

Georg Friedrich Haendel *Mozart* <sup>ca</sup>



This embossed cover made possible by a donation from



SERVING ALL OF SAN LUIS OBISPO COUNTY

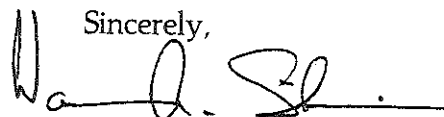
Dear Friends of Mozart,

Welcome to the Tenth Annual San Luis Obispo Mozart Festival. The Tenth year is a milestone of which all of us involved in the Festival are proud. We hope that you find much about this year's offerings that is special and satisfying.

Once again this year, the Festival is made possible by the kindness and generosity of the many people who have extended themselves for the benefit of the Festival. Many have given their money, their time and their talent to help insure that the Festival happens. Without this continued generosity, the Festival would not be taking place. On behalf of the Board of Directors, and to my fellow Board members, a warm and appreciative thank you.

As you look through this program, you will see that many businesses have supported the Festival. Some have done so by advertising; others by sponsorships; and still others by outright donations. Please help us show our appreciation for this public spirited support by patronizing these firms and mentioning the Festival.

Thank you all, once again, for supporting the Festival by your attendance. We hope you enjoy the Tenth Year as much as we have enjoyed helping to bring it to you.

Sincerely,  


Warren A. Sinsheimer  
President, Board of Directors



# From the Conductor

To all our friends of Mozart,

It really doesn't seem like ten years! And the special thing is that there are many of us still around who remember vividly the initial stages of forming the Mozart Festival.

First, there was the idle (or not so idle) remark by John Ellis that this area was the perfect location for a summer festival. After letting that sink in for a while, Ron Ratcliffe, John Russell and I talked about it over lunch—at first casually, and then more earnestly.

The first organized step was a meeting held in the San Luis Obispo City Hall on the evening of December 16, 1970. The minutes indicated that this was an exploratory meeting involving various people in the community who might be interested in the idea of a festival. Among those present were Mayor Kenneth Schwartz, Lucille Fabbri, Councilman Myron Graham, Alice Nelson, George Beattie, Ron Ratcliffe, John Russell, Bill Johnson and myself. The minutes also take note that the date was the 200th birthday of Ludwig van Beethoven. Good grief, it might have been a Beethoven Festival!

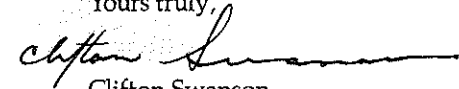
After deciding to proceed, a Board of Directors was established through the efforts and contacts of Lucille Fabbri. Dr. Jerren Jorgensen was elected President, and attorney Jeffrey

Burke assisted us in becoming a non-profit organization in record time. It was resolved that the Board would sponsor a small festival featuring the music of Mozart during the summer of 1971, and with the assistance of John Ellis and Don Christlieb, an excellent orchestra was formed. Life has never been the same since. The first festival was the result of many people's efforts. It set the tone and standards for the future, and it was an enormous success, giving us the incentive to go on.

So here we are! The Tenth Mozart Festival is the result of a consistent and healthy growth. The list of people to whom we owe everything grows and grows. We are now established as one of the major festivals on the West Coast, and we are very proud.

I hope that you enjoy this year's special festival, and that you will join us for many more. If you are new to us this year, you will sense that you are among friends and we welcome you to help celebrate our tenth anniversary, and to celebrate life itself through the music of Wolfgang Amadeus Mozart.

Yours truly,



Clifton Swanson,  
*Musical Director and Conductor*



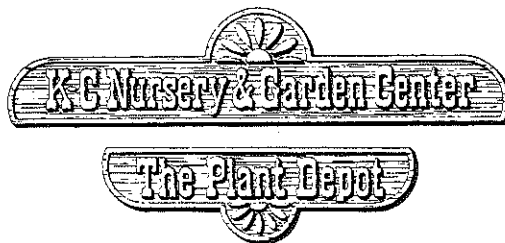
## Clifton Swanson

*Musical Director and Conductor*

Clifton Swanson has contributed his wealth of talent and expertise to the Mozart Festival since its inception, 10 years ago. Maestro Swanson has enhanced and maintained the high musical quality of the Festival by inviting to perform musicians who are of the highest caliber.

Holding a Master's degree in Music Literature from the University of Texas, Clifton is currently a member of the Music Department of California Polytechnic State University, San Luis Obispo. He has performed in several music festivals from California to Alaska, playing his instrument, the double bass. He also conducts the University Chamber Orchestra and, for the past nine years, the San Luis Obispo County Symphony.

*Musical Director sponsored by*



1422 Monterey St. • San Luis Obispo  
541-3737 543-1535



*Karleskint-Crum*  
FLOWERS AND GIFTS

## Associate Directors



### **Timothy Mount**

*Director, Mozart Festival Singers*

Timothy Mount has been choral director at Pomona College, Mount Holyoke College, and California Polytechnic State University. He has sung professionally throughout North America and has recently formed a solo vocal quartet in Los Angeles. Mount is presently a doctoral student in choral music at the University of Southern California and has recently been awarded a prestigious Danforth Graduate Fellowship. He has prepared the Mozart Festival Singers for the concert conducted by Clifton Swanson.



### **Ronald V. Ratcliffe**

*Keyboard Symposium*

Ronald V. Ratcliffe has been associated with the Mozart Festival since its very inception. Well-known to Central Coast audiences as a harpsichordist and pianist, Mr. Ratcliffe will be hosting the third Keyboard Symposium in conjunction with James Bonn and Jeffrey Kahane. He will also perform as a soloist at the Saturday Afternoon Recital. A Professor of Music at California Polytechnic State University, San Luis Obispo, Ron has contributed his knowledge of early keyboard music and instruments to the Festival, the college and the community.



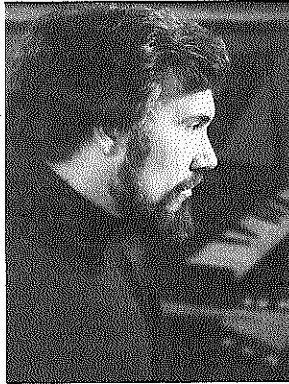
Mission Plaza  
San Luis Obispo  
544-5666

**sebastian's**  
steaks — seafood — prime rib



787 Higuera Street  
San Luis Obispo, California 93401

## Featured Artists



### James Bonn

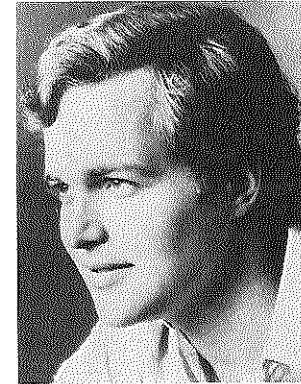
*Piano Soloist*

James Bonn's distinguished career includes numerous recitals of works, from the 16th century to the present, as well as guest appearances in 26 concertos. His recordings include organ and harpsichord work for the Harvard *Historical Anthology of Music* series, and a disc using instruments at the Metropolitan Museum of Art which was awarded a "Critics' Choice" by *High Fidelity* magazine in 1978. A professor of music at the University of Southern California, Bonn also chairs the keyboard division.

### Daniel Adni

*Piano Soloist*

Daniel Adni has an international career of stature, with regular tours in Europe, Israel, the United States, Africa and the Far East. A featured artist at international festivals, including the Brighton, Harrogate and York Festivals in England, the Israel Festival, and the Glasgow Festival in Scotland, Mr. Adni has also performed on sold-out tours across our country. Mr. Adni's 21 solo releases for EMI (London-Angel) include a wide range of repertoire from Debussy to Schubert sonatas. An Israeli citizen, Mr. Adni now resides in London, England.



### John Ellis

*Oboe Soloist*

John Ellis, principal oboe with the Roger Wagner Chorale, the California Chamber Symphony, and the Pasadena Symphony, is returning for his tenth year with the Mozart Festival. A member of many studio orchestras, he has performed under John Williams, Jerry Goldsmith, and Lee Holdridge.

### Dorothy Wade

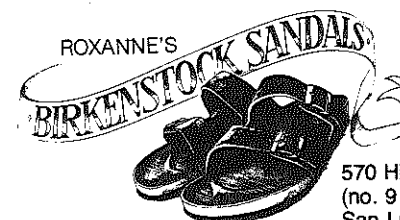
*Concertmaster*

Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival, Dorothy Wade returns for her eighth year as the Festival's concertmaster. Her many solo appearances include performances with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, and the Pasadena Symphony. She has recorded the complete works of Igor Stravinsky and Anton Webern for Columbia Records.



### Tom Coull Realty

840 Monterey Street • San Luis Obispo • 543-2000  
909 Grand Avenue • Arroyo Grande • 489-1391  
7450 Morro Road • Atascadero • 466-3600



Feet looking for  
real comfort deserve to  
find Birkenstocks.

570 Higuera Street  
(no. 9 in the creamery)  
San Luis Obispo, California 93401  
(805) 541-3320



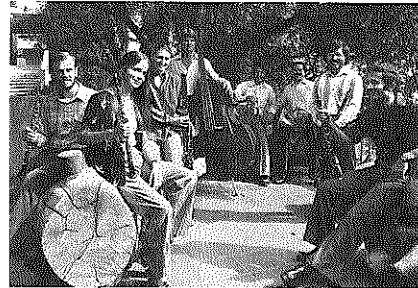
### Opening Recital Quartet

To open the 1980 Festival, Jeff Kahane, piano, and David Krehbiel, horn, (well known to Central Coast audiences) will be joined by Krista Bennion, violin, and Robert Rinehart, violin/viola. The quartet plays frequently in the bay area and brings to the Mozart Festival a superb selection of chamber music.



### Ko-Kela Quartet

Following its debut at the Los Angeles Music Center, Ko-Kela was enthusiastically endorsed by the press and has since been invited to perform in concert throughout the United States. The members of Ko-Kela, William Doppman (piano), Clayton Haslop (violin), Myra Kestenbaum (viola), and Peter Rejto (cello), each respected soloists and chamber musicians, have joined forces to perform great piano quartet, trio and duo repertoire.



### The American Woodwind Chamber Players

Nine members of the American Woodwind Chamber Players will perform with the Festival this year: Geraldine Rotella, *flute*; Barbara Northcutt, *oboe*; Peter Scott, *oboe*; Yehunda Gilad, *clarinet*; Mary Gale, *clarinet*; Joseph Meyer, *horn*; Bruce Klouson, *horn*; Patty Kindel, *bassoon*; and Ken Meyer, *bassoon*. These young professional musicians perform programs which span three centuries of music, as well as works written by several leading contemporary composers. Smaller groupings within the ensemble lend further variety and flexibility to their programming.

## Featured Ensembles



### The Romero Brothers

*Classical Guitarists*

Pepe, Angel, and Celin, sons of the celebrated statesman of the guitar, Celedonio Romero, have enthralled audiences each as soloist and as members of the "Royal Family of the Guitar" quartet. Performing for sold-out American and European tours they have played with symphony orchestras, recorded numerous albums, and have won the admiration and affection of the world-wide musical audience. Each in his own right has been acclaimed as virtuoso by critics from the *New York Times* to the *Los Angeles Times*.



JOSHUA'S  
13th & Vine • Paso Robles

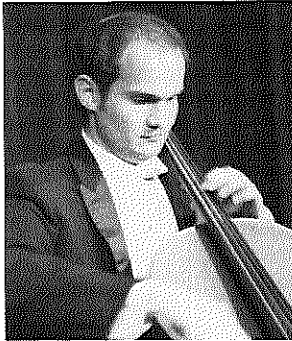


D.W. GROVER'S  
4th & Grand • Grover City



SPYGLASS INN  
Hwy. 101 & Spyglass Dr. • Shell Beach

# Principal Players

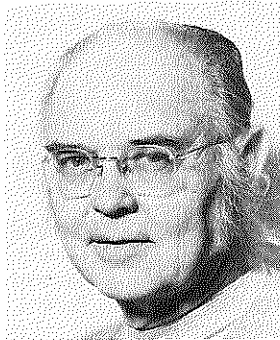


## Robert Adcock

*Principal Cello*

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

*Sponsored by Dr. Sherman Butler*



## 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 hosted the 1978 Double Reed Society Convention at Occidental College.

*Sponsored by KPGA radio*



## John Ellis

*Principal Oboe*

John Ellis, principal oboe with the Roger Wagner Chorale, the California Chamber Symphony, and the Pasadena Symphony, is returning for his tenth year with the Mozart Festival. A member of many studio orchestras, he has performed under John Williams, Jerry Goldsmith, and Lee Holdridge.

*Sponsored by Cafe Roma*

## John Heitmann

*Principal Flute*

John Heitmann, B.A., California State University, Northridge, M.F.A., State University of New York, Buffalo, has performed with the Buffalo and Los Angeles Philharmonic Orchestras. He has been co-principal flute with the Israel Philharmonic Orchestra and principal flute with the Ojai and Mozart Festivals and the Long Beach Symphony. Mr. Heitmann teaches flute at California State University, Northridge and the University of California, Santa Barbara.

