

EIGHTH ANNUAL SAN LUIS OBISPO
MOZART



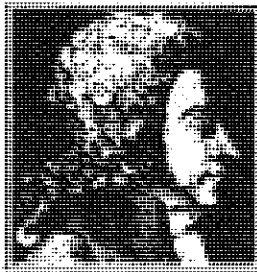
FESTIVAL

AUGUST 1st THROUGH 6th, 1978

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SAN LUIS OBISPO MOZART FESTIVAL

Dear Friends of Mozart,

Welcome to the Eighth Annual Mozart Festival. We are confident that you will find this year's Festival interesting and musically rewarding.

It is clear that the Mozart Festival will continue to depend, for the bulk of its support on the interests and generosity of contributors. Contributors of monies and self are listed in the pages of this program. We ask you to join them in their support of the Festival. We encourage you, when possible, to aid their individual endeavors during the year so that they will be in an even better position to assist the Mozart Festival.

During our eight years, the Mozart Festival has discovered that the patrons of the arts are not necessarily wealthy, they are selective. They recognize and take pleasure in good music, graphics, theater, dance, and the visual arts. Rich, or not, patrons of the arts are people who have good taste and use it.

Thank you for exercising your good taste in patronizing the Mozart Festival. We are confident that the Festival will continue to be deserving of your support.

Sincerely,

James R. Gates
President, Board of Directors

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To all our friends of Mozart:

As the Mozart Festival enters its eighth year, it can no longer be considered a "new festival." It has a feeling of history to it. It has a personality. It represents something special to a lot of people.

Through the years, many things have been added to the Festival. As it has matured, it has grown in breadth and depth. This year is another step forward as we introduce Mozart operas, early keyboard instruments, a concert at Mission San Miguel, and other events which reflect our ongoing desire to continually improve our programming.

But, there is a dimension to the Mozart Festival which grows and deepens all by itself — the warm relationships, both between the musicians and with the audience. Many musicians have been with the Festival since its beginning, and we look forward to seeing each other once again. This pleasure extends to the community which is so hospitable. Many lasting friendships have been made. Even the audience returns year after year so that it feels a sense of camaraderie with the musicians. You might not believe it, but the members of our Festival Board of Directors look like perfectly normal people. And as they sit disguised in the audience, they love to observe people around them getting excited when they find that their favorite violinist or bass player is back again.

A festival is a celebration. And the arts celebrate life itself. What nicer way to celebrate life than through music, especially the music of Wolfgang Amadeus Mozart!

Warm regards,



Clifton Swanson
Musical Director and Conductor



CLIFTON SWANSON
Musical Director and Conductor

Clifton Swanson has been a major force behind the Mozart Festival since its inception more than eight years ago. He has seen it grow rapidly and during this growth has worked to maintain its original high quality. While studying for his Master's degree in Music Literature at the University of Texas, he served as assistant conductor of the university orchestra and he played string bass in the Austin Symphony Orchestra. He has performed as a member of the Peter Britt Music Festival and the Anchorage Festival Orchestra. As a member of the Music Department at California Polytechnic State University he teaches music history and conducts the Chamber Orchestra. He has been the Musical Director and Conductor of the San Luis Obispo County Symphony for the past seven years.

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Leopold Mozart to Lorenz Hagenauer

Frankfurt, 13 August 1763

On the whole Heidelberg is very like Salzburg, that is to say, as to its situation. The fallen-in doors and the walls in the castle, which are amazing to see, show the sad fruits of the late French wars. In the Church of the Holy Ghost, which is famous in history on account of the struggle between the Catholics and the Calvinists, which lead the Electors to transfer their residence to Mannheim, our Wolfgang so astonished everyone by his playing on the organ that, by the order of the Town Magistrate, his name was inscribed with full particulars on it as a perpetual remembrance.

Leopold Mozart to Frau Maria Teresa Hagenauer

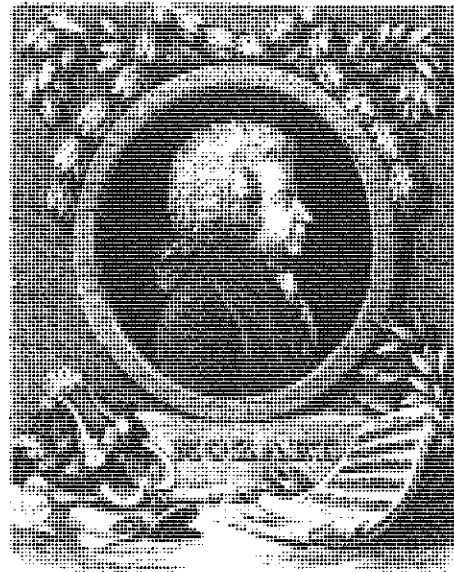
Paris, 1 February 1764

What appeared most extraordinary to these French people was at the *grand couvert* on the evening of New Year's Day, not only was it necessary to make room for all of us to go up to the royal table, but my Wolfgang was graciously privileged to stand beside the Queen the whole time, to talk constantly to her, entertain her and kiss her hands repeatedly, besides partaking of the dishes which she handed him from the table. The Queen speaks as good' German as we do and, as the King knows none, she interpreted to him everything that our gallant Wolfgang said. I stood beside him, and on the other side the King, where M. le Dauphin and Madame Adélaïde were seated, stood my wife and daughter.

Leopold Mozart to Lorenz Hagenauer

The Hague, 19 September 1765

We made preparations for our departure; and so little did I think of going to Holland that I sent all our furs and other things in a trunk to Paris. But when on July 24th we had actually left and had driven out of London, we spent a day on Canterbury and then stayed until the end of the month at the country home of an English gentleman in order to see the horse racing. On the very day of our departure, the Dutch Envoy drove to our lodgings and was told that we had gone to Canterbury for the races and then would leave for England immediately. He turned up at once in Canterbury and implored me at all costs to go to the Hague, as the Princess of Weilburg, sister of the Prince of Orange, was extremely anxious to see this child, about whom she had heard and read so much about. In short, he and everybody talked at me so insistently and the proposal was so attractive that I had to decide to come, the more so as you know that one should not refuse anything to a woman in pregnancy. So I left England on August 1st, and sailed from Dover at ten in the morning.



FACSIMILE OF FRONTISPICE TO *Mozart's Leben*

Dearest Mamma!

Wörgl, 13 December 1769

My heart is completely enchanted with all these warm pleasures, because it is so jolly on this journey, because it is so warm in the carriage and because our coachman is a fine fellow who, when the road gives him the chance, drives so fast. Papa will have already described the journey to Mamma. The reason why I am writing to Mamma is to show her that I know my duty and that I am with the deepest respect her devoted son.

Wolfgang Mozart

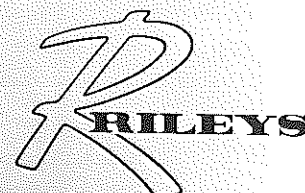
To his sister

Bologna, 21 August 1770

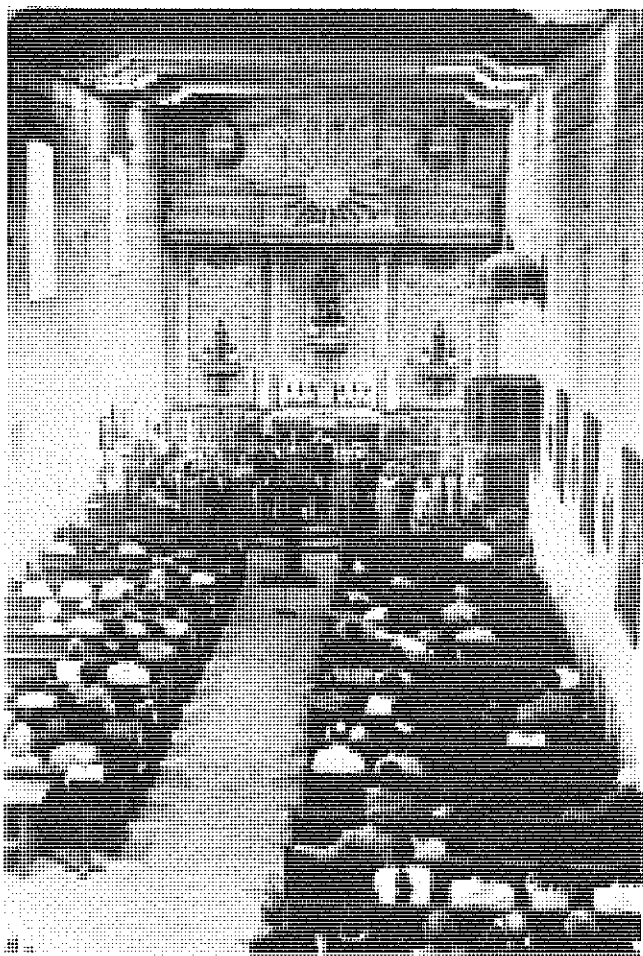
I too am still alive and, what is more, as merry as can be. I had a great desire today to ride on a donkey, for it is the custom in Italy, and so I thought that I too should try it. We have the honour to go about with a certain Dominican, who is regarded as a holy man. For my part I do not believe it, for at breakfast he often takes a cup of chocolate and immediately afterwards a good glass of strong Spanish wine; and I myself have had the honour of lunching with this saint who at table drank a whole decanter and finished up with a full glass of strong wine, two large slices of melon, some peaches, pears, five cups of coffee, a whole plate of cloves and two full saucers of milk and lemon. He may, of course, be following some sort of diet, but I do not think so, for it would be too much; moreover he takes several little snacks during the afternoon. Addio, Farewell. Kiss Mamma's hands for me. My greetings to all who know me.

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This year the Festival will hold its first Mission San Miguel Concert. The Lumière String Quartet will appear at the Mission on Tuesday evening. In early April, Mission San Miguel was the location of a Mozart Festival fundraising concert and reception. Appearing at that concert were the Cal Poly Chamber Singers and the Mozart Festival Brass Quintet featuring Anthony Plog, Lloyd Lippert, Douglas Lowry, Jim Prindle and Jane Swanson.



Mission San Miguel, founded in July, 1797.
(Seven months after Mozart's Death.)



JOHN RUSSELL
Conductor, Festival Singers

John Russell has conducted the Festival Singers since the first Mozart Festival in 1971. His work with the Festival Singers and their appearances at Mission San Luis Obispo are an important part of the Festival. An active composer, he has many published and performed works to his credit, including compositions for chorus, chamber ensembles, orchestra, solo instruments, and piano. He studied piano with Adolf Baller and in 1968 he joined the faculty at California Polytechnic State University.

In 1972, as conductor of the University Singers, he established what now is an important musical tradition at Cal Poly — their annual spring tour of the California missions. Since then the University Singers have performed in all but four of the original 21 missions. It continues to be the only annual tour of the California missions made by a performing group.

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Featured Artists

Anthony Plog, Trumpet Soloist

Anthony Plog has appeared as principal trumpet at the last six Mozart Festivals. He studied trumpet with Clifton Plog, Irving Bush and Thomas Stevens. He is now principal trumpet with the Los Angeles Chamber orchestra and is currently finishing his third solo album. A published and recorded composer, his most recently published work is *Sixteen Contemporary Etudes for Trumpet*. His composition, *Sonata for Trumpet and Organ*, was premiered on July 15. This fall he will join the music faculty at the University of Southern California.

Anthony Plog will perform a trumpet concerto by Leopold Mozart at the Mission Concert on Friday and Saturday evening.

Louise Di Tullio, Flute Soloist

Louise Di Tullio joined the Los Angeles Philharmonic before the age of twenty. Since resigning from the orchestra she has appeared as soloist with many orchestras and Festivals including the Los Angeles Chamber Orchestra, the California Chamber Symphony, the Glendale Symphony, the Carmel Bach Festival, the Ojai Festival and now, for the sixth time, the Mozart Festival. She has recorded for Columbia Records and on the Genesis, Crystal, GSC and Klavier labels. She is a member of the music faculty of the University of Southern California.

