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## Dear Friends of Mozart,

Please accept our heartfelt welcome to this year's festivities—we feel the Festival has more to offer than ever before and we're excited to share these bountiful events with you. The lineup of talent is unsurpassed—returning artists and newly appearing artists, established world-reknown talents and young, promising musicians; special events and events just for kids...with so much to offer it's hard to imagine it can all happen in only two weeks! We hope all of you take full advantage of the variety of programming—from chamber concerts to opera to bluegrass under the stars—you won't want to miss a note!

Also, many thanks must be extended to our supporters and volunteers who diligently and tirelessly run the wheels of the huge Mozart Festival machine. From office work, ushering, boutique sales and working special events to contributing financially, a roster of hundreds of friends in the community is ultimately responsible for the success we enjoy. While a thank you hardly seems adequate, we know that many of you take great satisfaction in knowing you were an integral part of the rapture we all feel when the baton is finally lifted. Our thanks too, to the business and professional communities for their major support in maintaining the county's largest cultural event.

So welcome, enjoy, and thank you all. We hope you return next year for the Festival's 25th anniversary celebration—we've come a long way from a three-concert weekend back in 1971 to the action-packed two weeks we have today, with even more in store for the future! Now, it's off to the Festival—see you there!



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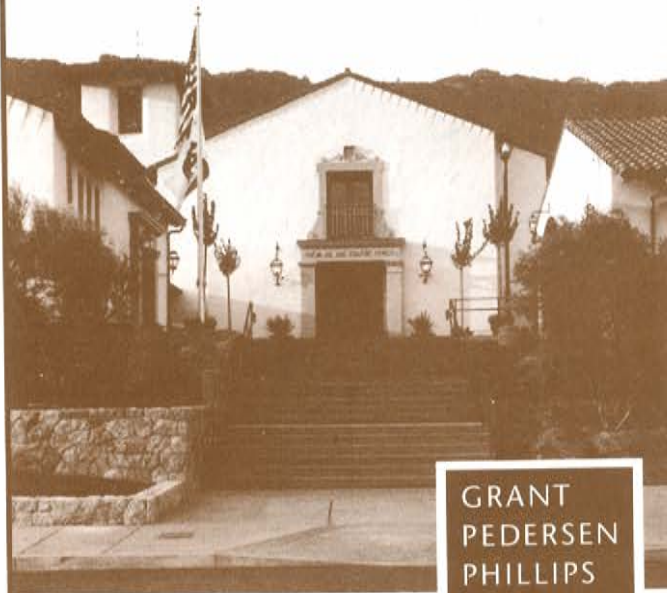
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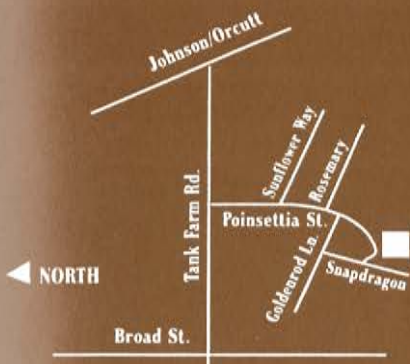
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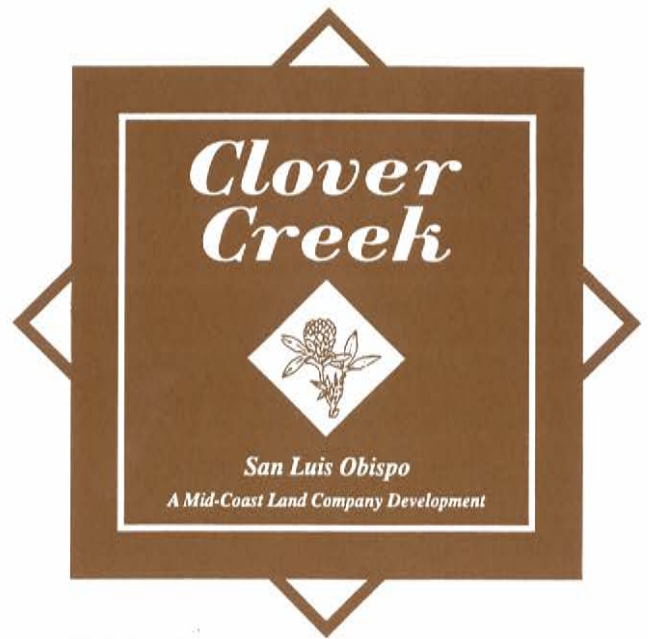
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- January 17 Ignat Solzhenitsyn, pianist
- March 8 Jose Maria Gallardo del Rey, guitarist and Maria Jette, soloist
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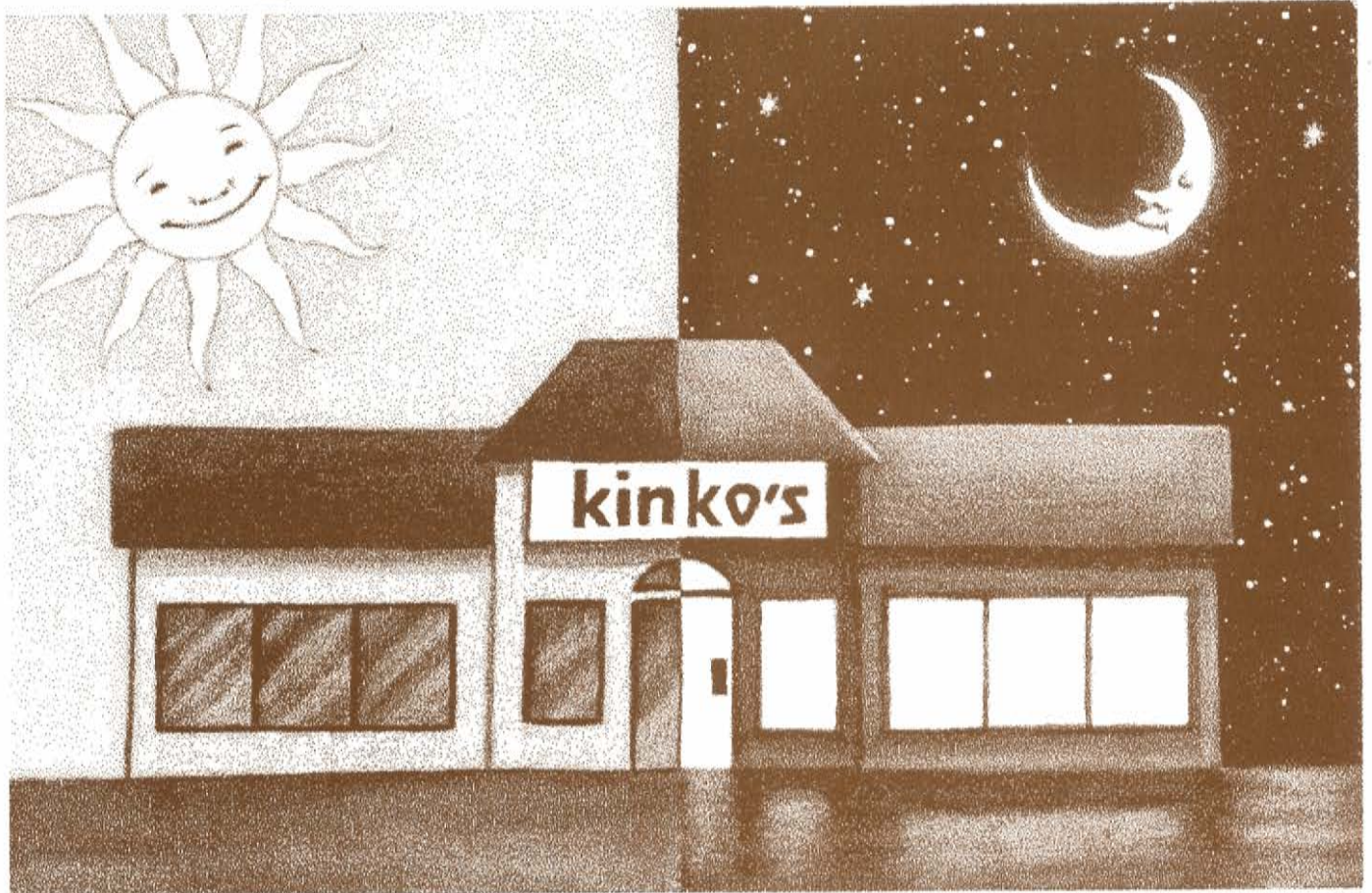
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## CONDUCTORS AND CONCERTMASTER



### *Clifton Swanson, Music Director and Conductor*

Sponsored by Hearst Foundation Endowment

As founder and music director of the Mozart Festival for twenty-four years, Conductor Clifton Swanson has guided the Festival from its inception in 1971 to an exciting two-week adventure of music, education and special events. Mr. Swanson oversees the Festival's programming, artist selection and music development; and through the years has enlisted the talents of some of the world's most prominent artists and young promising artists as well. Active for many years on the Board of Directors of the Association of California Symphony Orchestras and as a panelist for the California Arts Council, Swanson was instrumental in achieving state and national recognition of the Festival in its earliest years. He conducted and helped build the San Luis Obispo County Symphony between 1971 and 1984, and offers guidance for the Quintessence Music Series and the Debut Series at Cal Poly. The Mozart Akademie was conceived and implemented by Clifton Swanson after participation in the Aston Magna Academy through a grant from the National Endowment for the Humanities. A graduate of Pomona College and the University of Texas—where he assisted the orchestra music program and taught conducting—Mr. Swanson is an active string bassist having studied with Paul Gregory, Peter Mercurio and Buell Neidlinger. He has also performed under conductors including Robert Shaw, Robert Craft and Maxim Shostakovich.

Mr. Swanson has held the position of Head of the Music Department at Cal Poly since 1985 and received the President's Award for contribution to the arts in San Luis Obispo County by Cal Poly President Warren J. Baker—the first such award given to a member of the Cal Poly faculty. In addition, in 1994,

Mr. Swanson was awarded the Outstanding Teacher Award by the College of Engineering at Cal Poly.

Looking forward to the Festival's silver anniversary in 1995, Mr. Swanson foresees continued growth and advancement of the Festival and anticipates its participation in the opening of the Performing Arts Center scheduled for completion in spring, 1996.

### *Jeffrey Kahane, Associate Conductor*

Sponsored by American Eagle/American Airlines

Associate Conductor and pianist Jeffrey Kahane returns to the welcoming applause of Mozart Festival audiences who enjoy his vitality, musicality and exceptional talent. Currently Professor of Piano at the Eastman School of Music, Mr. Kahane was appointed



Music Director of the Santa Rosa Symphony beginning in fall, 1995. He is also artistic director and conductor of the Gardner Chamber Orchestra in Boston and has made guest conducting appearances with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, and the Fort Worth, Colorado and Eugene symphonies during the past year.

One critic noted after Mr. Kahane's Festival conducting debut in 1992, "Kahane has a truly remarkable ability to inspire, to elevate, to bring out of people more than they might normally consider giving—indeed, more than they might know they can give." Highlights of Mr. Kahane's recent and upcoming appearances as a pianist include engagements as soloist with the Boston Symphony, the New York Philharmonic, the Philadelphia and Cleveland Orchestras and at the London Proms, as well as several recital tours with Yo-Yo Ma, Dawn Upshaw and Joshua Bell.

A graduate of the San Francisco Conservatory of Music, Mr. Kahane can be heard on disc in the complete Schubert works for Violin and Piano, the music of Bernstein and Gershwin with Yo-Yo Ma and the world premiere recording of Paul Schoenfield's "Four Parables for Piano and Orchestra."

### *Ralph Morrison, Concert Master*

Sponsored by Dr. David and Ann Lawrence

Here for a seventh season as concertmaster of the Mozart Festival Orchestra, violinist Ralph Morrison will also indulge his passion for chamber music in two Festival concerts. Well-known to Los Angeles audiences as concertmaster of the Los Angeles Chamber Orchestra and to gridlocked travelers on the downtown Harbor Freeway as the eighty-foot violinist, he makes his debut with the Los Angeles Chamber Orchestra this December in a program of concerti by Bach and Vivaldi. In constant demand as chamber musician, concertmaster and soloist; Mr. Morrison also keeps busy in the field of recordings for television, film and popular music. This spring he took a short hiatus to travel as concertmaster for Barbra Streisand's concert tour. He is pleased to re-enter the world of classics through this year's Mozart Festival.



# FEATURED ARTISTS



## *Brentano String Quartet*

Sponsored by Bob and Linda Takken

The Brentano String Quartet is a new ensemble of outstanding musicians who are emerging as one of the leading quartets of the younger generation. Highlights of the ensemble's first season include performances at Carnegie Hall's Weill Recital Hall, Alice Tully Hall, Princeton University, and in a new series highlighting emerging ensembles presented by the Chamber Music Society of Lincoln Center. The Brentano String Quartet is named after Antonia Brentano, whom many scholars believe to have been Beethoven's mysterious 'Immortal Beloved' and to whom he wrote his famous love confession. Members include Misha Amory, viola; Michael Kannen, cello; Mark Steinberg and Serena Canin, violins.

## *Jon Kimura Parker*

Sponsored by Gerry and Peggy Peterson

Since winning Great Britain's Leeds International Piano Competition in 1984, Jon Kimura Parker has become one of the most sought-after artists in his native Canada, as well as throughout Europe, the United States and the Far East. Whether performing as recitalist, soloist with the orchestra or chamber musician, he has won unanimous praise for his brilliant technique, exquisite tone and thoughtful musicality.

Mr. Parker's career includes performances with many of the world's leading conductors and orchestras, among them Andre Previn and the Los Angeles Philharmonic, Leonard Slatkin and the San Francisco Symphony and many others. His tours have taken him to Hong Kong and the Pacific Rim, Europe and Australia including concerts with the orchestras of Sydney and Melbourne. Said the Baltimore Sun after a performance by Parker of Prokofiev's *Piano Concerto No. 3*, "This was an interpretation that had something ripely beautiful about it. Parker is a wonderful pianist who should be better known. This was big, unforced, utterly natural playing."

## *Ling Hui*

Sponsored by Avis Goodwin

Continuing its philosophy of furthering the careers of young artists, the Festival is pleased to present pianist Ling Hui. At the age of five, Ling Hui studied piano at the Central Conservatory of Music in Beijing and later received an advanced diploma at the Hong Kong Academy for Performing Arts. She is now continuing her studies with Mack McCray at the San Francisco Conservatory of Music where she recently performed in its Mozart Marathon. Ms. Hui will appear with the Marin Symphony in 1995.

## *Carter Brey*

Sponsored by Dr. and Mrs. Donald A. Ramberg

From the time of his New York and Kennedy Center debuts in 1982, cellist Carter Brey has been repeatedly and unequivocally acclaimed by music critics for his virtuosity, flawless technique and total musicianship. As one of the outstanding instrumentalists of his generation, he has been soloist with virtually all of America's major orchestras and has performed under the batons of such celebrated conductors as Claudio Abbado, Christian Badea, Semyon Bychkov and others. He has appeared regularly with the Tokyo String Quartet, the Emerson Quartet and the Chamber Music Society of Lincoln Center. Mr. Brey came to international prominence in 1981 when he took a prize in the first Rostropovich International Cello Competition. His New York and Washington debuts followed in 1982 after his victory in the Young Concert Artists International Auditions. Mr. Brey's violoncello is a rare J.B. Guadagnini made in Milan in 1754. An Arizona Republic critic remarked on an appearance of Brey with the Phoenix Symphony Orchestra in which he performed Elgar's *Cello Concerto in E minor*, "The first true magic occurred early in the first movement, when Brey swept the second theme in a breathtaking and exuberant outburst. And this was topped by his utterly moving interpretation of the slow movement, which he played with such emotional intensity that it seemed as if no one in the audience dared to breathe."

## *Alfredo Rolando Ortiz*

Sponsored by Avis Goodwin

Internationally acclaimed by critics, Alfredo Rolando Ortiz was featured soloist at the opening concert of the First World Harp Congress, Holland, 1983. A composer, author and recording artist, he has performed and lectured at international harp festivals in Europe, the Americas, Japan and Australia and is winner of a Gold Record.

Dr. Ortiz performed professionally to support his medical studies until graduation in 1970. However, a few years later, he discovered that music was his true calling...he has dedicated his life to the harp ever since. He considers his "most important concert" playing the harp in the delivery room during the birth of his second daughter, December 31, 1980.



## FEATURED ARTISTS



### *Edgar Meyer*

Sponsored by Avis Goodwin

At the age of 32, Edgar Meyer has established himself not only as one of the top instrumentalists of his generation, but also as an innovative and often-performed composer. Starting at age five with the instruction of his father, and continuing later with Stuart Sankey, Meyer was the winner of numerous competitions. In 1985, Meyer became the first regular bass player for the Santa Fe Chamber Music Festival and to date has written six works for the festival. Both Meyer's compositions and his collaborations exhibit a wide range of styles, with collaborations ranging all the way from the Guarneri Quartet to James Taylor. Artists with which Meyer has recorded include Kathy Matthew, Garth Brooks, Bruce Cockburn, Mary Chapin Carpenter, Travis Tritt and Hank Williams, Jr. among others. Meyer is a member of the progressive bluegrass band "Strength in Numbers" and plays in trio with Russ Barenberg and Jerry Douglas. In 1991, Meyer was featured in both the *Wall Street Journal* and "CBS Sunday Morning." In 1993, Meyer premiered his bass concerto with Edo de Waart and the Minnesota Orchestra; currently he is finishing a brass quintet composition he will premiere with the Emerson String Quartet.

### *Russ Barenberg, Jerry Douglas, Edgar Meyer*

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This down-home, rock 'n blues bluegrass trio returns to the Central Coast after a successful reception and appearance at the 1994 Live Oak Festival in Santa Ynez. The trio performs under the stars at the Martin Brothers Winery amphitheatre delivering pluck, pizzazz and progressive programming that promises to leave the audience spellbound. Russ Barenberg on guitar, Jerry Douglas on dobro and Edgar Meyer on bass—say critics: "These guys attack their instruments with real rock 'n roll energy and abandon!"



### *San Francisco Girls Chorus/Virtuose*

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Praised for its "stunning music standard" (*San Francisco Chronicle*), the San Francisco Girls Chorus pioneers in the performance of girls' choral music in the United States and offers a music education and performance program for girls ages 7 - 20, with need-based tuition aid available. The organization, called "a model in the country for training girls' voices" by the California Arts Council, consists of two concert ensembles, *Chorissima* and *Virtuose*; a 4-level Chorus School; the Opera Arts Training Program and an Alumnae Chorus. In addition to presenting its own home season, the chorus has appeared with the San Francisco Symphony and San Francisco Opera, Women's Philharmonic, and many other music ensembles, touring throughout California, the United States and abroad. *Virtuose's* most recent performance was held at Stern Grove Festival in San Francisco in July.

### *Melvyn Tan*

Sponsored by Dr. and Mrs. Jerren E. Jorgensen

Born in Singapore, Mr. Tan gave his first concert at age 5. At age 12, he was invited by Yehudi Menuhin to study at the Menuhin School in Surrey, England. The United Kingdom has been his home since 1978. Internationally recognized for his interpretation of Baroque, Classical and Romantic works, Mr. Tan has devoted himself exclusively to the harpsichord and fortepiano and has played in major musical centers throughout the world. This year, tour stops include Japan, Vienna, Paris, Scandinavia and the United States, where he will direct his own group, the New Mozart Ensemble, from the keyboard. His recorded works include the Beethoven Broadwood Fortepiano, Mozart Keyboard Works, Mozart Piano Concertos/London Classical Players/Norrington and Beethoven Piano Sonatas. Says *Gramophone* music magazine, "Melvyn Tan comes through with flying colours; his passage work fluent, his trilling meticulous, his phrasing precise, his command of keyboard sonority very wide, his rhetoric persuasive."

