

Sixth Annual  
San Luis Obispo  
Mozart Festival  
August 2-8, 1976

Program \$1.00



SAN LUIS OBISPO MOZART FESTIVAL ASSOCIATION

Postoffice Box 311

San Luis Obispo, Calif. 93406

Dear Friend of Mozart:

Welcome to the sixth annual Mozart Festival. Your interest and support have made Festival Week the musical highlight of the Central Coast. Each year the Festival has grown in stature as well as in size. We are confident that the 1976 Festival is the most diverse and musically rewarding yet.

We sincerely appreciate—and are virtually dependent upon—the assistance that the Mozart Festival receives. The grants and contributions from the City of San Luis Obispo, the State of California, and individual donors are our most obvious sources of revenue. But the countless hours spent by the Festival Board, volunteers, host families, and other “friends of Mozart” are also imperative to offset costs and to bring about a Festival of such quality and magnitude. Each year more people become involved, and we hope that this continues to be the spirit in which good music is brought to our community.

In this bicentennial year we are constantly reminded of the efforts and ideals which built this nation. The Mozart Festival derives from the same impulses of hard work and high standards—a desire to make a better life for ourselves and to improve the quality of life in our community. Bringing outstanding musical performances to San Luis Obispo one week each August is only one facet of the Mozart Festival. Less apparent, but no less important, are the bonds of friendship and mutual appreciation that develop among the participants—musicians, Festival volunteers, and audience alike.

Hard work and dedication are required to forge these bonds. If you have not yet become involved, please accept our earnest invitation to do so. Your active participation can be instrumental in assuring the continued growth of the Mozart Festival.

Sincerely,

Karen L. Merriam  
President  
Mozart Festival Association

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# Schedule of Concerts

## Tuesday, August 3

### Recital by Milton and Peggy Salkind

8:15 p.m., Cal Poly Theatre  
Gravities, R. Felciano  
Sonata in F major, K. 497, W. A. Mozart  
Ma Mere L'Oye, M. Ravel  
Fantasy in F minor, Op. 103, F. Schubert

## Wednesday, August 4

### Orchestra Concert

8:15 p.m., Cal Poly Theatre (co-sponsored by Cal Poly ASI)  
Symphony No. 35 in D major, K. 385 ("Haffner")  
W. A. Mozart  
Violin Concerto No. 3 in G major, K. 216, W.A. Mozart  
Symphony No. 3 in E-flat major, Op. 55 ("Eroica"),  
L. v. Beethoven

### Cambria Concert by Los Angeles Baroque Players

8:15 p.m., Veterans Memorial Building, Cambria  
Trio Sonata IV in G minor, W. de Fesch  
Sonata in E minor for Violin and Continuo, F. M. Veracini  
Trio Sonata in C major, J. S. Bach  
Sonata in E major for Violoncello and Harpsichord,  
G. Valentini  
"Hamburger" Sonata in G major for Flute and Continuo,  
C.P.E. Bach  
Trio Sonata in F major, Op. 14, No. 5, K. Stamitz

## Thursday, August 5

### Konzert für Anfänger (Ear-Opener Concert)

3 p.m., Cal Poly Theatre  
Designed for the inexperienced listener of all ages, a varied program will emphasize unique works and special insight into Mozart.

### Recital by the Los Angeles Baroque Players

8:15 p.m., Cal Poly Theatre  
Trio Sonata in F major, Op. 14, No. 5, K. Stamitz  
Sonata in E minor for Violin and Continuo, F.M. Veracini  
Trio Sonata in C major, J.S. Bach  
"Hamburger" Sonata in G major for Flute and Continuo,  
C.P.E. Bach  
12 Variations in C major on "Ah! vous dirai-je Maman," K. 265,  
W.A. Mozart  
Trio Sonata IV in G minor, W. de Fesch

## Friday, August 6

### Lecture-Recital by Ronald V. Ratcliffe

3 p.m., Cal Poly Theatre  
Lecture-Demonstration on the early piano  
Five Variations on "Rule Britannia" (Wo0 79), L. v. Beethoven  
Sonata in D major for Violin and Piano, Op. 12, No. 1,  
L. v. Beethoven  
Trio in A major for Violin, Cello and Piano, (XV:31)  
F.J. Haydn  
Quartet in G minor for Violin, Viola, Cello and Piano, K. 478,  
W.A. Mozart

## Friday, August 6 (continued)

### Piano Recital by Paul Hersh, (Series B)

8:15 p.m., Cal Poly Theatre  
Ballade No. 1 in G minor, Op. 23, F. Chopin  
Sonata in B-flat major, K. 333 (315c), W.A. Mozart  
Ballade No. 4 in F minor, Op. 52, F. Chopin  
Piano Sonata in B-flat major, Op. 106 ("Hammerklavier"),  
L. v. Beethoven

### Mission Concert (Series A)

8:15 p.m., Mission San Luis Obispo de Tolosa  
Symphony No. 20 in D major, K. 133, W.A. Mozart  
Concerto da Camera, A. Honegger  
Ave Maria, A. Bruckner  
Christus Factus Est, A. Bruckner  
Mass in C major, K. 257 (Credo-Messe), W.A. Mozart

## Saturday, August 7

### Afternoon Recital

3 p.m., Cal Poly Theatre  
Sinfonia for Trumpet, Strings and Continuo, G. Torelli  
Drei Stücke im Volkston, R. Schumann  
Divertimento for Wind Octet, K. 196f (Anh. 227), W.A. Mozart  
Brandenburg Concerto No. 5 in D major, J.S. Bach

### Recital by Stuart Fox, (Series A)

8:15 p.m., Cal Poly Theatre  
Lute:  
Fantasia nona, S. Molinaro  
Three Gailliards  
The Earl of Essex, J. Dowland  
The Earl of Darby, J. Dowland  
Lady Clifton's Spirit, R. Dowland  
Lachrimae antiquae pavin, J. Dowland  
Diferencias sobre "Guárdame las vacas", L. de Narvaez  
Tres diferencias por otra parte, L. de Narvaez  
Baxa de contrapunto, L. de Narvaez  
Canción del Emperador, L. de Narvaez  
Fantasia, A. Mudarra  
Forlorn Hope Fancy, J. Dowland  
Three Almains  
Sir John Smith, J. Dowland  
My Lady Hunsdon's Puffe, J. Dowland  
Mousniers Almaine, D. Batchelar

### Guitar:

Preludios 1-6, M. Ponce  
Guitar Music 1975, (the bottom of the iceberg), S. Cervetti  
Preludios 7-12, M. Ponce  
Chaconne, J. S. Bach

### Mission Concert, (Series B)

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

## Sunday, August 8

### Orchestra Concert

3 p.m., Cal Poly Theatre  
Symphony No. 9, Op. 70, D. Shostakovich  
Concerto in C major for Flute and Harp, K. 299 (K. 297c),  
W.A. Mozart  
Concerto in C minor for Piano, K. 491, W.A. Mozart

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

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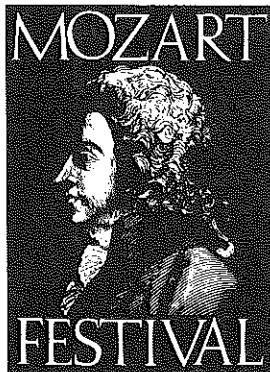
# San Luis Obispo Mozart Festival

This will be the sixth season for the San Luis Obispo Mozart Festival. From a 1971 debut season of three concerts in three days, it has grown to this year's schedule of twelve programs in eight days.

Reflected in this quick growth is an enthusiastic community support which has produced loyal audiences and an ideal atmosphere for making music. Visiting musicians are invariably impressed with the attentive audiences and warm response to each concert. As a result, soloists and orchestra players are eager to return to the Festival each year, and many permanent friendships have been made in the community. Of the 100 musicians participating in this year's Festival, nearly half will come from out of town—some from as far away as the East Coast—to be the guests of local families during the week of music.

The Mozart Festival was conceived as a tribute to Wolfgang Amadeus Mozart. The program emphasizes his works, but drawing inspiration from the universality and influence of his genius, music from all periods is brought together to create interesting and varied programs.

The San Luis Obispo Mozart Festival honors his memory by bringing the finest musicians to the area for a diversified program of orchestral concerts, choral music, and recitals—providing Central Coast residents with unparalleled educational and cultural opportunities.



## Mozart's Music Spoke to the Layman and the Connoisseurs

*"His genius never makes us feel  
inadequate, rather it enlarges us."*

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of the *San Francisco Chronicle*

There are several reasons why Mozart is always with us, soaring above any fads and changes in aesthetic no matter how extreme. Musicians may talk of the perfection of his music, but in a larger sense it is what this perfection serves that has made Mozart an ideal for the past 200 years and

insures that he will remain so. Mozart's music always affirms a humanity which touches us, a personality, an identity which we love. This element of personality is a primary criterion.

Mozart preserved himself through his music. Put another way, his music is not a vehicle for his personality, calling attention to it, but a medium of art through which his personality is expressed. His genius never makes us feel inadequate, rather it enlarges us.

When a listener doesn't specifically note the intricacy with which Mozart will illuminate tonalities by a specific kind of contrast, he will be aware of an effect which delights. If he does not hear the particulars by which Mozart furthers a melody, the extensions, the imaginative variants, the deferred cadences, he can still be captivated by the effect.

Mozart, of course, knew very well what he was doing and that his music spoke simultaneously to the layman and the connoisseur. He wrote his father in 1782, "There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

There is no question that Mozart was writing music to please, to entertain, to delight his own audiences, not posterity. Yet winning a delighted response from his listeners was less a problem than achieving success in the secure and tangible form of a post which was proper to his gifts. Control of musical life was in the hands of the aristocracy, and while many of the nobility themselves played musical instruments, some very proficiently, the composers they commissioned often reflected the superficiality of their discernment.

Stanley Sadie, the British critic, has summed up the formation of Mozart's musical language excellently. "Due to his own unique precocity, he had opportunities to encounter a wide variety of musical styles during the impressionable years of his youth, and he naturally reacted in the uninhibited manner of an exceptional sensitivity...He did not simply switch from one kind of idiom to another...Rather, he absorbed into his musical personality elements from outside, with the result that by the time he reached musical maturity, he had, by continual application—largely at a subconscious level...forged for himself a musical language which was at the same time individual and universal."

When one speaks of one composer's influence on another, it usually refers to some recognizable stylistic or formal carryover, like the sound of Bach in later fugues, or the sound of Wagner in the music of Tristanizing composers. The influence of Mozart is rarely so literally imitated. It rather acts as inspiration of a spirit to which the performer or composer aspires. The way in which a performer plays Mozart is the measure of him as a person.

