

Gesungene Arie Mozart <sup>ca</sup>

111

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## SAN LUIS OBISPO MOZART FESTIVAL

Dear Friends of Mozart,

Welcome to the Ninth Annual San Luis Obispo Mozart Festival! We hope that all our faithful friends who attend the Festival performances and the musicians who make the Festival happen find joy in our special week.

The Festival is nearing the end of its first decade, and exciting plans are already in preparation for next year's Tenth Festival. If you would like to be actively involved with or contribute to that project, or if you would just like to be kept informed as plans develop, contact any board member or the Festival office.

We are especially grateful to those many people and institutions who have given so freely of their time, their talent and their money to make the Festival possible. Without this continued generosity, your Festival would simply not exist. Ticket sales provide approximately half the funds necessary to put on the Festival. Contributions, grants and support at our fundraisers throughout the year are essential to producing the quality of Festival we all want. If you have not been a donor in the past, please consider becoming one. If you have given before, please consider increasing your gift this year to move into the next higher category of donors.

Whether you are attending one performance or an entire series, whether this is your first year with us or your ninth, we welcome you, we thank you, and we hope you enjoy the music.

Sincerely,

Warren A. Sinsheimer

To all our friends of Mozart:

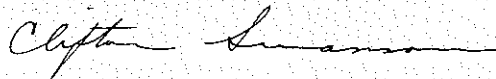
A remarkable thing about the Mozart Festival is the surprising number of musicians who return each year, and the number of events which also return and quickly become a tradition. We value these old friends and their help in establishing the Mozart Festival in the community and throughout the state.

But we do not stand still! In fact, another remarkable thing about the Festival is its ability to make new friends and continually widen its horizons. Festival Week keeps getting busier and busier. Lectures and workshops are becoming an important part of the program and we are now making music throughout the county. We appreciate the genuine interest expressed by both the community and the guest musicians in making the Festival more varied and interesting.

One of the most exciting dimensions of the future growth of the Mozart Festival is the national and even international ties that we are developing. Our increasing contacts with other festivals and with Austria gives us a great sense of anticipation for new ideas and projects. The results of these contacts should play an important role in the evolution of the Festival during the coming years.

To our old friends of Mozart, please accept my sincere thanks for your interest in the Festival; to our continually growing numbers of new friends, I extend a warm greeting and hope that you will find our Festival musically rewarding, intellectually stimulating and fun.

Warm regards,



Clifton Swanson  
Musical Director and Conductor

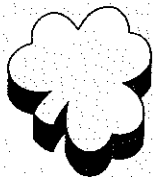


### Clifton Swanson

*Musical Director and Conductor*

Clifton Swanson's work with the Mozart Festival during the past nine years has brought music of the highest caliber to the Central Coast.

While studying for his Master's degree in Music Literature at the University of Texas, he served as assistant conductor of the university orchestra and he played string bass in the Austin Symphony Orchestra. He has performed in several music festivals from California to Alaska and for the past eight years has conducted the San Luis Obispo County Symphony. As a member of the Music Department of California Polytechnic State University he teaches music history and conducts the Chamber Orchestra.



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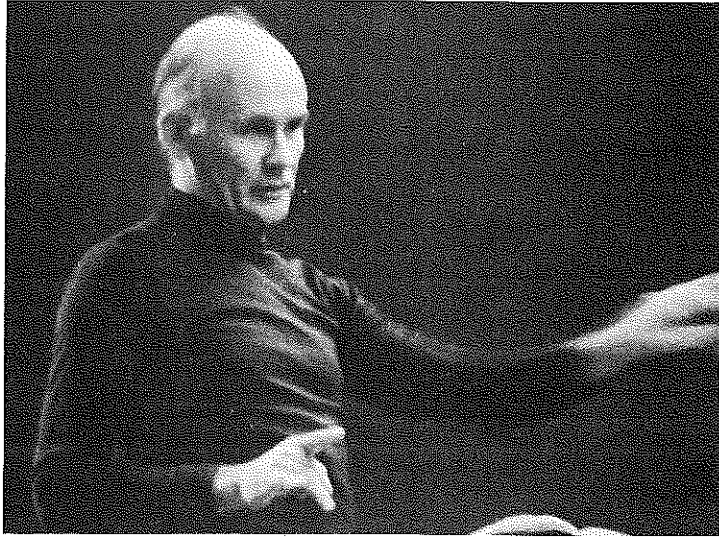
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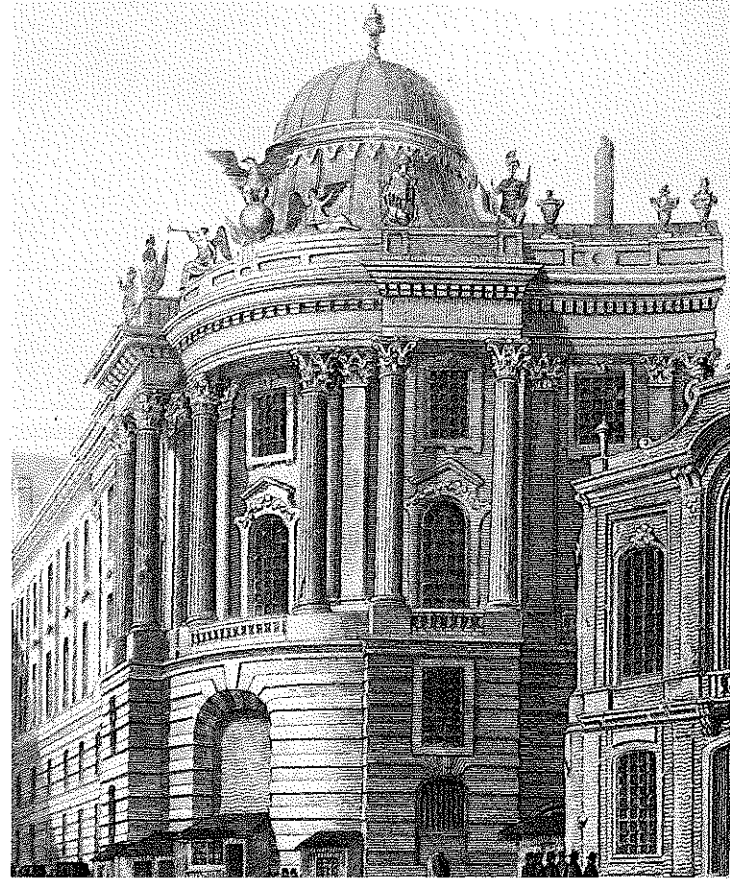


### **Edwin Flath**

*Guest Conductor, Festival Singers*

Edwin Flath joins the Festival as its first guest conductor. He brings to the Festival his extraordinary experience as the Music Director and Conductor of the California Bach Society.

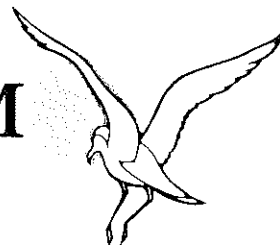
At the University of Toronto he obtained the gold medal for the highest mark in Canada from the Royal Conservatory of Music. He received his Master's Degree in music from Syracuse University and spent many years as a concert organist in the East and Canada. He conducted the American Bach Society of New York and after coming to the West Coast in 1968, founded the California Bach Society. He currently conducts choruses year-round in Berkeley, Palo Alto and San Francisco.



*The old Burgtheater, Michaelerplatz, Vienna, where several of Mozart's operas received their first performance.*

# KPGA - 95FM

Classics 7:35 - 9:30 Nightly



# Featured Artists



## Ronald V. Ratcliffe

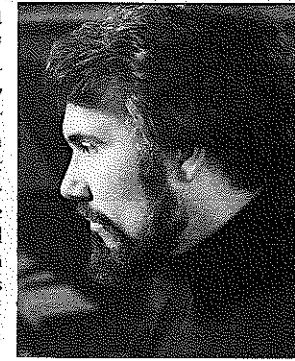
*Piano Soloist*

Ronald V. Ratcliffe is Professor of Music at California Polytechnic State University in San Luis Obispo. He helped organize the Festival in 1970 and has performed at six previous Festivals. He participates in many solo and chamber concerts on the West Coast as a performer on piano and harpsichord. He wrote a text for Britain's Open University on *The Development of the Piano* and has had several articles published on the early piano.

