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**Mozart** *Mozart Festival*  
*Souvenir Program*

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Four Part Wine Seminar—October

Harvest Moon Dinner—November 6

New Year's Eve Gala—December 31

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all events



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# Directors, Conductors & Concertmaster



*Clifton Swanson*  
**Music Director and Conductor**  
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One of the founders of the San Luis Obispo Mozart Festival, Clifton Swanson has served as the Festival's music director from 1971 to the present, and has played a major role in the

musical scene of San Luis Obispo since joining the Cal Poly music faculty in 1967. He founded the Cal Poly Chamber Orchestra in 1967, and conducted the San Luis Obispo Symphony from 1971 to 1984. As head of the Music Department at Cal Poly from 1984 to 1996, he helped establish a B.A. degree in music. He was Resident Director of the Spring London Study Program in 1992 and 1996, and will be Resident Director for the new Fall London Study Program this September. As a teacher, he has received the President's Award for contributions to the Arts in San Luis Obispo, and the School of Engineering's Award for the Outstanding Professor in the School of Liberal Arts. As a guest conductor for Pacific Repertory Opera, Swanson has conducted performances of Mozart's *Così fan tutte*, *Die Zauberflöte*, Purcell's *Dido and Aeneas* and Mozart's *Impresario*. Swanson is also principal bass of the San Luis Obispo Symphony.



*Jeffrey Kahane*  
**Associate Conductor**  
*Sponsored by American Airlines/American Eagle*

Jeffrey Kahane is returning to the Mozart Festival for his sixth season as Associate Conductor. Equally at home at the keyboard and on the podium, Jeffrey Kahane is one of a few gifted performers to excel both as a soloist and conductor. A versatile musician, Kahane has mastered a diverse repertoire ranging from Bach to Gershwin, and his performances include an astonishing mixture of passion, intelligence, and technique. He has given

recitals in many of the nation's great concert halls and has appeared at prestigious music festivals throughout the world. In recent years, Kahane has become an equally inspiring and exhilarating conductor. At present, he is Music Director of the Los Angeles Chamber Orchestra and the Santa Rosa Symphony. Maestro Kahane has also received critical praise in his guest conducting appearances with major symphonies throughout the United States. Recent recordings include works of Gershwin and Bernstein with Yo-Yo Ma, Paul Schoenfield's *Four Parables*, and the complete *Brandenburg Concerti* (on harpsichord).



*Thomas Davies*  
**Festival Chorus Conductor**  
*Sponsored by Alice Parks Nelson*

Thomas Davies just completed his 15th year as Director of Choral Activities at Cal Poly State University, San Luis Obispo. At Cal Poly he conducts the Polyphonics, the University Singers, and the Cal Poly Vocal Jazz Ensemble. He also teaches Conducting. Additionally, he is the Musical Director and Conductor of the Cuesta Master Chorale. Recent appearances include a Cuesta Master Chorale performance of Verdi's *Requiem*, and

Beethoven's *Fidelio* for the Pacific Repertory Opera.



*Craig Russell*  
**Akademie/Education Director**  
*Sponsored by Lynn Mahoney Ekegren*

Craig Russell, Cal Poly Music Professor, has served as the Mozart Akademie Director for over a decade. This past year Russell collaborated with the acclaimed choir Chanticleer in recording a compact disc for Teldec of Ignacio de Jerusalem's *Matins for the Virgin Guadalupe* (1764)—a magnificent work that Russell "discovered" and reconstructed from musical fragments in a Mexico City cathedral. Recently, Russell heard the world premiere of

his *Concerto for Bass* and has authored several scholarly articles for various journals and books.



*Ralph Morrison*  
**Concertmaster**  
*Sponsored by Ann and David Lawrence*

Ralph Morrison is celebrating his 11th season as Concertmaster for the Mozart Festival Orchestra. Morrison has also served as Concertmaster and soloist for the Los Angeles Chamber Orchestra, the Santa Barbara Symphony, the Los Angeles and Oregon Bach Festivals, and the Los Angeles Music Center Opera.

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# Festival Orchestra

## Period Orchestra

### Festival Orchestra

#### *Violin*

Ralph Morrison, Concertmaster, North Hollywood  
Lisa Weiss, Principal Second, Vacaville  
Elizabeth Blumenstock, Oakland  
Zachary Carretin, Houston, TX  
Pam Dassenko, San Luis Obispo  
Randy Garacci, Arroyo Grande  
Michael Grossman, Corvallis, OR  
Amy Hershberger, Pasadena  
Carol Kersten, Los Osos  
Anthony Martin, Richmond  
Frances Moore, Burbank  
Steven Scharf, Pasadena  
Paul Severtson, Santa Margarita  
Laurie Stevens, Austin, TX  
Eva Werner, San Luis Obispo  
David Wilson, Bloomington, IN

#### *Viola*

Michael Nowak, Principal, Los Osos  
Mary Elliott James, Cambria  
Jane Levy, Pasadena  
Stephanie Railsback, Oakland  
Jennifer Sills, Santa Rosa  
Abigail Stoughton, Corvallis, OR

#### *Violoncello*

Christina Soule, Principal, North Hollywood  
Delores Bing, Altadena  
Jeanne Crittenden, Summerland  
Maggie Edmondson, Altadena  
Barbara George, La Crescenta  
Judith Johnson, Santa Ana  
Nancy Nagano, Morro Bay

#### *Bass*

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

#### *Flute/Piccolo*

Geraldine Rotella, Principal, Agoura Hills  
Kirsten Larsen, New Orleans, LA  
Martha Autrey, Los Osos

#### *Oboe*

John Ellis, Principal, Winston-Salem, NC  
Bonnie Boals, Long Beach  
Valerie DiCarlo, Sierra Madre  
Stuart Horn, Valencia

#### *English Horn*

Stuart Horn, Valencia

#### *Clarinet*

David Peck, Houston, TX  
Mary Gale, Northridge

#### *Bassoon*

Gregory Barber, Principal, Richmond  
Carole McCallum, Laguna Beach

#### *Contrabassoon*

Andrew Radford, Santa Barbara

#### *Saxophone, San Francisco*

Bill Aron, Suisun City  
David Henderson, San Francisco  
Kevin Stewart, San Francisco

#### *Horn*

James Thatcher, Principal, La Canada  
Peter Nowlen, Sacramento  
Jane Swanson, San Luis Obispo  
Paul Stevens, Tujunga

#### *Trumpet*

Roy Poper, Principal  
Bill Bing, Altadena  
Jerry Boots, San Luis Obispo  
Stanley Friedman, Memphis, TN

#### *Trombone*

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

#### *Tuba*

Tony Clements, Campbell

#### *Timpani*

Theresa Dimond, Los Angeles

#### *Harp*

Marcia Dickstein, Los Angeles

#### *Piano, Organ*

Susan Davies, Pismo Beach  
Paul Woodring, Los Osos

#### *Harpsichord*

Victoria Kirsch, Los Angeles  
Gilbert Martinez

#### *Percussion*

John Astaire, San Luis Obispo  
Ross Sears, San Luis Obispo

### Period Orchestra

#### *Violin*

Elizabeth Blumenstock, Concertmaster, Oakland  
Lisa Weiss, Principal Second, Vacaville  
Zachary Carretin, Houston, TX  
Kati Kyrne, Oakland  
Jane Levy, Pasadena  
Anthony Martin, Richmond  
Carla Moore, Oakland  
Frances Moore, Burbank  
Jennifer Munday, La Crescenta  
David Wilson, Bloomington, IN

#### *Viola*

Lisa Grodin, Principal, Berkeley  
David Bowes, San Francisco  
Roland Kato, Los Angeles  
Stephanie Railsback, Oakland

#### *Violoncello*

Blisabeth LeGuin, Oakland  
Paul Hale, Oakland

#### *Bass*

Kristin Zoernig, San Francisco

#### *Flute*

Stephen Schultz, Oakland  
Lars Johannesson, Santa Cruz

#### *Oboe*

John Abberger, Toronto, Canada  
Lani Spahr, Concord, NH

#### *Bassoon*

Kennith Munday, La Crescenta  
Carolyn Beck, Los Angeles

#### *Horn*

Paul Avril, San Francisco  
Lawrence Ragent, San Mateo

#### *Trumpet*

Gilbert Cline, Arcata  
Richard Birkemeier, Norwalk

#### *Timpani*

Todd Manley, San Francisco

#### *Harpsichord*

Charles Sherman, Boston, MA

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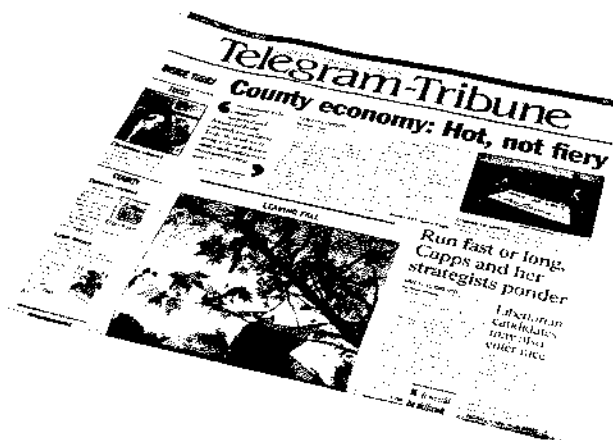
- **October 10 & 11, 1998**  
Gisèle Ben-Dor, conductor  
Bella Davidovich, piano  
**Barber**  
Essay for Orchestra No. 2  
**Chopin**  
Piano Concerto No. 1  
**Tchaikovsky**  
Symphony No. 4
- **October 31 & November 1, 1998**  
Gisèle Ben-Dor, conductor  
**Del Aguila**  
Conga Line in Hell  
**Mussorgsky**  
A Night on Bald Mountain  
**Dukas**  
The Sorcerer's Apprentice  
**Berlioz**  
Symphonie fantastique
- **January 23 & 24, 1999**  
Gisèle Ben-Dor, conductor  
Sharon Isbin, guitar  
**Rodrigo**  
Concierto de Aranjuez  
**de Falla**  
The Three Cornered Hat - Suite #2  
**Revueltas**  
La Noche de Los Mayas
- **February 27 & 28, 1999**  
Gisèle Ben-Dor, conductor  
Nina Bodnar, violin  
Arturo Delmon, viola  
**Beethoven**  
Overture to "Egmont"  
**Mozart**  
Sinfonia concertante  
**Beethoven**  
Symphony No. 5
- **March 20 & 21, 1999**  
Gisèle Ben-Dor, conductor  
Gilles Apap, violin  
**Rimsky-Korsakov**  
Russian Easter Overture  
**Bartok**  
Violin Concerto No. 2  
**Dvorak**  
Symphony No. 9, "from The New World"
- **April 10 & 11, 1999**  
Gisèle Ben-Dor, conductor  
Mika Shigematsu, mezzo-soprano  
**Rossini**  
Overture to The Barber of Seville  
**Arias TBA**  
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# *Festival Chamber Chorus*

## **Soprano**

Jill Anderson, Shell Beach  
Kathy Barata, Arroyo Grande  
Stephanie Dreishach, Tucson, AZ  
Nan Haemer, Portland, OR  
Mary Hamaguchi, Atwater  
Eileen Kiely, Portland, OR

## **Tenor**

Alvin Brightbill, Laguna Niguel  
Michael Bierbaum, Santa Margarita  
Timothy A. Bullara, Monrovia  
Kent Carlson, Los Angeles  
Paul French, Ashland, OR  
James Lowrie, Daly City

## **Alto**

Susan Azaret Davies, Pismo Beach  
Amy Fogerson, Van Nuys  
Linda Hammtree, Fullerton  
Christie Lawrence, Altadena  
Amy Osajima, Laguna Beach  
Adrien Raynier, Pasadena

## **Bass**

John Bitterman, Minneapolis, MN  
Stephen Grimm, Pasadena  
Craig Kingsbury, Portland, OR  
Roy Klassen, Clovis  
Emanuel McGladry, Keizer, OR

# *Festival Chorus*



## **Soprano**

Jill Anderson, Shell Beach  
Kathy Barata, Arroyo Grande  
Laurel Barnett, Morro Bay  
Stephanie Dreishach, Tucson, AZ  
Vicki Ewart, Atascadero  
Amy J. Feather, San Luis Obispo  
Nan Haemer, Portland, OR  
Mary Hamaguchi, Atwater  
Eileen Kiely, Portland, OR  
Carol Oelker, San Luis Obispo  
Jamie Stehula, Arroyo Grande  
Linda Wilson, San Luis Obispo

## **Tenor**

Michael Bierbaum, Santa Margarita  
Alvin Brightbill, Laguna Niguel  
Timothy A. Bullara, Monrovia  
Kent Carlson, Los Angeles  
Kevin Colis, San Luis Obispo  
Paul French, Ashland, OR  
Charles Hügel, San Luis Obispo  
James Lowrie, Daly City  
Robert Silva, San Luis Obispo  
Doug Williams, Los Osos

## **Alto**

Susan Azaret Davies, Pismo Beach  
Madelyn Bedig-Williams, Los Osos  
Sharon Carro, Paso Robles  
Amy Fogerson, Van Nuys  
Linda Hammtree, Fullerton  
Donna Jones, San Luis Obispo  
Christie Lawrence, Altadena  
Sarah LeClair, Atascadero  
Amy Osajima, Laguna Beach  
Maureen Pierson, Aliso Viejo  
Adrien Raynier, Pasadena

## **Bass**

Scott Chapman, San Luis Obispo  
Andy Cox, San Luis Obispo  
Stephen Grimm, Pasadena  
Craig Kingsbury, Portland, OR  
Roy Klassen, Clovis  
Graeme Langager, San Luis Obispo  
Emanuel McGladry, Keizer, OR  
David Mills, San Luis Obispo  
Craig Updegrove, San Luis Obispo

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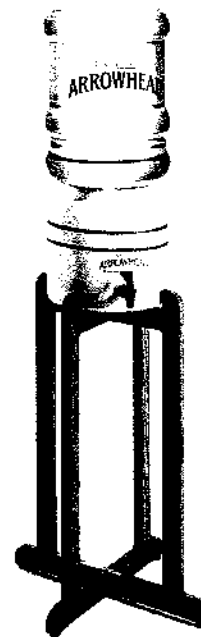


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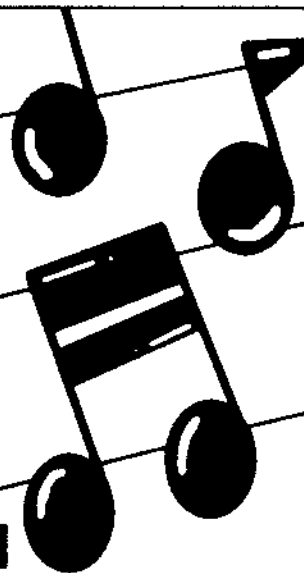
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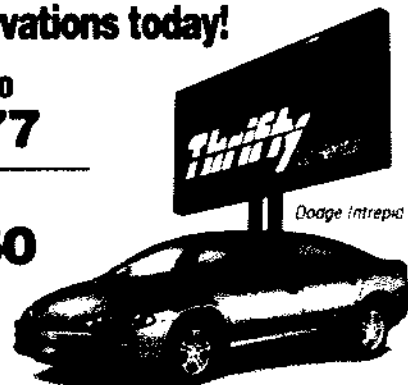
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# Featured Artists



## Malcolm Bilson

*Sponsored by Sheila and Yosef Tiber*

Malcolm Bilson has been in the forefront of the period instrument movement for over two decades. His performances of Haydn, Mozart, and Beethoven on original five-octave instruments or copies have been the impetus for the return of the fortepiano to the concert stage. Through his recordings of sonatas, chamber works, and concertos, the understanding of these

"mainstream" works has experienced a renaissance of fresh interpretation. Bilson's performance of the F major concerto will be performed on a copy of the Walther fortepiano that was owned by Mozart at the time of his death.



## John Abberger

John Abberger, one of America's leading performers on historical oboes, is principal oboist with Tafelmusik (Toronto) and the American Bach Soloists (San Francisco). He has toured extensively in North America, Europe, and the Far East with these ensembles. He also performs with the Philharmonia Baroque Orchestra, the Smithsonian Chamber Orchestra, the Handel Society, and Concert Royal. He can be heard on numerous recordings on the Sony Classical

Vivarte, BMG Classics, Pro Arte, Harmonia Mundi, Newport Classic, and Koch International labels.



## Quartetto Paolo Borciani

*Sponsored by Café Roma*

Italy's leading string quartet, Quartetto Paolo Borciani, featuring violinists Fulvio Luciani and Elena Ponzoni, violist Roberto Tarenzi, and cellist Claudia Ravetto, is making its American debut at the Mozart Festival. Quartetto Paolo Borciani has made a point of performing avant-garde to ancient music. During the 1998-99 season, Quartetto Paolo Borciani will undertake the monumental task of

performing the entire cycle of the Beethoven quartets. They have recorded numerous CDs for the Stradivarius label, including works by Petrassi, Donatoni, Borodin and Solbiati, as well as Ludwig van Beethoven's early compositions for string quartet.



## Maria Jette

A favorite with San Luis Obispo audiences, Maria Jette has appeared frequently with the Festival and the San Luis Obispo Symphony. This summer, Jette was featured at the Oregon Bach Festival, where she sang Bach's *Mass in B minor*, Mozart's *Requiem*, and Haydn's *Creation*, all under the baton of Helmuth Rilling. She has performed in Germany, Spain, Japan, Venezuela and Canada, as well as New York, Washington, D.C., and Minneapolis—and appeared with the Portland Baroque Orchestra, the Albany

Pro Musica, the Kansas City Symphony, the St. Paul Chamber Orchestra, Ex Machina, and Antique Music Theatre. In September, Jette will be featured with Jeffrey Kahane in a performance of Barber's *Knoxville: Summer of 1915* with the Los Angeles Chamber Orchestra.



## San Francisco Saxophone Quartet

*Sponsored by Anonymous*

The renowned San Francisco Saxophone Quartet has been hailed by critics as "the crème de la crème" and "impeccable."

Since they were discovered on the streets of San Francisco by a record company executive, the SFSQ has become a Bay Area original enjoyed the world over. Recent activities include collaboration on the score for the movie *Jack*, starring Robin Williams; the United States premiere of Michael Torke's saxophone quartet, *July*; and their return to the Mozart Festival for their fourth summer of residency. They have recorded four CDs and performed throughout the U.S. and the Far East.



## Hector Vasquez

Baritone Hector Vasquez has appeared both nationally and internationally as a soloist in concert repertoire and opera. Recent performances include the world premiere of Daniel Catan's *Florencia en el Amazonas*, creating the role of Alvaro with the Houston Grand Opera, and subsequently performing the same role in his debut with the Los Angeles Opera and the Seattle Opera. In the 1998-99 Season, Vasquez will be returning to the Metropolitan Opera for

his fifth season; and he appearing with the Boston Lyric Opera and the San Diego Opera. Vasquez appeared in *Don Giovanni* with the Mozart Festival in 1995, and in the Festival's world premiere of Garry Eister's *Glass Harmonica* in 1997.

# Featured Artists



## Christopher M. Cook

As a solo artist, Cook's extensive range and communicative performances have established him as a premier lyric tenor. In the last several seasons he has sung with the Oregon Bach Festival, the Florida Orchestra, the Los Angeles Master Chorale, the Miami Bach Society, and has appeared as a soloist with Maestro Robert Shaw. He is also Director of Choral and Vocal Activities and Reddell Professor of Music at Valparaiso University (Valparaiso, IN)



## Dennis James

Sponsored by Ilan and Melissa Funke-Bilu

Since his first appearance as a performing glass musician in 1983, Dennis James has been dedicated to reviving Benjamin Franklin's 18th century musical invention, the armonica. He has now established the armonica as a significant component of today's international music scene. James is also transforming other previously neglected glass instruments into an

exciting and versatile performance resource. With his unique blend of adroit virtuosity, eclectic interests and clever humor, Dennis James has become the world's foremost "glassical" musician.



