

Allegretto



FOURTH ANNUAL SAN LUIS OBISPO

# MOZART



# FESTIVAL

JULY 31 - AUGUST 4, 1974

Allegro assai





SAN LUIS OBISPO MOZART FESTIVAL ASSOCIATION

Postoffice Box 311

San Luis Obispo, Calif. 93406

Dear Friends of Mozart:

It is with great pleasure that we welcome you to our fourth annual festival season. We hope you will enjoy the entire series of musical programs.

Our carefully selected musicians are drawn from all parts of the country and contribute their talent and experience under the brilliant direction of Clifton Swanson to make memorable music at each of the performances.

It is our unique opportunity for a week each year to be surrounded by great music!

The Mozart Festival is the result of the volunteer efforts and financial contributions of many people. It is beyond the scope of this letter to mention all of the contributors (they are listed elsewhere in the program), but the following should be noted because of their unusual nature:

- A. City of San Luis Obispo, a grant of \$4,000, and
- B. State of California, California Arts Commission, a grant of \$5,000.

It is through your contributions and purchase of tickets that we are able to meet the two-for-one qualifications of the CAC grant. Sincere thanks to each of you for your continued support.

The Festival Board is confident that the 1974 Festival will be the best yet. We invite you to join us in enjoying each program this year and in building toward an even greater festival in the years to come.

Again, thank you for your support of the San Luis Obispo Mozart Festival.

Sincerely,

HAROLD H. LARSON  
President

Mozart Festival Association

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the Mozart Festival Association to*

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*with thanks for their generous assistance.*



It may be said that there are composers who develop by constantly stepping out of their frame and following a new direction. Because they continually uproot themselves they grow erratically and may perhaps fail to attain their full stature. Others circle their domain with their first steps; every circle brings them to known territory, yet every circling results in new discoveries and conquests.

Mozart was of the second type; he was always faithful to himself. In his early works most of the "themes" of his music are already present, and it is fascinating to watch how these "themes" reappear in successive works, always deepened and enriched. Such a composer does not constantly seek the new, trying to "advance"; he holds his ground ever more firmly, becomes stronger; every new work means more than the previous one precisely because he is content to follow his natural growth. To change, and to proceed into new territories, is always an adventure; for the creative artist the only sure progress is into the depths of his own soul. And this is the most difficult and most exciting road . . .

The elements of Mozart's greatness are beyond analysis and discussion. Other great musicians can be discussed, but his music does not offer any opening — it is pure, unbroken, finished to the very end. There is no such harmonious phenomenon in the entire history of music. Baudelaire's famous mot, "guileless poet," fits him, for indeed, he was guileless and straightforward, faithful to his vocation, which was to create beauty from such matter as happens to be, from the little and sad matter of our own life. How many things determine this life! But the composer transforms them into noble beauty which rises above the circumstances and remains, like the coral palaces, even after those who gathered and built them have gone. And he does it not so much consciously as with the instinct of the coral animals. This is the true and ancient instinct of the creative artist. It lived in him, creating the individual world of a peculiar beauty, both happy and tragic, formed from life, yet higher than life; for Mozart's poetry is always the highest lyricism, akin to the beauty of classical Greece even when he sang of frivolous barbers and swashbuckling adventurers . . .

—From Paul Henry Lang's Introduction  
to "The Creative World of Mozart"

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# Schedule of Concerts

Wednesday, July 31

Program I, Piano Recital by Istvan Nadas, 8:15 p.m., Cal Poly Theatre  
Fantasia in C minor, K. 475, W. A. Mozart  
Sonata in B-flat major, K. 333, W. A. Mozart  
Goldberg Variations, J. S. Bach

Thursday, August 1

Program II, 8:15 p.m., Chumash Auditorium, Cal Poly Campus, (Co-sponsored by ASI)  
Overture to "The Marriage of Figaro," W. A. Mozart  
Symphony No. 1 in E-flat major, K. 16, W. A. Mozart  
Piano Concerto No. 20 in D minor, K. 466, W. A. Mozart  
Symphony No. 41 in C major, K. 551 ("Jupiter"), W. A. Mozart