## James Bonn

*Piano Soloist*

James Bonn is a Professor of Music and chairman of the keyboard division at the University of Southern California. His distinguished career includes innumerable recitals of works from the 16th century to the present as well as guest appearances in 26 concertos. Among his recordings are organ and harpsichord works for the Harvard *Historical Anthology of Music* series, and a disc using instruments at the Metropolitan Museum of Art which was awarded a "Critics Choice" by *High Fidelity* magazine in 1978.



## Arriaga String Quartet

The Arriaga Quartet first performed in 1973 and early that year won the Coleman Chamber Music Competition. Performances followed at the Hollywood Bowl and at the Music Center's Chandler Pavilion. Their concerts throughout California and the Southwest have received critical acclaim. In 1976 they made musical history as the first ensemble to play a concert series in the Grand Canyon, traveling by raft on the Colorado River to the five natural concert halls.

## Dorothy Wade

*Concertmaster*

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



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# Featured Artists



## Emanuel Ax

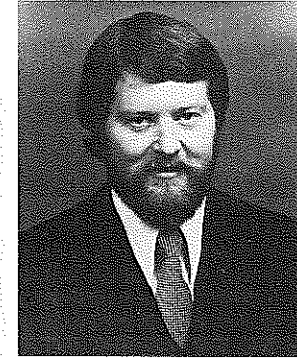
*Piano Soloist*

Emanuel Ax regularly performs with such orchestras as the New York Philharmonic, the Philadelphia Orchestra and the Symphonies of Chicago, Cleveland, Pittsburgh, Los Angeles and St. Louis as well as with the London Philharmonic and the New Philharmonia Orchestras in England. He has recorded 7 albums for RCA. *Time Magazine* named his all Beethoven album one of the five best recordings of the year. The same year *Stereo Review* proclaimed his recording of the Dvorak Quintet as Record of the Year.

## Arthur David Krehbiel

*Principal Horn*

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



## Celin Romero

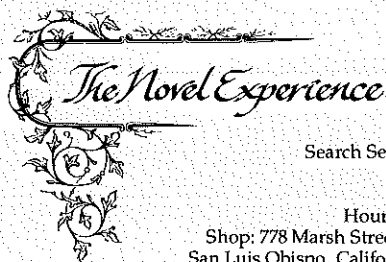
*Guitar Soloist*

Celin Romero came to America with his parents and two brothers in 1958. He performs as soloist, in duo recitals with his brothers - either Angel or Pepe - and as one of the famous Romero Quartet. In concert tours throughout North America and Europe he is noted for the virtuosity and elegance with which he performs. He has performed with many of America's leading symphony orchestras, most recently the Los Angeles Philharmonic.

## Lou Anne Neill

*Harp Soloist*

Lou Anne Neill has performed in Southern California with the Monday Evening Concerts, the Ojai Festival and the Mermaid Tavern. Her innovative programs at Theatre Vanguard mix works of old masters with world premieres and established her as a leading exponent of avant-garde harp music. The *Los Angeles Times* spoke of her as "the kind of musician who draws attention to the music and communicates it to the listener in a subtle and intimate way."



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# Principal Players



**Douglas Lowry**

*Principal Trombone*

Douglas Lowry currently serves as Conductor of the Mount St. Mary's Orchestra in Los Angeles. He is a graduate of the Master's Conducting Program at the University of Southern California under Daniel Lewis, having also studied trombone with Lewis Van Haney and the late Robert Marsteller. His background also includes composition for documentary film, studio recording and performances with many southern California orchestras.



**John Ellis**

*Principal Oboe*

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



**Dorothy Wade**

*Concertmaster*

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

**John Heitman**

*Principal Flute*

John Heitman graduated from California State University, Northridge and the State University of New York at Buffalo. He has performed with the Center for the Performing and Creative Arts in Buffalo and the Buffalo and Los Angeles Philharmonic Orchestras. He has been co-principal flute with the Israel Philharmonic Orchestra and principal flute with the Ojai and Mozart Festivals. He is currently principal flute with the Long Beach Symphony and teaching flute at California State University, Northridge.



**John Hornschuch**

*Principal Double Bass*

This is John Hornschuch's eighth year with the Mozart Festival. He received his masters degree in performance from the University of Southern California and was a member of the Debut Orchestra under Michael Tilson Thomas. He has performed with the Joffrey and Stuttgart ballet orchestras and the Seattle Symphony and Ojai Festival Orchestras. He is a member of the Pasadena Symphony Orchestra and "The Orchestra," which contains 86 of Los Angeles' finest studio musicians.



**Arthur David Krehbiel**

*Principal Horn*

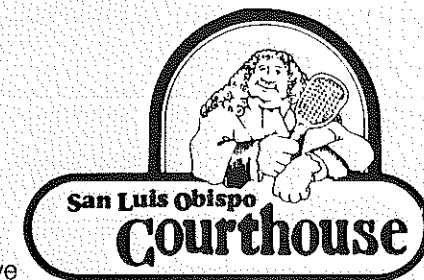
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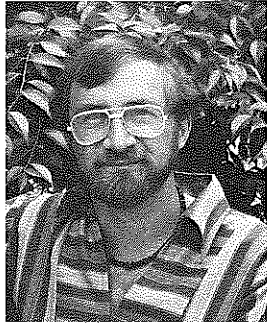
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# Principal Players



## Anthony Plog

*Principal Trumpet*

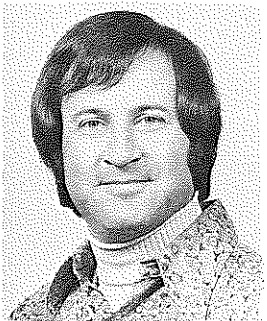
Anthony Plog has appeared as principal trumpet at the last seven Mozart Festivals. He is principal trumpet with the Los Angeles Chamber orchestra and has performed with the Los Angeles Philharmonic. He is a faculty member at the University of Southern California, California State University, Northridge and the Music Academy of the West. His *Music for Brass Octet* was recently premiered on the East and West Coasts. In April he made his first solo tour to the Pacific Northwest.



## Sven Reher

*Principal Viola*

Educated in Germany and the United States, Sven Reher has taught and performed in Southern California for nearly forty years. He was a founding performer of Evenings on the Roof (1939), now known as the Monday Evening Concerts. He has performed with the Los Angeles Philharmonic and is a member of the California Chamber Symphony and the Pasadena Symphony Orchestra. Highland Music Co. recently published his *Twelve Studies for Viola* and his *Sonata for Solo Viola*.



## James Kanter

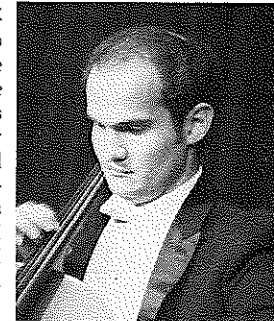
*Principal Clarinet*

James Kanter is currently first clarinet with Walt Disney Studios, the Greek Theatre Orchestra, the Pantages Theatre Orchestra, and the symphony orchestras of Santa Barbara, San Fernando Valley, and the San Gabriel Valley. He is also a member of the Los Angeles Chamber Orchestra and is active in Los Angeles motion picture and television recording studios. Mr. Kanter is a member of the music department faculty at California State University, Northridge.

## Robert Adcock

*Principal Cello*

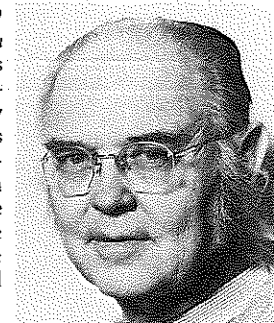
Robert Adcock holds a Master of Music degree from the University of Southern California. He is currently a member of the Los Angeles Chamber Orchestra, under Neville Marriner and the Pasadena Symphony under Daniel Lewis. Returning for his seventh year as principal cellist with the Mozart Festival, he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



## Don Christlieb

*Principal Bassoon*

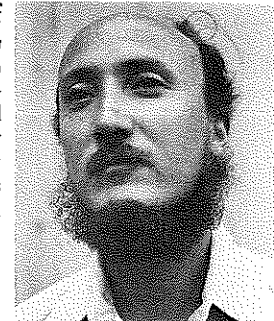
For more than 35 years Don Christlieb has been first bassoonist with the Twentieth Century Fox studio orchestra. He has been closely associated with the Monday Evening Concerts since their inception and held first chair bassoon with the Glendale Symphony Orchestra for ten years. He recently appeared with the CETA Symphony at the premiere performance of a bassoon concerto written for him by Andre Brule. He also hosted the 1978 Double Reed Society Convention at Occidental College.



