed in 1995 and was nominated for a Pulitzer Prize the following year, as well as being recorded by the California Youth Symphony in 1996 and performed to great acclaim in Japan and Taiwan in the summer of 1996. The work is in three main sections: The first section is an angular and highly energetic Allegro impetuoso that features all parts of the orchestra in concertato style writing. This is followed by a slow, contrasting section, very lyrical in nature and bittersweet in mood. Following this is the final summation, again in Allegro tempo and including a short fugato section as the work builds in intensity to a dramatic close.

Leo Eylar

An Orpheus Legend, for Violin and Orchestra (1997)

I often turn to the visual arts for inspiration when composing, and in the case of *An Orpheus Legend* my source was the French Symbolist painter Odilon Redon. Famous for his pastels, Redon was a master at creating both mysterious and dreamlike images. The seed from which this entire concerto grew was his pastel of 1903 entitled *Orpheus*, which depicts the head of Orpheus floating dreamlike with his lyre above a mysterious yet serene landscape. The mood is one of deep introspection, poignancy, and bittersweet loss. There is a certain sense of peace in the picture, yet tinged with an ineffable sadness.

The first movement, "Orpheus," is a free interpretation of this pastel. What I am trying to convey is not a narrative story of the Orpheus tale or a Straussian depiction of every last detail of the painting, but rather a general mood and a free association of

symbolic ideas. The work is based musically on rising perfect fifth intervals and the free interplay between the solo violin and the orchestra, with an extremely prominent solo harp part. The second movement, "Maenads' Dance," is an invocation of the end of the Orpheus legend, in which the despondent Orpheus meets up with a group of wild and frenzied Maenads, who implore him to join in their orgiastic dancing. Unwilling to do so, Orpheus is torn limb from limb and his body tossed into the river. The mood of this movement is one of furious, relentless, driving energy, menacing and forceful. It is interrupted towards the end by a last recollection of peacefulness before the work drives to its furioso ending.

Johannes Brahms

Serenade No. 2, in A Major, Opus 16 (1857-60)

In 1857, twenty-four-year-old Brahms landed his first regular job at the cultivated Court of Detmold, where music was the first love of both Prince and Princess. Brahms was to conduct the choral society, perform as pianist in Court concerts, and give lessons, and in many ways it was a perfect first appointment. The Teutoburger Forest was available for long walks and the excellent library had a fine collection of Mozart's scores, including, significantly, the Serenade for Thirteen Instruments, K. 361, which will be heard tomorrow evening at Chapel Hill.

Here Brahms composed his first two orchestral works, the Serenades in D and A. For the second, a mellow and engaging divertimento, the composer chose a rich, creamy sound (omitting the violins, trumpets, and percussion), and he cast the piece in the five basic movements of a Mozart serenade (but with a scherzo in place of the first minuet.) Especially notable, however, is the extent to which young Brahms was already establishing the permanent characteristics of his style, not only in its general melodic outlines and chord progressions, but also in such familiar specifics as appoggiatura chords and syncopated rhythms.

Festival Orchestra

Saturday, July 26, 1997, 8:00 PM
Performing Arts Center • Cal Poly

Clifton Swanson, Conductor
Leo Eylar, Conductor
Ralph Morrison, Violinist

Leo EylarRhapsody for Orchestra
(b. 1958)

Leo EylarAn Orpheus Legend, for Violin and Orchestra (World Premiere)

Orpheus
Maenads' Dance

Leo Eylar, Conductor
Ralph Morrison, Violinist

INTERMISSION

Johannes BrahmsSerenade No. 2, in A Major, Opus 16
(1833-1897)

Allegro moderato
Scherzo: Vivace
Adagio non troppo
Quasi menuetto
Rondo: Allegro

Clifton Swanson, Conductor

Co-sponsored by
Ann and David Lawrence
Sheila and Yosef Tiber
Clifford Chapman and Gene A. Shidler

Program Notes

Wolfgang Amadeus Mozart Serenade in B-flat Major for Thirteen Instruments, K. 361 (1784?)

Often called "Gran Partitta" (but not by Mozart — someone else wrote this on the score), the Serenade for Thirteen Instruments remains one of the most remarkable pieces of its type. It was the direct inspiration for Dvořák's Serenade in D minor, which follows, and it was one of the works which Brahms studied while composing the Serenade in A heard last evening. Not only does it hold a special place in the serenade repertory and the wind instrument repertory, it is also a most exceptional concertante. Although the clarinets often take the part of soloists, Mozart more frequently uses the concertante idea and the forces before him to create a kaleidoscope of constantly shifting sound. One combination follows another: clarinets with basset horns (a sort of tenor clarinet), oboes and basset horns with bassoons, or one of each playing in unison. Through it all the texture remains clear and easy to follow, every instrument's part is written idiomatically—that is, in the way most natural for that instrument—and each movement is given a distinct and contrasting character.

Although it seems especially odd in this instance, K. 361 is among the masterpieces whose origins remain unknown. Some authors have placed it in early 1781, when Mozart became acquainted with the fine wind players of Munich, but Alan Tyson, the manuscript paper expert, says 1782. The piece has definite thematic connections with some from the spring of 1784, on the other hand, especially the "Srinasacchi" violin sonata, while its style and use of the clarinets suggest that it belongs with the pieces composed for Mozart's friend Anton Stadler, the first clarinet virtuoso. All we know for sure, however, is that on March 23, 1784, Stadler and friends performed four movements of K. 361 at the National-Hoftheater in Vienna, where they were warmly received.

Antonin Dvořák Serenade in D minor, Opus 44 (1878)

Although he certainly liked to keep up with the new, Dvořák's deepest admiration was for the Classical masters. An early enthusiasm for the Wagner school, for example, soon passed but his love for Schubert was lifelong. During his stay in America he even contributed a major article about Schubert to a New York magazine. Mozart, moreover, he called "sunshine" and he once compared Mozart's music to a Raphael painting he had seen in London: Both were "so beautifully composed." Mozart was also on his mind when he wrote a pair of serenades early in his career, as had been the case with his friend and mentor, Brahms. Dvořák's differed from Brahms's, however, in that the first was for strings alone and the second was for a combination quite similar to Mozart's K. 361.

The Serenade in D minor also differed from any of its models in its use of Bohemian folk elements. Nationalism was in the air from Norway to Russia to Spain, in all the countries, indeed, which had lain outside the old central orbit. The Czech peoples had had only one important national composer so far, Smetana, and Dvořák decided to pursue this line himself. Early in 1878 he began work on a set of Slavonic Rhapsodies while also introducing many Bohemian-sounding melodies into the present Serenade, along with a Bohemian folk dance called a sousesdska in the second movement. From the beginning, nonetheless, he recognized that just quoting a couple of folksongs wasn't enough, so like Grieg in Norway, Dvořák studied folk music to the point that he could write original material which was authentic in character. (He would become so skilled at this that he could even do it with music from other countries: For years people believed that the famous Largo from the "New World" Symphony was a genuine spiritual.) Even here, interestingly enough, Dvořák found encouragement in the Classical masters. Many of Haydn's "minuets" were really country dances—some clearly of Slavic origin—while the idea of shifting unexpectedly between major and minor keys—so typical of folk music—Dvořák had actually derived already from Schubert.

Serenades At Chapel Hill

Sunday, July 27, 1997, 7:30 PM
Chapel Hill, Shandon

THE MOZART FESTIVAL WINDS

John Ellis, Stuart Horn, Oboists
David Peck, Mary Gale, Clarinetists
David Howard, Rena Feller, Bass Hornists
Gregory Barber, Meredith Quick, Bassoonists
Peter Nowlen, Jane Swanson, Paul Stevens, Rebecca O'Donovan, Hornists
Christina Soule, Cellist
Bruce Morgenthaler, Bassist

Wolfgang Amadeus Mozart . . . Serenade in B-flat Major for Thirteen Instruments, K. 361
(1756-1791)

Largo: Molto allegro
Menuetto
Adagio
Menuetto: Allegretto
Romance: Adagio; Allegretto; Adagio
Andante: Tema con variazioni
Finale: Molto allegro

INTERMISSION

Antonin Dvořák Serenade in D minor, Opus 44
(1841-1904)

Moderato: Quasi marcia
Minuetto
Andante con moto
Finale: Allegro molto

Sponsored by
Gerald McC. Franklin

Program Notes

Johannes Brahms

Variations on a Theme by Joseph Haydn,
in B-flat Major, Opus 56a (1873)

It's one of those odd ironies of history: One of music's flawless little masterpieces has been attended by two big mistakes. The first was attributing the theme to Haydn. True, Brahms found the theme in a Haydn wind band piece shown him by a friend. What no one realized was that it was really the St. Anthony Chorale, an ancient pilgrims' hymn familiar enough in Haydn's day that it needed no identification. The other mistake involved a long dispute among later observers over which version of the piece came first—the orchestral version or the one for two pianos—when Brahms actually had fun composing them together during a leisurely summer vacation near the mountains.

Another reason Brahms enjoyed himself was that he always found variation forms especially congenial. Each of this work's eight variations retains the rhythm and harmony of the opening theme, but through masterful use of texture and figuration Brahms gave each one the flavor of a character piece. (There is even a deliciously Wagnian-sounding passage for brass choir.) Then, by way of underlining, he cast the last one as a passacaglia—an older, even stricter variation form—to create variations within the variations.

Wolfgang Amadeus Mozart

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

Mozart's relations with the city of Prague form a particularly happy chapter in his life. When his star seemed on the wane (temporarily) in Vienna—and all of Austria was plunged into a ruinous recession which was hard on everybody—the unflagging enthusiasm of the Bohemian people for Mozart's music lifted him both spiritually and financially. *Don Giovanni* was composed for Prague and so was this. Mozart's first "big-time" symphony.

Things had changed since the seventies (see the opening concert). The symphony was growing into a major, central type of piece, partly because Haydn was leading it there and partly because the audience seemed happy to follow. Mozart was following Haydn, too (as he usually did regarding symphonies and quartets, with

the roles reversing for sonatas and concertos), and with this piece he arrived. Even though the work is predominantly cheerful and exciting, there is a weight and substance to it right from the arresting slow introduction. It also has more spacious dimensions, more brilliant orchestration, and more thorough working out of the material (just listen to everything that happens to the Allegro's first theme!). All that's missing is a minuet, which the piece obviously didn't need and which was optional anyway.

Johannes Brahms

Concerto in D Major for Violin and Orchestra,
Opus 77 (1878)

If Mozart had his Leutgeb (see the opening concert again), then Brahms had his Joachim, but where "Joey" Leutgeb was an easy-going Salzburgian horn player, Joseph Joachim was a fiery Hungarian violinist. The results were equally similar-yet-different: Concertos to last through the ages, but Joachim got just a single, monumental example and there were no colored inks. Joachim had lots of advice to give his friend, too. All the fingerings and bowings are his, the tempo indications in the finale, and even a few of the notes in the first movement. It worked out nonetheless: the too-many-cooks syndrome was avoided and Brahms's concerto now stands next to Beethoven's at the top of the genre.