*Sponsored by Sycamore Mineral Springs Resort*



## John Hornschuch

*Principal Double Bass*

Having received his Master's Degree in music performance from the University of Southern California, John Hornschuch became a member of the Pasadena Symphony and "The Orchestra," which contains 86 of Los Angeles' finest studio musicians. He has performed with the Joffrey and Stuttgart ballet orchestras and the Seattle Symphony and Ojai Festival Orchestras. Mr. Hornschuch also teaches string bass at the University of California, Santa Barbara.

*Sponsored by The Davies Company*



## James Kanter

*Principal Clarinet*

James Kanter is currently first clarinet with Walt Disney Studios, the Greek Theatre, Pantages Theatre and Schubert Theatre (*Evita*) Orchestras, as well as 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.

*Sponsored by Mr. Clifford B. Holser*



# Morris & Dee Insurance

P.O. Drawer 1189  
San Luis Obispo, California 93406  
General Insurance Brokers  
805/543-6887  
All Forms of Insurance — Including Life

Cruise by us for 56 years  
of experience



## Rice Travel Service

1043 Higuera • San Luis Obispo  
Air Reservations • 543-0335  
Tours & Cruises • 543-0371



# Principal Players

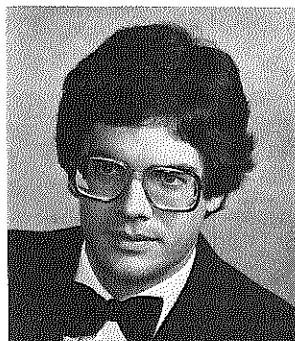


## Arthur David Krehbiel

*Principal Horn*

Arthur Krehbiel is currently principal French horn with the San Francisco Opera Company. He performed five years with the Chicago Symphony Orchestra and nine years as principal horn for the Detroit Symphony. A frequent Bay Area soloist, he appears with the San Francisco Chamber Orchestra, the San Francisco Little Symphony, the Marin Symphony and the Carmel Bach Festival. He is returning for his fourth year with the Festival.

*Sponsored by Mrs. James Madden*

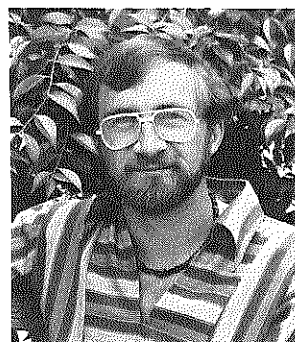


## Douglas Lowry

*Principal Trombone*

Douglas Lowry currently serves as Conductor of the Mount St. Mary's Chamber Orchestra in Los Angeles. During the 1979-1980 season, he also served as Conductor of the Pomona College Symphony Orchestra in Claremont. His conducting studies were primarily with Daniel Lewis at USC, where he also studied trombone with Robert Marsteller and Lewis Van Haney. He has performed with numerous symphony orchestras in southern California.

*Sponsored by The Great American Melodrama*



## Anthony Plog

*Principal Trumpet*

For the last eight years Anthony Plog has appeared as principal trumpet for the Mozart Festival. He is principal trumpet with the Los Angeles Chamber Orchestra and has performed with the Los Angeles Philharmonic. He is a faculty member of the University of Southern California and the Music Academy of the West. His *Music for Brass Octet* was recently premiered on the East and West coasts.

*Sponsored by Robison Electronics*

## 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, the Ojai Festival, and is a member of the California Chamber Symphony and the Pasadena Symphony Orchestras. He is currently composing a *Suite for Flute & Viola* called "Cuenca."

*Sponsored by Mr. & Mrs. Ralph Welles*

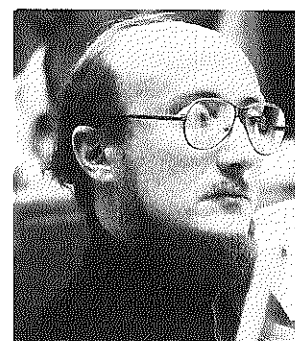


## Steven Scharf

*Principal Second Violin*

Steven Scharf studied with Harris Goldman and, while attending the University of Southern California, Eudice Shapiro. Currently with the Los Angeles Philharmonic, he has also appeared with the California and Pasadena Chamber Orchestras, and as concertmaster of the Debut Orchestra. This season he played for the American Ballet Theatre, the Bolshoi Ballet and the Nacional Ballet de Cuba companies.

*Sponsored by Dr. & Mrs. Howard W. Mitchell*



## Dorothy Wade

*Concertmaster*

Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival, Dorothy Wade returns for her eighth year as the Festival's concertmaster. Her many solo appearances include performances with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, and the Pasadena Symphony.

*Sponsored by Los Hermanos Restaurant.*



600 Dolliver Street  
Pismo Beach, California 93449  
(805) 773-2332

**Graham's Art Store**

982 Monterey Street • San Luis Obispo

# Mozart Festival Orchestra

## Violin I

Dorothy Wade (Van Nuys)  
\*Rebecca Brooks (Bakersfield)  
Peter Kent (Venice)  
Marilyn Baker (Los Angeles)  
Elyn Pesavento (San Francisco)  
Steven Mohler (Los Angeles)  
Stephen Bryant (Edmonton, Canada)  
Connie Kupka (Los Angeles)

## Violin II

Steven Scharf (Los Angeles)  
Carol Dougan (San Diego)  
Lisa Suits (Santa Cruz)  
Carol Kersten (Los Osos)  
Jeffrey Gauthier (Santa Monica)  
Randy Garacci (Arroyo Grande)  
Ann Koons (Harbor City)  
\*David Stade (San Luis Obispo)

## Viola

Sven Reher (Los Angeles)  
Cindy Phelps (Los Angeles)  
Brenda Liu (Los Angeles)  
Ron Erickson (Oakland)  
Becky Anderson (Pacifica)

## Violoncello

Robert Adcock (Los Angeles)  
Selene Hurford (Los Angeles)  
Richard Treat (South Pasadena)  
Carol Rice (Santa Cruz)  
Jeanne Crittenden (Santa Barbara)

## Double Bass

\*John Hornschuch (Los Angeles)  
David Young (Los Angeles)  
Lara Shwetz (San Luis Obispo)

## Piccolo

John Heitmann (Sherman Oaks)  
Alice McGonigal (Van Nuys)

## Flute

John Heitmann (Sherman Oaks)  
Alice McGonigal (Van Nuys)

## Oboe

\*John Ellis (Ulster, PA)  
John Winter (Burbank)  
Wayne Asbury (Lompoc)

## English Horn

John Winter (Burbank)

## Clarinet

James Kanter (Canoga Park)  
\*Virginia Wright (Shell Beach)

## Bassoon

\*Don Christlieb (Sherman Oaks)  
Greg Barber (Albany)

## Horn

David Krehbiel (Mill Valley)  
\*Jane Swanson (San Luis Obispo)  
Joe Ognibene (Upland)  
Gregg Hutchison (Northridge)

## Trumpet

Anthony Plog (Van Nuys)  
Lloyd Lippert (Van Nuys)

## Trombone

Douglas Lowry (San Pedro)  
Norman Fleming (Northridge)  
Jim Prindle (San Diego)

## Tuba

Tony Clements (Northridge)

## Timpani

Eric Remsen (Los Angeles)

## Percussion

Malcom Keif (San Luis Obispo)

## Piano

\*John Russell (San Luis Obispo)

## Organ

Ann Edwards (Los Osos)

## Managers

David Shade (Boise, Idaho)  
Clyde Slusser (Santa Margarita)

## Piano Technicians

Ralph Day (Cal Poly Music Dept.)  
David Winston (San Luis Obispo)

\*These musicians played in the first  
Mozart Festival, 1971.



750 Mattie Road  
Shell Beach

YOUR HOSTS  
Bruce Breaute  
and  
Tunny Ortali



686 Higuera  
San Luis Obispo

 **Holser's Attic**

848 on historic old Monterey Street  
Downtown San Luis Obispo  
Also in Town Center Mall, Santa Maria



# Selected Festival Members

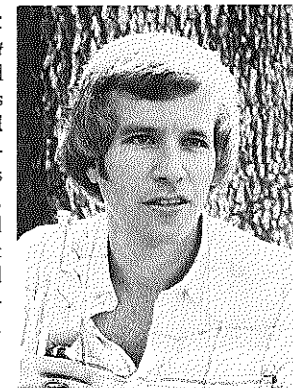
Talented musicians make the Festival possible. However, some are less visible than the featured artists, soloists or principal players. We would like to take this opportunity to introduce a few of our Festival members, and also thank the musicians and acknowledge them for the tremendous support they have given the Festival.



## Jane Swanson

*Horn*

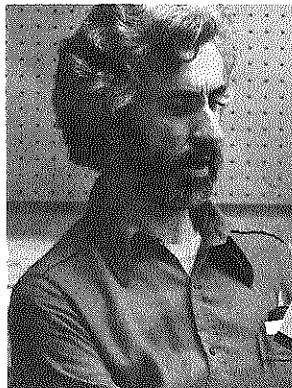
Jane Swanson has a B.A degree from UCLA in music performance and has studied two summers at the Music Academy of the West, Santa Barbara. She is principal horn of the San Luis Obispo County Symphony and an active member of the Eclectics, which performs in-school demonstrations for students. Ms. Swanson gave a recital of horn music this past year at Cuesta College through their *Portraits in Music* series, and teaches horn privately. Jane has performed in the Festival since its inception.



## Lloyd Lippert

*Trumpet*

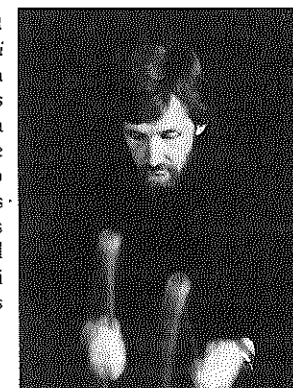
Currently an instructor in brass education and trumpet at California State University, Los Angeles, Lloyd Lippert holds both a B.A. and Master's degree in music from the same institution. He has performed with the Los Angeles Philharmonic, the Santa Monica Symphony, the Pasadena Symphony as well as several festivals—Ojai, Hidden Valley and the Mozart Festival. He has studied with Irving Bush and Thomas Stevens of the Los Angeles Philharmonic and with Benjamin Klatzkin. This is Mr. Lippert's eighth season with the Festival.



## Roger Osbaldeston

*Bass, Festival Singers*

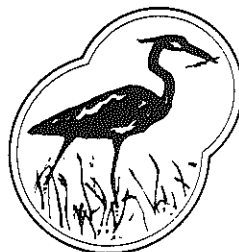
Roger Osbaldeston manages to combine his work in teaching landscape architecture and his love for music within the town of San Luis Obispo. A professor of Landscape Architecture at California Polytechnic State University, he received his Bachelor's degree in Architecture from the School of Architecture, Nottingham, England, and his Master's degree in Landscape Architecture from the University of Pennsylvania. As a member of the Mozart Festival Board of Directors Mr. Osbaldeston has been extremely active and supportive of the Festival.



## Eric Remsen

*Timpani*

Eric Remsen obtained his Bachelor's degree in music from California State University, Los Angeles, and has gone on to perform with several major symphonies, including the Milwaukee Symphony and the San Antonio Symphony. He has performed with the Los Angeles Chamber Orchestra, the Los Angeles Master Chorale and has worked on T.V. and motion picture recordings such as "Hawaii Five-O," "Galactica" and Frank Sinatra's "Trilogy" albums.