## Steven Scharf

*Principal Second Violin*

Steven Scharf studied with Harris Goldman and, while attending the University of Southern California, Eudice Shapiro. He has appeared with the California and Pasadena Chamber Orchestras, and as concertmaster of the Debut Orchestra. He has performed under conductors Daniel Lewis, Maurice Abravanel, Michael Tilson Thomsa, Lukas Foss, Henri Tamianka, and Gloria Bernstein. He is violinist and personnel manager at this year's Colorado Music Festival.



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# Mozart Festival Orchestra

## Violin I

Dorothy Wade (Van Nuys)  
Rebecca Brooks (Bakersfield)  
Stephen Bryant (Seal Beach)  
Marilyn Baker (Los Angeles)  
Elyn Pesavento (Los Angeles)  
Ross Shub (Canoga Park)  
Peggy Wooten (Los Angeles)  
Jennifer Woodward (Los Angeles)

## Violin II

Steven Scharf (Los Angeles)  
Carol Dougan (San Diego)  
Lisa Suits (Santa Cruz)  
Carol Kersten (Los Osos)  
Rae Ann Tucker (Culver City)  
Pam Helfert (San Luis Obispo)  
Sue Jane Bryant (Seal Beach)  
David Stade (San Luis Obispo)

## Viola

Sven Reher (Los Angeles)  
Ray Tischer (Los Angeles)  
Dorothy Zeavin (Inglewood)  
Brenda Liu (Los Angeles)  
Joel Soultanian (Studio City)  
Marilyn Baker (Los Angeles)  
Lilias Green (Goleta)

## Violoncello

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

## Double Bass

John Hornschuch (Los Angeles)  
David Young (Los Angeles)  
Lara Shwetz (San Luis Obispo)  
Clifton Swanson (San Luis Obispo)

## Flute

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

## Piccolo

Laura Limon (Sherman Oaks)

## Oboe

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

## Clarinet

James Kanter (Canoga Park)  
Emily Bernstein (Canoga Park)

## Bassoon

Don Christlieb (Sherman Oaks)  
Greg Barber (Albany)

## Horn

David Krehbiel (Mill Valley)  
Jane Swanson (San Luis Obispo)  
Greg Hutchison (Shell Beach)

## Trumpet

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

## Trombone

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

## Timpani

Eric Remsen (Los Angeles)

## Organ

Ann Edwards (Los Osos)

## Managers

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

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Ralph Day (Cal Poly Music Dept.)  
Jim Woolaway (Arroyo Grande)



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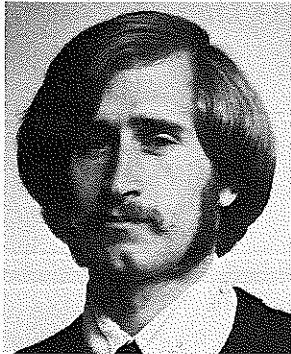
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# Selected Orchestra Members

Many of our orchestra members are less visible than the featured artists, soloists or principal players. Some, like our orchestra manager David Shade, are practically invisible, yet their work is essential for the continued high quality of the Festival. We would like to take this opportunity to introduce a few of our orchestra members who are not principals or soloists, and also thank all the musicians and acknowledge them for the tremendous support they have given the Festival.



**David Shade**

*Orchestra Manager*

David Shade attended California Polytechnic State University at San Luis Obispo where he received his B.S. in Engineering Technology-electronics. He played violin in the Cal Poly Chamber Orchestra for six years and has been the Festival's orchestra/stage manager since 1973. His home is now in Boise, Idaho where he is a Production Engineer with Hewlett Packard (Disc Memory Division).



**Marilyn Baker**

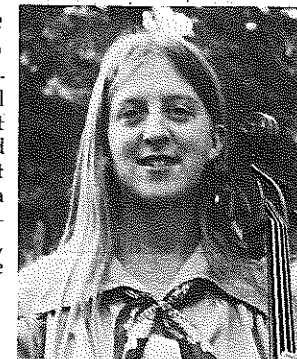
*Violin*

Marilyn Baker was a violin major at Willemette University in Salem, Oregon before doing graduate study at Ohio University. She has 15 years of experience in the TV, movie and recording field, and with Los Angeles Community orchestras, including Pasadena, Glendale and San Fernando. She teaches at Contempo Studios and is violinist with the Aquari Quartet and "The Orchestra", outstanding studio musicians currently playing the Academy Awards.

**Carol L. Rice**

*Cello*

Carol L. Rice is a Regents Scholar at the University of California at Santa Cruz. Her principal teachers have been: Festival principal cellist Robert Adcock, Gabor Rejto, Laszlo Varga and Irene Sharp in Palo Alto. She is principal cellist of the Monterey County Symphony, the Santa Cruz County Symphony and the UCSC Orchestra. As a member of the Cremona Ensemble, under the direction of Heiichiro Ohyama, she has recorded with Sonic Arts.



**Carol Kersten**

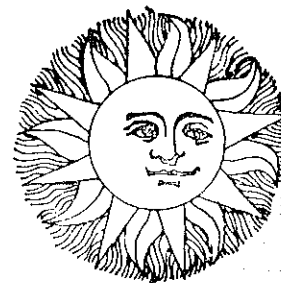
*Violin*

Carol Kersten has studied at California State University, Sacramento, the University of Oregon, and with Shinichi Suzuki in the United States and Japan. She has played in the Sacramento and Eugene, Oregon symphony orchestras and taught violin at Cal Poly, San Luis Obispo. During the last year she toured Europe with the Los Angeles Camarata Orchestra and Chorus. She has played in the Mozart Festival since 1972.



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# Mozart Festival Singers

## Soprano

Mariadel Alberts (Los Osos)  
Myra Brown (Portola Valley)  
Shelley E. Comendant (San Luis Obispo)  
Penny Dexter (Oceano)  
Joan Dwyer (San Luis Obispo)  
Margie Noble-Englund (Los Osos)  
Dalna W. Mills (San Luis Obispo)  
Carol Nielsen (Fresno)  
Judy Philbin (Arroyo Grande)  
Mimi Ruiz (San Luis Obispo)  
Cory Taylor (Morro Bay)

## Alto

Erin Bierbaum (Los Osos)  
Elizabeth Carey (Menlo Park)  
Polly Cooper (San Luis Obispo)  
Ruth Fleming (Northridge)  
Anne Gouert (Los Osos)  
Marilyn Hogewoning (Los Osos)  
Pat Lamprecht (Los Osos)  
Ann Edwards (Los Osos)  
Prudy Lovtang (San Luis Obispo)  
Jeanne Potter (San Luis Obispo)  
Joanna Ronyecz (San Luis Obispo)  
Gaynor Trammer (Shell Beach)

## Tenor

Rod Alfsen (San Luis Obispo)  
Lou Adams (Los Osos)  
Michael Bierbaum (Los Osos)  
Robert Burford (Palo Alto)  
Bob Clark (Cambria)  
Allan Cooper (San Luis Obispo)  
Mark Daniel (Belmont)  
Don Dexter (Oceano)  
David Means (Palo Alto)  
D.K. Philbin (Arroyo Grande)

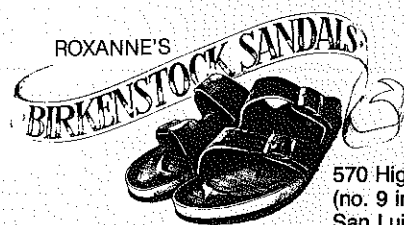
## Bass

Patrick A. Bailey (San Luis Obispo)  
William Berges (Berkeley)  
George P. Highland (Atascadero)  
Bob Lucas (San Luis Obispo)  
Raymond Martinez (San Francisco)  
David Mills (San Luis Obispo)  
Roger Osbaldeston (San Luis Obispo)  
Paul Suhr (San Luis Obispo)  
Thomas Weber (Kensington)

Accompanist - Ann Edwards (Los Osos)