Louise Di Tullio will perform Mozart's Flute Concerto No. 1 at the Wednesday Orchestra Concert.

Dorothy Wade, Violin Soloist

Dorothy Wade has made many solo appearances, including performances with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, the Pasadena Symphony, and the Monday Evening Concerts. For Columbia Records, she has recorded the works of Igor Stravinsky and the complete works of Anton Webern. She has been concertmaster with the Southern California Master Chorale Sinfonia under Roger Wagner, the Ojai Music Festival, the Carmel Bach Festival, the California Chamber Symphony under Henri Temianka, and our own Mozart Festival, returning now for her sixth year.

Dorothy Wade will participate in the Friday afternoon recital of chamber music.

James Weaver, Piano Soloist

James Weaver has worked in the Division of Musical Instruments of the Smithsonian Institution for ten years, directing the performance activities using restored instruments from the collection. He appears frequently as a harpsichord soloist and ensemble performer. Many of his recordings for Cambridge Records, Musical Heritage Society, Nonesuch, and The Smithsonian Label make use of the Smithsonian's collection of musical instruments. In June he was guest pianist at a White House reception for the Ambassador from India. During the Festival he will be performing on a Thomas Wolf copy of the Smithsonian's 1795 Louis Dulken fortepiano.

James Weaver will open the Festival with a recital on Tuesday evening and will appear in the Saturday afternoon recital as well.

Donald Pippin, Director, Pocket Opera

Donald Pippin brings his fifteen member Pocket Opera direct from San Francisco's Old Spaghetti Factory for two performances of Mozart's comic opera *Così fan tutte*. Twenty-five years ago he established San Francisco's only ongoing live chamber music series. Since then he has enlarged the concept of chamber music to include opera, which his translations make both intelligible and entertaining. Robert Commanday of the San Francisco Chronicle describes Pippin as "a one-man impresario, scholar, pianist, conductor, harpsichordist, narrator and producer of fine and unusual music."

Donald Pippin and the Pocket Opera perform in Cambria on Wednesday evening and at the Cal Poly Theatre on Thursday evening.

George Sakellariou, Guitar Soloist

Concert appearances have taken George Sakellariou throughout the United States, Canada, South America and Europe. His playing has been praised at these concerts for its accuracy, delicacy, fluency and subtlety. Born in Athens, he studied there at the Hellenikon Odeion (Conservatory). At the age of eighteen he graduated receiving first prize for his outstanding performance. More recently he has studied with Andres Segovia in masters classes and privately. Mr. Sakellariou now teaches at the San Francisco Conservatory of Music whose guitar department is considered one of the finest in the country.

George Sakellariou will appear in recital on Saturday evening.



James Weaver



Françoise Règnat

Richard Bay, Puppet Opera

Richard Bay has created over 600 puppets for a variety of media during his twelve years as a professional puppeteer. For the past three years, he has received major grants from the Sears Roebuck Foundation and the National Endowment for the Arts for his "Puppet Opera," a repertoire of three mini-operas designed to introduce the operatic experience to children.

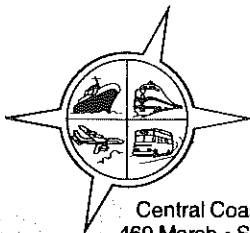
His puppet presentation of Mozart's *The Magic Flute* will be performed twice at the Ear-Opener Concert on Thursday afternoon.

Françoise Règnat, Piano Soloist

The dynamic French pianist, Françoise Règnat has performed extensively in both the United States and Europe. She has given many solo recitals and "mini-residencies" at colleges and communities across the country. She can be heard on Orion records, performing the complete works of Franz Liszt for violin and piano with André Granat. In France, she attended the Nice Conservatory and the Paris Conservatory of Music. She continued her studies in this country at Indiana State University and is currently artist-in-residence at California State University at Northridge.

Françoise Règnat will appear in recital on Friday evening and as soloist in the closing of the Festival on Sunday afternoon.

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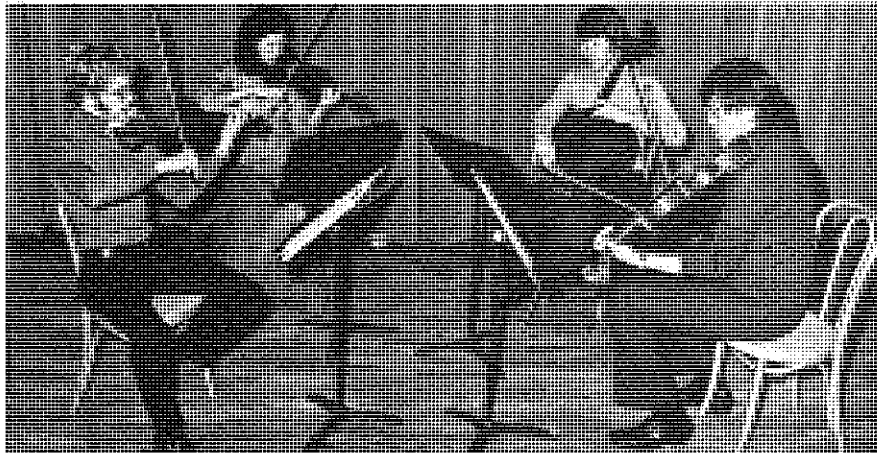
Dorothy Wade



Donald Pippin



Richard Bay



The Lumière String Quartet will perform at the Tuesday evening concert at Mission San Miguel.



Louise Di Tullio

The Lumière String Quartet

Douglas Ischar was principal cellist of the Malmo Symphony in Sweden for four years; appeared as soloist in Denmark, recorded for Swedish Radio; and has recorded for Orion Records. Mr. Ischar has studied with Edgar Lustgarten, Lawrence Lesser, and Gabor Rejto. He was a Tanglewood Fellow in 1977.

Arthur Zadinsky received his Bachelor of Music degree from the University of Miami and his Master of Fine Arts degree from the California Institute of the Arts. He has studied with Louis Krasner, Richard Burgin, and Yoko Matsuda. Among his honors are the Henri Kohn Memorial Award for Most Outstanding Instrumentalist (Tanglewood Music Festival, 1977). He has made solo appearances at the Tanglewood Music Festival, on Monday Evening Concerts, and at the Schoenberg Institute at USC. He has recently appeared at the Brahms Festival in Pomona and the Ojai Festival.

Margaret Wooten has studied violin with Richard Burgin and Paul Zukofsky. She received her Bachelor of Music degree from Florida State University and her Master of Music degree at New York State University at Stony Brook. Ms. Wooten is a member of the California Chamber Orchestra and the Los Angeles Mozart Orchestra. She has participated in the Carmel Bach Festival, San Luis Obispo Mozart Festival, Ojai Festival, and the Brahms Festival in Pomona.

Roland Kato received his Bachelor of Fine Arts and Master of Fine Arts degrees from the California Institute of the Arts. He studied at the Music Academy of the West on a full scholarship in 1972, has also studied with Louis Kievnian, David Schwartz, and Alan de Veritch. Among the awards he has won are the Japan Cultural Society, 1974; Irvine Foundation Grant, 1975; Carmel Chamber Music Competition — First Prize — 1977. Mr. Kato has performed with the Los Angeles Chamber Orchestra, Mermaid Tavern Concerts, and Monday Evening Concerts.



Anthony Plog



George Sakellariou

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Principal Players

Sven Reher,
Principal Viola

Educated in Germany and the United States, Sven Reher has taught and performed in Southern California for nearly forty years. He was a founding performer of Evenings on the Roof (1939), now known as the Monday Evening Concerts. He has performed with the Los Angeles Philharmonic and Hollywood Bowl orchestra under many distinguished conductors. He is a member of the Noack String Quartet, the Los Angeles String Trio, and the Los Angeles Piano Quartet. Mr. Reher is currently a free-lance musician in the major studios and recording companies.

Louise Di Tullio,
Principal Flute

Louise Di Tullio joined the Los Angeles Philharmonic before the age of twenty. Since resigning from the orchestra she has appeared as soloist with many orchestras and Festivals including the Los Angeles Chamber Orchestra, the California Chamber Symphony, the Glendale Symphony, the Carmel Bach Festival, the La Jolla Festival, the Saratoga Vineyard Festival, the Ojai Festival and now, for the sixth time, the Mozart Festival. She has recorded for Columbia Records and on the Genesis, Crystal, GSC and Klavier labels. She is a member of the music faculty of the University of Southern California.

Dorothy Wade,
Concertmaster

Dorothy Wade has made many solo appearances, including performances with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, the Pasadena Symphony, and the Monday Evening Concerts. For Columbia Records, she has recorded the works of Igor Stravinsky and the complete works of Anton Webern. She has been concertmaster with the Southern California Master Chorale Sinfonia under Roger Wagner, the Ojai Music Festival, the Carmel Bach Festival, the California Chamber Symphony under Henri Temianka, and our own Mozart Festival, returning now for her sixth year.

Don Christlieb,
Principal Bassoon

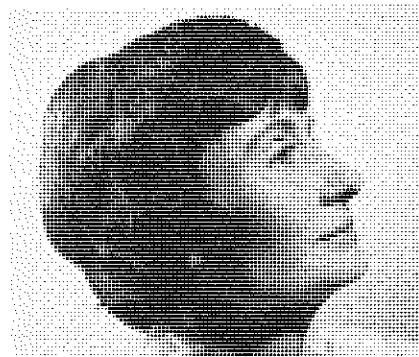
For more than 35 years Don Christlieb has been first bassoonist with the Twentieth Century Fox studio orchestra. He has been closely associated with the Monday Evening Concerts since their inception and held first chair bassoon with the Glendale Symphony Orchestra for ten years. He also has performed with the Ojai Festival for many years. Mr. Christlieb is on the faculty of the University of California at Santa Barbara and performs with the Santa Barbara Symphony. His treatise on making a bassoon reed is used as a text in universities and colleges throughout the world.

James Kanter,
Principal Clarinet

James Kanter is currently first clarinet with Walt Disney Studios; the Greek Theatre Orchestra; the Pantages Theatre Orchestra; and the symphony orchestras of Santa Barbara, San Fernando Valley, and the San Gabriel Valley. He is also a member of the Los Angeles Chamber Orchestra and is active in Los Angeles motion picture and television recording studios. Mr. Kanter is a member of the music department faculties of the University of California at Irvine and at Santa Barbara. In addition to his concert, recording, and teaching activities, he crafts clarinet mouth-pieces which are used throughout the U.S.

Arthur David Krehbiel,
Principal Horn

While attending Northwestern University, David Krehbiel joined the Chicago Symphony Orchestra and achieved the position of associate first horn. He then became principal horn with the Detroit Symphony Orchestra and appeared as soloist with that orchestra a number of times. He also was a member of Metamorphosis, a rock group made up of members of the Detroit Symphony Orchestra, which made its first appearance in 1969. Mr. Krehbiel was appointed co-principal French Horn of the San Francisco Symphony Orchestra by Seiji Ozawa in 1972. He is now a member of the faculties of the San Francisco Conservatory of Music and the Forest Meadows Center of the Arts.



Dorothy Wade



John Ellis

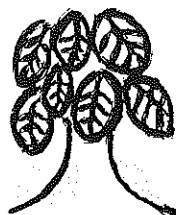
Douglas Lowry,
Principal Trombone

A recent graduate of the Master's Conducting Program at the University of Southern California under Daniel Lewis, Douglas Lowry has also completed master's work in trombone under Lewis Van Haney and the late Robert Marsteller. His background includes composition for documentary film, studio recordings, and performance with many southern California orchestras including Principal Trombone with the Santa Monica Symphony. This is his fourth year with the Mozart Festival.