As in a Classical period concerto, there is an orchestral exposition before the soloist enters. The main theme, however, is unusually idyllic and serene, and it creates a special moment near the end of the first movement when the brilliant solo cadenza merges into it. The Adagio is in the spirit of a serenade or romanza (and thus in the spirit of the '97 Festival), while the finale is a dazzling rondo whose themes pay compliment to Joachim's Hungarian heritage.

Festival Orchestra

Tuesday, July 29, 1997, 8:00 PM
Performing Arts Center • Cal Poly

Jeffrey Kahane, Conductor
William Preucil, Violin Soloist

Johannes Brahms... Variations on a Theme by Joseph Haydn, in B-flat Major, Opus 56a
(1833-1897)

Wolfgang Amadeus Mozart Symphony No. 38, in D Major, K. 504 ("Prague")
(1756-1791)

Adagio; Allegro
Andante
Finale: Presto

INTERMISSION

Johannes Brahms Concerto in D Major for Violin and Orchestra, Opus 77

Allegro ma non troppo
Adagio
Allegro giocoso, ma non troppo vivace

William Preucil, Violinist

Co-sponsored by
Central Coast Pathology Consultants
King and Brenda Lee

SAN LUIS
Personnel Services
SINCE 1949

Program Notes

Wolfgang Amadeus Mozart Sonata in G Major, K. 379 (373a) (1781)

Immediately after moving to Vienna in 1781 Mozart composed four piano/violin sonatas which, with two reworked Mannheim pieces, he published almost as musical calling cards with which to introduce himself to the big city. They worked. The pieces were received with considerable enthusiasm, impressing with their boldness, their richness of ideas, and with the strong relationship between the instruments. In the latter regard, the first of the new works, K. 379, was a little less progressive than the others in that its texture still tilted a bit towards the piano, a tendency of the times observed also in some of the piano trios performed on the 24th and 25th by the Streicher Trio. The Sonata in G also had but two movements, another older practice, but it was still sufficiently ahead of the competition to make a good impression. The first movement had an especially strong impact, with its long Adagio introduction in a surprisingly solemn G major leading to an even more surprising Allegro in a passionate G minor. Compared to this the concluding variations seem a little less dramatic, but Mozart filled them with inventiveness, color, and unexpected turns, nonetheless, as he showed Vienna what he could do.

Gabriel-Urbain Fauré Sonata in A Major, Opus 13 (1876)

Fauré became an important transitional figure by accident. The actual aim of his subtly original music was to restore the traditional Gallic traits of clarity, balance, restraint, and good taste. He also favored sonorities which were tinged with the old, modal scales, with ambiguity of key, or with gentle, static dissonance. Add to this a keen appreciation for the effect of unusual rhythmic figures—especially subtle ones—and you have a style which seems fresh and elegant without the listener always knowing why. It was also a style which led in almost the opposite direction from German Romanticism, and which would be taken into still newer areas by Fauré's pupil, Ravel.

Much of the Sonata in A is rich and mellow, even in the dramatic spots, with pleasing melodies and lots of rippling accompaniment figures from the piano. The slow movement's theme is especially lovely and is given entirely to the violin. The Allegro vivo, however, is quite different, crisp and crackling and filled with metric offsets and sharp punctuation. The finale then summarizes by starting dramatically, proceeding to a lyric section, and ending with a vigorous scherzo-like passage, all underlain with a delicate tension created by Fauré's deliberate ambiguity of key.

Richard Strauss Sonata in E-flat Major, Opus 18 (1887-88)

Because Richard Strauss has been so identified with the major part of his production—operas and tone poems—people often forget that he wrote anything else. The facts are, however, that Strauss's early training was Classical—his father was a famous horn player of decidedly traditional tastes—and that he composed several early, successful pieces of symphonic and chamber music. It was not until 1885 that he met the poet and musician Alexander Ritter, who convinced Strauss to move towards the Liszt/Wagner type of expression. Strauss's first effort came immediately, the symphonic fantasy *Aus Italien* (1886), and his first big success in the new genre just two years later, *Don Juan*. Between these two he wrote what would be his last piece of chamber music for a long while, the Sonata in E-flat.

Some hear in this sonata a prelude to the forthcoming tone poems. Its texture is often thick, almost orchestral, and both performers are kept extremely busy. The rhythm, if not the notes, of the very first motive is similar to several found in the tone poems. The middle movement, however, presents a striking contrast in its restrained eloquence, and it is sometimes performed separately under the title *Improvisation*.

Chamber Concert

Wednesday, July 30, 1997, 8:00 PM
Performing Arts Center, Cal Poly

William Preucil, Violinist
Jeffrey Kahane, Pianist

Wolfgang Amadeus Mozart Sonata in G Major, K. 379 (373a)
(1756-1791)

Adagio; Allegro
Andante cantabile (Theme and variations)

Gabriel-Urbain Fauré Sonata in A Major, Opus 13
(1845-1924)

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

INTERMISSION

Richard Strauss Sonata in E-flat Major, Opus 18
(1864-1949)

Allegro ma non troppo
Andante
Adagio; Allegro

Co-sponsored by
Martha J. Steward
Arthur Rosen



WIRELESS

The Insider: Dateline '97

[The following column is part of our ongoing series keeping you, dear reader, informed of how music looks today, in 1797, especially as viewed from the great city of Vienna, which we may claim, without blush, to be the musical capital of the world. Our sources for this report wish to remain anonymous but we assure you, gentle reader, that they are all knowledgeable persons of the highest standard whose word may be trusted implicitly. —Ed.]

15 Jan. The year begins brilliantly as the young phenomenon, Beethoven, delights everyone at a concert sponsored by Andreas and Bernhard Romberg, visiting here from the composer's native city of Bonn.

12 Feb. Everyone is buzzing over Haydn's grand new "Emperor's Hymn," which is certain to become a national treasure. Speaking of the great man, his new house in the Gumpendorf suburb still isn't ready, so he's staying in the old city on the Neuer Markt, near Schwarzenberg palace. Our informant's housekeeper knows Haydn's neighbor's housekeeper there, and she says that except for official or musical functions Haydn lives very quietly. He entertains few visitors except for two who come quite regularly. One is the copyist, who comes with bundles of music under his arm and then leaves with others, *some of which have words on them*. We believe this to be significant, for the other visitor is Baron von Swieten, whose concert society at the Schwarzenberg put on Haydn's *Seven Last Words* last Easter. Sometimes the Baron stays and sometimes the two of them go out. Sometimes they go to the Schwarzenberg. Now, we've learned that Haydn will bring out another Mass for Princess Maria Hermenegild's nameday just as he did last year (the "Kettledrum" Mass). He's supposed to do this every year now, but that's not until September. This is still winter; snow is on the ground. We believe that something's afoot.

6 Apr. Speaking of the Schwarzenberg, Prince S. himself presents Beethoven at the palace in something really different, a quintet for piano and *wind instruments* (Opus 16). Our informant has already heard a partial run-through and says it's very nice just the same.

May. As the season draws to a close we wish to congratulate once again our own estimable Johann Schenk, whose *Der Dorfbarbier* has now run for more than a year to undiminished applause. Your great friend and oursour Mozart..... would surely be pleased. (Sorry you had to change theaters, though.)

8 Sep. The summer hiatus is finally over. Mercifully, it wasn't so protracted as last year's. Over at Eisenstadt, Princess Maria's new mass is ready, called the *Heiligmesse*, and the inside word is that it's even more beautiful than last year's. We should think so: There are no kettledrums. Really, Signor Haydn! And when you get back to town, are you and Baron von S. going to continue all that mysterious snooping around? (Oh, yes, your new house is finally ready. Our informant's housekeeper said so.)

Nov. The autumn apparently belongs to Herr Beethoven. First it was publications—sonatas and a serenade for string trio (op. 6-8)—and now your dances are to entertain us again, courtesy of the *Gesellschaft der bildenden Künstler*. What next?

23 Dec. Now we know: A new set of variations on "La ci darem." But for two oboes and an English horn? What's going on? The symphonist sings and the pianist toots! *Really!* Happy New Year.

Family Concert

Thursday, July 31, 1997, 7:00 PM
Performing Arts Center, Cal Poly

Dr. Craig Russell, Host

Theophilus Bass Quintet
Dennis James, Glass Harmonica
Edgar Meyer, String Bass

Musical Score by Robert Kapilow
A musical production of Dr. Seuss'
Green Eggs and Ham

Maria Jette, Soprano
Bix McClure, Boy Soprano
Jeffrey Kahane, Piano
Geraldine Rotella, Flute and Piccolo
David Peck, Clarinet
Mary Gale, Clarinet
Gregory Barber, Bassoon
Peter Nowlen, Horn
Darren Mulder, Trumpet
Clifton Swanson, Bass
Theresa Dimond, Percussion

Robert Kapilow is a composer connected with ASCAP and G. Schirmer, Inc; a conductor who has led many orchestras including the National Symphony; and a featured commentator on public radio and television. His work in bringing music to the public led to his receiving an Exxon "Meet the Composer" grant, and his long interest in music for children is evident in this evening's featured production.

Sponsored by

Sierra Vista Regional Medical Center
Twin Cities Community Hospital
Tenet California HealthSystem

Program Notes

Franz Peter Schubert Overture in C minor, D. 8a (1811)

Honoring the bicentennial of Schubert's birth, the Berkeley Schubert Quartet presents a fascinating view of the composer's early and mature work. Even from his school days, we find certain of Schubert's characteristics well established: his interest in concert songs (lieder), his predilection for Mozart, his harmonic enrichment, and his easy transference of an idea from one medium to another. The first selection is a case in point. It began life as a song, a recasting of "Hagar's Lament" by Johann Zumsteeg (1760-1802, Konzertmeister at Stuttgart and a proponent of Mozart). Young Schubert's originality is evident immediately as he deviates from the model with the very first vocal entrance and then proceeds through a much less conventional and more exciting harmonic progression. Three months later this song became the nucleus of an Overture for string quintet (using Mozart's configuration of a second viola, not a second cello), and a month after that Schubert recast the piece in its present form.

Franz Peter Schubert Quartet in C Major, D. 32 (1812)

Just a year after D. 8a the precocious Schubert had taken a big step forward. D. 32 is a full-scale, surprisingly well worked quartet in four movements. Its crisply exhilarating first movement—exuberantly marked "Presto"—has its second theme in the unexpected key of the subdominant (F major), a first step towards the three-key scheme Schubert would favor later. The slow movement is compact and finely wrought, while the Minuet includes some vigorous cross-rhythms suggestive of a folk dance. The Finale, however, is the most impressive of all, contrasting engaging divertimento-like passages with strongly contrapuntal ones and featuring a long, exciting development. Lastly, Schubert would favor triple time and compound triple time rhythms throughout his career, but this piece is unusual in that all the movements are either in six (first two) or in three (last two).