*The "Coronation" Mass was composed for an occasion during which a crown was placed on the image of Mary at the Church of Maria Plain, near Salzburg.*



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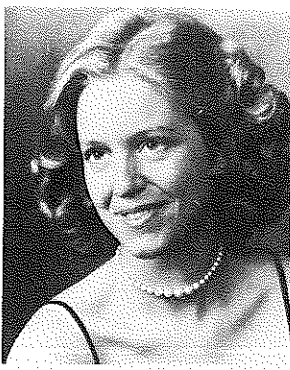
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# Vocal Soloists



## Kaaren Herr-Erickson

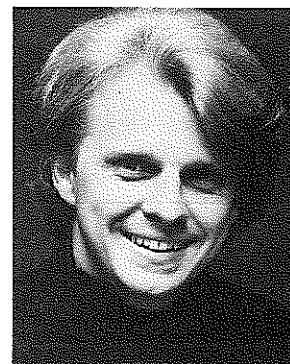
*Soprano*

Kaaren Herr-Erickson was a master class student with Martial Singher for three summers at the Music Academy of the West in Santa Barbara, appearing in leading roles in *Carmen*, *Der Rosenkavalier* and *The Magic Flute*. She was the 1979 San Francisco district winner of the Metropolitan Opera Auditions and will appear as a featured soloist at this year's Carmel Bach Festival.

## William Wahman

*Tenor*

William Wahman has been a member of the San Francisco Opera for three years following three seasons as leading tenor with the Western Opera Theater. With the Minnesota Opera he has sung leading roles in *Così fan tutte* and a production of Conrad Suza's *Transformation* for national public television. He has appeared as soloist with the Chicago Symphony Orchestra, both in Chicago and in Carnegie Hall in New York.



## Leslie Richards

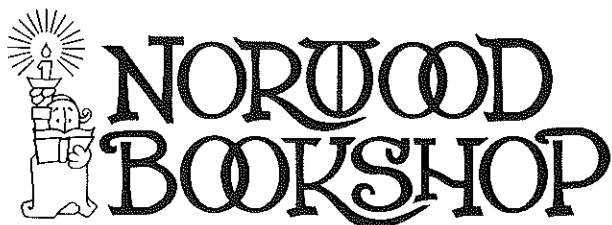
*Alto*

Leslie Richards studied at the San Francisco Conservatory of Music under Lenoir Hosack and in masters classes there with Madame Verna Rosa and Martial Singher. She has appeared in operas throughout the Bay area performing works by Mozart, Britten, Richards and Mascagni and was a soloist at the 1977 Carmel Bach Festival. She will appear this year at the San Diego Opera's Verdi Festival and also during their regular season.

## Robert Bernard

*Bass*

Robert Bernard has participated in the Carmel Bach Festival for 17 consecutive seasons, is a frequent soloist for the California Bach Society led by Mr. Flath, is a soloist with the Bach to Mozart Group in San Francisco, and has given highly successful recitals with pianist Adolph Baller. Mr. Bernard has spent many years on the Stanford University music faculty and is now teaching privately in studios in Palo Alto and San Francisco.



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**James Bonn, piano**  
Tuesday, July 31, 8:15 p.m.  
Cal Poly Theatre

Johann Sebastian Bach (1685-1750).....French Suite No. 5 in G major, S. 816

Allemande  
Courante  
Sarabande  
Gavotte  
Bourrée  
Loure  
Gigue

Wolfgang Amadeus Mozart (1756-1791).....Fantasie in D minor, K. 397 (385g)

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

Ludwig van Beethoven (1770-1827).....Sonata in E-flat major, Op. 81a

Adagio: Allegro  
Adante espressivo  
Vivacissimamente  
("Les Adieux")

Sergei Rachmaninoff (1873-1943).....Variations on a theme by Corelli, Op. 42

Franz Liszt (1811-1886).....Spanish Rhapsody

James Bonn is performing on a Two Manual 18th century French Harpsichord copy, a modern copy of a Viennese fortepiano, an original 1816 Broadway Pianoforte, and a modern Steinway.

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# Notes

## J.S. Bach, **French Suite No. 5 in G major, S. 816**

Originally titled *Suites pour le Clavecin*, the six French Suites were composed between 1720 and 1722. How they came to be known as French Suites is not clear, but they do have a quality which reflects the French tradition and each of the movements has a French title.

Each of the movements is a dance. It should be observed,

however, that by Bach's time, these dances were out of fashion and found only preserved as works of art for purposes of listening.

Each of the six dance suites falls into the standard German sequence of movements: Allegmande, Courante, Sarabande and Gigue. Between the Sarabande and Gigue one can expect at least one optional or added movement. In the G major Suite we are blessed with three—a Gavote, Bourree and Loure.

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

If you listen to this as a 'Rondo', you will find that, instead of the principal theme appearing always in the tonic, it enters in any key it fancies: D, A, G, D minor, F, B-flat. You will even find that there is no 'principal' theme, for the simple reason that there are

no episodes, no other themes at all. This 'Rondo' is in fact a sonata movement based on a single theme, with repeat marks at the end of the exposition, a clearly defined 'development', and a reprise which conducts itself, it must be admitted, with almost careless abandon. Perhaps that is why Mozart chose an unassuming title.

## L. van Beethoven, **Sonata in E-flat major, Op. 81a**

The only Beethoven piano sonata to suggest extramusical ideas is Opus 81a (1809), dedicated to the Archduke Rudolph of Austria, a student and friend of Beethoven. On May 4, 1809, the French armies marched on Vienna, and the court, including the young archduke, was obliged to leave the city and take refuge at Breda. Beethoven, greatly affected by all this, conceived this sonata on the occasion of the exodus. It has three movements: *Das Lebewohl* (Les Adieux), *Abwesenheit* (L'Absence), and *Das Wiedersehen*

(Le Retour); it evolves around a single theme from which all other themes emanate. A brief *Adagio*, a slow introduction to introduce the basic theme, precedes the first movement, *Allegro*, which is in sonata-allegro form and has its first section repeated. The second movement, *Adante espressivo*, is built on two ideas derived from the initial motive, yet each idea has a distinctly separate character. The sonata continues without a break; the final movement establishes a mood of triumph and exultation.

From *Five Centuries of Keyboard Music* by John Gillespie.

## S. Rachmaninoff, **Variations on a Theme by Corelli, Op. 42**

These variations were composed in France in 1931 and dedicated to Fritz Kreisler. They are based on Corelli's violin sonata which uses the "La Folia" subject for variations. In some of Rachmaninoff's last works we notice a stylistic re-evaluation. The Opus 42 abandons earlier arbitrary romantic means for a more

thoughtful and functional approach. The results are more subtle, and at the same time, more directly expressive. These lucid variations appear to anticipate the Rhapsody on a Theme of Paganini for Piano and Orchestra (1934) in variational method, harmonic style and melodic configuration.

## F. Liszt, **Spanish Rhapsodies**

The Liszt Rhapsodies are on the one hand purposeful and lofty in objectives and on the other loaded with virtuosity, showmanship, and grandiose "puffery". It is the combination of these elements that have won them a permanent spot in the concert

repertory. The *Rhapsodie espagnole: Folies d'Espagne et Jota aragonese* was composed around 1863. It presents a rhapsodic treatment of two Spanish melodies, one of them "La Follia" is the most famous due to its frequent use in the 17th and 18th centuries and Corelli's use of the melody in his violin variations.



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# Arriaga String Quartet

Tuesday, July 31, 8:15 p.m.

Mission San Miguel

Barry Socher, *violin*

Connie Kupka, *violin*

Carole Mukogawa, *viola*

David Speltz, *cello*

Wolfgang Amadeus Mozart (1756-1791).....String Quartet in A major, K. 464

Allegro

Menuetto

Andante

Allegro

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

Modéré-Trés doux

Assez vif-Trés rythmé

Trés lent

Agité

## INTERMISSION

Felix Mendelssohn (1809-1847).....Quartet in E minor, Op. 44, No. 2

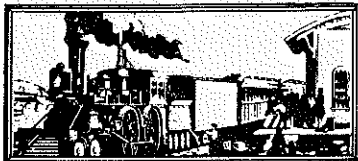
Allegro Assai Appassionato

Scherzo: Allegro Molto

Andante

Presto Agitato

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# Notes

## W. A. Mozart, **Quartet in A major, K.464**

It is often tempting to speculate about influences on Mozart; Alfred Einstein frequently ventured his own opinions concerning the source of a theme or concept in Mozart's music. Often these surmises are interesting, but one can never be sure of the truth of the reality.