## OPERA SOLOISTS



### *Hector Vasquez (Don Giovanni)*

Sponsored by Central Coast Pathology Consultants, Inc.

A native of California, baritone Hector Vasquez has appeared throughout the nation as a soloist in both concert repertoire and opera. Mr. Vasquez recently went on stage on very short notice to replace an ailing colleague as Monforte in Verdi's *I Vespri Siciliani* to critical acclaim. Appearing in this season's Mozart Festival production of *Don Giovanni* in the title role, Mr. Vasquez brings an impressive list of credits to this performance. Beginning with his operatic debut with the San Francisco Opera in 1991 in *War & Peace*, his background also lists singing as Dancairo in *Carmen*, Germont in *La Traviata*, Sciarrone in *Tosca*, Belcore in *Elisir D'Amore* and Fleville in *Andrea Chenier*. Mr. Vasquez has toured Guam and Japan and has received the prestigious Schwabacher Memorial Award. His studies include work at Fullerton College and the University of Southern California and studying voice with Sara McFerrin and Michael Sells.

### *Dale Travis (Leporello)*

Sponsored by Richard A. Peterson, M.D.

Bass-baritone Dale Travis, who appears as Leporello in this season's Festival opera, recently appeared with the Santa Fe Opera in their production of *The Protagonist* as well as with the San Francisco Opera Strauss Festival where he portrayed the Notary in *Der Rosenkavalier* and the Haushofmeister in *Capriccio*. Mr. Travis has also sung Dr. Bartolo in the *Barber of Seville*, Pistola in *Falstaff* and has performed for the Israeli Opera the title role in the production of *Don Pasquale*. Mr. Travis has been in association with the San Francisco Opera since 1986, and over the past seven years has sung over 25 roles with that company. A 1990 Metropolitan Opera National Council Auditions Pacific Program Winner, Mr. Travis was also chosen in that year by Musical America Magazine as a "Young Artist of 1990" in its annual survey of rising talent in the United States.

### *Susan Gundunas (Donna Anna)*

Sponsored by Mary Helen Wood

Earlier this year, coloratura soprano Susan Gundunas returned to Opera San Jose as Donna Anna in *Don Giovanni*, her role in the Mozart Festival's production of the same opera. Ms. Gundunas also appeared as Gilda in *Rigoletto* following a year-long engagement as Carlotta in the Hamburg production of *The Phantom of the Opera*. While in Germany, she also performed operatic arias on National German Radio and appeared in the Hamburg Musikhalle in an operatic concert. From 1989 - 1992, Ms. Gundunas was Artist-in-Residence with Opera San Jose, and appeared as Adele in

*Die Fledermaus*, Mimi in *La Boheme*, Despina in *Così fan Tutte* and others. She was the 1991 winner of the Carmel Music Society Competition and a 1990 Pacific Regional Finalist of the Metropolitan Opera Auditions. Originally trained as an actress with a degree in Theatre Arts from Santa Clara University, Ms. Gundunas began her career as a performer with the San Jose Repertory Theatre. After a theatrical role which required singing, she was encouraged to develop her vocal potential at the Opera Workshop at San Jose State University.

### *Ollie Watts Davis (Donna Elvira)*

Sponsored by William Beeson

Returning for a second consecutive season, the popular Ms. Davis appears this season as Donna Elvira in the Festival's production of *Don Giovanni*. In a relatively short time, the reputation of soprano Davis as a singer of exceptional artistry has spread throughout the concert world. Since her 1990 New York debut at Carnegie Hall in Vivaldi's *Beatus Vir*, she has appeared with many leading orchestras and boasts an impressive array of international activities including a recent tour of Mozart's *C Minor Mass* with Orquesta Sinfonica Simon Bolivar of Caracas, Venezuela with Maestro Eduardo Mata conducting. Her performance in the University Artists Concert Series in San Jose, Costa Rica was lauded as "enthraling." A warm and endearing performer, Ms. Davis was recently invited to perform on the West Virginia Arts and Letters Series at the West Virginia Governor's Mansion and was the guest artist for the governor's Inaugural Ceremony.

### *Clifton Romig (Masetto and Commendatore)*

Sponsored by Dr. and Mrs. James R. Skow

Bass-baritone Clifton Romig makes his San Luis Obispo debut singing both the roles of Commendatore and Masetto in *Don Giovanni*. He is currently a principal Artist-in-Residence with Opera San Jose. Mr. Romig has performed with the Santa Fe Opera, Opera Colorado, Amarillo Opera, Eugene Opera and the Brattleboro Opera. He performed extensively with the Indiana University Opera Theatre while obtaining his Masters degree from the IU School of Music. His repertoire includes roles from the *Barber of Seville*, *Tartuffe*, *Rigoletto*, *La Boheme*, *Die Meistersinger*, *Romeo et Juliette*, *Wozzeck*, *La Fanciulla del West*, *The Magic Flute* and Floyd's *Susannah*. Mr. Romig recently appeared as Leporello in the Mendocino Music Festival's production of *Don Giovanni*. Mr. Romig appears courtesy of Opera San Jose.



# OPERA SOLOISTS



## *Bernadette LaFond (Zerlina)*

Sponsored by Jay, Linda and Alex Farbstein

Mezzo-soprano Bernadette LaFond returns to the San Luis Obispo Mozart Festival for the third time this summer in the role of Zerlina. She appeared previously at the Mozart Festival as Dorabella in the 1992 production of *Così Fan Tutte* and Cherubino in *The Marriage of Figaro* in 1993. Ms. LaFond has also performed the role of Dorabella at Opera Memphis, Indianapolis Opera, and the Rome Festival in Italy. Among her other roles are Orlofsky in *Die Fledermaus*, Hansel in *Hansel and Gretel*, Nicklaus in *Les Contes d'Hoffmann* and Mercedes in *Carmen*. She has been the recipient of many awards and scholarships including Jess Walters' Competition, Bel Canto Foundation Competition, Queens Competition and others. Ms. LaFond is equally at home on the concert stage and has performed the Mozart *Requiem* and *Coronation Mass* as well as the Vivaldi *Gloria*; she enjoys twentieth-century music as well—recently performing Elizabeth Vercoe's highly dramatic song cycle *Henry III—Jeanne de Lorraine*.

## *Beau Palmer (Don Ottavio)*

Sponsored by Steven Jobst and Jill Anderson

In frequent demand, tenor Beau Palmer sang the role of Don Ottavio in *Don Giovanni* with the Mendocino Music Festival earlier this summer. Last month he was featured as Dorvil in *La Scala de Seta* with the Los Angeles Music Theater Company. Mr. Palmer earned critical acclaim in his debut performances with Opera San Jose as Count Almaviva in *Il Barbiere di Siviglia* and as Valere in *Tartuffe*. Other operas among his repertoire include *Rigoletto*, *Lucia di Lammermoor*, *Boris Godunov* and *Falstaff*. Mr. Palmer has sang with the Aspen Opera Theater as Monostatos in *The Magic Flute* and as Sir Philip in Britten's *Own Wingrave*. A versatile performer, he soloed earlier this year in Beethoven's *Symphony No. 9* and *Mass in C* with the San Diego Symphony. Last year Mr. Palmer toured China with the Pacific Chorale for performances of *Elijah*.

## *Kerry O'Brien, Mission Concert Soloist*

Sponsored by Charles P. and Diane McKengue

Coloratura soprano Kerry O'Brien, a favorite of Southern California audiences, soloed last month with the Los Angeles Master Chorale in *Carmina Burana*. In increasing demand as an orchestral and oratorio soloist, she has performed the *Messiah* with the Bakersfield Symphony and the San Diego Chamber Orchestra, and the Andrew Lloyd Webber *Requiem* with the Bakersfield

Symphony. Miss O'Brien made her Opera Pacifica debut in 1993 as a pert Barbarina in *Le Nozze di Figaro*. In 1992, she sang with the Bach Aria Group in New York as Piipatoe in a concert version of the opera *Montezuma*, by the 18th century composer Graun. Miss O'Brien lives in Los Angeles with her husband, tenor Bruce Johnson. Their recital program, "From Baroque to Broadway," has been acclaimed by enthusiastic audiences.

## *Thomas Davies, Director of Opera Chorus*

Sponsored by Choral Conductor Endowment

Professor and director of the choral program at Cal Poly State University at San Luis Obispo, Dr. Davies received his Bachelor of Music degree and Doctor of Musical Arts in choral conducting from the University of Southern California. Currently, Dr. Davies conducts the Cuesta Master Chorale, providing the Central Coast with a high level of artistic performance and major works performed by chorus and orchestra. Dr. Davies is a member of the chorus directed by Mr. Rilling for the Oregon Bach Festival each summer. In August of 1992, Dr. Davies and the Cuesta Master Chorale toured Spain with the Moscow RTV Orchestra, giving a series of six concerts.

## *Nancy Keystone, Opera Director*

Sponsored by French Hospital Medical Center

Nancy Keystone is a director of theatre and opera as well as a visual artist. Most recently, she directed "Borderlands" which she also co-wrote; Brad Fesser's "Unidentified Human Remains and the Nature of Love" for the Actor's Express in Atlanta; and the American premiere of Clare McIntyre's "Low Level Panic." Opera credits include: *Livietta and Tracollo* for the Long Beach Opera, *Postcard from Morocco* for Cal State Long Beach and last year's *Le Nozze di Figaro* for the Mozart Festival. With her own Firebrand Theatre Company, she has produced and directed Shakespeare's "Measure for Measure," Aphra Behn's "The Rover," and Marlowe's "Dr. Faustus." Her artwork has been shown in California, St. Louis and Paris, and she often designs sets and costumes for her theatrical productions.

## PRINCIPAL PLAYERS



### *Lisa Weiss* Principal Second Violin

Sponsored by "Anonymous"

Lisa Weiss has been playing with the Festival since the late 70s. She has received national and international awards for chamber music performance and was the first person in the United States to earn an M.M. in chamber music. At home in the Bay Area, she performs with Philharmonia Baroque, American Bach Soloists, Magnificat and Arcangeli. In addition to the Mozart Festival, her summer appearances have included Marlboro, Chamber Music West and Manadnock Music.

### *Michael Nowak* Principal Viola

Sponsored by Clifford B. Holser

Michael Nowak has served as assistant conductor of the Dallas Symphony and conductor of the YMF Debut Orchestra in Los Angeles, where he was also a member of the Los Angeles Chamber Orchestra. Mr. Nowak presently conducts the San Luis Obispo County Symphony, the Monterey Bay Chamber Orchestra, and has guest conducted the USC Chamber Orchestra, Santa Barbara Chamber Orchestra and the Oregon Mozart Players. As a violist, he is principal chair with the Oregon Bach Festival and has appeared in *Harold in Italy* with the SLO Symphony and *Flos Campi* with the Cuesta Master Chorale.

### *Christina Soule* Principal Cello

Sponsored by Dr. and Mrs. John Warkentin

Christina Soule continues to relish performing at the Mozart Festival, especially after a busy year in Los Angeles as a television and motion picture recording musician and as a performing artist with the chamber ensemble, Archwood. Ms. Soule received her Master of Music degree from Yale, where she studied with Aldo Parisot. Her career has included playing principal cello with the Orange County Chamber Orchestra, William Hall Chorale, Master Choral of Orange County, Boston Ballet, and the Laguna Beach Summer Music Festival.

### *Bruce Morgenthaler* Principal Bass

Sponsored by Lynn Cooper/Cuesta Title Guaranty Company

Bruce Morgenthaler resides in Southern California where he regularly performs with the LA Chamber Orchestra, The Music Center Opera, and The Pacific Symphony. He has appeared with such groups as Chamber Music LA, The LA Bach Festival, the chamber group Xter and has performed with the Oregon Bach

Festival under Helmut Rilling since 1983. He is most recently featured in a recording of music by contemporary composer Sasha Matson entitled "Steel Chords" on the Audio Quest label.

### *Geraldine Rotella* Principal Flute

Sponsored by Arthur Z. Rosen

Geraldine Rotella is currently principal flute with the Los Angeles Master Chorale and plays piccolo with the Pasadena Symphony and Music Center Opera Company. She performs with major symphony and ballet orchestras. Her schedule also includes television, motion picture and phonograph recording—with Barbra Streisand on her Broadway album, John Williams on *Jurassic Park* and the Steven Spielberg cartoon series *Animaniacs*.

### *John Ellis* Principal Oboe

Sponsored by The Davies Company Realtors,

Bill, Phyllis and Dawna Davies

Oboist John Ellis, a member of the first artist-faculty of the North Carolina School of Arts, studied at Immaculate Heart College in Los Angeles with Norman Benno. He was principal oboe with the Pasadena Symphony, Beverly Hills Symphony, and film studio orchestras and is currently principal oboist with the Hollywood Bowl Orchestra. Mr. Ellis has worked with noted conductors Igor Stravinsky, Pierre Boulez and Zubin Mehta, and is a member of the Clarion Wind Quintet and the Winston-Salem Piedmont Triad Symphony.

### *Gary Gray* Principal Clarinet

Sponsored by Aaron and Lyn Baker

Gary Gray studied clarinet with Robert McGinnis and chamber music with Janos Starker at Indiana University, where he obtained his master's degree in woodwinds. He became assistant principal in the St. Louis Symphony and later won first prize in the San Francisco Symphony Foundation competition. Mr. Gray is currently principal clarinetist of the Los Angeles Chamber Orchestra and Faculty/Artist of the University of California at Los Angeles. Mr. Gray has an impressive background of concerto appearances and is active in many chamber music festivals. In addition, his recording history includes an album of solo concerti recorded with the Royal Philharmonic Orchestra which was nominated for a Grammy in 1989; and an album of clarinet/piano music recorded in London with Clifford Benson in 1994.



# PRINCIPAL PLAYERS



## *Gregory Barber* Principal Bassoon

Sponsored by Martha Steward

A Mozart Festival performer since 1974, Gregory Barber is returning for his thirteenth year as principal bassoon. He is principal bassoon with the Skywalker Symphony, the LucasFilm Studio Orchestra, a member of the Anchor Chamber Players, and a faculty member of Mills College. Mr. Barber is the first-call extra with the San Francisco Opera and Ballet orchestras, as well as with the San Francisco Symphony, with whom he has been an acting member, recorded, and toured North America and Europe. This spring he appeared with the Cal Poly Arts Baroque Chamber Orchestra as soloist in two Vivaldi concerti and in July conducted a performance of Walton's *Facade* with the Sierra Chamber Ensemble.

## *Roy Poper* Principal Trumpet

Sponsored by Hal and Hilding Larson

In his twelfth year with the Los Angeles Chamber Orchestra, Roy Poper is also a regular member of the Los Angeles Music Center Opera Ensemble. He currently plays with orchestras of motion picture and recording studios in the Los Angeles area. A professor of trumpet, Mr. Poper received his undergraduate education at the University of Southern California and is now an adjunct professor of trumpet at USC, as well as at California State University, Northridge. Mr. Poper studied with James Stamp, and received solo training from Pierre Thibaud of the Paris Opera. He returns for his seventh year with the Mozart Festival, and also performs as a member of the Amadeus Brass Quintet during Fringe performances.

## *James Thatcher* Principal Horn

Sponsored by San Luis Paper Company

Currently principal horn with MGM, Universal, Disney, Warner Brothers and Paramount studios, Mr. Thatcher performed the music for recent major films including *Jurassic Park*, *Far and Away*, *Hook*, *JFK*, *Aladdin*, *Beauty and the Beast*, *Dave* and *Prince of Tides*. Awarded Most Valuable Player by the National Association of Recording Artists, Mr. Thatcher plays principal horn for Opera Pacifica, Pacific Symphony, and the Pasadena Symphony. A faculty member at the Music Academy of the West, he has studied with Vincent De Rosa, Fred Fox, Don Petersen and James Decker.

## *Andrew Malloy* Principal Trombone

Sponsored by Roy and June Gersten

A Festival Orchestra member since 1983, Mr. Malloy returns for his third appearance as principal trombone. He also can be heard with the popular Theophilus Brass, Amadeus Brass Quintet and Godlieb—Festival Fringe quintets. A member of the Pasadena and Santa Barbara Symphonies, he has performed with many of the leading free-lance ensembles in Southern California. His numerous film credits include *Schindler's List*, *Mrs. Doubtfire*, *Ivan Will*, *Guarding Tess* and *I Love Trouble*. Mr. Malloy holds a Master of Music degree from Juilliard, and currently lives in Southern California with wife Debra Gaster and daughters Katie and Alison.

## *Pauline Soderholm* Timpani

Sponsored by Alan and Jo Ann Bickel

A nine-year veteran as timpanist, San Luis Obispo resident Pauline Soderholm also performs as timpanist with the San Luis Obispo County Symphony. Past performances include playing with the Urbana-Champaign Symphony and Aspen Festival Orchestras. Ms. Soderholm received her Bachelor of Music degree from Wheaton College and later earned her Master of Music in percussion from the University of Illinois. She has held teaching positions at Oliver College, the University of Illinois and Cal Poly in San Luis Obispo. Ms. Soderholm enjoys working with children, teaching them the joy of percussion in the classroom setting. At home, violin and piano are the instruments of choice of the Soderholm's daughters, ages 9 to 16.

## *Lucinda Carver* Harpsichord

Sponsored by Kathleen Warfield, Manderley Property Services

Active as pianist, conductor and harpsichordist, Lucinda Carver recently completed her second season as conductor and music director of the Los Angeles Mozart Orchestra. Ms. Carver's performances, both as pianist and conductor have met with outstanding critical acclaim. As Fulbright Fellow to Austria, she concertized extensively under the auspices of the Austrian-American Educational Commission and the Fulbright Commission. Ms. Carver earned a Doctor of Musical Arts from USC and is a member of the music faculties of Cal State Fullerton and Occidental College.