Article by Robert Commanday, Music Editor,  
*San Francisco Chronicle*

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San Luis Obispo

## Clifton Swanson

*Musical Director and Conductor*

"The beauty of the music of Mozart lies in its simplicity and sensitivity. Although it often appears simple on the page, his economical use of materials results in a transparency that challenges the best musicians. As a result, Mozart is often considered to be one of the most difficult composers to perform.

"The qualities that usually endear Mozart to most of his listeners are his incredible facility in writing in whatever style or idiom that he chose, and the feeling that he must have been a wonderful person to know and enjoy. The volumes of letters which were the result of his many tours and travels give us great insight into the ability and personality of one of the world's uncontested geniuses.

"A dynamic and eclectic composer, Mozart did not isolate himself from the musical world. Instead, he borrowed freely from other composers and styles, and his own compositions more than repaid the debt. I have no doubt that he could step into any age and master any style if he so chose. It is in recognition of this great universality that we honor the spirit of

## John Russell *Conductor, Festival Singers*

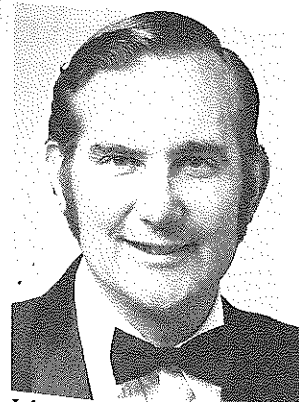
John Russell, conductor of the Mozart Festival Singers, is also conductor of the University Singers at California Polytechnic State University, where he is a member of the Music Department faculty.

The University Singers has established an excellent reputation with its annual tour of the California Missions. Its 1976 tour was given special recognition by the California Bicentennial Committee for its historical interest.

A former piano student of Adolf Baller, John Russell



Clifton Swanson



John Russell

Mozart with the diversity and quality of the 1976 Mozart Festival."

It was in Texas that Clifton Swanson developed his interest in Mozart, writing his Master's Thesis on "Third Relationships and Phrase Grouping in the Music of Mozart." He received his Bachelor of Arts in Music from Pomona College and also studied at the Music Academy of the West in Santa Barbara. During a year of post-graduate study at UCLA, Swanson was the recipient of the Atwater Kent Award for performance on string bass. He has performed under many prominent conductors as a bass player and has been principal bass of the Peter Britt Music and Arts Festival in Jacksonville, Oregon, and a member of the Anchorage Festival Orchestra in Alaska.

Clif Swanson is a full-time instructor on the music faculty of California Polytechnic State University. He also serves as Musical Director and Conductor of the San Luis Obispo County Symphony. He was instrumental in starting the Mozart Festival six years ago.

is an active composer with numerous published works which have received performances throughout the country.

Russell has conducted the Festival Singers since the first Mozart Festival in 1971. One of his selections for this year's Mission Concert is Mozart's *Mass in C major*, about which he states: "Mozart's *Credo Mass* is a very bright, festive work composed for a festive occasion—the appointment of a new Bishop in Salzburg. Incidentally, it was written in 1776."

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# Featured Artists

## Louise Di Tullio, Flute Soloist

After an absence of two years, Louise Di Tullio returns to the Mozart Festival as soloist and Principal Flute. She was the fourth member of her family to join the Los Angeles Philharmonic before the age of twenty. Since resigning from the orchestra in 1966, she has become one of the foremost flutists in the United States. She has appeared as soloist with most of the Southland orchestras and with many West Coast festivals. Miss Di Tullio has recorded on the Genesis, Crystal, and GSC labels. Her most recent recording is with Susann McDonald on the Klavier label. She is currently a member of the music faculty of the University of Southern California.

Louise Di Tullio will appear as a soloist in the Mission concerts on Friday and Saturday evenings, the Saturday afternoon recital, and the Sunday afternoon orchestra concert.

## John Ellis, English Horn Soloist

John Ellis is returning for his sixth year with the San Luis Obispo Mozart Festival. He has performed with Boris Goldovsky, the Madrid Ballet, and Henri Temianka's California Chamber Symphony. He has been a soloist with the Los Angeles Chamber Orchestra and teaches at San Fernando Valley State and at Pomona College.

John Ellis will perform as soloist on the English horn in the two Mission concerts and as oboe soloist in the Saturday afternoon recital.

## Stuart Fox, Lutenist and Guitarist

After completing his master's degree in music at the University of Southern California, Stuart Fox received a Fulbright Scholarship to continue his studies in Spain. Subsequently he received a two-year scholarship to study the performance of experimental music at the Center for Creative and Performing Arts at Buffalo, under the direction of Lukas Foss. Mr. Fox has a special interest in both early and modern music and is currently a member of the faculty of the California Institute of the Arts.

Stuart Fox will perform in recital on Saturday evening.

## Paul Hersh, Piano Soloist

Returning for his second year as soloist, Paul Hersh has played both the piano and the viola since he was six years old. His piano teachers were Edward Steuermann and Leonard Shure. He has performed with the Boston Symphony, the New York Philharmonic, the San Francisco Symphony, and various chamber groups. He has recorded with RCA, DESTO, CRI, and DOVER. Mr. Hersh is currently on the faculty of the San Francisco Conservatory of Music.

Paul Hersh will perform in recital on Friday evening and as soloist in the Sunday afternoon orchestra concert.



Los Angeles Baroque Players



Louise Di Tullio

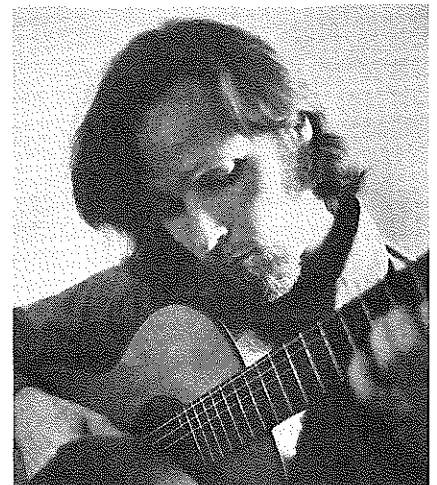


John Ellis

## Los Angeles Baroque Players

Specializing in music of the Baroque and Early Classical periods, the Los Angeles Baroque Players consists of four highly gifted musicians: Susan Greenberg, flute; Sheldon Sanov, violin; Selene Hurford, cello; and Bess Karp, harpsichord. Each of these fine players is extremely active in the Los Angeles area in various orchestras and chamber ensembles. Together, they have performed extensively throughout Southern California, including performances at University of California at Los Angeles, Occidental College, Los Angeles County Museum Concerts, and various chamber music series.

The Los Angeles Baroque Players will perform on Wednesday evening in Cambria and on Thursday evening in the Cal Poly Theatre.



Stuart Fox

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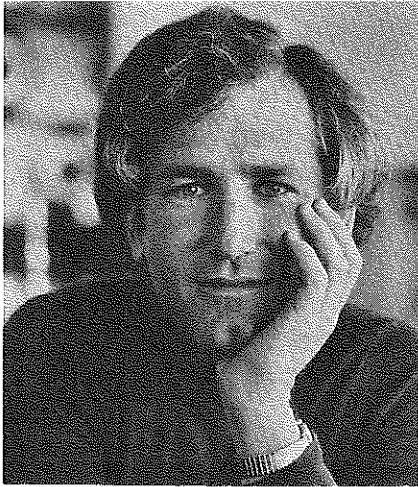
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# Featured Artists



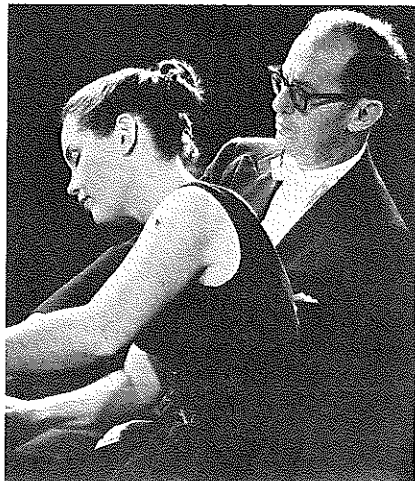
Paul Hersh



Susann McDonald



Ronald V. Ratcliffe,



Milton and Peggy Salkind



Dorothy Wade

### Susann McDonald, Harp Soloist

One of the very few internationally-known harp virtuosos, Susann McDonald was the first American to receive the coveted Premier Prix in harp from the famed Paris Conservatory. She is a master teacher as well as a brilliant performer and currently heads the harp departments of four major universities. Students come to coach with her on both coasts and also attend her summer master classes in France and Italy.

Susann McDonald will join Louise Di Tulio in Mozart's *Concerto for Flute and Harp* in the Sunday afternoon orchestra concert.

### Ronald V. Ratcliffe, *Harpsichord and Early Pianoforte*

Ronald Ratcliffe is well-known to Central Coast audiences as a harpsichordist and pianist. He has been a harpsichord soloist at two previous Mozart Festivals. In 1973 Ratcliffe wrote a textbook on the early piano and performed on several early keyboard instruments during a BBC television program for Britain's Open University. He is Professor of Music at California Polytechnic State University in San Luis Obispo.

Ronald Ratcliffe will perform on an 1816 Broadwood Pianoforte in the Friday afternoon program and will be harpsichord soloist at the Saturday afternoon concert.

### Milton and Peggy Salkind

#### *One Piano, Four Hands*

Milton and Peggy Salkind, piano duo, perform exclusively music written for one piano, four hands, delving into a musical literature often referred to as *musician's music*. Graduates of the Juilliard School, the Salkinds have toured extensively in Europe and North America. They have appeared with symphony orchestras from coast to coast and have performed on national television both here and in France. Continuing their policy of commissioning new works for piano, four hands, the Salkinds have been responsible for over 13 compositions for this medium by American and European composers during the past twelve years. They have also recorded for the Friends of Four Hands.

Milton and Peggy Salkind will perform in recital on Tuesday evening. Their recital will include one of the works they commissioned.

### Dorothy Wade, Concertmaster

Returning for her fourth year with the Mozart Festival, Dorothy Wade has an extensive list of musical experience. She has appeared as soloist with most of the Southern California and San Francisco Bay Area Orchestras, including the Los Angeles Philharmonic and the California Chamber Symphony. She has also played in both the Carmel Bach and Ojai Festivals. Last year she toured six cities in the Soviet Union as concertmaster and soloist with the Roger Wagner Chorale. This past March she appeared as soloist with the Santa Monica Symphony under Miklos Rosza, when they performed his *Concerto for Violin and Orchestra*.