One influence on Mozart which is so clear and documented is his friendship with Joseph Haydn. Mozart had admired Haydn's String Quartets for years, and when he studied his Opus 33, composed in 1781, Mozart came away with a great deal to think about. Between 1783 and 1785, Mozart composed a set of six quartets which are not an imitation of Haydn, but which are clearly inspired by this important friend.

Admitting that these quartets were the result of great labor (the

manuscripts show far more alterations and second thoughts than usual) Mozart sent the quartets to Haydn with the following message: "A father who had decided to send his sons out into the great world thought it his duty to entrust them to the protection and guidance of a man who . . . happened to be his best friend . . . Please, then, receive them kindly, and be to them a father, guide, and friend!"

The A major quartet is the fifth of the set of six, and it radiates harmonic and rhythmic imagination, an equality of the four instrumental parts, and a creativity which demonstrates that even though Mozart has been raised to a new level of expression, he is still the master as well as the student.

## M. Ravel, **Quartet in F major (1903)**

The String Quartet in F major was completed in 1903 and dedicated to Ravel's teacher, Gabriel Faure. Ravel was very modest in his assessment of the piece, saying "my quartet in F shows a will of musical construction, imperfectly realized, no doubt, but appearing much more clearly than in my previous composition." He was uncomfortable about the last movement which seemed

very short, but Debussy convinced him not to change a note of it.

The Quartet is in four movements and superficially resembles the German quartet form, having a first movement in Sonata-allegro form, a slow movement and a finale in rondo form. But the listener soon recognizes the French impressionistic style of writing, perhaps even reflective of the music of Debussy.

## F. Mendelssohn, **Quartet in E minor, Op. 44, No. 2**

The ease with which Mendelssohn composed seems entirely Mozartian; his melodies and craftsmanship seem effortless and, like Mozart, one cannot imagine the music unfolding any other way. Mendelssohn was a prolific composer and he wrote a considerable amount of chamber music including six string quartets.

The E minor quartet is typical of most of his quartets; the first movement is a loose sonata-allegro form, the Scherzo reflects Mendelssohn in his element, the slow movement is virtually a 'song without words', and the finale is in rondo form.

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# Orchestra Concert

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

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791)..... Overture to *The Impresario*, K. 486

W.A. Mozart..... Serenata Notturna, K. 239

Marcia: Maestoso

Menuetto

Rondeau: Allegretto

W.A. Mozart..... Symphony No. 38 in D major, K. 504 "Prague"

Adagio: Allegro

Andante

Finale: Presto

## INTERMISSION

Ludwig van Beethoven (1770-1826)..... Piano Concerto No. 3 in C minor, Op. 37

Allegro con brio

Largo

Rondo: Allegro

**James Bonn**, *soloist*

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# Notes

## W.A. Mozart, **Overture to The Impresario, K. 486**

Mozart's *Singspiele Der Schauspiel-Director* (The Impresario) was listed in his thematic catalogue on February 3, 1786. A product of an especially rich period of his life (he was working on *The Marriage of Figaro* at the same time), this was one of his few German operas and was composed for Emperor Joseph II for part of the entertainment of the Governor General of the Netherlands, Duke

Albert of Saxe-Teschen, and his wife, the Archduchess Christine. The opera is really a very brief comedy based on the troubles of an inept theatre director who is trying to mount a new production and has to endure the auditions and squabbings of several actors and two *Prima Donnas*.

## W.A. Mozart, **Serenata Notturna, K. 239**

"There is another *Serenata notturna* (K. 239), of January 1776, for a *concertina* of two *concertante* violins, viola, and double bass, and a *concerto grosso* of string orchestra with timpani. From the standpoint of sound and melody it is one of the most enchanting of Mozart's early works; it consists of a March in 'majestic' tempo, a Minuet, with Trio for the *concertino* alone, and a Rondo with a graceful, Gallic theme—and one does not feel that any additional movements are required. The Rondo contains two intermezzi: a short

Adagio like the stiffest kind of minuet, which has the effect of an introduction to the second, a rustic, primitive Allegro. Both are interpolations and undoubtedly citations that were known to the Salzburg audience; if we knew what they were we should have more definite information about the purpose for which the work was written."

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

## W.A. Mozart, **Symphony No. 38 in D major, K. 504, "Prague"**

Completed on December 6, 1786, this symphony was obviously written with an eye towards Mozart's impending trip to Prague for a performance of *The Marriage of Figaro*. It received its first performance on January 17, in Prague, a city which had an unusual appreciation for Mozart's music. The success of the opera and the symphony led to Mozart's return later in the year with a new opera, *Don Giovanni*, written specifically for this receptive city.

This symphony has not achieved the familiarity that is found in

his last three symphonies, but it is excellent music. It has only three movements, lacking the minuet which normally can be expected in symphonies of the late 18th century. The first movement is distinguished by an intense slow introduction which leads into a meticulously worked-out contrapuntal movement. The finale is a delightfully contrasting conclusion to a symphony which began so seriously.

## L. van Beethoven, **Piano Concerto No. 3 in C minor, Op. 37**

Just as Beethoven's second symphony signifies an impending expansion of the symphonic horizon, so his third piano concerto portends impressive changes in depth and seriousness for the concerto form. He worked on the concerto from as early as 1796 until 1803 when it was first performed on April 5 at the *Theater and der Wien* as part of an all Beethoven concert which included the First Symphony, the Second Symphony, and the Oratorio *Christ on the Mount of Olives*. The final rehearsal for the concert lasted six and a half hours. Even at that time, the piano part for the

concert was sketchy and the page turner, Ignaz von Seyfried, described his difficulty in knowing when to even turn the page: "I saw almost nothing but empty leaves; at the most here and there a few Egyptian hieroglyphics, wholly unintelligible to me, scribbled down to serve as clues for him (Beethoven). He played nearly all the solo part from memory. As was often the case, he had not had time to put it all on paper. Whenever he reached the end of an 'invisible' passage, he gave me a secret nod. My evident anxiety not to miss the decisive moment amused him greatly."



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# Arriaga String Quartet

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

Cal Poly Theatre

Barry Socher, *violin*  
Connie Kupka, *violin*  
Carole Mukogawa, *viola*  
David Speltz, *cello*

Franz Schubert (1797-1828)..... Quartet movement in C minor, Op. Posth.

Anton Berg (1885-1935)..... Lyric Suite (1926)

Allegretto gioviale

Andante amoroso

Allegro misterioso

Adagio appassionata

Presto delirando

Largo desolato

## INTERMISSION

Ludwig van Beethoven (1770-1827)..... String Quartet in F minor, Op. 95

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto: Allegretto agitato



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# Notes

## F. Schubert, **Quartet Movement in C minor, Op. Posth.**

Like the *Unfinished Symphony*, this movement from a never-completed string quartet marks the beginning of a more mature

phase of Schubert's compositional life. It was composed in 1820 and first performed in 1867, long after his death.

## A. Berg, **Lyric Suite (1926)**

A student of Arnold Schoenberg, Alban Berg is generally thought to be the most accessible of the Viennese school. Berg leans heavily on older styles, forms, and idioms which he uses in extremely creative ways in conjunction with the ideas of his teacher.

Schoenberg's concepts of atonality, pantonality, and serial technique tend to foster the impression that his music is cerebral and far removed from expression. The opposite is true. Schoenberg was a product of German Romanticism and expression was always an important component in his music. This often manifested itself in an approach that is linked with German Expressionism—a rather bleak and inward turning view of the world. Sometimes this music seems formidable to the inexperienced listener.