More Than Mobile Home Living  
**San Luis Bay Estates**

P.O. Box 279 • Avila Beach, Ca. 93424 • (805) 595-2346

# Mozart Festival Singers



## Soprano

Samela Aird (Los Angeles)  
 MariaDel C. Alberts (Los Osos)  
 Suzan Boatman (San Luis Obispo)  
 Jenne Fletcher (San Luis Obispo)  
 Mary Sue Gee (San Luis Obispo)  
 Saundra Hall (Los Angeles)  
 Christine Hartloff (San Luis Obispo)  
 Ann Linstrum (Santa Margarita)  
 Dalna Mills (San Luis Obispo)  
 Beverly Robinson (Burbank)  
 Mimi Ruiz (San Luis Obispo)  
 Judy Wolman (Los Angeles)

## Alto

Susan Azaret (Los Angeles)  
 Barbara Butcher (San Luis Obispo)  
 Sharōn Castle (Morro Bay)  
 Joan Collopy (Los Angeles)  
 Polly Cooper (San Luis Obispo)  
 Marilyn Dietze (Los Osos)  
 Ruth Fleming (Northridge)  
 Kathie Freeman (Los Angeles)  
 Lisee Guttchen (San Luis Obispo)  
 Mary Heyler (Los Angeles)  
 Peg Langworthy (Arroyo Grande)  
 Grace Norton (San Luis Obispo)  
 Linda Tupac-Yupangui (San Luis Obispo)

## Tenor

Lou Adams (Los Osos)  
 Chuck Hiigel (Santa Margarita)  
 Paul French (Los Angeles)  
 Alex Guerrero, Jr. (Fontana)  
 Gualtiero Negrini (Los Angeles)  
 Marvin Newman (Altadena)  
 Jerry Norton (San Luis Obispo)  
 Michael Reynolds (Altadena)  
 Mike Ross (Santa Margarita)  
 John Sterne (San Luis Obispo)

## Bass

Sherman Butler (Morro Bay)  
 Dave Evans (San Luis Obispo)  
 Steven Fraider (Beverly Hills)  
 Craig Kingsbury (Redondo Beach)  
 Bob Lucas (San Luis Obispo)  
 Dave Mills (San Luis Obispo)  
 Timothy Mussard (Lompoc)  
 Roger Osbaldeston (San Luis Obispo)  
 Alvie Stephenson (San Luis Obispo)  
 Ted Still (Los Angeles)  
 Paul Suhr (San Luis Obispo)  
 Tom Wilcox (Los Angeles)



**DON PATRICK REALTY**  
 homes • commercial • acreage • income

983 Osos Street • San Luis Obispo • 544-8050  
 1235 Grand Avenue • Grover City • 481-2424

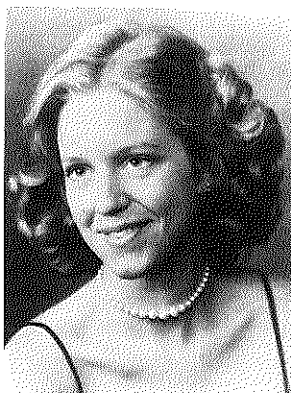


**COMPLETE OFFICE FURNITURE**  
 Metal & Wood  
 Desks • Files • Chairs • Cabinets

760 Higuera Street • San Luis Obispo **544-5350**



# Vocal Soloists



## Kaaren Herr-Erickson

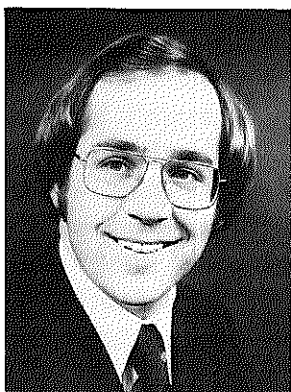
*Soprano*

Kaaren Herr-Erickson was the 1979 San Francisco winner of the Metropolitan Opera auditions and appeared last year as a featured soloist at Carmel's Bach Festival. She has studied under Martial Singher for three summers at the Music Academy of the West in Santa Barbara, appearing in leading roles in *Carmen*, *Der Rosenkavalier* and *The Magic Flute*.

## Diane Thomas

*Alto*

Diane Thomas has performed in opera, Lieder and oratorio throughout the Southland. A native Californian, her musical background includes studies at UCLA, USC and the Vienna Academy of Music, where she coached and performed with the eminent Viennese accompanist Erik Werba. She is a member of I Cantori, and has appeared as a soloist with the Pacific Chamber Orchestra, the Pasadena Chamber Orchestra, the Ojai Festival and the Carmel, Los Angeles and Long Beach Bach Festivals.



## Michael Sells

*Tenor*

Michael Sells has appeared with many outstanding musical organizations across the country, including the Los Angeles Philharmonic, the San Diego Symphony, the San Francisco Spring Opera, the Carmel Bach Festival, and the Singing City Chorale (Philadelphia). As a specialist in vocal music of the Baroque Era and the music of Benjamin Britten, Dr. Sells is also active as a recitalist and lecturer on college campuses throughout the United States. He received his Doctor of Musical Arts Degree in 1972 from the University of Southern California.

## Peter Atherton

*Bass*

Peter Atherton is a graduate of the Juilliard School of Music and USC. At this time he is serving as a Lecturer for the School of Music at USC. He has performed numerous operatic roles ranging from Aeneas in *Dido and Aeneas* to Gianni in *Gianni Schicchi*. He is equally at home with oratorio and concert repertoire and has received a number of awards including the KFAC-USC Artist Preview Award and the Grand Finals of the San Francisco Opera Auditions. He has been heard with I Cantori, the William Hall Chorale, USC and UCLA opera productions, Euterpi Opera, and the Ojai Festival.



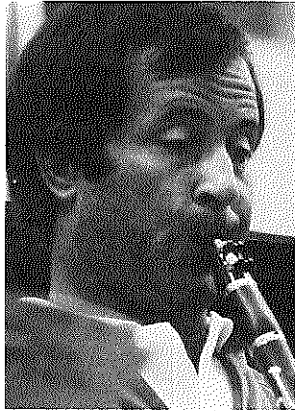
Out-of-Print Books  
Search Service • Author Collections  
Margaret Nybak

Hours: Tuesday • Saturday, 2-5  
Shop: 778 Marsh Street; Mail: 880 Buchon Street  
San Luis Obispo, California 93401 (805) 544-1549



766 Higuera Street • 543-2047

## Sponsorships



Many of our patrons have expressed interest through the years in sponsoring specific members of the Festival Orchestra. This year we are implementing a new level of financial support in which specific chairs are underwritten by companies or individuals. So for this tenth anniversary year the principal players have been sponsored and we hope to expand the program next year to include other musicians in the orchestra, choral members, as well as specific events.

The Mozart Festival would like to express its appreciation to the following **sponsors** of this year's Festival:

Dr. Sherman Butler  
Cafe Roma  
The Davies Company  
The Great American Melodrama  
Los Hermanos Restaurant  
Cliff B. Holser  
Karleskint-Crum Nursery  
KPGA  
Mrs. James Madden  
Dr. & Mrs. Howard W. Mitchell  
Robison Electronics  
Sycamore Mineral Springs  
Mr. & Mrs. Ralph Welles

**Neal-Truesdale Insurance**

1301 Chorro Street • 543-7430

 *Smart Shoppe*

*Classic Women's Clothing*

741 Higuera • San Luis Obispo • 543-2227



# The Tenth Anniversary Endowment Fund

Endowment funding, comprised of substantial gifts, is used exclusively for long-term investments. Income derived from these funds can therefore be used for on-going support of the Festival year after year. Until this year the Festival's principal endowment has come from the generosity of the William Randolph Hearst Foundation of San Francisco.

This year an endowment fund of local contributors has been initiated to annually underwrite the costs of the opening night concert. Prompted by a pledge of one thousand dollars (\$1,000) by the Larson family of San Luis Paper Company, the Festival has nearly met the challenge of obtaining nine additional thousand dollar donations to complete a minimum ten thousand dollar (\$10,000) **Tenth Anniversary Endowment Fund**. This endowment will be a perpetual listing in the Festival Program. If you wish to participate in this unique and valuable source of support we extend an invitation to join us by the end of this year's Festival. Please contact the Festival Office for more information (543-4580). We welcome your support.

The following are donors to the **Tenth Anniversary Endowment Fund** as of June 30, 1980:

San Luis Paper Company  
Hal, Barbara & Hilding Larson

Dr. & Mrs. Jerren Jorgensen  
Mr. & Mrs. Warren A. Sinsheimer III  
Mr. & Mrs. Ralph E. Welles  
Dr. James & Lynn Ekegren  
National Mortgage Exchange  
Homer & Ginny Odom  
Dr. George Ward  
Hon. & Mrs. William P. Clark

The first Mozart Festival Mission Concert, 1971.



In the Cellar of the Network

774 Higuera • San Luis Obispo



Specializing in Ranch and Rural Property

1315 Santa Rosa, San Luis Obispo, (805) 544-3284

# Opening Recital

Tuesday, July 29, 8:15 p.m.  
Cal Poly Theatre

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

**Krista Bennion, violin**  
**Robert Rinehart, viola**

W.A. Mozart ..... *Sonata in D major for Violin and Piano, K. 306 (300l)*  
Allegro con spirito  
Andante cantabile  
Allegretto

**Krista Bennion, violin**  
**Jeffrey Kahane, piano**

Ludwig van Beethoven (1770-1827) ..... *Sonata in C minor for Violin and Piano, Op. 30, No. 2*  
Allegro con brio  
Adagio cantabile  
Scherzo: Allegro  
Finale: Allegro

**Robert Rinehart, violin**  
**Jeffrey Kahane, piano**

## INTERMISSION

Johannes Brahms (1833-1897) ..... *Trio in E-flat major for Violin, Horn and Piano, Op. 40*  
Andante  
Scherzo: Allegro  
Adagio mesto  
Finale: Allegro con brio

**Krista Bennion, violin**  
**David Krehbiel, horn**  
**Jeffrey Kahane, piano**

This concert made possible by funds from the Tenth Anniversary Endowment Fund.



PASO ROBLES WASTE DISPOSAL  
Kick the habit of hauling your own.  
Victor Gomer  
238-2381  
538 Twelfth Street  
Paso Robles, California

# Chaparral

## Office Supply



Ron & Jane Morgan  
619 Twelfth Street • Paso Robles, CA 93446 • 238-4300



## Notes

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

It is well known that Mozart was close friends with Joseph Haydn. Less attention is given to the fact that he was also acquainted with Michael Haydn, a brother who was employed (with Mozart's father) by the Archbishop Colloredo. Although the Mozart family had great respect for Michael as a musician, it seems that he was personally rather rough and prone to drinking.

In 1783, Mozart was visiting Salzburg (having already vigorously resigned from the service of the Archbishop) and found that

Michael Haydn was unable to fill an assignment to write six duos for violin and viola because of illness. The Archbishop, in turn, was withholding pay until the assignment was completed. Mozart, probably taking pleasure in helping Michael behind the Archbishop's back, went home and returned two days later with two duos to complete the assignment. All Michael Haydn had to do was to attach his name and the job was done. Mozart's work proved to be masterpieces, far superior to Haydn's and valuable additions to an unusual form of chamber music.

### W.A. Mozart, **Sonata in D major for Violin and Piano, K. 306 (3001)**

The sonata for violin and piano was an extremely modest genre during Mozart's early years as a composer. In fact, these works were generally titled something to the effect "Sonata for Piano with Violin Accompaniment." This is the case for his earliest compositions, actually dating to his Grand Tour when he composed and published, at the age of eight, four sonatas in which the piano (harpsichord) thoroughly dominates.

But circumstances were much different when Mozart returned to Paris at the age of 21. Not only was Mozart a much more

mature man, but the sonata for violin and piano was much more developed. In his D major sonata we hear a greatly increased sense of depth and seriousness. As Einstein states in his invaluable book, *Mozart, His Character, His Work*, "K. 306 is simply a great sonata in which Mozart tries to forget that he is writing for amateurs: brilliant, sonorous, and rich in the first movement; concertante in the Andante cantabile and the Finale, which, incidentally, is related to the violin concertos of 1775, and not its extended cadenza alone."

### L. van Beethoven, **Sonata in C minor for Violin and Piano, Op. 30, No. 2**

"The three sonatas of Opus 30 inscribed to Alexander of Russia are esteemed by some as the best for the violin, excluding only the two even greater ones of Opus 47 and Opus 96. In Opus 30, No. 2, there is an abundance of the C minor Beethoven for the simplest of reasons: It is in C minor. Thus it is the unique outcropping of the emotional involvement that Beethoven invariably

brought to the tonality, or the tonality to Beethoven, between the incidental references in the *C major Piano Concerto* (No. 1) and the complete absorption with it in the *Third Piano Concerto* (in C minor). The sonata has everything of the driving, committed character to be expected, including more than a few suggestions of the thirty-two variations to come for piano (1806, also in C minor)."

Irving Kolodin, from *The Interior Beethoven* (1975)

### J. Brahms, **Trio in E-flat major for Violin, Horn and Piano, Op. 40**

One of the most fortuitous results of Brahms' love for the horn (in fact, the *Waldhorn*, the natural horn without valves) was his trio for violin, horn and piano, composed in 1865. He had played the horn in his youth and whenever he composed for horn it was with special affection.

This unique work juxtaposes the individual qualities of the three instruments taking advantage of the wide range of timbre, technique and even the association of the horn and the hunt.

Unlike any other chamber work by Brahms, the first movement is not a fast movement in Sonata-Allegro form but a slow movement of an episodic nature in three sections. The second movement is a Scherzo with an unusually beautiful Trio. The melancholy third movement leads directly into the finale which literally gallops to its conclusion as one of Brahms' most hearty and exciting movements.