Dorothy Wade will appear as soloist in the Wednesday orchestra concert and as a soloist in the Saturday afternoon recital.

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# Principal Players

## Dorothy Wade Concertmaster

Returning for her fourth year with the Mozart Festival, Dorothy Wade has an extensive list of musical experience. She has appeared as soloist with most of the Southern California and San Francisco Bay Area Orchestras, including the Los Angeles Philharmonic and the California Chamber Symphony. She has also played in both the Carmel Bach and Ojai Festivals. Last year she toured six cities in the Soviet Union as concertmaster and soloist with the Roger Wagner Chorale. This past March she appeared as soloist with the Santa Monica Symphony under Miklos Rosza, when they performed his *Concerto for Violin and Orchestra*.

## Robert Sushel Principal Second Violin

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

## Sven Reher Principal Viola

Sven Reher is a member of the California Chamber Symphony as well as the Symphony Orchestras of Pasadena, Glendale, Compton, and Brentwood. He is currently free-lancing in the major studios and recording companies in addition to teaching at University of California at Los Angeles. This spring he toured Japan with the Percy Faith Orchestra, under the direction of David Rose. This is his fifth year with the Mozart Festival.

## Robert Adcock Principal Violoncello

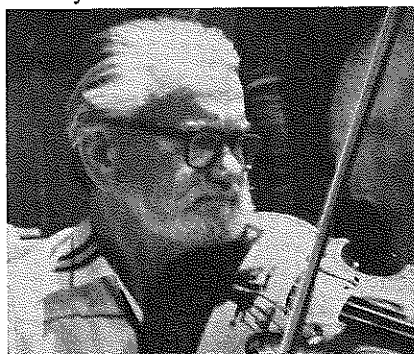
Robert Adcock is a member of the Los Angeles Chamber Orchestra and the Pasadena Symphony, and is Principal Cellist with the San Gabriel Valley Symphony. He has had extensive solo and ensemble experience, including the USC String Quartet and the Monday Evening Concerts at the Los Angeles County Museum of Art. He has performed in the Carmel Bach and Ojai Festivals, and our own Mozart Festival.



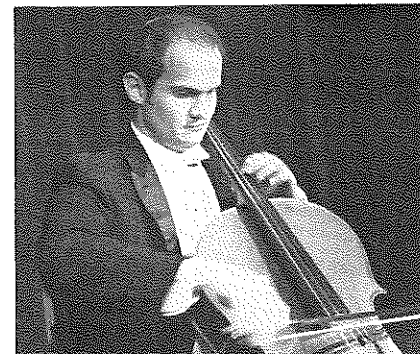
Dorothy Wade



Robert Sushel



Sven Reher



Robert Adcock



John Hornschuch



Louise Di Tullio

## John Hornschuch Principal Double Bass

John Hornschuch began studying the string bass under Milton Kestenbaum at the University of Southern California, where he received his master's degree in 1970. He was also a member of the famous Debut Orchestra of Los Angeles under the direction of Michael Tilson Thomas. After graduation he went to Seattle to teach and to play in the Seattle Symphony Orchestra. He is now living in the Los Angeles area where he is a free-lance musician. This is his sixth year with the Mozart Festival.

## Louise Di Tullio Principal Flute

After an absence of two years, Louise Di Tullio returns to the Mozart Festival as soloist and Principal Flute. She was the fourth member of her family to join the Los Angeles Philharmonic before the age of twenty. Since resigning from the orchestra in 1966, she has become one of the foremost flutists in the United States. She has appeared as soloist with most of the Southland orchestras and with many West Coast festivals. Miss Di Tullio has recorded on the Genesis, Crystal, and GSC labels. Her most recent recording is with Susann McDonald on the Klavier label. She is currently a member of the music faculty of the University of Southern California.

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## Plaza del Cavalier

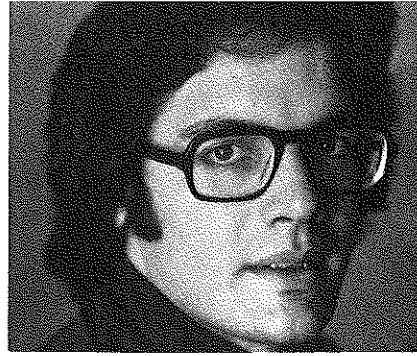
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# Principal Players



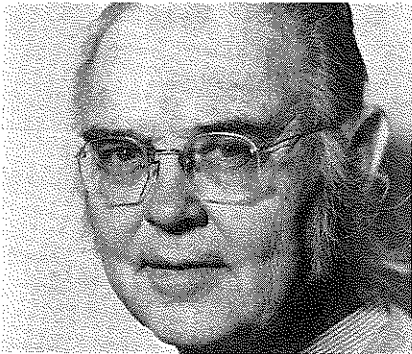
**Anthony Plog**



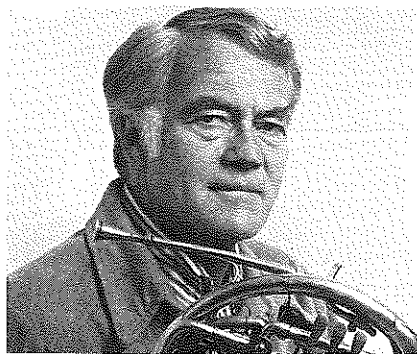
**Douglas Lowry**

**Don Christlieb**  
*Principal Bassoon*

For 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 he held First Chair Bassoon with the Glendale Symphony Orchestra for ten years. He also has performed with the Ojai Festival for many years. He is on the faculty of the University of California at Santa Barbara and performs with the Santa Barbara Symphony. His treatise on making a bassoon reed is used as a text in universities and colleges throughout the world.



**Don Christlieb**



**Sinclair Lott**

**Sinclair Lott**  
*Principal Horn*

Sinclair Lott has been Principal Horn with the Los Angeles Philharmonic for many years, under the direction of Wallenstein, Van Beinum, Solti, and Mehta. He also is First Horn with the Columbia Symphony, under the direction of Bruno Walter. He currently does free-lance recording in the Los Angeles area and is an instructor at Chapman College and the University of California at Los Angeles.



**John Ellis**



**James Kanter**

**John Ellis**  
*Principal Oboe*

John Ellis is returning for his sixth year with the San Luis Obispo Mozart Festival. He has performed with Boris Goldovsky, the Madrid Ballet, and Henri Temianka's California Chamber Symphony. He has been a soloist with the Los Angeles Chamber Orchestra and teaches at San Fernando Valley State and at Pomona College.

**Anthony Plog**  
*Principal Trumpet*

Anthony Plog for the past two years has been a member of the Utah Symphony. He formerly was Principal Trumpet with the San Antonio Symphony, and has performed with the Los Angeles Philharmonic and the New York Brass Quintet. His compositions have been published and recorded. His first solo record, *Contemporary Music for Trumpet and Organ*, was released last year. He now is writing a book with Ronald Kidd on the inner workings of orchestras. This fall he will join the faculty of California State University, Northridge.

**Douglas Lowry**  
*Principal Trombone*

Douglas Lowry recently received his master's degree from the University of Southern California, where his principal teachers were Lewis Van Haney and the late Robert L. Marsteller. His background includes conducting, composition for documentary film, studio recording, and performance with many Southern California orchestras, most recently serving as Principal Trombone with the Santa Monica Symphony. This is his second year with the Mozart Festival.

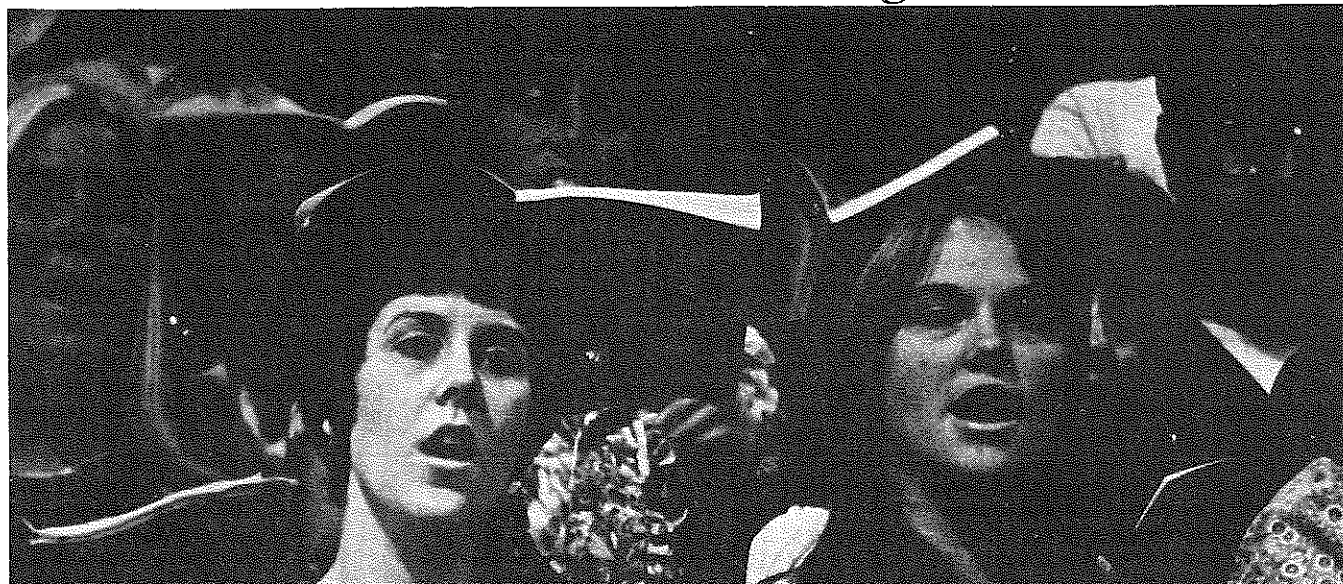
**James Kanter**  
*Principal Clarinet*

James Kanter has performed as Principal Clarinet with the Santa Barbara Symphony, San Fernando Valley Symphony, San Gabriel Valley Orchestra, and Walt Disney Studios. He is a member of the Los Angeles Chamber Orchestra, and does free-lance recording in motion pictures and television. A native of Los Angeles, he studied with Dominick Fera and Mitchell Lurie. He is a member of the faculty of the University of California at Santa Barbara. In addition to his concert, recording, and teaching activities, Mr. Kanter makes clarinet mouthpieces.

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# Mozart Festival Singers



The 48 Mozart Festival Singers are largely from San Luis Obispo County. They are auditioned and conducted by John Russell.