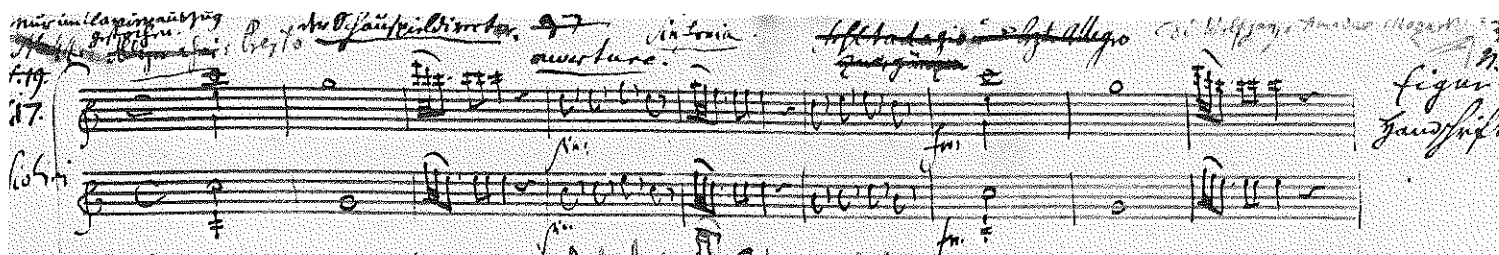
As is often the case, Berg implements Schoenberg's tendencies in a manner which is much more comfortable. The *Lyric Suite* was his second string quartet and was completed in October of 1926. It deals with moods which become increasingly intense. The quartet begins calmly and becomes progressively more distracted. The fast movements become increasingly fast; the slow movements progressively slower and the quartet ends in hopeless desolation. The few pieces that Berg composed are each considered to be masterpieces. Pierre Boulez has described the *Lyric Suite* as "one of the greatest masterpieces that exists."

## L. van Beethoven, **String Quartet in F minor, Op.95**

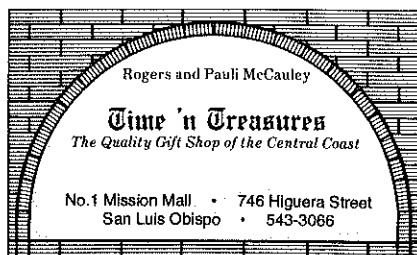
Writing string quartets was always a serious undertaking for Beethoven, so one can imagine the degree of seriousness when he subtitles a piece "Quartetto Serioso." The writing is extremely concise and it proves to be Beethoven's shortest work in this genre.

The first movement is unique for its uncharacteristically brief

development section. The third movement is marked by enormous rhythmic energy and the finale, appropriately serious at the outset, ends with a coda which is so cheerful and triumphant that it seems to dismiss altogether what has previously gone on.



Facsimile of the autograph manuscript of *The Impresario*, K. 486



# Lou Anne Neill, harp

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

Veteran's Memorial Building, Cambria

Johann Sebastian Bach (1685-1750).....Prelude in D minor, BWV 999  
J.S. Bach.....Fugue in A minor, BWV 1000  
John Dowland (1562-1626).....Lachrimae Antiquae Pavan  
J. Dowland.....My Lady Hundson's Puffe  
J. Dowland.....Melancholy Galliard  
Johann Ladislas Dusseck (1760-1812).....Sonata in B-flat major (c. 1797)  
    Allegro Moderato  
    Andante  
    Rondo, Allegro

Germaine Tailleferre (1892- ).....Sonate Pour Harpe (1957)  
    Allegretto  
    Lento  
    Perpetuum Mobile

## INTERMISSION

Hans Christian Dethleffsen.....Moai Terék Nliyandang (1976)  
Maurice Ravel (1875-1937).....Ma Mère L'Oye (1908)  
    Cinq Pieces Enfantines  
    Pavane de la Belle au bois dormant  
    Petite Poucet  
    Laideronette, Impératrice des Pagodes  
    Les entretiens de la Belle at de la Bête  
    Le jardin Féérique



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# Chamber Concert

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

Cal Poly Theatre

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

Tema: Andante grazioso

Menuetto

Rondo: Alla Turca

**Ronald V. Ratcliffe**, *pianoforte*

W.A. Mozart.....Divertimento for Wind Sextet in B-flat major, K. 240

Allegro

Andante: Grazioso

Menuetto

Allegro

**John Ellis**, *oboe*

**John Winter**, *oboe*

**David Krehbiel**, *horn*

**Jane Swanson**, *horn*

**Don Christlieb**, *bassoon*

**Greg Barber**, *bassoon*

INTERMISSION

W.A. Mozart.....Serenade No. 9 in D major, K. 320 "Posthorn"

Adagio maestoso: Allegro con spirito

Menuetto: Allegretto

Concertante: Andante grazioso

Andantino

Menuetto

Finale: Presto



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**Emanuel Ax**  
**Friday, August 3, 8:15 p.m.**  
**Cal Poly Theatre**

Franz Joseph Haydn (1732-1809)..... Sonata in C minor, Hob. 20  
Allegro moderato  
Andante con moto  
Allegro

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

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


W. A. Mozart ..... Sonata in D major, K. 311  
Allegro con spirito  
Andante con espressione  
Rondo (Allegro)

INTERMISSION

Ludwig van Beethoven (1770-1827)..... Sonata in F minor, Op. 57, "Appassionata"  
Allegro assai  
Andante con moto  
Allegro ma non troppo - Presto

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# A Nineteenth Century Critique of Mozart, Haydn and Beethoven

E.T.A. Hoffman (1776-1822), a German romantic novelist, poet, composer, opera director and music critic, is most famous as a master of the gothic tale. Although the following selection from a critique he wrote in 1813 says more about Hoffman than Haydn, Mozart and Beethoven, it does give some insight into how they were viewed by a contemporary.

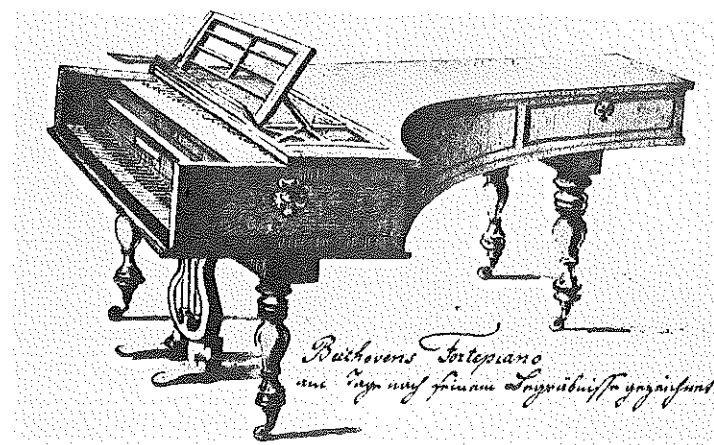
The instrumental compositions of Mozart, Haydn and Beethoven breathe a similar romantic spirit—this is due to their similar intimate understanding of the specific nature of the art; in the character of their compositions there is none the less a marked difference.

In Haydn's writing there prevails the expression of a serene and childlike personality. His symphonies lead us into vast green woodlands, into a merry, gaily colored throng of happy mortals. Youths and maidens float past in a circling dance; laughing children, peering out from behind the trees, from behind the rose bushes, pelt one another playfully with flowers. A life of love, of bliss like that before the Fall, of eternal youth, no sorrow, no suffering, only a sweet melancholy yearning for the beloved object that floats along, far away, in the glow of the sunset and comes no nearer and does not disappear—nor does night fall while it is there, for it is itself the sunset in which hill and valley are aglow.

Mozart leads us into the heart of the spirit realm. Fear takes us in its grasp, but without torturing us, so that it is more an imitation of the infinite. Love and melancholy call to us with lovely spirit voices; night comes on with a bright purple luster, and with impossible longing we follow those figures which, waving us familiarly into their train, soar through the clouds in eternal dances of the spheres.

Thus Beethoven's instrumental music opens up to us also the realm of the monstrous and the immeasurable. Burning flashes of light shoot through the deep night of this realm, and we

become aware of giant shadows that surge back and forth, driving us into narrower and narrower confines until they destroy us—but not the pain of that endless longing in which each joy that has climbed aloft in jubilant song sinks back and is swallowed up, and it is only in this pain, which consumes love, hope, and happiness but does not destroy them, which seeks to burst our breasts with a many-voiced consonance of all the passions, that we live on, enchanted beholders of the supernatural!



In 1818 Beethoven received a beautiful instrument from the English manufacturer Thomas Broadwood of London. The beauty of its sound and the extraordinary technical possibilities inherent in the workmanship gave the recipient extraordinary joy. He turned his Erard over to his brother Johann and played only the Broadwood which, to his dying day, was his most faithful friend.