Specializing in  
MERCEDES BENZ

MARIO RIZZOLI, Owner

**Rizzoli's**  
AUTOMOTIVE

IMPORT · DOMESTIC

2584 Victoria Street • San Luis Obispo • 541-1082

**THE OAK CUPBOARD**

KITCHEN SHOP  
835 Twelfth Street  
Paso Robles, California 93446  
805-238-6060

# Orchestra Concert

Wednesday, July 30, 8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791).....Overture to *The Magic Flute*, K. 620

William Bolcom (1938- ) ..... *Commedia for (almost) 18th Century Orchestra*

W.A. Mozart ..... *Violin Concerto No. 5 in A major, K. 219 ("Turkish")*

Allegro aperto

Adagio

Rondeau: Tempo di Menuetto

**Dorothy Wade, soloist**

INTERMISSION

Ludwig van Beethoven (1770-1827).....*Piano Concerto No. 1 in C major, Op. 15*

Allegro con brio

Largo

Rondo: Allegro scherzando

**James Bonn, soloist**



Reservation/Information 489-2499 Highway One, Oceano



**Dandelion Wine Book Company  
& Gertrude Stein Salon**

738 Higuera Street, Suite D  
San Luis Obispo, California 93401  
(805) 541-3541

# Notes

## W.A. Mozart, Overture to the Opera "The Magic Flute"

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

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

member and wrote a great deal of music for his "brothers." The opera is filled with symbolism and references—either overt or covert. It places great emphasis on the number three; three knocks, three chords, characters grouped by threes, even the Masonic key—E-flat major with three flats. The first edition of the libretto was published with an engraving which was filled with Masonic symbols that were readily understood by everyone.

Commissioned in the spring of 1791, Mozart worked on the opera while in declining health and it was extremely well received at its first performance about two months before his death.

## W. Bolcom, *Commedia* for (almost) 18th Century Orchestra

William Bolcom is one of today's most eclectic and imaginative composers. Commissioned by the St. Paul Chamber Orchestra, *Commedia* received its first performance in 1972 and it has become an increasingly popular piece. The piece is full of obvious and not-so-obvious novelties. One of its motives is the opening reference to Mozart's *The Magic Flute*. In the course of the composition there

are sundry references to all kinds of works, even sinking as low as chopsticks at one point. But at least most of them are by Mozart. The score is filled with helpful remarks, much like Ives or Satie were wont to do. The music is an elegant juxtaposition of the most mundane clichés and avant garde devices spiced with clever humor.

## W.A. Mozart, *Violin Concerto No. 5 in A major, K. 219* ("Turkish")

Mozart's great talent for the violin became evident when he was seven years old and his father, the author of the famous *Violinschule*, did not fail to develop it. The young Mozart became a fine player and often played viola as well. Ultimately, Wolfgang Mozart completed five concerti of which the A major is the last.

Composed in December, 1775, this concerto is the most popular and is nicknamed the *Turkish* because in the middle section of the last movement which reflects a fad of the time—the depiction of an exotic "Turkish" effect also found in his *Turkish Rondo* and the opera *Abduction from the Seraglio* (harem).

## L. van Beethoven, *Piano Concerto No. 1 in C major, Op. 15*

The fact that Beethoven's C major piano concerto is not really his first helps explain the confidence with which it is written. In fact, it was his third work in this genre; the first being a concerto in E-flat composed in 1784, and now lost, and the second being his B-flat concerto, ultimately published as number two. The concerto heard this evening was published as number one in 1801 while the B-flat concerto was being held for revisions.

Since Beethoven had tremendous respect for Mozart's piano

concerti, his earliest ones follow the same path. But, one always recognizes that this is still Beethoven. The energy and expansiveness are hints of Beethoven's style to come. The long orchestral opening of the first movement is answered by a gentle entrance of the piano. Beethoven provided three cadenzas for this movement and it has been surmised that each of them was a response to the improvement of the quality and range of the piano at that time.



No. 1 Mission Mall  
746 Higuera Street  
San Luis Obispo  
(805) 543-3066



785 Higuera Street • San Luis Obispo 544-4040



# Ko-Kela Quartet

Thursday, July 31, 8:15 p.m.  
Cal Poly Theatre

William Doppman, *piano*  
Clayton Haslop, *violin*

Myra Kestenbaum, *viola*  
Peter Rejto, *cello*

Wolfgang Amadeus Mozart (1756-1791)..... *Piano Quartet in E-flat major, K. 493*  
Allegro  
Larghetto  
Allegretto

Ludwig van Beethoven (1770-1827)..... *Serenade for Violin, Viola and Violoncello, Op. 8*  
Marcia  
Adagio  
Menuetto. Allegretto  
Adagio  
Scherzo. Allegro molto  
Allegretto alla Polacca  
Thema. Andante quasi Allegretto  
Marcia

## INTERMISSION

Robert Schumann (1810-1856)..... *Piano Quartet in E-flat major, Op. 47*  
Sostenuto assai: Allegro ma non troppo  
Scherzo: Molto Vivace  
Andante cantabile  
Finale: Vivace

*Leonore Smith*

737 Higuera Street  
San Luis Obispo  
California 93401  
(805) 543-7218



Lunch • Dinner • Cocktails  
Entertainment Nightly  
726 Higuera • 543-6900

# The Cigar Factory

# Notes

## W.A. Mozart, **Piano Quartet in E-flat major, K. 493**

"Towards the end of 1785, or early in 1786, Mozart's friend, colleague, and source of income, Franz Anton Hoffmeister, published a Piano Quartet of Mozart's (K. 478), of which Nissen writes that it was to have been the first of three works agreed upon. 'When, however,' Nissen goes on, 'Hoffmeister complained that the public found the work too difficult and would not buy it, Mozart voluntarily released him from the contract and gave up the project of continuing the series...'

"The only companion-piece to this work, the *Piano Concerto in E-flat major* (K. 493), was finished about three-quarters of a year later, five weeks or so after the completion of *Le Nozze Di Figaro*.

Perhaps remembering his difficulties with Hoffmeister, Mozart made it technically a little easier, but in its originality, its freshness of invention, and its craftsmanship, it is no less than a masterpiece. It is bright of color, but iridescent, with hints of darker shades. The Larghetto, full of delicate echoes, is in A-flat major, and in the same key, now the subdominant, is the melody in the Rondo, sung first by the violin, and then repeated with some elaboration by the piano—the purest, most childlike, and most godlike melody ever sung... When one listens to such a flawless masterpiece, one can only recall Haydn's remark: 'The highest taste and, what is more, the most profound knowledge of composition.'"

Alfred Einstein, from *Mozart, His Character, His Work*

## L. van Beethoven, **Serenade for Violin, Viola and Violoncello, Op. 8**

According to Thayer in his biography of Beethoven, "Touching the history of the *Serenade for Violin, Viola and Violoncello, Op. 8*, little else is known beyond the fact that its publication was announced in the *Wiener Zeitung* on October 7, 1797, by Artaria. Mr. Shedlock called attention in the *Musical Times* of 1892 (p. 525) to sketches which appeared along with others of the *Pianoforte Concerto in B-flat*, and the *Trio, Op. 1, No. 2*. That Beethoven valued the

work highly is a fair deduction from the publication of an arrangement for Pianoforte and Viola which he had revised."

Following in the footsteps of Mozart and the classical serenade, this Trio is a multi-movement work which begins and ends with the traditional March. It was composed in 1797, at the same time as his *Quintet for Piano, Oboe, Clarinet, Bassoon and Horn*, and during the same period as his C major Piano Concerto.

## R. Schumann, **Piano Quartet in E-flat major, Op. 47**

The quintessential romantic, Robert Schumann threw himself into his work with such fervor that the inevitable result was one of extremes. His fascination with the solo song manifested itself in a prodigious output of songs in 1840. In 1841 it was large orchestra works. And in 1842, it was his year of chamber music.

Inspired by the return of his beloved Clara from a trip to Copenhagen, Schumann poured out three string quartets, a Piano Quintet, the Piano Quartet, a Piano Trio, and the *Phantasiestucke*

for violin and violoncello. These works were the result of dissatisfaction with his own mastery over form and materials, After a thorough study of the quartets of Haydn and Mozart, and with the inspiration of the polished craftsmanship of a close friend, Felix Mendelssohn, Schumann resolved to express his boundless thoughts within the traditions of classical forms. He even leaned heavily on the discipline of contrapuntal art, and the preludes and fugues of Bach were also not far away.



879 HIGUERA ST. 541-2354

THE ONLY STORE DEALING EXCLUSIVELY IN:  
CLASSICAL · OPERA · EASY LISTENING · COUNTRY  
BLUEGRASS · SOUNDTRACK · BIG BAND · CHILDRENS  
CHRISTIAN · SPECIALTY  
THE WIDEST SELECTION OF  
ALL CLASSICAL LABELS  
QUINTESSENCE · MASTERWORKS · DGG  
LONDON · NONESUCH · PHILLIPS · RCA · COLUMBIA  
ABC · ELEKTRA · UNITED ARTISTS  
KNOWLEDGEABLE PERSONNEL  
BEST SERVICE ON SPECIAL ORDERS FOR ANYTHING  
IN OR OUT-OF-PRINT  
ALL LINES OF BLANK TAPE



P.O. Box 536 · 625 Tank Farm Road  
San Luis Obispo · 544-5656

# Afternoon Recital

Friday, August 1, 3:00 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) ..... *Divertimento for Wind Sextet, K. 289 (271g)*

Adagio: Allegro

Menuetto

Adagio

Finale: Presto

**John Ellis**, *oboe*

**John Winter**, *oboe*

**Don Christlieb**, *bassoon*

**Greg Barber**, *bassoon*

**David Krehbiel**, *horn*

**Jane Swanson**, *horn*

Franz Joseph Haydn (1732-1809) ..... *Five English Songs (Canzonettas)*

Piercing Eyes

The Wanderer

She Never Told Her Love

Sympathy

Sailor's Song

**Michael Sells**, *tenor*

**Ronald V. Ratcliffe**, *fortepiano*

INTERMISSION

Johannes Brahms (1833-1897) ..... *Piano Quartet in C minor, Op. 60*

Allegro ma non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

**Ko-Kela Quartet:**

**William Doppman**, *piano*

**Clayton Haslop**, *violin*

**Myra Kestenbaum**, *violin*

**Peter Rejto**, *cello*

**leisure arts**

Picture Framing

984 Chorro  
San Luis Obispo

544-1222



570-3 Higuera • San Luis Obispo • 544-5330



# Text from F.J. Haydn, Five English Songs

## PIERCING EYES

Why asks my fair one if I love?  
 Why, why, why asks my fair one if I love?  
 Those eyes so piercing bright can ev'ry doubt of that remove,  
 and need no other light, and need no other light,  
 and need no other light.

Those eyes full well do know my heart,  
 and all its workings see,  
 e'er since they play'd the conq'ror's part,  
 and I no more was free,  
 and I no more was free,  
 e'er since they play'd the conq'ror's part,  
 and I no more was free, and I no more was free,  
 and I no more was free, and I no more was free.

## THE WANDERER

Anne Hunter

To wander alone when the moon faintly beaming  
 with glimmering lustre darts thro' the dark shade,  
 where owls seek for covert,  
 and night birds complaining add sound to the horror  
 that darkens the glade,  
 add sound to the horror that darkens the glade,  
 that darkens the glade, that darkens the glade.

'Tis not for the happy;  
 come, daughter of sorrow,  
 'tis here thy sad thoughts are embalm'd in thy tears,  
 where, lost in the past,  
 disregarding tomorrow,  
 there's nothing for hopes and nothing for fears,  
 there's nothing for hopes and nothing for fears,  
 there's nothing for hopes and nothing for fears.

## SHE NEVER TOLD HER LOVE

Shakespeare

She never told her love,  
 she never told her love,  
 but let concealment,  
 like a worm in the bud,  
 feed on her damask cheek;  
 she sat like patience on a monument,  
 smiling, smiling at grief,  
 smiling, smiling at grief.

## SYMPATHY

In thee I bear so dear a part,  
 by love so firm,  
 so firm am thine,  
 that each affection of thy heart by sympathy is mine,  
 that each affection,  
 that each affection of thy heart by sympathy is mine,  
 is mine, is mine.

When thou art griev'd,  
 I grieve no less,  
 my joys, my joys by thine are known,  
 and ev'ry good thou would'st possess becomes in wish my own,  
 and ev'ry good thou would'st possess becomes,  
 becomes in wish my own,  
 becomes in wish my own,  
 becomes in wish my own.

## SAILOR'S SONG

High on the giddy bending mast,  
 the seaman unfurls the rending sail,  
 and, fearless of the rushing blast,  
 he careless whistles to the gale.

Rattling ropes and rolling seas,  
 hurly burly, hurly burly,  
 war nor death can him displease,  
 can him displease,  
 hurly burly, hurly burly, hurly burly, hurly burly,  
 war nor death can him displease,  
 can him displease,  
 can him displease.

The hostile foe his vessel seeks,  
 high bounding o'er the raging main,  
 the roaring cannon loudly speaks,  
 'tis Britain's glory we maintain,  
 'tis Britain's glory we maintain.

Rattling ropes and rolling seas,  
 hurly burly, hurly burly,  
 war nor death can him displease,  
 can him displease,  
 hurly burly, hurly burly, hurly burly, hurly burly,  
 war nor death can him displease,  
 can him displease,  
 can him displease.