# FESTIVAL ORCHESTRA AND CHORUS

## Orchestra

### VIOLIN

Ralph Morrison **Concertmaster**, *Hollywood*  
Lisa Weiss **Principal Second**, *Kensington*  
Elizabeth Blumenstock, *Oakland*  
Peter Borten, *Union City, New Jersey*  
Pamela Dassenko, *Pismo Beach*  
Joseph Edelberg, *Berkeley*  
Randy Garacci, *Arroyo Grande*  
Carol Kersten, *Los Osos*  
Katie Kyme, *Oakland*  
Anthony Martin, *Richmond*  
Frances Moore, *Glendale*  
Helen Nightengale, *Hannover, Germany*  
Steven Scharf, *Pasadena*  
Paul Severtson, *Santa Margarita*

### VIOLA

Michael Nowak, **Principal**, *Los Osos*  
Mary James, *Cambria*  
Phyllis Kamrin, *San Francisco*  
Jennifer Sills, *Santa Rosa*  
Abigail Stoughton, *Corvallis, Oregon*

### VIOLONCELLO

Christina Soule, **Principal**, *North Hollywood*  
Delores Bing, *Altadena*  
Jeanne Crittenden, *Summerland*  
Barbara Hunter-Spencer, *Creston*  
Elisabeth LeGuin, *Oakland*

### BASS

Bruce Morgenthaler, **Principal**, *Glendale*

### FLUTE

Geraldine Rotella, **Principal**, *Tarzana*  
Lisa Edelstein, *Los Angeles*

### OBOE

John Ellis, **Principal**, *Winston-Salem, North Carolina*  
Stuart Horn, *Valencia*

### CLARINET

Gary Gray, **Principal**, *Encino*  
Virginia Wright, *Shell Beach*

### BASSOON

Gregory Barber, **Principal**, *Richmond*  
Carole Greenfield, *Cambria*

### HORN

James Thatcher, **Principal**, *La Canada*  
Frank Joyce, *San Luis Obispo*  
Jane Swanson, *San Luis Obispo*  
Ned Treuenfels, *Los Angeles*

### TRUMPET

Roy Poper, **Principal**, *Tujunga*  
Bill Bing, *Altadena*  
Jerry Boots, *San Luis Obispo*  
Jay Rizzetto, *Oakland*

### TROMBONE

Andrew Malloy, **Principal**, *North Hollywood*  
Terry Cravens, *La Canada*  
Al Veeh, *Glendale*

### TUBA

Tony Clements, *Campbell*

### TIMPANI

Pauline Soderholm, *San Luis Obispo*

### PERCUSSION

John Reed, *San Luis Obispo*  
Darrell Voss, *San Luis Obispo*

### HARPSICHORD

Lucinda Carver, *Glendale*

### PIANO AND REHEARSAL PIANIST FOR DON GIOVANNI

Susan Azaret Davies, *Pismo Beach*

## Chorus

### SOPRANO

Kathy Barata  
Heather Joyce  
Ana Maria Raposo-Silva  
Melody Svenningsen  
Linda Wilson

### ALTO

Laurel Barnett  
Madelyn Bedig-Williams  
Michele Cisneros  
Loren Hanish  
Victoria Lowrie  
Erin Parent-Bierbaum

### TENOR

Michael Bierbaum  
Stephen Espinosa  
Charles Hügel  
Doug Williams

### BASS

Andrew Brumana  
Tom Miller  
Jay Rebert  
Steinar Svenningsen  
Robert Westendorf



# MOZART AKADEMIE

The Mozart Akademie is generously sponsored by **American Eagle/American Airlines**



Welcome to the ninth annual Mozart Akademie held in conjunction with this year's Mozart Festival—it promises to be one of the best ever! We will embark on some exciting, new and unconventional adventures. For our young music lovers (ages 4 -12—or anyone young at heart) we will be offering a week-long Mozart *AKIDemie* designed specifically for youngsters. I have my props and games planned out, and I assure you that nobody would mistake the days' activities as pedantic "lectures." The material will be substantive and thought-provoking, but the delivery is geared for children. We are also moving the Akademie from the lecture hall to the double-decker British bus for Melvyn Tan's Friday concert. We depart on our musical journey at 7:00 P.M. from Los Osos headed toward the Cal Poly Theatre. The lecture hall has spectacular scenery! And of course, we will continue to offer the evening lecture series and engaging preconcert lectures that our audiences have come to expect. Alyson McLamore (Cal Poly), Richard Wingell (USC), Bill Summers (Dartmouth), Laurie Ongley (Kenyon College), and Carol Hess (UC Davis) are not only renowned musicians, but each also has a knack for addressing the general audience. I explore Mozart's *Don Giovanni* in my three-day series "Musically Speaking." Becky Harris-Warrick from Cornell will delve into the world of eighteenth-century dance in her three lectures for the popular Signature Symposium. She is one of this century's great dance scholars and is a delightful speaker—don't miss her! Now I have to run, or I'll miss my double-decker bus to the Enlightenment. See you at the Akademie, *AKIDemie*, and Festival!

## *Richard J. Wingell, Ph.D.*

*"Don Giovanni—Hero or Monster?"*

Monday, July 25, 8:00 P.M.

Davidson Music Center, Room 218, Cal Poly

Richard J. Wingell has been a professor of Musicology in the School of Music at the University of Southern California since 1971. He is a specialist in the history of early music, and has published articles on medieval music treatises, medieval music theory, the repertory of tropes and sequences, and the poetry and music of the troubadours. His other research interests include Gregorian chant, early polyphony, the evolution of music notation, and the music of J.S. Bach. He is the author of two textbooks—"Experiencing Music," and "Writing About Music."

## *William John Summers, Ph.D.*

*"Rewriting the Cultural History of a Hemisphere: Mozart Premieres and Other Important Performances in the New World"*

Tuesday, July 26, 8:00 P.M.

Davidson Music Center, Room 218, Cal Poly

Dr. Summers is an associate professor of music at Dartmouth College, as well as Visiting Fellow, Institute for Advanced Musical Study, University of London, and also serves as coordinator of the International Hispanic Music Study Group. Named in the International Who's Who In Music, Dr. Summers' fields of specialization include music in the Middle Ages (13th and 14th century England), music in the Americas (Hispanic California/Spanish Southwest), and music in the Renaissance. He received his Doctor of Philosophy from the University of California at Santa Barbara and has received numerous awards and research grants to promote his study of his specialized area. Dr. Summers is published in both book, article and research paper presentations; he serves as referee, researcher and administrator for a variety of faculties and councils.

CRAIG H. RUSSELL, PH.D.



## *Laurie H. Ongley, Ph.D.*

*"How Do We Arrive at an 'Authentic' Opera?"*

Wednesday, July 27, 8:00 P.M.

Davidson Music Center, Room 218, Cal Poly

A musician and professor of music, Dr. Ongley is currently the visiting assistant professor at Kenyon College, having received a doctorate in musicology from Yale University in 1992. Published in book and research paper, Dr. Ongley's area of study centers on 18th century liturgical music in Dresden—she teaches medieval/renaissance, Baroque/classical music as well as a course on the history of rock and roll. She has conducted the Yale Freshman Chorus, sang with the Yale Camerata, and played viola with several symphonies including Know County Symphony as principal violist.

## *Carol Hess, Ph.D.*

*"Mozart and the Piano Concerto"*

Thursday, July 28, 8:00 P.M.

Davidson Music Center, Room 218, Cal Poly

Carol Hess received her Ph.D. in musicology from the University of California, Davis in June 1994. A specialist in Spanish and Latin American music, she is the author of a book on the Spanish composer Enrique Granados. Also a pianist, she has performed many of Mozart's piano concertos.

# MOZART AKADEMIE



## *Signature Symposium*

REBECCA HARRIS-WARRICK, PH.D.

*"Where's the Beat? Hearing the Dance in 18th Century Music"*

Sunday, July 31; Monday, August 1;  
Tuesday, August 2 Daily at 1:00 P.M.  
Davidson Music Center, Room 218, Cal Poly

Rebecca Harris-Warrick is Assistant Professor of Music at Cornell University in Ithaca, New York. She holds a Bachelor of Arts degree with honors in Comparative Literature from Brandeis University and a Doctor of Musical Arts degree in the Performance Practice of Early Music from Stanford University. Through her musicological research in the French Baroque, she discovered an interest in early dance and has studied Baroque dance with Wendy Hilton and was formerly a member of the Cambridge Court Dancers under Ingrid Brainard. She also serves as an editor for ballets and is a performer on the Baroque flute.



## *Festival Lecturer*

ALYSON MCLAMORE, PH.D.

After completing a study of symphonic music in London concert life of the late 18th century, Dr. McLamore earned her doctorate at UCLA. The research for this project was funded by the London Fulbright Commission. An assistant professor at Cal Poly State University, Dr. McLamore has lectured for the Mozart Festival for several years. She has also participated as an Akademie presenter and assisted in running the supertitle machine for the opera.



## *Musically Speaking*

CRAIG H. RUSSELL, PH.D.

*"Mozart's Don Giovanni: Humor, Horror and the Dance of Ambiguity"*

Wednesday, August 3; Thursday, August 4; Friday, August 5  
Daily from 10:00 - 11:15 A.M.  
Davidson Music Center Room 218, Cal Poly

Fee for this 3-day series is \$25

Cal Poly professor of music and director of the Music History program at Cal Poly, Craig Russell recently received the 1994-95 Outstanding Professor award, the University's highest honor. Akademie director since 1990, Mr. Russell has established a loyal following of lecture audiences who enjoy his flair for sharing knowledge and information of which he is a dynamic storehouse and his elan in delivery style. Mr. Russell received his bachelor's and master's degrees in guitar and lute performance at the University of New Mexico, later completing his Ph.D. in historical musicology at the University of North Carolina. He is widely published and has received major grants from the National Endowment for the Humanities, the Fulbright Commission, Spain's Ministry of Culture and more. His *Concierto Romantico* for guitar and orchestra was premiered in February 1992, and a compact disc of the work has received critical acclaim. He speaks often at musicological conferences and conventions in North America, Mexico and Spain.

*Professor Russell sponsored by the Telegram-Tribune*

## *AKIDemie*

New this year, this week-long musical adventure for children promises to excite youngsters about the world of classical music and musical instruments. Professor Craig Russell's method of instruction is designed to tickle every musical funny-bone your child may have while managing to enrapture and inspire at the same time. Each session is one hour long—parents are also invited to attend!

Class runs July 25 - 29, hours 10:00 - 11:00 A.M.  
in the Cal Poly Music Building.

Fee for Akademie is \$15 for first child \$10 for siblings.



# FESTIVAL FRINGE

Music in more informal settings, the Fringe Concerts are free of charge and open to the public, enhancing the feeling of festivity throughout the county and offering opportunities for everyone to enjoy beautiful music performed by Festival musicians.

## *Amadeus Brass Quintet*

Opening the 24th annual Mozart Festival, the Amadeus Brass Quintet in triumphant resounding horn concert offers a glimpse of the Festival's upcoming excitement. Members of Amadeus Brass are Roy Popper and Bill Bing trumpets; Jim Thatcher, horn; Andy Malloy and Terry Cravens, trombones; all members of the Festival Orchestra.

## *Theophilus Brass*

Popular and entertaining, this group continues to be a Fringe favorite with their wide range of musical styles along with narratives on the pieces and instruments they play. Don't miss this fivesome—Jay Rizzetto and Jerry Boots, trumpets; Ned Treuenfels, horn; Andy Malloy, trombone; Terry Cravens, bass trombone; and Tony Clements, tuba; in one of their lively and entertaining performances.

## *Gottlieb Brass Quartet*

Just as Theophilus is Greek and Amadeus is Latin for "beloved by God," Gottlieb follows this tradition with its German translation of the same phrase. And, as with the other groups, Gottlieb is composed of Festival brass musicians—Andy Malloy, Al Vech, Terry Cravens on trombones and Tony Clements on tuba—offering exuberant and crowd-pleasing renditions of popular tunes.

## *Alfredo Rolando Ortiz*

Playing the arpa paraguaya (Paraguayan Harp), Dr. Ortiz returns for a second season after establishing a loyal following last summer. His music combines South American folk and classical styles, and he is widely experienced in playing for audiences of all ages and backgrounds.

## *Fringe Concert Sponsors*

### **Friday July 29**

Amadeus Brass at Mission Plaza sponsored by  
*The City of San Luis Obispo*

### **Monday August 1**

Gottlieb Brass Quartet at Achievement House sponsored by  
*A.Z. Sinsheimer Family Memory Fund*

### **Tuesday August 2**

Alfredo Rolando Ortiz at Unity Christ Church  
sponsored by *Thrifty Car Rental*

## *Calendar*

### **Friday July 29**

12:00 P.M. Mission Plaza Amphitheater  
*Amadeus Brass*

### **Monday August 1**

12:00 P.M. Talley Vineyards, Arroyo Grande  
*Theophilus Brass*

3:00 P.M. Achievement House, Cuesta College  
*Gottlieb Brass Quartet*

5:00 P.M. Casa de Colores, Arroyo Grande  
*Theophilus Brass*

### **Tuesday August 2**

10:00 A.M. Unity Christ Church, San Luis Obispo  
*Alfredo Rolando Ortiz*

12:00 P.M. Atascadero Pavilion, Atascadero Lake  
*Theophilus Brass*

12:30 P.M. Nipomo Senior Center, Nipomo  
*Alfredo Rolando Ortiz*

3:00 P.M. Cambria Pines Lodge, Cambria  
*Theophilus Brass*

### **Wednesday August 3**

12:00 P.M. Chapman Estate, Shell Beach  
*Theophilus Brass*

2:30 P.M. Seashell Community, Morro Bay  
*Alfredo Rolando Ortiz*

### **Thursday August 4**

10:00 A.M. Second Baptist Church of Paso Robles  
*Alfredo Rolando Ortiz*

12:30 P.M. St. Joseph's Church, Cayucos  
*Alfredo Rolando Ortiz*

3:00 P.M. The Village, San Luis Obispo  
*Theophilus Brass*

### **Friday August 5**

3:00 P.M. Sycamore Farms, Hwy 46 West  
*Theophilus Brass*

### **Saturday August 6**

12:00 P.M. Mission Plaza Amphitheater, San Luis Obispo  
*Gottlieb Brass Quartet*

### **Tuesday August 2**

Alfredo Rolando Ortiz at the Nipomo Senior Center  
sponsored in part by *Pacific Gas and Electric Company*

### **Thursday August 4**

Theophilus Brass at The Village sponsored by  
*Glenn, Bardette, Phillips and Bryson, A Professional Group*

### **Saturday August 6**

Gottlieb Brass Quartet at Mission Plaza sponsored by  
*Joyce Barnes, C.P.A.*



## SAME TO YOU, FELLA

"It is to be feared ... that [Beethoven's] public will leave the concert hall with uneasy feelings ... the result of [his] unaccustomed complexity ... and the ceaseless blowing of all instruments simultaneously." Gutsy stuff for a genteel Viennese correspondent (reviewing the "Eroica" Symphony's premiere) and no doubt appreciated in its circle, but on the real firing line of musical opinion such fastidious civility falls under the category of "BB gun." The balcony bums, by contrast, were always armed, loaded, and more than ready, one of them scoring loudly that night with "I'd give *another* kreuzer if they'd stop," while no less than

Carl Maria von Weber would show 'em how to fire *both* barrels with this little blast: "Beethoven is a monster. With no respect for the nature of instruments. Clarity and precision are meaningless to him." Essayist John Ruskin, too, though a little behind with his swing (1881), had the right powder and load: "Beethoven always sounds to me like the upsetting of a bag of nails, with here and there an also dropped hammer."

Ah, the gentle art of musical invective. "Gluck knew no more of counterpoint than my cook." — Handel; "Handel is only fourth rate ... not even interesting." — Tchaikovsky; "When [Bach] is short of ideas he's really merciless ... We wander between long rows of dreary bars which succeed one another relentlessly." — Debussy; "I played over the music of that scoundrel Brahms. What a giftless bastard!" — Tchaikovsky; "The poverty of Tchaikovsky's invention displays itself every moment ... pompously trivial as the introduction to a *pas de deux*." — César Cui; "[As to] form ... the simplest, barrenest, and most transparent that came to hand [Rossini] filled with ... hocus-pocus." — Wagner; "One can't judge *Lobengrin* after a first hearing, and I certainly don't intend hearing it twice." — Rossini.

Amusing as they may be, the foregoing are in fact just popgun puffery, mere professional cavil prompted by differing esthetics, professional jealousy, or someone's shrewd eye for getting quoted. Such vituperation, moreover, was not universal. Debussy — constitutionally anti-northern — was nevertheless a fervent champion of Grieg, and Mozart — excoriator of the self-important — could show unexpected kindness towards an honest journeyman, while musicians like Schubert, Grieg, and Dvořák rarely had a harsh word for anybody.

No, it is to the public and to the critics that the heavy artillery have belonged. "The entire works of Chopin present a motley surface of ranting hyperbole and excruciating cacophony." *Musical World*, 1841. "By indulging in cerebral subtleties and an unwholesome craving for novelty, [Debussy] has attained to a ... nihilistic art, which distracts the ear [with] continual effects of morbid titillation." — *Gaulois*, 1902. Deep within the human psyche there must lie some primordial circuit which responds with intense suspicion — instantly and automatically — to anything new or unfamiliar. Once it probably had survival value; in concert halls today, however, its sole employment is in rolling out the cannon.

The plain truth, of course, is that until we all reach Nirvana — or Hell freezes, whichever comes first — originality will always carry the risk of drawing fire; that the Festival program will almost surely include pieces which have been so graced (along with their authors); and that a certain amount of sniping and skirmishing doesn't hurt a thing — keeps everybody on their toes while also serving up (let's be honest) some smashing one-liners. This year, however, the Festival also presents several works connected with situations which grew rather warmer, where reaction escalated to extraordinary, even explosive levels, including one piece whose reception was a veritable bombardment. Each of these instances involved works of unusual originality, as one would expect, but each was also intensified by other factors, from subtle

non-musical influences to straightforward misconceptions about what was "radical" in a piece and what was not.

The works of Beethoven's "middle" period were perceived by most as boldly original and yes, even radical, praised extravagantly by some but the target also for every shot fired in our opening paragraph. Original of course they were, but one wonders whether the reaction would have differed if the nature of that originality had not been completely misconstrued, if everyone's attention had not been so riveted to the energy and dramatic impact of the music's surface gestures — its motives, rhythms, dynamics, and the like — that their derivation from Mozart and Haydn was overlooked and the really novel idea behind their impact missed altogether.

Two middle period works will be presented, the third "Razumovsky" Quartet (Brentano String Quartet, p. 28) and the Fourth Symphony (Tuesday Orchestra, p. 34). These, however, were the "mellow" examples of their types, and in astonishing demonstration of how absolute the general misconception was, they received but faint praise and encountered no sniper fire at all. Each was unquestionably as original as its more overt nestmates, employing the same expanded forms and the same compounding effect, but because their sweeps were of lyricism, humor, and other "friendly" gestures, they were patted on the head and dismissed.

Also represented on the Brentano program is Hungarian György Kurtág, little known in this country but identifying himself with a group which has been fired upon more times than Beethoven, and with greater malice: the self-styled "Webern school." The appellation, unfortunately, is misleading — Kurtág's music, like most, reveals several influences — but it does suggest an unusual comparison. As opposite in character as Webern's music was from Beethoven's, the public's misunderstanding was oddly parallel, a similar distraction with the surface leading to a comparable mistake in judging the whole. The difference was that instead of a mostly familiar surface concealing an inner novelty, it was the surface itself which was extremely novel and condensed while its inner foundation was pure, distilled musicality.

Another comparison of opposites involves the stage. Stravinsky's *Rite of Spring* aroused a "bombardment" of reaction and incited music's most notorious riot. The composer's virtually unknown version for piano, four hands, is to be given on Monday's Chamber Concert, and the note on page 32 recounts some of the extra-musical factors which contributed much to the scandal. Mozart's *Don Giovanni*, on the other hand (p. 46), met nothing but enthusiastic success, much more, indeed, than the musically comparable *Marriage of Figaro*. Here, too, extra-musical factors had great bearing, only this time for the better: The premiere was in Prague, where most people had already decided in favor of Mozart; the libretto was generally free of socio-political overtones; and Mozart's special role for the music, if no better understood, was at least more familiar.