Friday, August 2

Children's Concert, 3 p.m., Cal Poly Theatre

Program III, 8:15 p.m., Mission San Luis Obispo de Tolosa  
Overture to La Clemenza de Tito, K. 621, W. A. Mozart  
L'Horloge de Fleur, for oboe and orchestra, J. Francaix  
Missa VIII. Toni "Puisq ue J'ai perdu", O. di Lasso (Festival Singers)  
Coronation Mass, K. 317, W. A. Mozart (Festival Singers)

Saturday, August 3

Chamber Music Recital, 3 p.m., Cal Poly Theatre  
Piano Sonata in C major, K. 330, W. A. Mozart  
Piano Sonata in A minor, K. 310, W. A. Mozart  
Concerto in D major for klavier, K. 107, No. 1, W. A. Mozart  
(Based on a keyboard sonata by J. C. Bach)  
Concerto in D major for harpsichord and orchestra, J. Haydn

Program IV, 8:15 p.m., Cal Poly Theatre

"Haffner" Serenade, K. 250, W. A. Mozart  
Exsultate, jubilate, K. 165, W. A. Mozart  
Variaciones Concertantes, A. Ginastera

Sunday, August 4

Program V, 3 p.m., Chumash Auditorium, Cal Poly Campus, (Co-sponsored by ASI)  
Classical Symphony, Op. 15, S. Prokofiev  
Suite No. 4 in D major, Op. 61 ("Mozartiana"), I. Tchaikowsky  
Piano Concerto No. 25 in C major, K. 503

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**GRAHAM'S ART STORE**

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Clifton Eric Swanson, Musical Director and Conductor of the San Luis Obispo Mozart Festival, has been intensely involved in music ever since he decided to make it a career instead of a hobby.

A full-time instructor on the music faculty at California Polytechnic State University, Swanson serves as Musical Director and Conductor for the San Luis Obispo County Symphony as well as for the Mozart Festival, which he was instrumental in starting four years ago.

Such a musical pace has been typical of Swanson. After he changed his major to music in his junior year at Pomona College, he studied piano with Russell Sherman, now head of the piano department at the New England Conservatory, and string bass with Paul Gregory. He also was assistant conductor of the college orchestra. In 1963 he received his Bachelor of Arts in Music and went on to the University of Texas.

It was in Texas where he developed his interest in Mozart, writing his Master's Thesis on "Third Relationships and Phrase Grouping in the Music of Mozart." While in Texas he served as a teaching assistant in conducting and was assistant conductor for the University orchestra. At the same time he played string bass in the Austin Symphony under Ezra Rachlin.

After college Swanson studied at the Music Academy of the West in Santa Barbara and has performed as principal bass player with the Peter Britt Music and Arts Festival in Jacksonville, Oregon, and at the Anchorage Festival in Alaska. During a year of post-graduate study at UCLA, Swanson was the recipient of the Atwater-Kent Award for performance on string bass.

Before coming to Cal Poly he taught at Portland State College and performed with the Rockefeller Foundation funded Group for Contemporary Music as conductor and bassist.

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*Istvan Nadas*

*Pianist*

A native Hungarian and graduate of the National Academy of Budapest, Istvan Nadas studied piano with Bela Bartok, composition with Zoltan Kodaly and chamber music with Leo Weiner. While still in his teens, he toured Europe as soloist with orchestras and in recital. His vast repertoire includes the complete works of Beethoven and Bach as well as over fifty concerti.

Nadas will perform in recital Wednesday evening, as soloist in the Sunday afternoon concert and as lecture-pianist at a special program for Mozart Festival patrons Monday evening.



*Dorothy Wade*

*Violin Soloist and Concertmaster*

Dorothy Wade is returning for her second year with the Mozart Festival. She began her violin studies with Karl Moldren and has appeared as soloist with most of the Southern California and San Francisco Bay Area orchestras, including the Los Angeles Philharmonic. She was recently appointed concertmaster of the California Chamber Symphony and she has played in the Carmel, Bach and Ojai Festivals.