Anthony Plog,
Principal Trumpet

Anthony Plog has appeared as principal trumpet at the last six Mozart Festivals. He studied trumpet with Clifton Plog, Irving Bush and Thomas Stevens. He is now principal trumpet with the Los Angeles Chamber orchestra and is currently finishing his third solo album. A published and recorded composer, his most recently published work is *Sixteen Contemporary Etudes for Trumpet*. His composition, *Sonata for Trumpet and Organ*, was premiered on July 15. This fall he will join the music faculty at the University of Southern California.

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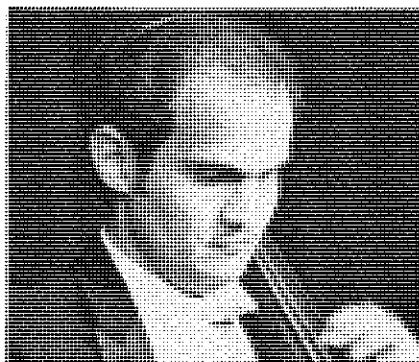
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Robert Adcock



Arthur David Krehbiel



Don Christlieb



Douglas Lowry



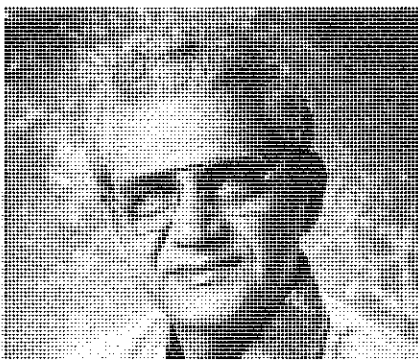
Sven Reher



Louise Di Tullio



Anthony Plog



Robert Sushel



James Kanter

John Ellis,
Principal Oboe

John Ellis is currently principal oboe with the Roger Wagner Chorale and the California Chamber Symphony under Henri Temianka and has made solo appearances the past season with both groups. In addition, he is principal oboe with the Pasadena Symphony. A member of many studio orchestras, he has performed under John Williams, Jerry Goldsmith, and Lee Holdridge. Mr. Ellis teaches at California State University at Northridge. He is returning for his eighth year with the Mozart Festival.

Robert Sushel,
Principal Second Violin

Robert Sushel performs as a concert artist and a member of many studio and recording orchestras in the Los Angeles area. He was a member of a well-known American Art String Quartet and has appeared in concert and on recordings with many of the world's distinguished conductors. Last year as principal violinist and personnel manager of the Los Angeles Chamber Orchestra under Neville Marriner, he performed in many of the European music festivals. His recent recordings include *Dumbarton Oaks Concerto*, by Stravinsky, on Angel Records.

Robert Adcock,
Principal Cello

Robert Adcock holds a Bachelor of Music degree from Texas Tech University and a Master of Music degree from the University of Southern California. He is currently a member of the Los Angeles Chamber Orchestra, under Neville Marriner and the Pasadena Symphony, under Daniel Lewis. Returning for his sixth year as principal cellist with the Mozart Festival, he has also performed in the Carmel Bach Festival and Ojai Festival. He is active as a commercial musician in the motion picture, television, musical theatre, and recording industries.

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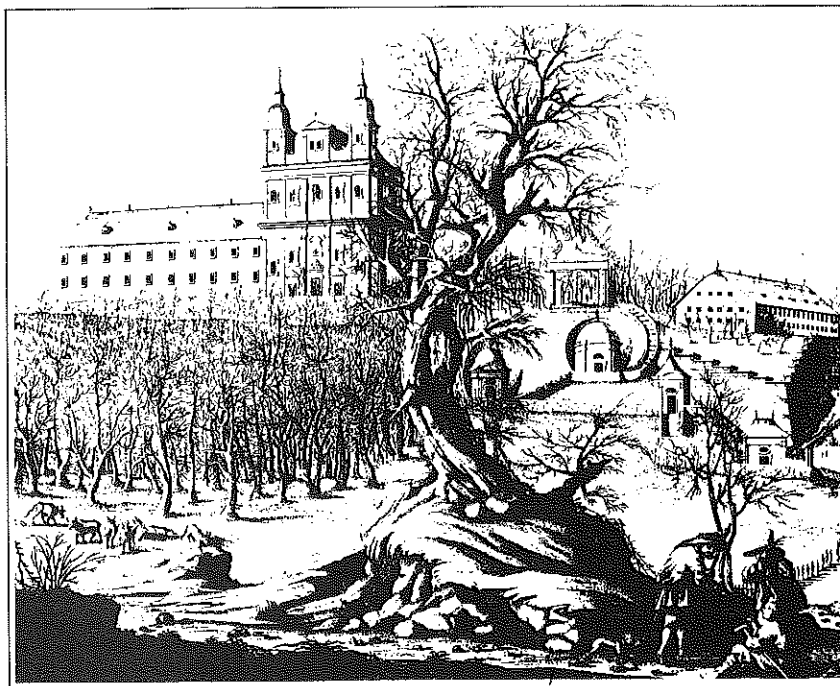
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Mozart Festival Singers

Mariadel C. Alberts, *soprano* (San Luis Obispo)
 Michael P. Burrell, *bass** (San Luis Obispo)
 Shel Ann Burrell, *alto** (San Luis Obispo)
 Barbara Campbell, *soprano* (Hacienda Heights)
 Polly Cooper, *alto* (San Luis Obispo)
 Janice Cornwell, *soprano** (Los Osos)
 Pennie Rae Dexter, *soprano* (Oceano)
 Donald Dexter, *tenor* (Oceano)
 Joan Dwyer, *soprano* (San Luis Obispo)
 Ruth Fleming, *alto* (Northridge)
 Karen Harvey, *alto* (Los Angeles)
 Charles A. Hiigel, *tenor** (San Luis Obispo)
 George Highland, *bass* (Atascadero)
 Marilyn Hogewoning, *alto* (Los Osos)
 Sue Johnson, *soprano* (San Luis Obispo)
 Ralph Lewis, *bass* (Santa Margarita)
 Ann Edwards Mendez, *alto*** (Los Osos)
 Peggie Miller, *alto* (San Luis Obispo)
 Cindy Neal, *soprano* (Corona del Mar)

Carol Nielsen, *soprano* (Fresno)
 Roger Osbaldeston, *bass* (San Luis Obispo)
 Vincent Pillow, *tenor* (San Luis Obispo)
 Ellen Plambeck, *soprano* (South Pasadena)
 Gary Rust, *bass* (San Luis Obispo)
 Carol Russell, *alto* (San Luis Obispo)
 Michael R. Ross, *tenor* (San Luis Obispo)
 Elaine Schaefer, *soprano* (San Luis Obispo)
 Marta Lynn Seeley, *soprano* (San Luis Obispo)
 V. Elizabeth Shirey, *soprano* (San Luis Obispo)
 Alvie Stephenson, *bass* (San Luis Obispo)
 John Sterne, *tenor* (San Luis Obispo)
 Paul Suhr, *bass* (San Luis Obispo)
 Martha Uhey, *alto* (Los Osos)
 Laura Vincent, *alto* (North Hollywood)
 John William Waggoner, *tenor* (San Luis Obispo)
 Eldora Warkentin, *alto* (San Luis Obispo)
 Andrew Wentzel, *bass* (Santa Monica)

* section leader
 ** accompanist

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Vocal Soloists

Michael Reynolds, Tenor

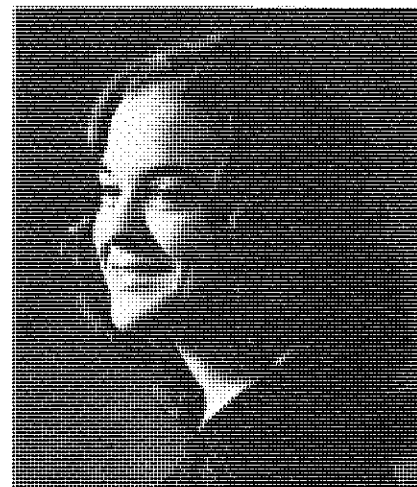
Michael received his Bachelor of Music degree from Stetson University in Florida. After receiving his Masters at Southwestern Seminary in Fort Worth, Texas, he moved to Southern California and did graduate work at University of Southern California. He has performed with the Gregg Smith Singers, the Los Angeles Master Chorale and the Roger Wagner Chorale on national tour, a State Department tour to the U.S.S.R. in 1974 and at the Israeli Music Festival in 1976. He has appeared at the Los Angeles County Museum of Art Bing Theatre Concerts Series. He is the soloist at the First Presbyterian Church in Hollywood and the Director of Choral Music at Mark Keppel High School in Alhambra.

Lee Pierre Shirey, Bass

Lee began his vocal career through his participation in church choirs as a youngster. In 1973 he sang in the San Bernardino Valley College Choir, directed by Jack Andriese. In 1976 he joined the Cal Poly University Singers, under the direction of John Russell. This year, in addition to the University Singers, Lee joined the Cal Poly Chamber Singers and appeared as a soloist with both groups. He also received the 1978 Catherine Truchan Memorial Scholarship in music and is currently involved with the music ministry at Grace Church, San Luis Obispo. After he and his wife graduate in March, they plan to join the staff of Campus Crusade for Christ International.



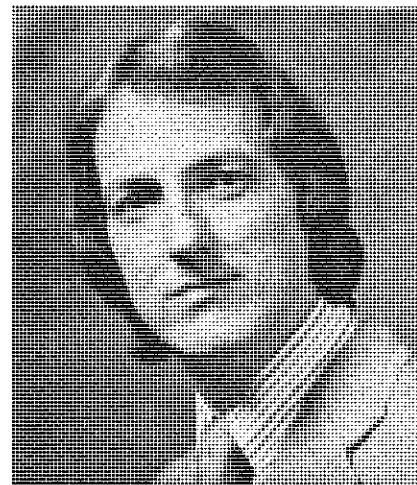
Lee Pierre Shirey



Sara Ganz

Catherine Stoltz, Alto Soloist

Catherine Stoltz graduated in 1977 from Chapman College with a Bachelor or Music degree. She has been a featured soloist with the William Hall Chorale and recently returned from a three month United States tour as a soloist with the Roger Wagner Chorale. She has also performed with the Carmel Bach Festival, the Los Angeles Opera Guild, the Orange County Master Chorale, the Orange Coast College Chorale, and was district winner in the 1977 Metropolitan Opera Auditions. She is now teaching in Orange County and serves as alto soloist at the First United Methodist Church of Glendale.



Michael Reynolds

Sara Ganz, Soprano

Sara Ganz recently placed first in the Los Angeles district auditions for the Metropolitan Opera. She has studied at the University of Nebraska and with Margaret Schaper at the University of Southern California. She has performed with the USC Opera, the Opera Guild of Southern California, the Orange County Opera and in *Fidelio* at the Carmel Bach Festival. She has also appeared as soloist with the USC Symphony, the Orange County Master Chorale and Orchestra, the Pasadena Symphony William Hall Chorale and the Mozart Festival Singers.