It's good to know that sometimes, at least, the cannon sleeps, that something of value can get by without the barrage. We might even be tempted to look back from our dreamily distant perspective and imagine that composers from the sunlit High Renaissance (San Francisco Girls Chorus, p. 44) were somehow exempt. But no; the famed eighteenth-century historian, critic, and busybody, Dr. Burney, for one, hit them all in his opinion on Elizabethan composer Orlando Gibbons: "The [themes] are so simple and unmarked that [without the words] they would afford very little pleasure ... At the time they were published, however, there was nothing better ..."

And so it goes, apparently forever: "Musical innovation is full of danger to the state," wrote Plato, in about the year 380 B.C.



# 1794 THE BIG SHOW

HISTORICAL ESSAY



A year ago more than one music capital was still holding its breath and wondering whether "normalcy" was here to stay. Not Germany, of course: Shrewd old Friedrich Wilhelm had kept the northern countries out of trouble from the start. In central Europe, meanwhile, the recovery did continue and by 1794 Vienna was clearly herself again. Normalcy now reigned from the Baltic to the Adriatic.

Vienna's year began happily with *La Principessa d'Amalfi*, the first real success by a popular local boy, Joseph Weigl (1766-1846), Salieri's assistant (and Haydn's godson) and *de facto* conductor at the Court Theater. Followed by *Die gute mutter* by concertmaster Paul Wranitzky (1756-1808) it launched a lively year featuring Vienna's own. The two Bohemian pianists were now fixtures, Joseph Gelinek (1758-1825) collaborating with Viennese composer Johann Schenk (1753-1836) — from whom Beethoven secretly took some lessons in '93 — and Leopold Kozeluch (1752-1818) entertaining society ladies. Emanuel Schikaneder (1751-1812) still provided inelegant entertainments at the Freihaus-Theater, while connoisseurs enjoyed Prince Lichnowsky's excellent new quartet led by teenaged phenom Ignaz Schuppanzigh (1776-1830).

If "normalcy" meant everything up to par, however, it also meant nothing especially outstanding. Even Haydn was off to foreign parts in January, and the one really exciting prospect in town was only known to a few. Introduced to the best houses through his Bonn patron, Count Waldstein, young pianist/composer Ludwig van Beethoven was creating a stir among the elite (and studying counterpoint with Vienna's distinguished pedagogue J.G. Albrechtsberger [1736-1809], Kapellmeister at Mozart's old church, St. Stephen's). For most, however, Beethoven remained unknown, 1794 seeing neither a public concert nor a publication. Up and down Europe things were much the same, even in Italy. Domenico Cimarosa (1749-1801) had a new opera, *Le astuzie femminili*, but Anfossi had retired (p. 26), Paisiello (1740-1810) was politicking, and Zingarelli (1752-1837) was taking a breather doing church music. Yet this widespread "averageness" provoked little astonishment for as most were well aware, the big show for '94 was happening in the west.

Actually there were two big shows, the real one and a really strange one. If "normalcy" wasn't quite Paris in 1794 at least the shooting had stopped. Public services were mostly restored and music was flourishing. Luigi Cherubini (1760-1842) returned from Normandy to join the new Institut National de Musique — directed by F.J. Gossec (1734-1829) — and to produce his latest Haydn-inspired opera, *Eliza*. Young Etienne Mehul (1763-1817) had two new operas in '94 and flamboyant Jean Francois Le Sueur (1760-1837) added another.

The showpiece of Revolutionary music, however, was something altogether different, the "revolutionary hymn." Originally a forthright song, this form had swollen into an enormous outdoor spectacle performed by choruses numbering up to a thousand accompanied by up to three hundred wind instruments (strings being omitted outdoors), often with troupes of costumed actors presenting tableaux or even simple action complete with scenery and props. Also called "revolutionary symphonies" or "choral symphonies," these pieces — lasting up to an hour or more — might be closer to "choral oratorios" in both their extra-musical elements and their sectional, non-symphonic forms. 1794 was the peak for these hybrids, official commissions alone numbering fifty-six, and while everyone had to participate Gossec actually turned them to practical use in his continuing experiments with large-scale scoring. June also brought the most bizarre example, an overblown "Festival of the Supreme Being" put on by the sinister Robespierre himself. This event quickly assumed historical significance, moreover, when Robespierre's intention to institute a deistic state religion — of which this "Festival" had been the most conspicuous indication — triggered his own overthrow and execution, thereby ending the Reign of Terror.

Unparalleled as these events were they were but little known elsewhere, reports from France being sketchy and often unbelievable. For the rest of the world the big show lay a little further to the west. London in the nineties wasn't a backwater any more, but the hot spot of international music. All her best young musicians had studied on the Continent (Shandon concert, p. 40), and her huge bourgeois audience was rich and enthusiastic: London was the only city in the world offering *public* subscription concerts. Such an environment couldn't fail to attract additional talent, and the trickle which began with artists like Muzio Clementi (1752-1832) (Tan recital, p. 50) became a torrent after the Revolution, including G.B. Viotti (1755-1824), founder of modern violin playing, and J.L. Dussek (1760-1812), co-inventor, with Clementi, of the "singing touch" for piano.

Now Haydn had returned, his reception less giddy only because it now seemed fated that the world's greatest composer should come to music's greatest city. The first concert series began in February. Haydn conducted his new symphonies from the piano, as was his custom, Viotti played his excellent concertos, and Dussek performed a variety of works. Everyone was eager to participate, from the blind glass harmonica virtuoso Marianne Kirchgessner, to "Il Patriarca del Contrabassi" Domenico Dragonetti (see p. 38), to Mozart's favorite basso, Ludwig Fischer. So it went, a musical banquet to the end of the season with more on the horizon for next year. These were truly historic times: Friendships were made which lasted a lifetime, and memories which would be passed down far, far longer than that.

# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Symphony No. 24, in B-flat Major, K. 182 (173dA) (1773)

With the 1994 Festival's centerpiece being Mozart's most famous opera, *Don Giovanni*, it seems fitting that its opening concert should also feature music of the stage. Like its predecessors in D and C (heard in previous years), this Symphony in B-flat has a festive air which reveals both its roots in the operatic *sinfonia* and its intended use as a concert opener. Although symphonies were not yet featured works, Mozart wrote lots of them in Salzburg — some thirty or so — apparently hoping that their splashy effect would help his career.

The first movement, like the D Symphony, is built primarily of motivic fragments and special effects. There is a real tune for the second subject, however, cast in the short-long "Lombard" rhythm or "Scotch snap," and in the development an amusingly operatic passage in the minor. The Andantino grazioso is another pastorale, but with flutes taking the melody instead of oboes and the horns remaining in the low register to create an exceptionally bucolic effect. In the Italian, i.e. operatic, manner there is no minuet, and if the jig-finale's triple meter lacks the snap of the D major's "quick step," its character is even more exuberantly *opera buffa*.

## W.A. Mozart

*Mia speranza adorata... Ah non sai qual pena sia*, K. 416  
*Vorrei spiegarvi, oh Dio!*, K. 418

Independent arias were a staple in Mozart's time and a significant adjunct to the opera. Their principle kinds were discussed last year — among arias, insertion arias, and arias as gifts — and the first two are presented here. Both were created for Aloysia Weber Lange, sister to Mozart's Constanze and wife of painter Joseph Lange, whose portrait of Mozart is universally familiar.

Like many concert arias, *Mia speranza adorata* is actually a little *scena*, a fervent farewell as the hero, Gandarte, is forced to leave his fiancée, Zemira, amidst uncertain circumstances. (Due to all the parts written for *castrati*, the gender of the singer came to bear little relation to that of the role.) Later in the same year *Il curioso indiscreto* ("The Indiscreet Snoop") by Pasquale Anfossi (1727-1795) came to town. Aloysia landed a starring role and Mozart composed two insertion arias for the occasion. The first fell in Act I: Marquess Calandrano tests his fiancée, Clorinda, by sending Count Ripaverde to court her, and in *Vorrei spiegarvi* Clorinda faithfully directs the Count to her rival, Emilia. Such insertion pieces were common, but for political reasons Mozart stated in the program that his were at the singer's request!



## Franz Joseph Haydn

Symphony No. 60, in C Major ("Il distratto") (1775)

It's seldom remembered that besides instrumental music Haydn conducted 200-250 operatic performances per year at Eszterhaza, in Italian and German, and provided incidental music for visiting drama companies. His irrepressible score for Regnard's comedy *Il distratto* proved enormously successful and Haydn soon gathered the overture and entr'actes into a crazy "symphony," with six movements and lots of broad humor.

The piece begins honestly enough with a beautiful Adagio introducing a standard Allegro, but midway through the exposition comes the first surprise, a startling *forte*. The Andante also opens with an elegant melody, but this is interrupted repeatedly by uninvited horn calls. The Menuetto seems to have the hiccups and its Trio is a wild Hungarian folk music thing. In the C-minor Presto a furious first section leads to a folkdance melec during which the music suddenly jumps from F minor to E-flat major without missing a stomp. Next is an atmospheric Adagio, gorgeous and tranquil until interrupted by a bellicose flourish of trumpets and drums. As a last insanity the Finale is scarcely underway before it stops dead — the violins need to return, the G strings having mysteriously become F strings — before finally romping to its headlong conclusion.

## W.A. Mozart

Symphony No. 41, in C Major, K. 551 ("Jupiter") (1788)

Mozart's last three symphonies, with Haydn's "London" symphonies, climaxed the eighteenth century form. Mozart wrote his in just seven weeks during the summer of 1788, probably for a subscription concert. Their artistic stimulus was Haydn's "Paris" symphonies of the year before, while they, in turn, influenced the subsequent "London." (The "Jupiter" nickname originated in London before 1820; Mozart's son Franz Xavier thought it was coined by Salomon, Haydn's sponsor.)

In contrast to Haydn's quest for clarity, however, Mozart strove in his final statements for greater intensity of characterization and invention. The first movement, for example, is so filled with engaging themes and attractive details that Mozart adjusted the form to include more large scale repetition, lest the ear be overwhelmed. The finale, furthermore, owes its intense, seamless texture to a wealth of polyphonic devices so masterfully executed as to pass unnoticed — except, of course, for the dazzling quintuplet counterpoint of the coda. More immediately striking is the Finale's opening motive. This is Mozart's famous motto (do re fa mi — variants appear also in the main theme of the first movement and the trio of the third) which he used throughout his life, beginning with his very first symphony, K. 16.



# MISSION CONCERT

## *Mozart Festival Orchestra*

Friday, July 29 8:15 P.M. • Saturday, July 30 8:15 P.M.  
Mission San Luis Obispo de Tolosa

CLIFTON SWANSON CONDUCTOR  
KERRY O'BRIEN SOPRANO

### *Wolfgang Amadeus Mozart (1756 - 1791)*

Symphony No. 24 in B-flat major, K. 182 (173dA)

Allegro spiritoso  
Andantino grazioso  
Allegro

### *W.A. Mozart*

Concert Aria *Mia speranza adorata...Ab non sai qual pena sia*, K.416

Kerry O'Brien, Soprano

### *Franz Joseph Haydn (1732 - 1809)*

Symphony No. 60 in C Major (Il Distratto)

Adagio: Allegro di molto  
Andante  
Menuetto  
Presto  
Adagio di lamentatione  
Finale: Prestissimo

## INTERMISSION

### *W.A. Mozart*


Concert Aria *Vorrei spiegarvi, oh Dio!*, K. 418

Kerry O'Brien, Soprano

### *W.A. Mozart*

Symphony No. 41 in C major, K. 551 (Jupiter)

Allegro vivace  
Andante cantabile  
Menuetto  
Molto allegro

Friday's concert is made possible by the generous support of  TELESIS FOUNDATION

Saturday's concert is made possible by the generous support of  
**San Luis Obispo and South County Physicians in memory of Dr. Ernest Werbel.**

After the concert... join friends for jazz and late-night socializing at Carlos and Willie's, adjacent to the Mission Plaza over San Luis Creek.  
Enjoy the music of Ken Hustad, Charlie Shoemake and Gary Drysdale in a casual, informal atmosphere in downtown San Luis Obispo!



# PROGRAM NOTES

## *György Kurtág*

**Officium Breve in memorium Andreae Szervánszky, Opus 28 (1989)**

Romanian-born Hungarian composer György Kurtág graduated from the Budapest Academy of Music in 1955 and joined its staff in 1967, serving as professor of piano and chamber music. During the late 50s he studied in Paris, developing at that time his principal orientation towards Webern. Kurtág's music tends to be extremely miniaturized, like Webern's, sharing also its intricate lines, disjunct temporal sequences, and highly polished technique, but Kurtág differs in his less rigorous serial applications and his interest in non-serial twelve-note procedures. There are also other influences — although it sometimes requires careful analysis to identify them due to the miniaturization — the most persistent of which is a Hungarian strain derived from Bartók, Ligeti, folk sources, and the rhythms and inflections of the Hungarian language. This national interest appears also in the texts of his occasional vocal pieces.

*Officium Breve* was composed for the retirement of Dr. Wilfried Brennecke as director of the Witten Festival and producer for contemporary chamber music at the West German Radio, and dedicated to the memory of one of the first Hungarian followers of Webern, Andreae Szervánszky (1911-1977). It consists of fifteen brief movements of which two are direct quotations, No. 10 the canon from Webern's second Cantata and No. 15 the arioso from Szervánszky's *Serenade for Strings*.

"The music, for the most part, is quite sparse, with individual sounds and gestures becoming poignant whispers and sighs which have considerable expressive significance. The piece begins with wisps of sounds seemingly snatched from the air. These elemental floating tones eventually evolve into lilting sighs, piercing screams, anxious flurries, mysterious whispers, tender caresses, and even sounds that seem to come from under water. An introverted questioning is characteristic of most of the piece. The final movement comes to a haunting conclusion, leaving much unanswered."--West German Radio

## *Wolfgang Amadeus Mozart*

**String Quartet in D Major, K. 499 ("Hoffmeister") (1786)**

Franz Anton Hoffmeister (1754-1812) was a worthy gentleman of Mozart's own age, a prolific composer more skillful, perhaps, than inspired, and the founder in 1783 of a Vienna publishing house specializing in chamber music and important for its publications of Mozart and Beethoven. (During a stay in Leipzig he subsequently co-founded the firm which would become the famous C.F. Peters.) His friend Mozart, on the other hand, sometimes found his boundless enthusiasm a pain in the neck, especially when employed in pestering for new chamber music. This happened often, and to it we owe several works including the Piano Quartets. When it happened again in 1786, however, it must have seemed especially distracting because Mozart wasn't

writing quartets. K. 499, in fact, is the only example between the "Haydns" and the "Prussians" and Mozart apparently turned aside to compose it mainly because the G Minor Piano Quartet hadn't sold (too challenging for amateurs) and he wanted to make it up to his friend.

The piece which resulted finds the serious and the light-hearted playing alternates, and in the opening Allegretto, indeed, playing chameleon. Though cast in sonata form the movement is monothematic: Instead of presenting contrasting themes the same theme keeps changing color as it is presented in contrasting ways. The sequence of the inner movements was not especially fixed at this time and Mozart employed the two versions equally. This time the Menuetto is second, and in a nod to sales appeal its cheerful vigor resembles the German dances Mozart wrote for Vienna's famous ballroom, the Redoutensaal. The slow movement then reveals the reason for the sequence for it is a true Adagio, discursive and deeply thoughtful, and the real weight of the piece. Vienna sunshine returns for the light-hearted Finale, with the violin leading throughout.

## *Ludwig van Beethoven*

**String Quartet in C Major, Opus 59, No. 3 ("Heroic;" "Third Razumovsky") (1806)**

Beethoven's middle period (1803-1812) comprised an astounding creative outburst; indeed, during the peak year of 1806 masterpieces poured out with eager enthusiasm, jostling and interrupting each other, even, like a pack of school kids bursting out the door at day's end. The impetus, moreover, was not any personal or spiritual event but a technical breakthrough, an ingeniously powerful expansion of Classical form applicable to virtually any full-length piece. The technique had two key features, the first being that it was not accretionary, a piling on of sections, but a true expansion, spreading the harmony within so each chord controlled a longer stretch. The second was Beethoven's insight that in these broad new spaces reiterated motivic and rhythmic figures could achieve a compounding effect, building momentum and impact geometrically to become great sweeps of dramatic or lyric power.

The quartets for Count Razumovsky, Russian ambassador to Vienna, were part of the big explosion. The first two, like the "Eroica" Symphony, were enormous in scope and concept, but since the technique had endless applications Beethoven chose for the third a more contained approach, deliberately exercising his new powers of movement within a loose adaptation of Haydn's framework. Oddly enough, the little nickname tells much of the story in being used only half the time: Some hear this quartet as the most "heroic" of the three, despite its lesser size, while others respond just the opposite, hearing the lyricism, the mysterious introduction, and the haunting "Russian" Andante. (Beethoven was to include a "Russian" tune in each work.) All, in fact, are correct: Exploring the possibilities was the point. A bridge from the graceful Menuetto, moreover, leads without pause to the last and most challenging of these possibilities, an exciting and original working out of a fugue in sonata form.



# CHAMBER CONCERT

## *Brentano String Quartet*

MISHA AMORY, VIOLA  
MICHAEL KANNEN, CELLO  
MARK STEINBERG, VIOLIN  
SERENA CANIN, VIOLIN

Friday, July 29 8:15 P.M. First Baptist Church, Cambria  
Saturday, July 30 8:15 P.M. Meridian Vineyards, Paso Robles

### *György Kurtág (b. 1926)*

String Quartet, Op. 28

*Officium breve in memoriam Andreae Szervánsky*

Largo

Piu andante

Sostenuto, quasi giusto

Grave, molto sostenuto

Presto (Fantasie über di Harmonien des Webern-Kanons)

Molto agitato

Sehr fließend (Canon a 2, frei nach Op. 31 von Webern)

Lento

Largo

Sehr fließend (Webern: Kanon, Op. 31 VI)

Sostenuto

Sostenuto, quasi giusto

Sostenuto, con slancio

Disperato vivo

Larghetto

### *Wolfgang Amadeus Mozart (1756 -1791)*

String Quartet in D Major, K. 499 "Hoffmeister"

Allegretto

Menuetto: Allegretto

Adagio

Allegro

## INTERMISSION

### *Ludwig van Beethoven (1770 - 1827)*

String Quartet in C Major, Op. 59, No. 3 "Hero"

Introduzione: Andante con moto: Allegro vivace

Andante con moto quasi Allegretto

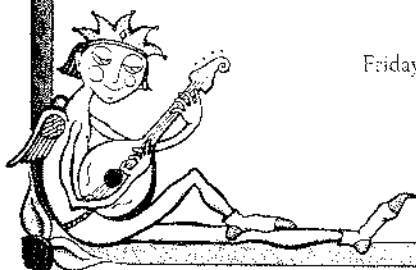
Menuetto: Grazioso

Allegro molto

Friday's program made possible by the generous support of Gerald McC. Franklin

Saturday's program is made possible by the generous support of

 **MERIDIAN** and Dr. David P. and Suzanne Watson



# PROGRAM NOTES

## Wolfgang Amadeus Mozart

Sonata in F Major, K. 533/494 (1788/1786)

This amazing sonata truly should have a nickname. Lots of pieces do, you know, and the third "Razumovsky" Quartet has *three* counting the disused "Russian" (Brentano Quartet, p. 28). So this is how it should be listed: Sonata in F Major, K. 533/494 ("Quilt"), for this indeed is the "Quilt" Sonata, the "Patchwork" or "Hole in the Pants" Sonata, composed hurriedly in two different pieces a year and a half apart and then sewn together with a big smile like nothing was going on. It all began innocently enough with a music lesson. Teachers often supplemented the meager and expensive commercial offerings by composing pieces especially for their pupils, and in June of 1786 Mozart dashed off yet another little Rondo (K. 494) for that purpose. Then around New Year's of 1788 there was money trouble Vienna was in a terrible recession — and Mozart went to see his friend and publisher Hoffmeister (more on p. 28). Einstein has suggested, without proof, that Mozart was paying a debt; paying or selling, however, what he had was a "Sonata," two movements with the ink barely dry plus a tricked-up version of K. 494.