## Garry Elster

Sponsored by Earle and Diane Blakeslee

Since last summer's world premiere of his opera, *The Glass Harmonica*, Elster has been quite busy writing new music. He has composed a trio for the Hikari Ensemble, "incidental" music for a production of *The Merchant of Venice* presented by the Northwest Shakespeare Festival in Seattle, a *missa brevis* for Cal Poly's PolyPhonics' Spring Tour, and solo music and ensemble music for glass

armonicist Dennis James. Elster's compositions have been performed by the Cleveland Chamber Symphony, the USC New Music Ensemble, the Cuesta Master Chorale, flautist Fred Lau, percussionist Doug Ovens, and the Synchronia New Music Ensemble of St. Louis. Elster has also toured Europe four times with Daniel Lentz and his ensembles. Presently, he teaches at Allan Hancock College and works as an artist-in-residence for the Santa Barbara County Schools, teaching folk songs and general music to school children. He lives in Arroyo Grande, California.



## Kartik Seshadri

Sponsored by The California Arts Council  
Touring and Presenting Program

Kartik Seshadri is internationally acclaimed as one of India's outstanding sitarists, and is the foremost disciple of renowned maestro Pandit Ravi Shankar. Seshadri played his first major sitar recital at the age of six, and was immediately recognized as a child prodigy by critics and other prominent musicians in India. He has performed extensively at major concert halls and music festivals, including the Lincoln Center,

Vancouver Jazz Festival, Festival of India, the Yehudi Menuhin School of Music, the Philadelphia Museum of Art, and the Chicago Art Institute. He is also a noted composer and educator.



## Musica Pacifica

Sponsored by the California Arts Council  
Touring and Presenting Program

Founded in 1990, Musica Pacifica—featuring Elizabeth Blumenstock, violin, Judith Linsenberg, recorder, Gonzalo Ruiz, oboe, Charles Sherman, harpsichord, and Roy

Whelden, viola da gamba—is comprised of some of the finest early music performers in the United States. They are regular members of the Philharmonia Baroque and American Bach Soloists, and are all accomplished and recording. Musica Pacifica has two CDs on the Virgin label—both of which were chosen as "CD of the Month" by the early music journal *Alte Musik Aktuell*, from Regensburg, Germany.



## Christopher O'Riley

Sponsored by Mr. and Mrs. William Bird

A favored guest with the foremost orchestras in the nation, pianist Christopher O'Riley remains in demand for his unique interpretations. As an emerging young pianist, he received top prizes at the Van Cliburn, Leeds, Busoni and Montreal competitions, and enjoyed the sponsorship of Young Concert Artists, the Xerox Artists Program, and the Pro Musicians Foundation. In addition to his regular touring, O'Riley has

two new projects planned for the 1998-99 season: a nationally distributed radio program for Public Radio International and a duet with Argentine pianist Pablo Ziegler of Astor Piazzolla's classic tangos.

# Featured Artists



## *The Theophilus Brass Quintet*

*Sponsored by Timothy S. Haueter*

The Theophilus Brass features the artistry of Stanley Friedman and Jerry Boots on trumpets, Paul Stevens on horn, Andrew Malloy on trombone, and Tony Clements on tuba. Since its first appearance at the Festival in 1984, the Theophilus Brass has entertained Festival-goers with witty, playful, skillful, and creative performances.



## *Quartetto Gelato*

*Sponsored by Kathleen Warfield and Rich Howe—Manderley Property Services*

Quartetto Gelato—featuring Cynthia Steljes, oboe and English horn; Peter de Sotto, violin, voice and mandolin; Claudio Vena, viola and accordion;

and George Meanwell, cello, guitar, mandolin—has won the hearts of audiences across their native Canada and the United States with an exciting mix of classical favorites, operatic arias, traditional melodies, tangos and gypsy fiddling. They have recorded two critically acclaimed CDs—*Quartetto Gelato* and *Rustic Chivalry*.



## *Whole Noyse*

*Sponsored by Pam and Terry Clark*

The Whole Noyse derives its name from a musical term dating from medieval England, when a group of loud wind instruments was a "noise." Later, the word came to refer to sets of wind instruments in general. The Whole Noyse performs on modern reproductions of 16th century instruments. Stephen Escher plays curved cornetts (early trumpets);

Richard VanHessel, Ernest Rideout and Sandy Stadtfeld play sackbuts (early trombones); and Herbert Myers plays the curtal, ancestor of the bassoon. The Whole Noyse has toured throughout Europe and the United States and has recorded numerous sacred works of the early 17th century Italian composers.



## *The Perlman, Nikkanen, and Bailey Trio*

*Sponsored by Mr. & Mrs. Charles N. Belcher*

The combined virtuosity and energy of three consummate young artists has resulted in one of America's most exciting new chamber ensembles. Pianist Navah Perlman, daughter of legendary violinist Itzhak Perlman, has been acclaimed for her "breathtaking deliberation and cutting brilliance." Since making his debut with the Cleveland Orchestra in 1988, Kurt Nikkanen has established himself as one of today's finest young violinists. And 25 year-old cellist Zuill Bailey has impressed critics and audiences alike with his virtuosity, soulfulness, and enthusiasm. In June of this

year they were featured on CBS Sunday Morning as part of a Fathers' Day Special.

# Opera



*Cynthia Lohman*  
Susanna

Hailed for her sparkling energy, soprano Cynthia Lohman has excelled in oratorio, operatic, and music theatre repertoire. Her performances have taken her to Europe and South America, as well as throughout the United States. She has sung leading roles in operas such as *Le Nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *La Bohème*, and *Die*

*Zauberflöte*. She is an active performer of musical theatre and has appeared with the St. Paul Chamber Orchestra, and the Minnesota Orchestra. She has been featured on National Public Radio, Canadian Broadcasting, and the BBC orchestra.



*Tod Fitzpatrick*  
Count

Baritone Tod Fitzpatrick made his first appearance with the Mozart Festival in Mozart's *Così fan tutte*. He has been a soloist with the Los Angeles Philharmonic, the Los Angeles Mozart Orchestra, Opera Pacific, the Utah Festival Opera Company, the Bakersfield Symphony Orchestra, and the Los Angeles Music Center Opera, among other organizations. Earlier this year,

Fitzpatrick sang in the United States West Coast premiere of Benjamin Britten's *The World of the Spirit*. He was a vocal fellow at both the Tanglewood Music Center and at the Verbier Music Festival in Switzerland.



*Malcolm MacKenzie*  
Figaro

Malcolm MacKenzie, a California native, is currently Resident Artist at LA Opera, and has been a featured soloist with the Los Angeles Master Chorale, Pacific Chorale, Opera Pacific, and the Los Angeles Mozart Orchestra. His residency has allowed him to perform with many of today's biggest stars, including Plácido Domingo and Carol

Vaness. Recently, at the LA Opera, MacKenzie was seen as Schaunard in *La Bohème*, and next year will see him as Albert in *Werther* and Masetto in *Don Giovanni*.



*Elspeth Franks*  
Cherubino

Born in Britain, lyric mezzo Elspeth Franks has performed noted roles in *Le Nozze di Figaro*, *Die Fledermaus* and *Madame Butterfly*, among other productions. Her concert solo work includes performances with the Oakland Symphony, the San Francisco Symphony, and the Rackham Symphony in Detroit. In 1998 engagements with Pocket Opera in San

Francisco have included Tesco in *Tesco* and Orestes in *La Belle Hélène*. A resident of San Francisco, she maintains a busy schedule in many facets of the music world.



*Maria Jette*  
Countess

This summer, Maria Jette was featured at the Oregon Bach Festival—she sang Bach's *Mass in B minor*, Mozart's *Requiem*, and Haydn's *Creation*, all under the baton of Helmuth Rilling, with whom she has sung in Germany, Spain, Japan, Venezuela, Canada, New York, Washington, D.C., and Minneapolis. Recently, she appeared with the Portland Baroque Orchestra, the Albany Pro Musica, the Kansas

City Symphony, the St. Paul Chamber Orchestra, Ex Machina, and Antique Music Theatre. Upcoming with Jeffrey Kahane is a September performance of Barber's *Knoxville: Summer of 1915* with the Los Angeles Chamber Orchestra.



*Lesley Leighton*  
Marcellina

Lesley Leighton has appeared in operatic performances with the New York Opera, Opera Theatre of Los Angeles, the Los Angeles Master Chorale, and the Santa Barbara Grand Opera. She has been featured in many operatic productions, including *Elektra*, *Der Rosenkavalier*, *Hansel und Gretel*, *Les Troyens*, and *Cavalleria Rusticana*. She has

also appeared in many concert engagements with the Los Angeles Philharmonic Orchestra, the Los Angeles Music Center, and the Robert Wagner Choral on its tour of Japan. She will soon appear in the world premiere of Tobias Picker's *Fantastic Mr. Fox* with the Los Angeles Music Center Opera.



# Opera



## *Reid Bruton* Bartolo

Reid Bruton's career includes the standard Mozart bass roles: Figaro and Dr. Bartolo in *Le Nozze di Figaro*, Zarastro in *Die Zauberflöte*, Don Alfonso in *Così fan tutte*, and Masetto and Commendatore in *Don Giovanni*. Next season he will appear in LA Opera's *Carmen*, *La Traviata*, and *Lucia di Lammermoor*. Recently, he was heard over KCRW and National Public Radio in the West Coast premiere of *Black Water*. Bruton is also

a noted vocal instructor, most recently working as speech coach for Melanie Griffith in the film "Shadow of Doubt."



## *José de Souza-Hue* Basilo/Curzio

Brazilian born singer Jose de Souza-Hue received his Bachelors Degree from the Robert Schumann Hochschule in Dusseldorf, Germany and his Masters Degree from the Bienne Music Conservatory in Switzerland. He has sung throughout Europe, South America, and the United States. He has appeared in productions of *Don Giovanni*, *MacBeth*, *La Traviata*, *Faust*, *Rigoletto*, *Lucia di Lammermoor*, and *Madame Butterfly*. He joins the Townsend Opera this

season as Arturo in their production of *Lucia di Lammermoor*.



## *Deborah Garrett* Barbarina

Deborah Garrett has appeared in *The Marriage of Figaro*, *the Magic Flute*, and *Die Fledermaus*. Garrett's oratorio and concert soloist experience includes Handel's *Messiah*, Faure's *Requiem*, Haydn's *Creation*, Mozart's *Exsultate, jubilate*, and Scarlatti's cantata *Su le sponde del Tebro* for soprano and Baroque trumpet. As a "crossover" artist she has appeared in award-

winning productions of *A Little Night Music* and *A Funny Thing Happened on the Way to the Forum*.



## *Christopher Harlan* Director

A graduate of UCLA's Theatre Arts Department, Christopher Harlan has worked with the Los Angeles Music Center Opera continuously since its inaugural season in 1986. His directing credits include revivals of *Tosca*, *Madame Butterfly*, *Othello*, *La Bohème*, and *Così fan tutte* and *Abduction from the Seraglio*

for the San Luis Obispo Mozart Festival. As Associate/Assistant Director he has worked all over the world, as well as for the Los Angeles Opera Theater and the Lyric Opera of Chicago. He spent four consecutive summers working as a stage assistant at the Wagner Festival in Bayreuth, where he worked on both the Patrice Chereau and Peter Hall Ring cycles. He works with young singers in master classes and at universities, and writes regularly for the *Opera Quarterly*.



## *David Thayer* Set Designer

David Thayer is an accomplished scenic and lighting designer for the theatre, as well as for dance, television, art installations, and film. He has received Drama-Logue awards for his work at the Stella Adler Theatre in Los Angeles and the La Jolla Playhouse. He has also designed sets, lighting, and installations for prominent theatre productions in New York, San

Francisco, and Atlanta. Locally, he has designed for P.C.P.A. and Centerpoint Theatre Group, as well as teaching at Cal Poly State University for five years. Thayer recently established a San Luis Obispo-based full service design firm, specializing in theatrical as well as architectural design and construction.

# Principal Players



**Lisa Weiss**  
Principal Second Violin

*Sponsored by Betty and John Maynard*

Lisa Weiss performs with the American Bach soloists, the Arcadian Academy and the Philharmonic Baroque Orchestra. As a 200th birthday tribute to Franz Schubert, she founded the Berkeley Schubert Quartet, which performed the complete quartet cycle in 1997. Weiss has played with the Mozart

Festival since 1979 and has been the Principal Second Violin since 1989. She is a Bay Area native and currently lives in Vacaville with her husband and three children.



**Michael Nowak**  
Principal Viola

*Sponsored by Clifford Holser*

This fall Nowak will begin his 15th season as Music Director of the San Luis Obispo Symphony. Since becoming Music Director of the Symphony, Nowak has continued his career as a violist, performing as a member of the Music for Mischa String Quartet, as Principal Violist of the Oregon Bach Festival, and as a recording musician for the entertainment industry. Since 1986, Nowak has

been Principal Viola for the Mozart Festival.



**Christina Soule**  
Principal Cello

*Sponsored by Robert and Linda Takken*

In addition to a busy schedule as a motion picture and television recording musician, Christina Soule has been Principal Cello with the Mozart Festival for 18 seasons. She has played with Chamber Ensemble Archwood, the Hollywood Bowl Orchestra, the Los Angeles Philharmonic, and the Los Angeles Mozart Orchestra Chamber Players.



**Bruce Morgenthaler**  
Principal Bass

*Sponsored by Dr. and Mrs. Jevren Jorgensen*

Bruce Morgenthaler regularly performs with the Los Angeles Chamber Orchestra, the Music Center Opera and the Pasadena Symphony. He has appeared with such groups as Chamber Music L.A., the Los Angeles Bach Festival and the chamber music group Xtet. He works extensively in Hollywood movie and TV studio orchestras. This is Morgenthaler's fifth

season with the Mozart Festival.



**Geraldine Rotella**  
Principal Flute

*Sponsored by Jim and Beverly Smith*

Geraldine Rotella has been principal flute with the Mozart Festival Orchestra for 18 years. She is a freelance musician in Los Angeles, playing in both the classical world and the studio for movies, TV, and recording industry. Rotella plays with the Pasadena Symphony, the Hollywood Bowl Orchestra and the Los Angeles Philharmonic.

She has also recorded with Natalie Cole, Barbra Streisand, Gloria Estefan, Frank Sinatra and Ella Fitzgerald. Her recent movie credits include *Godzilla*, *Jurassic Park* and *Quest for Camelot*.



**John Ellis**  
Principal Oboe

*Sponsored by Dawna Davies*

John Ellis has been playing oboe and English horn with the Mozart Festival since its inception in 1971. Currently, Ellis lives in North Carolina and is part of the faculty at the North Carolina School of the Arts. He plays Principal Oboe with the Winston-Salem Symphony and the Hollywood Bowl Orchestra. He also works as a freelance

oboist for the movie and recording industry. His movie credits include *Anastasia*, *Air Force One*, *The Edge*, *The Godfather*, *Close Encounters of the Third Kind* and *Small Soldiers*.

# Principal Players



**David Peck**  
Principal Clarinet

*Sponsored by Paul V. Robinson*

David Peck is Principal Clarinet for the Houston Symphony, as well as being an avid chamber musician and soloist. As a member of the Houston Symphony Chamber Players, he has toured Japan and Germany. He has recorded the Mozart *Clarinet Concerto* and will soon release Messiaen's *Quartet for the End of*

*Time*. Peck is Associate Professor of Clarinet at the Shepherd School of Music at Rice University. He returns to the Mozart Festival for the fifth time.



**Andrew Malloy**  
Principal Trombone

*Sponsored by Barret and Linda Reitner*  
A Mozart Festival participant since 1981, Malloy is a member of the Pasadena, Santa Barbara and New West Symphonies and the Crown City Brass Quintet. As a free-lance musician, he performs with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Hollywood Bowl Orchestra. His film credits in *Titanic*, *Lost*

*World*, *The Mask of Zorro*, *Mighty Joe Young* and *Deep Impact*. He also is the trombone instructor for Pepperdine University.



**Gregory Barber**  
Principal Bassoon

*Sponsored by Hal and Hilding Larson, Larson Property Management*

Gregory Barber is an active freelance musician in the Bay Area, performing regularly with the San Francisco Symphony, the San Francisco Opera and Ballet Orchestras, the Mainly Mozart Festival of San Diego, and the Skywalker Symphony (LucasFilms Studio Orchestra). He has appeared on tour with

the Chamber Orchestra of Europe and the Lyon Opera Orchestra. He is returning for his 25th season with the Mozart Festival and his 17th as Principal Bassoon.



**James Thatcher**

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James Thatcher has performed with the Phoenix Symphony, the Utah Symphony, and the Los Angeles Philharmonic. He is also a studio musician who has performed on many motion picture sound tracks, including *Titanic*, *Deep Impact*, *Godzilla*, *Armageddon* and *Six Days Seven Nights*. He has recorded with Frank Sinatra, Barbra

Streisand, Natalie Cole and Michael Jackson. Thatcher has been performing with the Mozart Festival since 1984.



**Roy Poper**  
Principal Trumpet

*Sponsored by Jay, Linda and Alex Farbstein*

Recognized as one of the most versatile performers of his instrument and a master pedagogue, Los Angeles-based trumpeter Roy Poper is active as a studio musician for motion pictures, was founder and toured for 15 years as a member of the Modern Brass Quintet, and recorded as Principal Trumpet for the Los Angeles Chamber Orchestra and the Los Angeles Music Center Opera. He has recorded in

genres ranging from big band to Broadway. Poper began performing with the Mozart Festival in 1986.



**Theresa Dimond**  
Timpani

*Sponsored by Alan and Jo Ann Bickel*

Theresa Dimond has performed with the Los Angeles Philharmonic, the Los Angeles Opera, the Los Angeles Chamber Orchestra, the Hollywood Bowl Orchestra, American Ballet Theatre, the Joffrey Ballet and the Bolshoi Ballet. She has also performed in many musicals, including *A Chorus Line* and *Damn Yankees*. Her recording credits include *Edward Scissorhands*, *Rocky V*, *The Simpsons* and *Pocahontas*. Dimond is currently on the

faculty of USC, Cerritos College, Pomona College and UC Irvine. This is her fourth season with the Mozart Festival.

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## MUSICAL LIFE IN VIVALDI'S VENICE

(Saturday, July 25, 2pm) Faun Tanenbaum Tiedge



Faun Tanenbaum Tiedge is currently Professor of Music at the San Francisco Conservatory of Music. She earned her Ph.D. in Musicology from New York University. She is a contributor to the New Grove Dictionary of Opera, NOTES, and to the forthcoming revised edition of the New Grove Dictionary of Music and Musicians. Former Principal Cellist with the Tri-City Opera and various

New York City orchestras, Tiedge has also toured as a musical theatre conductor and performer.

## "GLASSICAL" MUSIC

(Monday, July 27, 8pm) Dennis James

Since his first appearance as a performing glass musician in 1983, Dennis James has been dedicated to reviving Benjamin Franklin's 18th century musical invention, the armonica. He has now established the armonica as a significant component of today's international music scene. He has appeared with orchestras in more than 35 cities.