Catherine Stoltz

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Jack Pepper (Los Angeles)
Marilyn Baker (Los Angeles)
Steven Scharf (Los Angeles)
Arthur Zadinsky (Los Angeles)
Margaret Wooten (Los Angeles)
Christopher Kuzell (Santa Maria)

Violin II

Robert Sushel, Principal (Van Nuys)
Stephen M. Bryant (Seal Beach)
Paul Lowenkron (Los Angeles)
Gladys Secunda (Pacific Palisades)
Rae Ann G. Tucker (Culver City)
Carol Kersten (San Luis Obispo)
Valerie Geller (Los Angeles)
David Stade (San Luis Obispo)

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Sven Reher, Principal (Los Angeles)
Loal Davis (San Luis Obispo)
Dorothy Zeavin (Inglewood)
Brenda Liu (Los Angeles)
Richard Elegino (Cameron)

Violoncello

Robert Adcock, Principal (Los Angeles)
Mary Lane (Los Angeles)
Douglas Ischar (Los Angeles)
Carol Rice (Morro Bay)
Jeanne Crittenden (Santa Barbara)

Double Bass

Drew Dembowski, Principal (Los Angeles)
David Young (Los Angeles)

Flute

Louise DiTullio, Principal (Glendale)
Alice McGonigal (Van Nuys)
Martha Uhey (Los Osos)

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James Kanter, Principal (Canoga Park)
Virginia Wright (Shell Beach)

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Lloyd Lippert (Van Nuys)

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Douglas Lowry, Principal (Glendale)
Jim Prindle (San Diego)

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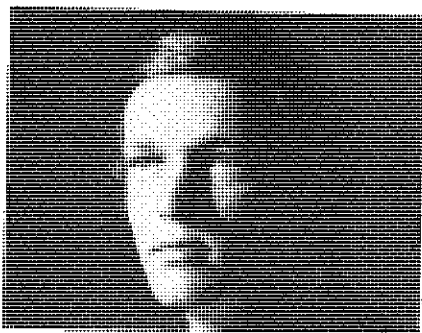


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The featured artists, soloists and principal players are always more visible than some of the other Festival musicians. We want to introduce some of those people who don't receive as much attention. We also want to thank all of the musicians and acknowledge them for the tremendous support they have given the Festival.



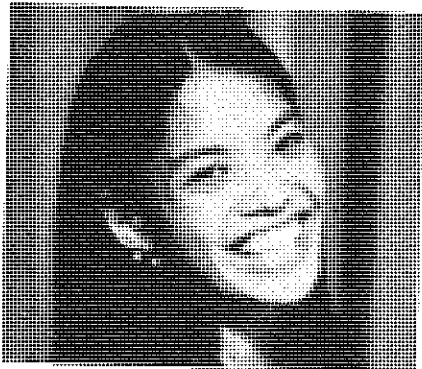
Alice McGonigal is completing her Masters degree in flute performance at California State University at Northridge and is a member of the Northridge Woodwind Quintet. She has played principal flute with the San Luis Obispo Symphony for the past three years and has appeared as soloist with the Los Angeles Solo Repertory Orchestra, Allan Hancock College Wind Ensemble and Sinfonia da Camera. This June she traveled to Georgia to study in masters classes with William Benet. She has also performed with the New Symphony of Tokyo, Japan and the Burbank Symphony.



John Winter has appeared as oboist since the first Mozart Festival. In addition to his free-lance activities in Southern California, he is principal oboist with the Riverside Symphony and the Valley Symphony. Last summer he played with the Los Angeles Philharmonic, Hollywood Bowl. He has played at the Greek Theatre with the Joffrey Ballet and at the Pantages Theatre for Man of La Mancha. He is woodwind coach for the Valley Youth Orchestra Academy at California State University at Northridge.



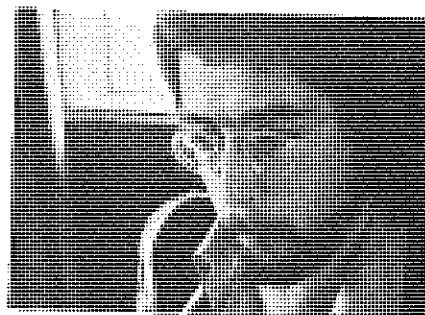
Virginia Wright has studied in Portland with A. Owen Sanders and played First Clarinet with the Portland Symphony for six years. She has played professionally with groups in the Bay Area including the San Jose Symphony. She now teaches woodwinds part-time at California Polytechnic State University and privately in Shell Beach. She is Principal Clarinet of the San Luis Obispo County Symphony and has played with the Mozart Festival since it began in 1971.



Brenda Liu is playing viola at her third Mozart Festival. She has also played with the Colorado Chamber Orchestra and at the Cabrillo Music Festival in Santa Cruz. She performs with the San Gabriel Symphony and the CETA Symphony while studying at Immaculate Heart College on a Merle Norman Scholarship.



Jan Cornwell graduated from Fresno State University in Music and has studied with Dorothy Renzi. She has been studying recently with Martial Singer at the Music Academy of the West in Santa Barbara. She has sung with the Cal Poly Chamber Singers and the San Luis Obispo Vocal Arts Ensemble. This is her second year with the Festival Singers.



Greg Barber has studied music at Brandeis University and at the San Francisco Conservatory of Music. He has studied with W. Green, R. Ojeda, and Norman Herzberg. He plays Principal Bassoon with the Oakland Symphony and the Bay Area Little Symphony. He is a member of the Western Opera Theatre Orchestra and the Oakland Symphony Woodwind Quintet. He does free-lance and studio work in the Bay Area and chamber music concerts in the Oakland schools and at local concert halls.



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Recital by James Weaver

Tuesday Evening, August 1

8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart Songs for soprano and pianoforte
(1756-1791)

Der Zauber, K. 472

Abendemfindung an Laura, K. 523

Als Luise die Brief ihres ungetreuen Liebhabers verbrannt, K. 520

Das Vielchen, K. 476

An Chlöe, K. 524

Sara Ganz, soprano

W.A. Mozart Rondo in F major, K. 494

W.A. Mozart Rondo in D major, K. 485

W.A. Mozart Rondo in C major, K. 475

INTERMISSION

Franz Joseph Haydn Sonata in A flat major, Hob. 46
(1732-1809)

Allegro moderato

Adagio

Finale: presto

F.J. Haydn Sonata in E major, Hob. 40

Allegretto innocente

Presto

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**Der Zauberer
(The Magician)**

K. 472

You girls, run away from Damoetas!
The first time I saw him I felt as never I felt before,
I felt, I felt, like I do not know what!
I sighed, I trembled, and still seem glad.
Believe me, he must be a magician!

When I looked at him, I became hot,
Red at one moment, white at the next.
At last he took me by the hand;
Who can tell me what I felt then?
I did not see, nor hear, nor speak
Anything but yes and no;
Believe me, he must be a magician!

Notes

He lead me into this thicket,
I wanted to run away but I followed him,
He sat down, I sat down;
He spoke, I could only stammer syllables,
I stared at him, my eyes became small,
Believe me, he must be a magician!

He pressed me burning to his heart,
What did I feel! What a sweet pain!
I sobbed, I breathed with difficulty,
Then luckily my mother came;
Otherwise, O Gods, what would have happened to me
After so much magic!

**Abendempfindung an Laura
(Evening Impression)**

K. 523

It is evening; the sun has disappeared and the moon
shines like silver. Thus fly life's most beautiful hours, fly
by as in a dance. Soon life's colorful scene vanishes, and
the curtain falls. The play is over, and already a friend's
tear is shed over our grave. Soon, perhaps, the gentle
west wind will waft a silent foreboding; I shall end life's
pilgrimage and fly to the land of the rest! Then you will

weep over my grave, look mournfully at my ashes; then,
O friends, will I appear to you and waft heaven to you.
Shed a little tear for me and pick a sweet violet for my
grave; gaze down soulfully at me. Be not ashamed to
dedicate a tear to me; Oh, it will be the most beautiful
pearl in my diadem.

**Als Luise die Briefe ihres ungetreuen Liebhabers Verbrannt
(As Luise Burned the Letters of her Unfaithful Lover)**

K. 520

Born of hot imagination, brought into the world in an
hour of passion, perish, you children of Melancholy! To
the flames of the heart you owe your existence; to the
flames I now return you; for ah! all those passionate songs

he sang not to me alone. You burn now, and soon, you
dears, there will be no trace of you left. But ah! the man
who wrote you may yet burn long within me.

**Das Veilchen
(The Violet)**

K. 476

A violet grew in a meadow, bent and unknown; it was a
lovely violet. There came singing through the meadow a
young shepherdess with light step and lively air. "Ah!"
thought the violet, "if only for a little while I could be the
most beautiful of nature's flowers, just long enough for
the beloved one to pluck me and press me to her bosom;

ah, only for a quarter of an hour!" But alas! the maiden
came and, not noticing the violet, stepped on it. It
dropped and died, yet still rejoiced; "though I die, I die
through her, at her feet!" The poor violet! It was a lovely
violet.

**An Chlöe
(To Chloe)**

K. 524

When love shines from your bright, blue, open eyes, and
joyfully I gaze into them, my heart beats and glows, and I
hold you and kiss your warm rosy cheeks, beloved
maiden, and I clasp you trembling in my arms! Maiden, I

will press you tightly to my bosom and release you only in
the last dying moment. My intoxicated vision is shaded by
a dark cloud, and I sit near you, weary, but happy.

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Lumière String Quartet

Tuesday, August 1

8:15 p.m.

Mission San Miguel

Margaret Wooten, *violin*

Arthur Zadinsky, *violin*

Roland Kato, *viola*

Douglas Ischar, *cello*

Wolfgang Amadeus MozartString Quartet in D minor, K. 421
(1756-1791)

Allegro

Andante

Menuetto and Trio: Allegretto

Allegretto ma non troppo-piu allegro

Bela BartokString Quartet No. 3
(1881-1945)

Prima parte: moderato

Secunda parte: allegro

Ricapitulazione della prima parte: moderato

Coda: allegro molto

INTERMISSION

Anton WebernString Quartet (1905)
(1883-1945)

Franz Joseph HaydnString Quartet in C major, Op. 74, No. 1
(1732-1809)

Allegro moderato

Andantino grazioso

Menuetto en trio-allegro

Finale-vivace

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Notes

W. A. Mozart, **String Quartet in D minor**, K. 421

The String Quartet K. 421 of June 1783, the second of the six Quartets dedicated to Haydn, is the only one of the set to be in a minor key. As usual with Mozart, the choice of a minor tonality reveals an unusual intensity of expression, and the work stands with the G minor Viola Quintet as his most passionate chamber music composition. As in the other five works of the set, the influence of Haydn is reflected chiefly by a new freedom and independence in the treatment of the four instruments. There are of course, still many passages where the first violin has the tune and the others accompany; but now there are constant flashes of thematic interest cropping up in the other parts as well. On September 1, 1784, Mozart sent Haydn the manuscripts of

the six quartets (K. 387, K. 421, K. 428, K. 458, K. 464 and K. 465).

Mozart and Haydn first met in 1781, and their mutual esteem ripened in the next few years into a warm friendship. By 1784, Haydn was coming frequently to Mozart's house in Vienna to play quartets — Haydn and Dittersdorf playing violin, Mozart, viola, and Vanhal, cello. It was on such occasions that Mozart's new quartets would receive their first performances, and on one of these evenings, early in 1785, Haydn met Mozart's father Leopold. Taking Leopold aside, he said to him: "I tell you before God, and as an honest man, that your son is the greatest composer known to me either personally or by name. He has taste, and what is more, the greatest science in composition."

B. Bartok, **String Quartet No. 3**

During the ten years which separate the Second Quartet from the Third, Bartok passed through a phase of technical experimentation, intellectual abstraction, concentration, and subtilization. This is Bartok's expressionistic period, represented by such works as the two Violin Sonatas, the Piano Sonata, and the First Piano Concerto — works that show him at the height of his intellectual modernism. This is the "difficult" Bartok to whom all his commentators speak —

elliptic, elusive, enigmatic, uncompromising, and aggressive to the point of harshness.

The Bartok of the years 1922-1927 seems to be communing within himself; an introverted sort of self-introspection. For this reason, the Third Quartet is the least accessible of his six quartets, making extraordinary demands on our perceptive and imaginative powers. Yet it is no less a masterpiece than the others, and differs from them only in that its aesthetic and intellectual premises are more difficult to apprehend.

A. Webern, **String Quartet (1905)**

The manuscript of Webern's String Quartet was rediscovered in 1961 among a collection of his earliest compositions. At the time of its conception in 1905, Webern had begun his study with Arnold Schoenberg, who had suggested the classic discipline of string quartet writing to him. Webern derived his inspiration from a painting entitled "Werden-Sein-Vergehen," a triptych by Giovanni Segantini (1858-1899), an artist renowned for his portrayal of grandiose mountain scenery. Webern admired the quiet solitude and majestic power depicted in this painting, and tried to infuse the same spirit into his own work.