50

33

50

33

33

20

25

66

45.6%  
w/ M. t

9/4/0

36

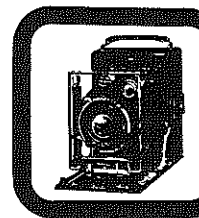
52

10/4/0

41%  
w/ ganta

**Robinsons'**  
 RED DOOR GALLERY

2840 Main St. (North), Morro Bay, CA 93442, 772-3030



**Cal Photo**

899 HIGUERA 543-3705  
 SAN LUIS OBISPO

# Daniel Adni, Piano

Friday, August 1, 8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791)..... *Fantasia in C minor, K. 475*  
Frederic Chopin (1810-1849)..... *Scherzo No. 3 in C-sharp minor, Op. 39*  
F. Chopin..... *Ballade in A-flat major, Op. 47*  
F. Chopin..... *Sonata No. 2 in B-flat minor, Op. 35*  
Grave: Doppio movimento  
Scherzo  
Marche Funèbre  
Presto

INTERMISSION

Johannes Brahms (1833-1897)..... *Variations on a Theme by Paganini, Op. 35*

BRASIL'S

*Jewelers*



MEMBER AMERICAN GEM SOCIETY

Downtown San Luis Obispo  
Praising the Lord in Gemstones!

**NCS**

**NORTHERN**  
**CALIFORNIA SAVINGS**

AND LOAN ASSOCIATION

NCS Is People. We Enjoy Working With You.

297 Madonna Road  
San Luis Obispo, CA 93401  
(805) 544-4320

## Notes

### W.A. Mozart, **Fantasia in C minor, K. 475**

Everyone is aware of Mozart's reputation as a pianist, and especially his ability to improvise. Therefore, it is not surprising to observe the beauty and effectiveness of his fantasias for piano which capture, one assumes, his style, and which recreate for us what it might have been like to hear Mozart sit down and play extemporaneously, as he so often did.

The *Fantasia in C minor* is the best known of his Fantasias and it is often paired with his sonata in C minor as a sort of overwhelming

introduction. Like the typical fantasia, it is multisectional, marked *Adagio*, *Allegro*, *Andantino*, *Piu Allegro*, and *Tempo I*. According to Einstein, "This Fantasy, which gives us the truest picture of Mozart's mighty power of improvisation—his ability to indulge in the great freedom and boldness of imagination, the most extreme contrast of ideas, the most uninhibited variety of lyric and virtuoso elements, while yet preserving structural logic—this work is so rich that it threatens to eclipse the sonata, without actually doing so."

### F. Chopin, **Sonata No. 2 in B-flat minor, Op. 35**

A thorough appreciation of Chopin's music is incomplete without an awareness of his affection for Mozart's music and its influence on him; first, through his early studies with Adalbert Zywny, with whom he studied a great deal of Bach and Mozart, and perhaps even more significantly, his acquaintance with the pianist Johann Nepomuk Hummel, Mozart's most successful pupil. He heard Hummel play in Warsaw in 1828 and Chopin was impressed with his improvisations and expressive style. It is possible, then, to draw a line from the refined, sensitive style of Mozart's playing through to the elegant, fluid, and highly improvisatory quality of Chopin's music for piano. Even the element of *tempo rubato*, which plays such a major role in Chopin's music can be

found in remarks by Mozart when he discusses the art of piano playing.

Chopin approached music with an entirely fresh concept of form. His Scherzi really have no implications of the traditional scherzo, except that they are in a meter of three. And the Ballades have no predictable form, each work growing inevitably, and very successfully out of the musical material itself. The Second Sonata, while enormously popular because of the Funeral March, met with considerable disapproval by the critics of Chopin's time because of its weak sense of form. But time has demonstrated the tremendous appeal of this work, and all of Chopin's music as he picks up where Mozart left off in the art of piano playing and responded to the new challenge of the rapidly evolving piano.

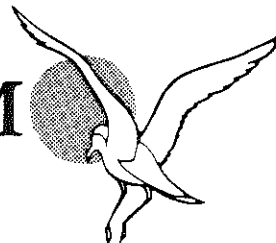
### J. Brahms, **Variations on a Theme by Paganini, Op. 35**

Fascinated by the virtuoso pianist, Karl Tausig, Brahms sought him out for assistance in his own playing. Together they concentrated on aspects of technique. Inspired by this study, Brahms proceeded to pull together a monumental work which is both musically rewarding and technically challenging. Since Brahms already had a great deal of technique, it can be observed that any additional concentration on technical problems would result in a formidable challenge to any pianist.

The *Variations on a Theme by Paganini* is based upon the famous 24th caprice for unaccompanied violin, by Niccolò Paganini. Due to its simplicity and perfect inner structure, the theme has been selected as the basis for many sets of variations. Brahms conceived this work as a set of studies, divided into two books of fourteen variations each, and may have been inspired by similar works of Mozart. Brahms completed the Paganini Variations in 1863 and published them under the subtitle *Studies for the Pianoforte*.

**KPGA - 95FM**

Classics 7:35 - 9:30 Nightly





**Mission Concert**  
Friday & Saturday, August 1 & 2, 8:15 p.m.  
Mission San Luis Obispo de Tolosa

Wolfgang Amadeus Mozart (1756-1791)..... *Concerto in C major for Oboe and Orchestra, K. 314 (285d)*  
Allegro aperto  
Andante ma-non troppo  
Allegro

**John Ellis, soloist**

INTERMISSION

W.A. Mozart..... *Mass in C minor, K. 427 (417a)*

**Festival Singers**  
**Timothy Mount, Director**

**Soloists**

**Kaaren Herr-Erickson, soprano**  
**Diane Thomas, alto**

**Michael Sells, tenor**  
**Peter Atherton, bass**

Conducted by **Clifton Swanson**

**KUJNA fm 96**

**Your place to Relax.**

**Café Roma**  
A VERY SIMPLE AND TYPICAL ITALIAN TRATTORIA

1819 Osos Street • San Luis Obispo • 541-6800

## Notes

### W.A. Mozart, **Concerto in C major for Oboe and Orchestra, K. 314 (285d)**

It is known that Mozart composed a concerto for oboe for the Salzburg oboist, Giuseppe Ferlendis, in 1777. Then in 1778, he received a commission for two concerti for flute and it seems clear that in order to meet the commitment, he resorted to arranging the oboe concerto in C major as a flute concerto in D major—the form in which the piece has become famous. Mozart made reference to the oboe concerto once more in 1783 when he asked his father for the score to be sent to Vienna for a performance. At this point the score and parts seem to have disappeared.

But perhaps not. In 1920, Bernhard Paumgartner found a parcel originally belonging to Mozart's son, Franz Xavier, which contained a set of old parts which bear the title *Concerto in C/ Oboe Principale/ 2 Violini/ 2 Oboi/ 2 Corni/ Viola/ e/ Basso. del Sigre W.A. Mozart.* These parts prove to be virtually identical to the flute concerto and the mystery seems to have been solved. The score and parts were published for the first time in 1948 and the piece has now returned to its (perhaps) correct status as an oboe concerto.

### W.A. Mozart, **Mass in C minor, K. 427 (417a)**

Mozart's unfinished C minor Mass stands apart as one of his finest and most majestic compositions. Inspired by his impending marriage to Constanze Weber, Mozart embarked upon a monumental setting of the mass in the summer of 1782. But, typical of Mozart, the wedding past and without a specific reason to finish the composition, it remained incomplete. At least a portion of it was performed in 1783 when Mozart and his new wife visited his father in Salzburg. Astonishingly, it seems that Constanze sang the Soprano II solos which indicates that she was either an excellent singer or Mozart was trying very hard to impress his father.

The Mass remained incomplete until 1901 when Alois Schmitt attempted to produce a finished version based on miscellaneous other works by Mozart. Although this edition has been responsible for bringing the Mass to light, it is actually highly unsatisfactory. Tonight's performance follows the more recent edition by H.C. Robbins Landon which basically returns the piece to the incomplete state in which Mozart left it.

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

#### **Kyrie**

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

#### **Gloria**

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

#### **Credo (incomplete)**

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

#### **Sanctus Benedictus**

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

805-543-4054

**Charles**  
**SHOES**

867 HIGUERA STREET • SAN LUIS OBISPO, CA 93401

**NONNABIE**  
**FURNISHINGS**

• contemporary furniture •  
685 Higuera Street  
San Luis Obispo, CA 93401  
(805) 543-5689

# Afternoon Recital

Saturday, August 2, 3:00 p.m.  
Cal Poly Theatre

Ludwig van Beethoven (1770-1827) ..... *Trio for Clarinet, Cello and Piano in B-flat major, Op. 11*  
Allegro con brio  
Adagio  
Tema: Pria ch'io l'impegno. Allegretto  
**James Kanter, clarinet**  
**Robert Adcock, violoncello**  
**Ronald V. Ratcliffe, piano**

Walter Piston (1894-1976) ..... *Duo for Viola and Cello (1953)*  
*(dedicated to Sven and Kurt Reher)*  
Allegro risoluto  
Andante sereno  
Allegro brillante  
**Sven Reher, viola**  
**Robert Adcock, cello**

Ingolf Dahl (1912-1970) ..... *Concerto à Tre for Clarinet, Violin and Cello (1947)*  
**James Kanter, clarinet**  
**Dorothy Wade, violin**  
**Robert Adcock, cello**

## INTERMISSION

Wolfgang Amadeus Mozart (1756-1791) ..... *Piano Quartet in G minor, K. 478*  
Allegro  
Andante  
Rondo  
**Dorothy Wade, violin**  
**Sven Reher, viola**  
**Robert Adcock, violoncello**  
**James Bonn, piano**



801 Market Street  
Morro Bay, CA. 93442



FIRSTBANK  
OF SAN LUIS OBISPO

995 Higuera Street • San Luis Obispo • (805) 541-6100



# Letters from Mozart

*Inspired by his love for his intended wife, Constanze Weber, Mozart began composing the Mass in C minor, K. 427 during the summer of 1782. Shortly before this Mozart wrote his father explaining the circumstances surrounding his betrothal to Constanze. His letter of December 22, 1781 gives us an insight into how romance was "negotiated" during the eighteenth century.*

Mon tres cher Pere!

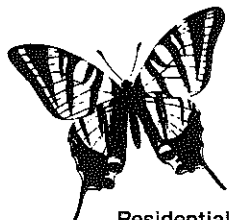
Vienna, 22 December 1781

I am still full of rage and fury at the disgraceful lies of that arch-villian Winter (Peter von Winter)—and yet I am calm and composed, because they do not affect me—and delighted and contented with my most inestimable, most dear and most beloved father. But I could never have expected anything else from your good sense, and your love and kindness to me. No doubt by this time you will have received my letter with the confession of my love and my intentions, and you will have gathered from it that I shall not be so foolish as to marry rashly in my twenty-sixth year without having some certain income—and that I have very well founded reasons for getting married as soon as possible—and that, apart from the description of her which I gave you, my girl will be a very suitable wife for me. For she is just as I have described her, not one whit better or worse.

Well, let's come to the marriage contract, or rather to the written assurance of my honourable intentions towards the girl. You know, of course, that as the father is no longer alive (unhappily for the whole family as well as for my Constanze and myself) a guardian has taken his place. Certain busybodies and impudent gentlemen like Herr Winter must have shouted in the ears of this person (who doesn't know me at all) all sorts of stories about me—as, for example, that he should beware me—that I have no settled income—that I was far too intimate with her—that I should probably jilt her—and that the girl would then be ruined, and so forth. All this made him smell a rat—for the mother who knows me and knows that I am honourable, let things take their course and said nothing to him about the matter. For my whole association with her consisted in my lodging with the family and later in my going to their house every day. No one ever saw me with her outside the house. But the guardian kept on pestering the mother with his representations until she told me about them and asked me to speak to him myself, adding that he would come some day to her house. He came—and we had a talk—with the result (as I did not explain myself as clearly as he desired) that he told the

mother to forbid me to associate with her daughter until I had come to a written agreement with him. The mother replied: 'Why, his whole association with her consists in his coming to my house, and—I cannot forbid him my house. He is too good a friend—and one to whom I owe a great deal. I am quite satisfied. I trust him. You must settle it with him yourself.' So he forbade me to have anything more to do with Constanze, unless I would give him a written undertaking. What other course was open to me? I had either to give him a written contract or—to desert the girl. What man who loves sincerely and honestly can forsake his beloved? Would not the mother, would not my loved one herself place the worst interpretation upon such conduct? That was my predicament. So I drew up a document to the effect that *I bound myself to marry Mlle Constanze Weber within the space of three years and that if it should prove impossible for me to do so owing to changing my mind, she should be entitled to claim from me three hundred gulden a year.* Nothing in the world could have been easier for me to write. For I knew that I should never have to pay these three hundred gulden, because I should never forsake her, and that even should I be so unfortunate as to change my mind, I should only be too glad to get rid of her for three hundred gulden, while Constanze, as I knew her, would be too proud to let herself be sold. But what did the angelic girl do when the guardian was gone? She asked her mother for the document, and said to me: '*Dear Mozart! I need no written assurance from you. I believe what you say,*' and tore up the paper. This action made my dear Constanze yet more precious to me, and the document having been destroyed and the guardian having given his *parole d'honneur* to keep the matter to himself, I was to a certain extent easy in my mind on your account, my most beloved father. For I had no fear but that ultimately you would give your consent to our marriage (since the girl has everything but money), because I know your sensible ideas on this subject. Will you forgive me? Indeed I hope so! Nor do I doubt it for a moment.