Franz Peter Schubert Five Minuets and Six Trios, D. 89 (1813)

In the fall of 1813, Schubert left the Imperial and Royal City College for choirboys in Vienna and entered a Normal School to train as an elementary school teacher. This also meant, happily, returning to live in his parents' home, where he could participate more fully in the family string quartet (Franz preferred the viola) and the family house concerts. Not surprisingly, a burst of compositions for quartet followed. In November alone, Schubert wrote the fine Quartet in F-flat, D. 87, a pair of short pieces, the Five German Dances, D. 90 (with two "extra" trios), and the present set of minuets, in the keys of C, E, D minor, G, and C.

Franz Peter Schubert Quartet in A minor, D. 804 ("Rosamunde") (1824)

With the famous "Rosamunde" Quartet we are now transported into Schubert's maturity. The piece gets its nickname from the slow movement's theme—one of Schubert's finest melodies—which he would use again as a theme for piano variations (Impromptu, Op. 142, No. 3) and in the incidental music for the play *Rosamunde*. The overall cast of the piece, however, is an alternating one: for ahead of the Andante's tranquility there is the more melancholy mood of the first movement, with its suggestion of Schubert's song *Gretchen am Spinnrade* ("My peace is gone, my heart is sore"). The last two movements follow a similar pattern: for the minuet is more somber again and makes reference to another song, *Die Götter Griechenlands* ("Fair world, where are you?") before the concluding Allegro moderato dispels the gloom in rustic gaiety.

The Berkeley Schubert Quartet

Thursday, July 31, 1997, 8:00 PM
Maison Deutz Laetitia Winery • Arroyo Grande

Lisa Weiss, George Thomson, Violinists
Anthony Martin, Violist
Leighton Fong, Cellist

Franz Peter Schubert Overture in C minor, D. 8a
(1797-1828)

Franz Peter Schubert Quartet in C Major, D. 32

Presto
Andante
Minuet
Finale

Franz Peter Schubert Five Minuets and Six Trios, D. 89

INTERMISSION

Franz Peter Schubert Quartet in A minor, D. 804 ("Rosamunde")

Allegro ma non troppo
Andante
Allegro
Allegro moderato

Co-sponsored
Kelly and Robert Kimball
Maison Deutz/Laetitia Winery

Program Notes

Garry Eister

Opera in one act: *The Glass Harmonica* (1997)

It's one of those "What if" ideas: It never really happened, but change a couple of small historical circumstances here and another one there and who knows? From this situation, then—which the narrator explains in detail at the beginning—grows a little morality play of the sort which has been around since the Middle Ages and was certainly popular in Mozart's own time. All this scene-setting is important, too, for in *The Glass Harmonica* composer Garry Eister is first and foremost a dramatist. He wrote the libretto himself and the music flows directly from the story—as it did when it was being composed, too, according to maestro Swanson—even as the dramatic dialogue flows seamlessly from speech into singing. To follow the story, of course, you also have to be able to understand the words of that dialogue and to facilitate this the musical style is clear and understandable as well. Tonally it lies primarily within the familiar system of major and minor keys, with its modern touches reserved mostly for punctuation and emphasis. Reminiscences of Mozart's own music flow in and out, too—especially when Mozart's name is invoked—including a bit of the Sonata in A, K. 331, which follows. Finally, the music is tuneful, for Eister believes that you should always come away from a musical production of this sort with some tunes you could whistle.

Wolfgang Amadeus Mozart

Piano Sonata in A Major, K. 331 (300i) (1783)

This unusual little sonata—once thought to be a "Paris" sonata but now shown to have come from Mozart's early Vienna period—contains two of Mozart's most universally recognized tunes. The theme of the first movement, a favorite alike with pianists, dramatists, children's programmers, and music-box makers, was originally a Czech folksong which Mozart probably knew in its German language version. The third movement, meanwhile, is the famous "Rondo alla turca," whose comic-opera hilarity has even found its way into animated cartoons. Between these two, however, lies the truly extraordinary part of the work and one of the most exceptional movements Mozart had written up to this time. Though called a minuet, its short, dramatic, even yearning phrases, its unsettling harmonic shifts, and its richly flowing accompaniment make it seem like something else entirely. The one thing K. 331 doesn't have is an opening Allegro

in sonata form, which has led some observers to wonder whether the piece was left incomplete. It was composed during an autumn visit back to Salzburg, however, and its special character was more likely directed towards a particular person or occasion there.

Wolfgang Amadeus Mozart

Concerto No. 18, in B-flat Major, for Piano and Orchestra, K. 456 ("Paradis") (1784)

Musicologist Neal Zaslaw suggests that the tradition is probably correct which says that this is the concerto which Leopold Mozart heard performed in February of 1785 and about which he wrote the following lines to Nannerl:

"... a masterful concerto that he wrote for the blind virtuosa Maria Theresa von Paradis ... I had the great pleasure of hearing all the interplay of the instruments so clearly that for sheer delight tears came to my eyes. When your brother left the stage, the Emperor tipped his hat and called out 'Bravo Mozart!'"

After a somewhat martial opening passage, much of the first movement proceeds in an unusually intimate vein, almost like chamber music, which for Mozart at this time also included a little sly humor. The intimacy then takes a deeper turn in the G-minor Andante, whose theme gets five lovely variations and a coda. When Papa Mozart spoke of hearing the instrumental interplay he could have meant especially the treatment of the winds in this movement. The Finale's hunting-horn fanfares can't be missed, however, as the piece moves to a typically rousing conclusion.

Festival Orchestra

Friday, August 1, 1997, 8:00 PM
Performing Arts Center, Cal Poly

Clifton Swanson, Conductor
Edith Orloff, Pianist
Maria Jette, Kathleen Barata, Sopranos
John Duykers, Tenor
Hector Vasquez, Baritone
Robert Moore, Narrator

Garry Eister Opera in one act: *The Glass Harmonica* (World premiere)
(b. 1952)

Maria Jette, Constanze Mozart
Kathleen Barata, Maid
John Duykers, Benjamin Franklin
Hector Vasquez, Anton Mesmer
Robert Moore, Narrator and Ghost of Mozart

Libretto and stage direction by Garry Eister
Technical values by Anet Gillespie-Carlin and Richard Jackson

SCENE: Mozart's house on the morning after Mozart's funeral.

INTERMISSION

Wolfgang Amadeus Mozart Sonata in A Major, K. 331 (300i)
(1756-1791)

Tema: Andante grazioso
Menuetto
Alla turca: Allegretto

Edith Orloff, Pianist

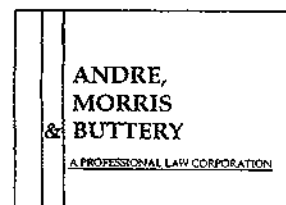
Wolfgang Amadeus Mozart Concerto No. 18, in B-flat Major, for Piano and Orchestra, K. 456
("Paradis")

Allegro vivace
Andante un poco sostenuto
Allegro vivace

Edith Orloff, Pianist

Special thanks to PCPA for costumes for the "Glass Harmonica."

Sponsored by



Gallery Events

Hands Gallery

777 Higuera Street, San Luis Obispo – (805) 543-1921

In honor of the Mozart Festival, Hands Gallery will be having a special reception and show featuring five local area artists. Artist/potters David and Meg Johnson use colorful imagery painted on rich ceramic forms to express their unique vision. Also featured will be the metal sculpture of Rick Bohnsak, the warm and colorful wood clocks of Laurel Tyler, and the witty jewelry of Amy Peters. A festive reception will be held Friday, July 25, from 4:00 - 6:00 pm.

Johnson Gallery

547 Marsh Street, San Luis Obispo – (805) 541-6600

The Johnson Gallery will be celebrating the joys of music in an upcoming show entitled "Music Makers." Artists will exhibit pieces based on their idea of what a "music maker" is – a musical instrument, a musician, the visual expression of a piece of music or an emotion inspired by music. Located in the historic Victorian Kaetzel House, Johnson Gallery will host a gala reception on Sunday, August 3, from 1:00 - 7:00 pm. This will allow Mozart concert-goers to attend either before or after the Festival's final concert. Gallery owner Gail Johnson will open her unique private apartment to visitors during this once-a-year Mozart Festival celebration.

Kolliner Gallery

385 Higuera Street, San Luis Obispo – (805) 544-2669

The Kolliner Gallery represents contemporary artists whose work questions, explores and challenges their vision – including works of painting, drawing, photography and sculpture, all set against the brick walls and courtyard of an historic creamery building. Kolliner Gallery will host a special courtyard reception Saturday, July 26, from 4:00 - 6:00 pm, featuring popular folk musicians Bob & Wendy Liepman. The gallery is located at the corner of Marsh and Higuera Streets, with parking available behind the gallery on Archer Street.

Big Sky Cafe

1121 Broad Street, San Luis Obispo – (805) 545-5401

This popular San Luis Obispo restaurant will present a show of Mozart Festival Posters from past years, on display during the Festival. Big Sky is located within short walking distance of Mission San Luis Obispo.

Fleck, Marshall & Meyer

Saturday, August 2, 8:00pm
Performing Art Center, Cal Poly

The Bela Fleck, Edgar Meyer, and Mike Marshall Trio

Tonight's concert features master innovator and banjoist Bela Fleck, bassist Edgar Meyer, one of the top instrumentalists of his generation, and master guitarist, violinist, mandolinist Mike Marshall. One of America's hottest new bands, they bring together incredible virtuosity and sophisticated sensibilities in creating original, complex, and highly entertaining music. The Mozart Festival is very pleased to host the Fleck, Meyer, Marshall Trio on their first tour ever.

Sponsored by

American Airlines®
American Eagle®

Program Notes

Ludwig van Beethoven

Overture: The Consecration of the House,
Opus 124
(1822)

In one of those funny quirks of history, the operatic overture turned into a concert piece—twice. The symphony, of course, grew from the operatic *sinfonia* during the mid-eighteenth century, of which we were reminded at the festival's opening concert. And then, rather more suddenly this time, history repeated itself. Beethoven reworked his opera *Fidelio* so many times that three versions of the overture, originally called *Leonore*, ended up stranded. They proved so successful as independent concert pieces, however, that the "concert overture" came into being as a type.