Miss Wade will appear as soloist in the "Haffner" Serenade in the Saturday evening program.



*Delcina Stevenson*

*Soprano*

Delcina Stevenson has been a featured soprano with the San Francisco, Seattle and Portland Opera Companies and has appeared as soloist with the Detroit, San Diego and San Francisco Symphonies. She was personally invited by Zubin Mehta to appear as soloist in DuBois "Seven Last Words" with the Los Angeles Philharmonic Orchestra. She also has appeared with the Ojai and Carmel Bach Festivals.

Miss Stevenson will perform in the Friday evening concert in Mission San Luis Obispo de Tolosa and in the Saturday evening concert.

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*Patricia Michaelian*

*Pianist*

Patricia Michaelian has studied at the San Francisco Conservatory with Adolph Baller and at the Curtis Institute in Philadelphia with Eleanor Sokoloff and Mieczyslaw Horszowski. She was the only pianist chosen by Leonard Bernstein in 1965 for his nationally shown TV program for young people and more recently toured with Arthur Fiedler and the Boston Pops. She made her London Debut in 1973.

Miss Michaelian will perform as soloist in the Thursday evening and Saturday afternoon programs.



*John Ellis*

*Oboe Soloist*

John Ellis is returning for his fourth year in the San Luis Obispo Mozart Festival and is becoming well-known to San Luis Obispo audiences. He has performed with Boris Goldovsky, The Madrid Ballet and Henri Temianka's California Chamber Symphony. He was recently soloist with the Los Angeles Chamber Orchestra under Neville Marriner. He teaches at San Fernando Valley State College and at Pomona College.

Mr. Ellis will perform as soloist in the Friday evening concert.



*John Russell*

*Conductor, Mozart Festival Chorus*

A former piano student of Adolf Baller, John Russell joined the faculty at California Polytechnic State University in 1968. He is conductor of the University Singers and the Chamber Singers and has composed original compositions in varied forms and media including works for chorus, chamber ensembles, orchestra, solo instruments and piano. Russell has directed and conducted the Festival Chorus since the Festival was started in 1971.

He will conduct the Festival Chorus in the Friday evening concert in Mission San Luis Obispo de Tolosa.



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The Mozart Festival singers are 44 men and women from San Luis Obispo County who are chosen on the basis of musicianship and vocal quality. They rehearse in the evenings beginning several months before the performance.

About one-third of the choir are members of the Cal Poly University chorus during the academic school year. The rest are members of the community who audition for their places in the chorus. John Russell is director and conductor of the chorus.

In addition to the local singers four people will join the chorus as guests and/or soloists: Soprano Delcina Stevenson, Alto Bonnie Hubbard, Tenor Michael Sells, and Bass Earle Wilke.

The Festival Chorus will perform in the Friday evening concert in Mission San Luis Obispo de Tolosa.