Beginning with a mysterious three-note motive, the work gradually expands into three main sections which include

several highly dramatic episodes. To express the depth of his involvement with the work, Webern headed the manuscript with a quotation from the German religious mystic Jacobus Boehme (1575-1624) which may be translated: "The sense of triumph that prevailed within my spirit I cannot write nor tell; it can be compared with nothing but the birth of life in the midst of death — the resurrection of the dead. In this light did my mind immediately see through all things, and in all living creatures, even in weeds and grass, did recognize God, who He may be and how He may be and what His will is." Although it was written by a composer who is generally known for his miniature, aphoristic forms, this quartet belongs to the ultra-romantic idiom of Wagner and Richard Strauss.

F. J. Haydn, **String Quartet**, Op. 74, No. 1

As the name of the idiom suggests, chamber music is music for intimate surroundings, and up until Haydn's late works, it was generally music for a select few in the private homes of aristocracy. The quartets, belonging to Opera 71 and 74, were the first in history to be composed for public performances, having been commissioned by the English impresario, Johann Peter Salomon.

There are two distinctive features about these six quartets belonging to the years 1792-1793. In each case, the first movement is prefaced by a short introduction ranging from a

mere chord or sequence of chords establishing the key, to extended preludes such as those found in the last two quartets of Op. 74 which are closely linked with the development of the ensuing movement. Another feature — a curious one — is the fact that Haydn seems at times to be straining towards an almost orchestral type of sonority. He seems to be trying to graft his experience with a large orchestra — the richness and volume of Salomon's London orchestra — onto his mature quartet style, with the result that at times he almost breaks its bounds.

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Orchestra Concert

Wednesday Evening, August 2

8:15 p.m.

Cal Poly Theatre

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Wolfgang Amadeus Mozart Overture to the opera *Così fan tutte*, K. 588
(1756-1791)

W.A. Mozart Divertimento in E-flat major, K. 113
Allegro
Andante
Menuetto
Allegro

Dorothy Wade, violin I
Robert Sushel, violin II
Sven Reher, viola
Robert Adcock, violoncello
Drew Dembowski, bass
James Kanter, clarinet
Virginia Wright, clarinet
David Krehbiel, horn
Jane Swanson, horn

W.A. Mozart Flute Concerto No. 1 in G major, K. 313 (285c)
Allegro maestoso
Adagio ma non troppo
Rondeau: Tempo di Menuetto

Louise Di Tullio, soloist

INTERMISSION

W.A. Mozart Symphony No. 41 in C major, ("Jupiter"), K. 551
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

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Notes

W. A. Mozart, *Overture to the opera Così fan tutte*, K. 588

An opera overture is usually derived from materials within the opera. Sometimes the relationship is clearly evident such as the opening to the overture to *Don Giovanni* which is taken directly from the cemetery scene. Sometimes, the relationship is less obvious or even non-existent, for instance when a pre-existing sinfonia was tacked onto an opera merely to get the evening started.

The overture to *Così fan tutte* has a truly unique genesis. The opera was composed as a direct response to a request by Emperor Joseph II who was enthusiastic about Mozart's recent opera *The Marriage of Figaro*. *Così fan tutte* is a comic masterpiece, an example of Mozart's genius at its best. But as colorful as the overture is, it seems strangely removed from all of the musical wealth of the opera itself.

The Mozart scholar, Nathan Broder, revealed the secret in his collection of librettos entitled "The Great Operas of Mozart." The title *Così fan tutte* and one of the main themes of the overture itself come from a point in *The Marriage of Figaro* where Basilio remarks, "Così fan tutte le belle" (That's the way all women are). The words and the music at that point become the material for the new opera and Mozart has pulled off one of the most subtle musical jokes of all time. The humor is compounded when (from measures 228 to 240) Mozart quotes new melodic material which accompanies the same words, this time from *Così* itself. So, Mozart has pulled together both operas into this overture which turns out to be more subtle than was ever imagined.

W. A. Mozart, *Divertimento, in E flat major*, K. 113

The term *divertimento* generally implies a work of lighter weight for entertainment purposes. Hence, the specific event or concert for which a *divertimento* is written is often as not known. This is the case for the E-flat *divertimento* except for the fact that it is known that Mozart wrote it in Milan in 1771 and re-arranged it for performance again in 1777. Tonight's performance is based on the original version.

The original manuscript bears the unusual title *Concerto or Divertimento* which gives some insight to Mozart's concept of the piece. The clarinet and horn parts could be considered somewhat *concertante*. Although this work is most comfortably played as a piece of chamber music, it is not inappropriate to add strings and perform it in a format which demonstrates its similarity to the early symphony.

W. A. Mozart, *Flute Concerto No. 1 in G major*, K. 313 (285c)

Mozart's inherent understanding of each instrument is always the source of great pleasure for both the players and listeners. Each of his concertos seems inseparable from the instrument for which it was written — not always the case with other composers of Mozart's time. (The one exception to this is his Flute Concerto No. 2 which was originally an oboe concerto — and this has caused great consternation among both flutists and oboists). The G major flute concerto was composed during 1778 while Mozart was in Mannheim.

An amateur Dutch flutist, Monsieur De Jean, asked Mozart to please compose for him three concertos and some quartets for flute. Although Mozart never completed the full commission, he did provide two quartets and this one concerto which fulfills every expectation for everyone except for De Jean who apparently asked Mozart to provide a simpler slow movement. Based on the sketchy details one might conclude that Mozart never completed the commission because he lost interest in Monsieur De Jean.

W. A. Mozart, *Symphony No. 41 in C major, ("Jupiter")* K. 551

"Mozart finished his career as a symphonist before Haydn was to crown his symphonic life-work with the London sets. Our symphony is the summation of Mozart's achievements in a field that he entered as a lad of eight or nine years in London. His last symphony is one of the greatest accomplishments of the classical school. The preceding G minor symphony was the expression of dark pessimism, and it seems that Mozart mustered all his strength to free himself from these feelings. Only sixteen days elapsed from the hour he finished the G minor symphony until he completed the *Jupiter* Symphony — he was certainly driven by an inner compulsion to have completed another symphony so quickly. In spite of the "majesty and splendor" which Otto Jahn, the most important Mozart scholar of the nineteenth

century, associated with the C major symphony, strong serious accents are unmistakably in evidence in the opening *Allegro vivace* and also in the *Andante cantabile* . . .

The Novellos visited Mozart's widow Constanze in Salzburg in 1829 and entered in their diary the following for August 7th: "Mozart's son said he considered the *Finale* to his father's sinfonia in C — which Salomon christened the *Jupiter* — to be the highest triumph of Instrumental Composition, and I agree with him." Thus it was Johann Peter Salomon (fine violinist from Bonn, successful concert manager in London, instigator of Haydn's journeys to London and of the composition of Haydn's twelve last symphonies) who coined the term *Jupiter* Symphony."

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Wednesday Evening, August 2

8:15 p.m.

Veteran's Memorial Building, Cambria

Thursday Evening, August 3

8:15 p.m.

Cal Poly Theatre

Pocket Philharmonic

Celia Rosenberger, violin

Teresa Madden, violin

Mimi Dye, viola

Gretchen Dye, cello

Ken Kramer, flute

William Banovitz, oboe

Donald O'Brien, clarinet

David Barbalotta, bassoon

Donald Pippin, piano

Francesca Howe, Fiordiligi

Diane Gilfether, Despina

Stephanie Friednan, Dorabella

Marvin Klebe, Don Alfonso

Gene Albin, Ferrando

Elwood Thorton, Guglielmo

Donald Pippin, narrator

Wolfgang Amadeus Mozart "Così fan tutte," K. 588
(1756-1791)

"The Way of Women" ... two idealistic lovers discover to their eventual relief that their adored sweethearts are made not of celestial marble, but of flesh and blood.

A no-host reception will be held at Jim and Olga Buckley's Pewter Plough Playhouse (824 N. Main) immediately following the Wednesday Evening Cambria Concert.



Title page of the piano score of *Così fan tutte* published in 1790.

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Breakfast
Lunch
Dinner

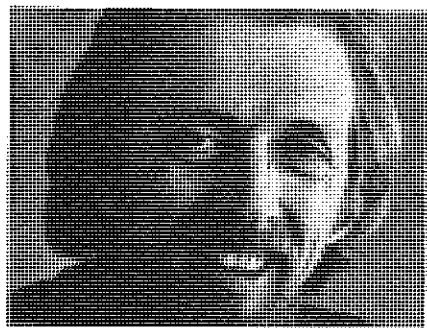

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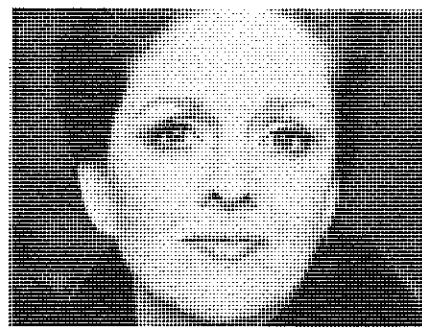
Marvin Klebe

Mr. Klebe has sung with the leading opera houses and symphony orchestras on the West coast, the Elliot Feld American Ballet Co. in New York and the Spoleto Festival of Two Worlds. Since 1972, Mr. Klebe has developed the Cinnabar theatre in Petaluma from an old school house into one of the finest little theatres on the West coast. He founded the organization, is its managing director, and frequently directs and performs. In the summers of 1976 and 1977, he was guest director and artist at the School of Orpheus Music Festival in Vazely, France and in December of 1977 was a guest of the University of Mexico Orchestra where he sang Mahler's "Des Knaben Wunderhorn."



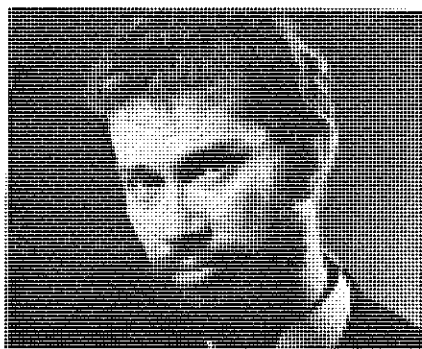
Gene Albin

Gene Albin is a graduate of the Eastman School of Music, Rochester, New York. After graduation, he was immediately hired by the Festival Singers of Canada, one of the very few Americans ever hired. Since moving to San Francisco, he has been heard with the California Bach Society, Peninsula Masterworks Chorale, Santa Clara Chorale, at Stanford University, Hartnell College and many other locations throughout the state. His oratorio debut at Carnegie Hall with the Roger Wagner Chorale and Prague Chamber Orchestra is his most recent success. His performance of the Mozart *Requiem* and Handel *Dexit Dominus* was praised by the *New York Times*.



Francesca Howe

Francesca Howe is returning with Donald Pippin for her second year at the Mozart Festival. She studied in New York at the Manhattan School of Music and also with Marinka Gurewich. She has performed with Alan Curtis and Fran Brueggen throughout the United States, with John Pasqualetti's Pacific Ballet, the San Francisco Opera, Spring Opera, the Carmel Bach Festival, the Cabrillo Festival, and for three seasons with the Netherlands Opera. She has appeared with the Pocket Opera in Handel's *Admeto*, *Alcina*, *Orlando*, *Xerxes* and *Julius Caesar*. She recently performed works of Mahler and Samuel Barber with the Dayton Symphony.