Now comes the astounding part: It's a wonderful sonata! Mozart was by now in such command of his resources that he could make a masterpiece from three socks. The opening movement is rich with polyphonic textures, a technique Mozart would emphasize all year (including the "Jupiter" Symphony!). The Andante, moreover, is truly extraordinary. Although cast in sonata form it moves like a slow Fantasy and indulges, like a Fantasy, in some tense and highly irregular harmonic distortions. The Rondo, then, is almost a relief, clear and bright with a lovely *minore* in three voices. It too builds momentum, however, ending dramatically with Mozart's final interpolation, a long, polyphonic coda and a final, quiet punctuation in the deep bass.

## Maurice Ravel

*Valses nobles et sentimentales* (1911)

*Alborada del gracioso*, from *Miroirs* (1905)

Though strange to say, we really don't have a very clear picture of Ravel as a pianist. Contemporary accounts focused on the pieces; remarks on Ravel's playing tended to be brief, superficial, and conflicting. We know he could play all his own works competently — though perhaps not with complete virtuosity and that he restricted his public performances to those alone. Pianist Ricardo Viñes also recounted private musical evenings during which he and Ravel essentially played everything in sight. Reliable information of greater detail, however, is hard to get.

That Ravel was a consummate virtuoso at *composing* for the piano, of course, and for all instruments, has always been overwhelmingly clear. Stravinsky called him "an epicure and connoisseur of instrumental jewelry," while Debussy, upon hearing

*Valses nobles et sentimentales*, reportedly said, "He has the most delicate ear that has ever existed!" Ravel's style was influenced by the eighteenth-century French *clavecinistes* and their ideals of clarity, grace, and restraint, but expressed in a contemporary context and joined to the full technical resources of Liszt, which Ravel even surpassed. Walter Gieseking declared that "Alborada del gracioso" and "Scarbo" (from *Gaspard de la nuit*) were among the most difficult piano works ever written due to their combination of technical complexity and artistic content.

*Valses nobles et sentimentales* is a suite of seven waltzes and a quiet, dreamy epilogue, its title chosen to indicate its inspiration in the waltzes of Schubert: *Valses nobles*, Opus 77, and *Valses sentimentales*, Opus 50. Each waltz has a distinct character and between them Ravel wrings from plain triple time an astonishing rhythmic diversity. *Alborada del gracioso* ("Morning Song of the Jester"), from the set *Miroirs*, was also successful from the beginning as an independent scherzo with its technical fireworks, flashes of humor, and Spanish flavor (the *alborada* was originally from Galicia).

## Johannes Brahms

Piano Sonata No. 3, in F Minor, Opus 5 (1853)

With his third example Brahms abandoned the piano sonata forever: he had made a powerful and convincing statement and he came to realize, if not at the moment then soon thereafter, that it was time to move on. What an extraordinary statement to make regarding someone barely twenty who was traveling from his parents' home in Hamburg for the first time in his life! Yet it was true. As devoted as he was to the structural principles of Beethoven, step by step Brahms found himself changing Beethoven's forms, restructuring the interiors of movements, adding an almost orchestral conceived Intermezzo between Scherzo and Finale to create an arch of fast-slow-fast-slow-fast, and carrying forward material from earlier movements for additional treatment.

These modifications, moreover, were born of unaffected musical necessity, for as Brahms's ideas grew more focused they also grew larger. The concentrated power of the first movement, for example, created a need for greater freedom in working out its conclusion. Likewise, the conflict between this movement and the following lovesong would require substantial space to resolve, and for Brahms such resolutions had become imperative. Specifically, he wanted the dynamics between the movements to reflect what happens on a smaller scale within the Andante as two themes of mounting intensity culminate in a third. Here the image was to be of love and Brahms appended some lines from Sternau about lovers in the moonlight to confirm this interpretation. For the whole, however, the drama was to be purely musical — and therefore universal — and it was precisely his success that forced Brahms to leave. The "sonata," as Brahms had inherited it, was becoming unrecognizable: His ideas had outgrown the form.



# AFTERNOON PIANO RECITAL

*Ling Hui*

Sunday, July 31 3:00 P.M. Cal Poly Theatre

*Wolfgang Amadeus Mozart (1756 - 1791)*

Sonata In F major, K. 533/494

Allegro

Andante

Rondo, Allegretto

*Maurice Ravel (1875 - 1937)*

Valses nobles et sentimentales

Modéré, très franc

Assez lent - avec une expression intense

Modéré

Assez animé

Presque lent - dans un sentiment intime

Vif

Moins vif

Epilogue: lent

*M. Ravel*

Alborada del gracioso

INTERMISSION

*Johannes Brahms (1833 - 1897)*


Sonata No. 3 in F minor, Op. 5

Allegro maestoso

Andante espressivo

Scherzo, Allegro molto

Finale, Allegro moderato ma rubato

This afternoon's concert is made possible by the generous support of  **Sonic Cable Television**



# PROGRAM NOTES

## Wolfgang Amadeus Mozart

### Sonata in B-flat Major for Violin and Piano, K. 454 ("Strinasacchi") (1784)

K. 454 was the first of three large violin sonatas from Mozart's mature years and the only one for which the occasion is known. A young and apparently accomplished touring violinist was in town, Regina Strinasacchi, 23, of Mantua. "A very good violinist," Mozart wrote to his father, "[with] a great deal of taste and feeling in her playing," an appraisal which Leopold seconded strongly when she visited Salzburg. Mozart composed the B-flat sonata for Strinasacchi's appearance at the Karntnertheater and the performance generated an amusing story. It was customary then for performers to have the music before them. Not to do so implied that the piece was being improvised — also commonly done by those so able — a matter of some importance to the numbers of amateur musicians in the audience who might inquire after the work at the copyists'. By concert time, however, Mozart still hadn't written out the piano part, so he put a blank sheet of music on the piano while actually performing from memory. Now Emperor Joseph II was present that night and he spotted the empty sheet through his opera glasses. A summons was issued for Mozart, whose confession left the monarch impressed with Mozart's ability, amused at the clever trick, and more than a little pleased with himself for sniffing it out.

Often remarked about K. 454 is its new feeling of "bigness," including an almost *concertante* treatment in places and a singular, Largo introduction. Speculation has focused on its companion pieces (six piano concertos and the piano quintet

K. 452) but with Mozart, of course, you never know. What's certain is that the instruments interact as equals throughout, that the Andante — originally marked Adagio — is one of Mozart's intense ones and the heart of the piece, and that the playful finale is an especially elaborate rondo.

## Francis Poulenc

### Trio for Oboe, Bassoon, and Piano (1926)

Francis Poulenc was a study in contrasts between the truth you saw and the truth you didn't. He was warmly regarded by all as the quintessential Parisian gentleman — suave, urbane, charming, and sophisticated — despite (or perhaps in compensation for) a somewhat awkward physical presence. (Although hardly extreme, Poulenc was a little rangier than some, with a slightly hulking frame and an altogether estimable beak.) In his music, similarly, being conscious that he lacked thorough training in the disciplines ("Ravel always thought I should do more counterpoint"), Poulenc devoted such care to mechanics that his music became noted for craftsmanship anyway. In both art and life, moreover, Poulenc used his quick, elfin wit to hide a warm strain of sentiment which he found embarrassing and came to accept only by degrees.

Commentators have played the same game, identifying Poulenc first and unfailingly with *Les Six* as if that explained everything, when in fact the group existed only casually for a few

months, its members having little in common besides youth and its name being coined by an unconnected writer just to one-up Russia's "Mighty Five." Poulenc himself, while sharing some details of style and technique with Milhaud, was personally and esthetically closer to Ravel. Some have also been so diverted by Poulenc's "musical clowning" that they missed his most significant trait: his exceptional gift for melody.

The Trio for Oboe, Bassoon, and Piano has all the light-hearted buffoonery one would expect, along with the traditional Gallic elements of charm, clarity, and expert handling of the winds. As to form, Poulenc wrote: "The first movement follows the plan of a Haydn allegro [with slow introduction], and the rondo ... the scherzo of Saint-Saens's second piano concerto." Despite the amusing parodies and high jinks, nonetheless, Poulenc's essential lyricism keeps breaking through, the enriching factor which lifts his music beyond mere cleverness.

## Igor Stravinsky

### *Le Sacre du Printemps* ("The Rite of Spring"), arranged by the composer for Piano, four hands (1912, arr. 1913)

*The Rite of Spring* was a watershed and its premiere in Paris on May 29, 1913 ignited music's most notorious riot. Its effect paralleled somewhat that of Beethoven's middle symphonies (Tuesday orchestra, p. 34): Many listeners, pro and con, felt stunned, even bewildered, by the music's tremendous thrust and energy and thus perceived it as being more radical even than it was.

The *Rite*, moreover, included additional shock potential specific to the stage, the foremost, visual impact, being inflamed on opening night by the over-provocative contributions of Vaslov Nijinsky, its famous but unbalanced choreographer and male lead. Deeper outrage followed the "barbaric" storyline — an ancient equinox festival culminating in the sacrifice of a maiden, dancing to death to propitiate the gods of Spring and Fertility — even though murder, mayhem, and immorality had spiced the opera for generations. These were comfortably understood, however, as individual deviations from an immutable norm, products, merely, of human frailty. In *Rite of Spring* the norm itself was gone, like the C-major chord, and this was deeply disturbing. Many Europeans sensed by now that their world was falling apart, an era dying. As harbingers of change surfaced throughout the arts, therefore, they met inordinate hostility from a public already fearful and uneasy. The *Rite of Spring* was conspicuously such a work; a year later the Great War began.

Although a master of orchestration for whom instrumental sound was integral to musical ideas from their inception, Stravinsky habitually composed at the piano. Years later conductor Pierre Monteux recalled Stravinsky's playing *Rite of Spring* for him in 1912 from a written out piano reduction of the entire score. The present four-hand version followed in 1913. Alterations are minor except that in all concert arrangements Stravinsky grouped the thirteen numbers into two large sections, each played without pause.



# CHAMBER CONCERT

RALPH MORRISON VIOLIN  
JOHN ELLIS OBOE  
GREGORY BARBER BASSOON  
JEFFREY KAHANE PIANO  
JON KIMURA PARKER PIANO

Monday, August 1 8:15 P.M. Cal Poly Theatre

*Wolfgang Amadeus Mozart (1756 - 1791)*

Violin Sonata in B-flat major, K. 454 "Strinasacchi"

Largo-Andante  
Allegretto

*Francis Poulenc (1899 - 1963)*

Trio for Oboe, Bassoon and Piano

Presto  
Andante con moto  
Trés vif

## INTERMISSION

*Igor Stravinsky (1882 - 1971)*

Rite of Spring

arranged for piano, four hands, by the composer

Part One: The Adoration of the Earth

Introduction  
Dances of the Young Girls  
Ritual of Abduction  
Spring Rounds  
Ritual of the Rival Tribes  
Procession of the Sage  
Adoration of the Earth  
Dance of the Earth

Part Two: The Sacrifice

Introduction  
Mystic Circles of the Young Girls  
Glorification of the Chosen One  
Evocation of the Ancestors  
Ritual Action of the Ancestors  
Sacrificial Dance. The Chosen One.

This evening's concert made possible by the generous support of **Carol and Warren Sinsheimer**



# PROGRAM NOTES

## Wolfgang Amadeus Mozart

### Serenade in D Major, K. 239 ("Serenata notturna") (1776)

The *concertato* principle, so central to Baroque thinking, was not an invention but a characteristic application of a pre-existing idea. That idea is so basic, moreover — contrasting some soloists to a group — that it seems natural that it wouldn't be abandoned, that until new forms employed it in ways specific to the new style Baroque-like versions would continue to find uses. Such an example is the *Serenata notturna*. Instrumental serenades (*divertimenti*; *cassations*) were a peculiarly Salzburgian entertainment produced for holidays, weddings, namedays, or any good excuse and often performed outdoors. They usually began with a march, but the rest could be any combination of movements (two to eight) which included minuets. Similarly, they could be scored for orchestra (or less often wind band), for a "serenade quartet" of two violins, viola, and double bass, or for quartet and orchestra together.

True to character, Mozart chose for this piece the one with the most textural possibilities, the combination, treating his solo quartet somewhat like the *concertino* of a concerto grosso. A goodly supply of engaging melody would have been expected and Mozart does not disappoint, but there is also an equal amount of wicked humor beginning with the inclusion of a big part for *kettledrums* in a string serenade. The stately "March" is actually two movements in one, the trappings of a march being laid over the kind of symphonic movement often presented second, filled with rhythmic and textural invention. The equally stately "Minuet," on the other hand, finds its decorum slightly undermined by the peg-legged rhythm of the "Scotch snap," a motive used also in the Symphony, K. 182, given at the Mission concert. All pretense is then cast aside in the Rondo, its main theme being a country dance and its episodes burlesquing the unbuttoned folk music of Salzburg.

## Peter Ilyitch Tchaikovsky

### Variations on a Rococo Theme, Opus 33 (1876)

It has long been a cliché to speak of Tchaikovsky's music as producing the all-or-nothing effect, as being "light-switch" music: Either you like it exceptionally well or you find it dismal, it either turns you on or turns you off. There is, however, a quite different way of viewing this musical Janus-face: There were two Tchaikovskys. There was, of course, the familiar one, the Tchaikovsky of the big work, the grand gesture, the Tchaikovsky of passion and pathos (or bombast and boredom). And then there was the other one, the wistful, unpretentious one, the one whose idol was Mozart and who could capture a child's wonder in three measures, the Tchaikovsky not only of *Nutcracker* and *Sleeping Beauty* but also of the "Mozartiana" suite and the *Serenade* for strings.

It was this second Tchaikovsky who composed Variations on a Rococo Theme for the 'cellist

Wilhelm Fitzenhagen. The theme, apparently Tchaikovsky's own, is cast in a graceful eighteenth-century manner, and in keeping with the hazy conception of the previous century prevalent in Tchaikovsky's time, its designation as "rococo" refers only to the style and not to an historical period. The 'cello presents this theme after a delicate sixteen-measure orchestral introduction. Seven variations follow (separated by orchestral interludes), all expressed to greater or lesser extent in a clear, nostalgic, "Tchaikovskian" paraphrase of Classical style, with a refined rhythmic sense and an easy control of even the more forceful moments. Tchaikovsky's exquisite melodic gift, too, finds these less pretentious surroundings most congenial. In an interesting footnote, just as Tchaikovsky's musical production remained independent of his personal turmoils, the two Tchaikovskys themselves seemed similarly independent. When "T. II" composed these Variations, "T. I" had been covering the Bayreuth Festival for a Moscow newspaper and composing the darkly dramatic *Francesca da Rimini!*

## Ludwig van Beethoven

### Symphony No. 4, in B-flat Major, Opus 60 (1806)

Beethoven's middle works were explosive in both size and power, often leaving listeners overwhelmed. "When I went to put on my hat I couldn't find my head!" exclaimed old pro Jean Le Sueur. This impact was greatest with symphonic forces and it was the Third Symphony which presented Beethoven's breakthrough to the public. As explained regarding the "Razumovsky" quartets (p. 28), this breakthrough was technical, an inner expansion of Classical structure combined with insistent rhythmic and motivic repetition over slow-moving harmonies which compounded the effect. In dramatic symphonies like the Third and Fifth, indeed, the effect was so powerful that people mistook its source, crediting just the size, the rhythms, the arresting motives. Yet works of such size had been heard (but enlarged through accretion, not expansion), most recently the French "revolutionary symphonies" (1794 essay, p. 24), and similar motivic intensity was familiar from Haydn and Mozart (but not the same compounding effect).

The Fourth Symphony's reception illustrates the misconception: Shorter than the Third and less furious than the Fifth, it was soon patronized as a happy "throwback" or "interlude." In truth, however, they all fell from the same tree. Beethoven actually laid aside the half-completed Fifth to compose the Fourth, and not for romantic reasons (an old, unfounded fancy) nor for Count Oppersdorf's commission (had there been artistic problems Beethoven would have made a counter-offer). Beethoven understood that techniques are neutral and can be used in every kind of piece, so this would be the cheerful symphony, strong but upbeat. The melodies would be longer, the motivic compounding shorter, the expansion moderate and used to different effect. It's all there, nonetheless, even in the dramatically punctuated Adagio, and as a deliciously subtle expansion the first movement's harmonic resolution is delayed until the *second* theme in the recapitulation. To different effect: As Tovey said, in this work "Beethoven first fully reveals his mastery of movement."



# ORCHESTRA CONCERT

## *Mozart Festival Orchestra*

JEFFREY KAHANE CONDUCTOR

CARTER BREY VIOLONCELLO

Tuesday, August 2 8:15 P.M. Church of the Nazarene, Pismo Beach

### *Wolfgang Amadeus Mozart (1756 - 1791)*

#### Serenata Notturna, K. 239

Marcia: Maestoso

Ralph Morrison, Violin

Menuetto

Lisa Weiss, Violin

Rondeau: Allegretto

Michael Nowak, Violin

Bruce Morgenthaler, Bass

### *Peter Ilyitch Tchaikovsky (1840 - 1893)*

#### Variations on a Rococo Theme, Op. 33

Carter Brey, Soloist

## INTERMISSION

### *Ludwig van Beethoven (1770 - 1827)*

#### Symphony No. 4 in B-flat major, Op. 60

Adagio: Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

This evening's concert made possible by the generous support of the  
**Tenth and Twentieth Anniversary Endowments**



# PROGRAM NOTES



by Alfredo Rolando Ortiz

About the music: *joropo*, *tonada* and *pasaje* are music genres from the plains of Venezuela and Colombia, where the harp is the center of the music.

In Paraguay, most lively music is in the genre of *polca paraguaya*, also called *galopa*. The slow and romantic *guarania* (in some movements of "Suite to Luzma" and "Music for a Birth") is the favorite Paraguayan genre for *serenatas* (serenades) and one of the most beautiful Latin American romantic music styles.

Originating with the European waltz (in 3/4 meter), the *pasillo* lost the 3/4 meter and ended with a 6/8 meter, probably due to the strong popularity of other genres in 6/8. Popular in Colombia and Ecuador, each country has its unique style of *pasillo*.

From the mountains of Colombia, the *bambuco* has a very unique rhythmic style, with unusual pauses in the flow of music.

The *baiao* is a very popular dancing genre from the State of Baia, Brazil. *El Pájaro Campena* (The Bell Bird): This melody from Paraguay is the most beloved and best known of all the Latin American harp melodies. It is known to have been popular already in mid 19th century. Of unknown composer, it was made famous outside Paraguay during the 1930s and 1940s by the great Paraguayan harpist and composer Felix Perez Cardozo. The piece imitates the sounds produced by the bird and every harpist creates a unique version of the traditional melody.