W: A: Mzt



Sharon Kamm

Interior Design Consultant  
(805) 543-8441

Residential • Professional Office • Apartment/Condominium  
Specializing in Older Home Restoration

Johnson  
for children

Monterey at Chorro • San Luis Obispo • 543-3200

# Classical Guitar Recital

Saturday, August 2, 8:15 p.m.

Cal Poly Theatre

Works by: Torroba, Rodrigo, Scarlatti, Tansman, Villa-Lobos, and others.

Program to be announced.

Pepe, Angel & Celin Romero



**AUTHENTIC MEXICAN COOKING**

7 days a week • Sunday Brunch • Cocktails

Osos & Monterey  
San Luis Obispo  
544-5198

751 Price  
Pismo Beach  
773-5591

**LARRY S. RATNER, PH. D.**  
Licensed Psychologist • Clinical  
Marriage & Family Counselor

Cambridge (805) 927-4025  
Paso Robles (805) 238-5822

# Letters from Mozart

*During the latter years of Mozart's life his standing in Vienna's musical circle declined causing his financial situation to become increasingly more difficult. This forced Mozart to entreat assistance from his friend and confidant, Michael Puchberg. Shortly after the completion of his 39th Symphony he penned this letter to Michael imploring him to not only extend an existing debt, but also to send more money!*

To Michael Puchberg

Vienna, July 12-14, 1789

*Dearest most beloved Friend  
and most honourable B.O.:*

Great God! I would not wish my worst enemy to be in my present position. And if you, most beloved friend and brother, forsake me, we are altogether lost, *both my unfortunate and blameless self* and my poor sick wife and child. Only the other day when I was with you I was longing to open my heart to you, but I had not the courage to do so—and indeed I should still not have the courage—for, as it is, I only dare write, and tremble as I do so—and I should not even dare to write, were I not certain that you know me, that you are aware of my circumstances, and that you are wholly convinced of my *innocence* so far as my unfortunate and most distressing situation is concerned.

Good God! I am coming to you not with thanks but with fresh entreaties! Instead of paying my debts I am asking for more money! If you really know me, you must sympathize with my anguish in having to do so. I need not tell you once more that owing to my unfortunate illness I have been prevented from earning anything. But I must mention that in spite of my wretched condition I decided to give subscription concerts at home in order to be able to meet at least my present great and frequent expenses, for I was absolutely convinced of your friendly assistance. But even this has failed. Unfortunately fate is so much against me, *though only in Vienna*, that even when I want to, I cannot make any money.

A fortnight ago I sent round a list for subscribers and so far the only name on it is that of Baron van Swieten! Now that (the 13th) my dear little wife seems to be improving every day, I should be able to set to work again, if this blow, this heavy blow, had not come. At any rate, people are consoling me by telling me that she is better—although the night before last she was suffering so much—and I on her account—that I was stunned and despairing. But last night (the 14th) she slept so well and has felt so much

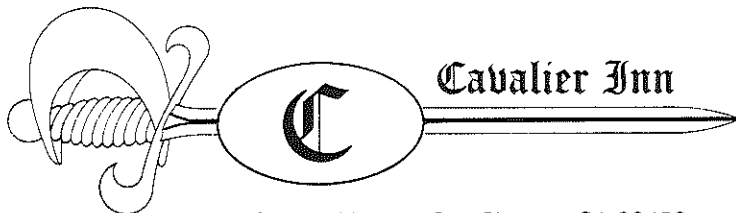
easier all the morning that I am very hopeful; and at last I am beginning to feel inclined for work. I am now faced, however, with misfortunes of another kind, though, it is true, only for the moment.

Dearest, most beloved friend and brother—you know *my present circumstances*, but you also know *my prospects*. So let things remain as we arranged; that is, *thus or thus*, you understand what I mean. Meanwhile I am composing six easy clavier sonatas for Princess Frederike and six quartets for the King, all of which Kozeluch is engraving at my expense. At the same time the two dedications will bring me in something. In a month or two my fate must be decided *in every detail*. Therefore, most beloved friend, you will not be risking anything so far as I am concerned. So it all depends, my only friend, upon whether you will or can lend me another 500 gulden. Until my affairs are settled, I undertake to pay back 10 gulden a month; and then, as this is bound to happen in a few months, I shall pay back the whole sum with whatever interest you may demand, and at the same time acknowledge myself to be your debtor for life. That, alas, I shall have to remain, for I shall never be able to thank you sufficiently for your friendship and affection. Thank God, that is over. Now you know all. Do not be offended by my confiding in you and remember that unless you help me, the honour, the peace of mind, and perhaps the very life of your friend and brother Mason will be ruined.

Ever your most grateful servant, true friend and brother  
W.A. Mozart

At home, July 14, 1789

Oh God!—I can hardly bring myself to dispatch this letter!—and yet I must! If this illness had not befallen me, I should not have been obliged to beg so shamelessly from my only friend. Yet I hope for your forgiveness, for you know both the good *and the bad prospects of my situation*. The bad is temporary; the good will certainly persist, once the momentary evil has been alleviated. Adieu. For God's sake forgive me, only forgive me!—and—Adieu!



Scenic Hwy. 1, San Simeon CA 93452

The Galley

Morro Bay and Kailua-Kona, Hawaii

# Orchestra Concert

Sunday, August 3, 3:00 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) ..... *Symphony No. 39 in E-flat major, K. 543*

Adagio: Allegro  
Andante con moto  
Menuetto  
Finale: Allegro

Igor Stravinsky (1882-1971) ..... *Jeu des Cartes (ballet in three deals)*

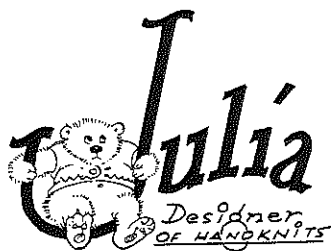
INTERMISSION

W.A. Mozart ..... *Piano Concerto in D minor, K. 466*

Allegro  
Romance  
Rondo: Allegro assai

**James Bonn, soloist**

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



at the



OF  
MORRO BAY

680 Embarcadero • (805) 772-4044

# Notes

## W.A. Mozart, **Symphony No. 39 in E-flat major, K. 543**

One of the famous trio of symphonies that Mozart composed during the summer of 1788, it is not known for what specific purpose the symphony in E-flat major was composed. It was completed and entered into his personal catalogue on June 26, the same day that he penned a letter to his friend Michael Puchberg describing his financial plight and asking for money. His unhappy state is in no way reflected in this excellent symphony that seems to leave the cares of this world far behind.

The symphony is comprised of the standard four movements. The first movement is anticipated by a slow introduction of increased proportions over previous symphonies. Typical of many of his symphonies, the trumpets and timpani are eliminated for the more lyric second movement. The minuet is lively with a lovely laendler-like trio, and the last movement is Haydesque in its fun and energy.

## I. Stravinsky, **Jeu des Cartes**

"More than a decade prior to the composition of *Jeu des Cartes*, I had had an idea for a ballet in which dancers dressed like playing cards would perform against a gaming-table backdrop of green baize. I have always been attracted to card games; I never spoof at cartomancy, and I have been a card player most of my life; *Jeu des Cartes* was composed at a time when poker was one of my favorite recreations. The origins of the ballet, in the sense of the attraction of the subject, antedate my knowledge of cards, however, and are probably to be traced back to childhood holidays at German spas . . .

"I decided to compose a work in three parts, each to use a deal of poker as a story argument. In the first deal, one of the three players is beaten while the other two remain with even 'straights.' In the second deal the Joker is victorious because of four aces who defeat four queens. In the third deal, the Joker is finally beaten by three flushes. I no longer remember the details that I must have had in mind as I composed, but I did not furnish Balanchine with an explicit theme, in any case, as I considered the character of each dance episode to be unmistakable in the music, if not my own visual images."

Igor Stravinsky and Robert Craft, from *Dialogues and a Diary*

## W.A. Mozart, **Piano Concerto in D minor, K. 466**

Completed on February 10, 1785, this concerto was one of the many that Mozart composed for his various subscription concerts at the peak of his success in Vienna. It is the first piano concerto in a minor key for Mozart, and it reflects the ever increasing seriousness with which Mozart was approaching the concerto form. The work is very symphonic; it is dark and quite intro-

spective. In fact, the D minor piano concerto appealed greatly to the Romantic period and became one of Mozart's most popular works. Beethoven took special interest in the concerto and composed cadenzas for both the first and third movements which are popularly played.



Breakfast • Lunch • Dinner & Sunday Brunch  
Nightly Entertainment

1850 Monterey Street • San Luis Obispo • 541-1656

**Conco**  
**Engineering, Inc.**

P.O. Box 511 • San Luis Obispo, CA 93406 • (805) 543-7169



# Acknowledgements

We wish to acknowledge and thank these individuals, organizations, and businesses for contributing to the success of the 1980 Mozart Festival.

## INTERNATIONAL FRIENDSHIP

We would like to express our deep appreciation to the city of Salzburg, Austria, for its gracious presentation of the Official Flag of Salzburg as a permanent gift to the Mozart Festival Association in recognition of its Tenth Year.

A special Thank You to Dr. Opitz of Salzburg, Foreign Relations, and to Lifka Alexander, Austrian Trade Commissioner for their efforts in this international gesture of friendship.

## BUSINESSES

Atascadero News  
Bateman, Eichler, Hill Richards, Inc.: Fred Griffith  
Blenders, San Luis Obispo  
F.E. Bennett's, Manetta Bennett, Shirley Gibson  
Bookland, Glen & Shirley Weikum  
Camera Ready Arts: Howard, Margaret & Anna Bond  
Christian Science Monitor  
Connections, Herb Hoffman  
Creekside  
Crocker National Bank, Glen Back  
Dauth's Market, Paso Robles  
Devine Distributing, Bill Mankey  
Dexter & Magee  
Earthly Pleasures  
Fidelity Savings, Pat Moresco  
Five Cities Times Press Recorder, Rosemary Thole  
Friar Tuck's Refectory  
Garden Gallery, Dick & Barbara Baynham  
Graham's Art Store  
Great Ideas, Templeton  
Holser's Attic  
Hanson Enterprises, Paso Robles  
Hoffman Mountain Ranch Vineyards  
The Iron Horse, Templeton  
Joshua's, Paso Robles  
Jim's Campus Camera, San Luis Obispo  
KBAI, Morro Bay  
KCBX, Steve Urbani, Charlie Saroka, Marsha McKibben  
KCOY, Sheryl Klein

KIQO, Atascadero  
Kitchen Shop  
Kiwanis of Five Cities - Pismo Beach  
Knight, Towle, Sage & Johnson: Andy Cone  
KPGA, Patricia Kent  
KPRA, Paso Robles  
KSBY, Art Haggood  
KUNA  
KVEC  
Leisure Arts  
Lucky Markets, Paso Robles  
Magnuson's, Jane Wyngard  
Matrix Mobile TV, Hilding Larson  
Michael's Deli, Michael Frucht  
Midstate Bank, Tom Parsons  
Model Linen  
Mr. Michael's, Gerald Stinn  
Nimmo Realty, Atascadero  
Oak Cupboard, Paso Robles  
Oliver's Twist, Cambria  
Park Garage Restaurant, San Miguel  
Paso Robles Book Shop  
Paso Robles Country News  
Paso Robles Daily Press  
Polin, Truchan & Cooper Realty  
Pressured Cooker, Susan Dawdy  
Ready Realty, Shirley & Jack Ready  
Rileys, Leslie Menges  
Robinsons' Red Door Art Gallery, Morro Bay  
San Luis Bay Inn, Morgan Burkett  
San Luis Obispo County Fairgrounds  
San Luis Paper Co., The Larson Family  
Santa Barbara Savings, Jack Hussey  
Sebastian's, John Schultz  
Serigraphic Design, Inc.  
Sierra Vista Hospital  
Smart Shoppe, Nancy Poe  
Stigers Optical, Bill Wallace  
Sun Bulletin, Morro Bay  
Miss Susie's Cupboard, Marlys A. Donnelly  
Telegram Tribune, George Brand, Jim Hayes  
Templeton Saloon  
Time n' Treasures, Pauli & Rogers McCauley  
Volumes of Pleasure  
Wells Fargo Bank  
Wine Street Inn

## GROUPS

California Arts Council  
California Polytechnic State University  
ASI, Holly Smith  
Theatre Manager, Bob Baldridge  
Music Department, Dr. Bessie Swanson  
Director of Special Programs, Fred Wolf  
California Young Homemakers  
San Luis Bay-Osos branch  
Cambria Garden Club  
Carmel Bach Festival, Janet Bush, Janet Eswein  
Desolation Jazz Ensemble  
Ojai Festival, Betty Izant  
Old Mission, San Luis Obispo  
Monsignor Neary, Parish Priests, Theresa Shipsey  
Old Mission San Miguel, Fr. Reginald McDonough, OFM  
Mozart Festival Brass Ensemble  
Pewter Plough Playhouse, Jim & Olga Buckley  
PCPA, John Carter  
Presbyterian Church, San Luis Obispo  
St. Rose Catholic Church of Paso Robles  
San Luis Obispo County Symphony  
San Luis Obispo Promotional Coordinating Committee  
Wine Keg Chamber Players