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# Mission Concert

Friday and Saturday, August 3 and 4, 8:15 p.m.  
Mission San Luis Obispo de Tolosa

Wolfgang Amadeus Mozart (1756-1791)..... Concerto No. 4 in E-flat major  
for horn and Orchestra, K. 495  
Allegro moderato  
Romanza: Adante  
Rondo: Allegro vivace

**David Krehbiel, horn**

Johannes Brahms (1833-1897) ..... Serenade in A major, Op. 16  
Allegro moderato  
Scherzo: Vivace  
Adagio non troppo  
Quasi Menuetto  
Rondo: Allegro

## INTERMISSION

W.A. Mozart ..... Ave verum Corpus, K. 618

W.A. Mozart ..... Coronation Mass. K. 317

Festival Singers conducted by Edwin Flath  
SOLOISTS

**Kaaren Herr-Erickson, soprano**  
**William Wahman, tenor**

**Leslie Richards, alto**  
**Robert Bernard, bass**

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# Notes

## W.A. Mozart, **Concerto No. 4 in E-flat major for horn and orchestra, K. 495**

Mozart composed a total of four complete horn concertos for his friend Ignaz Leutgeb, a former member of the Salzburg orchestra who moved to Vienna and opened a cheese shop. Mozart never tired of teasing this man who continued to play his horn. For instance, Mozart places spontaneous remarks throughout the last movement of the first concerto, at one instant urging Leutgeb to have courage, the next ridiculing him. The second concerto bears the heading "Wolfgang Amade Mozart has shown mercy in Vienna on May 27, 1783, for Leutgeb, ass, ox, and fool."

The fourth concerto was completed on June 26, 1786, and was

copied in four colors of ink, presumably to confuse the soloist. It is scored for two oboes, two horns and strings but Mozart clearly marks the solo part Waldhorn (Forest horn) while he retains the more usual *corni* designation for the orchestral horn parts.

The concerto follows the familiar three-movement format. The first movement is a very predictable sonata-allegro form, the second movement is the usual Romanza, and the final movement is the expected rondo based on themes reminiscent of the hunt as befits a concerto for Waldhorn.

## J. Brahms, **Serenade in A major, Op. 16**

As if to carry on the tradition of the serenade of Mozart's time, Brahms contributed two works in this genre, Op. 11 in D major, and Op. 16 in A major. The serenade was originally a lighter work in four or more movements for entertainment purposes. In this instance, Brahms seems to use the form as one of his preliminary works before undertaking his first symphony which did not materialize until much later in his life.

This serenade in A major seems to have been a favorite of Brahms'. He commented in a letter to his friend Joseph Joachim that "I have rarely written notes of such a delight. My state of mind was thoroughly serene." He later urged a friend to prepare this work with special care. The unusual aspect of this work is the omission of violins and the emphasis on the violas, which further enriches Brahms' familiar warm and somber style.

## W.A. Mozart, **Ave verum Corpus, K. 618**

Hail true Body born of the Virgin Mary: Who did suffer and was sacrificed on the cross for man's redemption: From whose pierced side flowed blood: Be to us a source of consolation at our

last hour. O sweet, O mercy, O Jesu Son of Mary, have mercy on me. Amen.

## W.A. Mozart, **Coronation Mass, K. 317**

Composed 200 years ago, and completed on March 23, 1779, the "Coronation" Mass is one of Mozart's most important works for the church. It was apparently written for a traditional service held on the fifth Sunday after Pentecost commemorating the coronation of the miraculous image of the Virgin Mary on the Plain, near Salzburg.

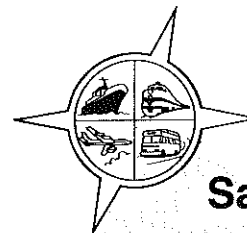
With the exception of the C minor Mass and the Requiem, most of Mozart's church music seems rather light in comparison

to some of his other works. This is primarily due to the fact that most of it was written in his youth while employed (reluctantly) by the Archbishop Hieronymus Colloredo who made it clear that he did not want great emphasis on the music in church and specified that, above all, it be kept short. Under these conditions, we can be grateful that Mozart continued to compose conscientiously and his religious music should still be greatly appreciated.

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# Chamber Concert

Saturday, August 4, 3:00 p.m.  
Cal Poly Theatre

Maurice Ravel (1875-1937).....Trois Poèmes de Stéphane Mallarmé (1913)

*Soupir* (Sigh)  
*Placet Futile*  
from *Autres Poèmes et Sonnets*

**Kaaren Herr-Erickson**, *soloist*

Wolfgang Amadeus Mozart (1756-1791).....Concerto in E-flat major for two pianos,

Allegro  
Andante  
Rondeaux: Allegro  
K. 365 (316a)

**James Bonn**, *pianoforte*  
**Ronald V. Ratcliffe**, *pianoforte*

INTERMISSION

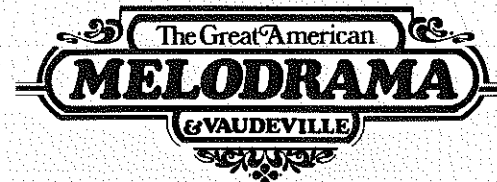
Johannes Brahms (1833-1897).....Quintet in B minor for Clarinet and Strings,

Allegro  
Adagio  
Andantino  
Con moto  
Op. 115

**James Kanter**, *clarinet*  
**Dorothy Wade**, *violin*  
**Rebecca Brooks**, *violin*  
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## Ravel, Trois Poèmes de Mallarmé

### SOUPIR (Sigh)

My soul towards your brow where dreams, my calm sister,  
An autumn scattered with freckles of russet  
and the wandering heaven of your angelic eye  
Mounts up as in some melancholical gardens  
Faithful, a white jet sighs toward the Azure!  
-Towards October's tender, pure and pale Azure  
And lets, on dead water where the tawny death-throes  
Of leaves wander windswept and scoop a sold furrow,  
The yellow sun creep of a long-drawn-out ray.

### PLACET FUTILE

Princess! jealous of the fate of a Hebe  
who dawns upon this cup to the kiss of your lips,  
I waste my fires but have only slight rank as abbé  
and shall not even appear naked on the Sèvres cup.

Since I am not your shiskered poodle, nor  
lozenge, rouge, nor an affected pose  
and since I know your glance toward me is closed,  
blonde for whom goldsmiths are divine coiffeurs!

appoint us . . . you in whose laughter so many wild  
berries join a flock of gentle lambs  
nibbling at all vows, bleating with delight,

appoint us . . . so the Love wing'd with a fan  
paint me there, flute in fingers to lull this fold,  
Princess, appoint us shepherd of your smiles.

### from AUTRES POEMES ET SONNETS

Sprung from the leap and the croup  
of a glassware ephemeral  
flowering no bitter vigil  
the neck forgotten stops.

Sylph of this cold ceiling, I  
well believe two mouths never,  
neither mother nor her lover,  
drank the same phantasy!

The vase pure of any potion  
save the widowhood unspent  
dies but does not consent,

naive kiss of the most dour!  
to breathe an annunciation  
of a rose in the obscure.



*Ticket of admission to a concert at the Augarten, Vienna, 1782. On May 26, 1782 Mozart made his first appearance there with a program which included his Concerto in E-flat for two pianos, K. 365.*



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# Celin Romero, guitar

Saturday, August 4, 8:15 p.m.

Cal Poly Theatre

Luis Milan (c.1500-1561)..... Pavanas  
Fernando Sor (1778-1839)..... Two Minuetts  
Franz Schubert (1797-1839)..... Two Waltzes  
Alexandre Tansman (1897- )..... Barcarolle  
A. Tansman..... Danza Pomposa  
Miguel Llobet (1875-1938)..... Tres Canciones Catalanas  
Issac Albéniz (1860-1909)..... Rumores de la Calenta

## INTERMISSION

Celedonia Romero (1917- )..... Preludio Romantico  
Hector Villa-Lobos (1887-1959)..... Tres Preludios  
Federico Moreno-Torroba (1892- )..... Romance de los Pinos  
F. Moreno-Torroba..... Sonatina

Allegretto  
Andante  
Allegro

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The motet, "Ave verum Corpus", K. 618, was composed for Mozart's friend Anton Stoll, the choir-master at Baden, on June 17, 1791. The motet seems to have been intended for the feast of Corpus Christi, which usually falls in June. Mozart wrote the following letter to Stoll in early June 1791 to make arrangements for his wife.