Soloists for the 1976 Mozart Festival are:

**Sara Ganz, Soprano, (Los Angeles)**  
**Bonnie Hurwood, Alto, (Canoga Park)**

**Michael Sells, Tenor, (Los Angeles)**  
**Christopher Hungerland, Bass, (San Luis Obispo)**

Mariadel C. Alberts, *Soprano*, (San Luis Obispo)  
 Winnie Baer, *Alto*, (Atascadero)  
 Frank D. Bailey, *Bass*, (San Luis Obispo)  
 Elizabethanne Bettencourt, *Soprano*, (San Luis Obispo)  
 Charlotte Bridges, *Alto*, (San Luis Obispo)  
 Michael P. Burrell, *Bass*, (San Luis Obispo)  
 Shel Ann Burrell, *Alto*, (San Luis Obispo)  
 Robert Clark, *Tenor*, (Cambria)  
 Joan Dwyer, *Soprano*, (San Luis Obispo)  
 Loren Dynneson, *Tenor*, (San Luis Obispo)  
 Douglas Eastman, *Bass*, (North Hollywood)  
 Kathryn E. Emmel, *Soprano*, (San Luis Obispo)  
 Gerald Fitzsimmon, *Bass*, (Hayward)  
 Ruth Fleming, *Alto*, (Northridge)  
 J. Leslie Harrington, *Tenor*, (Northridge)  
 Richard Hayden, *Bass*, (Lompoc)  
 Debra L. Holtzman, *Soprano*, (San Luis Obispo)  
 Vicki Kastner, *Soprano*, (San Luis Obispo)  
 Kathleen Kavern, *Soprano*, (Bakersfield)  
 Gary Lamprecht, *Bass*, (Cayucos)  
 Patricia Lamprecht, *Alto*, (Cayucos)  
 Judy Long, *Alto*, (San Luis Obispo)  
 Stanley A. Malinowski, Jr., *Bass*, (San Luis Obispo)  
 Gene Manners, *Tenor*, (Soquel)

K. Kristine Marske, *Alto*, (San Luis Obispo)  
 Ann Edwards Mendez, *Alto*, (Los Osos)  
 Kathleen Murray, *Alto*, (San Luis Obispo)  
 Cyndra Neal, *Soprano*, (Corona del Mar)  
 Carol Nielsen, *Soprano*, (Fresno)  
 Roger Osbaldeston, *Bass*, (San Luis Obispo)  
 Carl Ostrom, *Bass*, (San Luis Obispo)  
 Marsha Ostrom, *Soprano*, (San Luis Obispo)  
 George Petite, *Tenor*, (San Luis Obispo)  
 D.K. Philbin, *Tenor*, (San Luis Obispo)  
 Judy Rapp, *Alto*, (San Luis Obispo)  
 Beverly Robinson, *Soprano*, (Burbank)  
 Michael Ross, *Tenor*, (San Luis Obispo)  
 Patz Rudnicki, *Alto*, (San Luis Obispo)  
 Carol Russell, *Alto*, San Luis Obispo  
 Marta Seeley, *Soprano*, (San Luis Obispo)  
 Tom Sheets, *Tenor*, (San Clemente)  
 Linda Smith, *Soprano*, (San Luis Obispo)  
 Kathy Stoltz, *Alto*, (Santa Barbara)  
 Valerie Tacker, *Soprano*, (Cambria)  
 Loran Tacker, *Bass*, (Cambria)  
 Frances M. Tolbert, *Alto*, (San Luis Obispo)  
 Rita M. Tolbert, *Soprano*, (San Luis Obispo)  
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# Orchestra Personnel

## Violin I

Dorothy Wade, *Concertmaster* (Van Nuys)  
Rebecca Brooks (Bakersfield)  
Larry Sonderling (Los Angeles)  
Paul Lowenkron (Los Angeles)  
Barry Socher (Los Angeles)  
Marilyn Baker (Los Angeles)  
Peggy Wooten (Los Angeles)  
Christopher Kuzell (Santa Maria)

## Violin II

Robert Sushel, *Principal* (Van Nuys)  
Greg Moore (Los Angeles)  
Connie Kupka (Inglewood)  
Gladys Secunda (Los Angeles)  
Carol Kersten (San Luis Obispo)  
Pam Helfert (San Luis Obispo)  
Curt Homan (San Luis Obispo)  
David Stade (San Luis Obispo)

## Viola

Sven Reher, *Principal* (Los Angeles)  
Elithe Belofsky (San Diego)  
Dorothy Zeavin (Inglewood)  
Brenda Liu (Los Angeles)  
David Cook (San Luis Obispo)

## Violoncello

Robert Adcock, *Principal* (Los Angeles)  
Judy Perett (Los Angeles)  
Jeanne Crittenden (Santa Barbara)  
Gay Kimball (San Luis Obispo)  
Catherine Graff MacLaughlin (Riverside)  
Carol Rice (Morro Bay)

## Double Bass

John Hornschuch, *Principal* (Los Angeles)  
David Young (Los Angeles)

## Piccolo

Sylvia Greenfield (Manhattan Beach)

## Flute

Louise DiTullio, *Co-Principal* (Glendale)  
Sylvia Greenfield, *Co-Principal* (Manhattan Beach)  
Alice McGonigal (Van Nuys)

## Oboe

John Ellis, *Principal* (Chatsworth)  
John Winter (Redlands)  
Wayne Asbury (Lompoc)

## Clarinet

James Kanter, *Principal* (Sherman Oaks)  
Virginia Wright (Shell Beach)

## Bassoon

Don Christlieb, *Principal* (Sherman Oaks)  
Greg Barber (Oakland)

## Horn

Sinclair Lott, *Principal* (Pasadena)  
Jane Swanson (San Luis Obispo)  
Richard Lamb (Atascadero)  
James Christensen (Shell Beach)

## Trumpet

Anthony Plog, *Principal* (Los Angeles)  
Lloyd Lippert (Los Angeles)

## Trombone

Doug Lowry, *Principal* (Los Angeles)  
Larry Zalkind (Los Angeles)  
James Prindle (Los Angeles)

## Tuba

Matthew Garbutt (Chatsworth)

## Timpani

Timm Boatman (North Hollywood)

## Percussion

Todd Miller (Glendale)  
Kent Hannibal (Anaheim)

## Manager

David Shade (Riverside)  
James Christensen (Shell Beach)

## Piano Technician

Ralph Day (San Luis Obispo)  
Arthur O. Johnston (Cambria)

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**The Pair Tree**

# Recital by Milton and Peggy Salkind

Tuesday Evening, August 3

8:15 p.m.

Cal Poly Theatre

Richard Felciano .....Gravities  
(1930- )

Wolfgang Amadeus Mozart .....Sonata in F major, K. 497  
(1756-1791)

Adagio-Allegro di molto

Andante

Allegro

INTERMISSION

Maurice Ravel .....Ma Mere L'Oye  
(1875-1937)

Pavane de la Belle au bois dormant (*Pavane of the Sleeping Beauty*)

Petit Poucet (*Tom Thumb*)

Laideronnette, Imperatrice des Pagodes (*Laideronnette, Empress of the Pagodes*)

Les Entretiens de la Belle et de la Bete (*Meeting of Beauty and the Beast*)

Le Jardin Ferrique (*Fairy Garden*)

Franz Schubert .....Fantasy in F minor, Op. 103, D. 940  
(1797-1828)

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927-3388

# Notes

## Gravities

R. Felciano

*Gravities* for piano, four hands, was commissioned by Milton and Peggy Salkind and completed in December, 1965. The piece evolves by subjecting its musical ideas to forces of attraction and repulsion in terms of each of the compositional materials involved: duration, harmony, dynamics and texture.

## Sonata in F major, K. 497

W.A. Mozart

Mozart's close relationship with his sister, Maria Anna, was celebrated through the composition of several sonatas, two fantasies, a set of variations, and a fugue. His earliest sonata for four hands (K.19d) dates from the tender age of nine, composed while the family was on tour in England. Two more works date from the early 1770's.

"Not until relatively late in his Vienna period did Mozart think of writing more pieces for four hands. The two sonatas written in Salzburg sufficed for a remarkably long time. But when he did, he brought forth the crowning work of its kind (K. 497)...In this work, at last, the simple alternation of the two players or the subordination of one to the other yields to true dialogue, and the beauty of the melodic lines of this truly pianistic piece has something of quartet style about it. For what Mozart is concerned with is not massive sonorities, doublings, amplification of the tone, but rather the enrichment of the melody and the fusion of *concertante* and intimate elements....The four-hand sonata had become for Mozart a special field, in which his fancy had free play, and in which *concertante* and contrapuntal elements, the *galant* and the "learned" could be combined and synthesized."

—Alfred Einstein, *Mozart: His Character, His Work*

## Ma Mere L'Oye

M. Ravel

Ravel first published the Mother Goose Suite in 1908 for four-hand piano dedicated to two children. Later he orchestrated it and published it as a ballet in 1912. It is based on fairy tales of Charles Perrault, who published his *Contes de la Ma Mere L'Oye* in 1697. In this work there is reflected Ravel's preoccupation with fantasy, the world of children and animals, which he has reproduced with seductive charm.

## Fantasy in F minor, Op. 103, D. 940

F. Schubert

Schubert wrote more four-hand music than any other great composer. Some of these works may be classed among his important contributions to the piano literature. This is Schubert's only mature work in the form of a fantasy and is one of his finest compositions for piano duet. He sketched it in January, 1828, but it was not printed until 1829, after his death.

The Fantasy is in four contrasting movements. The opening theme appears throughout the connected movements which are marked *allegro molto*, *moderato*, *largo*, *allegro vivace* and *fugue*.

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**Orchestra Concert**  
**Wednesday Evening, August 4**  
**8:15 p.m.**  
**Cal Poly Theatre**

*This program is co-sponsored by the Associated Students Inc. of Cal Poly*

Wolfgang Amadeus Mozart .....Symphony No. 35 in D major, K. 385  
(1756-1791) ("Haffner")

Allegro con spirito  
Andante  
Menuetto  
Finale: Presto

W.A. Mozart .....Violin Concerto No. 3 in G major, K. 216

Allegro  
Adagio  
Rondeau: Allegro

*Dorothy Wade, Violin Soloist*

INTERMISSION

Ludwig van Beethoven .....Symphony No. 3 in E-flat major, Op. 55  
(1770-1827) ("Eroica")

Allegro con brio  
Marcia funebre: Adagio assai  
Scherzo: Allegro vivace  
Finale: Allegro molto

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# Notes

## **Symphony No. 35 in D major ("Haffner"), K. 385**

W. A. Mozart

Composed for the celebration surrounding the raising of the family friend, Sigmund Haffner, to nobility, Mozart's *Symphony No. 35 in D major* is a bright and festive piece. Its first version was actually a serenade in seven movements, beginning and ending with a stately march. Composed in July and August, 1782, Mozart was actually preoccupied with his opera, *Die Entführung aus dem Serail*, and he was pressed for time to provide the music for his friend's celebration. As a result, the serenade was delivered piecemeal as he hastily put it together.