## NORTH COUNTY COMMITTEE

Barbara Bain  
Joan Bird  
June Bird  
Joan Clark  
Jeanne Gilmore  
Joann Harris  
Kathy Halliday  
Patti Hamilton  
Susie Hoffman  
Terry Hoffman  
Geni Hogsett  
Katie Madden  
Lean McCarthy  
Penny Nero  
Rita Pudens  
Mary Reynolds  
Anita Robinson  
Laurie Sinton  
Ginger Toomer  
Pat von Ter Stegge  
Deirdre Wynne

Barbara Larson  
Sherry Massaro  
Pat Moresco  
Midge Nichols  
Lee & Ann Osbaldeston  
Linnaea Phillips  
Barbara Ratcliffe  
Chang Reynolds  
Roger & Anita Robinson  
Walter Shwetz  
Carol Sinsheimer  
Karen Stancel  
Charlott Stettler  
Martha Steward  
Marilyn Stewart  
Chris Swanson  
Erika Swanson  
Jane Swanson  
David von Ter Stegge  
Eldora Warkentin  
Ruth Warkentin  
Bill Winter

## INDIVIDUALS

Mariadel Alberts  
Martha Autrey  
Evelyn Beaucamp  
Jan Bell  
Margaret & Howard Bond  
Elmer Brown, D.D.S.  
Bill Burch  
Dr. Sherman Butler  
Chris Cabaj  
Betty Carroll  
Alice Cunningham  
Vi Cupp  
Yvonne Dengler  
Miguel Dominguez  
Joan & Gary Dwyer  
Dr. James Ekegren  
Matthew Ekegren  
Gus Garingus  
Carol Greentree  
Ann Hansen  
Penny Hines  
Janis Hird  
Margaret Kelly  
Mary Kleeman  
Barbara Larson  
Sherry Massaro  
Pat Moresco  
Midge Nichols  
Lee & Ann Osbaldeston  
Linnaea Phillips  
Barbara Ratcliffe  
Chang Reynolds  
Roger & Anita Robinson  
Walter Shwetz  
Carol Sinsheimer  
Karen Stancel  
Charlott Stettler  
Martha Steward  
Marilyn Stewart  
Chris Swanson  
Erika Swanson  
Jane Swanson  
David von Ter Stegge  
Eldora Warkentin  
Ruth Warkentin  
Bill Winter

Since 1925



791 Grand Avenue • Grover City, CA 93433 • (805) 481-5011



Highway 1, Oceano  
(805) 489-2384

# Festival Staff

**Judith Carroll**, *Festival Administrator*  
**Judy Philbin**, *Publicity*

Hospitality ..... Naomi Frucht  
 Lynn Ekegren  
 Hilding & Barbara Larson  
 Housing ..... Carol Sinsheimer  
 Mary Kleeman  
 Office ..... Judith Carroll  
 Janis Hird  
 Erika Swanson  
 Plaza Events ..... Martha Stewart  
 Linnaea Phillips  
 Program ..... Janet Bell  
 Program Ads & Sales ..... Roger Osbaldeston  
 Tickets ..... Ruth Warkentin  
 Box Office ..... Ruth Warkentin, Vi Cupp  
 Ushers ..... Hilding Larson, Walter Shwetz  
 Cambria Concert ..... Joseph & Lillian Gleicher  
 Mission San Miguel Concert ..... Pat von Ter Stegge  
 Festival Music Workshops ..... Martha Autrey  
 Keyboard Symposium ..... Ronald Ratcliffe, James Bonn

## Fundraising Events:

*Mozart's Birthday Concert* ..... Judith Carroll, Naomi Frucht, Lynn Ekegren  
*HMR Winetasting, Art Exhibit & Music* ..... Terry Hoffman, Pat von Ter Stegge  
 North County Committee

## Lecture:

*Mozart's Austria* ..... Max Reidlesperger

# Board of Directors

President ..... Warren Sinsheimer  
 First Vice President ..... Pat von Ter Stegge  
 Second Vice President ..... Naomi Frucht  
 Secretary ..... Patricia Kent  
 Treasurer ..... Andy Cone  
 Music Director ..... Clifton Swanson  
 Community Arts Liaison ..... Lucille Fabbri  
 Boutique Coordinator ..... Martha Stewart

## Members

Lynn Ekegren  
 Hilding Larson  
 Bruce Linton  
 Roger Osbaldeston  
 Julia Wright  
 Lillian Gleicher  
 John Syer

# Hosts

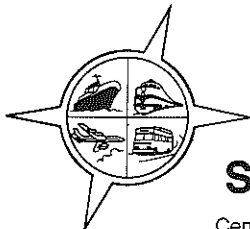
Each year most of the Mozart Festival musicians come from out of town to perform in the orchestra, in the chorus, or as soloists. This year the following people from San Luis Obispo County have graciously offered to have Festival musicians as guests in their homes:

Lou & Linda Adams  
 Elizabeth A. Anderson  
 Victor Armstrong  
 Mr. & Mrs. James H. Avery  
 Majorie Baldwin  
 Bridget Blomfield  
 Joella Bly  
 Lee & Gladys Chambers  
 Eric & Lois Cleworth  
 Yvonne Dengler  
 Mrs. George Drumm  
 Dorothy Duke  
 Valerie & Leland Endres  
 Pete Evans  
 Gary Fowler  
 Judge & Mrs. William R. Fredman

Roger Goetsch  
 Dubravka Gott  
 Dr. Tom Gott  
 Mr. & Mrs. Myron Graham  
 Peter & Kitson Graham  
 Steve & Ann Hansen  
 Jean Horwitz  
 Mr. & Mrs. John N. Johnson  
 Tim & Carol Kersten  
 Norman & Joan Knowles  
 Patti & Ken Kohlen  
 Mrs. Sue Leonard  
 Mr. & Mrs. Albert LoMele  
 Eugene & Charlotte Madsen  
 Bob & Emily McGinn  
 Mr. & Mrs. Andrew G. Merriam

Mr. & Mrs. John Merriam  
 Mr. & Mrs. Stanley Nelson  
 Stephanie Nelson  
 Roger Osbaldeston  
 Harley Parson  
 Peter Phillips  
 Mr. & Mrs. Leo Pinard  
 Robert Rabe  
 Mr. & Mrs. Ratcliffe  
 Jim & Sherry Reed  
 Max & Deanna Reidlesperger  
 Richard & Patrene Rice  
 Stan & Elaine Rosenfield  
 Elizabeth Roy  
 Mr. & Mrs. Napoleon Ruiz  
 Anne Sinsheimer

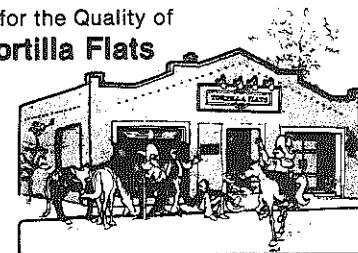
Mrs. Warren Sinsheimer, Jr.  
 Mr. & Mrs. Howard Sloan  
 Mrs. Barbara Smith  
 Walter & Kay Sterling  
 Rob Strong  
 Norma Thomas  
 Gus & Raye Thomasson  
 Bill & Darcy Troutner  
 Jean Uhey  
 Mary Meng Wade  
 Brad & Virginia White  
 Marilyn Worth  
 Mr. & Mrs. Ralph Wright  
 Virginia S. Wright  
 Marion Zellers  
 Gloria Zimmerman



## San Luis Travel

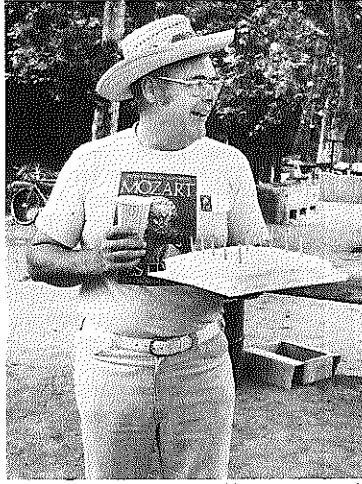
Central Coast's Cruise Headquarters  
 460 Marsh • San Luis Obispo • 543-4967

Go for the Quality of  
**Tortilla Flats**

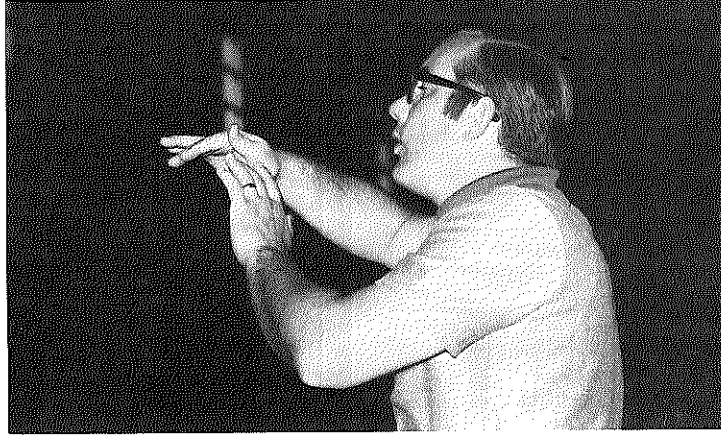


Restaurant & Cantina

# Special Friends of the Festival



(Clockwise from top left) Hal Larson celebrating his birthday at the 1976 Festival picnic; Clifton Swanson; John Russell conducting the Festival Singers.



As we reflect on our ten year history we remember the significant individuals who have fostered the growth of the Festival and/or have provided continuing support throughout the years. We would like to acknowledge and express our appreciation to these very special and devoted individuals who have given to the Festival their time, talent, enthusiasm and financial support. Of course our list cannot be exhaustive, so for the many others who have helped the Festival we would like to extend our thanks as well.

## Original Board of Directors:

Jerren Jorgensen, *President*  
Jeffrey Burke, *Vice President*  
Barbara Ratcliffe, *Secretary*  
Mel McDonald, *Treasurer*  
Clifton Swanson  
Arthur Bourdon, Jr.  
James Duenow  
Lucille Fabbri  
Myron Graham  
Mike Luna  
Dorothy Renton  
John Russell

*Exotic Mediterranean Food  
Entertainment on Weekends*

**MEDITERRANEAN CAFE** 

Laurel Lane Shopping Center, across from the bowling alley  
Weekdays: 11 am - 2 pm, 5 pm - 9 pm • Sat: 5 pm - 9 pm 544-9282

 **Santa Barbara Savings**

Serving all of San Luis Obispo County: Arroyo Grande, Atascadero,  
Cambria, Morro Bay, San Luis Obispo

# Special Friends of the Festival

## Presidents

Dr. Jerren Jorgensen (1971-72)  
E. Jeffrey Burke (1973)  
Harold H. Larson (1974-75)  
Karen Merriam (1976-77)  
Jim Gates (1978)  
Warren Sinsheimer (1979-80)

## Major Donors through the years

City of San Luis Obispo  
California Arts Council & the  
California Arts Commission  
The Hearst Foundation (San Francisco)  
Ann Butterworth, M.D.  
Martha Steward  
Hoffman Mountain Ranch  
Stanley, Terry, Susie, David & Michael Hoffman  
San Luis Paper Company  
Hal, Barbara & Hilding Larson

## Festival Administrators

Toni Bodenhamer (1974-75)  
Anne Brown (1976-77)  
Joan Dwyer (1978-79)  
Judy Carroll (1980)  
David Shade (*Orchestra Manager* - 1972-80)



(Counter-clockwise from top left)  
Joan Dwyer & Judy Carroll, Festival  
Administrators; Ron Ratcliffe; Hoff-  
man Mountain Ranch Winery, site of  
the Festival winetasting fundraiser.



## CREEKSIDE TOYS & COSTUMES

"Specializing in Costume Rental & sales of theatrical makeup and accessories."

8 Mission Mall  
in Downtown San Luis Obispo



Mid-State Bank

You've Got A Friend

# Donors

Our donors are listed according to the following categories: **Supporters** (under \$25), **Contributors** (\$25+), **Friends** (\$50+), **Associate Members** (\$100+), **Patrons** (\$200+), **Guarantors** (\$500+), **Sustainers** (\$1,000+), **Benefactors** (\$4,000+). Donors of \$25 and more are listed in this program. Donors who contributed after June 25, 1980 will be listed in the 1981 program.