At first, most of these were intended for a dual function, being composed for a specific, unrepeated occasion before entering the general repertory. Like *Egmont* before it, *The Consecration of the House* was written for a once-only dramatic production of the same name, a congratulatory rewrite of *The Ruins of Athens* (whose overture had also entered the repertory) presented at the dedication of the new Josephstadt Theater in Vienna. Beethoven used the occasion to execute a special project he had had in mind: composing an overture in the manner of Handel—whose music he had come to admire greatly—with a majestic slow introduction followed by an Allegro in fugal style.

Wolfgang Amadeus Mozart

Symphony No. 36, in C Major, K. 425 ("Linz")
(1783)

In the nicknames they have collected, Mozart's music has always fared better than Haydn's. Symphony No. 36 is no exception, for it really was composed and performed in the city of Linz. The Mozarts were returning to Vienna after a visit in Salzburg, and stopping at Linz along the way they were met by the Counts Thun, father and son, relatives of the Thuns in Vienna. The wonderful hospitality of the Thun family being always appreciated, the Mozarts stayed for several days. There were concerts, of course, and as Mozart wrote to his father, "I have not a single symphony with me." He therefore composed one on the spot, in less than five days.

Although the "Prague" Symphony, performed last Tuesday, is commonly regarded as the first of Mozart's "big-time" symphonies which helped raise the form to a new level, an argument could certainly be made for the "Linz." From its noble opening to its spacious Allegro spiritoso to its startlingly intense slow movement accentuated with trumpets and drums (almost unheard-of, but noted later by Beethoven), this piece speaks the new language right to its brilliant finale.

Sergei Rachmaninoff

Concerto No. 3, in D minor, for Piano
and Orchestra, Opus 30
(1909)

Rachmaninoff composed his third and final piano concerto for his first American tour, and he performed it here first with Damrosch conducting and then with Mahler. Of the three works this is certainly the ripest in its musical ideas, its structural integration, and, some say, its difficulty.

The piece opens with an atmosphere of mystery. A second, more striking theme is then announced by trumpets and horns, and taken up by the strings and the piano. A gorgeous episode follows, and hints of this second theme crop up in the second and third movements. The slow Intermezzo begins tenderly, and after a quicker passage in the middle there is a dreamy reminiscence of the theme from the first movement. This then passes directly into the tremendously propulsive Finale which, in the words of one wag, gives a thorough workout to the pianist, the instrument, and the floorboards of the stage.

Who is there that, in logical words, can express
the effect music has on us? A kind of inarticulate
unfathomable speech, which leads us to the edge
of the Infinite, and lets us for moments gaze into that.

Thomas Carlyle, 1841

Final Orchestra Concert

Sunday, August 3, 1997, 3:00 PM
Performing Arts Center, Cal Poly

Clifton Swanson, Conductor
Jeffrey Kahane, Pianist

Ludwig van Beethoven Overture: The Consecration of the House. Opus 124
(1770-1827)

Wolfgang Amadeus Mozart Symphony No. 36, in C Major, K. 425 ("Linz")
(1756-1791)

Adagio; Allegro spiritoso
Poco adagio
Menuetto
Presto

INTERMISSION

Sergei Rachmaninoff Concerto No. 3, in D minor, for Piano and Orchestra, Opus 30
(1873-1943)

Allegro ma non tanto
Intermezzo
Finale*

Jeffrey Kahane, Pianist

*The final two movements are performed without pause

.....
Sponsored by
Attorneys of San Luis Obispo
.....

Festival Fringe Calendar

The Fringe is a diverse series of FREE concerts and events presented, throughout San Luis Obispo County & sponsored by the Mozart Festival

Sponsored by:
SINSHEIMER, SCHIEBELHUT
& BAGGETT


July 18

Friday - Noon: Mission Plaza, San Luis Obispo
San Francisco Saxophone Quartet

Sponsored by:
Baywood Navy and Friends;
San Luis Obispo County Board
of Supervisors District 2
Community Project Fund

July 20

Sunday - Noon: Baywood Pier, Baywood Park
San Francisco Saxophone Quartet

Sponsored by:
 **Nipomo Senior Group**
Diablo Canyon Power Plant
Los Padres Consumer Operations
Morro Bay Power Plant

July 22

Tuesday - 2:30 pm: Nipomo Area Senior Center
200 East Dana, Nipomo
Alfredo Rolando Ortiz

Sponsored by:
Joyce Barnes

July 23

Wednesday - Noon: First Presbyterian Church of San Luis Obispo
Corner of Marsh and Morro Streets
Alfredo Rolando Ortiz

Sponsored by:
**Clifford Chapman
& Gene A. Shidler**

July 29

Tuesday - 2:00 pm: Chapman House by the Sea, Shell Beach
1243 Ocean Boulevard
Theophilus Brass

Sponsored by:

**SeaShell
COMMUNITIES**

July 30

Wednesday - 2:00 pm: SeaShell Communities, Morro Bay
1405 Teresa Drive
Theophilus Brass

Sponsored by:

SYCAMORE FARMS
NATURAL WINE & COUNTRY MARKET

August 1

Friday - 2:00 pm: Sycamore Farms, Paso Robles
Highway 46 West
Theophilus Brass

August 2

Saturday - 4:00 pm: Ramona Garden Park, Grover Beach
North 9th and Ramona

Theophilus Brass

Sponsored by:



July 19

Saturday - Noon: Downtown Centre, San Luis Obispo
San Francisco Saxophone Quartet

Sponsored by:

Downtown Centre
Merchants &
American Express
Foundation

July 22

Tuesday - Noon: Paso Robles Library
1000 Spring Street

Alfredo Rolando Ortiz

Sponsored by:

Diablo Canyon Power Plant
Los Padres Consumer Operations
Morro Bay Power Plant



July 22

Tuesday - 5:30 pm: Edna Valley Vineyard, San Luis Obispo
Alfredo Rolando Ortiz

Sponsored by:

EDNA VALLEY
VINEYARD

July 26

Saturday - Noon: Mission Plaza, San Luis Obispo
New World Baroque Consort

Sponsored by:

James F. Maino,
Registered Invest-
ment Counsellor

July 29

Tuesday - 4:00 pm: Sierra Vista Hospital Auditorium
1010 Murray Street, San Luis Obispo

Theophilus Brass

Sponsored by:

Sierra Vista
Regional Medical Center
Your Gateway HealthSystem

July 30

Wednesday - 4:00 pm: Cayucos Lions Veterans Memorial Building
10 Cayucos Drive

Theophilus Brass

Sponsored by:

Cayucos Seniors,
Cayucos Lions Club

Diablo Canyon Power Plant
Los Padres Consumer Operations
Morro Bay Power Plant



August 2

Saturday - 2:00 pm: Valencia Apartments, San Luis Obispo
555 Ramona Drive

Theophilus Brass

SUN BEACH RESORT

Solvans • June 12 - July 5
the Comedy of Errors

Solvans
July 10-26
Brighton

Special Non-Series Event Santa Maria • July 11-26
Solvans • July 31-August 16
Tommy

the who's
Santa Maria
August 1-16
Beach
Members

Solvans • August 21-Sept. 6
Santa Maria • Sept. 12-27
Hairspray

Santa Maria • August 22-Sept. 6
Solvans • September 11-27
HMS Pinafore
The Lass That Loved a Sailor

Solvans • October 2-19
Greater Tuna

PCPA Theaterfest's Long-Hot-Summer
An exciting season filled with really cool theatre

BOX OFFICE HRS. 12-7PM TUES.-SAT.
Groups (12 or more) call 805-667-2900
CALL 805-922-8313 ON THE WEB www.pcpa.org

ALLAN HANCOCK COLLEGE UNOCAL GST TARGET COAST 101.3 FM KSBT

Thank you
to all of the Mozart Festival Patrons
whose contributions helped make the
Christopher Cohan Center
a reality.

FPAC continues its efforts to raise funds for
equipment needs, Center operating expenses,
and building an endowment to secure the
long-term financial stability of the Center.



FOUNDATION FOR THE
PERFORMING ARTS CENTER
P.O. Box 1137, San Luis Obispo, CA 93406 (805) 541-5401

SAN LUIS OBISPO SYMPHONY
POPS BY THE SEA 97
MICHAEL NOWAK
MUSIC DIRECTOR

SUNDAY, AUGUST 31, 4 PM
AVILA BEACH RESORT
KIDS 14 & UNDER ENTER FREE

GERSHWIN/
AN AMERICAN IN PARIS

CALL (805) 543-3533 FOR INFO OR
(805) 756-2787 FOR TICKETS.



FUN, SUN AND MUSIC BY THE SEA!

Pacific Repertory Opera presents

**A Bernstein
Sondheim
Revue**

Featuring PRO's artists

September 12 & 13, 1997 7:30pm

in an elegant private home
\$30 includes refreshments

September 14, 1997 3pm
Atascadero Lake Pavilion \$15, \$7.50 children
Box Office 541-5369

Puccini's *Madama Butterfly* March 20-21

Beethoven's *Fidelio* June 5-6

for free opera season brochure write:
P.O. Box 14760, San Luis Obispo, CA 93406

Festival Endowment

The Festival Endowment Program began in 1977 with a generous grant from the William Randolph Hearst Foundation. It has increased yearly through the efforts of Festival donors, Chevron USA, and further grants from the Hearst Foundation. The endowment ensures the long-term financial viability of the Festival and is a central priority of the Festival's board of directors. The Festival remains one of the county's most attractive and treasured features. It is with deepest appreciation we acknowledge the generosity of those who contribute to the Festival Endowment.

Tenth Anniversary Fund

Mr. and Mrs. H.J. Bender
Mr. and Mrs. William P. Clark
Jim and Lynn Ekegren
Mr. and Mrs. Roy Gersten
Dr. and Mrs. Jerren Jorgensen
Hal, Barbara and Hilding Larson
Mission Mortgage Exchange
Mr. and Mrs. Homer Odum
San Luis Paper Company
Mr. and Mrs. Warren A. Sinsheimer III
Proctor Stafford
Dr. and Mrs. George Ward
Mr. and Mrs. Ralph Welles

Twentieth Anniversary Fund

Honoring Clifton E. Swanson
Gordon T. and Beatrice Davis
Jim and Lynne Ekegren
Roy and June Gersten
Clifford B. Holser
Steven Jobst and Jill Anderson
Jerren E. Jorgensen
Hal and Hilding Larson
David and Ann Lawrence
James F. Maino
Gladys J. Martin
Gerry and Peggy Peterson
Don and Kathy Ramberg
Sinsheimer, Schiebelhut and Baggett
Sheila and Yosef Tiber
Florence Welles

The William Randolph Hearst Foundation
Chevron, USA, Inc.