In March, 1783, Mozart decided to perform the work himself in Vienna. In doing so, he revised it to its current form of a four-movement symphony. Even in this version, the piece retains much of the spirit and style of the original serenade.

## **Violin Concerto No. 3 in G major, K. 216**

W. A. Mozart

Great attention is generally paid to the fact that Mozart was a prodigious pianist and that he wrote most of his piano concertos to play himself to produce the best effect. This image is far from complete, for Mozart was not only a master at the piano, but was a violin virtuoso as well. He was not even fourteen years old when he received the appointment as concertmaster of the musical establishment maintained by the Archbishop of Salzburg. And, of course, his father was one of the foremost experts in violin technique and the author of a famous treatise on the art.

Leopold Mozart once wrote to Wolfgang: "You don't even know how well you play, and if you would only do yourself the honor and play with fire, determination, and high spirit, you would be Europe's first violinist."

Mozart's activities as a concert violinist were also artistically productive. In 1775, at Salzburg, he wrote five violin concertos in quick succession between April

and December. These works prove to be skillful and sensitive concertos based on the baroque models provided by Vivaldi, Locatelli, and Tartini. Although written at the early age of 19, one can imagine that Mozart hoped that these works would project a good impression, much as his piano concertos did toward the end of his life.

## **Symphony No. 3 in E-flat major, Op. 55 ("Eroica")**

L. van Beethoven

Beethoven's *Third Symphony* is one of those monuments in history that defies a brief introduction. The difference between this work and the previous two symphonies reflects one of the largest strides taken in the history of music. Gone is the emphasis on taste, balance, perfection, and beauty. Still working within traditional forms, Beethoven now strives to capture the intensities of his convictions and drive them home. The symphony as a form is expanded in breadth and expression, and it paves the way for the increasingly dramatic works of the 19th century.

The *Eroica* Symphony was composed in 1803 and 1804, and was initially dedicated to Napoleon Bonaparte, whose revolutionary spirit inspired Beethoven's democratic spirit. These hopes proved to be wildly misplaced and when Beethoven received news that Napoleon had declared himself Emperor, he flew into a rage and tore up the dedication page, rededicating the symphony to an anonymous hero ("Eroica").

The scope of the symphony is impressive. The first movement is nearly as long as some early Mozart and Haydn symphonies. The slow movement is subtitled *Marcia funebre*; when informed of Napoleon's death in 1821, Beethoven remarked, "I have already composed the proper music for that catastrophe." The third movement firmly establishes the *scherzo* as an important form, and the last movement, a theme and variations, is based (with obvious Beethoven humor) on the finale of his music for the pantomime *Prometheus*.

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# Cambria Concert Recital by the Los Angeles Baroque Players

Wednesday Evening, August 4

8:15 p.m.

Veterans Memorial Building, Cambria

Sheldon Sanov, *violin*      Selene Hurford, *cello*  
Susan Greenberg, *flute*      Bess Karp, *harpsichord*

Willem de Fesch .....Trio Sonata IV in G minor  
(1687-1761)

Largo  
Alla breve  
Presto

Francesco Maria Veracini .....Sonata in E minor for Violin and Continuo  
(1690-c. 1750)

Allegro con fuoco  
Ritornello: Largo  
Giga: Allegro

Johann Sebastian Bach .....Trio Sonata in C major  
(1685-1750)

Adagio                      Gigue: Presto  
Alla breve  
Largo

INTERMISSION

Giuseppe Valentini .....Sonata in E major for Violoncello and Harpsichord  
(c. 1681-c. 1740)

Grave                      Minuet: Largo  
Allegro                      Allegro  
Gavotta

Karl Philipp Emanuel Bach .....“Hamburger” Sonata in G major for Flute and Continuo  
(1714-1788)

Allegretto  
Rondo: Presto

Karl Stamitz .....Trio Sonata in F major, Op. 14, No. 5  
(1745-1801)

Allegro non molto  
Andante grazioso  
Tempo di Minuetto

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# Recital by the Los Angeles Baroque Players

Thursday Evening, August 5

8:15 p.m.

Cal Poly Theatre

Sheldon Sanov, *violin*      Selene Hurford, *cello*  
Susan Greenberg, *flute*      Bess Karp, *harpsichord*

Karl Stamitz ..... Trio Sonata in F major, Op. 14, No. 5  
(1745-1801)

Allegro non molto  
Andante grazioso  
Tempo di Minuetto

Francesco Maria Veracini ..... Sonata in E minor for Violin and Continuo  
(1690-c. 1750)

Allegro con fuoco  
Ritornello: Largo  
Giga: Allegro

Johann Sebastian Bach ..... Trio Sonata in C major  
(1685-1750)

Adagio  
Alla breve  
Largo  
Gigue: Presto

## INTERMISSION

Karl Philipp Emanuel Bach ..... "Hamburger" Sonata in G major for Flute and Continuo  
(1714-1788)

Allegretto  
Rondo: Presto

Wolfgang Amadeus Mozart ..... 12 Variations in C major on  
(1756-1791) "Ah! vous dirai-je Maman," K. 265

Willem de Fesch ..... Trio Sonata IV in G minor  
(1687-1761)

Largo  
Alla breve  
Presto

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# Lecture-Recital by Ronald V. Ratcliffe

(assisted by members of the Festival Orchestra)

Friday Afternoon, August 6

3 p.m.

Cal Poly Theatre

I.

Ronald V. Ratcliffe .....Lecture/demonstration on the early piano

II.

Ludwig van Beethoven .....Five Variations on "Rule Britannia"  
(1770-1827) (Wo079)

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

III.

L. v. Beethoven .....Sonata in D major for Violin and Piano, Op. 12, No. 1

Allegro con brio

Tema con variazioni — Andante con moto

Rondo: Allegro

**Rebecca Brooks, violin**  
**Ronald V. Ratcliffe, pianoforte**

INTERMISSION

IV

Franz Joseph Haydn .....Trio in A major for Violin, Cello and Piano (XV:31)  
(1732-1809)

Allegro moderato

Andante

Allegro

**Rebecca Brooks, violin**  
**Gay Kimball, cello**  
**Ronald V. Ratcliffe, pianoforte**

V.

Wolfgang Amadeus Mozart .....Quartet in G minor for Violin, Viola, Cello and Piano, K. 478  
(1756-1791)

Allegro

Andante

Rondo: Allegro

**Rebecca Brooks, violin**      **Judy Perett, cello**  
**Sven Reher, viola**      **Ronald V. Ratcliffe, pianoforte**

\*Mr. Ratcliffe is performing on an 1816 Broadwood Pianoforte of the same model as the piano presented to Beethoven as a gift in 1817. This instrument was recently acquired by the Music Department, California Polytechnic State University, San Luis Obispo.

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## MUSIC IN THE EARLY CALIFORNIA MISSIONS

by Louisiana Clayton Dart

Mozart was sixteen when the Mission San Luis Obispo de Tolosa was founded in 1772 and he passed away two years before the present building was completed in 1793. Tonight we have gathered to hear his divine music in a California mission.

This is our bicentennial year and in 1776 our first mission, a crude little building, was four years old. There were two Spanish padres at the mission - Fr. Jose Cavaller and Fr. Domingo Juncosa, five Spanish soldiers (one of whom was a corporal), and Chumash Indians and we belonged to Spain. We belonged to Spain longer than to any other country including the United States of America, two hundred and eighty years to be exact, from 1542 to 1822.

In 1776, on March 2nd and 3rd and 4th, Lt. Col. Juan Bautista de Anza, Lt. Jose Joaquin Moraga and Fr. Pedro Font (the official diarist for the expedition) were in San Luis Obispo with the 240 colonists for San Francisco. They stayed at the mission for three days. One wonders if Fr. Font played the psalter at a mission service and hopes that he did for it would have been a delight for Fr. Cavaller and Fr. Juncosa. They say that Fr. Font played very well as he did everything else on that long journey. He was a talented man and excelled in everything he did.

One is asked about the music of the Chumash Indians before the white man came. Some of the natives played on crude instruments. Their ingenuity had them playing on flutes made of lengths of elderberry, whistles made of the bones of geese and deer, and a rasp of a notched wooden stick split down the middle and a stick mounted by a hollow ball containing tiny stones or gravel. The writer saw one of a dried wasp's nest filled with small stones and shaken as a rattle and had the privilege of hearing Mrs. Carl Dentzel play on it at a concert at Mission San Miguel Arcangel. But if you think back, didn't the great god, Pan, play upon a reed from the river?

Famous early visitors to the California missions have left us precious fragments in their diaries and we are indebted to them for glimpses of early mission music. Let us quote first from Fr. Antonio Martinez who gave thirty-one years and eleven months of his life to this mission. "I have not been able to ascertain whether the Indians have any fondness or not for music. What I know is that they have among themselves a variety of songs, and I have seen with some of them some wind instruments made of sticks from elder trees. They possess none of our instruments, but when they have become Christians, I have seen them learn to play the violin, the bass-viol, the flute, the guitar and the bandola. They, in fact, are inclined to learn whatever is taught them."

The French explorer, de Mofras, speaks of a concert he attended at Mission Santa Cruz on September 14th, 1841, with Indian musicians brought over from Mission Santa Clara. He was amazed to hear them "singing the *Marseillaise*, as the congregation rose, and escort the procession singing

*Vive Henri IV.*" He learned after mass from one of the fathers that the Indians had learned the airs from a small hand-organ brought from France.

French trader, Duhaut-Cilly, tells of attending mass on Palm Sunday in Santa Barbara with the music done by the Chumash Indians of that area. They later gave a serenade to the commandant general (Gov. Echeandia). An inventory of that mission in 1834 discloses the following: four flutes, three clarinets, two trumpets, two bass viols, one Chinese viol, three drums, twenty violins, three triangles, four music stands, and the uniforms of the Indian musicians.

It required years of patience and understanding on the part of the padres to teach music to the Indian neophytes - our music so foreign to their ears as theirs was to ours. Perhaps Fr. Narcisco Duran and Fr. Estevan Tapis are the two most remembered. Fr. Duran said "They are musicians whom it cost me twelve years labor to teach."