## COMIC OPERAS IN MOZART'S VIENNA, AS A "SCHOOL" OF OPERATIC INSTRUCTION

(Saturday, August 1, 2pm) Kay Lipton



Kay Lipton received her Ph.D. in Musicology from UCLA in 1995. Lipton's research and scholarly writings focus on the operas of Mozart's contemporaries during the mid-to-late 18th century. She has recently completed several articles for the upcoming New Grove Dictionary of Music and Musicians. Lipton has taught at USC, UCLA, California State University at Long Beach,

Pasadena City College and Woodbury University. As a soprano, Lipton is known for her guest artist appearances with new music ensembles in the Los Angeles area.

## AESTHETIC GESTURE IN MOZART'S LATE OPERAS

(Monday, August 3, 8pm) Ronald T. Shaheen



Ronald T. Shaheen is a musicologist, singer, and choral director now living in San Diego. A recipient of a Fulbright Scholarship, Shaheen earned his Ph.D. in music from UCLA with a dissertation on the early operas of Simone Mayr (1763-1845). He teaches for the San Diego Community College District, is the Principal Lecturer for the San Diego Opera, and is Music Director at St. Agnes Catholic Church.

# Musically Speaking

Wednesday, Thursday, Friday, August 5-7, 2-3pm, Room 218 of the Cal Poly Music Building. Admission is FREE.

## DIVISIONS, DRAMA AND DISCOVERY IN *THE MARRIAGE OF FIGARO*

*A special series of talks by Professor Craig Russell*



Craig Russell has served as the Mozart Festival Akademie Director for over a decade. This past year Russell collaborated with the acclaimed choir Chanticleer in recording a compact disc for Teldee of Ignacio de Jerusalem's *Matins for the Virgin Guadalupe* (1764)—a magnificent work that Russell "discovered" and reconstructed from musical fragments in a Mexico City cathedral. Recently Russell heard the world premiere of his *Concerto for Bass* and has authored several scholarly articles.

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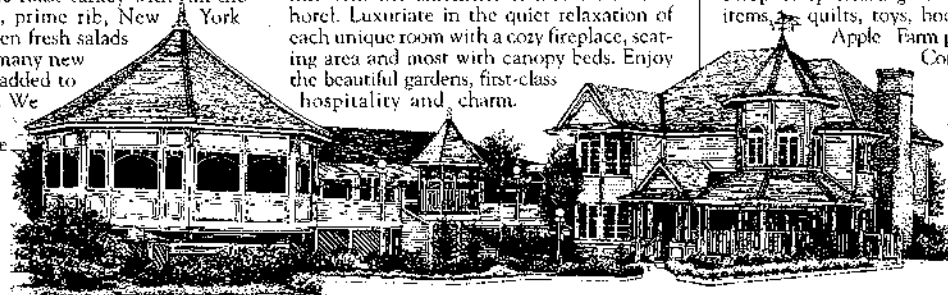
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# Something Borrowed, Something Blue

"Something old, something new, something borrowed, something blue" goes the traditional wedding formula, not inappropriate, perhaps, as we witness *The Marriage of Figaro* (August 7) and hear the Haffner *Wedding Serenade* (July 24). It's certainly appropriate overall, for there's always something old at a Mozart Festival. This year, in fact, there's something *really* old, for Kartik Seshadri brings us the classical music of India, *Raga Sangeet* (July 30), which goes back nearly two thousand years. There will also be lots of Baroque music, beginning with a Vivaldi concert at Chapel Hill (July 26) and continuing with the Mission Concert (July 31) featuring Thomas Davies, the Festival Singers, and Musica Pacifica. Musica Pacifica then presents a fascinating concert of their own on August 2, while the Whole Noyse group wraps up the Baroque set on August 5 back where we started, in Venice, but a hundred years earlier. Speaking of Venice, Akademie speaker Faun Tiedge introduces us to that colorful city on July 25.

It's always a pleasure, too, to welcome back all our old friends from the orchestra and groups like the San Francisco Saxophone Quartet (opening ceremony plus a July 25 concert), and the Theophilus Brass Quintet, a perennial and much-loved Festival Fringe group who finally give a formal concert at Chapel Hill on August 2. Half the vocal soloists are also old friends, with sopranos Maria Jette and Cynthia Lohman heading the list, while the versatile authentic performance violinist Elizabeth Blumenstock of Musica Pacifica continues her familiar pattern of showing up in many guises. ("She'll be *everywhere*," promises Maestro Clifton Swanson.) Besides all these, two more old friends return after an absence: fortepianist Malcolm Bilson, featured on the all-Mozart, all-authentic Opening Concert July 24, and pianist Christopher O'Riley, who plays Chopin with the Festival Orchestra on August 1.

Despite everything old, however, there's always something new at the Festival as well, from the newest piece by old friend Garry Eister (Dennis James concert, July 29) to the totally awesome, up-to-the-minute Adventures of Rocky and Bullwinkle (July 30). New to the Festival as well are two of the hottest new chamber groups in the world, Quartetto Paolo Borciani and the Perlman, Nikkanen, and Bailey Trio, who give three not-to-be-missed performances on July 25, July 28, and August 8—not to mention the more light-hearted "Ice Cream Quartet," Quartetto Gelato, appearing August 6.

Long, longtime friend, renowned pianist, Music Director of the Santa Rosa Symphony and the Los Angeles Chamber Orchestra, and Associate Conductor of the Festival Orchestra—whew! Did you get all that?—Jeffrey Kahane also has something new up his sleeve. Actually, it's probably both sleeves or maybe even three, because he's going to conduct the orchestra from the piano while simultaneously performing as soloist, and he's going to do it three times, twice on August 4 and again at the Closing Concert August 9. On top of that, we shall also experience the "newest" thing that ever happened ever, *The Creation*, on July 28. (And if you think that was bad, read on.)

Musical borrowing is also a feature of every Festival, for it's a feature of everyday musical life, from Mozart's little borrowings from Haydn (Opening Concert) and Haydn's from Mozart (*The Creation*) to Copland's borrowing a Shaker folk tune (*Appalachian Spring*, August 4) and Beethoven's borrowing a popular aria to use for variations (Perlman, Nikkanen, and Bailey, August 8). This year, however, there are a couple of especially good ones, for Bach borrowed entire concertos from Vivaldi and rewrote them for harpsichord (July 26), a practice regarded in those days as the ultimate compliment. William Clark, meanwhile, faithful Festival friend and our host at Chapel Hill, has been out borrowing cannon(!) for the Theophilus Brass concert of August 2. Then there's *Figaro*: opera libretti are often adapted from existing works, but seldom have composer and librettist made such a bald, calculated grab for the hottest, latest, and most controversial thing on the market—less a borrowing, really, than a seizure. They had their reasons, of course, and it worked, facts which will be discussed by several distinguished Akademie lecturers, including our own Craig Russell.

Something old, something new, something borrowed, and—that's it!—something blue, and we don't just mean the cover of this book with its stunning painting by Marilee Heyer and beautiful design by Jody Belsher. We mean, of course, the *Rhapsody in Blue*, performed and conducted by Jeff Kahane along with Ravel's *Concerto in G*, and as we shall see on August 4, the "blue" in both these pieces was yet another happy borrowing. So let us raise a musical "glass" courtesy of Dennis James (lecture July 27, concert July 29) and toast every wonderful musical marriage—including *THE Marriage*—of the 1998 Mozart Festival.

# The Insider: Dateline '98

[The following column is part of our ongoing series keeping you, dear reader, informed of how music looks today, in 1798, as viewed from the great city of Vienna, "the musical capital of the world." —Ed.]

**15 Jan.** The year begins with revivals by local favorites Johann Schenk's *Der Dorfbarbier* at the Kärntnerthor and Wenzel Müller's *Die Schwestern von Prag* at the Leopoldstadt. The former is certainly Schenk's masterpiece, while everyone agrees that Müller conducts our Viennese waltzes and songs more slowly, more smoothly, and with more *gemütlich* than anybody.

**18 Jan.** What's new, however, is only heard *about*: As we've reported for months, our great Haydn is playing the old fox. He's still seen at Schwarzenberg Palace with Baron von Swieten, but his new house in the Gumpendorf is proving a frustratingly effective hideaway. They're up to something, though, and the minute we know, *you'll* know!

**23 Jan.** More things we haven't heard: We have a reliable report that Beethoven has already composed two more piano sonatas, a trio, and even some violin sonatas. So come on, Prince Karl or Prince Franz or Prince *Somebody*, couldn't we have a sample—please?

**3 Feb.** Alas, even as we spoke of the young lion from Bonn, sad news arrived from Count Waldstein that Beethoven's old teacher there, one Christian Gottlob Neefe, died last week. Though unknown here, Waldstein assures us that Neefe was well regarded for his *lieder*, and that it was he who prepared Simrock's vocal scores of our Mozart's operas. Our sympathy goes especially to the one whose accomplishments surely grace his old teacher's memory.

**6 Feb.** Yesterday Napoleon's new ambassador arrived, General Bernadotte, and we hear that *le Generale* is a great music lover and actually part *Swedish* and related to the crown. What's certain is that he's brought the violin sensation Rodolphe Kreutzer, who'll play at the Schwarzenberg (!).

**20 Feb.** Well, gentle reader, if you weren't there you should have been, for M. Kreutzer is the real deal, not so flashy as the Italians, but a full-toned master of the bow and a connoisseur of phrasing. Even Beethoven was impressed *and we quote*: "I preferred his modesty and natural behavior to all the exterior without any interior, which is characteristic of most virtuosos."

**15 Mar.** It seems our Bohemian pianists will highlight the Lenten concerts this year. Leopold Kozeluch has struck first with three really interesting piano trios. More than just some Scottish and Irish tunes, there's something rich and rippling about them that we've not heard before. Kozeluch always ripples, of course, but this is different, more expansive. Beethoven flatly dismisses the fashionable Bohemian as "all exterior, no interior," but if this keeps up he may want to reconsider.

**18 Mar.** Not to be outdone, Beethoven's (and Mozart's) favorite Bohemian, jovial Abbé Gelinek, presented his own piano trio, *Opus 10*. It's a fine piece of work, but one cynic wondered why we needed "Beethoven" hors d'oeuvres when we could have Beethoven main courses. (It's devoutly *hoped* that we'll have some, anyway, or at least some Beethoven soup!)

**30 Mar.** *At last!* Ignaz Schuppanzigh finally gave us some *real* Beethoven last evening, one of those violin sonatas we'd heard about, with the composer at the piano. Outstanding! Schuppanzigh's playing remains wonderful as ever, too, but he's certainly getting big. (Nasty rumor: Beethoven teases him about it privately, calling him "Falstaff!")

**5 April.** STOP THE PRESS!! It's an oratorio! *The Creation!* Text by Baron von Swieten from an English version brought back from London! To be performed April 29 and 30 at the Schwarzenberg! And you heard it first from us!

**1 May.** What can anyone say? The most anticipated musical event in years was indeed the biggest in years. *Everyone* was there. Haydn himself conducted, Salieri was at the piano, Mlle Gerhardi and Messrs Rathmayer and Saal sang, and the musicians were Vienna's best. And Haydn's *music!* We agree with Princess Liechtenstein: "One has to shed tender tears about the greatness, the majesty, the goodness ... One cannot but love and admire." What's more, the work will be given again on the seventh and eighth.

**5 June.** Everyone's still talking about *The Creation*—as well they might—but summer's nearly here and so are weddings, with the biggest musical wedding being that of gorgeous Christine Gerhardi of *Creation* fame to the musical young doctor Joseph Frank—whose popular soirées are often graced by Beethoven himself.

**10 Sept.** What a season! Even the summer hiatus was enlivened with interesting publications: those trios and sonatas by Beethoven, Op. 9 and 10, and some arresting piano sonatas by Emanuel Förster. We find Förster an acquired taste, but Beethoven (and even Haydn) think his intense, sometimes awkward originality is the modern embodiment of Emanuel Bach's *Empfindsamer stil*. And that's not all: Kozeluch also brought out his *Trois caprices*, which sound like—*domesticated Förster!* What next? Well, the new season is about to begin, so we'll probably find out. Enjoy!

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# Opening Concert

Friday, July 24, 1998, 8pm  
Performing Arts Center, Cal Poly

Festival Orchestra  
Clifton Swanson, Conductor  
Malcolm Bilson, Fortepiano soloist  
Elizabeth Blumenstock, Violin soloist

Wolfgang Amadeus Mozart..... Symphony No. 28, in C Major, K. 200 (189k)  
(1756-1791)

Allegro spiritoso  
Andante  
Menuetto  
Presto

Wolfgang Amadeus Mozart..... Concerto No. 19, in F Major, for Piano and Orchestra, K. 459  
("First Coronation")

Allegro  
Allegretto  
Allegro assai

Malcolm Bilson, Fortepianist

## INTERMISSION

Wolfgang Amadeus Mozart..... Serenade in D Major, K. 250 ("Haffner")

Allegro maestoso  
Andante  
Menuetto  
Rondeau: Allegro  
Menuetto galante  
Andante  
Menuetto  
Adagio; Allegro assai

Elizabeth Blumenstock, Violinist

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

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# Program Notes

## Wolfgang Amadeus Mozart Symphony No. 28, in C major, K. 200 (189k) (1774)

With this Symphony in C, the 1998 Festival starts right out with a favorite of “theme pickers,” those who enjoy looking for musical borrowings. (See the theme essay, “Something Borrowed, Something Blue.”) In this instance, however, it’s mostly future borrowings by Mozart from himself: Depending on which “expert” you consult, bits from this work reputedly appear even in the “Jupiter” Symphony and *The Magic Flute*. This observer agrees with Neal Zaslaw, nonetheless, that the best connection is probably between the Menuetto of this symphony and that of Haydn’s “Farewell,” composed two years earlier. Of much greater importance is that the Symphony in C and its predecessors in G minor (the “Little”) and A major represented a significant step in eighteen-year-old Mozart’s maturation. A much finer development of the themes is immediately apparent along with greater energy in the figural passages. Just as the figurations no longer seem perfunctory, moreover, neither does form: There is now a more flexible relationship between form and material, and a coda for rounding out the first movement. The other movements have grown in stature, too. The richer, more sustained Andante begins to suggest an Adagio, while the Minuet, with its prominent horn part, is much more than an interlude. The overall balance of the work has also shifted. Although still of the Italian *buffo* type, the finale is now substantial enough to carry more of the weight, with interplay between soli (two violins) and tutti and a furious orchestral crescendo at the end.

## Wolfgang Amadeus Mozart Concerto No. 19, in F Major, for Piano and Orchestra, K. 459 (“First Coronation”) (1784)

The Concerto in F also has something borrowed, for the finale’s main theme is derived from one in Haydn’s Symphony No. 78. The significance, however, is more general than specific. Haydn and Mozart became fast friends, learning from each other for the rest of their lives. Little borrowings—conscious or unconscious—were inevitable and regarded by both composers as compliments. When Mozart wrote K. 459, furthermore, he was also composing his “Haydn” Quartets, so the older master was obviously on his mind. The piece begins with the most march-like subject Mozart had used in a concerto. This was a virtual trademark of the famous violinist

G.B. Viotti, whose works Mozart had also been studying, but Mozart tops him (of course!) by contrasting the march with a *galant* figure in triplets. This brilliant movement leads to an idyllic Allegretto where the judiciously effective use of the winds reminds us that Mozart was the best of his time with those instruments. The finale then features a *buffo* dance theme which is played off against a rather stiff little fugato. This fugato appears three times—once as a development section—and it’s one of the few instances during his Vienna years that Mozart still employed counterpoint for humorous effect (as Beethoven would do less subtly—see the Quartetto Paolo Borciani concert). Not surprisingly, this masterful concerto enjoyed enormous success: Six years later Mozart played it (and K. 537 in D) for the coronation of Emperor Leopold II, from which occasion it got its nickname.

## Wolfgang Amadeus Mozart Serenade in D Major, K. 250 (“Haffner”) (1776)

This “serenade” was composed for the wedding of Elizabeth Haffner, and the exceptional substance of its material and design reflects the value the Mozarts placed on the enthusiastic support of Elizabeth’s upper middle class Salzburgian family. The piece is virtually a symphony, in fact, with an interpolated violin concerto. The first movement is certainly symphonic, cast in sonata form with a grand introduction, a long, dramatic development, a full recapitulation, and a strong coda. The next three movements then comprise the concerto, beginning with a substantial Andante and a rustic Menuetto for orchestra alone with a Trio just for soloist and winds. After this comes a big surprise, a full-blown rondo on country-dance tunes much like the finales of Mozart’s “real” violin concertos. This was so unusual that Mozart himself called this “the serenade with the rondo.” It also does peculiar things to our perception of form, for we have now heard the standard four movements of an Austrian symphony—only some of them were from a concerto! Obviously, we must press on. Leading back towards our interrupted symphony is a “*galant*” Menuetto which is not a typically Mozartean *galant* but a parody of the heavily stylized *galant* of the true rococo. Only then does the symphony actually return, with an energetic Andante and a jocular Menuetto supplied with two slightly beer-gardenish Trios. All now concludes with a long, “sighing” Adagio and an amusingly eager Allegro—wedding-night allusions of which the Salzburgians were notoriously overfond.

# Quartetto Paolo Borciani

Saturday, July 25, 1998, 8pm  
Performing Arts Center, Cal Poly

Fulvio Luciani, Violin  
Elena Ponzoni, Violin  
Roberto Tarenzi, Viola  
Claudia Ravetto, Cello

Anton Webern ..... Rondo for String Quartet (1906)  
(1883-1945)

Wolfgang Amadeus Mozart.....String Quartet in F Major, K.590 ("Third Prussian")

Allegro moderato  
Andante  
Menuetto: Allegretto  
Allegro

## INTERMISSION

Ludwig van Beethoven.....String Quartet in A Minor, Op. 132  
(1770-1827)

Assai sostenuto; Allegro  
Allegro ma non tanto  
Molto adagio ("Heiliger Dankegesang")  
Alla marcia, assai vivace  
Allegro appassionato\*

*\*The final two movements proceed without pause*

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# Program Notes

## Ludwig van Beethoven

Prelude and Fugue *alla decima*, in C Major,  
H. 31 (1795)

Professor Richard Crocker employed amusing images to characterize some of the great contrapuntists, with the Renaissance masters being silk weavers, Bach an architect designing his counterpoint at a drafting table, and Beethoven a blacksmith pounding his music together on a forge, sometimes from disparate elements which wouldn't seem to belong together. The truth in these little pictures is not lessened by the fact that Beethoven first made sure to master the more traditional approaches. Even as he was supposedly studying with Haydn, in fact, he began sneaking off (literally) to take counterpoint lessons with old J.G. Albrechtsberger, the leading theorist of his time. These lessons would prove exceptionally fruitful, both then and later, and while the early studies are hard to date, all including this one were written directly for Albrechtsberger or just afterwards. That this fugue is at the unusual interval of the tenth reflects both Albrechtsberger's rigor ("Complete the exercise at every interval!") and Beethoven's own predilections. He and Mozart both studied Bach and Handel but Mozart more often used counterpoint as a textural device, intensifying the music unobserved, and therefore concentrated on Bach, the doyen of texture. Beethoven, however, more often used counterpoint as a dramatic device and thus preferred Handel, who often placed choral fugues at telling points in his operas and oratorios and made them especially dramatic with arresting themes and unusual intervals of imitation.