San Miguel Mission Concert Fund

Mr. and Mrs. R. Stanton Avery
Patricia Madden Crawford
Mrs. James A. Madden
Mrs. Colleen Morre Maginot
Dr. Richard Peterson
Mr. and Mrs. Warren A. Sinsheimer III
Mr. and Mrs. Michael Wallace

Choral Conductor Fund

Anonymous Donor

Education Programs Fund

Mr. and Mrs. H. J. Bender

Special Gifts

Ann Butterworth, M.D.
Jim and Lynn Ekegren

Musicians' Hospitality

in memory of Barbara Larson

Sven Reher Endowed Chair

(Friends of Sven Reher initiated the Sven Reher Principal Viola Chair in his memory.)

Contributors 1997:
Dorothy and Brian Duke
Mary Elliot James
Elizabeth D. Layton
Michael and Diana Nowak

Thank you to all those who contributed by attending the Rostropovich/Shostakovich Benefit in 1981.

If you are interested in Mozart Festival endowments or other planned giving opportunities, please contact the Festival office at 781-3008.



90.1 San Luis Obispo and Santa Maria • 89.9 Santa Barbara
90.9 Santa Ynez Valley, Avila Beach and Cambria
91.1 Cayucos

National Public Radio News

Jazz

Classical Music

Alternative Musical Programs

Public Affairs Programs

A Prairie Home Companion

and of course, Mozart.

4100 Vachell Lane • San Luis Obispo, CA 93401 • (805) 781-3020



FIRST BANK
OF SAN LUIS OBISPO

San Luis Obispo's
only hometown
community bank.

Safety, Soundness & Service Since 1980.

We Listen!
(805) 541-6100

995 Higuera Street • San Luis Obispo, CA 93401
Member FDIC

SAN LUIS PAPER CO., INC.
805-544-5656 or 800-350-5656
Fax 544-5680
Public Hours: 8:30 to 12 noon; 1 to 5 p.m.
625 Tank Farm Road, San Luis Obispo, CA 93401

THE MAGIC OF MOZART-

*As necessary to wholesome life
as
fine hearthbreads.*

San Luis Sourdough

3580 Sueldo, SLO
782-8933

5

In celebration of the Mozart Festival, HANDS is featuring recent works of five local artists. July 15-Aug 13, 1997

CONTEMPORARY
CRAFTS.
UNUSUAL.
GLASS.
HANDMADE.
SILVER.
FUNCTIONAL.
JEWELRY.

HANDS
GALLERY UNIQUE
777 Higuera Street, SLO, CA. 543-1921

Like great music, framed art can take you to another time, around the world, or bring back wonderful memories. Thank you, Mozart Festival, for giving us 27 wonderful seasons!



FRAME WORKS

Affordable Custom Picture Framing Without the Wait

John & Kay Semon, Proprietors

San Luis Obispo 75 Higuera Street at Madonna Road 542.9000	Five Cities 835 Oak Park Road Next to Albertsons 481.0100
---	--

Looking for real

Windows 95/NT

power? Your office.
Your network. Our job.

KARDEL
COMPUTER SERVICES
(805) 543-1930



Karen McLain
PHOTOGRAPHY



*Let us
create
a very*

767 CHORRO STREET
SAN LUIS OBISPO
805 543 7895

Business & Foundation Support

Our donors are listed according to the following categories:

Conductor's Circle \$4,000 and up
Benefactor \$3,000
Patron \$1,500
Associate \$1,000
Donor \$700
Supporter \$400
Member \$200
Contributor \$100
Friend \$50

Contributions made after June 15, 1997 will be listed in the 1998 program.

Conductor's Circle

American Eagle/American Airlines
Andre, Morris & Buttery, A Professional Law Corporation
Edna Valley Vineyard
KSBY-TV 6
Pacific Bell Foundation
SAFS Pure Gas, Inc.
Sonic Cable Television of San Luis Obispo
Tenet HealthSystem

Benefactor

American Express Foundation
Monarch Health System

Patron

Barbich Longier Hooper & King
Café Roma, The Rizzo Family
Central Coast Pathology Consultants, Inc.
Glenn, Burdette, Phillips & Bryson, CPAs
GST CallAmerica
GTE Wireless
Heritage Oaks Bank
International Festival of Methode Champenoise
King R. Lee & Associates, Inc.
Mission Medical Associates of the Central Coast
Pacific Gas and Electric Company
PacifiCare/Secure Horizons
San Luis Personnel Services, Art Aguilar
Sinsheimer, Schiebelhut & Baggett
Thrifty Car Rental

Associate

First Bank of San Luis Obispo

Donor

FOCUS-The County Telegram-Tribune
Larson Property Management, Hal and Hilding Larson
Manderley Property Management, Kathleen Warfield

Supporter

A.Z. Sinsheimer Family Memory Fund
Anonymous
Arroyo Grande Community Hospital
Borton, Petrini & Conron
Coldwell Banker Vista Associates, Valerie Endres
Copelands' Enterprises, Inc.
Cumberland & Coates, Attorneys at Law
Ernie Ball, Inc.
Ernst and Mattison, Attorneys at Law
Hall & Heatt, Attorneys
Maguire & Ashbaugh
Martin Brothers Winery
Morris & Garritano Insurance
Pier 1 Imports
Robert H. Mott, Attorney at Law
San Luis Obispo Embassy Suites
Smith, Helenius & Hayes, Attorneys at Law
Tardiff & Associates
Wm. Peter Terhune, Attorney at Law

Member

National Pacific Mortgage
Sand and Surf Park, Bill and Carol Rust
Sycamore Natural Herb Farm
The Gas Company
The Sanctuary Tobacco Shop, Doug and Ann Shaw
The Sea Chest, Jim and Karen Clarke
Vintage Properties

Contributor

Linnæa's Cafe

Friend

Central Coast Psychiatric Consultants
Clarkson & Boatman, Attorneys at Law
Galaxy Framers, Wilda Rosene
Jodar Enterprises
Karleskint's Flowers and Gifts
R. Michael Devitt, Attorney

Business & Foundation Support

In-Kind

A Gourmet Touch
American Eagle/American Airlines
Angelo's Italian Restaurant
Apple Farm
Bayside Café
Big Sky Café
Bon Temps Creole Café, Phil Lang and Bob Winick
Buona Tavola
Café Roma, The Rizzo Family
CenterPoint Theatre Group
Cheese and Wine Market
Chef Rick's
Colonial Inn
Copelands' Enterprises, Inc.
Cottonwood Canyon Vineyards
Crushed Grape
Crystal Rose Inn
Daylight Gardens
Downtown Merchants
Eberle Winery
Edna Valley Vineyard
Fat Cats
Floral Design Studio
Forden's Gifts
Frame Works
Garden Street Inn
GST CallAmerica
Hunt Club
Ian McPhee/McPhee's Grill
Illuminations by Catherine
Inn at Morro Bay
James F. Maino, Registered Investment Counsellor
Kardel Computer Services
Karen McLain Photography
KOTR-FM
KSBY-TV 6
Lamb's Players Theatre
Lund's Art, Wine and Gifts
Madonna Inn
Martin Brothers Winery
Meridian Vineyards
Mo Hotta Mo Betta
Morro Bay Natural History Museum
Nichols Winery
Ojai Festival Ltd.
Ojai Valley Inn
Pacific Gas and Electric Company
Pacific Home Do-It Center
Pacific Repertory Opera
Paul Kwong
Phoenix Fine Catering
Popolo's
Rhythm Creekside Café
Ron's Nursery
Rosa's
Sabbiedoro
San Luis Luggage
San Luis Obispo County Symphony
San Luis Obispo Embassy Suites

San Luis Obispo Little Theatre
San Luis Paper Co., Douglas and Deborah Hoffman
San Luis Sourdough
Saucelito Canyon Vineyard & Winery
SeaVenture Resort
SeaVenture Restaurant
Serigraphic Designs, Inc.
SLO Brewing Company
Sonic Cable Television of San Luis Obispo
Spice Hunter, Inc.
Stephanie's By the Bay
Stephen Ross Winery
Sycamore Natural Herb Farm
Talley Vineyards
Telegram-Tribune
Thrifty Car Rental
Trader Nick's
Utopia Bakery
Wild Horse Winery & Vineyard

The Mozart Festival gratefully acknowledges local, state and national funding:

California Arts Council
California Arts Council, Performing Arts
Touring and Presenting Program
The City of San Luis Obispo
San Luis Obispo County
City of Grover Beach

NATIONAL
ENDOWMENT
FOR THE

ARTS

The following artists have been funded in part by the California Arts Council and the National Endowment for the Arts:

Orchestra and Choral Members
Alfredo Rolando Ortiz
Turtle Island String Quartet

Matching Contributions

Many corporations match contributions from employees and retired employees. Contact your company's public affairs office or the Mozart Festival office (781-3008) for further information about how to make a matching gift.



logo design
custom artwork
calligraphy
brochures

J. Belsher Design
542-0808
jbdesignco@aol.com

THE PRINTING CONNECTION®

Great Quality · Fast · Friendly Service

♫ Wine Labels	♫ Color Printing
♫ Product Brochures	♫ Catalogs
♫ Corporate Identity	♫ Copying
♫ Business Cards	♫ Stationery
♫ Rubber Stamps	♫ Booklets
♫ Business e's	♫ Newsletters e's
Computer Forms	much more!

3050 Broad Street, Suite 101 (next to Staples)
San Luis Obispo, CA 93401
(805) 541-1302


GULLIVER'S TRAVEL

has a wide selection of

CULTURAL TOURS

Offering Travel with an Emphasis on
Music, Art, History, Wine,
Ecology and Adventure!

Also: ● Discount International Airfare
● Worldwide Vacations ● Discount Cruises
● Group Travel ● Corporate Travel and more!!



Gulliver's Travel
of San Luis Obispo

(805) 541-4141 - Leisure Travel
(805) 546 - 8612 - University Services
(805) 541- 6265 - Business Travel
(805) 544 - 2006 - Group Travel

755 Santa Rosa St., San Luis Obispo
M - F 9 - 5:30 Sat. 10 - 4 CST# 20-10100-50



CAL POLY
DOWNTOWN
959 Higuera St.

*cal poly downtown
supports the mozart festival*

** purchase mozart festival
clothing & souvenirs
open seven days a week*

Individual Support

Our donors are listed according to the following categories:

Conductor's Circle \$4,000 and up

Benefactor \$3,000

Patron \$1,500

Associate \$1,000

Donor \$700

Supporter \$400

Member \$200

Contributor \$100

Friend \$50

Contributions made after June 15, 1997 will be listed in the 1998 program.

Conductor's Circle

Lee and Jane Broshears

Clifford W. Chapman/Gene A. Shidler

Gerald McC. Franklin

Wes S. Goodwin

Warren and Carol Sinsheimer

Benefactor

Aaron and Lyn Baker

Joyce Barnes

Francie Chace and Michael Rader

Patron

Hattie and Diane Blakeslee

Dawna Davies and David Wong

Gordon T. Davis Family

James M. Duenow

Mrs. Robert W. Huntington

Bob and Kelly Kimball

Dr. David and Ann Lawrence

Gerry and Peggy Peterson

Arthur Z. Rosen

Joan and Jim Sargen

Martha J. Steward

Sheila and Yosef Tiber

Robert H. and Bettie Lou Warren

Associate

Anonymous

Jan and Melissa Funke-Bilu

Loy Gersten

Richard A. Peterson, M.D.