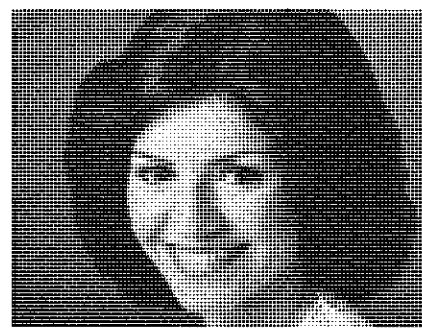
Elwood Thornton

Elwood Thornton was a student of Adah Maes Curran. He has performed with the New York Choral Society, the Yale Philharmonica, the Baltimore Handel Society, the Oberlin Music Theatre, the Bel Canto and Amato Operas in New York and the Mississippi Arts Festival. In addition to being a regular Brown Bag Opera performer with the San Francisco Opera, Mr. Thornton made his debut with the San Francisco Spring Opera in March, 1978, as Nerinus in their production of Handel's *Julius Caesar*.



Stephanie Friedman

Stephanie Friedman was born and raised on the East coast. She attended Radcliffe College as a Radcliffe Club Scholar, and holds a B.A. in French from the University of California at Berkeley and a Master's degree in Teaching from Harvard. She has appeared as soloist with the Oakland, San Jose, and Sacramento Symphony orchestras. She has also sung with the San Francisco Chamber Orchestra, the Bach choir, the Berkeley Contemporary Chamber Players, and the University of California, Berkeley Symphony Orchestra, among others.



Diane Gilfether

Minneapolis born Diane Gilfether graduated from Holy Names College where she is now a masters candidate in vocal performance. She studied voice with Donald Stenberg of Burlingame, California. She has extensive experience as guest soloist in the Bay Area and throughout California. A few of her solo appearances include the Brown Bag Opera (San Francisco/Affiliate Artists), Pacific Opera, City Opera of San Francisco, the Pasadena Opera, the Scholar Opera and the San Francisco Lamplighters (Opera West Foundation).

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Thursday, August 3

2:00 and 4:00 p.m.

Cal Poly Theatre

RICHARD BAY'S PUPPET OPERA

A puppet presentation of Mozart's
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This is the Festival's fourth Ear-Opener Concert. These concerts have been designed to introduce classical music to beginners of all ages. The programs emphasize the enjoyment derived from the appreciation of good music. Richard Bay continues this Ear-Opener tradition with this excellent introduction to the operatic experience.



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The Galley

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Afternoon Recital

Friday, August 4

3:00 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart Sonata in D major for piano, four hands,
(1756-1791) K. 381 (123a)

Allegro
Andante
Allegro molto

Helen Hollis, James Weaver

W. A. Mozart Aria: "Per questa bella mano," K. 612

By your lovely hand,
By your beautiful eyes,
I vow, my dearest, that never
will I love another but you.
The breezes, the plants, the rocks,
Which will know my sighs,
Will tell you of
My constant loyalty.
Look brighter, oh stern visage,
And tell me whether you hate or love me!
Your tender looks have won me,
I want you to call me always yours,
Neither earth nor heaven could change
That desire within me.

English translation by Waldo Lyman

Andrew Wentzel, bass
David Young, double bass
Ronald V. Ratcliffe, pianoforte

Gabriel Fauré Sonata in A major for violin and piano, Op. 13
(1845-1924)

Allegro molto
Andante
Allegro vivace
Allegro quasi presto

Dorothy Wade, violin
Michael Sushel, piano

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Recital by Françoise Régnat

Friday Evening, August 4

8:15 p.m.

Cal Poly Theatre

(Series B)

Wolfgang Amadeus Mozart Rondo in A minor, K. 511
(1756-1791)

Robert Schumann Fantasia in C major, Op. 17
(1810-1856)

INTERMISSION

Maurice Ravel Valses nobles et sentimentales
(1875-1937)

Claude Debussy Two Etudes
(1862-1918)
Pour les degres chromatiques
Pour les quartes

Serge Prokofiev Sonata No. 3
(1891-1953)



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Notes

W. A. Mozart, **Rondo in A minor**, K. 511

The rondo is oftimes considered to be a form which concludes a larger work — occasionally it stands on its own as a separate work, but even then not as a work of substance. Mozart's Rondo in in A minor is an important piece of music

with great depth and emotion, conceived on a large scale, which makes eloquent use of the principle of contrast and repetition of ideas.

R. Schumann, **Fantasia in C major**, Op. 17

The Fantasia in C major is the embodiment of Schumann, the Romanticist. He consciously made reference to "our new age of romanticism" in his own writings. The work stems from a traumatic time in his life when Clara Wieck's father had forbidden them to see each other. Robert poured himself into his music and this work is addressed directly to

Clara with a quote from Schlegel: "Through all the tones in Earth's many-colored dream there sounds for the secret listener one soft, drawn-out note."

The Fantasia has three sections: "To be played in a fantastic and impassioned manner throughout," "Energetic throughout," and "Played slowly."

M. Ravel, **Valses nobles et sentimentales**

"Ravel's piano compositions can be called the most perfectly engineered music for the actual pianoforte, but not engineered or constructed in a purely mechanical way it is always deeply felt, profoundly inspired and expresses — in avoiding sentimentality quite carefully — a vast range of human emotions, from tenderest sensuousness to gay humor and biting irony, from dark, fantastic visions to brilliant clarity. And always in the most concise, finished musical form, as near to technical perfection as is humanly possible."

—Walter Giesecking

! *Valses nobles et sentimentales* was written in 1911 and comprises seven waltzes and an epilogue. Ravel reflects his interest in the dance and places at the top of the score a quotation from Henri de Régnier, "The constantly new and delicious pleasure of a useless occupation."

C. Debussy, **Two Etudes**

Claude Debussy is recognized as one of the most original and influential composers of the early Twentieth Century. The fact he is associated with Impressionism and that some of his pieces are easily accessible and popular, should not obscure the fact that he used musical materials in totally new ways and was uncompromising in his approach to how he wanted to compose. Most audiences today listen to his music aware only of the superficial beauty and color, and not at all aware of the remarkable daring and personality

captured in his works.

His two books of *Etudes* were composed in the same spirit of the etudes by Chopin — works which were intended to develop performing skill but also to contain musical substance. They were composed near the end of his life when he was very ill and each etude is a bold work even if the preoccupation of an exercise is tempered with examples of Debussy's wry sense of humor.

S. Prokofiev, **Sonata No. 3**

Prokofiev's Sonata No. 3 in A minor is probably his most popular sonata, typically juxtaposing biting rhythmic ideas with very lyric and flowing phrases. In one surprisingly

short movement, it leans heavily on the traditional sonata-allegro form and is hailed as a masterpiece of thematic development.

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Mission Concert

Friday and Saturday Evenings

August 4 and 5

8:15 p.m.

Mission San Luis Obispo de Tolosa

(Series A, Friday evening; Series B, Saturday evening)

*The Mission Concerts are dedicated to Ralph and Julia Wright
for their generous support of the Festival.*

Wolfgang Amadeus Mozart Symphony No. 10 in G major, K. 74
(1756-1791)

Allegro

Andante

Rondeau: Allegro

Leopold Mozart Concerto for Trumpet in D major
(1719-1787)

Adagio

Allegro moderato

Anthony Plog, soloist

Bela Bartok Divertimento
(1881-1945)

Allegro non troppo

Molto adagio

Allegro assai

INTERMISSION

Halsey Stevens Magnificat
(1908-)

**Mozart Festival Singers and Festival Orchestra
conducted by John Russell**

Anthony Plog, trumpet soloist

Wolfgang Amadeus Mozart Missa Brevis in D major, K. 194 (186h)

SOLOISTS:

Sara Ganz, soprano

Cathy Stolz, alto

Michael Reynolds, tenor

Lee Shirey, bass

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Notes

W. A. Mozart, **Symphony No. 10 in G major**, K. 74

Between the ages of 13 and 17, Mozart made three trips to Italy, primarily to compose operas for the Carnival season in Milan. Associated with those trips is a host of Mozart's early symphonies and string quartets, probably a result of the enthusiastic reception Mozart received at the time.

Composed in 1770, at the age of 14, the Symphony No. 10 in G major is one of the many symphonies resulting from these trips. It is an unusually short work, and it has been speculated that it might have been originally conceived as an opera overture. Reflective of Italian taste, it is comprised of

only three movements, omitting the minute which was part of the German tradition. The first movement runs without pause into the slow movement.

It would not be appropriate to attempt to justify this piece (or other symphonies from this same period) as a major work or a masterpiece. On the other hand, it is important to note that the symphony was a relatively new form at this time, light in its nature, and Mozart's youthful works were as distinguished as any other more mature composer's.

L. Mozart, **Trumpet Concerto in D major**

There is no question that Leopold Mozart basks mostly in the light reflected from his son. He was certainly not celebrated as a composer during his own lifetime. He claims a small place in history, however, as the composer of various light and entertaining works and as the author of a highly popular treatise on violin playing published in 1756, the year Wolfgang was born.

This trumpet concerto was composed in August, 1762,

and it was probably first performed by the Salzburg Court trumpeter and close friend of the Mozart family, Andreas Schachtner. It consists of only two movements, an opening adagio and a fast movement, both of which are reflective of a very early stage of evolution of the sonata-allegro form which his son would eventually carry to a much higher level of expression.

B. Bartok, **Divertimento**

Bartok's *Divertimento* was composed in the incredibly short period of 15 days, and in his letters of that time, he shows great pleasure with its progress and its final form. It was commissioned in 1939 by his friend Paul Sacher for performance by the Basle Chamber Orchestra. While composing it, Bartok was a guest of Sacher's in Switzerland.

The *Divertimento* is one of those great works which can be appreciated at many levels. On the most superficial level, it is a piece which is easily listened to and enjoyed. But closer inspection reveals many qualities which further enhance the enjoyment. Always present are the rhythms and melodic intervals of Balkan folk music which are always so characteristic of Bartok's music.

Delving further, the title *Divertimento* is provocative. As

we know from the many works of Mozart and his contemporaries, a *divertimento* was a piece for entertainment; a diversion. This *divertimento* is composed in that spirit, but with little regard for the Viennese Classical style that one expects. He seems to lean heavily on the Baroque Concerto Grosso as an inspiration for the alteration of the small group versus large — a string quintet opposed to the full ensemble.

The first and last movements are particularly contrapuntal, utilizing various devices reminiscent of Bach. At one point in the third movement, Bartok initiates a bold fugue which he soon abandons, much as Beethoven was wont to do. Only the slow movement can be described as basically serious.

Halsey Stevens, **Magnificat**

This work for mixed chorus, trumpet, and string orchestra, was composed at Inglewood, California, during the fall of 1962.

Halsey Stevens is a Professor of Music at the University of Southern California.

W.A. Mozart, **Missa Brevis in D major**, K. 194

Composed in August of 1774, this "Brief Mass" is representative of all Mozart's Masses of this type. Concise writing in fast tempos produces a work conforming to the wishes of Mozart's employer, the Archbishop Colloredo,

who was impatient with elaborate and lengthy Masses.

The work is scored for soloists, chorus and string orchestra without violas.