The *arpa paraguaya* (Paraguayan Harp) is the National Instrument of Paraguay, South America. Since their origin with the Spanish Harps of the XVI, XVII and XVIII centuries, different types of harps and musical styles were developed throughout South America and Mexico. The *arpa paraguaya* is the most popular of the Latin American harps. All handmade of wood, very light (10-15 pounds), it has 36 nylon strings (gut in the past). Its bright and powerful sound is loved by millions around the world.



# PARAGUAYAN HARP RECITAL

*Alfredo Rolando Ortiz*

Tuesday, August 2 8:15 P.M. Unity Christ Church, San Luis Obispo  
Wednesday, August 3 8:15 P.M. Maison Deutz Winery, Arroyo Grande

Alfredo Rolando Ortiz  
A.R. Ortiz  
O. Perez Freire, Chile  
Traditional, Venezuela  
A.R. Ortiz  
A.R. Ortiz  
José White, Cuba  
Traditional, Brazil  
Premiere of a New Piece  
A.R. Ortiz

Villa Vicencio, *joropo*  
El Rio (The River)  
Ay Ay Ay O  
Pasaje Number Uno, *pasaje*  
Una Vez En La Montaña, *pasillo*  
Suite To Luzma, selections\*  
La Bella Cubana (arr. by A.R. Ortiz)  
Mulher Rendeira (Weaver Woman), *baiao*  
Title to be announced  
Cocorna, *galopa*

## INTERMISSION

A.R. Ortiz  
Traditional, Columbia  
A.R. Ortiz  
A.R. Ortiz  
A.R. Ortiz  
Traditional, Paraguay

Nuestros Sueños, *bambuco*  
Huri, *pasillo*  
Music For A Birth\*\*  
The Butterfly Trees  
Arena y Seda (Sand and Silk)\*\*\*  
El Pajaró Campana (The Bell Bird), *galopa*

\* Originally improvised in the recording studios, two days after the birth of his first daughter, Luzma,  
*October 26, 1978*

\*\* Originally improvised in the delivery room during the birth of his second daughter, Michelle Maria,  
*December 31, 1980*

\*\*\* Dedicated to his wife Luz Marina

Wednesday evening's performance made possible by the generous support of

**MAISON  
DEUTZ.**

and



**Barbich, Longoier, Hooper & King**



## PROGRAM NOTES

### *Edgar Meyer double bass recital*

"The Patriarch of the Contrabass," Domenico Dragonetti (1763-1846), was the first great virtuoso of what may still seem to some — an unlikely instrument. Almost entirely self-taught, Dragonetti performed in the orchestras of both major opera houses in Venice from the age of fourteen and at San Marco from nineteen, establishing himself during his twenties as an international virtuoso. Haydn was delighted to make Dragonetti's acquaintance during the great London season of 1794 (see p. 24), tickled at the way he transcribed absolutely anything for his instrument and astonished at not only the technical skill but also the musicality with which Dragonetti played them all. So it remains today: Though we really do know better, there is still an element of astonishment at the extraordinary music to be made by such an apparently bulky instrument from a literature necessarily consisting mostly of transcriptions.

Handel's principal contribution to the repertory of solo sonatas with continuo was a group of twelve published around 1730 as Opus 1 by London's John Walsh. These were evidently not a set but a collection, being designated as sonatas for flute, recorder, violin, oboe, or viola da gamba and having been composed over some period. Both types were represented as well (as consolidated by Corelli), the secular sonata da camera with its freer assemblage of movements and the sonata da chiesa, or "church" type — of which this A major Sonata gives example — with four movements consisting of two slow-fast pairs. All, however, displayed an unusually comfortable mastery of this intimate form on the part of a composer devoted primarily to works of a somewhat larger scale.

Luigi Boccherini is another whose solo sonatas — twelve for violin and six for 'cello (1775) — have been often overlooked. Famed originally for chamber music, particularly his 155 quintets, and in recent times for his 'Cello Concerto in B-flat and a little clock-work minuet (transcribed from a quintet) formerly plunked out by every piano pupil, Boccherini first gained prominence as a 'cellist, scoring a brilliant triumph in 1768 at a Paris Concert spirituel. He then proceeded to posts as chamber composer to Spain's King Carlos III and court composer to 'cello-playing Friedrich Wilhelm II of Prussia. Boccherini had a fine melodic gift and an exceptional understanding of instruments, and through careful assimilation of his idol Haydn's style and techniques he raised himself to the first rank.

In a dramatic switch of era, place, and style, Russian composer Alexander Scriabin was one of the most singular individuals from a period full of them, a monumentally self-assured egotist with pronounced mystical and theosophical inclinations. His compositions comprised just seven large orchestral works (in the last of which, *The Poem of Fire*, he

experimented with color projection) and a huge number of piano pieces. From about Opus 30 (1902) Scriabin's music exhibited a progressive and distinctly post-Romantic disintegration of the old tonal order, with chromatic alterations, compound appoggiaturas, and chords built of fourths (instead of thirds) gradually obliterating all distinction between consonance and dissonance. Scriabin's piano pieces, some of transcendent difficulty, spanned his career, as do the selections presented this evening.

A more contemporary composer with mystical tendencies was Ernest Bloch, but as the title of his *Suite hebraïque* for viola and orchestra (1952) suggests, Bloch's mysticism was of a traditionally Jewish type rather than theosophical. (Although stiffly uncompromising in artistic matters — a better musician than administrator — Bloch had nothing of Scriabin's personal egotism either.) Bloch's problem was how to express his specifically Jewish aspect musically since Jewish folk music has absorbed elements from every country in which Jewish people have settled. His solution was to take inspiration from the one repertory which has been carefully preserved intact, the ancient, rapturous, melismatic cantillation of the synagogue, not as a source for quotations but as a point of departure for his own quite personal and often very moving interpretations. Entirely different again was kindly and soft-spoken Gabriel Faure, an adored teacher and the gentle yet effective director of the Conservatoire for fifteen years. The originality of his music was just as understated — but all the more effective for being so — his subtle use of ancient scales contributing to a unique musical idiom and his careful placement of unresolved mild dissonances and his quietly original coloristic effects presaging impressionism, all expressed, moreover, with traditionally Gallic clarity, grace, and restraint. The delectable Pavane (1887) remains a favorite, a delicately wistful evocation of a courtly dance form of the fifteenth and sixteenth centuries (originally of Spanish derivation), and the inspiration for many subsequent works including Ravel's *Pavane pour une Infante défunte* and Debussy's *Passepied* from the *Suite Bergamasque*.

Having now demonstrated the unexpected lyricism and grace which can emanate from the largest of stringed instruments, the final selection presents in contrast — just as Dragonetti used to do — a famous and fiery tour de force by a virtuoso of the violin, in this case Pablo Sarasate's *Zigeunerweisen* ("Gypsy Airs," 1878). For many, the of name Sarasate follows only that of Paganini among the great violinists, but where the Italian favored bravura feats and a Mephistophelean look, the Spaniard preferred beautiful tone, impeccable pitch, and flawless technique carried off with an effortless, almost distracted elegance, much as Whistler painted him. Several famous pieces were composed for him, notably Lalo's *Symphonie espagnole*, and of his own works the present fantasy on gypsy tunes has remained a repertory standard.



# DOUBLE BASS RECITAL

EDGAR MEYER, DOUBLE BASS  
AMY DORFMAN, PIANO

Wednesday, August 3 8:15 P.M. Trinity United Methodist Church, Los Osos

## *George Frederic Handel (1685 - 1759)*

Sonata No. 6 in A major

Adagio  
Allegro  
Largo  
Allegro

## *Luigi Boccherini (1743 - 1805)*

Sonata No. 9 in G major

Andantino  
Adagio assai  
Tempo di Menuetto amoroso

## *Alexander Scriabin (1872 - 1915)*

Prelude Op. 11 #21  
Prelude Op. 11 #16  
Prelude Op. 67 #2  
Prelude Op. 74 #2  
Prelude Op. 22 #1  
Etude Op. 43 #3

## *Ernest Bloch (1880 - 1959)*

"Rhapsodie" from Suite Hebraique

## INTERMISSION

### *Edgar Meyer*

Selections to be announced

## *Gabriel-Urbain Fauré (1845 - 1924)*

Pavanne

## *Pablo de Sarasate (1844 - 1908)*

Zigeunerweisen

Tonight's program made possible by the generous support of  
Robert H. and Bettie Lou Warren and Clifford W. Chapman



## PROGRAM NOTES

### *Tan/Artaria Chamber Concert (Shandon)*

A "charmed circle" they're called, musicians who knew Mozart, personally or professionally, briefly or for a lifetime. Strictly speaking it wasn't a circle — three generations, with many unacquainted — and "charmed" depended on whom you asked. What's certain, however, is that Mozart affected the lives of all who knew him, often far beyond their realization at the time. The performance is ordered by the composers' relationships to Mozart, but we shall meet them chronologically and compare what each one thought they got from their relationship to how it actually turned out.

First, of course, is Mozart's father, Leopold, a workaday professional who developed modest gifts into an equally modest career; a man whose ambition exceeded his reach, whose principal work was a book about violin playing (a worthy volume, nonetheless, and the standard of its time) and whose most novel production would be credited to Haydn, the delightful "Toy" Symphony (date uncertain; before 1762). The charmed touch Leopold thought to receive was fame and fortune as impresario for a pair of darling Wunderkinder; what he really got was a daughter who compromised her potential to the standards of her time (and her father) and a son whose genius impelled him to cast aside those assumptions, confounding his father by striking off independently. Comfortingly, Leopold lived to accept and be enriched by the incomparable gift of just being their father. (Leopold's manuscript, incidentally, contains all three movements but without the toy instruments, whose provenance remains unknown. They include three birdcalls — a cuckoo sounding G and E, a quail giving F in the Trio only, and a nightingale employing a glass of water — a one-note trumpet [G] with a drum, and a rattle and a triangle.)

Next is Mozart's sister, Maria Anna — nicknamed "Nannerl" a fine pianist. Even the little pieces from her notebook (begun in 1759) suggest a talented young woman who today could have enjoyed an excellent career, but she opted for the "correct" course, marrying well and settling in St. Gilgen. Nannerl knew that she had had a charmed childhood filled with palaces and princesses (and without all the expectations laid on a boy); she would also have an active and comfortable old age, pupils flocking to touch, however indirectly, her legendary brother. When Mozart was six Michael Haydn came to Salzburg as music director to the Archbishop. This amiable gentleman had few personal faults other than beer and no professional faults except being junior to Franz Joseph. Michael found a niche his brother hadn't filled, however, attaining considerable prominence within the specialized world of church music. (Quartets came later: 1796.) Both Mozarts respected his musicianship, and long after Wolfgang had outgrown him Michael's works retained a peculiar ability to trigger his imagination. Michael knew he'd gotten a couple of duos (K. 423, 424) from Mozart, bailing him out of a jam. He also obtained, however, the eternal honor of providing motivic stimuli for masterpieces, including the "Jupiter" Symphony's first and last movements.

In 1764 eight-year-old Wolfgang gained a very special friend in England, twenty-eight-year-old Christian, the "London" Bach. It was chemistry pure and simple and one of Mozart's strongest musical attachments. Leopold even exploited it in Wolfgang's studies: Sometime between 1766 and 1771 he used Christian's Opus V (composed during the visit) to pose the

problem of converting sonatas into concertos (K. 107). Christian viewed their friendship as a simple delight, without an inkling that its salutary influence contributed to music history. Mozart's truest friend, however, was the man himself, Haydn. Personally close despite the age difference, in music these two inhabited a world apart. Mozart's absorption with Haydn developed by 1768, Haydn's interest in Mozart by the mid-seventies; their personal acquaintance in 1781 launched a relationship so mutual it precluded any misconceptions. They learned from each other — one structural, the other textural — and they stimulated each other, sometimes in direct alternation. (Even their light dance music showed cross-influences, although this selection comes from 1792, after Mozart's death.) Each thought the other the greatest living composer, and each, of course, was right.

During his 1777-78 job-hunting Mozart was warmly received by Christian Cannabich, the refined and high-minded conductor who brought the Mannheim orchestra to its historic eminence. In appreciation Mozart composed a piano sonata (K. 309) for Cannabich's daughter and made an attractive arrangement of some ballet music (K. 284e), Cannabich's best genre. In 1780 Cannabich also used his Munich influence to help procure the commission for Idomeneo, an important event for both Munich and Mozart. As always, Cannabich acted from conviction without regard for personal reward. That he got some great music was a bonus; that he would be remembered 200 years later never entered his mind.

For opera composers the oncoming train was the Italians, Mozart's models in his youth and after 1781 his competitors. Two more opposite competitors could scarcely be found, however, than Salieri and Paisiello. Mozart got on well with Paisiello, who was too personally secure to be jealous and who loved the famous quartet evenings. Not so Salieri, whose self-doubt drove him to conspire viciously against Mozart. Paisiello saw Mozart initially as a talented kid who paid him compliments; Salieri saw him as preternatural and threatening. What both got in the end was a little self-examination, some reevaluation of themselves and their world. As a result, Paisiello embraced patriotic causes in Naples and Salieri mellowed into music's pater familias in Vienna. (Both selections are from the early 1780s.) Mozart's pupils were even more diverse. Bubbling Thomas Atwood was an English organist and composer brought for lessons by soprano Nancy Storace in 1786. The Minuetto K. 485a was one of his exercises, corrected by Mozart. Atwood left in '87 with a mission to promote Mozart in England and, unbeknownst, seeds for the deeper growth which would later make him a special confidant and guide for young Mendelssohn. Seven-year-old Johann Hummel, however, son of Schikaneder's conductor, got just what it looked like: the best possible grounding for an outstanding career (concluding with this Piano Quartet). There was one more pupil, sadly, who wasn't. Franz Xaver Mozart was just four months old when his father died. The magic, however, brought him a suitable step-father, a kindly, well-placed Danish diplomat and admirer of his father, Georg von Nissen. Salieri and Hummel offered lessons and Franz Xaver enjoyed a satisfying career, much of it in Lvov. His very youthful Piano Quartet (1802) balances the K. 414 Concerto's forces, which Wolfgang suggested could be a quartet.



# CHAMBER MUSIC CONCERT

*Melvyn Tan, fortepiano*

ARTARIA STRING QUARTET

ELIZABETH BLUMENSTOCK, VIOLIN AND VIOLA    ANTHONY MARTIN, VIOLIN AND VIOLA  
KATHERINE KYME, VIOLIN AND VIOLA    ELISABETH LEGUIN, VIOLONCELLO

Wednesday, August 3, 8:15 P.M., Chapel Hill, Shandon

"The Charmed Circle"

FRIEND, COLLEAGUE, RIVAL

*Christian Cannabich (1731 - 1798)*

Ouverture, Allegro smansioso, and Allegretto from IV<sup>th</sup> and Recueil des Airs du Ballet Orphée  
arranged by W.A. Mozart (K. 284c Ann.)

*Giovanni Paisiello (1740 - 1816)*

Andante maestoso from Quartetto IX per due Violini, Viola, e Basso

*Antonio Salieri (1750 - 1825)*

Allegretto from Scherzi istrumentali a 4 di stile fugato

MENTORS, STUDENTS

*Thomas Attwood (1765 - 1838)*

Minuetto (corrected by Mozart k. 485a)

*Johann Christian Bach (1735 - 1782)*

Minuetto from the Sonata in D major, Op. 5 (arr. by Mozart, K. 107)

*Franz Joseph Haydn (1732 - 1809)*

German Dances Numbers 5,6,7 from XII neue deutsche Tanze

*Johann Nepomuk Hummel (1778 - 1837)*

Andante cantabile from Piano Quartet, op. posth.

FAMILY

*Selected pieces from Nannerl Mozart's Notebook*

*Franz Xaver Mozart (1791 - 1844)*

from Piano Quartet

*Leopold Mozart (1719 - 1807)*

Toy Symphony

I. Allegro    II. Minuetto    III. Finale

INTERMISSION

*Michael Haydn (1737 - 1806)*

Quartet in A major

I. Andante    II. Minuetto    III. Tempo alla francese

*Wolfgang Amadeus Mozart (1756 - 1791)*

Piano concerto in A major, K. 414

I. Allegro    II. Andante    III. Allegretto

This evening's concert made possible by the generous support of



**Dega Technology Inc.** and King and Brenda Lee



# PROGRAM NOTES

## *Gioacchino Rossini*

### **Duetto for 'Cello and Double Bass (1824)**

Rossini was one of music's genuine characters. Most concert-goers know the dramatic story of how at thirty-seven Rossini achieved his crowning triumph, *William Tell*, and then walked away, never composing another opera nor uttering a word of explanation. Few, however, remember what Rossini did for the rest of his seventy-six years: same things as ever, thank you, as if composing operas had been a mere distraction. Rossini, in fact, was a legendary gourmet whose original Italian-style recipes were eagerly adopted by all the leading chefs. He also possessed a lightning wit which had to be taken for daily exercise like any other pet, often in company with the skills of a renowned raconteur. Then there was the ever earnest selection of just the right ... Oh, yes, Rossini enjoyed the good life and people loved to enjoy it with him: He was unquestionably among the best dinner companions in Europe.

Although this was all genuine, unaffected Rossini, there was a surprisingly serious side as well, surprising because it was so thoroughly covered by the *bon vivant*. The serious Rossini was literate, observant, and private, and he worshiped Mozart. He also composed chamber music, piano pieces, songs, church music — anything not opera and not “grand.” A collection which Rossini called “Sins of Old Age” has gained appreciation recently, while the *Duetto* reminds us that he wrote such things throughout his life. The *Duetto*'s circumstances, moreover, were unbelievably in character: commissioned by a rich aristocrat, Sir David Salomons, politician, banker, and amateur cellist, to be played by himself and Domenico Dragonetti (Meyer recital, p. 38), at a single private dinner party. The work's form, substance, and attention to such details as placement of the first pizzicati are also in character with the private Rossini. Though hardly solemn, this is no salon piece or comic opera turn but a respectable little sonata a due.

## *Wolfgang Amadeus Mozart*

### **Trio in E Major for Piano, Violin, and 'Cello, K. 542 (1788)**

As the eighteenth century progressed through its final quarter one of the great shifts in music history was already underway, its extent still unrecognized, however, and its implications unconsidered. Not only was it gradual, this event which would change the face of music was not even itself musical: it was the rise of the bourgeois audience. During the late 1780s, moreover, the big trend was temporarily obscured by short-term difficulties, in Austria's case a bad recession. Only prosperous London was going full speed. Nowhere had the trend actually stopped, nonetheless, and a manifestation in Vienna was a great increase in piano playing and ownership. Larger audiences and more enthusiasts naturally led to more amateur music-making, but where the aristocratic amateur preferred the strings the new middle class amateur did not always have time to master either the violin or the intricacies of quartet playing. Some did, however, and these facts together accounted

for the newest and most popular combination, the piano trio. When Mozart composed his first example (K. 254) in 1776 the form was still in its infancy. Too often the strings merely accompanied the piano while neither the sequence of movements nor even the name of the thing were fixed: K. 254 was published as a “*Divertimento*.” Twelve years later, all that had changed. Demand was so great that familiar orchestral works were being transcribed as stopgaps, and the form itself had so matured that it seemed ready for a masterpiece. The Trio in E and its companion in B-flat (K. 502) were precisely that, the first masterpieces. The opening movement is notable for its broad, extended theme but the others are even better: a poetic, skillfully woven *Andante* and a glittery finale with virtuoso passages for both violin and piano and a concerto-like episode in the minor.