Donor

Alan and Jo Ann Bickel

Yvonne Dengler

Tim Haueter

Bob and Sandy Hertz

Clifford B. Holser

Betty and John Maynard

Mrs. Alice Parks Nelson

Paul V. Robinson

Dr. and Mrs. James R. Skow

James and Beverly Smith

Robert and Linda Takken

Kenneth P. Tway, M.D., F.A.C.C.

Dr. and Mrs. John H. Warkentin

Supporter

Sharon and Norman Beko

Mr. and Mrs. Charles N. Belcher

Anne and Elmer H. Brown, Jr.

Judith Chumlea-Cohan

Chris and Claire Clark

Pam Dassenko, D.D.S.

Leslie and Jerry Dragoo

Lynn Mahoney Ekegren. In honor of Pat Mahoney's 90th birthday by her daughter and grandchildren.

Jay, Linda and Alex Farbstein

Jerry Farrell

Dr. and Mrs. John Fleming

Caroline Gazin

Glenn and Janet Irvin Family

Anne and Gene Keller

Frank Lagomarsino

Joseph R. Little and Peggy Lance

Wayne and Linda Lewis

Kathleen L. Long, M.D.

Lisa Kilburn and Jim Maino

Allan and Frances Mayer

Brendan V. and Kathryn L. McAdams

Pat and Diane McKeague

Martin and Diane Moroski

Larry and Marty Nelson

Mr. and Mrs. John Niven

Dr. & Mrs. Stephen Quist

Barnet and Linda Reitner

Deanna and Max Riedlsperger

Judy Long and Ken Riener

Deborah and John Spatafore

Martin and Carol Tangeman

Louis M. Tedone

Ping and Su Tsao

Florence "Buddy" Welles

Jim Gealy/Minke WinklerPrins

James H. Winter

Susan Young and Harold Yokela

Individual Support

Member

Patricia and Kenneth Andreen
Jim and Sandra Bagnall
Carly and Warren Baker
Mr. and Mrs. Edward D. Baker
Larry Balthaser
Merete Barrett
Jean S. Beck
Dr. and Mrs. Marvin C. Beil
Stanley M. Bennett
Gordon and Manetta Bennett
Ernst L. and Hannah Biberstein
Carol Boche
Helen and Kenneth Bornholdt
Tony Brizzolara
Jack and Margaret Brockhouse
Mary E. Bugental
Lee and Martha Burkett
Cuesta Master Chorale
Helen Carr
Gladys Chambers
Anonymous
Patricia Madden Crawford
Renee A. David, CPA
Dorothy and Brian Duke
George and Jacquie Earp-Thomas
Milton H. and Olga Farbstein
Dennis and Judy Fitzgerald
Bert and Candace Forbes
Marian and Mel Gautier
Myron and Priscilla Graham
Richard and Christine Greek
Pat and Sheryll Guthrie
K. Michelle Harden, M.D. and Thomas Harden
Deborah Holley
Maria and Elisa Jackson
Jill Anderson and Steven Jobst
Marguerita A. Johnson
Dr. Phillip and Janice Kissel
Anonymous
John and Beverly Lewis
Bruce Lindsay
Kathryn Marcum
Margaret M. McMillan
Francis and Patricia McNamara
Ben and Jo McRee
Ron and Karen Mead
John and Sally Merriam
Gordon and Marjorie Neiswanger
Mike and D'Elaine Patrick
Roxy Peck
Clayton A. Pharaoh
Alice Pollard
Donald and Alice Rau

Daniel and Joan M. Rich
Dr. and Mrs. Juergen Richter
Ruth Fash and Charles Roska
Betty Schetzer
John and Kay Semon
Dr. Brahama D. Sharma, Ph.D., C.Chem., FRSC
Carmen Simpson
Anne Sinsheimer
Archie and Arlie Smith
Evelyn Miller and Fred Snively
Mr. and Mrs. Robert Staller
Susan and Tom Stenovc
Bessie R. Swanson
Anonymous
Florence A. Touryan
Judy Uffens
Roger and Janice Verity
Dr. & Mrs. Lawrence A. Vredevoe
Leonard and Natalie Wall
Dr. and Mrs. David E. Walzem
May and Stanley P. Weiss
Gerald H. Winter
Robert M. Worthy
Wayne W. Wright
Muriel and Tom Wright

Contributor

Anonymous
Herman and Beatrice Abrams
Viola Andreini
Steve and Lois Balent
Sylvia and Walter Beck
Jerry Boots and Cricket Handler
Doug and Lee Buckmaster
Bernice and Glenn Carlson
Pam and Terry Clark
Jean G. Cleveland
David W. Cryden, CFP and Allyson L. Krugh
Jerry and Elsie Deitz
Carol and Dan Donlan
John and Yvonne Edmisten
Jeff and Pam Eidelman
Francesca Fairbrother
Douglas and Rita Federman
Armond and Sara Fields
Carolyn Goss
Dr. and Mrs. Stephen L. Hansen
Jim and Doty Hawthorne
John and Charlotte Henry
Alan and Myra Heslop
Robert and Shelly Higginbotham

Individual Support

Lawrence and Jacqueline Hirschl
Judith and Gil Holtz
David and Yasuko Hudson
Sue Hutchison
Richard E. Johnson
Phyllis and Herb Kamm
Dr. and Mrs. Richard A. Kendrick
Tanya Kiani
Shin Ja Kim
Virginia M. Krouss
Julia and Karl Kundert
James and Esther Landreth
Elizabeth Layton
Roberta and Rund Lemming
Katharine C. Madden
Vernon Maino
JP and Kathy Makeyev
Pat and Mike Martin, In Honor of Kathy Warfield's
and Rick Howe's marriage.
Sue and Bob McKee
Anonymous
Marianne Michels and Linda L. Long
Warren and Edwina Mindheim
Helen K. Mott
Michael and Diana Nowak
Patricia Pautsch
Kathryn R. Pezo
Mr. and Mrs. Hugh Platt
Richard and Rheta Ponemon
Marie and Eliza Jane Eddison, Charles and James Clow
Phyllis and Emilio Raposo-Silva
Candace Havens and Jim Renning
WR. and Lorraine Romig
Millie Roske
Nancy and Sid Salinger
Barbara Scott
Mr. and Mrs. David E. Shaw
Dr. Jan William Simek
Robert and Patricia Smee
Mr. and Mrs. M. Eugene Smith
Kathy and Dan Smith
Marge and Bob Sorensen
Margot Stevens
Norma and Don Van Riper
Paul and Donna Vanderheyden
Mary Ann Vasconcellos
Mr. and Mrs. T.J. Waddell
Carol West
Harry and Belva Wiese
Paul and Marion Wolff
Janet and Carey Womble

Friend

Judy B. Alter
Warren and Dantza Anderson
Jane and Dick Anderson
James and Judith Andresen
Backman Family
John and Rebecca Baer
Phil and Tina Bailey
Beverly R. Banks
Lois M. Barber
Dr. and Mrs. William L. Baxter
Patti and Tom Bernard
Dushan and Robin Bilbija
Zeljka Bilbija
William and Delores Bing
Everett and Margaret Blakely
Mr. and Mrs. Raymond E. Bracken
Robert and Marilyn Burns
Barbara S. Butler
Roxanne Carr and Rod Levin
Martha Churchyard
Bill and Alice Clark
George and Jan Clucas
Bear and Baby Condon
Dotty and Wes Conner
Norma Corey
Tom and Kathy Coull
Donald and Martha Curtis
Fred and Dorothy Cutter
Alison Dentinger
Sharon Dobson
Dolores A. Doran
Peter Eagles
Walter and Jeanne Evans
Natalie B. Fredman
Mac and Jerrie Freeman
Rita and Al Garcia
John and Elaine Gardner
Jane and Paul Godfrey
Georgia and Henry Greenberg
Don and Bethany Griffiths
John and Victoria Grostick
Betty Iloff Haines
Phyllis J. Hansen
Linda and Charles Harris
Robert A. Harway, M.D.
Rubell and D.W. Helgeson
Mr. and Mrs. Harry D. Hines
Joanne Hively
Ann Hobbs
Bob and Jean Hoffman
Jeanne Holden
Mary Elliott James

Individual Support

Anonymous
Kathleen Kaerzel
Dr and Mrs. T.A. Kiersch
Lenore and Michael P. King
Rae and Lewis Knerr
Michael La Puma, D.M.D.
Anonymous
Anthony U. Leitner
John and Marcie Lindvall
Anonymous
Tom and Patty Martin
Frank and Lois Martinez
Gian-Dauville Marigny McCoy
Michael and Dawnna McDougall
John and Betty McGraw
Dorothy McLain
Anonymous
Karen Merriam
Mel and Lynn Metcalfe
Marcia and Leonard Miller
EJ. Mizuno
The Molnar Family
Barbara L. Montague, M.D.
George T. and Tonny Murray
Tom and Nancy Norwood
Dr. and Mrs. Dennis Odekirk
Walter and Mayrene Ogier
Susan C. Opava
Roger Oshaldleston and Mary Rawcliffe
Charles N. Otto, D.C.
Mr. and Mrs. Blaine R. Parkin
John S. Peck, M.D. and Suzanne Dworak-Peck
Frank and Ginny Pekar
Anonymous
Larry and Beth Peterson
Frank and Norine Petroni
Theodosia M. Phillip
Jeanette and Jesse Pinion
Frank J. Plash
Alfred and Ruth Anne Prince
Robin Rader
Anonymous
James and Ann Ream
Monica Tarzier and Scott Reckefus
Marion Rooney Rodman
Nancy E. Rollman
Anonymous
Geri Rotella
Craig and Astrid Russell
Ken and Martha Schwartz
Fred Sholder

Tania and Walter Shwetz
Phyllis A. Sidener
Sam and Dorothy Siegel
Phyllis Simmons
Marvin and Ethel Sosna
Ilse & Edgar Spitz - In memory of Joseph Gleicher
Michael and Judith Stainer
Virginia Sullivan
Claudia and Jim Tedford
Norm and Anne Tiber
Judge and Mrs. Donald G. Umhofer
Don Verneer
Allan E. Voigt, M.D.
Mr. and Mrs. H. Stewart Warnock
John Warrick and Ruth Jenkins
Kay Washburn
Anonymous
Patricia Wyse
Donna Youngman

Donations In-Kind

Sharon and Norman Beko
Stanley M. Bennett
Helen and Kenneth Bornholdt
Clifford W. Chapman/Gene A. Shidler
William and Joan Clark
Pam and Terry Clark
Barrie and Lucia Cleveland
John Colino
Jay, Linda and Alex Farbstein
Diane and Herb Filippini
Rochelle and Patrick Harringer
Tim Haueter
Charles Hiegel
John Koepf
Barry and Jeanne La Barbera
Liz Maruska
Don and Carol Rubel
Joan and Jim Sargen
Karen Stanel
Martha J. Steward
John and Liz Summer
Clifton and Jane Swanson
Mike Terry and Kathleen Wilson
Tricia and Ken Volk
Alan and Janet Young

*Music that makes
the cactus dance...*

*Our 7th Annual Music of the Masters Festival
with Maestro Paul Perry*

Musicfest '98

Sunday, February 8 through Sunday, February 22



Join us!