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Afternoon Recital

Saturday Afternoon, August 5

3:00 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart Divertimento in F major for 2 oboes,
(1756-1791) 2 bassoons and 2 horns, K. 253

Thema con variazioni
Menuetto
Allegro assai

John Ellis, *oboe I*
John Winter, *oboe II*
Don Christlieb, *bassoon I*
Greg Barber, *bassoon II*
David Krehbiel, *horn I*
Jane Swanson, *horn II*

W.A. Mozart Trio for clarinet, viola and piano
("Kegelstatt") K. 498

Andante
Menuetto
Rondeaux: Allegretto

James Kanter, *clarinet*
Sven Reher, *viola*
Ronald V. Ratcliffe, *pianoforte*

INTERMISSION

W.A. Mozart Piano Concerto No. 12 in A major, K. 414 (385p)

Allegro
Andante
Allegretto

James Weaver, *piano*
Rebecca Brooks, *violin*
Steven Scharf, *violin*
Richard Elegino, *viola*
Mary Lane, *violoncello*
Clifton Swanson, *bass*

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Mozart and the Piano

To his father

Augsburg, 17 October 1777

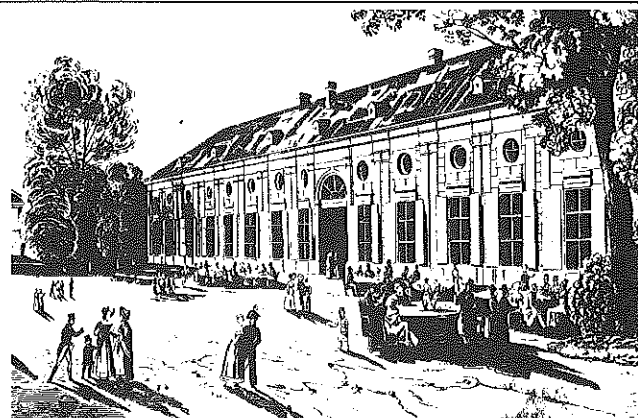
This time I shall begin at once with Stein's pianofortes. Before I had seen any of his make, Spath's claviers had always been my favorites. But now I much prefer Stein's, for they damp ever so much better than the Regensburg instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even. It is true that he does not sell a pianoforte of this kind for less than three hundred gulden, but the trouble and the labour which Stein puts into the making of it cannot be paid for. His instruments have this special advantage over others that they are made with escape action. Only one maker in a hundred bothers about this. But without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them. He himself told me that when he himself has finished making one of these claviers, he sits

down to it and tries all kinds of passages, runs and jumps, and he shaves and works away until it can do anything. For he labours solely in the interest of music and not for his own profit; otherwise he would soon finish his work. He often says: 'If I were not myself such a passionate lover of music and had not myself some slight skill on the clavier, I should certainly long ago have lost patience with my work. But I do like an instrument which never lets the player down and is durable.' And his claviers certainly do last. He guarantees that the sounding board will neither break or split. When he finished making one for a clavier, he places it in the open air, exposing it to rain, snow, the heat of the sun and all the devils in order that they might crack. Then he inserts wedges and glues them in to make the instrument very strong and firm. He is delighted when it cracks, for he can be sure that nothing more can happen to it. Indeed he often cuts into it himself and then glues it together again and strengthens it in this way. He has finished making three pianofortes of this kind. Today I played on one again.

To his father

Vienna, 25 May 1782

This time I must really steal a moment, so that you may not wait too long for a letter. For tomorrow our first concert takes place in the Augarten and at half past eight Martin is fetching me in a carriage and we have still six visits to pay, which I must finish off by eleven o'clock, as I then have to go to Countess Rumbeck. Afterwards I am lunching with Countess Thun and, I should add, in her garden. In the evening we are having the rehearsal of the concert. A symphony by Van Swieten and one of mine are being performed; and amateur singer, Mlle Berger, is going to sing; a boy of the name of Turk is playing a violin concerto; and Fraulein Auernhammer, and I are playing my E flat concerto for two pianos.



The cafe in the Augarten

To his father

Vienna, 28 December 1782

I must write in the greatest haste, as it is already half past five and I have asked some people to come here at six for a little concert. Altogether I have so much to do that often I do not know whether I am on my head or my heels. I spend the whole afternoon giving lessons until two o'clock, when we have lunch. After this meal I must give my poor stomach an hour for digestion. The evening is therefore the only time I have for composing and of that I can never be sure, as I am often asked to perform at concerts. There are still two concertos wanting to make up the series of subscription

concertos.* These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

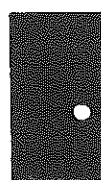
*He is referring to his Piano concertos K. 413-415.

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Recital by George Sakellarion

Saturday Evening, August 5

8:15 p.m.

Cal Poly Theatre

(Series A)

*Handed from
1977*

H. Villa-Lobos Preludes I and V
(1887-1959)

Choros
Etude XI

Johann Sebastian Bach Suite in D major, BWV 1007
(1685-1750)

Prelude
Courante
Sarabande
Minute I and II
Gigue

Wolfgang Amadeus Mozart Minuet in E major
(1756-1791)

W.A. Mozart Allegro in D major

Fernando Sor Variations on a Theme by Mozart
(1778-1839)

INTERMISSION

Barrios Agustin Four South American Pieces
(1885-1944)

Preludio
Choro da Saudade
Tremolo
Vals

Jean Philippe Rameau Minuet in D major
(1683-1764)

J.P. Rameau Minuet in A major

Issac Albeniz Rumores de la Calenta
(1860-1909)

I. Albeniz Torre Bermeja

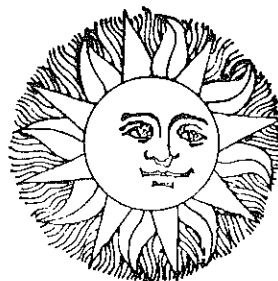
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Mozart's Humorous Side

Mannheim, 13 November 1777

Ma très chère Nièce! Cousine! fille! Mère, Soeur, et Épouse!

Bless my soul a thousand curses, Croations, damnations, devils, witches, sorcerers, hell's battalions to all eternity, by all the elements, air, water, earth, and fire, Europe, Asia, Africa, and America, Jesuits, Augustinians, Benedictines, Capuchins, Minorites, Franciscans, Dominicans, Carthusians, and Brothers of the Holy Cross, Canons regular and irregular, all slackers, knaves, cowards, sluggards and toadies higgledy-piggledy, asses, buffaloes, oxen, fools, nit-wits and dunces! What sort of behaviour is that, my dears — four smart soldiers and three bandoliers? . . . Such a parcel to get, but no portrait as yet! I was all eagerness — in fact, I was quite sure — for you yourself had written the other day that I was to have it soon, very, very soon. Perhaps you doubt that I shall keep my word? Surely you do not doubt me? Well, anyhow, I implore you to send me yours — the sooner, the better. And I trust that you will have it done, as I urged you, in French costume.

To his sister

Munich, 29 September 1777

Ma très chère soeur. I shall send you very soon a letter all for yourself. My greetings to A.B.C.M.R. and more letters of the alphabet of that kind. Addio. I do beg you to take care of your health. I kiss Papa's hands 100000 times and always remain your most obedient son.

Woldgang Amade Mozart

Someone built a house here and wrote on it:

To build a good house is good fun, 'tis true.
That 'twould cost so much I never knew.

During the night someone scrawled underneath:

That to build a house would cost so much brass
You ought to have known, you silly ass.

To his father

Mannheim, 14 November 1777

I, Johannes Chrysostomus Annamadeus Wolfgangus Sigismundus Mozart, hereby plead guilty and confess that yesterday and the day before (not to mention on several other occasions) I did not get home until midnight; and that from ten o'clock until the said hour at Cannabich's house and in the presence and company of the said Cannabich, his wife and daughter, the Treasurer, Ramm and Lang I did frequently, without any difficulty, but quite easily, perpetrate — rhymes, the same being, moreover, sheer garbage . . . in thoughts and words, but not in deeds. I should not have behaved so godlessly, however, if our



Mozart's cousin, Maria Anna Thekla Mozart

ringleader, known under the name of Lisel (Elisabetha Cannabich), had not egged me on and incited me; at the same time I must admit that I thoroughly enjoyed it. I confess all these sins and transgressions of mine from the bottom of my heart and in hope of having to confess them very often, I firmly resolve to go on with the sinful life which I have begun. Wherefore, I beg for the holy dispensation, if it can be easily obtained; if not, it's all one to me, for the game will go on the same.

Dearest Coz Fuzz!

Mannheim, 5 November 1777

I have received reprieved your dear letter, telling selling me that my uncle carbuncle, my aunt can't and you too are very well hell. Thank God, we too are in excellent health wealth. Today the letter setter from my Papa Ha! Ha! dropped safely into my claws paws. I hope that you too have got shop the note dote which I wrote to you from Mannheim. If so, so much the better, better the much so. Now for some sense. I am very sorry to hear that the Abbot rabbit has had another stroke so soon moon. But I trust that with God's cod's help it will have no serious consequences excrescences. You say lay that you will keep the compromise which you made me before I left Augsburg and that you will soon boon. Well, that will certainly be a shock to me. You write further, you pour out, disclose, divulge, notify, declare, signify, inform, acquaint me with the fact, make it quite clear, request, demand, desire, wish, would like, order me to send you my portrait. Eh bien, I shall certainly despatch scratch it to you. Oui, par ma foi.

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Orchestra Concert

Sunday Afternoon, August 6

3:00 p.m.

Cal Poly Theatre

Ludwig van Beethoven Symphony No. 2 in D major, Op. 36
(1770-1827)

Adagio molto: Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

Frank Martin Concerto for Seven Winds, Percussion and Strings
(1890-1974)

Allegro

Adagietto

Allegro vivace

Louise Di Tullio, flute

John Ellis, oboe

James Kanter, clarinet

Don Christlieb, bassoon

David Krehbiel, horn

Anthony Plog, trumpet

Douglas Lowry, trombone

Eric Remsen, timpani

INTERMISSION

Wolfgang Amadeus Mozart Piano Concerto No. 24 in C minor, K. 491
(1756-1791)

Allegro

Larghetto

Allegretto

Françoise Régnat, soloist

A reception for the musicians will be held immediately following the Sunday Orchestra Concert

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Notes

L. v. Beethoven, **Symphony No. 2 in D major**, Op. 36

Although his first symphony in C major reflects many characteristics which distinguish Beethoven's personal style, it is the second that makes it clear that something special is happening. Working within traditional forms, he begins the process of expanding those forms to greater length and greater intensity of expression.

Composed in 1802 and published in 1804, this symphony gives no indication of the deep melancholy that pervaded the great composer as he realized that his increasing deafness was incurable. The famous "Heiligenstadt

Testament," a suicide note, dates from this period. And yet this amazing symphony dances from beginning to end. The first and last movements contain great dynamic contrast, each ending with a forceful Coda. The second movement is considerably longer than usual, and is an especially beautiful moment in music history. The third movement is titled *Scherzo*, a term applied to most of Beethoven's subsequent symphonies and replacing the outmoded *Minuet*.

Frank Martin, **Concerto for Seven Winds, Percussion and Strings**

Raised in a highly conservative musical tradition in Switzerland, Frank Martin later assimilated many of the *avant garde* ideas of his time, resulting in a style that does not fall conveniently into established categories. His concerto for Seven Winds, Percussion and Strings is an excellent example of this phenomenon. Commissioned by the Bernische Musikgesellschaft in 1949, Martin set out to compose a work that demonstrated the virtuoso capabilities of each wind instrument of the orchestra. The seven winds

are the standard quintet plus trumpet and trombone. Well written parts for each instrument require complete facility and technical mastery, and yet the piece is inherently very musical.

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

W. A. Mozart, **Piano Concerto No. 24 in C minor**, K. 491

Completed in March 24, 1786, the C minor piano concerto and two others (K. 482 and 488) were composed while Mozart was in the midst of the completion of his opera *The Marriage of Figaro*. This was an incredibly busy time for Mozart; he performed the concerto on April 3 and repeated it on April 7; and May 1, the opera was completed, rehearsed, and received its first performance.

The C minor concerto was written hastily, and the manuscript is unique for the number of corrections and alternate versions. Mozart often worked out his music before he committed it to paper, but this does not seem to be the case here. At times, the piano part is only sketched — Mozart filled it out spontaneously in performance.

This is one of his most symphonic and expansive works. The orchestration is one of his fullest, calling for flute, two oboes, clarinets, bassoons, horns, trumpets, kettledrums, and strings. The mood is extremely serious; the concerto was one of Beethoven's favorites and it is one of only two that Mozart wrote in a minor key.

The first movement is unusually long: 523 measures — not exceeded until Beethoven's *Eroica* Symphony nearly twenty years later. The slow and lyrical second movement is a brief relief from the dark intensity of the first. The last movement is a theme and variations based on a march-like, but strikingly somber theme.