## Ludwig van Beethoven

String Quartet in E Minor, Op. 59,  
No. 2 ("Second Razumovsky") (1806)

That these predilections only grew with time is attested to by the E-minor Quartet, arguably the most intensely dramatic among an intensely dramatic series, not only in obvious things like the arresting opening motive with its dramatic pause, but also in more subtle, pervasive ways such as Beethoven's persistent use of Neapolitan harmonies. Neapolitans can be unsettling because they lie just a half step above the chord they're inflecting and are therefore not part of the normal scale. Beethoven had already used them for specific purposes in the *Appassionata*, the *Eroica*, and the *Leonores*, but here he made them fundamental to the whole musical fabric. Even a casual listener will notice all the half steps in the cello part, and the overall effect is decidedly tense and slippery. Only the Adagio is exempt, with its sense of timelessness inspired by contemplating the stars, according to Beethoven's pupil Czerny, and even here there are brief but pointed references to the opening Allegro. The counterpoint connection arrives with the third movement's Maggiore. This is the Russian tune supposedly requested by Count Razumovsky but probably not presented as he would have expected: a stiff, formal fugue à la Albrechtsberger followed by some "hair-raising" canons more like the blacksmith. The E-minor Quartet is also cited as an early example of "cyclicism," where

materials from earlier movements come back in the finale. Here these thematics combined with very specific harmonic connections—the theme actually begins over a Neapolitan chord (!)—as this sonata-rondo brings the work to a headlong conclusion.

## Ludwig van Beethoven

String Quartet in A Minor, Op. 132 (1825)

Nearly twenty years after Opus 59 Beethoven's muscular style of musical drama had transformed into a vast "Theater of the Mind." Every conceivable technical device is employed, but only for creating an endless variety of musical gestures which "adrenalize" both the intellect and the emotions. Technically, for example, the slow introduction is constructed like a fugal exposition, but it neither sounds nor functions as such but rather as a textural device intensifying the mystery of the opening motive. Its long notes will be carried forward as counterpoint to the march-like main theme which will, in turn, pass almost immediately from the first violin to each of the other instruments. Beethoven, indeed, had become as much a texture composer as Bach or Mozart, but as different from them in effect as they were from one another. The famous first motive, moreover—G-sharp, A, F, E—occurs in other late quartets and remains as mysterious and unexplained as a similar motive in Mozart's late works (and both vaguely resemble Sebastian's famous "Bach" motive). Chromaticism is also more pervasive than ever. The main theme ends with a descending "fanfare" on a Neapolitan but, once again, it's not the Neapolitan one notices but the gesture. What the introduction does small the second movement does large: a thorough contrapuntal study which sounds like something else, in this case a somewhat leisurely dance movement. This is followed by one of Beethoven's most astonishing creations, a long slow movement often regarded as the very heart of the piece. Called "Hymn of Thanks" in the score (Beethoven had just recovered from a serious illness), its grave beauty and Lydian cadences almost evoke Palestrina. A march-like dance movement then leads directly to the finale by means of a transition. Now the work's cyclicism—already established by inner-movement motivic references—is fully confirmed as Beethoven takes up the first movement's unfinished expressive business and brings the piece to a wonderful but unexpected conclusion in A major.

# San Francisco Saxophone Quartet

Saturday, July 25, 1998, 8pm  
Trinity Methodist Church, Los Osos

David Schrader, Soprano saxophone  
Bill Aron, Alto saxophone  
David Henderson, Tenor saxophone and keyboard  
Kevin J. Stuart, Baritone saxophone

- Domenico Scarlatti (arr. S.F.S.Q.) ..... Sonata in C Major, K. 159  
(1685-1757)  
Allegro
- Wolfgang Amadeus Mozart (arr. S.F.S.Q.) ..... Divertimento in F Major, K. 138  
(1756-1791)  
Allegro • Andante • Presto
- Milan Kaderavek ..... Introduction and Allegro
- Pierre Max Dubois ..... Quatuor  
(b. 1930)  
Ouverture • Doloroso • Spirituoso • Andante; Presto
- Wolfgang Amadeus Mozart (arr. S.F.S.Q.) ..... Piano Quartet in G Minor, K. 478  
Allegro

## INTERMISSION

- Johann Christian Bach (arr. S.F.S.Q.) ..... Trio Sonata in B-flat Major  
(1735-1782)  
Allegro moderato • Adagio • Vivace
- Michael Kamen (arr. S.F.S.Q.) ..... Music from the film *Cut Sleeves*
- Harold Warren (special jazz arr. by D. Schrader, S.F.S.Q.)  
..... There will never be another you
- Wolfgang Amadeus Mozart (arr. S.F.S.Q.) ..... String Quartet in B-flat Major, K. 159  
Allegro

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# Program Notes

"Aquatic," Debussy called its tone and he asked "What can it do?" Conservatory types, meanwhile, had been even less charitable when Adolphe Sax unveiled his new brass-made reed instruments during the 1840s. Debussy, at least, seemed satisfied when told it could do "quite a lot" and he went ahead and composed a Rhapsody for saxophone and orchestra. It would take the more imaginative American jazz musicians, nonetheless, to show how much "quite a lot" really meant, and the techniques of present-day saxophone quartets paradoxically owe as much to this jazz solo music as to either classical or band music. Saxophones are actually well suited to perform sophisticated ensemble music, and to express this fully transcriptions of earlier music are usually added to the repertory of music composed expressly for the instruments.

Domenico Scarlatti was the son of famous opera composer Alessandro Scarlatti, who proved to be such a domineering parent that "following in his father's footsteps" was manifestly impossible. In 1719, therefore, Domenico removed permanently to the Iberian Peninsula, serving the Royal Courts of Portugal and then of Spain. He also switched to becoming a harpsichord virtuoso and composer of some five hundred harpsichord sonatas, each of which comprised a single movement divided into two sections. All are impossible to date, since no original manuscripts have been found, just copies made by others, but K. 159 (ca. 1730) stands out as being one of the very few in which the two-part form is rounded out with a return of the opening theme. Mozart's early *Divertimento in F* (1772) is especially well suited for transcription because its instrumentation was pretty open in the first place: string quartet, or "divertimento quartet" (two violins, viola, and double bass), or divertimento quartet plus a couple of horns, or, as a last resort, orchestra. The style is expectably light and galant, in the manner of Christian Bach, but with a colorful episode in the minor in the third movement. Pierre Max Dubois—no relation to the famous organist and composer Théodore Dubois—is a Conservatoire man who first came to prominence with his work *Impressions foraines*, commissioned by the French National Radio and also adapted into a ballet and an orchestral suite.

In style Dubois is closest to the agreeably neo-Classical Jean Françaix, with touches also of Milhaud and Prokofiev. Like the preceding work, his *Quatuor* (1956) was composed specifically for saxophone quartet. Classical period musicians were as big on reinstrumentation as we are today. Mozart's favorite stringed instrument was the viola (just as his favorite woodwind was the clarinet, the saxophone's nearest relative). To accommodate this preference, therefore, Mozart invented the piano quartet by adding a viola to the familiar and popular piano trio, and with his first example, K. 478 (1785), he demonstrated that the new configuration could produce a fuller, richer, and even more "serious" sound than the old one.

It has been through American jazz and popular music, of course, that the saxophone has gained its greatest familiarity worldwide. By the 1920s early leaders like Sidney Bechet (soprano), Frankie Trumbauer (C-melody), Johnny Hodges (alto), and Coleman Hawkins (tenor) were establishing the instrument's legitimacy and its great technical facility both here and in Europe. By the thirties nearly every jazz and swing band outside New Orleans (home of the older, "traditional" style) had both a saxophone section and one or more featured soloists. It's only fitting, therefore, that selections from these areas should be included in a saxophone program. Oddly enough—or perhaps not so oddly—many more of the older jazz musicians had some classical background than previously supposed. Some hid the fact—a question of image, perhaps—but others like "Duke" Ellington and Paul Whiteman actually contributed to America's broadening interest in both types (see the August 4 orchestra concert). It's equally fitting, then, for the program to conclude with that most versatile classicist, Mozart. This B-flat Quartet, indeed, composed in 1773 during an Italian concert tour, remains among the most extraordinary of Mozart's early works. A substantial first movement is followed not by a slow movement but by a second main movement—the present Allegro in G minor, full of expressive energy and exciting part-writing, and suggesting strongly that Mozart, too, could get bored with the conventional.

# *Festival Baroque Ensemble*

Sunday, July 26, 1998, 7:30pm  
Chapel Hill, Shandon

Elizabeth Blumenstock, Violin, viola  
Katherine Kyme, Violin, viola  
Anthony Martin, Violin and viola  
Carla Moore, Violin  
Lisa Weiss, Violin  
Lisa Grodin, Viola

Elisabeth LeGuin, Violoncello  
Paul Hale, Violoncello  
Kristin Zoernig, Brpsichord  
John Abberger, Oboe  
Stephen Schultz, Flute

Antonio Vivaldi..... Concerto in D Minor for Two Violins and Violoncello,  
(1678-1741) Op. 3, No. 11, RV 565

Allegro • Largo • Allegro

Anthony Martin, Violin; Katherine Kyme, Violin;  
Elisabeth LeGuin, Violoncello

Antonio Vivaldi..... Concerto in G Major for Flute, Op. 10, No. 4

Allegro • Largo • Allegro

Stephen Schultz, Flute

Antonio Vivaldi..... Concerto in A Minor for Oboe, RV 461

Allegro non molto • Larghetto • Allegro

John Abberger, Oboe

## INTERMISSION

Johann Sebastian Bach..... Concerto in D Major for Solo Harpsichord, BWV 972,  
(1685-1750) after Vivaldi's Concerto in D Major for Violin and Orchestra, Op. 3, No. 9, RV 230

Overture: Allegro • Larghetto • Allegro

Charles Sherman, Harpsichord

Allessandro Marcello..... Concerto in D Minor for Oboe  
(1684-1750) Allegro moderato • Adagio • Allegro

John Abberger, Oboe

Antonio Vivaldi..... Concerto in F Major for Four Violins, Op. 3, No. 7, RV 567

Andante • Adagio; Allegro • Adagio; Allegro

Lisa Weiss, Violin

Katherine Kyme, Violin

Carla Moore, Violin

Elizabeth Blumenstock, Violin

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# Il Prête Rosso

In a profession strewn with colorful characters, Vivaldi remains among the most colorful of all, *il prête rosso*, the Red Priest. His appearance was certainly striking, with red hair and animated features. His violin playing was striking, too, eliciting remarks about the Devil (odd for a priest!) long before Paganini. Most tellingly, it's a mark of his personal flamboyance that so many felt compelled to write about Vivaldi in letters and diaries, but that from these accounts no single picture of his character emerges.

Vivaldi, indeed, was complex and mercurial. He could be egocentric and obsequious in the same breath, irascible one moment but kindly the next, especially towards young people. He made enemies as effortlessly as he made friends. Was it Vivaldi's asthma, a notoriously variable malady? The flamboyant Venetian atmosphere?

Whatever it was, his dynamic, changeable nature permeated his music as well, which created a sensation with its "wiry" sound and busy, nervous figuration. Especially exciting was Vivaldi's rhythm, both in its energy and in the way it was layered, with different rhythms going on at the same time in the different parts. There was an extravagance to Vivaldi's music that even included an extravagant variety of instrumentation.

These things have been observed many times, but do they add up to something more? We suggest that they do, that in his own way Vivaldi was a texture composer, and almost as much so as Bach, or, later, Chopin. Layering is the key: These scintillating rhythms and figures were often interlocked to build up active, vibrant textures which might change suddenly to something thin and clear and then change again. More than the individual parts it was the composite which was truly fascinating, so different as it was from the cantilena with chords people were used to. Interestingly, many accounts suggest that Vivaldi's own playing was noticeably short on pretty cantilena and very long on speed, brilliance, and virtuosic textural effects.

The concerto was obviously destined to become Vivaldi's vehicle, for it was basically just a textural concept—soloists vs. group—whose format Vivaldi himself helped to standardize. This evening's program presents an excellent sampling, too, for the only types *not* represented are his concertos for 999 instruments, kitchen sink, and orchestra; concertos for orchestra alone; and chamber concertos for soloists alone—and one of the latter will be given August 2 by Musica Pacifica.

We begin with a work from Vivaldi's famous Opus 3, twelve concertos published in 1711 under the title of *L'estro armonico*. Though virtually untranslatable, this phrase isn't far from the modern publicist's "Musical Spectacular," and that was certainly the effect. Even Bach was impressed, rearranging for keyboard no less than half the works. The layout of No. 11 was a little unusual but it was also the most talked-about, which was probably the intent. It begins with a dramatic figural passage for soloists alone after which a curious slow transition leads to an excellent fugue. Although Vivaldi's principal interest was figuration, polyphonic textures certainly couldn't be ignored. It was also important to show that he knew how, and in the following *siciliana* Vivaldi demonstrated that he could write a good cantilena, too, even if he was too impetuous to play them well himself. The concluding Allegro then blends figural and polyphonic elements most effectively.

Vivaldi also put his personal stamp on the venerable tradition of program music, as all who know *The Four Seasons* are aware. RV 501 was one of three "Night" concertos (Vivaldi's manuscripts being lost, dates remain uncertain), and Vivaldi again deviated from his standard format, if not from his figurations. The first movement actually has three sections: slow, less slow, and fast, with the latter being the "Phantoms." After this comes "The Dream," complete with a momentary disturbance, and "The Sunrise," which finally reverts to a more customary solo/tutti pattern.

With the Oboe Concerto in A minor we hear our first "standard" example with three straightforward movements. Even when the format is regular, however, one still listens for textural tricks like exchanging who's playing higher, violins or oboe, or placing the "bass" line momentarily in one of the upper parts. The Concerto for Oboe and Bassoon which follows Intermission is equally straightforward, except that here Vivaldi placed his most interesting textural game in the slow movement, with the different parts playing "tag." As in "*La Notte*," he also took advantage of the differing tone colors of the bassoon's high and low notes to create little self-contained "conversations." For Bach, meanwhile, textures were definitely the issue, especially figural ones (since he was already a master of polyphonic textures), and the fascinating thing for us, as for him, is to hear the harpsichord textures he created from a concerto originally for violin and orchestra.

The concluding work for four violins, by contrast, is another of the "different" ones. Instead of fast-slow-fast, its movements are slowish-quickish-French minuet, and the first of the two connecting Adagios is almost a movement in itself. There's an unusual stateliness, too, as if—often suggested—Vivaldi intended here to out-Corelli Corelli.

# *The Creation*

Tuesday, July 28, 1998, 8pm  
Performing Arts Center, Cal Poly

Mozart Festival Chorus and Orchestra  
Thomas Davies, Conductor  
Maria Jette, Soprano soloist  
Christopher Cock, Tenor soloist  
Hector Vasquez, Baritone soloist

Oratorio: *The Creation* (1798) ..... Music by Franz Joseph Haydn  
Text prepared by Baron Gottfried von Swieten

## PART I

1. Introduction (Representation of Chaos)
2. Bass Recitative (In the beginning)  
Tenor Aria with Chorus (Now vanished)
3. Bass Recitative (And God made the firmament)
4. Soprano solo and Chorus (What wonder)
5. Bass Recitative ( Let the waters)
6. Bass Aria (Rolling in foaming billows)
7. Soprano Recitative (Let all the earth)
8. Soprano Aria (Now cooling green)
9. Tenor Recitative (And the heavenly host)
10. Chorus (Awake the harp)
11. Tenor Recitative (Let there be light)
12. Tenor Recitative (In shining splendor)
13. Chorus and Soli (The heavens are telling)

## PART II

14. Soprano Recitative (Let the water bring forth)
15. Soprano Aria (On mighty wings)
16. Bass Recitative (And God created great whales)
17. Bass Recitative (And the angels)
18. Trio (In fairest raiment now)
19. Trio and Chorus (The Lord is great)
20. Bass Recitative (Let the earth bring forth)

21. Bass Recitative (Straight opening her fertile womb)
22. Bass Aria (Now shines the brightest glory)
23. Tenor Recitative ( And God created man)
24. Tenor Aria (In native worth)
25. Bass Recitative (And God saw everything)
26. Chorus (Fulfilled at last the glorious work)
27. Trio (From Thee, O Lord, doth all proceed)
28. Chorus (Fulfilled at last the glorious work)

## INTERMISSION

## PART III

29. Tenor Recitative (In rosy mantle)
30. Duet and Chorus (By Thee with grace)
31. Duet Recitative (Now is our duty)
32. Duet (Sweet companion)
33. Tenor Recitative (O happy pair)
34. Final Chorus and Soli (Sing to God)

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# Program Notes

Before Haydn even returned from his second London visit in August of 1795, he apparently decided that his twelve "London" symphonies represented a final statement for him in that medium and that he was ready to move on. At 63, moreover, he was beginning to get older, and he really wanted to compose something big, something "significant," which would ensure that his name would have "permanent fame." (Haydn's modesty was such that it never occurred to him that he'd already accomplished that, and more!) His stay in England had also convinced Haydn of what this significant something should be—an oratorio—for the magnificent Handel Commemoration in Westminster Abbey had left an understandably deep impression.

According to an old but probably reliable story, Haydn asked his friend, the great French violinist resident in London, François Barthélemon, about a suitable subject for such an oratorio, whereupon Barthélemon pointed to a Bible lying nearby and said, "There! Take that, and begin at the beginning." Haydn then mentioned the idea to the impresario Salomon, who obtained a libretto based on Genesis I and Milton's *Paradise Lost*, VII and VIII, which had been prepared originally for Handel but not used. This Haydn took back to Vienna, where he asked Baron Gottfried von Swieten—the same Baroque *aficionado* who had already introduced Mozart and half of Vienna to Bach and Handel—to serve as editor and translator. They took their time. Haydn wanted the piece to reflect his very best effort, and his duties for the Esterházy family, meanwhile, had become light. (He was almost "*Kapellmeister emeritus*.") The Baron, for his part, worked on an "as we go" basis and even made suggestions about the musical settings, which the good-natured composer accepted gracefully. He even used some, including the Baron's excellent idea that the words "Let there be light" should be sung only once. The two were thus in constant contact, which was noticed, but since they kept their business quiet it turned into something of a mystery—which has been reflected since last year in our "contemporary" account, *The Insider*.

Another reason Haydn engaged Swieten was that he knew the Baron would be as comfortable with Handel's format as with his text. This was important: Haydn not only liked the English formula with its greater number of choruses, he also felt it would leave him freer to be himself, to be original, because his

Continental audience would find it less familiar and would therefore have fewer preconceived expectations.

*The Creation* thus has an English-style narrator, or rather three of them, the archangels Gabriel, Uriel, and Raphael. There are also many instances where solos are combined with choruses. Haydn liked this feature for its flexibility, because if there was anything he most admired in the music of his much lamented colleague Mozart, it was Mozart's wonderful flexibility. It worked, too, for these mixed numbers stimulated Haydn into a remarkable variety of interesting shapes and imaginative details more than worthy of his friend. In the second number, for example, "Now vanished," every time the chorus sings the words "a new created world," there's a new harmony. Even with the famous chorus "The heavens are telling," which is often performed separately, it has been widely observed that the effect is really much better in the original version with its trio of soloists. Still another virtuoso touch is found in the recitative "In shining splendor." Here the melody steps slowly upward while more and more instruments are added to the orchestral part to create an overwhelming crescendo.

We should emphasize that such examples don't refer to specifics of style or technique but to ways of thinking. Haydn and Mozart never copied: They learned. *The Creation* has two important features, moreover, which have no connection with Mozart at all. The first is Haydn's irrepressible evocation of nature. In the recitative "And God made the firmament" and in many other places, Haydn's orchestra depicts anything from storms, lightning, rain, hail, and snow to mammals, birds, fishes, and even worms with style and humor. The other is the element of Romanticism. The opening "Representation of Chaos" and the depiction of early morning at the beginning of Part III have actually been compared to Wagner, and if this seems a little overstated it's still true that the beginnings of Romanticism had already appeared in the works of secondary composers, and were just waiting to be picked up by the great ones.