## *Antonin Dvorák*

### **Piano Quintet in A Major, Opus 81 (1887)**

If the piano trio was new in Mozart's time the piano quartet was even newer, for Mozart invented it. 1992 Festival-goers heard both of Mozart's examples, K. 478 in G minor and K. 492 in E-flat, and read Neal Zaslaw's suggestion that these and other works involving an added viola reflected Mozart's preference for that instrument in performance. Also observed was Mozart's confirmation that three strings balanced the piano much better than two and were even strong enough to carry the music independently or to banter with the piano.

What then of the piano quintet? A string quartet would certainly balance the piano but the overall textural dynamics now became exceedingly complex. There were not only more instruments but more factors: A string quartet is a musically stable ensemble able to exert its own, unrelated influences, for example, while it can alternately function as a miniature orchestra, turning chamber music into a chamber concerto like Mozart's K. 414 (Shandon, p. 40). It's a tricky problem. The first significant piano quintet was Schubert's “*Trout*,” which differed in having a contrabass and only one violin. The first modern configuration was Schumann's Opus 44, which over-favored the piano, followed by Brahms's Opus 34, a fairly early work on which opinion is divided. A number of observers, in fact, believe the first piano quintet to strike it just right was this one, Dvorák's Opus 81.

Although subject to sudden, Slavic changes of speed, mood, and volume, the work is generally cheerful. The first and last movements contain intimations of a rather modern approach to quintet texture: polyrhythms, which make each part seem more distinctive while actually promoting unity as they blend together. The *Andante*'s variations are subtitled *Dumka* (“*Meditation*”), the scherzo is a fast, triple-time *Furiant*, and the finale is a re-velry of syncopated polkas.



# CHAMBER MUSIC CONCERT

RALPH MORRISON, VIOLIN  
HELEN NIGHTENGALE, VIOLIN  
MICHAEL NOWAK, VIOLA  
CARTER BREY, VIOLONCELLO  
EDGAR MEYER, BASS  
JEFFREY KAHANE, PIANO  
JON KIMURA PARKER, PIANO

Thursday, August 4, 8:15 P.M., Cal Poly Theatre

*Gioacchino Rossini (1792 - 1868)*

Duetto for Violoncello and Contrabass

Allegro  
Andante molto  
Allegro

*Wolfgang Amadeus Mozart (1756 - 1791)*

Trio in E major, K. 542

Allegro  
Andante grazioso  
Finale: Allegro

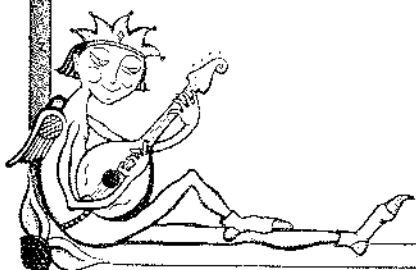
INTERMISSION

*Antonin Dvorák (1841 - 1904)*

Piano Quintet in A major, Op. 81

Allegro, ma non tanto  
Dumka: Andante con moto  
Scherzo (Furiant): Molto vivace  
Finale: Allegro

This evening's concert made possible by the generous support of **HIND**



# PROGRAM NOTES

## *San Francisco Girls Chorus*

### *La Voix humaine*

*La Voix humaine* ("The Human Voice") is the title of an operatic monodrama by Francis Poulenc (whose Trio was performed Monday, p. 32) in which a woman carries on an extended farewell conversation with the lover who is leaving her to marry another. Every expressive nuance and gesture is captured musically as she reminisces, "Do you remember that Sunday in Versailles..." describes how forlorn their little dog is, tells of her attempt at suicide, and reaches, inevitably, the crushing finality. The work, indeed is an especially moving tour de force, both as a composition and for the soprano who can bring it off, and what makes it especially so -- and also gives the title its intended irony -- is that we hear only her side of a conversation conducted entirely on the telephone!

The human voice indeed! Yet this lyric work, like the telephone itself, brings home to us what a powerful and indispensable communicative tool the human voice is, even when reduced to just an electro-mechanical reproduction, and communicative not only in its unique abilities of speech but also in the inflections whose meaning go far beyond the words themselves. Music has long sought to reflect and intensify those inflected meanings in song, recitative, and even wordless vocalization. The most convincing demonstration, however, may lie in the *empfindsamer Stil* of Emanuel Bach (Tan recital, p. 50), where we hear the gestures and feel the expressiveness of emotional speech presented in purely instrumental terms, the very absence of words or vocal representation heightening one's awareness of the gestures themselves, their emotional messages, and especially, their origins in the human voice.

As for speech, people have smugly presumed for ages that our linguistic ability was simply another manifestation of our superior intelligence. Recent studies, however, have challenged that notion. Most people have heard of the experiments in which chimpanzees and gorillas have been taught to sign and their startling results: chimps, in particular, mastering vocabularies of 500 words and more, spontaneously connecting those words into simple sentences, and combining the words they knew with other gestures to describe things for which they had no word. These discoveries threw the question back to the physiologists, who then confirmed that it was the human larynx's placement higher in the throat which enabled tones to be focused and resonated. (The larynx moves up to this position, incidentally, only shortly before birth.) Superior intelligence may increase the vocabulary, in other words, but speech itself hinges, once again, on *la voix humaine*.

This unique placement of the larynx has brought with it a couple of notable side effects. One is the Heimlich maneuver, for it's the higher larynx which makes us susceptible to choking. The other, however, was discovered much, much longer ago: Tones which can be focused and resonated for singing! Singing, indeed is as fundamentally human as speaking, and while speech may have more practical applications singing has much the greater effect on our emotional lives -- personally, communally, and ritually -- something apparently recognized since the dawn of humanity. Singing has always been associated with times of

special joy or sorrow and with religious observances, has long been used in teaching and to relieve the tedium of work, and in our own time has certainly become a cornerstone of the advertising industry. Humans having always been necessarily communal, moreover (due to the long dependency of our offspring and the advantages of cooperative endeavor), group singing has always had a special, almost primal significance in our emotions and in our communities. Even in these impersonal times -- or perhaps especially so -- there is no emotional tug like that of choral singing, whether the ethereal strains of Palestrina sung by a trained choir or the community singing in which we ourselves participate at church, lodge, or club. (There's a reason why *Auld Lang Syne* is never a solo!)

Of course, there are always skeptics. "Swans sing before they die -- 'twere no bad thing/Should certain persons die before they sing," sniveled Coleridge, while Erasmus grew so arch that he almost lost an eyebrow in his forelock: "They have so much [choral singing] in England that the monks attend to nothing else. A set of creatures who ought to be lamenting their sins fancy they can please God by gurgling in their throats." And even Rossini is supposed to have said, "Oh how wonderful, really wonderful, opera would be -- if there were no singers!" But then, old Gioacchino was a rake by any standard [Brey/Kahane Concert, p. 42]. As to the effect of choral music, the "Festival of the Supreme Being" incident wouldn't be the preferred example [Historical Essay, p. 24], perhaps the only instance in modern history where a musical performance (and it was choral music, too) led to the execution of its presenter!

The whole business of musical extravaganza as Revolutionary propaganda nonetheless brings to mind that the French nation, and with it the history of Western music, began with the most brilliant campaign of musical propaganda ever mounted. The great Frankish king Charlemagne (1742 - 1814) worked hard to improve his people's lives by encouraging order, education, cultural unity, and a more settled lifestyle, and since the leading symbol of these values then was the Roman church he decided it might help if his people became Catholics. Now comes the brilliant part: Charlemagne figured that the quickest and surest way to insinuate the new religion was through singing, from liturgical chant to devotional hymns. In addition to clerics and teachers, therefore, he sent for chant books and cantors and had them teach a corps of his own Frankish singers whom he then sent throughout the land to teach the people. Soon Frankish musicians were composing new liturgical music themselves; by the tenth century they were inventing polyphony and our Western music was well and truly begun.

*La voix humaine*. The first musical instrument and the foundation of our musical culture. For many, choral singing -- be it a choir of angels or a chorus of drunks, like the ones who first joined Francis Scott Key's immortal "Star-spangled Banner" to the miserable tune of the British bawdy song "To Anacreon in Heaven" -- will always be the greatest thrill of all, the ultimate musical experience and the one closest to the heart.



# VOCAL ENSEMBLE

## *San Francisco Girls Chorus/Virtuose*

SHARON J. PAUL CONDUCTOR  
DWIGHT OKAMURA PIANO

Thursday, August 4, 8:15 P.M., Atascadero Lake Pavilion, Atascadero  
Saturday, August 6, 3:00 P.M., Cal Poly Theatre

PROGRAM TO BE SELECTED FROM THE FOLLOWING:

### **Music of the Italian Renaissance**

Tu es Petrus	Giovanni Palestrina
Lasciati Morire	Claudio Monteverdi (arr. by Marion Vree)
Fammi una Canzonetta Capricciosa	Orazio Vecchi

### **Songs of Devotion**

Wir eilen	Johann Sebastian Bach
Ave Maria	Bach-Gounod (arr. by Haydn M. Morgan)
Ave Maria	Zoltán Kodály
In the Bleak Midwinter	Gustav Holst
Hodie	Lisa Bielawa

### **Songs of the Rose**

Rossignol Du Vert Bocage	Healey Willan
Man's Life is Like a Rose	Frederic Goosen
Go, Lovely Rose	Eric Thiman

### **German Chamber Music**

Kommt, lasst uns allesamt	Joseph Haas
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### **Music of America**

#### *Jazz*

Puttin' on the Ritz	Irving Berlin (arr. by Kirby Shaw)
Skylark by Moonlight	Dwight Okamura

#### *Spirituals*

There is a Balm in Gilead	William L. Dawson (arr. James McKeelvy)
Steal Away	

#### *Alice in Wonderland*

Lobster Quadrille	Irving Fine
Father William	Irving Fine

#### *Home*

San Francisco	arr. Dwight Okamura
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Thursday evening's concert made possible by the generous support of **Scott and Barbara Radovich;**  
**Gordon T. and Beatrice Davis;** and **James M. and Mary Duenow**

Saturday's concert made possible in part by the generous support of  
**San Luis Obispo and South County Dentists**



# PROGRAM NOTES

## Wolfgang Amadeus Mozart

### Don Giovanni, K. 527 (1787)

The Vienna success of *Figaro* in 1786, though great, had not been everything Mozart and his librettist, Lorenzo da Ponte, had hoped. Worse yet, the performance run had been cut short by the Emperor's untimely death and any possibility of a Fall production was dashed by the runaway success of *Una cosa rara* – no *Figaro* but the lifetime best of a respected colleague, Vicente Martín y Soler, with libretto by... da Ponte! In friendlier Prague, fortunately, *Figaro* attained a veritable conquest, with rampant Mozart-mania prompting commission of a similar work especially for the Bohemian capital.

On its face, selecting the tale of Don Juan and the stone guest might appear to have been careless or uninspired, the material being both time-worn and obvious, but da Ponte had his methods. Indeed, there was about his own character a certain comic-opera extravagance in all things – be they business dealings, personal pleasures, or his insatiable taste for intrigue – which seemed to impart an insider's sixth sense. He also had some specific criteria. The material had to have a hook, something seditious, scurrilous, or salacious, and with seditious having rested a little uneasily in some quarters last time, salacious looked good. It also had to have a track record, and a one-act version by Gazzaniga and Bertati had just scored big in Venice. Da Ponte figured that by referring to Molière (1665), Goldoni (1736), and to the original story by Gabriel Tellez, a.k.a. Tirso de Molina (1630) he could easily expand Bertati's libretto into two acts.

In addition to these, da Ponte also required that his material have something clever or striking for the climax – no problem there! – and some sort of inner symmetry or parallelism around which to hang his typically crisp, elegantly balanced, made-for-music *scenas*. It was precisely in this last area, where the uninformed might not think to look, that da Ponte saw a gift dropping into his and Mozart's laps. If *Figaro's* inner symmetries – of which he and the composer had been so proud and over which twentieth-century analysts wax lyrical – had been a little too subtle and complex for portions of its audience, this material had a symmetry that nobody could miss and which could be reflected alike in the storyline, the vocal parts, and the orchestra, which in Mozart's hands was no mere accompaniment any longer but an active participant in dramatization and character development.

Simply put, it was a matter of threes: The Don would be involved with three different women whose characterizations would be made especially clear by their being from three different social classes, Donna Anna from the nobility, Elvira from the bourgeoisie, and Zerlina from the peasantry. The male/female pairings would also be three, Donna Anna and Zerlina each having legitimate lovers and the *parte seria*, Elvira, being balanced by the *parte buffa*, Leporello. After that, it would be up to the composer.

Mozart needed no prompting: Not only does the orchestra assist the vocal parts in defining the three ladies, so does Giovanni, whose three big arias are cast in three different musical styles reflecting the three social classes. So too in the famous musical *tour de force* during which three orchestras play three different pieces, in different meters, all at once to accompany dancing, a

vocal ensemble, and an intrigue: Their types are Menuetto, Contredanse, and German waltz, reflecting the three... but by now everyone's getting the picture. In a delicious twist, however, the tunes of three (indeed!) popular arias are heard during the final supper – one from old Giuseppe Sarti's *Fra du litiganti*, one from *Una cosa rara*, and one from *Figaro* – but their "class" arithmetic is mischievously left open. The brilliant culmination of this extraordinary work, of course, is the the final confrontation and descent, a scene which could easily have turned into burlesque but which achieves instead the thrilling effect of high drama entirely through the power and intensity of Mozart's music.

## Synopsis

*Act I.* While Don Giovanni is at the Commandant's house to seduce his daughter, Donna Anna, in the darkness, there is a confrontation and the Commandant is killed. Donna Anna and her fiance, Don Ottavio, swear vengeance. Next morning Elvira comes to town to hunt down her recent seducer; the Don slips away leaving his servant Leporello, in his place. At a rural celebration Zerlina is to wed Masetto; Giovanni tries to seduce Zerlina, too, but is interrupted. Donna Anna arrives and identifies Giovanni to Ottavio. At his own garden party Giovanni tries Zerlina again, Masetto tries clumsily to shadow him, and Anna, Ottavio, and Elvira arrive masked. Leporello then distracts Masetto in the ballroom. Giovanni nearly gets Zerlina into bed (in an inner room), and the masked avengers nearly get him. A confrontation follows: All denounce the Don who escapes, sword in hand.

*Act II.* Don Giovanni now desires Elvira's maid; he and Leporello exchange clothes so the servant can decoy Elvira away. The Don's serenade, however is interrupted by Masetto and some villagers, all armed, whom he deflects by pretending to be Leporello. The real Leporello, meanwhile, is caught by the avengers, in Giovanni's clothes, and narrowly escapes bodily injury. The famous churchyard scene follows, where the Commandant's statue delivers its warning and Giovanni invites the statue to supper. A brief interlude with Anna and Ottavio leads to the final scene, a festive supper party at Giovanni's. Elvira desperately implores the Don to repent but he dismisses her. The statue then arrives to exact its toll and Don Giovanni, defiant to the last, is swallowed by the flames of Hell. A concluding sextet finally rounds off both the stage business and the musical dramatization.



# OPERA DON GIOVANNI

## *Drama Giocoso in Two Acts*

Libretto by Lorenzo da Ponte  
Music by Wolfgang Amadeus Mozart

CLIFTON SWANSON CONDUCTOR  
NANCY KEYSTONE DIRECTOR  
THOMAS DAVIES DIRECTOR OF FESTIVAL OPERA CHORUS

Friday, August 5, 7:30 P.M., Church of the Nazarene, Pismo Beach  
Saturday, August 6, 7:30 P.M., Church of the Nazarene, Pismo Beach

## *Wolfgang Amadeus Mozart (1756 - 1791)*

Don Giovanni, K. 527

### ACT I

A Garden. Night  
Night. A street  
Don Giovanni's Garden  
Hall, lit up and decorated for a festival ball

### INTERMISSION

### ACT II

A street before an Inn  
A dark courtyard with three doors, before Donna Anna's house  
An enclosed churchyard. Several equestrian statues, including that of the Commendatore.  
A darkened room in Donna Anna's house.  
A hall, with a table laid.

Don Giovanni.....Hector Vasquez  
Leporello.....Dale Travis  
Donna Anna.....Susan Gundunas  
Donna Elvira.....Ollie Watts Davis  
Commendatore and Masetto.....Clifton Romig  
Zerlina.....Bernadette LaFond  
Don Ottavio.....Beau Palmer

Special Thanks to Naomi Goldberg for assistance in the dances

Supertitles courtesy of Los Angeles Music Center Opera © David Anglin

Friday's Opera made possible by the generous support of American *forte* / American Airlines

Saturday's Opera made possible by the generous support of the **Mozart Festival Board of Directors**







# BLUEGRASS CONCERT

*Russ Barenberg, Jerry Douglas and Edgar Meyer, Trio*

Friday, August 5, 8:15 P.M.,  
Martin Brothers Winery, Paso Robles

**RUSS BARENBERG GUITAR**  
**JERRY DOUGLAS DOBRO**  
**EDGAR MEYER BASS**

Also appearing in tonight's program

## *Inner Faces*

**KEN HUSTAD BASS**  
**BRUCE CORELITZ GUITAR**  
**THOMAS WALTERS MANDOLIN**

This evening's concert made possible by the  
generous support of



and  
**North County Professionals**



# PROGRAM NOTES

## Melvyn Tan Fortepiano Recital

Besides his signal contributions to the main course of music -- the "Rococo" transition -- Emanuel Bach also pursued a second, personal line which he called the "highly sensitive style," or *empfindsamer Stil*. The *empfindsamer Stil* has been much discussed in recent years as people suddenly discovered the obvious: that Mozart's piano Fantasies bore a striking relationship to Emanuel Bach's, that they were, in fact, direct and conscious descendants. Several artists have brought this to life for Festival-goers and each has revealed a different aspect: Last year's fortepiano recital even compared Bach's C-minor Fantasy to Beethoven's "Pathétique" Sonata, in the same key, with its long, dramatic introduction.

Thirty-five years ago, however, things were different. The *empfindsamer Stil* was considered idiosyncratic and singular to Bach, musically interesting, perhaps, but of no historical significance. What everyone talked about then -- and which you rarely hear of today -- was *Sturm und Drang* ("Storm and Stress"), a ripple of dramatic expressiveness, supposedly "pre-Romantic," which passed through around 1770 and was taken up for a while by Haydn. (There was a parallel trend in German literature and the term actually originated as the title of a play by Klingler.)

Both of these stylistic variants, in fact, existed at about the same time and sprang from similar impulses, a desire among German-speaking musicians to balance the slick Italian style with some stronger, more subjective expression, but their realizations were nearly opposite in two important areas, characterization and means. *Sturm und Drang* was more outwardly dramatic, with powerful dynamic effects, rhythmic drive, and the big gesture. The *empfindsamer Stil*, by contrast, sought an intensely personal expressiveness, focusing on the vivid phrase and the compact gesture. Both could include remote modulations and startling changes, but the "sensitive style" also featured a distinctively contorted and interrupted melodic line and the unique factor that its gestures were modeled on the patterns and dynamisms of emotional declamation.