*Desert Foothills Musicfest
P.O. Box 5254
Carefree, Arizona 85377
(408) 488-0806*



SUMMERFEST '97

HEIICHIRO OHYAMA, ARTISTIC DIRECTOR

CELEBRATING THE BRAHMS CENTENNIAL

AUGUST 15-24, 1997



HEIICHIRO OHYAMA

Eight chamber music concerts at
Sherwood Auditorium in La Jolla

Distinguished artists and Rising Stars

West coast premiere of a special
music/theatre piece by Marc Neikrug
featuring Tony award-winning actor
John Rubinstein.

*"San Diego's Premier
Musical Event."
— Los Angeles Times*

For ticket and hotel information, call (619) 459-3728

*A tragedy
Mozart never
wrote about:
OSTEOPOROSIS.*

Let us orchestrate your diagnosis and treatment plan.

DEXA - Bone Density Scan • Nutrition Counseling
FDA Approved Medications

Pacific Arthritis Center

MEDICAL GROUP

Specialists in Arthritis & Osteoporosis

Karen S. Kolba, M.D.

Longs Drugs

LAGUNA VILLAGE • 1300 MADONNA ROAD

Your
Good Health
is Our Most Important
Concern.

Longs Pharmacy

DOWNTOWN • 717 MARSH STREET

Two locations to serve you.



- HALLMARK GREETING CARDS
- 7-DAY-A-WEEK PRESCRIPTION SERVICE
- ONE HOUR FILM DEVELOPING AVAILABLE

- COMPLETE HEALTH AND BEAUTY CARE DEPARTMENT

Festival Board

Festival Board of Directors

President	Julia Aguilar
1st Vice President	Marty Tangeman
2nd Vice President	Patti Kohlen
Secretary	Ann Lawrence
Treasurer	Joyce Barnes, C.P.A.

Members

Lyn Baker	Deborah Holley
Sharon Beko	Glenn Irvin
Helen Bornholdt	Kathleen Long
Tony Brizzolara	Bob Lund
Francie Chace	Kathy Makeyev
Dawna Davies	Yvonne Niven
Sharon Dobson	Ken Riener
Sheryll Guthrie	John Semon
Tim Haueter	

Past Presidents, Festival Board of Directors

Jerren Jorgensen	1971, 1972
Jeffrey Burke	1973
Harold Larson	1974, 1975
Karen Merriam	1976, 1977
James Gates	1978
Warren Sinsheimer	1979, 1980
Pat Crawford	1981
Roger Osbaldeston	1982
Bruce Linton	1983
Jeff Jorgensen	1984
Ed Mayo	1985, 1986
Valerie Endres	1987
Kathleen Warfield	1988, 1989
Pat Martin	1990
Archie McLaren	1991, 1992
John Blades	1993
Philip Clarkson	1994
Claire Clark	1995
John Dunn	1996

*The Mozart Festival thanks
its many generous supporters
for another successful year!*

Next year the Mozart Festival will
be held July 24 - August 9.



Your local
INTERNET SERVICE PROVIDER
for the **CENTRAL COAST** **Call 781-6301**
www.fix.net **info@fix.net**



web design
web hosting
email services
database development
database integration
java development
online commerce

Image Online Design offers complete design and development of web sites providing world-class service at small-town prices. Our exceptional team of designers and programmers will work with your business to create a web presence that works for you. With solutions in online catalogs, brochures, and database access, advertising on the Internet has never been easier.

With Image Online Design, Your Image is Everything.

(805)543-4716
info@iodesign.com
<http://www.iodesign.com>

Web Design Firm of the Mozart Festival <http://www.mozartfestival.com>

Festival Staff

Artistic

Music Director and Conductor Clifton Swanson
Associate Conductor Jeffrey Kahane
Akademie/AKIDemie Director Craig Russell
Choral Director Thomas Davies

Administrative

Executive Director Barrie Cleveland
Associate Director Catherine King Norton
Public Relations and
Marketing Director Charles Crellin
Office Manager Pat Thayer
Operations Manager Linda Reitner
Bookkeeper Kathy O'Brien
Volunteer Coordinator Jean S. Beck
Housing Manager Nilene Belcher
Student Intern Adrienne L. Gross

Production

Program Notes Ed Lowman
Graphic Design Jody Belsher/J. Belsher Design
Cover Design Larry Roberts
Printing Ventura Printing
Technical Managers David Shade
..... Steve (SAM) Moore, Thor Larsen
Festival Artist Marilee Heyer

Financial Advisors

Barbich Longcrier Hooper & King
Investment Advisor to the Festival:
James E. Maino, Registered Investment Counsellor

Flower arrangements for the Festival have been graciously provided by the Floral Design Studio, florist to the arts.



Welcome to the 27th season of the San Luis Obispo Mozart Festival. Over the past two years I have had the honor and pleasure of serving as the Festival's Executive Director. It has been an incredible experience, yet one that I will hand over to someone else next season. As I move on to other pursuits, I will no doubt miss the excitement and satisfaction of directing this wonderful community event. The 27th season will mark a new era as we move into the elegant Christopher Cohan Center. This acoustical and technical marvel will add to the Festival's draw of audiences and musicians for years to come. Your enjoyment and support of this music event will ensure its continued reputation for high quality performances and appreciative audiences. Relish this musical celebration and join me in looking forward to many years of Festivals to come.

Yours,

Barrie J. Cleveland

Barrie J. Cleveland



ART • WINE • GIFTS

- Extensive Collection of Wines
- Wine Tasting Daily
- Unique Home Decorations and Gifts.
- Gourmet Foods & Chocolate.
- Broad Selection of Baskets for Any Occasion.

133 Branch Street
Arroyo Grande Village
805-473-1184

FEATURING A DIVERSE SELECTION OF OPERA,
SYMPHONIC, CHORAL AND INSTRUMENTAL MUSIC
FROM THE 10TH TO THE 20TH CENTURY.
COME ON IN AND LET US SURPRISE YOU!

BOO BOO



R E C O R D S

Knowledgeable
Staff to Assist
You



Special
Orders
Encouraged

978 MONTEREY STREET, SAN LUIS OBISPO
(805) 541-0657

*Like a good neighbor,
State Farm is there.®*

TERRY L. CLARK
Agent

1238 Marsh Street
San Luis Obispo, CA 93401
Off.: (805) 543-0650
Res.: (805) 544-1450



STATE FARM INSURANCE COMPANIES
HOME OFFICES: BLOOMINGTON, ILLINOIS

**YOU'VE HEARD OF STRETCH LIMOS.
HOW ABOUT A STRETCH SPORTS CAR.**

The new V70 Sportswagon



SMITH
VOLVO

1219 Monterey Street,
San Luis Obispo • (805) 543-0832

©1997 Volvo Cars of North America, Inc. Drive Safely is a trademark of Volvo Cars of North America, Inc. Always remember to wear your seat belt. For car specifications, visit our Volvo Web site at <http://www.volvocars.com>.



Summer Hours:
Mon - Sat 9 to 6 • Sun 9 to 4

BAY LAUREL GARDEN CENTER

**2500 El Camino Real ♦ Atascadero
one block south of Del Rio Road**


Specializing In:

- ♦ Deciduous Shade & Fruit Trees
- ♦ California Natives
- ♦ Drought Tolerant Plants
- ♦ Seasonal Color, Perennials
- ♦ Drip Irrigation
- ♦ Garden Statuary
- ♦ Pest Control Alternatives

Experienced, Professional Staff

466-3449







*Dana Adobe, Nipomo, CA
Watercolor by Fred L. Sweeney, AIA*

**PHILLIPS
METSCH
SWEENEY
MOORE**


ARCHITECTS

SANTA BARBARA 805 963-1955 PASO ROBLES 805 227-4540



ARROWHEAD
MOUNTAIN SPRING WATER

IS PROUD TO SUPPORT
THE MOZART FESTIVAL





Working in Harmony!

Clear, pure Arrowhead Mountain Spring water comes from our protected springs deep in the wilderness. So, you know it will be pure and refreshing every time. Taste the difference. Try the cool, clean freshness of Arrowhead today!

Please Call!

800-950-9393


TASCOMM
INCORPORATED

SINCE 1947

TasComm Paging has been your local paging connection on the Central Coast. Featuring local, statewide and nationwide coverage. TasComm proudly features an advanced and complete line of quality Motorola products. TasComm has adopted new technologies and innovations to speed your pages to you. Call your local San Luis office at **805.545.5400**. Or visit us on the Internet at <http://www.tascomm.com>.



Acknowledgments

Festival Housing

Many of the Mozart Festival musicians and other participants come from out of town. We appreciate the hard work and efforts by our housing volunteer coordinator Nilene Belcher.