In his amazingly unpretentious way Haydn considered himself a student throughout his long and illustrious career. Everything he learned, nonetheless, he turned to the most extraordinary account—whether it came from old Handel, contemporary Mozart, forward-looking (if unpolished) Emanuel Förster, or from Haydn's own invention—and never more so than in this, his greatest creation.

# Quartetto Paolo Borciani

Tuesday, July 28, 1998, 8pm  
First Baptist Church, Cambria

Fulvio Luciani, Violin  
Elena Ponzoni, Violin  
Roberto Tarenzi, Viola  
Claudia Ravetto, Cello

Ludwig van Beethoven..... Fugue, H. 36 (1798)  
(1770-1827) A transcription of the fugue from the Overture to Handel's *Solomon*

Ludwig van Beethoven..... String Quartet in E Minor, Op. 59, No. 2

Allegro  
Molto adagio  
Allegretto  
Finale: Presto

## INTERMISSION

Maurice Ravel..... String Quartet in F  
(1875-1937)

Allegro moderato; très doux  
Assez vif; très rythmé  
Très lent  
Vif et agité

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# Program Notes

## *Luigi Boccherini*

### String Quartet in D Major, Op. 8, No. 1 (1769)

It was as a cellist that Boccherini burst onto the international scene in 1768 by scoring a brilliant triumph with the violinist Filippo Manfredi at the *Concerts spirituels* in Paris. After this he was in such demand that publishers rushed to solicit his compositions. Significantly, the first to be published were string quartets and trios, for Boccherini's greater fame would rest on his chamber music.

News of these events apparently traveled fast, for just a year later Boccherini received a most flattering invitation to become cellist and chamber composer to the Royal Family of Spain, a post he held for many years. It was in Spain that he cultivated the heretofore uncommon string *quintet* and where he developed most fully his refined and individual style. It has become a commonplace, therefore, to ascribe these tendencies to Boccherini's "isolation" in Spain.

This isn't necessarily true, however. During previous Festivals we have seen that the composers of Spain and even Spanish America were quite up-to-date in style and technique. When we examine Boccherini's own earlier works, moreover, such as this Quartet in D—composed in Paris, or even beforehand for the trip (the date given is its *publication* date)—we find the characteristics of his style already developing: intricately ornamented melodies, subtle syncopations, use of the cello's high register, and rhythmically "soft" cadences. Boccherini was also the only significant eighteenth-century composer to use "cyclical" procedures regularly, transferring not only themes but even whole sections from one movement to another.

## *Robert Schumann*

### String Quartet in A Major, Op. 41, No. 3 (1842)

As the Romantic composers used ever more colorful chords and modulations to heighten the expressiveness of each phrase, these harmonies inevitably became less effective at controlling large-scale structure. This created a problem, for Classical forms, especially sonata form, had been founded specifically on large-scale harmonic functions. Even when Beethoven employed thematic connections between movements (July 25 concert), they were still related to the harmonic plan. New solutions were obviously needed, including greater reliance on theme recognition, and for this quartet's first movement Schumann found an excellent one. Instead of developing both of his expansive themes in this quasi-sonata form and then

returning them both, Schumann gave the development section entirely to the first theme and devoted the recapitulation mostly to the second. Mozart had occasionally used a similar scheme on a smaller scale, but Schumann now made it work for a Beethoven-sized movement.

Schumann chose less problematic forms for the remaining movements, but gave each one a novel twist just the same. In character the second movement is a rather intense scherzo but in form it's an ingenious set of variations in which the theme is constantly implied but not formally stated. The Adagio, similarly, is a lovely song-without-words punctuated with a sudden dramatic episode. Even the concluding rondo has its surprise, a piquant little gavotte marked "Quasi Trio." Cyclical elements are subtle in this quartet but another melodic device is more striking: Each movement emphasizes a specific melodic interval, fifths, fourths, sevenths, and sixths respectively.

## *Maurice Ravel*

### String Quartet (1902-1903)

Early in their careers, Debussy and Ravel each wrote a string quartet. In each case it was partly a test, for the quartet has long been the classic test: four real parts played by very capable instruments but without the fulsome sonorities of orchestra or grand piano to cover your mistakes. Each composer produced an outstanding work (and thus "passed" the test), but each also decided that the fullest development of his art lay in other directions. Ravel's *Quartet* was an especially early work, composed just before he left the Conservatoire and dedicated to his teacher, Fauré. One can hear hints of Fauré and also of Debussy (especially in the second movement), but the real news was how much the young composer's style was *not* derived from others and how assured was his technique. The first movement is pastoral in character and cast in sonata form. The development section is mostly lyrical, however, with its more intense moments saved until just before the recapitulation. This recapitulation is not entirely strict, either, for Ravel continues to transform his themes, a point which becomes even more important later. The second movement is a virtuoso scherzo which begins pizzicato and includes other technical effects. There is also a second, lyric theme which may remind us of the first movement—and maybe not. With the rhapsodic slow movement and the brilliant, rhythmically complex finale, however, we're sure: The piece is definitely cyclical, with transformed first-movement motives frequently mixed with the new material.

# Three Hundred Years of Glass Music

Wednesday, July 29, 1998, 8pm  
Performing Arts Center, Cal Poly

Dennis James, Seraphim, Armonica, Cristal, Organ;  
Kirsten Larsen, Flute; Stuart Horn, Oboe;  
Marcia Dickstein, Harp; Ralph Morrison, Steven Scharf, Violin;  
Michael Nowak, Jennifer Sills, Viola;  
Christina Soule, Jeanne Crittenden, Cello

## I. The Seraphim

Henry Purcell (1659-1695) ..... Minuet from *Musick's Hand-maide*  
Anonymous ..... Alman  
Seraphim and Harp  
Traditional Irish (arr. James/Crocker) ..... The Beardless Boy  
Turlough O'Carolan (1670-1738) ..... Gracey Nugent; Charles O'Connor  
Seraphim, Flute, Oboe, Strings, and Harp

## II. The Armonica

Johann Abraham Peter Schulz (1747-1800) ..... Largo in G Minor  
Armonica  
Johann Baptist Vanhal (1739-1813) ..... "Nel cor piu non misento": Aria and Six Variations  
Armonica and Flute  
Carl Philipp Emanuel Bach (1714-1788) ..... Sonata in C Major, H. 640  
Adagio affetuoso e sostenuto • Allegretto arioso ed amoroso  
Armonica and Cello  
Johann Gottlieb Naumann (1741-1801) ..... Duo in G Major, "Wie ein Hirt sin Volk zu Weiden"  
("As a Shepherd Tends His Flock")  
Armonica, Two Violas and Cello  
Johann Friedrich Reichardt (1752-1814) ..... Rondeau in B-flat Major  
Armonica, Flute, Oboe, Violin, Viola, and Cello

## III. The Cristal

Fred Schnaubelt (b. 1910) ..... Andantino "Petite Impression;" Cristal  
Caprice; Cristal, Flute, Oboe, Viola, and Cello

## INTERMISSION

## MOZART CURIOSA

Wolfgang Amadeus Mozart (1756-1791) ..... Adagio in C Major, K. 356 (617a)  
Armonica  
Joseph Haussler (1768-1845) ..... Variations on a Theme by Mozart  
Harp  
Wolfgang Amadeus Mozart (arr. Hugh McLean) ..... Andante in F Major, K. 616  
Organ

Mozart's Last Requiem: A Silent Film (courtesy of The Library of Congress)

Accompanying music by Mozart compiled, arranged, and performed on the Peterson Organ by Dennis James

Garry Eister (b. 1952) ..... Quintet for Glass and Strings (World Premiere)  
Fast • Slow (Homage d'Mozart) • Fast

Sponsored by

Clifford Chapman and Gene A. Shidler;  
Peggy and Gerry Peterson;  
Joan and Jim Sargen

# Program Notes

People have been fascinated with the sound of glass—both rubbed and struck—for at least six hundred years, and by 1490 musicians were assembling sets of goblets tuned by the amount of water in their bowls and rubbed around the rims with moistened fingertips. The Seraphim is a nineteenth-century descendant of such sets in which the tuning is accomplished not by water but by the relative sizes and weights of the glasses themselves—on Dennis James's instrument, brandy snifters. The Glass Armonica, of course, is a recreation of Benjamin Franklin's famous invention in which crystal bowls are spun by a treadle, while the Cristal is a modern instrument, invented in 1956 by the Baschet brothers of Paris, with metal bars producing tones when struck by glass rods.

The popularity of glass music peaked during the eighteenth century. This evening's pieces by Schulz, Vanhal, Naumann, and Reichardt were certainly performed on the Armonica along with Mozart's Adagio in C, and the transcribed selections could have been played on glass as well.

Turning to the program itself, England's great Henry Purcell scarcely needs introduction and the anonymous Alman (Allemande) which follows his Minuet comes from a similar time period (1689). Turlough O'Carolan, however, is familiar mainly in Ireland, where he has long been prized as the best composer among the famous Irish harpers.

Like O'Carolan, Johann Schulz is remembered as a musical leader in just one small country, Denmark, where he accomplished much at the Royal Court and the Royal Danish Theater (even though he was of German nationality). His reputation has also been limited because his best works were *lieder*, a very specialized repertory. Interest in glass music was so great, nonetheless, that Schulz's only piece for armonica, this Largo in G minor, was eagerly accepted for publication in 1788.

The situation is different with Bohemian-born J.B. Vanhal, however, for it's hard to understand how the best of Vienna's forgotten composers came to be forgotten. Both Haydn and Mozart presented his works in concert and recent studies suggest that his orchestral pieces contributed materially to Haydn's development of the symphony. He was also the cellist at the famous "Quartet Evenings," playing with Haydn, Dittersdorf, and Mozart and receiving the good-natured remarks of selected guests like Paisiello. This evening's Variations—on an aria by Paisiello—are thus especially interesting for being the first piece by this important musician to be performed at the Festival.

There's no such problem with Emanuel Bach, of course, for the second of Sebastian Bach's musical sons remains famous for both his *galant*-style pieces and his intensely expressive keyboard music. What's less known is that he was also interested in glass music and was friendly with the armonica virtuosa Marianne Davies.

Johann Naumann and Johann Reichardt were also German composers who liked glass music. Naumann was based in Dresden and his Variations on "As a Shepherd Tends his Flock" was scored originally for armonica and lute, with the present arrangement being prepared expressly for Dennis James by Vladimir Mendelssohn of the Salzburger Soloisten. Reichardt, meanwhile, served Frederick the Great in Berlin and maintained a lively correspondence with his lifelong friend Johann Schulz. His Rondeau is unusual for combining the armonica with such a large ensemble.

Cristal composer Fred Schnaubelt is a Czech-born pianist and composer who won second prize at the International Composing Competition in Vienna when Alban Berg was jury chairman. After World War II he settled in Westphalia, becoming involved in radio as well as teaching. *Caprice* was commissioned by Dennis James in 1992.

Before starting work on *The Magic Flute* in 1791, Mozart composed two pieces for the "other" armonica virtuosa, Marianne Kirchgässner, and this is the "other" piece (besides the famous Adagio and Rondo, K. 617). The facts regarding this Adagio in C were so misunderstood by later observers, in fact, that its original number of K. 356 has only recently been corrected to K. 617a. Similar in mood to its famous cousin, it mainly exploits the armonica's treble register.

Joseph Haussler was a popular young harper of street and tavern whom Mozart encountered when in Prague for a performance of Figaro. Mozart asked Haussler whether he could play variations on a given theme, and the present work is believed to be the result. Mozart's *Andante in F*, meanwhile, is the commission for musical clock about which he wrote to his wife, wishing it could be for a big organ because the little clockworks bored him. His wish has been fulfilled countless times since then!

After the film, this evening's program concludes with the latest work from Garry Eister. Commissioned by the Festival, its two fast movements frame a fantasia on three themes which are connected dramatically. They are the Countess's two arias from Figaro, *Dove sono* and *Porgi amor*, and Constanza's "Oh Darkness" from Eister's chamber opera *The Glass Harmonica*—premiered at last year's Festival—and in both plays the lady grieves for the loss of her husband's love.

# Family Concert

Thursday, July 30, 1998, 5:30 and 7:30pm  
Cal Poly Theater

Dr. Craig Russell, Host  
Courtney Selan, Director  
Elizabeth Waterbury, Musical Director

**Les Moose: The Operatic Adventures of Rocky and Bullwinkle**  
Text and Music by Alan Chapman

Rocky: Diana Tash  
Bullwinkle: Ronald Banks  
Boris: Eli Villanueva  
Natasha: Karen Dunn  
Dan Bridston, Pianist  
Richard Fultineer, Percussionist  
Chorus: Children from Pacific  
Repertory Opera's Summer Camp

*Les Moose is presented with the kind permission of the Los Angeles Opera, which has also provided the synopsis of the story. The characters of Rocky, Bullwinkle, Boris and Natasha are used by the kind permission of J. Ward Productions, Inc.*

*Family Concert produced in collaboration with the Pacific Repertory Opera. Pacific Repertory Opera, the Central Coast's regional opera company, is based in San Luis Obispo and is a professional member of OPERA America.*

## *The Story of Les Moose*

The opera opens with a heroic tribute to the moose, sung by Bullwinkle, Rocky, and the chorus. Bullwinkle, noble animal that he is, has been entrusted with the safekeeping of the secret mooseberry juice rocket fuel formula. Rocky tells him there are rumors of foreign agents attempting to track down the formula; they realize that there is only one spy devious enough to take on this assignment: Boris Badenov!

At the mention of his name, Boris sings admiringly of himself. Natasha interrupts Boris' self-congratulatory song and tells him to take out the garbage. Boris replies that his assignment from Mr. Big is more important and explains how he intends to steal the secret document from Rocky and Bullwinkle.

Rocky is very impressed with Bullwinkle, and compliments her friend on realizing his dream of being a heroic moose. Rocky then sings of her dreams in a song: "What Do Squirrels Dream Of?" Boris, posing as a vacuum cleaner salesman, attempts to trick Bullwinkle into giving him the formula, but he is unsuccessful. Boris then disguises himself as a Girl Scout, but again fails to get the formula. Bullwinkle, in the meantime, has decided that the formula is not safe on paper, so he commits the entire complicated formula to memory. Then he sings the entire formula.

That night, Boris and Natasha come to steal the secret formula. They break into Rocky and Bullwinkle's safe only to discover that the secret formula is not there. Rocky and Bullwinkle enter and threaten to call the police. Suddenly, several children enter to stop the fighting. Everyone sings together that someday all wars will end and everyone will be at peace.

## *About the Composer*

Alan Chapman, a musical renaissance man, is an associate professor of music at Occidental College and one of the Los Angeles Opera's "Opera Overture" speakers. He is heard each weekday morning on KUSC Radio, and also lectures for the Los Angeles Philharmonic and the Los Angeles Chamber Orchestras.

Alan also writes songs that have been performed and recorded by many famous singers, and he performs as a cabaret artist, too. He is married and has two small children who love Rocky and Bullwinkle.

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# Kartik Seshadri

Thursday, July 30, 1998, 8pm  
Atascadero Lake Pavilion

*Note: The following discussion has been excerpted from lengthy but most informative materials prepared by Kartik Seshadri's guru (teacher in the broadest sense), the famous sitarist Pandit Ravi Shankar. Ed.*

The *sitar* is the most popular stringed instrument of India, existing in its present form for 700 years. It is fashioned from a seasoned gourd and teakwood and has a track of twenty metal frets, with six or seven main playing strings above them and thirteen resonating strings underneath. The main strings are plucked with a plectrum and the resonating strings are occasionally strummed with the little finger. The *tabla* is the two-piece drum of India. The right drum (*tabla*) is tuned to the tonic, dominant, and sub-dominant and is often retuned during performance, while the left (*bayan*) provides bass tones which are varied by hand pressure. The four-or-five-stringed *tamboura* then provides the drone essential to all Indian music. Indian classical music, called *Raga Sangeet*, goes back two thousand years to the Vedic hymns of Hindu temples. It's an oral tradition passed from guru to student, and up to ninety percent may be improvised depending on the performers' skill and imagination.

At the heart of this music are the *ragas*, each of which is a precise and subtle melodic form of five to seven notes with its own specific pattern of up and down movement, based in turn on one of the 72 *melas*, or parent scales. Micro-tones may also be included, notes which lie between the keys of a Western piano. Each *raga* also has its own *rasa*, or principal mood. The traditional order of these nine sentiments or emotions is romance and eroticism; humor; pathos; anger; heroism; fear; disgust; amazement; and peace. Each *raga* is also connected to a time of day or a season of the year, further expanding its expressive possibilities. Indian music doesn't employ Western-style harmonic movement, counterpoint, or mixed tone colors. With fewer elements going on at once, the remaining elements are free to become much more sophisticated. *Ragas* are not only built on melodic cycles, therefore, but also on rhythmic cycles called *talas*. These may range from three beats to 108—with the most popular ones having six to sixteen—and feature both internal subdivisions

and a stressed first beat called *sum*. Within this framework the drummer may improvise just like the sitarist, with a most exciting moment occurring when the two of them come back together on the *sum*.

**THE CLASSICAL RECITAL:** "The improvisational nature of Indian music requires the artist to take into consideration the setting, time allowed for his concert, his mood and the feeling he discerns in the audience before he begins to play."

"Since our music is spiritual in origin, it is devotional in performance. The traditional recital begins with the *alap* section—the stately and serene exploration of the chosen *raga*. After this slow, introspective, heartfelt, sometimes sad beginning, the musician moves on to the *chor*. In this part, rhythm enters and is developed and innumerable variations on the *ragas'* basic theme are elaborated. There is no drum accompaniment in either the *alap* or the *chor*."

"The *alap* and the *chor* evolve into the *gat*, the fixed composition of the *raga*. Here the drums enter with the wonderful rhythmic structure of the *gat* and its time cycle, the *tala*. A *gat* can be in any *tala*, either in slow, medium or fast tempo. The musician improvises on a variety of *taans* (musical phrases in different speeds) and *todas* (a combination of plucked passages). The *gat* (which can be anything between four to sixteen bars of fixed composition) is the vehicle the artist must return to after his improvisation."

"While the Indian musician has complete freedom to improvise as he wishes, he may do so only as long as he does not depart from the format of the *raga* and *tala*. The step-by-step acceleration of the rhythm in the *gat* finally culminates in the *jhala*, the final movement and climax of the *raga*. Here the music becomes more and more playful and exciting. *Sawal-Jawab*, the dazzling interplay and rapid exchange between *sitar* and *tabla*, has the power to enthrall and amaze even the most uninitiated listener as it brings the *raga* to its conclusion."