It was Fr. Tapis who originated the idea (in the California mission system) of using different colored notes for the different voices to follow. Large square notes in red, yellow, black and white (outlined with black) were painted on the five music lines on large sheets of parchment.

Some padres went further and made musical annotations on the interior walls of the missions where practice was held. At Mission San Antonio de Padua there is still a display in their fine museum of a painted palm (hand) with notations on the thumb and four fingers to teach the scales. Then there are several bars of music showing the colored notes and their meanings and how to apply them.

Let us not forget the hand, or barrel-organs, found at a few of the missions - San Carlos de Borromeo, Santa Clara de Asis, San Diego de Alcalá and San Jose de Guadalupe. Edwin Bryant, who was in California in 1846-47, found one in Mission San Luis Obispo de Tolosa's organ loft. And where is that one today?

Capt. George Vancouver presented a hand-organ (or barrel-organ) to Fr. Fermin de Lasuen at Mission San Carlos de Borromeo in 1792. The British Vancouver (for whom Vancouver, Canada, is named) was a great admirer of Fr. Lasuen, the second presidente of the missions.

So music has echoed through the walls of the California missions for almost two centuries from primitive instruments to the gleaming trumpets and dulcet silver flutes of today.

If your heart soars with the music in this holy church (for three padres lie at rest in front of the altar where the musicians perform tonight - Fr. Jose Cavaller, Fr. Antonio Rodriguez, and Fr. Gil y Taboada) and you find yourself looking heavenward during the concert, you will see the crude stars on the ceiling as painted by the Indians of this mission - the Chumash.

Above the altar is a carved wooden statue of St. Louis, Bishop of Toulouse, France. He died very young, at twenty-three years of age to be exact. Look well at him for he raises his hand in benediction for you.

Gracias, then, and go with God.

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# Recital by Paul Hersh

Friday Evening, August 6

8:15 p.m.

Cal Poly Theatre

(Series B)

- Frederic Chopin .....Ballade No. 1 in G minor, Op. 23  
(1810-1849)
- Wolfgang Amadeus Mozart .....Sonata in B-flat major, K. 333 (315c)  
(1756-1791)  
Allegro  
Andante cantabile  
Allegretto grazioso
- F. Chopin .....Ballade No. 4 in F minor, Op. 52

## INTERMISSION

- Ludwig van Beethoven .....Piano Sonata in B-flat major, Op. 106 ("Hammerklavier")  
(1770-1827)  
Allegro  
Scherzo  
Adagio sostenuto  
Largo—Allegro risoluto (Fuga a tre voci, con alcune licenze)



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# Notes

## Ballade No. 1 in G minor, Op. 23

## Ballade No. 4 in F minor, Op. 52

F. Chopin

Chopin's four Ballades are representative of the Romantic "character piece," short works of a narrative or descriptive nature. These pieces, published between 1836 and 1843, are flights of imagination, filled with great contrast and excitement — although the specific story can only be surmised. The first Ballade was highly praised by both Schumann and Liszt. The fourth Ballade is recognized as one of Chopin's most spectacular and imaginative works.

## Sonata in B-flat major, K. 333 (315c)

W.A. Mozart

Unlike the two sonatas that preceded K. 333, this sonata is more gentle, lacking the dramatic force and seriousness of the previous works. The spirit is easy-going, the music is especially beautiful, and we are reminded of the ease with which Mozart was able to compose. It is thought that this sonata directly reflects the influence of Johann Christian Bach. In fact, these two composers knew each other well and it is speculated that Mozart was influenced by Bach's *Sonata, Op. 17*, which he undoubtedly played for Mozart when they saw each other in Paris in 1778.

The focal point of the sonata is the slow second movement, which expresses the most profound sentiments in the simplest and most beautiful way. The final movement, a rondo, begins almost in the manner of a concerto finale but soon goes astray. Mozart revives the concerto idea with a cadenza at the end of the movement, and the sonata ends with an air of great satisfaction.

## Piano Sonata in B-flat major, Op. 106

### ("Hammerklavier")

L. van Beethoven

"Dedicated to the Archduke Rudolph, the *Hammerklavier* Sonata is the most powerful keyboard monument in Beethoven's monumental repertoire. It also confronts the performer with formidable technical problems. Beethoven wrote thus about the conditions under which he composed it: 'My situation is now so difficult that I have to resort to every means merely to

enable me to preserve this dreary life.' Misery, sickness, suspicion of persecution, an obsession with death — all the composer's unhappiness saturates his masterpiece.

"At the very beginning the listener feels the impact of this music and realizes he is confronting a musical colossus. The initial grandiose *allegro* — in traditional sonata-allegro form — has two contrasting themes dominating its exposition section, which is repeated *da capo*; and the contrapuntal development section advances to breathtaking dimensions.

"Next, a *Scherzo-Assai vivace*—has more or less Classic form: scherzo-trio-scherzo. However, a *Presto* and a short *Prestissimo* section intervene before the repeat of the *Scherzo*. The spirit in this movement is nothing like that originally associated with the scherzo. Beethoven makes it strange with brusque contrasts.

"The atmosphere surrounding the third movement, *Adagio*, is well defined by Beethoven — *Appassionata e con molto sentimento* — as well as by indications throughout, such as *espressivo*, *molto espressivo*, *con grand' espressione*. This is the longest adagio he wrote for a piano sonata; it takes some twenty minutes to play. The music represents meditation of the highest order. There are moments of somber melancholy, then contrasting colors of brightness and calm. A brief *Largo* prefacing the fugue is really an improvisatory introduction. After the preceding passionate mediation (*Adagio*), Beethoven indulges in a recitative only slightly resembling the traditional formula of classic recitative. These ten musical lines lead into the *Fugue*. From early youth Beethoven had been intrigued by contrapuntal writing. This is seen, for example, in the first movement of *Opus 14, No. 1*. In the present fugue, however, he surpasses himself and perhaps overextends himself; the work is extremely difficult. He also allows himself many deviations in this fugue, creating a fugue within a fugue (*sempre dolce cantabile*). The new fugue subject eventually combines with that of the old, enriching it before permitting it to conclude with the grand flourish that marks the end of this sonata."

—John Gillespie, *Five Centuries of Keyboard Music*

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# Mission Concert

Friday and Saturday Evenings

August 6 and 7

8:15 p.m.

Mission San Luis Obispo de Tolosa

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

Wolfgang Amadeus Mozart .....Symphony No. 20 in D major, K. 133  
(1756-1791)

Allegro  
Andante  
Menuetto  
Allegro

Arthur Honegger .....Concerto da Camera for Flute, English Horn and String Orchestra  
(1892-1955)

Allegretto amabile  
Andante  
Vivace

**Louise Di Tullio, Flute Soloist**  
**John Ellis, English Horn Soloist**

INTERMISSION

**The Festival Singers Conducted by John Russell**

Anton Bruckner .....Ave Maria  
(1824-1896)

A. Bruckner .....Christus Factus Est

W.A. Mozart .....Mass in C major, K. 257 (Credo-Messe)  
(Composed in 1776)

**Sara Ganz, Soprano**  
**Bonnie Hurwood, Alto**  
**Michael Sells, Tenor**  
**Christopher Hungerland, Bass**

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# Notes

## Symphony No. 20 in D major, K. 133

W.A. Mozart

The great Mozart scholar Saint-Foix has remarked of Mozart's *Symphony No. 20* (composed in July of 1772):

"He had a model before him; this was Josef Haydn, the Haydn of 1770 or 1771, a man in the prime of his youthful force and activity, giving primarily the impression of vigor, of heroic spontaneity. Mozart drank in his music with avidity, but his own temperament added to an Italian element of poetic beauty, sometimes artless and quiet, sometimes burning and fiery, which allied itself with the often rustic force of his glorious senior. The evidence of his *Symphony in D* is so arresting that the most frigid commentator could not help being gripped with astonishment...But if Josef Haydn's inspiration made itself fully felt only when Mozart wrote (K. 133)...nevertheless he had already appropriated all Haydn's solid vigor and had added to it, under the impulsion of the Italian masters and his own genius, that gift of pure and sovereign beauty which, in truth, belongs to him alone."

Composed during the year in which the Mission San Luis Obispo de Tolosa was built, this symphony is a masterpiece of sensitivity, invention, and pleasant surprise in its form and harmonic structure.

## Concerto da Camera

A. Honegger

Written at the request of Elizabeth Sprague Coolidge, the *Concerto da Camera* was first performed in Zurich on May 6, 1949. Rather than the general meaning of the word concerto (to compete) this concerto cultivates a spirit of making music together. There is no fight for domination.

Honegger has provided his own remarks on each movement:

1. Allegretto amabile: "It is based on very simple themes of popular character which stand out against the background of string harmonies from which they arise."
2. The Andante introduces "a melodic theme which progresses from solemnity to a sharp brilliance in an atmosphere of somewhat melancholy calm."
3. The finale "which has the feeling of a 'scherzo' sharply contrasts with the gentle Andante. Propelled by high spirits, it concludes rather abruptly."

## Ave Maria

A. Bruckner

*Hail Mary, graceful and mild,  
the Lord be with you.*

*You are blest among women  
Blessed is your Son, Jesus, Amen*

## Christus Factus Est

A. Bruckner

*Philippians 2: 8, 9*

*He became obedient and humbled Himself  
till He died on a cross.  
That is why God gave Him the name above  
every other name...Jesus...*

## Mass in C Major, K. 257 (Credo-Messe)

W.A. Mozart

The *Credo* Mass was composed in November, 1776. Shortly before he composed this mass, the 21-year-old Mozart wrote in a letter to Padre Martini in Bologna:

"My father is in the service of the Cathedral and this gives me an opportunity of writing as much church music as I like...Our church music is very different from that of Italy, since the mass with the whole Kyrie, the Gloria, the Credo, the Epistle sonata, the Offertory or Motet, the Sanctus and the Agnus Dei must not last longer than three quarters of an hour. This applies even to the most Solemn Mass by the Archbishop himself...At the same time, the mass must have all the instruments—trumpets, drums, and so forth..."

The *Credo* Mass along with two other *Missa Brevis* (K. 258 and 259) became very popular among church audiences of the day. The subtitle *Credo* comes, as might be expected, from the Credo section of the mass, where the entire movement is unified by having the word *credo* repeated at intervals throughout. This is an old Austrian tradition, going back to the Baroque composer, Joseph Johann Fux.

It is now thought that the special occasion for which this mass was composed was in honor of the Salzburg Canon, Ignaz Joseph, Count Spaur, who was consecrated bishop on November 17, 1776.