## ENDOWMENT

William Randolph Hearst Foundation

## BENEFACTOR

California Arts Council  
City of San Luis Obispo

## SUSTAINER

Ann Butterworth, M.D. (Templeton)

## GUARANTORS

Martha J. Steward

## PATRONS

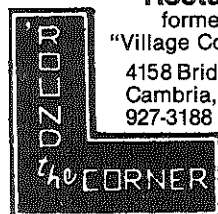
Bank of America Foundation (San Francisco)  
Mr. & Mrs. William J. Burkhart  
California Central Coast Wine Growers Association  
(Santa Maria)  
Clifford B. Holser  
Capt. & Mrs. Robert N. Miller (Santa Margarita)  
Dr. & Mrs. Howard W. Mitchell  
Robison Electronics, Inc.  
San Luis Paper Company  
A.Z. Sinsheimer Family Memorial Fund  
David & Pat von Ter Stegge  
Dr. & Mrs. John Warkentin  
Mr. & Mrs. Ralph E. Welles

## ASSOCIATE MEMBERS

Mr. & Mrs. H.J. Bender (Los Osos)  
Beno's Department Store,  
Mr. Rattan Sougu (Los Angeles)  
Lee & Gladys Chambers  
Mr. & Mrs. William P. Clark, Jr. (Paso Robles)  
Ethel G. Cooley  
James E. & Mary P. Crouch (La Mesa)  
John & Evelyn Fisher (Templeton)  
Mr. & Mrs. Roy Gersten (Pismo Beach)  
Max Goldman, York Mountain Winery (Templeton)  
Mr. & Mrs. Norman L. Goss  
Martha & David Hand (Cambria)  
Mr. & Mrs. J. Kirby Harrell (Atascadero)  
James & Kathleen Hauenstein (Woodlake)  
Mr. & Mrs. Jerry R. Juhl  
Kiwanis of Five Cities-Pismo Beach  
Karl R. Knudsen (Thousand Oaks)  
W. Bruce & Ila Lindsay (Los Osos)  
John & Betty McGraw (Laguna Beach)  
James M. Montgomery, Consulting Engineers, Inc.  
Ann & George Nagano (Cayucos)  
Lawrence H. Nelson  
Richard A. Peterson, M.D. (Templeton)  
Mr. & Mrs. Kenneth E. Schwartz  
Mr. & Mrs. Walter V. Sterling (Cambria)  
Mrs. Foster K. Tynan (Baywood Park)  
A.G. Wilson  
Gerald & Shirley Winter

## FRIENDS

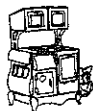
Allied Arts Association of Cambria,  
Mrs. Thomas Burton, Pres.  
Mr. & Mrs. James Lee Barrett (Paso Robles)  
John E. Cannon, M.D. (Visalia)  
May Louise Coors  
Suzanne Crayson  
Myer & Lois Crumb  
Mr. & Mrs. Gordon T. Davis (Atascadero)  
Lucille & Neil Deasy  
Mr. & Mrs. Jim Dorey  
Francesca Fairbrother (Arroyo Grande)  
Mr. & Mrs. J.K. George (Los Osos)  
Mr. & Mrs. Joseph Gleicher (Cambria)  
Charles T. Haskell  
Dr. & Mrs. R.W. Huntington (Cambria)  
Hon. & Mrs. Paul K. Jackson  
Kathleen Kaetzel  
Margaret Kaetzel  
Dr. & Mrs. Karl Kirschner  
Gerald Mason  
Merriam, Deasy & Whisenant  
John & Sarah Merriam  
Nicholas Meyer (Los Angeles)  
Dave & Dalna Mills  
The Monday Club of San Luis Obispo  
Mr. Marion Moreno, Jr. (Santa Barbara)  
Roger Osbaldeston



### Restaurant

formerly the  
"Village Coffee Shop"

4158 Bridge St.  
Cambria, CA 93428  
927-3188



### Old Fashioned Cookin'!

- Serving breakfast, lunch & dinner
  - Charbroiled steaks
  - burgers
- Closed Sunday

### Homemade Soup

(Next to the Cambria Post Office)

## Hurley's Pharmacy

University Square

896 Foothill Boulevard • San Luis Obispo



# Donors

Paso Robles Waste Disposal, Vic & Ida Gomer  
R.V. Ratcliffe  
Max E. Riedlspurger  
San Luis Transportation  
Mr. & Mrs. R. Elberton Smith  
Southern California Gas Company  
Rob Strong  
John C. Syer  
Mrs. Sara M. Syer (Pasadena)  
Dr. & Mrs. James C. Tedford  
Tom & Vera Twaiten (Newport Beach)  
Louis Zimmerman

## CONTRIBUTORS

Alan's Draperies  
Viola & Robert Andreini  
Sandra & Philip Arnold (Van Nuys)  
Miss Edythe V. Ayers (Lompoc)  
Mr. Vicke Bassewitz (Mission, BC)  
Robert & Lydia Boothe  
Arthur & Ora C. Butzbach  
James R. & Dorothy H. Chadwick (Bradbury)  
Karen Clarke (Cambria)  
Mr. & Mrs. Alfred E. Cleworth (Los Osos)  
Judith Chumlea-Cohan (Santa Maria)  
Dr. & Mrs. Thomas A. Collins (Atascadero)  
Norma Corey  
Dr. & Mrs. Fred Cutter (Morro Bay)  
John & Betty Daugherty (Los Osos)

Dr. & Mrs. Phillip M. Ditchik (Templeton)  
Dr. & Mrs. Michael Edelstein (Encino)  
Lucille & Jack Fabbri  
Lawrence M. Field, M.D.  
Ruby Hale Field (Palos Verdes Estates)  
T. Thomas Gott, M.D.  
Dr. & Mrs. Stephen Hansen  
Dr. & Mrs. John G. Henry (Templeton)  
Mr. & Mrs. Arthur Hird, Jr.  
Dr. & Mrs. Robert J. Holzhauer  
Mr. Paul Horick (Cambria)  
James & Polly Raven Irving  
Mr. & Mrs. Thomas V. Johnston  
Dr. A.J. Madson, D.C. (Pismo Beach)  
Mark Manning (Bakersfield)  
Dr. & Mrs. Frank R. Martinez  
Dave McMillan (Atascadero)  
Dr. & Mrs. Carl B. Merrill (Ventura)  
Mr. & Mrs. Stephen Miller (Atascadero)  
Kent E. Morrison  
The Network  
Dr. & Mrs. Donald Novin (Sherman Oaks)  
Arthur Oriol (Geyserville)  
Pacific Gas & Electric Company  
Mr. & Mrs. Henry A. Raff (Beverly Hills)  
Sven Reher (Los Angeles)  
Dr. & Mrs. Juergen Richter (San Diego)  
Ellis & Francis Ring (Santa Monica)  
Mr. & Mrs. Lester C. Root (Santa Maria)

Betty & Jay Schetzer  
Gordon & Sandy Silver  
Anne Sinsheimer  
Dr. & Mrs. M.E. Smith  
Mr. & Mrs. Paul Squibb (Cambria)  
Mr. & Mrs. Clifton E. Swanson (Whittier)  
Mr. & Mrs. Donald O. Thompson (Salinas)  
Dorothy Hoover Thomson  
Frank T. Wimmer (Reseda)  
Dr. & Mrs. Arthur Wirshup  
Anonymous - 3

## SUPPORTERS

120 individuals donated in this category:

The following businesses have made generous "in kind" donations to the Festival throughout the year's activities:  
Holser's Attic  
Hoffman Mountain Ranch Vineyards  
KPGA  
Michael's Delicatessen  
San Luis Paper Company  
Wells Fargo Bank

## IN MEMORIAM

ELIZABETH APPEL CAMPBELL (Elizabeth Tharp)

*The Travel Company*

1141-F Pacific Street  
San Luis Obispo, California 93401  
(805) 544-6300



Briarwood  
Management  
Co. Inc.

857 Santa Rosa • San Luis Obispo, CA 93401

# A Brief Chronology of Mozart's Life

His works performed at this year's Festival are included in brackets.

- 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 Visits 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.  
 K. 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.  
 K. 157 1773 Visits Vienna seeking court post.  
 K. 186 1774 In Salzburg.  
 K. 196 1775 To Munich for production of *La finta giardiniera* [*Violin Concerto No. 5 in A major, K. 219*]  
 K. 238 1776 In Salzburg. Increasingly difficult to work under archbishop.  
 K. 270 1777 Resigns court post. To Munich with mother. Falls in love with singer Aloysia Weber. [*Divertimento for Wind Sextet, K. 289*].  
 K. 285 1778 To Paris. Mother dies. [*Sonata in D major for Violin and Piano, K. 306 & Concerto in C major for Oboe and Orchestra, K. 314*].  
 K. 315 1779 Returns to Salzburg to take up appointment as court organist.  
 K. 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.  
 K. 366 1781 Moves to Vienna.  
 K. 382 1782 *The Seraglio* produced. Marries Constanze Weber. [*Serenade No. 11 in E-flat major, K. 375*].
- K. 416 1783 Visits Salzburg. Son born and dies. [*Duo for Violin and Viola, K. 424, Mass in C minor, K. 427 & Divertimento for 2 Clarinets and Bassoon, K. Anh. 229*].  
 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. [*Piano Concerto in D minor, K. 466, Fantasia in C minor, K. 475 & Piano Quartet in G minor, K. 478*].  
 K. 485 1786 *The Impresario* and *Figaro* produced. [*Piano Quartet in E-flat major, K. 493*].  
 K. 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies.  
 K. 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [*Symphony No. 39 in E-flat major, K. 543*].  
 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 ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem Mass, K. 626*. Dies December 5. [*Overture to The Magic Flute, K. 620*].

---

\*Mozart's works are identified by their number in the chronological lists of his works published by Ludwig von Kochel. The K. numbers above, opposite each year, state that year's probable first completed work.

**Hills** 75 YEARS  
 of service in  
 San Luis Obispo

OFFICE PRODUCTS

HALLMARK SHOP



# Mozart Festival Concert Schedule

## Monday, July 28

OPENING CEREMONIES - Mission Plaza, 12:00 noon

### INSTRUMENTAL WORKSHOPS

First Presbyterian Church, San Luis Obispo  
Strings - 1:00 p.m. Woodwinds - 3:00 p.m.

### DONOR'S NIGHT

A special program for our volunteers and donors featuring  
**James Bonn & Ron Ratcliffe**

## Tuesday, July 29

### KEYBOARD SYMPOSIUM

H.P. Davidson Music Center, Rm. 218, Cal Poly  
10:00 a.m. to 12:00 noon

### INSTRUMENTAL WORKSHOPS

First Presbyterian Church, San Luis Obispo  
Brass - 1:00 p.m.

### OPENING RECITAL

Cal Poly Theatre, 8:15 p.m.

**Krista Bennion, violin**    **Robert Rinehart, violin & viola**  
**David Krehbiel, horn**    **Jeffrey Kahane, piano**

### AMERICAN WOODWIND CHAMBER PLAYERS

Mission San Miguel, 8:15 p.m.

## Wednesday, July 30

### KEYBOARD SYMPOSIUM

H.P. Davidson Music Center, Rm. 218, Cal Poly  
10:00 a.m. to 12:00 noon

### ORCHESTRA CONCERT

Cal Poly Theatre, 8:15 p.m.

**Dorothy Wade, violin**    **James Bonn, piano**

### AMERICAN WOODWIND CHAMBER PLAYERS

Cambria Veteran's Memorial Building, 8:15 p.m.

## Thursday, July 31

### LECTURE "MOZART'S AUSTRIA"

H.P. Davidson Music Center, Rm. 218, Cal Poly, 1:00 p.m.  
**Max Riedlesperger, lecturer**

### EAR OPENER CONCERT

Cal Poly Theatre, 3:00 p.m.

### KO-KELA QUARTET

Cal Poly Theatre, 8:15 p.m.

## Friday, August 1

### AFTERNOON RECITAL

Cal Poly Theatre, 3:00 p.m.

**Michael Sells, tenor**  
**Ronald V. Ratcliffe, fortepiano**  
**KO-KELA Piano-String Quartet**

### DANIEL ADNI, Piano

Cal Poly Theatre, 8:15 p.m.

### MISSION CONCERT

Mission San Luis Obispo de Tolosa, 8:15 p.m.

**Festival Singers & Orchestra**    **Diane Thomas, alto**  
**John Ellis, oboe**    **Michael Sells, tenor**  
**Kaaren Herr-Erickson, soprano**    **Peter Atherton, bass**

## Saturday, August 2

### AFTERNOON RECITAL

Cal Poly Theatre, 3:00 p.m.

**Dorothy Wade, violin**    **James Kanter, clarinet**  
**Robert Adcock, cello**    **Ronald Ratcliffe, piano**  
**Sven Reher, viola**    **James Bonn, piano**

### CLASSICAL GUITAR RECITAL

Cal Poly Theatre, 8:15 p.m.

**Pepe, Angel, and Celin Romero**

### MISSION CONCERT

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

## Sunday, August 3

### ORCHESTRA CONCERT

Cal Poly Theatre, 3:00 p.m.  
**James Bonn, piano**

# Quintessence

The Cal Poly A.S.I. Fine Arts Committee presents  
The 3rd Annual Fine Arts Concert Series  
For information call the A.S.I. Business Office (805) 546-1281



SAN LUIS OBISPO  
**MOZART  
FESTIVAL**

1981 Festival Dates:  
**AUGUST 3 - AUGUST 9, 1981**