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Beatrice Davis;

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# Musica Pacifica & Festival Singers

Friday, July 31, 1998, 8pm  
Mission San Luis Obispo

Thomas Davies, Conductor  
Elizabeth Blumenstock, Baroque violin  
Judith Linsenberg, Recorder  
Gonzalo Ruiz, Baroque oboe  
Roy Whelden, Viola da gamba  
Charles Sherman, Harpsichord

Johann Sebastian Bach ..... Motet: *Komm, Jesu, komm!*  
(1685-1750) (Come, Jesus, Come) BWV 229

Georg Philipp Telemann ..... Quartet in G Major  
(1681-1767)  
Largo; Allegro; Largo • Vivace • Moderato • Grave • Vivace

Wolfgang Amadeus Mozart ..... Two Sacred Works  
(1756-1791) *Venite populi* (Come, ye peoples), K. 260  
*Regina coeli* (Queen of Heaven), K. 276

## INTERMISSION

Marin Marais ..... Suite in C Major  
(1656-1728) *Prelude*  
*Sarabande*  
*Fantaisie*  
*Loure*  
*Bagatelle*  
*Rondeau*  
*Chaconne*

Francis Poulenc ..... *Sept Chansons* (Seven Songs)  
(1899-1963) *La blanche neige* (The white snow)  
*À peine défigurée* (Barely disfigured)  
*Par une nuit nouvelle* (Through a new night)  
*Tous les droits* (All the rights)  
*Belle et ressemblante* (Beautiful and resembling)  
*Marie*  
*Luire* (To Dawn)

*Sponsored by*

Physicians of San Luis Obispo

# Program Notes

## Johann Sebastian Bach

Motet: *Komm, Jesu, komm!*  
(Come, Jesus, Come),  
BWV 229 (1730)

Choral motets without soloists were a regular feature of German devotional music, but at Leipzig they already had a collection of easy examples for everyday use. Bach was therefore required to compose new motets only for special occasions, where something more substantial was wanted and for which he could also engage additional singers. This is why his motets are so few in number—just six for sure, with a couple of maybes—but so fully composed. Several were even scored for double choir, including *Komm, Jesu, komm*—an unusual motet, however, in not having a Biblical text. Instead, Bach chose a songbook text with two symmetrical verses which he then set asymmetrically, the first in fairly elaborate counterpoint and the second in a compact chorale style.

## Georg Philipp Telemann

Quartet in G Major  
(ca. 1740)

Telemann's music is sometimes called facile and less "serious" than Bach's, but Telemann himself was altogether serious that it *should* be. He was a tireless proponent of universal music education and participation, and much of his chamber music was intended for amateurs (or, sometimes, real good amateurs!). He wanted it to be treblely accessible—playable, enjoyable, and affordable—and to the latter end he published many sets himself (even engraving the plates) to keep the price down. Bach and Telemann thus had different musical objectives, a fact which these two good friends understood and respected entirely.

## Wolfgang Amadeus Mozart

*Venite populi* (Come, ye peoples),  
K. 260 (248a) (1776)  
*Regina coeli* (Queen of heaven),  
K. 276 (321b) (1779)

Since his employer in Salzburg was the Archbishop, Mozart was necessarily much involved with church music. His *Venite populi* was

composed for Ascension Day and would become a special favorite of Brahms. It is set for double choir, is highly polyphonic, and has three sections, the middle one being slow. The *Regina coeli*, by contrast, is simpler in style and was composed for an unknown occasion just after Mozart's promotion to Court Organist. In his famous biography, Alfred Einstein casually mentioned that Mozart "may have heard" Handel's music before moving to Vienna. This piece proves it, for it contains an unmistakable reference to the "Hallelujah!" chorus.

## Marin Marais

Suite in C Major  
(1692)

Marin Marais was a virtuoso viola da gamba player to Louis XIV and a member of the Royal Academy of Music orchestra under Lully, from whom Marais also learned composition. Typical of the French style, his suites comprised movements derived from dance forms, but this one has something special. The *loure* was originally a Norman bagpipe, but the *Loure* was exclusively a virtuoso theater dance, slow, complex, elegant, and sometimes called a "Spanish gigue." Its true origin remains a mystery, however, coming neither from bagpipe music, nor from Spain, nor from any known courtly or country dance.

## Francis Poulenc

*Sept Chansons* (Seven Songs)  
(1936)

After spending his younger days as something of a musical clown and *enfant terrible*, Poulenc figuratively "sobered up" during his middle thirties, rejoining the Catholic Church and deciding musically that he needn't be embarrassed about having feelings. The *Sept Chansons* were among the first works in this new direction, and the change is already evident in the songs' high degree of characterization, sensitive phrasing, and sometimes very delicate inflections. The texts are by Paul Eluard except for numbers one and six, which are by Guillaume Apollinaire.

# *Festival Orchestra*

Saturday, August 1, 1998, 8pm  
Performing Arts Center, Cal Poly

Clifton Swanson, Conductor  
Christopher O'Riley, Piano soloist

Wolfgang Amadeus Mozart ..... Overture to *The Marriage of Figaro* , K. 492  
(1756-1791)

Frédéric Chopin ..... Concerto No. 2, in F Minor, for Piano and Orchestra, Op. 21  
(1810-1849)

Maestoso  
Larghetto  
Allegro vivace

Christopher O'Riley, Pianist

## INTERMISSION

Felix Mendelssohn ..... Symphony No. 3, in A Minor, Op. 56 ("Scotch")  
(1809-1847)

Andante con moto; Allegro un poco agitato  
Vivace non troppo  
Adagio  
Allegro vivacissimo; Allegro maestoso assai

(Played without pause)

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# Program Notes

## Wolfgang Amadeus Mozart Overture to *The Marriage of Figaro*, K. 492 (1786)

Mozart was the last major composer to be truly and equally at home with both vocal and instrumental music, with opera and symphony, choral and chamber music. There were many reasons for this involving both broad musical changes and Mozart's unique talents. (Switch-hitting was taken for granted during the Baroque era.) It also reflected a personal attitude towards musical unity which became especially apparent in multimedia works such as operas. Both as composer and as conductor Mozart insisted that his singers should be musicians, that they should pay attention to musicianly details like pitch, timing, and ensemble, just like the instrumentalists. Similarly, he also insisted that his instruments and even his whole orchestra should sing, not only with a pretty tone but also with a singer's feeling for drama, phrasing, and expression.

This was more than a matter of style. Mozart intended to introduce into opera the techniques of theme and key development—learned from Haydn and practiced in symphony and quartet—to weave a unified fabric in which the vocal and orchestral parts worked together to forward both plot and character development. The orchestra would participate rather than accompany, and characters and events would be developed through musical interactions instead of simple themes.

It all came together in *Figaro* (to be performed August 7), and as a spin-off *Figaro's* Overture became better than ever at doing two different things: introducing the opera, with or without thematic connections (there aren't many), and standing on its own as a concert piece.

## Felix Mendelssohn Symphony No. 3, in A Minor, Op. 56 ("Scotch") (1842)

In 1829 young Felix Mendelssohn toured Scotland, where he was deeply impressed by the castle of Holyrood, "where Queen Mary lived and loved," by the great caves of columnar basalt in the Hebrides, and by a contest of Highland Pipers in Edinburgh. Two orchestral works grew from this trip but there was a big difference: The "Hebrides" Overture came immediately and was frankly pictorial, while the much more substantial "Scotch" Symphony only followed after a dozen years. It was actually the last of Mendelssohn's symphonies (and thus should be No. 5), and while there is ample documentation that the initial inspiration came from the trip—

Mendelssohn called the piece "Scotch" in his correspondence—he omitted that designation from the score to emphasize that this was not a "program" symphony. The music tells no story, in other words, and its Scottish evocations are for the listener to decide.

The piece begins with an extended, somewhat brooding introduction, with its principal theme heard in the winds and low strings. The *Allegro* then proceeds vigorously but with an elegiac second subject for strings. As is so often the case with Mendelssohn, normal, expectable musical contrasts really do sound vaguely pictorial, but the composer was right in thinking that listeners should be allowed to form their own "pictures." A lively scherzo is then followed by two movements which each have rather martial secondary themes, which is more surprising and evocative, perhaps, in the introspective *Adagio* than in the brilliant finale.

## Frédéric Chopin Concerto No. 2, in F Minor, for Piano and Orchestra, Op. 21 (1830)

As with Mendelssohn's symphonies, the numbering of Chopin's piano concertos reflected their order of publication, not of composition. Both were early works, but "No. 2" was especially so: Its première in Warsaw marked Chopin's official debut as a pianist as well as a composer. (His move to Paris came the following year.) The first movement observes the already slightly old-fashioned formality of having two expositions, one for orchestra and the other for the piano. This works out all right, of course, but the concert promoter's idea was truly awful. Harking back to the early days of Mozart, the concerto's first movement was separated from the rest by a series of novelty acts, including a "Divertissement for the French Horn" and a "Medley of National Airs!"

After the first movement's development, which treats only the first theme, and a rather free recapitulation, the *Larghetto* presents a "soulful song" in which the "piano unfolds the poetic theme with great delicacy and then embroiders on it." Chopin was very young and, for once, there really was a girl, soprano Constantia Gladkowska, who didn't know he existed. (Chopin never married, partly because of his long, losing battle with tuberculosis, but he always had a weakness for singers.) The beauty of this and others of Chopin's slow pieces, nonetheless, suggests that he didn't really need any specific impetus to spin them out. The concluding *Allegro vivace* is then fiery with both themes suggesting the mazurka, the Polish national dance Chopin would later treat so effectively.

# *Theophilus Brass Quintet*

Sunday, August 2, 1998, 7:30pm  
Chapel Hill, Shandon

Stanley Friedman, Jerry Boots, Trumpet  
Paul Stevens, Horn  
Andrew Malloy, Trombone  
Tony Clements, Tuba

Girolamo Frescobaldi ..... Canzona No. 21  
(1583-1643)  
Ludwig van Beethoven ..... "The Difficult Resolution," (for Ned),  
(1770-1827) (arr. S. Friedman) from String Quartet No. 16, in F Major, Op. 135  
Victor Ewald ..... Quintet No. 3  
(1860-1935)

Allegro moderato  
Intermezzo: Moderato  
Andante  
Vivo

## INTERMISSION

Giovanni Gabrieli ..... Canzona à 5  
(ca. 1553-1612)  
Prof. Peter Schickele ..... Mozart on Parade  
(b. 1935)  
Jean ("Toots") Theilmans ..... Bluesette  
(b.1922) (arr. McGregor)  
Thelonious Monk ..... 'Round Midnight  
(1918-1982) (arr. Luis)  
Lucketh "Lucky" Rabinowitz (as told to Stanley Friedman) .....  
(b. yes) Eighteen-Twelve (and then some ...)

*Sponsored by*

Gerald McC. Franklin

# Program Notes

"Oi've beene told," intoned the portly, gray-haired British gentleman as he inspected the truly monstrous sub-contrabass tuba from the British Museum, "that theah's a *fifth* valve on this—tuba, but Oi've nevah—beene able—to find it." Everyone laughed, of course, for Gerard Hoffnung was one of the great humorists of music, and indeed, because brass instruments are capable of being aggressive, even abrasive, they and their players have always been the butt of many jokes. Even other musicians have called them "brassholes" and all sorts of shockingly uncomplimentary names, and in self-defense the brass players themselves have tended to be a light-hearted and philosophical lot.

Brass instruments, nonetheless, come from a very ancient lineage. Trumpets are mentioned in the Bible sixty-five times, while horns go all the way back to the advent of hunting on horseback. As with any instrument, moreover, it's how you play it that really counts, and the long list of composers who have favored the brass would include most of the great Venetian school, to be featured in Wednesday evening's Whole Noyse concert. It's only fitting, then, that the Theophilus Brass should begin their concert in similar fashion. Girolamo Frescobaldi was not actually connected with Venice but his teacher was, Luzzaschi, and through him Frescobaldi was steeped in the Venetian style, from its little exoticisms to its rich, made-for-brass sound. After this the Quintet turns to Beethoven. The arrangement was made by Stanley Friedman in honor of a fallen comrade, and we are pleased to include here Mr. Friedman's own remarks.

*'The Difficult Resolution'* was arranged especially for the Theophilus Brass Quintet in loving memory of hornist Ned Treucnfels, who was a member of the Theophilus for many years.

The *Quartet in F* was Beethoven's last completed composition. The title of this arrangement refers to an inscription appearing in Beethoven's score at the beginning of the Finale: *'Der schwer gefasste Entschluss,'* an apparent double-meaning, pertaining both to the harmonic resolutions in the music and the final resolution of conflicts

within the composer's troubled life (or perhaps life itself).

"The Finale is based on a slow, three-note 'questioning' motive (G, E, A-flat) and a fast 'answering' motive (A, C, G). These motives (plus an extra 'answering' motive, transposed a step lower) are written in Beethoven's score before the Finale properly begins. Under the 'questioning' motive Beethoven wrote the words *'Muss es sein'* ('Must it be?'); under the 'answering' motives he wrote *'Es muss sein! Es muss sein!'* ('It must be!'). Many different interpretations have been offered as to the meaning of these cryptic phrases. However, it is not unreasonable to assume that they might refer to Beethoven's confronting imminent death and resolving himself to his fate.

"Despite the grave and funereal nature of the Question, the Answer is full of optimism and vitality. Indeed, the last movement of Beethoven's *Quartet in F* is one of his most buoyant compositions, a fitting farewell for a musician who must have known that his life's work had brought new Beauty and Truth into the world. In adapting this masterpiece for brass, I pay tribute to a friend whose memory brings a smile to the lips of all who knew him."

The first half of the program concludes with a work by a Russian composer, Victor Ewald, who lived into this century but who composed in a very Romantic style. Little is known about Ewald, but he must have been a brass specialist: Several of his brass pieces are well known and frequently performed, while the rest of his work remains a blank. The second half then begins as the first half did, with another of the great Venetians. Giovanni Gabrieli actually came from Venice, moreover, and he led the music at the famous church of San Marco into its most magnificent period. He was also the mentor of Frescobaldi's teacher, and he is still revered by every brass player as the first great composer for brass ensembles. For the remainder of the program, the Theophilus Brass Quintet turns to some of the more variegated styles for which they are justly renowned, a little P.D.Q. Bach, a very famous jazz piece by the "Sphere," Thelonius Monk, and other items which they will explain in their customarily entertaining way!

# Musica Pacifica Baroque Ensemble

Sunday, August 2, 1998, 8pm  
Laetitia Winery, Arroyo Grande

Elizabeth Blumenstock, Baroque violin; Judith Linsenberg, Recorder;  
Gonzalo Ruiz, Baroque oboe; Ray Whelden, Viola da gamba;  
Charles Sherman, Harpsichord; Stephen Schultz, Flute

Marin Marais (1656-1728) ..... Suite in D Major, from *Pièces en Trio*  
Prelude • Sarabande: Grave • Fantaisie champêtre  
Gavotte en rondeau/Double • Rigaudon • Bransle de Village

Johann Sebastian Bach (1685-1750) ..... Sonata in C Major  
for Oboe and Continuo, after Sonata in E Major for Flute and Continuo, BWV 1035  
Adagio ma non tanto • Allegro • Siciliano • Allegro assai

Domenico Scarlatti (1685-1757) ..... Sonata in E Minor, K. 263 (Andante)  
Sonata in E Major, K. 264 (Vivo)

Antonio Vivaldi (1675-1741) ..... Concerto in D Major, RV 94  
Allegro • Largo • Allegro

## INTERMISSION

Heinrich von Biber (1644-1704) ..... Sonata VI in C Minor for Violin and Continuo,  
from *Sonate violino solo*  
[Prelude] • Passacaglia • Adagio; Gavotte • [Finale]

Johann Sebastian Bach ..... Trio Sonata in F Major for Recorder, Violin, and Continuo,  
after Sonata No. 5 in C Major for Organ, BWV 529  
Allegro • Largo • Allegro

Georg Philipp Telemann (1681-1769) .. Concert VI in A Minor for Recorder and Harpsichord  
Andante • Allegro • Largo • Allegro assai

Jean-Philippe Rameau (1683-1764) ..... Suite from *Les Indes Galantes*  
Ouverture • Air Gracieux pour les Amours • Air pour les Escalves Affricains  
• Menuets I and II • Rigaudons en Rondeau I and II • Musette en Rondeau  
• Air Polonois • Tambourins I and II

*Sponsored by*

Kelly and Robert Kimball

# Program Notes

Simple reinstrumentation or rearrangement of sections certainly doesn't qualify as "borrowing" (see theme essay, "Something Borrowed, Something Blue"). During the past two centuries, however, as music became increasingly tailored to individual expression using specified forces, it's been easy to forget that the Baroque concept was music tailored to idealized expressions for specified occasions, that the situation in which the music would be used dictated length, character, and instrumentation. With some exceptions, of course, mix-and-match was the order of the day in a way that's hard to imagine now.

Marin Marais was a virtuoso viola da gamba player to Louis XIV and a member of the Royal Academy of Music orchestra under Lully, from whom Marais also learned composition. His *Pièces en Trio* (1692) is a collection of some sixty pieces grouped into sets, or suites, according to key. With many pieces in each suite, including some duplication of types, it appears that performers were intended to make selections from a set to suit the occasion. Musica Pacifica has therefore chosen three majestic and serious opening movements to contrast with the more rustic and earthy ones which follow.

Sebastian Bach played so much mix-and-match with his own flute pieces that their origins and dates may never be certain. BWV 1035 is known only from a nineteenth-century copy which bears a note claiming it was composed in 1741 for one Michael Fredersdorf, a flute-playing valet to Frederick the Great at Potsdam. Under these circumstances one must believe that Bach would have transcribed it himself if he'd only had an oboist.

Domenico Scarlatti was the son of opera composer Alessandro Scarlatti, a parent so domineering that staying in opera or in Italy became impossible. Domenico therefore became a harpsichord virtuoso in Portugal and then in Spain. His 500 sonatas each comprise a single, two-part movement, occasionally linked into pairs, as here. These two also show the Spanish elements Scarlatti sometimes included, with guitar figures in the lyrically passionate K. 263 and rhythms from the *jota*, a fast dance, in the harmonically intense K. 274. With Scarlatti's music, incidentally, "K" numbers refer to the Kirkpatrick catalogue, not the Köchel.

Antonio Vivaldi not only composed a zillion concertos for soloist(s) and orchestra, he also wrote twenty-three chamber concertos without orchestra. The contrast between free solos and group refrains was still maintained in the fast movements, nonetheless, so that five

of the chamber concertos were easily rearranged into flute concertos with orchestra. The slow movement of RV 94 (1710) is notable for its theme being reminiscent of the slow movement of the "Winter" concerto from *The Four Seasons*.

In the era of idealized music for specific occasions, Heinrich von Biber was the outstanding exception. Intense, highly individual, even quirky, his music was also tailored specifically to his instrument, the violin, on which he was the foremost virtuoso of his generation. He routinely employed virtuoso techniques including *scordatura*, here requiring one string to be tuned down a step before the Gavotte. (This is really tricky because detuned strings take a few minutes to "settle.") Biber's intensity is everywhere evident in this 1681 sonata, and his quirky individuality shows in the bass line of his powerful passacaglia, which doesn't repeat exactly but in variations.

Sebastian Bach never lacked intensity either, but he was forever re-tailoring it to the occasion. Several of the six trio sonatas for organ he compiled about 1730 for the instruction of his eldest son, Wilhelm Friedemann, were remakes of earlier pieces, and the slow movement of No. 3 got remade again for the *Concerto in A Minor* for flute, violin, and harpsichord. Musica Pacifica has now followed suit by returning No. 5 to what was probably its original configuration.

Among major composers, the inordinately prolific and professional Georg Philipp Telemann was the undisputed champion of mix-and-match. His Six Concerts of 1734 list four possible instrumentations and blend sonata, trio, and concerto elements into all-purpose chamber music guaranteed to please. This evening's combination will be harpsichord and "voice flute," a tenor recorder pitched the same as the transverse flute originally suggested.