Dear Old Stoll!  
Don't be a poll!

*Primo.* I should like to know whether Stadler called on you yesterday and asked you for this mass:\*



Did he? Well then, I hope that I shall get it today. If not, please be so kind as to send it to me at once and, remember, with all the parts. I shall return it very soon.

*Secondo.* Will you please find a small apartment for my wife? She only needs two rooms, or one room and a dressing-room. But the main thing is that they should be on the ground floor. The rooms I should prefer are those which Goldhahn used to occupy on the ground floor at the butcher's. Please enquire there first; perhaps they are still to let. My wife is going out to Baden on Saturday, or Monday, at latest. If we cannot have these rooms, then you must look for something fairly near the baths; but the important point is that they should be on the ground floor. The ground floor at the town notary's, where Dr. Alt stayed, would do very well, but the rooms at the butcher's would be best of all.

*Terzo.* I should like to know whether the theatre in Baden is open yet?

Please reply as quickly as possible and send me information on these three points.

Mozart

P.S.—My address is: In the Rauhensteingasse, in the Kaiserhaus, No. 970, first floor.

P.S.—This is the silliest letter I have ever written in my life; but it is just the very thing for you.

\*Coronation Mass, K. 317



The Kaiserstein's house. Mozart died here on December 5, 1791.

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# Orchestra Concert

Sunday, August 5, 3:00 p.m.

Cal Poly Theatre

Igor Stravinsky (1882-1971).....Dumbarton Oaks Concerto

Tempo giusto

Allegretto

Con moto

Ludwig van Beethoven (1770-1827).....Symphony No. 4 in B-flat major, Op. 60

Adagio: Allegro vivace

Adagio

Scherzo: Allegro vivace

Allegro ma non troppo

## INTERMISSION

Wolfgang Amadeus Mozart (1756-1791).....Piano Concerto No. 9 in E-flat major,

Allegro

K. 271

Andantino

Rondeau: Presto

**Emanuel Ax**, *soloist*

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



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# Notes

## I. Stravinsky, **Dumbarton Oaks Concerto**

"My concerto in E-flat, for 15 instruments, is subtitled "Dumbarton Oaks" in honor of the estate of that name in Washington, D.C., belonging to the late Robert Woods Bliss, who commissioned the music and who sponsored its first performance there, in 1938. The concerto was begun, almost immediately upon my return to Europe after *Jeu de Cartes*, in Annemasse in the Haute Savoie, to be near my daughter Mika who, mortally ill with tuberculosis, was confined to a sanatorium there. Annemasse is near Geneva, and Ernst Ansermet was therefore a neighbor of mine and also a close and helpful friend at this, perhaps the most

difficult time of my life. I played Bach very regularly during the composition of the Concerto, and was greatly attracted to the Brandenburg Concertos. Whether or not the first theme of my first movement is a conscious borrowing from the Third Brandenburg set, however, I do not know. What I can say is that Bach would almost certainly have been delighted to have loaned it to me; to borrow in this way was exactly the sort of thing he liked to do himself. The Concerto is in three short movements with fugal episodes in the first and last."

From *Dialogues and a Diary* by Igor Stravinsky and Robert Craft

## L. van Beethoven, **Symphony No. 4 in B-flat major, Op. 60**

Like his Eighth Symphony, Beethoven's Fourth seems to be a deliberate return to a less revolutionary format. Described by Schumann as "a slender Greek maiden between two giants from the North", this symphony is much more charming than the stormy works which surround it. The opening introduction seems to indicate a dark and somber piece to follow, but this only emphasizes the thoroughly cheerful qualities which permeate almost every measure of the piece.

Apparently the sketches for this symphony have never been found, but the original manuscript score belonged to the Mendelssohn family for many years before it passed to the Royal Library

in Berlin. The symphony received its first performance in 1807 at two concerts arranged by Prince Lichnowsky. These concerts contained only works by Beethoven and included the first four symphonies, the *Coriolan* Overture, the Piano Concerto in G major and several arias from his opera *Fidelio*.

The charm and grace so abundant in the first three movements give way to Beethoven's boisterous good humor in the fourth and final movement. It hurtles headlong virtually to the end where we find the typical Beethoven hesitations; a final burst of energy marks the decisive ending which has been described as a good-natured, almost hearty laugh.

## W.A. Mozart, **Piano Concerto No. 9 in E-flat major, K. 271**

Composed by Mozart at the age of 20, this concerto marks a special point in his creative life. The concerto was initially written for a visiting French pianist, Mlle. Jeunehomme, and Mozart poured extra effort into this work to provide her with music of substance rather than the more gallant and superficial works that he was expected to provide for the Salzburg performers and the audiences at that time. Mozart later offered this concerto to a Paris publisher but it was refused, probably because it was not in the popular taste. Einstein, referring to the considerable importance of the "*Eroica*" Symphony in Beethoven's musical development

comments, "This E-flat major concerto is Mozart's *Eroica*."

The first movement begins with a surprise when the piano enters in the second measure instead of waiting for the end of the orchestral introduction as tradition might dictate. Beethoven used the same device in his fourth and fifth piano concertos. The slow movement is one of those especially beautiful pieces with muted violins. The last movement begins and ends as a rondo should, but Mozart succumbs to his temptation to use minuets for final movements by placing one in the middle of this movement!

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We wish to acknowledge and thank these individuals, organizations, and businesses for contributing to the success of the 1979 Mozart Festival. We wish to give special thanks to Fidelity Savings for printing the Festival Tickets and to Bruce Linton and the Fidelity staff for helping us provide county-wide ticket outlets.

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One sign of good organizers is that their organizational efforts go unnoticed. As Festival Administrator, Joan Dwyer has coordinated the staff activities, managed the office and served as liaison between the Festival and the community. She has been phenomenally successful. We want to thank her now for the work she has done so well that it has gone unnoticed.

**Joan Dwyer**, Festival Administrator  
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# A Brief Chronolgy of Mozart's Life

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

- 1756 Mozart born in Salzburg, January 27.
- 1761 First compositions for piano.
- K. \* 1762 First concert tour (Germany).
- K. 5 1763 First European tour.
- K. 9 1764 Paris until April then London. First symphonies.
- K. 19 1765 London until July. Concert at The Hague.
- K. 24 1766 Tours Europe. Returns to Salzburg in November.
- K. 34 1767 Visits Vienna. Severe case of smallpox.
- K. 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- K. 61 1769 Returns to Salzburg. First Italian tour begins.
- K. 73 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- K. 74 1771 Second Italian tour.
- K. 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.
- K. 157 1773 Visits Vienna seeking court post.
- K. 186 1774 In Salzburg.
- K. 196 1775 To Munich for production of *La finta giardiniera*.
- K. 238 1776 In Salzburg. Increasingly difficult to work under archbishop. [Serenata Notturna, K. 239. Divertimento for Wind Sextet in B-flat major, K. 240.]
- K. 270 1777 Resigns court post. To Munich with Mother. Falls in love with singer Aloysia Weber. [Piano concerto No. 9 in E-flat major, K. 271.]
- K. 285 1778 To Paris. Mother dies.
- K. 315 1779 Returns to Salzburg to take up appointment as court organist. [Coronation Mass, K. 317. Serenade No. 9 in D major, K. 240. Piano Sonata in A major, K. 331.]
- K. 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*. [Concerto in E-flat major for two pianos, K. 365.]
- K. 366 1781 Moves to Vienna.
- K. 382 1782 *The Seraglio* produced. Marries Constanze Weber. [Fantasie in D minor, K. 397.]
- K. 416 1783 Visits Salzburg. Son born and dies.
- K. 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a freemason.
- K. 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [Quartet in A major, K. 464.]
- K. 485 1786 *The Impresario* and *Figaro* produced. [Rondo in D major, K. 485. Overture to *The Impresario*, K. 486. Concerto No. 4 in E-flat major for horn and orchestra, K. 495. Symphony No. 38 in D major, K. 504, "Prague."]
- K. 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in 7 months. Appointed court musician. Father dies.
- K. 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines.
- K. 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
- K. 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
- K. 595 1791 Son Franz Xavier Wolfgang born. Constanze again ill. [Ave verum Corpus, K. 618.] *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of Requiem Mass, K. 626. Dies December 5.

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