It is the second difference, however, that of means, which is most eloquently stated in this evening's recital, the one so obvious that it's often overlooked. *Sturm und Drang* was primarily an orchestral phenomenon, propelled in part by the technical innovations of the famous Mannheim orchestra. The "sensitive style," on the other hand, was especially a keyboard genre, its fullest expression being found in the Fantasies which Bach published for pianoforte but preferred to perform privately on the clavichord.

The old notion of the *Stil* being born in isolation and dying without issue, meanwhile, has found its fullest expression in the circular file. Like all things apparently new and singular, the *empfindsamer Stil* did not spring magically out of the air fully groomed and wearing a tuxedo. Bach's goal of total expressivity was simply the final intensification of a widespread idea while many of the actual bits and pieces had also been around, including even a few derived from Pergolesi. If some of the components were familiar, moreover, arresting new studies have shown that the finished product became even more widely known, that sales of Bach's published collections were much greater than previously imagined and professional interest -- particularly in the Fantasies -- much keener and more widespread. That they left no footprints on the path of stylistic development was not because they made no

impression but because they were peculiarly without style, because in this music, built so entirely of gestures comparable to those of emotional speech, style had become effectively neutralized. This was part of the music's fascination, in fact, part of what made it seem strangely timeless, an ultimate statement indeed of its particular set of possibilities.

If the *empfindsamer Stil* itself invited no further development it was certainly filled with specific gestures and techniques which did. From 1779 to 1787 Bach published six big keyboard collections -- sonatas, rondos, and fantasies -- whose fully realized examples, including this evening's Fantasy in C, made such an impression on Mozart. Haydn's Sonata in A-flat was once dated as late as 1786 itself but is now placed at 1765-67, before even his *Sturm und Drang* period, reminding us that Bach had been publishing since 1742 and that Haydn, in his own words, "had diligently studied him" since 1751. The first two movements reveal the connection, the Allegro in its interrupted main theme, sudden scalar flights, surprising harmonies (including a touch of minor by just the ninth measure), and abrupt rhythmic changes, and the D-flat Adagio in the eloquence of its spacious but motivically intense phrases.

Muzio Clementi might seem an odd inclusion here, he most responsible for reducing the forms of Haydn and Mozart to the pat formulas beloved by generations of pedants. In other respects, however, Clementi was an able and talented musician and he studied the greater masters carefully. As early as 1781-82 he had experimented with the expressive style, particularly as interpreted by Haydn, and his G-minor Sonata of 1795 is quite extraordinary, especially its first movement. This begins with a slow, highly dissonant fugato as introduction, whose subject is adapted to open the Allegro and which returns in original form at the recapitulation (as Beethoven would do in the "Pathétique" and "Tempest" sonatas). Even passages of standard figuration are sprinkled with reflective touches and in both the first and last movements Clementi introduces not one, but two contrasting tonal areas.

If Haydn and Clementi found other applications for some of Bach's techniques, in his Sonata in D from Opus 10 (1798) Beethoven dripped the lot of them into a whole new world. All the devices are here, the motivic intensity, interrupted phrases, sudden flights, far-flung modulations, extreme registers, and offset rhythms, but used to different effect. Instead of personal expressiveness we now seem to hear proclamation, pathos, melodrama -- representations of expression as if from a stage, what Joseph Kerman like to call "Beethoven's inspirational theater of ideas."

The one thing Beethoven never did as well from his grand stage was humor -- not burlesque, grotesquerie, devil's dance, or guffaw, but genuine humor. For Haydn and Mozart it came with the air. In his famous Sonata, K. 331, Mozart omitted the usual Allegro movement, beginning instead with graceful variations on a Czech folksong and concluding with perhaps the most famous of all "Alla turca." Between them, moreover, lies a piece of true musical humor, a "minuet" peremptorily chopped to bits by parodies of Emanuel Bach's expressive gestures and interrupted phrases.



# FORTEPIANO RECITAL

*Melwyn Tan, fortepiano*

Friday, August 5, 8:15 P.M., Cal Poly Theatre

*Carl Phillip Emanuel Bach (1714 - 1788)*

Fantasia in C major

*Franz Joseph Haydn (1732 - 1809)*

Sonata in A flat No. 31 (HOB XVI/46)

Allegro moderato

Adagio

Finale: Presto

*Muzio Clementi (1752 -1832)*

Sonata in G minor, Op. 34 No. 2

Largo e sostenuto: Alegro con fuoco

Un poco adagio

Finale: Molto allegro

I N T E R M I S S I O N

*Ludwig van Beethoven (1770 - 1827)*

Sonata in D major, Op. 10 No. 3

Presto

Largo e mesto

Menuetto: Allegro

Rondo: Allegro

*Wolfgang Amadeus Mozart (1756 - 1791)*

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

Andante grazioso

Menuetto

Alla turca: Allegretto

This evening's program made possible by the generous support of

Sheila and Yosef Tiber and RADIOLOGY ASSOCIATES  
OF SLO

AN ASSOCIATE COMPANY



# PROGRAM NOTES

## *Franz Joseph Haydn*

Symphony No. 47, in G Major (1772)

"If it hadn't been for Haydn, " a professorial acquaintance used to grumble, "no one would care about this *Sturm und Drang* nonsense!" His point was that most musicians simply treated the movement as a fad: only Haydn did much of importance with it, and that only because it tied in with what he was doing already (see also Tan recital, p. 50). Haydn was strongly committed to the symphony as a work of substance instead of a curtain-raiser (compare Mozart's Salzburg symphonies of the same period -- Mission concert p. 26). As a lifelong student of Emanuel Bach, moreover, Haydn was well acquainted with musical weight and intensity, so for him the "stormy" trend was just another angle which happened to suit his interests.

Since the storminess itself was not the issue (as with Beethoven's middle works, p. 28 and p. 34), the quest for substance could go forward just as well in a (mostly) cheerful piece like Symphony No. 47. The first movement certainly has some weight and a very strong development section, but its real shocker is its recapitulation, which begins in G *minor*. Add to this a long, lyric set of variations, an *al rovescio* minuet and trio (the first eight measure are played, repeated, and then played backwards!), and an exceptionally strong finale, and one has a symphony in sunny G major.

## *Bohuslav Martinu*

Sinfonietta 'La Jolla' (1951)

Bohuslav Martinu was an excellent Czech composer whose music here in America seems to have dropped into a government file or something, never to be heard of again. It's hard to understand why, for Martinu's music is of a type which may be American's favorite kind of modernism: tuneful, accessible, rather neo-Classic, and very much in the French orbit, somewhat "Poulencish" in the fast movements and a bit "Ravellian" in the slow, with a dash of Aaron Copland thrown in. (Alexander Tcherepnin observed that "Martin's music is completely free from sauerkraut.") It's well constructed, too, moving along smoothly and purposefully enough that you'd have no reason to notice. (Like Poulenc [Chamber Concert, p. 32], Martinu's formal studies remained incomplete, for which he compensated by paying more careful attention to the mechanics.) On top of all that, Martinu even lived here during his last twenty years.

*Sinfonietta 'La Jolla'* was commissioned by the Musical Arts Society of La Jolla, and Christopher Hogwood called it "Martinu's wittiest and most humane compliment to the spirit of Haydn." A Czech folksong (*Bolavá hlava*) informs the first movement and different Czech material the second. The piano has a significant orchestral role throughout, a Martinu signature.

## *Wolfgang Amadeus Mozart*

Concerto No. 20 in D Minor, for Piano and Orchestra, K. 466

If Haydn's Symphony No. 47 came from the *Sturm und Drang* period but wasn't "stormy," Mozart's D-minor Concerto does not come from that period but sounds like it could have. This was the nineteenth century's favorite, the one they claimed was a precursor, if not of Romanticism, then at least of Beethoven, who wrote cadenzas for it. It was Mozart's first concerto in a minor key, the first to sharply contrast the solo and orchestral parts in the Allegro and the example, perhaps, among all Mozart's works with the strongest contrasts both between and within movements. The most striking comes in the Romanze -- where you'd least expect it -- whose poetic tranquility is blasted by a "wild, raving episode" in G minor.

If this wasn't *Sturm und Drang* -- which was long dead and buried -- then where did it come from? We note first the date of composition, 1785, same as the incredible Piano Fantasy in C minor, K. 475. Then we note the first motive of the finale. This used to be called the "Mannheim rocket" but it's actually a little older than that. Beethoven would also use it to open his first published piano sonata, Opus 2, number 1 in F minor, and we know who that piece was modeled after...Emanuel Bach, of course!

*"Music is so powerful a thing that it ravishes  
the soul . . . by sweet pleasure and corporal  
tunes doth it carry it beyond itself."*

Robert Burton, 1621



# FINAL ORCHESTRA CONCERT

CLIFTON SWANSON CONDUCTOR  
JON KIMURA PARKER PIANO SOLOIST

Sunday, August 7, 3:00 P.M., Cal Poly Theatre

*Franz Joseph Haydn (1732 - 1809)*

Symphony No. 47 in G major

Allegro

Un poco adagio

Menuet al roverso: Trio al roverso

Finale: Presto assai

*Bohuslav Martinu (1890 - 1959)*

Sinfonietta La Jolla Poco

Allegro

Largo

Allegro

INTERMISSION

*Wolfgang Amadeus Mozart (1756 - 1791)*

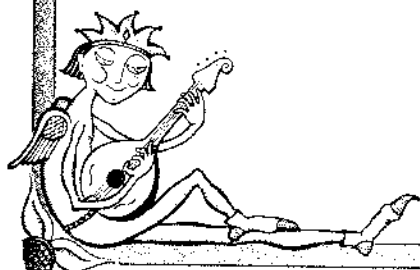
Piano Concerto No. 20, K. 466

Allegro

Romance

Rondo: Allegro assai

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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



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#### *Volunteer Coordinator*

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#### *Technical Manager*

David Shade

#### *Technical Assistants*

Sam Moore

Thor Larson

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# ACKNOWLEDGEMENTS

## *Festival Housing*

Each year, area residents open their homes to our visiting musicians. This hospitality is a key component in our ability to attract talent from far-flung places: the Festival warmly thanks host families for their generosity.

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Marion Sinsheimer  
Bob and Marge Sorensen  
Norma Thomas  
Sheila and Yosef Tiber  
The Tsao Family  
Ted and Katie Wheeler

## *Festival Volunteers*

The Mozart Festival would like to take this opportunity to acknowledge and thank the many volunteers who work not only during the Festival, but year-round in many capacities to bring the summer's two-week flurry of activities to fruition. As advisors, ushers, boutique salespersons, office assistants and extra hands at special events, they contribute time and energy to put the finishing touches on the county's largest cultural event, volunteers are greatly appreciated, and we are grateful for your participation with us.

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# GALLERY EVENTS

## *Hands Gallery*

672 Higuera Street, San Luis Obispo

Hands, a contemporary gallery of American Crafts invites you to celebrate the Mozart Festival at their gallery located in downtown San Luis Obispo during a "one-of-a-kind" Salt and Pepper Shaker Show. This special show will feature fifteen local and national artists having fun using their creative talents. See the exotic to the sublime for 1994's best-set table. Meet the artists and enjoy refreshments 6:00 - 9:00 P.M., Sunday, July 31. Show runs through August 10.

## *Plaza Gallery*

746 Higuera #8, San Luis Obispo

Plaza Gallery, located on the creek across from Mission Plaza, represents over 100 local and national craft artists. Now showing is the acclaimed metal work of Randy Augsburg. Plaza Gallery owners Dianne Jennings and Jan Salem invite Mozart Festival attendees to visit the Gallery before both Mission concerts and during MoreArt/Mozart.

## *Van Gogh's Ear*

5th and Ocean Streets, Cayucos

Van Gogh's Ear is a fine art gallery showing traditional and contemporary works located in downtown Cayucos. Visitors are encouraged to wander through the sculpture garden enjoying views of the sea that have inspired much of the art throughout. Relax on decks brimming with flowers and at tables shaded by giant umbrellas—enjoy the art and sculpture everywhere! Featured artists include John Grimes, Carol Hammond, Al Musso, Maryanne Nausha, Alan Riggle, Mel Wysock and Paula Zima. Open weekends from 10:00 A.M. to 5:00 P.M. or call (805) 995.0934 for an appointment.

## *The Scarlet Palette*

4070 Burton Drive, Cambria

The Scarlet Palette will present an exhibition of sculpture and ceramics by Joelle and Doug Lawrie, July 29 through September 1, 1994. The public is invited to attend a reception for the artists on Saturday, July 30 from 4:00 - 6:00 P.M. The Scarlet Palette, in the heart of old Cambria is open daily from 10 - 5. For further information, please call (805)927.8455.

## *L.A. Santa Fe Gallery and Johnson and Art and Framing Studio*

Radical Chic Meets Mozart at the L.A. Santa Fe Gallery (964 Chorro St.) and Johnson Art Studio (952 Chorro S.) on Saturday, July 30, 6:30 - 10:00 P.M. Both galleries will serve refreshments and 15% of the evening's proceeds will be donated to the Mozart Festival. Showing at L.A. Santa Fe Gallery, Tracy Taylor, Carol Loomis, and Kim Brebbes are well-known for their lively and sometimes irreverent paintings. At Johnson Art Studio, Paula Zima returns from Mexico and Europe inspired by sculpture seen during her travels. Paula will unveil several new sculptures and will invite public critique during this unique preview. Zima is the creator of the bear and Indian child sculpture in the Mission Plaza, and is the illustrator for See's Candies. Come join this group of

lively and witty ladies and prepare to be surprised, delighted, entertained and maybe a little shocked. L.A. Santa Fe Gallery (544.3007) Johnson Art Studio (541.6600).

## *The Seekers Collection and Gallery*

July 25 - August 7, handblown glass and glass sculptures by Josh Simpson, whose works have been shown at the White House, New York's Metropolitan Museum of Art and the Smithsonian. Seekers offers one of the largest collections of contemporary American glass to be found anywhere. Museum quality, signed originals by more than 200 leading artists, ranging from \$10 to \$10,000. Two-story gallery located on Burton Drive in Cambria's historic East Village, in the heart of restaurant row. Open 7 days, 10 A.M. to 10 P.M. 927.4352.

## *Special Showing by the Professional Picture Framers Association*

The Central Coast Chapter of the Professional Picture Framers Association will once again frame and display this year's Mozart Festival poster in the Mission Plaza during the MoreArt/Mozart Art Show on July 29, 30. The posters will be framed by members shops and you can count on each one being different. They will be for sale with 10% (or more) of the proceeds donated to the Mozart Festival. Stop by and get acquainted with the framers of this area while you check out what "custom picture framing" is all about. See you there!

## *Special Events*

### *More Art/More Mozart*

Celebrate the San Luis Obispo Art Center's collaborative event, MoreArt/Mozart, now in its second year. Enjoy many works of all fresco art displayed up and down San Luis Creek adjacent to Mission Plaza on Friday, July 29 and Saturday, July 30 from 10 A.M. til 5 P.M. both days. See demonstrations of painting, printing and sculpting; and works in mediums of watercolor, oil and acrylic painting, jewelry, glassware, photography, prints, ceramics and fiber art. A new addition to this summer's program is "Curator's Choice," a showcase for six artists chosen by Arne Nybak (the Art Center Curator)—this year's dedicated honoree of MoreArt/Mozart.

### *Jazz on the Patio at Carlos and Willie's*

Immediately following the Friday and Saturday night Mission concerts (July 29 - 30) join fellow Festival-goers for an after-hours evening of continued musical enjoyment. Overlooking San Luis Creek and adjacent to the Mission Plaza, Carlos and Willie's patio atmosphere offers a pleasant setting for late-night jazz. Hear the music of trio Ken Hustad, Charlie Shoemaker and Gary Drysdale as you share conversation and a post-concert refreshment with friends—the true spirit of a festival on a warm summer's eve in downtown San Luis Obispo!

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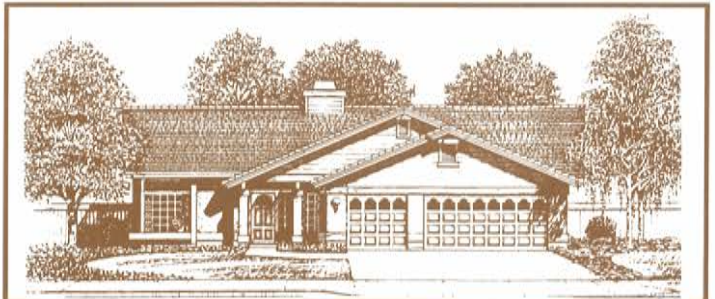
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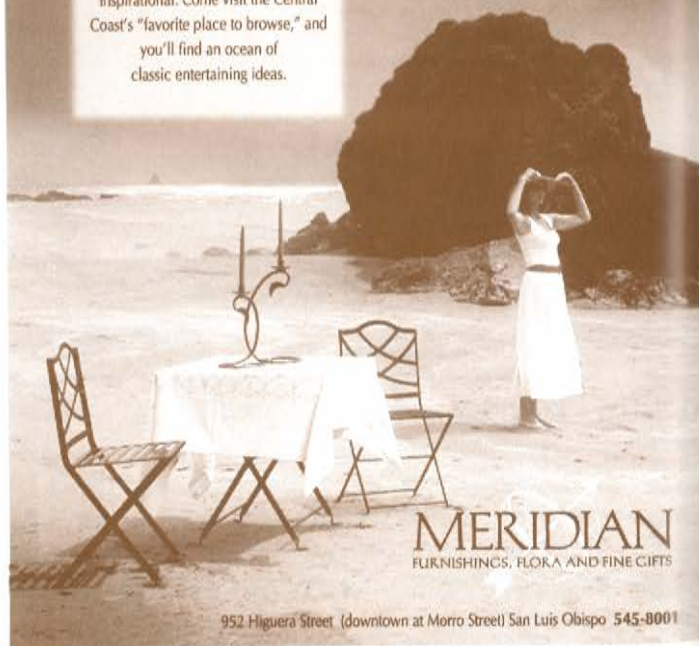


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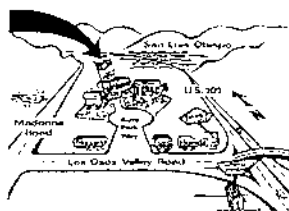
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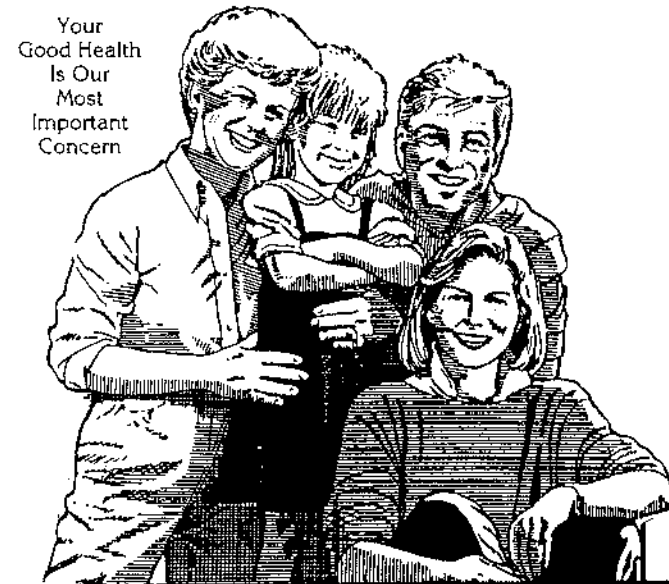


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# *NOTES*



# NOTES





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