The composer of our final selection, however, Jean-Philippe Rameau, was a little different. Tall and lean with a hawk-like profile, he was stiff and reserved in character, invariably serious about his theories, argumentative and uncompanionable. He was also brilliant. His books influenced music theory for two hundred years and inspired one of his greatest admirers to compose *The Well-Tempered Clavier*. His stage works were also the most distinctive of their time. The opéra-ballet *Les Indes Galantes* comprised a thinly connected series of lavish ballet scenes depicting exotic places, including the New World. Its great and immediate success then led Rameau to publish a reduction for general use from which this suite was derived.

# *Festival Orchestra*

Tuesday, August 4, 1998, 8pm  
Performing Arts Center, Cal Poly

Jeffrey Kahane, Conductor and Piano soloist  
with the Festival Wind Quintet

Samuel Barber ..... Summer Music, Op. 31  
(1910-1981)

Geraldine Rotella, Flute      Gregory Barber, Bassoon  
John Ellis, Oboe              James Thatcher, Horn  
David Peck, Clarinet

Aaron Copland ..... Suite from the Ballet *Appalachian Spring*  
(1900-1990)

Original instrumentation for 13 Instruments

## INTERMISSION

Maurice Ravel ..... Concerto in G Major for Piano and Orchestra  
(1875-1937)

Allegramente  
Adagio assai  
Presto

George Gershwin ..... Rhapsody in Blue  
(1898-1937)

original instrumentation

*Sponsored by*

Ann and David Lawrence; Brenda and King Lee; Martha J. Steward

# Program Notes

## *Samuel Barber* Summer Music, Op. 31 (1956)

Samuel Barber's light-hearted *Summer Music* was commissioned by the Detroit Institute for the Arts and consists of one continuous movement with two parts. The first part is an arch form, beginning "Slow and indolent" and then growing increasingly animated until reversing course and gradually returning to where it started. The second half then toys with a cheerfully syncopated little tune along with a couple of references to the opening theme and a substantial interlude marked "Joyous and flowing."

## *Aaron Copland* Suite from the Ballet *Appalachian Spring* (1944)

Copland's most famous piece—which made an unassuming Shaker folksong even more famous—was composed for Martha Graham's dance company and was originally scored as we hear it this evening, for thirteen instruments. (The orchestral version came a year later.) There are eight sections, or tableaux, performed without pause. After introduction of the characters—a young pioneer woman and her fiancé in the hill country of Pennsylvania—there is a scene of elation and almost religious excitement. A tender duet for the Bride and her Intended is followed by two fast sections: the Revivalist and his flock, with suggestions of a square dance, and a solo dance for the Bride ("joy, fear, and wonder...presentiment of motherhood"—Copland). A slow transition then leads to a scene of daily activity for the Bride and her Farmer-husband, featuring the Shaker song, *Simple Gifts*. The piece concludes with the couple taking their places in the community, "quiet and strong in their new home."

## *Maurice Ravel* Concerto in G Major for Piano and Orchestra (1929-31)

There are two long-held assumptions about Ravel's scintillating Concerto in G with which we should like to disagree. The first is that Ravel got the fast movements' blues licks from Gershwin. Ravel appreciated Gershwin very much: During his American tour of 1927-28 Ravel's only birthday request (March 7) was to meet Gershwin. This was arranged and the two hit it off extremely well. The French, however, had already been studying American jazz enthusiastically since the World War, and what Ravel actually got from Gershwin was the idea of using it in a work for piano and orchestra.

The other assumption is that this concerto is all glitter—except perhaps for the elegant slow movement—a view promoted by the composer himself. Ravel was extraordinarily reserved and avoided any display of personal feeling. "Objectivity" was his creed, but in music which you care about complete objectivity isn't possible: Character slips in through what Ravel himself called (in another context) "one's unconscious infidelity to the model," insinuating substance even into the fun.

## *George Gershwin* Rhapsody in Blue (1924)

George Gershwin was an outstanding song writer with a bigger dream: to compose concert pieces blending jazz and classical elements. Swing band leader Paul Whiteman, a former symphony violinist, had similar ideas and he pressed Gershwin for a piece. The result was *Rhapsody in Blue*, also heard this evening in its original version. (The more familiar orchestration was provided later by Whiteman's arranger, Ferde Grofé.) The piece was instantly successful but the critics were hard on it, with only the classical critics calling it good jazz and only the jazz critics calling it good classical. They were right. Though friendly to both, Gershwin was neither a jazz nor a classical musician. Like Haydn stuck in remote Esterháza, therefore, he was "forced to become original" (Haydn's words), and in fact he became, in Ravel's word, unique.

# The Splendor of Venice

Wednesday, August 5, 1998, 8pm  
Performing Arts Center, Cal Poly  
Whole Noyse and Members of the Festival Orchestra

Stephen Escher: Treble Cornett	Elizabeth Blumenstock: Violin
Mack Ramsey: Treble Cornett	Lisa Weiss: Violin
Richard Van Hessel: Alto and Tenor Sackbut	Stephanie Railsback: Viola
D. Sandy Stadtfeld: Tenor Sackbut	Elisabeth LeGuin: Violoncello
Herbert Myers: Curtal and Viola	Harpsichord: Gilbert Martinez
Jonathan Salzedo: Organ, Harpsichord	Ernest Rideout: Sackbut

Antonio Mortaro (fl. 1587-1610) ..... Canzon à 8 "La Ghizzolo"  
Salamone Rossi (1570-1630) ..... Sonata à 4  
Giovanni Gabrieli (ca. 1553-1612) ..... Canzon Terza à 6  
Tarquinio Merula (ca. 1594-1665) ..... Sonata Cromatica for Harpsichord  
Constanzo Antegnati (ca. 1549-1624) ..... Canzon à 5 "La Morunda"  
Johann Rosenmüller (1619-1684) ..... Sonata à 5  
Giovanni Picchi (fl. 1600-1625) ..... Canzon Decimaottava à 8  
Girolamo Frescobaldi (1583-1643) ..... Toccata for Organ  
Seraphino Cantone (fl. 1580-1627) ..... *Jubilate Deo* à 5  
Giovanni Gabrieli ..... Canzon à 4 "La Spiritata"  
Cesario Gussago (fl. 1599-1612) ..... Canzon à 8 "L'Onofrio"

## INTERMISSION

Claudio Merulo da Corregio (1533-1604) ..... Canzon Vigesimaterza à 5  
Dario Castello (fl. after 1600) ..... Sonata *per stromenti d'arco*  
Girolamo Frescobaldi ..... Canzon à 8  
Giulio Caccini (ca. 1545-1618) ..... *Amarilli* for Harpsichord (set by Peter Philips [1560-1628])  
Jacopo Corfini (ca. 1540-1591) ..... *Ave et Gaude* à 5  
Maurizio Cazzati (ca. 1620-1677) ..... Balletto à 4  
Giovanni Battista Buonamente (ca. 1549-1624) ..... Sonata à 6  
Andrea Gabrieli (ca. 1510-1586) ..... Canzona for Organ  
Giovanni Battista Riccio (fl. 1609-1621) ..... Sonata à 4 "La Rossignola"  
Cesario Gussago ..... Canzon à 4 "La Rizza"  
Giovanni Gabrieli ..... Canzon Decimaquattro à 10

*Sponsored by*



Arthur Rosen; Frame Works



# The Splendor of Venice

Although suffering a bit nowadays, the city of Venice has been a magical place for centuries. More than just gondolas and canals, Venezia possessed an opulence and an exotic quality unlike anything else in Europe, reflecting the city's history. During the Middle Ages, overland trade routes from the East were impassable. Everything had to come by small, coast-hugging ships and Venice's fortuitous location made her the principal port of entry. Controlling a virtual monopoly, therefore, the Venetians cheerfully gouged whatever the market would bear, becoming fabulously rich, and by the time people found ways to bypass Europe's infamous toll-takers, Venice's great landmarks were all built and the Venetians themselves were ready for more gracious pursuits.

Trade from the East not only financed Venetian culture, moreover, but also influenced its character. Even the great church which lay at the center of musical and ceremonial life, San Marco, is Byzantine in design, with five domes over an equal-armed Greek cross. So, too, with its decoration: The heroic-sized depictions of Biblical subjects which cover walls and ceilings are neither paintings nor frescoes but mosaics, and the pieces are neither stone nor tile but Venetian glass. The reds are the famous "Venetian red," the blues "Venetian blue," and everywhere is the glimmer of gold, the entire background being made of tiny "sandwiches" of pure gold encased in clear glass. The play of light within the glass, furthermore, creates an unmatched visual effect.

As much as anything it was the Byzantine aspect of this building which shaped the music of Venice: its many balconies ("galleries"), its equally spaced domes projecting the sound from any balcony equally well, and its incredible acoustics. Glass reflects sound quite uniquely, and having performed there this observer can tell you that the place is absolutely "live" and as opulent aurally as it is visually. After adjusting to the time lag you actually hear your colleagues in other balconies more clearly than those right beside you. San Marco, in short, is uniquely suited to antiphonal music—where musicians perform from different locations—and that's just what developed. *Cori spezzati* they called it, "spaced choirs," and it was the ultimate ancestor of "Surroundsound."

The greatest period of Venetian music began during the High Renaissance under Zarlino, a capable composer and exceptional administrator who brought to San Marco the very best talent available, including composer Andrea Gabrieli and the great organist Claudio Merulo. It then reached a peak under Gabrieli's famous nephew, Giovanni Gabrieli, arguably the finest composer of his

generation. Venetian musical pre-eminence hardly ended with Gabrieli, however, nor was it confined to San Marco. Radiating from the cathedral were other churches, other organizations, and other composers, including Giovanni Picchi, organist at the Cà Grande, and G.B. Riccio, organist at S. Giovanni Evangelista. There was also Dario Castello, one of Venice's famous wind players, whose sonatas—with Rossi's in Mantua—would establish a truly *instrumental* idiom, a line which would extend all the way to Vivaldi.

Venetian printers and musicians, meanwhile, including Merulo, also cooperated to turn Venice into the leading publishing center of southern Europe. Everyone came there to get published including the top musicians of Brescia, Constanzo Antegnati, organist at the cathedral, the scholar-organist Cesario Gussago (Ph. D. from Pavia), and the Franciscan friar Antonio Mortaro. The Mantuans came too: Salamone Rossi, so highly regarded that he was exempted by decree from any restrictions against Jews; G.B. Buonamente, a pioneer of violin style and technique; and, later, the outstanding instrumental composer Maurizio Cazzati, who specialized in both the violin and the trumpet.

Everyone got published in Venice, in fact, from the great ones like Giulio Caccini, leader of the Florentine Camarata and of the Baroque revolution itself, to the merely excellent like Jacopo Corfini, organist at San Martino in Lucca, or Seraphino Cantone, the Benedictine monk from Milan. Published in Venice, too, was Tarquinio Merula, one of the most talented, most progressive, but most unstable musicians of his time. Bouncing from city to city Merula created trouble for himself wherever he went, from violently acrimonious contract disputes to charges of pedophilia. Also in trouble with the law was the German musician Johann Rosenmüller. Rosenmüller straightened himself out, however, moved to Venice, and had a fine career at San Marco as both composer and player of the *trompone*, the early trombone or sackbut. What's more, his publications were well received back home and helped spread the Venetian style into Germany.

The only composer on this evening's program, indeed, who did not have a professional connection with Venice was the great Girolamo Frescobaldi of Ferrara and Rome. Even Frescobaldi had absorbed the Venetian style, nonetheless, for his teacher in Ferrara, the famous organist Luzzaschi, was such a disciple of Giovanni Gabrieli that one of Frescobaldi's fellow pupils actually became organist at San Marco!

# Quartetto Gelato

Thursday, August 6, 1998, 8pm  
Music Under the Stars Concert  
Martin Brothers Winery, Paso Robles

Cynthia Steljes: Oboe, English horn  
Peter De Sotto: Tenor, violin, mandolin  
Claudio Vena: Arranger; viola, accordion  
George Meanwell: 'Cello, guitar, mandolin

The musicians of Quartetto Gelato—the "Ice Cream Quartet"—combine their exuberant love for music with their multiple virtuosity to present an exciting mix of classical favorites, operatic arias, traditional melodies, tangos, and gypsy fiddling.

As they have expressed it themselves, "Eclecticism is an inescapable part of Quartetto Gelato's approach. In this we do not pretend something new, but rather a renewal of a European tradition of bringing together the best of many idioms in a concert experience. Our repertoire might be described as a collection of music that, while traveling to different destinations, finds itself staying overnight in the same hotel."

*Note:* Because Martin Brothers' outside amphitheater has lawn seating, blankets and low beach chairs are recommended. North County summer evenings range from quite warm to cool, so please bring clothing appropriate for either type of weather. Picnic suppers are encouraged, but no outside alcoholic beverages are allowed. Wine, munchies, and other refreshments will be available for purchase.

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# Ed Lowman



Pizza and Mozart. This is how Ed Lowman got involved with the Mozart Festival nearly 30 years ago. Early in 1971, when Ed was working with the San Luis Obispo Symphony, Clifton Swanson paid a courtesy call to the Symphony Board of Directors to explain his idea for a summertime "Mozart Festival." After the meeting, Clifton and Ed went to a pizza place near the campus to get better acquainted and talk about Clifton's plan.

"I've never told him, but I was so intrigued that I was awake all night thinking about it," Ed recently recounted. Anyone who knows Ed wouldn't be surprised by his excitement over a Mozart Festival in his own backyard. After all, music has been his whole life. He began working as a professional musician when he was just 16. A few years later he headed off to the university, earning a B.A. from Occidental and an M.A. from U.C. Berkeley. He studied piano, organ, voice, choral conducting, orchestration, music history and composition with many eminent teachers and musicians. Professionally, he has toured and recorded in the United States and Europe and been a private music instructor and program annotator for the last 35 years.

Since 1984, Ed has written his audience-friendly and illuminating program notes for the Festival's Souvenir Book. He takes what he calls a "playful and pointedly non-academic" approach.

Additionally, he pens the "Historical Essay," which Ed explains "is a gossipy music column from an imaginary 18th century Viennese newspaper—it's history with a smile." And his "Theme Essay," is an imaginative creation that characterizes each season's unifying theme. "His program notes are always engaging and insightful, they inject a different perspective and the most interesting juxtapositions," Clifton comments. Ed has become one of the institutions in the music scene in San Luis Obispo. He has brought great music to so many people through his outstanding writings, inspired teaching and just by his very presence in the community.



*Ed Lowman and Jeffrey Kahane*

# Backstage Faces

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



## David Shade

Technical Manager for the Mozart Festival since 1972, David Shade coordinates various activities providing needed equipment for concerts and rehearsals. David is a Quality Engineer for Hewlett-Packard Company in Boise, Idaho and an alumnus of the Cal Poly Chamber Orchestra.



## Steve Moore

Starting with the Festival in 1989, Steve (SAM) Moore continues to return year after year as Stage Manager. A Cal Poly graduate in Speech Communication, his interests have always been in music and theatre. SAM lives in Kansas City, Missouri and he works at the Kansas City Art Institute.



## Thor Larsen

Thor Larsen earned a B.A. in music and an M.A. in Business at Cal Poly. Thor has been a stage manager with the Festival for six years. During the non-Mozart season Thor acts as the stage manager for the San Luis Obispo County Symphony. Thor enjoys cycling, swimming and other recreational activities.

# *Le Nozze di Figaro*

Friday, August 7, 1998, 7:30pm  
Performing Arts Center, Cal Poly

Mozart Festival Chorus and Orchestra  
Clifton Swanson, Conductor  
Christopher Harlan, Director  
Thomas Davies, Director of Festival Opera Chorus

David Thayer, Set Designer

*Le Nozze di Figaro*, K.492 ..... Music by Wolfgang Amadeus Mozart  
Libretto by Lorenzo da Ponte

Act I ..... A partially furnished room  
Act II ..... In the boudoir of the Countess

## INTERMISSION

Act III ..... A large hall  
Act IV ..... In the garden

Figaro ..... Malcolm MacKenzie  
Susanna ..... Cynthia Lohman  
Marcellina ..... Lesley Leighton  
Cherubino ..... Elspeth Franks  
Count ..... Tod Fitzpatrick  
Countess ..... Maria Jette  
Basilio, Don Curzio ..... Jose de Souza-Hue  
Bartolo, Antonio ..... Reid Bruton  
Barbarina ..... Deborah Garrett

Projected English Titles by Francis Rizzo

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# People Who Live in Glass Houses

By Christopher Harlan

*Editor's note:* Stage Director for the Festival Operas Christopher Harlan has requested the opportunity to comment on *The Marriage of Figaro* from a dramatist's point of view. In reading his interesting and perceptive remarks it is well to remember the sequence of "Figaro" plays by the astonishingly colorful Pierre Augustin Caron de Beaumarchais (1732-1799), who did everything from teaching harp to the King's daughters to running guns for the American Revolutionaries. The first, *The Barber of Seville*, was written in 1772, produced in 1775, and set operatically by Paisiello in 1782 to enormous success (and to even greater success by Rossini in 1816). The sequel, *The Marriage of Figaro*, was written in 1778 but banned until 1784, with Mozart's opera following just a year and a half after that. The third play, however, *La mère coupable*, followed later, in 1792, and unfortunately was not successful. For additional musical comments see the August 1 orchestra concert. *E.L.*

*The Marriage of Figaro* is certainly about politics, the element of social comment usually being emphasized. It's true that both the Beaumarchais play and the Mozart opera deal quite thoroughly with the relationships between the classes; however, there is also a more private level that may be explored if one focuses on the characters themselves. Soliloquies, arias, and asides are, by tradition, employed to tell the audience the truth, and much of the genius of this piece involves universal truths which are often hidden by the trappings of style, artifice, elegance, etiquette, and disguise.

Disguise is a major theatrical device exploited throughout the "Figaro" trilogy. In *The Barber of Seville* Count Almaviva uses one disguise to win the heart of his beloved Rosina and two others to rescue her from her domineering guardian. In *The Marriage of Figaro* just about everyone on stage masquerades as someone else at some point, and we take this to its logical conclusion by doubling up the roles of Bartolo with Antonio and Basilio with Curzio. At the opera's première this was done for practical reasons, yet there is also a possible dramatic justification worth investigating. What if the learned Doctor were leading a secret life as a drunken gardener in order to sow more than just his wild oats? Why wouldn't the obsequious music teacher don the robes of a tongue-tied lawyer so he can make life as difficult as possible for his nemesis? The fact that the

inebriate and the stutterer are the only caricatures in the piece leads one to infer that they could be simply after egos, and happily Mozart's score needs no revision in order to accommodate this conceit.

Two other discoveries sparked my imagination while preparing for this project. When Beaumarchais wrote the play the institution of divorce had just become widely accepted as a legal means to dissolve an unhappy marriage throughout the European continent. This adds significant poignancy to the Countess who is indeed faced with an earth-shattering situation should her husband leave her. It is interesting to note that Beaumarchais chose Mlle Saint-Val, whose reputation was as a tragic actress, to create the role. Secondly, the events of this story take place a mere three years after those depicted in *The Barber of Seville*, so the Count is still only in his early twenties and not the jaded, middle-aged man I had always presumed—probably due to having grown up with the image of Dietrich Fischer-Dieskau in the role. I believe that it is actually Figaro who is the older of the two protagonists, and he is certainly the one who has matured the most in the intervening years. As one commentator has written, "His wit is still undulled, but it is now more often ironic. His cynicism is becoming misanthropy, his social impertinence social criticism." These revelations were the basis for the direction I have taken in presenting tonight's *dramma giocoso*.