The translation of the Latin Text follows:

### Kyrie

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

### Gloria

*Glory be to God on high, and on earth peace to men  
of good will. We praise Thee, we bless Thee, we  
worship Thee, we glorify Thee. We give thanks to  
Thee for Thy great glory, O Lord God...*

### Credo

*I believe in one God, the Father Almighty, Maker  
of heaven and earth, and of all things visible and  
invisible. And in one Lord Jesus Christ, the only  
begotten Son of God, born of the Father before all  
ages...*

### Sanctus-Benedictus

*Holy, holy, holy, Lord God of Hosts. Heaven and  
earth are full of Thy glory. Hosanna in the  
highest. Blessed is he that cometh in the name  
of the Lord. Hosanna in the highest.*

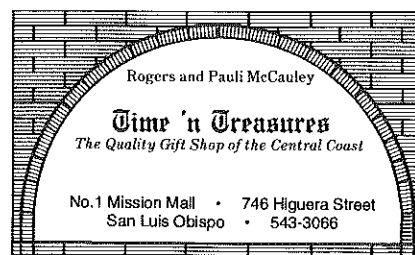
### Agnus Dei

*Lamb of God, that takest away the sins of the  
world, have mercy on us...grant us peace.*

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# Afternoon Recital

Saturday Afternoon, August 7

3 p.m.

Cal Poly Theatre

Giuseppe Torelli .....Sinfonia for Trumpet, Strings and Continuo  
(c. 1651-1709)

Allegro  
Adagio  
Allegro  
Allegro non troppo

**Anthony Plog, Trumpet Soloist**

Robert Schumann .....Drei Stücke im Volkston  
(1810-1856)

Mit Humor  
Langsam  
Nicht zu rasch

**John Hornschuch, double bass**  
**Linda Ninomiya, piano**

Wolfgang Amadeus Mozart .....Divertimento for Wind Octet, K. 196f (Anh. 227)  
(1756-1791)

Allegro  
Menuetto  
Adagio  
Menuetto  
Finale: Andantino

**John Ellis, oboe**  
**John Winter, oboe**  
**James Kanter, clarinet**  
**Virginia Wright, clarinet**  
**Don Christlieb, bassoon**  
**Greg Barber, bassoon**  
**Sinclair Lott, horn**  
**Jane Swanson, horn**

Johann Sebastian Bach .....Brandenburg Concerto No. 5 in D major  
(1685-1750)

Allegro  
Affettuoso  
Allegro

**Louise Di Tullio, flute**  
**Dorothy Wade, violin**  
**Ronald V. Ratcliffe, harpsichord**

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# Recital by Stuart Fox

Saturday Evening, August 7

8:15 p.m.

Cal Poly Theatre

(Series A)

## LUTE:

- Fantasia nona ..... Simone Molinaro  
(b. 1565)
- Three Galliards  
The Earl of Essex ..... John Dowland  
The Earl of Darby ..... (1563? - 1626)  
Lady Clifton's Spirit ..... Robert Dowland  
(1586 - 1641)
- Lachrimae antiquae pavin ..... J. Dowland
- Diferencias sobre "Guárdame las vacas" ..... Luys de Narvaez  
Tres diferencias por otra parte ..... (1500? - 1555?)  
Baxa de contrapunto  
Canción del Emperador
- Fantasia ..... Alonso Mudarra  
(1508 - 1580)
- Folorne Hope Fancy ..... J. Dowland
- Three Almaines  
Sir John Smith ..... J. Dowland  
My Lady Hunsdon's Puffe  
Mounsiers Almaine ..... Daniell Batchelar  
(?)

—INTERMISSION—

## GUITAR:

- Preludios 1-6 ..... Manuel Ponce  
(1882 - 1948)
- Guitar Music 1975 (*the bottom of the iceberg*) ..... Sergio Cervetti
- Preludios 7-12 ..... M. Ponce
- Chaconne ..... Johann Sebastian Bach  
(1685 - 1750)

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**Orchestra Concert**  
**Sunday Afternoon, August 8**  
**3 p.m.**  
**Cal Poly Theatre**

Dmitri Shostakovich .....Symphony No. 9, Op. 70  
(1906-1975)

Allegro  
Moderato  
Presto  
Largo  
Allegretto

Wolfgang Amadeus Mozart .....Concerto in C major for Flute and Harp, K. 299 (297c)  
(1756-1791)

Allegro  
Andantino  
Allegro

**Louise Di Tullio, Flute Soloist**  
**Susann McDonald, Harp Soloist**

INTERMISSION

W.A. Mozart .....Concerto in C minor for Piano, K. 491

Allegro  
Larghetto  
Allegretto

**Paul Hersh, Piano Soloist**

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# Notes

## Symphony No. 9, Op. 70

D. Shostakovitch

Those who feel that they know Mozart will take special pleasure at his abundant humor and the ease with which he could write music distinctly for fun. While Dmitri Shostakovitch is not necessarily Mozartean by style and character, the fact remains that he also enjoyed an occasional piece that went its merry way. His *Symphony No. 9* is a definite contrast to the wartime symphonies, numbers seven and eight. It is a welcome relief — almost classical in spirit with great emphasis on a chamber music quality.

The symphony is in five movements, the last three played without pause. The "extra" movement is a transition between the *scherzo* and *finale* featuring the bassoon and brasses in a recitative-like section. The final *allegretto*, while retaining its classical undertone, brings to the fore Shostakovitch's love of buffoonery.

A year after the debut of the symphony an article appeared in *Culture and Life*, an official publication of the Agitation and Propaganda Committee of the Central Committee of the Communist Party, which took both the symphony and its composer to task complaining that they did not reflect the true spirit of the Soviet people. The piece is so enjoyable and skillfully written that one assumes that this estimate was mistaken.

## Concerto in C major for Flute and Harpsichord, K. 299(297c)

W.A. Mozart

After resigning from the service of the Archbishop of Salzburg in 1777, Mozart traveled to Paris hoping to capitalize on his success as a child prodigy many years earlier. He had difficulty, however, because of the protective attitude of other musicians and because of the raging battle over the merits of French versus Italian styles — a battle in which Mozart refused to participate. While in Paris, he hoped to make his fortune by pleasing influential people who could assist him in obtaining a position.

The *Concert for Flute and Harp* was composed for the Duke of Guines, a former ambassador to England and

a favorite of Queen Marie Antoinette. The Duke played the flute, and his daughter, the harp. Mozart praised their playing in a letter home to his father.

One of Mozart's most striking faculties was the ability to absorb the characteristics of the music all around him and then utilize this influence to pour out excellent music in almost any style and form. For this reason, he could travel to France, England, and Italy and successfully compose for each audience. This concerto is a marvelous piece of French salon music. Well written for each instrument, the work is elegant and charming, but it still sustains musical depth.

## Concerto in C minor for Piano, K. 491

W.A. Mozart

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

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

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

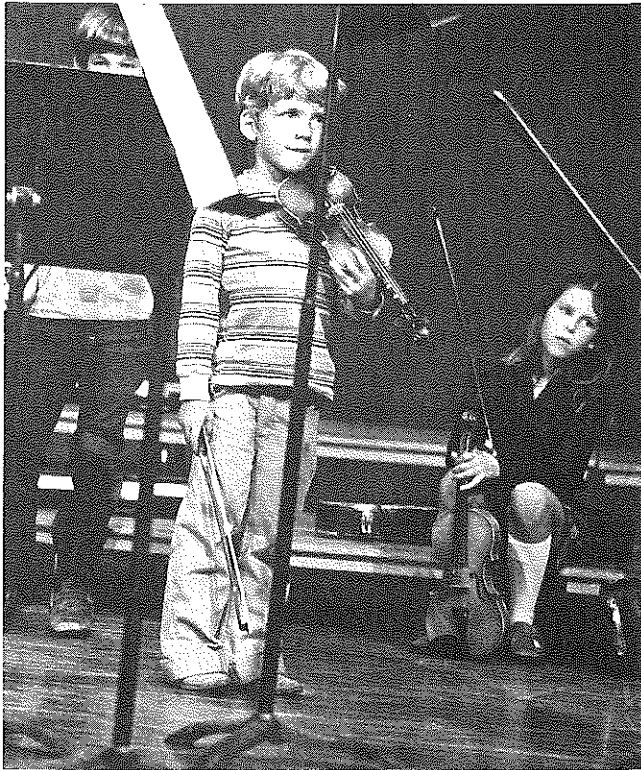
The first movement is unusually long; 523 measures — not exceeded until Beethoven's *Eroica* Symphony nearly twenty years later. The slow and lyrical second movement is a brief relief from the dark intensity of the first. The last movement is a theme and variations based on a march-like, but strikingly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

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### Funding

To bring about a musical event of such magnitude requires financial support from a variety of sources. Generous government grants — from the City of San Luis Obispo and the California Arts Council — have been the cornerstone of our success. These grants are vital not only because they provide a large part of our funding, but also because they act as a morale booster to those involved with fund-raising for the Festival. They further indicate that the development of the arts in the community is a priority item in government...a philosophy with which we wholeheartedly agree.

Private and business contributions are our single largest source of revenue. Donations are received throughout the year from all over California and out-of-state as well. We are proud of this broad-based support and the enthusiasm it demonstrates for what we are doing in San Luis Obispo.

Board members have spent countless hours this year on additional fund-raising activities which have, for the first time, become an important source of income. Handsome calendars, conceived and designed by Different Circle Advertising, were sold last fall. The twelve sepia prints highlighted historic buildings in San Luis Obispo. T-shirts imprinted with the Mozart Festival poster-logo are being offered again, after selling out last year. With the help of Bill Hart and the staff of the Attic, we began selling the t-shirts in April and will continue through August. The biggest fund-raising event of the year — and one of the city's most memorable occasions — was the benefit screening in May of

Ingmar Bergman's film, "The Magic Flute." The film of Mozart's opera was obtained for one showing free of charge through the efforts of Paul Kohner, Bergman's agent, and Frank Moreno at Surrogate Releasing. Jack McGeorge of the Fremont Theatre was also instrumental in bringing this project to life. We ended this year's fund-raising activities with an art auction. Nearly 40 pieces of art — prints, oils and watercolors — were purchased, bringing to a close our most rewarding year yet.

The Mozart Festival Board now operates year-round to uphold the high standards for which the Festival has come to be known. Ticket sales account for only 40% of our operating budget. With that in mind, we now begin plans for funding the 1977 Festival. Your generosity is greatly appreciated, and your continued support is earnestly solicited.