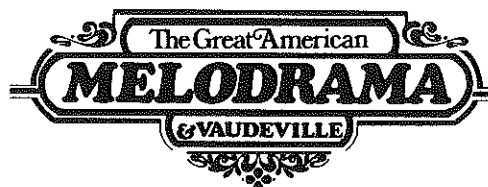


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Acknowledgements

We are indebted to many individuals and organizations for their donation of time, talent, and patience in doing "what needed doing" behind the scenes. They have been a valuable community resource adding to the spirit of the Festival. We have also relied upon the services and support of the business community in presenting the 1978 Festival. We acknowledge and thank these individuals, organizations, and businesses for contributing in a very special way to the 1978 Mozart Festival.

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In addition to the above, the local media — newspapers, magazines, radio and television stations — have provided invaluable support by publicizing fund-raising events as well as the Festival itself.

The Dedication of the Mission Concerts

The Mozart Festival Association has dedicated the Mission Concerts to Ralph and Julia Wright of Los Osos in appreciation for their work in establishing our new recognition and friendships in Salzburg.

Julia Wright is a native of Salzburg, Austria. She was involved with the internationally recognized Salzburg Mozart Festival for several years. The Wrights first became involved with the San Luis Obispo Mozart Festival as a host family. Hearing their guest musician

practicing in their home revived Julia's memories of earlier Salzburg Festivals. During a later visit to Salzburg, Julia told her friends about the Festival in San Luis Obispo.

Julia had an idea. Months later the idea evolved into the pre-Festival gala which many Festival-goers have enjoyed. The "World of Dance" event welcomed Austrian artist Meta Mettig and Austrian officials to the San Luis Obispo Mozart Festival. Mrs. Mettig donated the bronze sculpture "The Green Flute" which was auctioned during the event to benefit the 1978 Festival.

Julia also set about with her tenacity and her typewriter to singlehandedly inform

the cultural community in Salzburg about the San Luis Obispo Mozart Festival. These efforts have culminated in an exchange of official greetings and gifts "from one Festival city to another." Dr. Herbert Moritz, the Lieutenant Governor of Salzburg and the Minister of Culture, has planned a reception to welcome our "Mozart ambassadors" Judge and Mrs. William P. Clark, Jr. of Paso Robles.

In dedicating the Mission Concerts to Ralph and Julia Wright, we express our gratitude to each person in the audience who has contributed to the success of the San Luis Obispo Mozart Festival through the simple but very significant act of telling a friend.

Neal-Truesdale Insurance





SAN LUIS OBISPO MOZART FESTIVAL

Dear Friends of Mozart,

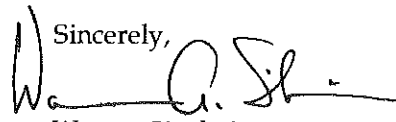
We are pleased to have you join us for the Eighth Annual San Luis Obispo Mozart Festival. Festival Week culminates a year of work and planning by the directors of the Festival. The results of the planning and searching for the best possible musical production are now here for you to see, hear, and enjoy. Another aspect of Festival planning that is not so readily apparent is financial planning.

This year the Festival has a total budget in excess of \$40,000. Inflation alone forces our budget higher each year. Additional performances and special productions such as the Puppet Opera also add to costs. The passage of the property tax reduction initiative will mean that the Festival will have to pay fees for buildings and services previously available *gratis*.

The policy of the Festival has been and continues to be that ticket prices should not be so high as to deprive many lovers of fine music of an opportunity to enjoy the Festival. This year, ticket sales, in spite of an increase in prices, will still provide only 50% of the Festival budget. Donations are an important element of the Festival's support. Already, as of July 1, we have received approximately \$5,300 in individual donations. We are grateful for all donations large and small.

A form of gift that can be especially rewarding both for the donor and the Festival is the substantial gift. Substantial gifts may be made in a number of trust formats. Such a gift could provide income over several years for general operating costs or for a specific purpose. Charitable giving provides benefits not only for the Festival and the community of music lovers, but also for the donor who may reap significant tax savings.

If you would like to explore how your gift can meet the needs of the Mozart Festival and also your needs, please contact the Festival staff. We are pleased to work with you and your tax advisor in planning gifts.

Sincerely,

Warren Sinsheimer
First Vice President

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Unique shopping in San Simeon

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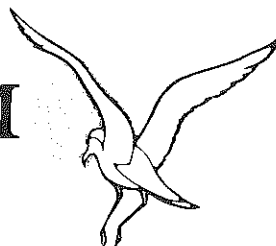
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Classics 7:35 - 9:30 Nightly



A Brief Chronology of Mozart's Life

Including his works performed at this year's Festival

- 1756 Mozart born in Salzburg, January 27.
- 1761 First compositions for piano.
- K.* 1762 First concert tour (Germany).
- K. 5. 1763 First European tour.
- K. 9 1764 Paris until April then London. First symphonies
- K. 19 1765 London until July. Concert at The Hague.
- K. 24 1766 Tours Europe. Returns to Salzburg in November.
- K. 34 1767 To Vienna. Severe case of smallpox.
- K. 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- K. 61 1769 Returns to Salzburg. First Italian tour begins.
- K. 73 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- K. 74 1771 Second Italian tour. Symphony No. 10 in G_♯ major, K. 74.
Divertimento in E flat major, K. 113.
- K. 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.
- K. 157 1773 To Vienna
- K. 186 1774 In Salzburg. Missa Brevis in D major, K. 194.
- K. 196 1775 To Munich for production of *La finta giardiniera*.
- K. 238 1776 In Salzburg. Divertimento in F major for 2 oboes, 2 bassoons and 2 horns, K. 253.
- K. 270 1777 Resigns court post. To Munich with Mother. Falls in love with singer Aloysia Weber.
- K. 285 1778 Flute Concerto No. 1 in G major, K. 313 (285c) To Paris. Mother dies.
- K. 315 1779 In Salzburg to take up appointment as court organist.
- K. 336 1780 In Salzburg. To Munich in November for production of
- K. 366 1781 *Idomeneo*. Moves to Vienna.
- K. 382 1782 *The Seraglio* produced. Marries Constanze Weber.
Piano Concerto No. 12 in A major, K. 414.
- K. 416 1783 Visits Salzburg. Son born and dies. String Quartet in D minor, K. 421.
- K. 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna.
Son Karl Thomas born. Becomes a freemason.
- K. 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna.
Fantasy in C major, K. 475. Songs, K. 472 and 476.
- K. 485 1786 *The Impresario* and *Figaro* produced. Rondo in D major, K. 485.
Piano Concerto No. 24 in C minor, K. 491. Rondo in F major, K. 494.
Trio for Clarinet, viola and piano, K. 498 ("Kegelstatt").
- K. 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in 7 months.
Appointed court musician. Father dies. Rondo in A minor, K. 511.
Songs, K. 520, 523 and 524.
- K. 533 1788 Financial difficulties worsen as general standing in Vienna musical life declines.
Symphony No. 41 in C major, K. 551 ("Jupiter").
- K. 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
- K. 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
- K. 595 1791 Son Franz Xavier Wolfgang born. Constanze again ill. Concert Aria, "Per questa bella mano,"
K. 612. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September.
Illness becomes more acute, prevents completion of Requiem Mass, K. 626. Dies 5 December.

* Mozart's works are identified by their numbers in the chronological list of his works published by Ludwig von Köchel. The K. numbers above, opposite each year, give that year's probable first completed work.

Concert Schedule

Tuesday, August 1

PIANO RECITAL BY JAMES WEAVER

8:15 p.m., Cal Poly Theatre
Mozart Songs, K. 472, 476, 520, 523 and 524
Mozart, Rondo in F major, K. 494
Mozart, Rondo in D major, K. 485
Mozart, Fantasy in C major, K. 475
Haydn, Sonata in A-flat major, Hob. 46
Haydn, Sonata in G major, Hob. 40

RECITAL BY LUMIERE STRING QUARTET

8:15 p.m., Mission San Miguel
Mozart, String Quartet in D minor, K. 421
Bartok, String Quartet No. 3
Webern, String Quartet, (1905)
Haydn, String Quartet in C major, Op. 74, No. 1

Wednesday, August 2

ORCHESTRA CONCERT

8:15 p.m., Cal Poly Theatre
Mozart, Overture to "Così fan tutte," K. 588
Mozart, Divertimento in E-flat major, K. 113
Mozart, Flute Concerto No. 1 in G major, K. 313 (285c)
Mozart, Symphony No. 41 in C major, K. 551 ("Jupiter")

CAMBRIA CONCERT, DONALD PIPPIN'S POCKET OPERA

8:15 p.m., Veteran's Memorial Building
Mozart "Così fan tutte," K. 588

Thursday, August 3

LECTURE ON "COSÌ FAN TUTTE" BY DONALD PIPPIN
10:00 a.m., location to be announced

KONZERT FÜR ANFÄNGER (EAR-OPENER CONCERT)

2:00 & 4:00 p.m., Cal Poly Theatre
A puppet presentation of Mozart's opera "The Magic Flute," K. 620,
by Richard Bay's Puppet Opera.

DONALD PIPPIN'S POCKET OPERA

8:15 p.m., Cal Poly Theatre
Mozart, "Così fan tutte," K. 588



Friday, August 4

RECITAL BY MEMBERS OF THE FESTIVAL ORCHESTRA

3:00 p.m., Cal Poly Theatre
Mozart, Sonata in D major for piano, four hands, K. 381 (123a)
Mozart, Concert Aria, "Per questa bella mano" for bass and piano
with obligato double bass, K. 612
Fauré, Sonata in A major for violin and piano, Op. 13.

PIANO RECITAL BY FRANÇOISE RÉGNAT (Series B)

8:15 p.m., Cal Poly Theatre
Mozart, Rondo in A minor, K. 511
Schumann, Fantasia in C major, Op. 17
Ravel, Valses nobles et sentimentales
Debussy, Two Etudes, "pour les degres chromatiques" and "pour les quartes"
Prokofiev, Sonata No. 3

MISSION CONCERT (Series A)

8:15 p.m., Mission San Luis Obispo de Tolosa
Mozart, Symphony No. 10 in G major, K. 74
Leopold Mozart, Concerto in D major for Trumpet
Bartok, Divertimento
Stevens, Magnificat
Mozart, Missa Brevis in D major, K. 194 (186h)

Saturday, August 5

RECITAL BY MEMBERS OF THE FESTIVAL ORCHESTRA

3:00 p.m., Cal Poly Theatre
Mozart, Divertimento in F major for 2 oboes, 2 bassoons and 2 horns, K. 253
Mozart, Trio for clarinet, viola and piano, K. 498 ("Kegelstatt")
Mozart, Piano Concerto No. 12 in A major, K. 414

GUITAR RECITAL BY GEORGE SAKELLARIOU (Series A)

8:15 p.m., Cal Poly Theatre
Villa-Lobos, Preludes I and V
Bach, Suite in D major, BWV 1007
Mozart, Minuet in E major
Mozart, Allegro in D major
Sor, Variations on a theme by Mozart
Agustin, Four South American Pieces
Rameau, Minuet in D major
Rameau, Minuet in A major
Albiniz, Rumores de la Caleta
Albiniz, Torre Bermeja

MISSION CONCERT (Series B)

8:15 p.m., Mission San Luis Obispo de Tolosa
A repeat of the Friday Mission Concert

Sunday, August 6

ORCHESTRA CONCERT

3:00 p.m., Cal Poly Theatre
Beethoven, Symphony No. 2 in D major, Op. 36
Martin, Concerto for Seven Winds and Percussion
Mozart, Piano Concerto No. 24 in C minor, K. 491

Note: Out of consideration for the musicians and the audience, please refrain from using photographic and sound equipment in the theatre.

Goffredo Amadei Morandi ^{Ca}

Dates for the 1979 Festival are
July 31 - August 5

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