Revelation and disguise, truth versus artifice: The opera climaxes in Act Four when the Count, in a superior position, accuses his wife of infidelity only to be cast down himself when she exposes his own deceit. The moral "people in glass houses shouldn't throw stones" immediately comes to mind; and so the castle in Aguas-Frescas is represented on stage here as a kind of glass house where the audience can see all the intrigues going on in various rooms throughout the day. This not only makes the plot twists easier to follow, but it also adds to our delight as we watch how these people act when they are alone as opposed to when they are in public. The playwright cautions us that the depravity of the Count's morals should in no way detract from the elegance of his manners. How fun it is to play not only the disguises, but also who wears them.

# Perlman, Nikkanen & Bailey Trio

Saturday, August 8, 1998, 8pm  
Performing Arts Center, Cal Poly

Kurt Nikkanen, Violin  
Zuill Bailey, Cello  
Navah Perlman, Piano

Ludwig van Beethoven ..... Variations on "Ich bin der Schneider Kakadu," Op. 121a  
(1770-1827)

Ludwig van Beethoven ..... Trio in D Major, Op. 70, No. 1 ("Ghost")  
Allegro vivace con brio  
Largo assai ed espressivo  
Presto

## INTERMISSION

Johannes Brahms ..... Trio in C Major, Op. 87  
(1833-1897)

Allegro  
Andante con moto  
Scherzo: Presto  
Finale: Allegro giocoso

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# Program Notes

## Ludwig van Beethoven

Variations on "Ich bin der Schneider Kakadu," Op. 121a (1824)

Wenzel Müller (1767-1835) spent nearly all of his long and successful career composing and conducting operas and Singspiels for Vienna's Leopoldstädter-Theater. He was a friend of Mozart—sharing Mozart's interest in wind instruments—and what Strauss would become for the Viennese waltz Müller was for Viennese popular songs, especially tender or humorous ones. Among the latter was *Ich bin der Schneider Kakadu* ("I am the tailor Cockatoo") from the opera *Der Schwestern von Prag* (1794).

Less is known, however, about Beethoven's setting of this tune. The ten variations may have been composed as early as 1803 but were revised in 1816. At some later time Beethoven also added the long, serious introduction—after which the piano's presentation of the comic theme comes as a bit of a shock—and the witty concluding Allegretto and published the work in 1824 as *Adagio, Variations, and Rondo*.

Of the variations themselves, some are based on specific note values, one for sixteenth notes, for example, and another for triplets. After beginning with the piano alone, Beethoven also took care to have a variation for each of the possible duet combinations, with the seventh being for the violin and cello in imitation. Variation nine is the *minore* and Variation ten also shifts into the minor in preparation for the "Rondo's" return to G major. This final section, in turn, in really an eleventh variation, more elaborately developed, which also serves as an effective coda.

## Ludwig van Beethoven

Trio in D Major, Op. 70, No. 1 ("Ghost") (1808)

As we have observed during previous Festivals, the piano trio was created originally for amateurs but Mozart's were already becoming mixed: Some were obviously intended for Mozart himself and his "amateur" friends who were good enough to be professionals but rich enough they didn't have to be. With just his third example (Op. 1, No. 3 of 1795) Beethoven also began moving away from the amateur realm—a fact duly noted by Haydn—and with his Opus 70 the piano trio permanently entered the repertory of high chamber music. The

first movement is often cited as being "tightly knit." This is because the exposition is rather truncated: After a fairly terse presentation of the two main subjects, one powerful and the other lyric, the music plunges headlong into an extended development which is filled with abrupt contrasts and which almost swallows up the recapitulation as well. The following Largo, from which the work derives its nickname, really does sound mysterious in places and even spooky. Unfortunately, however, the romantic old story that it was sketched initially as a "witches' Sabbath" for a proposed Macbeth opera is based on such flimsy evidence that it scarcely rates a "maybe." A more certain historical detail is that the first half's unusual key scheme, moving from D minor to C major, would recur in the Ninth Symphony's Scherzo. The finale is then quite substantial but much more relaxed in character, even despite the fact that development of the material once again pervades all three parts of its sonata form.

## Johannes Brahms

Trio in C Major, Op. 87 (1882)

Johannes Brahms spent the summer of 1882 at his favorite watering place—and that of half of Vienna—Bad Ischl, near Salzburg. He was in a mellow, confident mood, not only because of the pleasant surroundings but also for two important musical reasons: He had now accomplished enough to get the old Beethoven monkey off his back—those ominous "footsteps" behind him—and he also knew that he'd conquered his earlier problem with "piano sound" and could now compose effectively for any instrument. Two masterful chamber works emerged from these happy circumstances, the String Quintet in F, Op. 88, and this Piano Trio in C. The very opening bars provide a telling example of Brahms's mature confidence. The first of the movement's two main themes is truly idiomatic for strings, and except for a final reinforcement near the end it is entrusted solely to the violin and cello. Master of variations that Brahms was, moreover, his "mystical" middle section is based on a transformation of the same theme. The second movement, on a vaguely Hungarian-sounding tune, then provides a more formal presentation of variation technique. The first, third, and fifth variations treat the theme itself, while the second and fourth are built more on the theme's accompaniment, producing a "rondo-variation" form which was rapidly becoming a Brahms signature. The third movement is a little different from the usual scherzo, inducing responses as varied as "mysterious," "turbulent," and "a vigorous waltz," while the Finale is more discursive and concludes with a long coda which actually takes up a quarter of the movement.

# *Closing Concert*

Sunday, August 9, 1998, 3pm  
Performing Arts Center, Cal Poly

Jeffrey Kahane, Conductor and Piano soloist  
Festival Orchestra

Wolfgang Amadeus Mozart..... Concerto No. 17, in G Major, for Piano and Orchestra, K. 453  
(1756-1791)

Allegro  
Andante  
Allegretto

## INTERMISSION

Ludwig van Beethoven..... Symphony No. 5, in C Minor, Op. 67  
(1770-1827)

Allegro con brio  
Andante con moto  
Allegro  
Finale: Allegro

*The final two movements are played without pause*

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# Program Notes

## Wolfgang Amadeus Mozart

Concerto No. 17, in G Major, for Piano and Orchestra, K. 453 (1784)

Barbara (Babette) von Ployer was the daughter of fellow Salzburgian Gottfried Ignaz von Ployer, who was serving at the time as the Salzburg court's Vienna agent. She was certainly one of Mozart's best pupils as well, for this was the second concerto he had composed for her, the other being K. 449 in E-flat. When *la Signora Barbara* gave the premiere of the present work at her family's summer residence in Döbling, moreover, Mozart brought along famed opera composer Giovanni Paisiello in order to show off both his music and his pupil. Babette even figured in the story of Mozart's *Requiem*, for it was in her notebook that he wrote what would become the *Benedictus* theme. This notebook was not available to Franz Süssmayr, who finished the *Requiem* and tried to claim the last movements as his own, providing an important clue suggesting that Süssmayr actually worked from Mozart's sketches.

Not surprisingly, for such a pupil and such an occasion Mozart composed an especially luminous piece. With the immediately preceding concertos he had already expanded the form, made the wind instruments *obligato* instead of optional, and created a more supple interplay between soloist and orchestra. In this piece, however, the dialogue becomes uniquely warm and intimate and full of hidden laughter. One can easily imagine the two of them rehearsing it together, with Mozart playing the orchestral part on a second piano. Much remarked at the time was Mozart's harmonic richness. Each movement includes a move to the minor and the Andante, in C, roams as far as G-sharp major. More subtly, passages presumably in the home key are constantly inflected elsewhere, providing expressive nuance and a novel way of defining key itself.

New, also, was a very fast section at the end of the third movement, sort of a "finale of the Finale." This movement begins as a set of variations, its theme being the one Mozart taught to his pet starling (although the bird never got it quite right). After the chromatic syncopations of the minor variation, however, there comes a Presto section so extended and varied as to become almost a fourth movement, concluding with its own finale of the finale of the Finale!

## Ludwig van Beethoven

Symphony No. 5, in C Minor, Op. 67 (1808)

"Oof! Let me out; I've got to have some air. It's unbelievable! Marvelous! It has so upset and bewildered me that when I went to put on my hat, *I couldn't find my head!*" So exclaimed the distinguished veteran composer Jean-François Le Sueur to his young student, Hector Berlioz, after the first Paris performance of Beethoven's C-minor symphony. He spoke for many. The shock wave created by this powerfully incisive statement of struggle and triumph was extraordinary, and its effect has scarcely diminished over time. Its unforgettable motto is the most universally recognized motive in the world, and was even used as a rallying cry for victory in war (helped along by the fact that its rhythm coincides with the Morse code for "V").

The compact intensity of the piece, moreover, heightens its effect in another, more subtle way by diverting attention from how it was done. The momentum just sweeps you along; gesture and structure are so perfectly matched that they simply blend together. This is, indeed, one of those select works in which form achieves its highest ambition: total effectiveness with minimal visibility. Yet it didn't just spring out of the air. For years Beethoven had been tinkering with an established, highly structured format, the sonata/symphony forms of Haydn and Mozart. These he had found a way to expand from within by slowing down and spreading out the chords. This allowed the harmonic changes, when they finally happened, to become ever more dramatic, but it also demanded that the thematic signposts which guide the listener through such expanded forms should be instantly recognizable, even at the expense of melodiousness. Most importantly, this inner expansion not only allowed the forms to grow larger, it also provided additional space for Beethoven's characteristically repetitive, insistent, driving rhythmic figures. That this technique could literally double the size of a piece is evident in many examples, from the first "Razumovsky" Quartet to the Seventh Symphony.

For the tense and driven Fifth Symphony, however, Beethoven took his newly expanded musical language and boiled it down. In place of an opening theme there are just four notes, from which the whole first movement is derived. Even when real tunes occur they are always presented and combined with the greatest economy, whether in the "bravely ingratiating" second movement, the demonic third movement, the famous bridge between third and fourth, or in the triumphal fourth movement itself, in C Major. Nothing seems decorative, everything seems pivotal, as if by compacting his already strongly founded expansions Beethoven had done something virtually geologic—pressing diamonds out of stones.

"...out of three sounds he frames, not a fourth sound, but a star."

--Robert Browning, 1850

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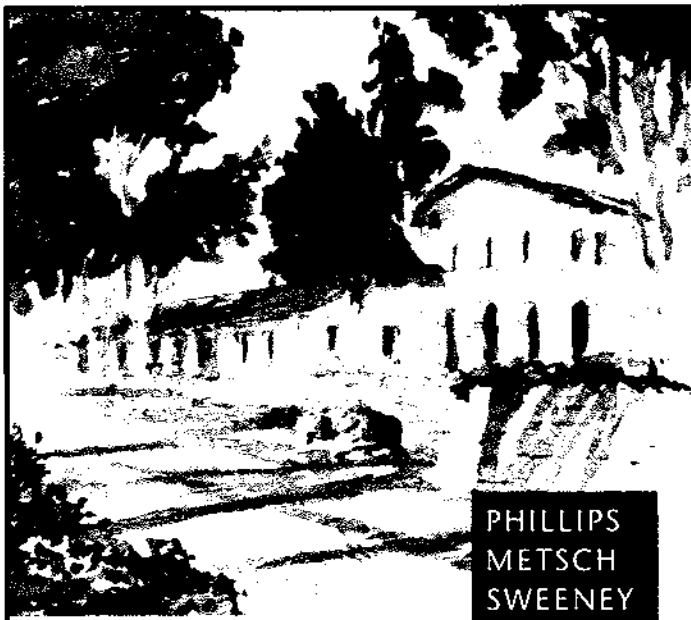
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# Gallery Events

## Hands Gallery

"Hands," a gallery for Contemporary Crafts, invites you to "A Visual Mozart Festival," a show for favorite local artist David Gurney. From his ranch and studio on the Nipomo Mesa, Mr. Gurney creates the colorful ceramic pieces that have become his trademark. Many one-of-a-kind pieces will be available at the show for the first time. The show runs through August 25, 1998. Hands Gallery is located at 777 Higuera Street in San Luis Obispo (543-1921).

## Big Sky Café

During the Festival, this popular San Luis Obispo restaurant will exhibit a show of Mozart Festival posters from past years. Big Sky is located in downtown San Luis Obispo at 1121 Broad Street (545-5401).

## Johnson Gallery

Johnson Gallery and Framing Studio invites you to "INTRADA" an exhibition introducing new gallery artists, selected during a year-long search for local talent. Paintings, sculpture, fine crafts and new works by artists long associated with the gallery will also be featured. Johnson Gallery is located in the historic Kaetzel House, a charming Victorian built around 1905. Guests are invited to wander through the gallery and gardens. The exhibit will run from July 25-September 12. Johnson Gallery is located at 547 Marsh Street in San Luis Obispo (541-6600). An Artist Reception and Open House is scheduled for Sunday, August 9, from 1-7pm.

# Performing Arts Center Facilities

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

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

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

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*July 24*

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

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*July 25*

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

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*July 26*

Sunday - 1pm: Baywood Pier  
Baywood Park  
San Francisco Saxophone Quartet

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*July 26*

Sunday - 3pm: Ramona Garden Park  
North 9th and Ramona, Grover Beach  
The New World Baroque Consort

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*July 29*

Wednesday - Noon: First Presbyterian Church of San Luis Obispo  
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Kartik Seshadri

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California Arts  
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*August 1*

Saturday - 1pm: Casa de Colores  
2655 Lopez Drive, Arroyo Grande  
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*August 2*

Sunday - 3pm: Pavilion, Performing Arts Center  
Cal Poly, San Luis Obispo  
The New World Baroque Consort

# Fringe Calendar

*August 3*

Monday - 4pm: Sierra Vista Hospital  
1010 Murray Street, San Luis Obispo  
Theophilus Brass

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*August 4*

Tuesday - 1pm: Chapman House by the Sea  
1243 Ocean Blvd., Shell Beach  
Theophilus Brass

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*August 5*

Wednesday - Noon: Nipomo County Area Library  
918 W. Tefft, Nipomo  
Theophilus Brass

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*August 5*

Wednesday - 5:30pm: Edna Valley Vineyard  
2585 Biddle Ranch Road, San Luis Obispo  
Theophilus Brass

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*August 6*

Thursday - 11am: Paso Robles Library  
1000 Spring Street, Paso Robles  
Theophilus Brass

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*August 6*

Thursday - 2pm: Cayucos Lions Veterans Memorial Bldg.  
10 Cayucos Drive, Cayucos  
Theophilus Brass

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*August 7*

Friday - 6pm: The Gazebo  
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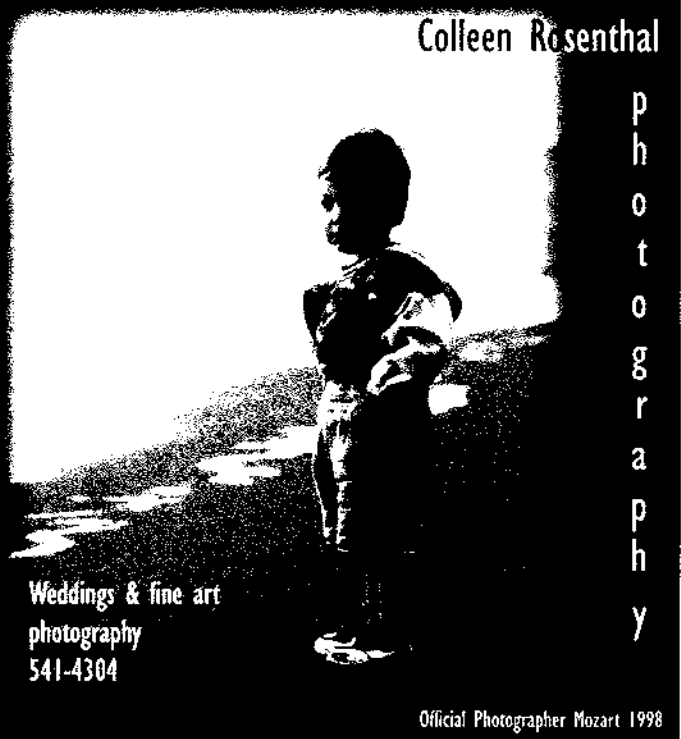
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# A Letter from the Executive Director



When I took over as Executive Director of the Mozart Festival last fall, I had limited knowledge of the innumerable details involved in producing this fabulous event. I've since learned what it takes to create the Mozart Festival. First and foremost, Clifton Swanson, our Music Director and founder, undertakes the Herculean task of organizing and hiring the orchestra, featured artists, principal players, and planning the music programs. He also works extensively with Thomas Davies, Festival Chorus Conductor; Craig Russell, Akademie/AKIDemie Director; and Jeffrey Kahane, Associate Conductor, in coordinating each unique season.

Throughout the year, the full-time staff of four, including myself, Cate Norton—Development Director; Charles Crellin—Public Relations and Marketing Director; and Virginia Kelley—Office Manager, perform a comprehensive range of tasks, such as organizing and conducting numerous major fundraisers and drives; applying for various regional and national grants; hiring and collaborating with an artist to create an original Festival painting; producing a four-color Ticket Brochure, Fringe Brochure, fine art poster and Souvenir Program; creating strategic marketing, advertising, and public relations campaigns; and the overseeing of sundry budgeting, mailing, and office duties.

Much of our "behind the scenes" work is expertly performed by Operations Manager, Linda Reitner and our highly skilled technical staff; Volunteer Coordinator Jean Beck and the 100 plus volunteers; Housing Coordinator Nilene Belcher who interfaces with the many, many county residents and businesses that provide housing for the musicians; and the dedicated members of the Festival Board of Directors who put in long hours on fundraising, events, boutique, outreach, and business guidance.

Of course, none of this would be possible without our gracious patrons and enthusiastic audiences. It is all of the hard work, commitment, and support that provides the opportunity for over 13,000 people to enjoy 17 days of incredible music and events featured at our nationally renowned Mozart Festival.

Bob Lund

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1998 The Mozart Festival would like to take this opportunity to acknowledge and thank the many volunteers who work not only during the Festival, but throughout the year in many capacities. As advisors, ushers, office assistants, and extra hands at special events; volunteers contribute time and energy to San Luis Obispo County's largest cultural event.

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

*We thank our Volunteers and greatly appreciate their participation.*

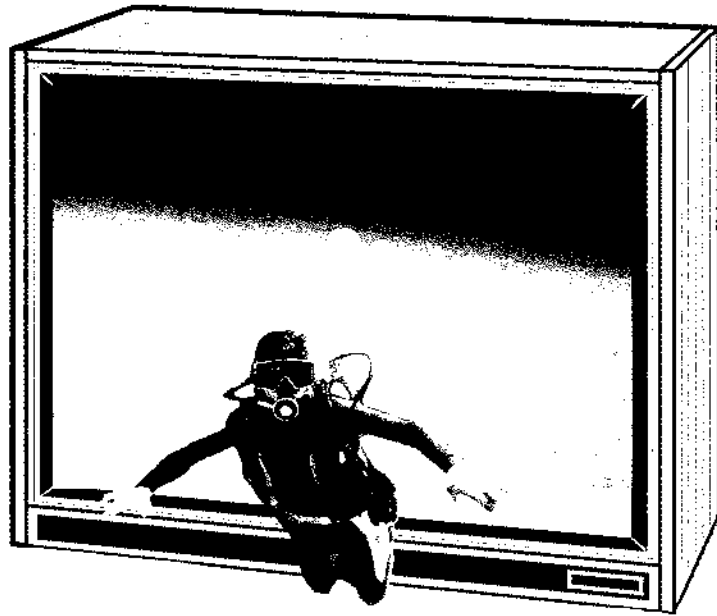
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