### Clinics

Local music students of all ages are invited to participate in the Mozart Festival by attending the free Instrumental Clinics during Festival Week, sponsored jointly by Cuesta College and the Mozart Festival Association.

The instructors are all featured artists or principal players with the Mozart Festival Orchestra. At the afternoon clinics, they perform in ensemble, then individually. In addition to offering advice on technique, they talk about their practice schedules and their lives as professional musicians.

The clinic for string instruments is Monday and will be presented by Dorothy Wade, Sven Reher, Robert Adcock, and John Hornschuch.

Also on Monday, the clinic for woodwinds will be presented by Sylvia Greenfield, John Ellis, James Kanter, and Don Christlieb.

On Tuesday, students of brass and percussion instruments will be instructed by Anthony Plog, Sinclair Lott, Doug Lowry, and Timm Boatman.

### Konzert für Anfänger (Ear-Opener Concert)

This year the Festival presents its second Ear-Opener Concert, a program designed to introduce classical music to beginners of all ages.

The music will be presented in an entertaining and informative manner, stressing the enjoyment derived from the appreciation of good music.

This year's program will feature the evolution of keyboard instruments from the clavichord of the 14th and 15th centuries to the modern 9-foot concert grand piano. Featured will be the three keyboard soloists of this year's Festival—Ronald V. Ratcliffe, Bess Karp, and Paul Hersh—who will explore the world of keyboard music through demonstration and speech.

Konzert für Anfänger is Thursday, August 5, at 3 p.m. in the Cal Poly Theatre.

### Donor's Night

Begun two years ago to thank donors and volunteers for their invaluable support, the custom of Donor's Night continues this year on Monday, August 1, in the Cal Poly Theatre. Paul Hersh, piano soloist, will play and comment upon the piano music of Mozart.

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## Early Tours of Mozart

By the time he was six, Mozart's artistry had been admired by everyone in the small circle at Salzburg, and Leopold became ambitious to make his son's talents better known. Nannerl, Mozart's sister, was eleven by this time, and was, in her father's eyes, close to losing her status as a child prodigy. Thus began the Grand Tour, which was to consist of three sojourns between 1762 and 1766 — to Munich, to Vienna, and to Northern Europe and London. Leopold was criticized for his ambition even while his children's talents were praised. A hint of a sales pitch — reminiscent more of a circus act than a musical genius — is evident in this announcement drafted by Leopold.

From the *Public Advertiser* — 31 May, 1764

At the Great Room in Spring-Garden, near St. James' Park, Tuesday, June 5, will be performed a grand Concert of Vocal and Instrumental MUSIC. For the Benefit of Miss MOZART of eleven, and Master MOZART of seven Years of Age, Prodiges of Nature; taking the Opportunity of representing to the Public the greatest Prodigy that Europe or that Human Nature has to boast of. Every Body will be astonished to hear a Child of such tender Age playing the Harpsichord in such a Perfection — It surmounts all Fantastic and Imagination, and it is hard to express which is more astonishing, his Execution upon the Harpsichord playing at Sight, or his own Composition. His Father brought him to England, not doubting but that he will meet with Success in a Kingdom, where his Countryman, that late famous Virtuoso Handel, received during his Life-Time such Particular Protection. Tickets, at Half a Guinea each; to be had of Mr. Mozart, at Mr. Couzin's, Haircutter, in Cecil Court, St. Martin's Lane

Spring Garden is near Charing Cross; the exhibitions of the Society of Artists were held there at the time.

Three trips were made to Italy between 1769 and 1771. On these journeys begin those letters of Mozart which are the most revealing documents that any composer has left for historians. The boy's character can be seen even in the early letters from Italy, most of which were mere postscripts to Leopold's correspondence with his wife and daughter, who remained on this occasion at Salzburg. Already there are signs of that keen dramatic sense, of that ability to draw a character in a phrase, which was to place him in the front rank of operatic composers. There is an immense sense of fun, but, where music is concerned, there is already a complete seriousness. Even to the boy of thirteen, music was the central fact of existence, a matter to be treated with the same seriousness and reverence as a religion. Other subjects were matters for puns, jingles, and rigmaroles in three or four languages. It is as if the boy were cutting his literary teeth upon the hard bones of words, and his mature letters are, not least in their idiosyncrasy of style, very remarkable literary efforts and unique among the records of musicians.

## To his mother and sister:

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

Wolfgang Mozart, 1770  
(Bologna, August 21, 1770)

## To his sister:

I hope that Mamma is well, and you too; and I should like you to answer my letters more carefully in the future, for it is surely far easier to reply to questions than to make up something for oneself. I like Haydn's six minuets better than the first twelve. We have often had to perform them for the countess. We should like to be able to introduce the German taste in minuets into Italy, where they last nearly as long as a whole symphony. Excuse my wretched writing. I could do better, but I am in a hurry. We should like to have two small calendars for the next year. Addio.

C: W: Mozart  
(Bologna, September 29, 1770)

I kiss Mamma's hand.

## Dearest Sister,

We suffered greatly from the heat on our journey and the dust worried us most impertinently the whole time, so that we should certainly have been choked to death, if we had not been too clever for that. Here it has not rained for a whole month (or so the Milanese say). Today it began to drizzle a little, but now the sun is shining and it is very hot again. What you promised me (you know what, you dear one!) you will surely do and I shall certainly be most grateful to you. The Princess had an attack of diarrhea the other day. Apart from that I have no news. Do send me some. My greetings to all our good friends, and I kiss Mamma's hand. I am simply panting from the heat! So I am tearing open my waistcoat. Addio. Farewell.

Wolfgang  
(Milan, August 24, 1771)

## Postscript:

Upstairs we have a violinist, downstairs another one, in the next room a singing-master who gives lessons, and in the other room opposite ours an oboist. That is good fun when you are composing! It gives you plenty of ideas.

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# Hosts

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

Lou and Linda Adams  
 Elizabeth Anderson  
 Ms. Jackie Bloom  
 Mr. and Mrs. Douglas A. Brown  
 Sherman and Virginia Butler  
 Lisa Chouinard and Sue Miller  
 Weston Clark  
 Yvonne Dengler  
 Mrs. Helen Drumm  
 Dorothy Duke  
 Mr. and Mrs. Harold D. Esmon  
 Gary A. Gale  
 Steve George  
 Ed Glassco  
 Ethel Gozzi  
 Connie Gregory  
 Mr. and Mrs. Myron Graham  
 Dr. and Mrs. Stephen Hansen  
 Mr. and Mrs. Richard Hitchman  
 Elaine Holley

Mr. and Mrs. Richard W. Huffman  
 Mary Isaacsen-Bright  
 Dr. Gloria Jameson  
 Mr. and Mrs. Botso Korisheli  
 Mr. and Mrs. Richard Lamb  
 Ruth Lancaster  
 Mr. and Mrs. Harold Larson  
 Mary La Venture  
 Stan Malinowski  
 Andre and Linda Marchenko  
 Mr. and Mrs. Andrew Merriam  
 The Glenn Millar Family  
 Steve Myrick, et al  
 Mr. and Mrs. Stanley Nelson  
 Meg Paivine  
 Margaret Parks  
 George Petite  
 Linnaea and Peter Phillips  
 Harold and Joyce Pillow  
 Mr. and Mrs. Harold Ragle

Mr. and Mrs. Ronald Ratcliffe  
 Dr. James A. Renning  
 The Rices of Morro Bay  
 Mrs. Walter Rice  
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 Marian Zollars

## Board of Directors

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 Lucille Fabbri  
 James Gates  
 Paul Landell  
 Harold Larson

Bruce Lindsay  
 Karen Merriam  
 Linnaea Phillips  
 Robert Silva  
 Clifton Swanson (Musical Director)

## Festival Staff

ANNE BROWN, *Festival Administrator*

After five years with the Festival, three of which she served as Board member or officer, Anne Brown was engaged for the sixth season as Festival Administrator. In addition to managing the office, coordinating many staff activities, and serving as liaison between the Festival and the musicians, she has become an invaluable help to the Festival in many other ways.

Cambria Concert: Valerie Tacker  
 Clinics: Jennifer Lamb  
 Fund-Raising:

Art Auction: Paul Landell  
 Calendars: Anne Brown  
 Karen Merriam

"The Magic Flute": Linnaea Phillips  
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 Office: Anne Brown

Yvonne Dengler  
 Linda Marchenko

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Piano Technicians: Ralph Day  
 Arthur O. Johnston

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 Program Sales: Harold Larson  
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 Linda Marchenko

Tickets: Ruth James  
 Vi Cupp

Ushers: Bruce Lindsay  
 Luther Bertrando  
 Hilding Larson

The success of this year's Festival is due, in great part, to the support and assistance of many. As the number of Festival activities has grown, the need for publicity has increased enormously. The support of local media — newspapers, magazines, radio and television stations — is vital and has been gratifying. The San Luis Obispo Chamber of Commerce has prepared and distributed news releases of Festival activities, and the San Luis Obispo Promotional Coordinating Committee again has provided advertising in two regional magazines. Special appreciation is extended to Monsignor Neary and the Old Mission for permission to rehearse and perform in the sanctuary. The scheduling of rehearsals and concerts at Cal Poly has been due to the cooperation of Bob Baldrige, Theatre Manager; Fred Wolf, Director of Special Programs; Dr. Robert Mott and the Physical Education workshops; and the Music Department. RCS, Inc., the answering service, has donated its services. Jim Greathouse, Director of Community Services at Cuesta College, has helped organize the instrumental clinics on that campus. The San Luis Paper Company has assisted in the moving of heavy materials. Instrumental in greeting the musicians are Dr. Lawrence Field and two chapters of Beta Sigma Phi Sorority, Theta Psi Chapter and Xi Rho Sigma Chapter. Thanks also go to Mrs. Louisiana Clayton Dart for her program essay, "Music in the Early California Missions," and to Brian Lawler and the staff of Tintype Graphic Arts for enhancing the visual image of the Mozart Festival. Businesses and individuals donating time and materials to "The Magic Flute" benefit deserve special recognition: The Moor, Friar Tuck's Refectory, La Dolce Vita, Phill's Plants, Hoffman Mountain Ranch Vineyards, Dr. Lawrence Field, the Cuesta College Drama Club, Don Wallace and the Portable Theatre, and a host of Cal Poly students. Indispensable assistance in selling tickets has been provided by Brown's Music Store, Premier Music, the Cal Poly ASI, and the Cookie Crock in Cambria. Finally, Santa Barbara Savings and Loan has generously donated office space to make a home for the Mozart Festival.

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