The following San Luis Obispo County residents graciously offered housing for our 1997 guests:

John Armstrong
Margaret and Mark Berrio
Jerry Boots and Cricket Handler
Anne and Elmer H. Brown, Jr.
Don and Betty Buchanan
Lee and Martha Burkett
Sylvia Cook
Anne Cruikshanks
Randal Cruikshanks
Pam Dassenko, D.D.S.
Susan and Tom Davies
Bill and Phyllis Davies
Jerry and Elsie Deitz
James M. Duenow
Dorothy and Brian Duke
Garry and Mary Lockwood Eister
Valerie and Leland Endres
Natalie B. Fredman
Jacqueline Greenstein
Dr. and Mrs. Stephen L. Hansen
Gary and Muriel Harkins
Jim and Dotty Hawthorne
Heritage Inn
Crissa Hewitt
Ann Hobbs
Douglas and Deborah Hoffman
Bob and Jean Hoffman
Elvira Horning
Tom Hughes
Sue Hutchison
Bill Anderson and Steven Jobst
Mary Kleeman
Margaret and Wachtang Korisheli
La Cuesta Motor Inn
Hal and Doris Larson
Dr. David and Ann Lawrence
Bruce Lindsay
Gordon Gritter and Dianne Long
Jim and Christine Maguire
Karen Merriam
John and Sally Merriam
Joseph and Rita Mertens
David and Dalna Mills
Gordon and Marjorie Neiswanger

Mrs. Alice Parks Nelson
Michael and Diana Nowak
Dale and Elaine Owen
Connie Peck
Richard A. Peterson, M.D.
Gerry and Peggy Peterson
Susan and Dan Piel
Alice Pollard
Scott and Barbara Radovich
Gerald and Barbara Rayburn
Nancy Reinstein
Ginette Reitz
Mr. and Mrs. Walter Rice
Deanna and Max Riedlsperger
Arthur and MaryAnn Rutshaw
Naikla and John Simpson
Anne Sinsheimer
Warren and Carol Sinsheimer
Kathy and Dan Smith
Marge and Bob Sorensen
Clifton and Jane Swanson
Col. and Mrs. Alphonso A. Topp, Jr.
Malcolm and Julie Towery
Ping and Su Tsao
John Warrick and Ruth Jenkins
Carol West
Amanda Whiting
Gerald Wolf

The following businesses are official Festival sponsors for the 1997 season:

American Airlines®
American Eagle



EDNA VALLEY
VINEYARD



SAN LUIS OBISPO COUNTY
Telegram-Tribune

SINCE 1894
ARROWHEAD
MOUNTAIN SPRING WATER

Acknowledgments

Volunteers 1997

The Mozart Festival would like to take this opportunity to acknowledge and thank the many volunteers who work not only during the Festival, but throughout the year in many capacities. As advisors, ushers, office assistants and extra hands at special events, volunteers contribute time and energy to San Luis Obispo County's largest cultural event.

We gratefully acknowledge our volunteer coordinator Jean Beck for her hard work, perseverance and good humor!

We thank our Volunteers and greatly appreciated their participation.

Eadie Anelli
Donald Archer
Martha Autrey
Allene Baichtal
Valeria Barboza
Lillian Bareither
George and Susan Beatie
Jean S. Beck
Valerie and Bill Belong
Amber Bobich
A.J. Braun
Anne and Elmer H. Brown, Jr.
Don and Betty Buchanan
Christine and Morgan Burkett
Lee and Martha Burkett
Barbara S. Butler
Corliss Campbell
Loisann Cass
Jane Child
Sandy Clark
Phyllis Cook
Sylvia Cook
Arlene Coppola
Renee A. David, CPA
Dan Davis
Jerry and Elsie Deitz
Yvonne Dengler
Dolores A. Doran
Glenna Deane Dovey
George and Jacquie Earp-Thomas
Jo Ann and Ben Edmondson
Carol Flash
Jacqueline Greenstein
Ann Hampson
Maria Hayes
Doris and George Highland
Deborah Holley
Fran Jorgensen
Janice Koopman
Sue and Bill Kraft
Audrey Krauss
Virginia M. Krouss
Hal and Doris Larson

Irmgard Latham
Annie Liss
Elsie Louis
Kathryn Marcum
Gerry C. McAfee
Jeanne McMahon
Sandy Meredith
David and Dalna Mills
Warren and Edwina Mindheim
Eve Mortensen
Jeanne Newman
Margie Noble-Englund
Mary E. Orcutt
Claire Paget
Erika Parrish
Jane Pearce
Connie Peck
Frank and Norine Petroni
Alice Pollard
Kathy Redden
Judy Long and Ken Riener
Patricia Riley
Lillian Roach
Arthur and Mary Ann Rutshaw
Richard Schmidt
Dr. Brahama D. Sharma, Ph.D., C.Chem., FRSC
Sharon Shepherd
Phyllis Simmons
Carmen Simpson
Anne Sinsheimer
Marion Sinsheimer
Lori Slater
Bill Smullen
Marge and Bob Sorensen
Roberta Soules
Barbara Spry
Chalys and Peter Stephens
Martha J. Steward
Linda Stimson
Jerry Stover
Henry and Jane Sullivan
Bill and Judy Tappan
Peter and Jennifer Terhune
Ann and Steve Thurston
Jean Uhely
Eric Urbain
Dee Vandercook
Janet Waggoner
Kay Webster
Len and Laura Wheeler
Doris Wiedenkiller
Norma and Peter Wightman
Debbie Wilkinson
Nancy Wolf
Sandy Wrightman
Marilyn Zahm-Gay



SYCAMORE FARMS

NATURAL HERB FARM ♦ VINEYARD

- ♦ **6th Annual Basil Festival August 2nd, 11-5PM**
- ♦ **Kick off Basil Fest Weekend with a free Mozart Festival Fringe Concert. Friday, August 1 at 2 PM under the trees on our rolling lawns.**
- ♦ **Walk-through herb garden with culinary, medicinal and other unique herbs**
- ♦ **Nursery with over 300 varieties of herbs**
- ♦ **Large selection of fresh-cut and dried herbs: Arugula to Thyme**
- ♦ **100's of books on herbs, cuisine, crafts and gardening**
- ♦ **Gardening Tools and Accessories, Bird Houses, Plant Containers and Watering Cans**
- ♦ **Wine Tasting by Bonny Doon Vineyard**

Located just 3 miles off US 101, on Highway 46 West and 17 miles from Cambria & San Simeon. Call 238-5288 or 800-576-5288 for more info.

"COFFEE INTOXICATES--WITHOUT INVITING THE POLICE; IT EXCITES THE FLOW OF SPIRITS, AND AWAKENS MENTAL POWERS THOUGHT TO BE DEAD. WHEN COFFEE IS BAD, IT IS THE WICKEDEST THING IN TOWN; WHEN GOOD, THE MOST GLORIOUS"

JOHN ERNEST MCCANN, 1902

Let Us Intoxicate You!



Mon-Wed, Fri & Sat
7am-6:30pm
Sun 8am-6pm
Thurs 7am-10pm



670 Higuera Street
San Luis Obispo
(805) 782-9324



*Congratulations
to the Mozart Festival 1997*

BELSHER & BECKER
ATTORNEYS AT LAW

come see us at our new offices
412 MARSH STREET
SAN LUIS OBISPO, CA

(805) 542-9900

Performing Arts Center Facilities and Services

Babies and small children: Every person entering a venue at the PAC must own a ticket, including children. If a child is distracting event patrons, the supervising adult is asked to escort the child out of the venue until it is appropriate to re-enter. Babies are not allowed to attend events at the PAC, unless specifically advertised by the sponsor.

Cell phones, beepers and electronic watches: Cell phones are not allowed in performance venues. Please turn off beepers and electronic watches prior to the performance. If you may need to be reached during a performance, leave 756-7222 and give your name and seat number to the House Manager.

Fire/evacuation notice/first aid: In the event of an alarm if you are instructed to evacuate the building, you are required to do so quickly and in an orderly fashion. The exit sign nearest your seat is the shortest route to the outside of the PAC. For first aid, please contact the nearest usher.

Food and beverages: No food or beverage of any kind may be brought into the PAC's performance venues.

Latecomers: The seating of latecomers during events is at the discretion of the House Manager. The artist management has selected those times which are least likely to interrupt or disturb other patrons. As a courtesy to the performers and other audience members, latecomers may not be seated in their assigned seats until after intermission. It is the management's policy to begin performances at the advertised times. Patrons leaving their seats during a performance may have to wait in the lobby for a period of time before readmittance to the venue.

Personal apparel: The management reserves the right to refuse admittance to anyone whom the management believes is wearing improper attire for the event. The management is not responsible for personal property left in the venue. Items found in the PAC will be kept in the manager's office for a short period of time before they are given to the campus "Lost and Found."

Phonic ear: The PAC offers the Phonic Ear to all hearing impaired patrons free of charge. For more information, please inquire at the House Manager's podium.

Photographs and recorders: The taking of photographs and the possession and/or use of an audio or video recorder during the performance is strictly forbidden. All such items must be surrendered at the House Manager's podium for the duration of the concert.

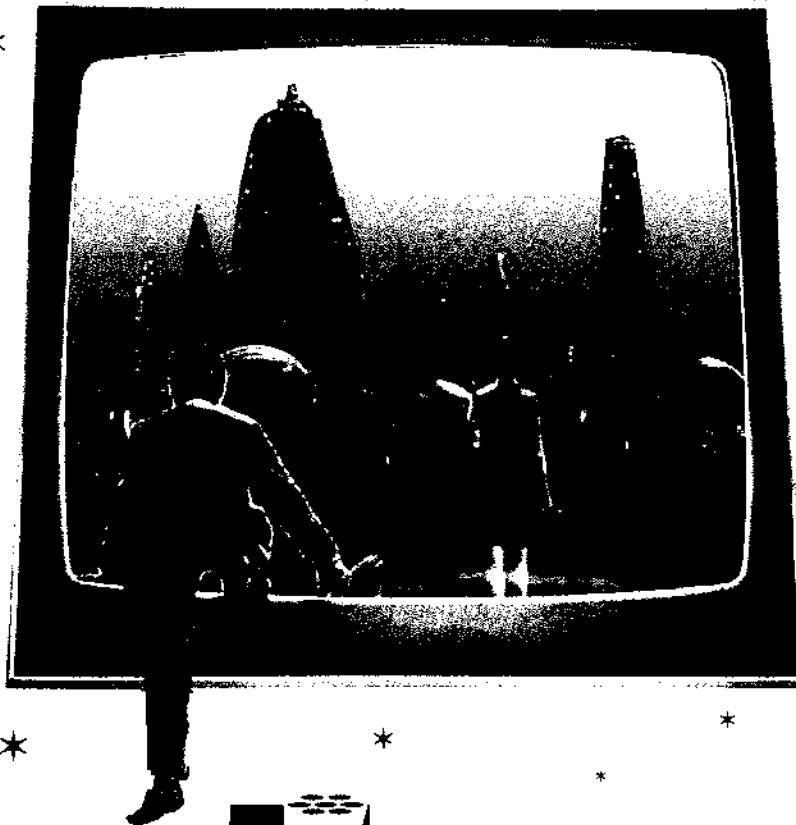
Service of alcohol: If wine or beer is sold at intermission, beverage containers must stay in the lobby.

Smoking: Cal Poly is designated as a NO SMOKING campus (Administrative Bulletin Number 87-1). No smoking will be permitted in any location within the facility or on the outdoor Terrace on the Gallery level.



Proud Sponsor of the 1997 Mozart Festival

*Tune In
To The Future...*



270 Bridge Street
San Luis Obispo
544-2688



AMERICAN EAGLE'S
300 SAN LUIS
OBISPO-BASED EMPLOYEES
SALUTE THE 27TH ANNUAL
MOZART FESTIVAL.

American *Eagle*[®]

To find out more about American, visit us on the web at www.americanair.com

American Airlines and American Eagle are registered trademarks of American Airlines, Inc.
American Eagle is American's regional airline associate.