#### Members of the Chorus

|   |   |
|---|---|
| Don Adams, Tenor (San Luis Obispo)                      | Marian J. Needham, Alto (San Luis Obispo) |
| Mariadel C. Alberts, Soprano (San Luis Obispo)          | Carl Ostrom, Bass (San Luis Obispo)       |
| Milton Baer, Tenor (Atascadero)*                        | Marsha Ostrom, Soprano (San Luis Obispo)  |
| Winnie Baer, Alto (Atascadero)                          | Judy Rapp, Soprano (San Luis Obispo)      |
| Elizabethanne J. Bettencourt, Soprano (San Luis Obispo) | Lynn Roberts, Soprano (Atascadero)        |
| Kelly Borchard, Alto (Cayucos)                          | Michael Ross, Tenor (Fresno)              |
| Michael P. Burrell, Bass (San Luis Obispo)              | Gaylen Kay Ruese, Alto (San Luis Obispo)  |
| Shel Burrell, Alto (San Luis Obispo)                    | Carol Russell, Alto (San Luis Obispo)     |
| Sherman Butler, Bass (Pismo Beach)                      | Kenneth Self, Tenor (San Luis Obispo)     |
| Robert Clark, Tenor (Cambria)                           | Debbie Sheets, Soprano (San Luis Obispo)  |
| Jerry Cook, Tenor (San Luis Obispo)                     | Robert Silva, Tenor (San Luis Obispo)     |
| Karen E. Coombs, Alto (Los Osos)                        | David E. Snyder, Bass (San Luis Obispo)   |
| Joan Dwyer, Soprano (San Luis Obispo)                   | Candice Smith, Alto (San Luis Obispo)     |
| Loren Dynneson, Tenor (San Luis Obispo)                 | Kristine Sweder, Alto (San Luis Obispo)*  |
| Edwin Eiting, Bass (San Luis Obispo)                    | Loran Tacher, Bass (Cambria)              |
| Richard J. Hayden, Bass (San Luis Obispo)               | Valerie Tacker, Soprano (Cambria)*        |
| Christopher Hungerland, Bass (San Luis Obispo)          | Rita Tolbert, Soprano (San Luis Obispo)   |
| Kathleen Hurley, Alto (San Luis Obispo)                 | Jean Uhey, Alto (Baywood Park)            |
| Carol R. Jones, Soprano (Los Osos)                      | Janice Vivrette, Alto (San Luis Obispo)   |
| Vicki Kohler, Soprano (El Centro)                       | Chris Williamson, Alto (San Luis Obispo)  |
| <i>*Section Leaders</i>                                 | <i>Piano Accompanist, Valerie Tacker</i>  |

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# ORCHESTRA PERSONNEL

## VIOLIN I

Dorothy Wade, Concertmaster (Los Angeles)  
Charles Heiden (Salem, Ore.)  
Rebecca Brooks (Bakersfield)  
Pat Aiken (Edinboro, Pa.)  
Michelle Grab (Los Angeles)  
Carol Green (Ventura)  
Charles Veal (Los Angeles)

## VIOLIN II

Robert Sushel, Principal (Los Angeles)  
Greg Moore (Los Angeles)  
Joan Hayden (Los Angeles)  
Patricia Banko (Pismo Beach)  
Janice Radford (Los Angeles)  
Carol Kersten (San Luis Obispo)  
Pamela Helfert (San Luis Obispo)  
David Stade (San Luis Obispo)

## VIOLA

Sven Reher, Principal (Los Angeles)  
Renita Koven (Los Angeles)  
Barbara Simons (Los Angeles)  
JoAnn Hakonsson (Los Angeles)  
David Cook (San Luis Obispo)

## VIOLINCELLO

Robert Adcock, Principal (Los Angeles)  
Glenn Grab (Los Angeles)  
Jeanne Crittenden (Santa Barbara)  
Catherine Graff MacLaughlin (Riverside)  
Nancy Nagano (Morro Bay)

## DOUBLE BASS

John Hornschuch, Principal (Seattle)  
Perry Steinberg (Los Angeles)

## PICCOLO

Sylvia Greenfield (Los Angeles)

## FLUTE

Susan Greenberg, Principal (Los Angeles)  
Sylvia Greenfield (Los Angeles)

## OBOE

John Ellis, Principal (Los Angeles)  
John Winter (Redlands)

## CLARINET

Marilyn Bass, Principal (Los Angeles)  
Virginia Wright (Pismo Beach)

## BASSOON

Don Christlieb, Principal (Los Angeles)  
Greg Parsons (Oakland)

## FRENCH HORN

James Decker, Principal (Long Beach)  
Jane Swanson (San Luis Obispo)  
Susan Carnohan (San Luis Obispo)  
James Christensen (Pismo Beach)

## TRUMPET

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

## TROMBONE

Tom Ervin (Tucson, Ariz.)

## TIMPANI

Karen Ervin (Tucson, Ariz.)

## HARP

Lou Anne Neill (Los Angeles)

## HARPSICHORD

Ronald V. Ratcliffe (San Luis Obispo)

## MANAGER

David Shade (Riverside)

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# PROGRAM I

Piano Recital by Istvan Nadas

Wednesday evening, July 31

8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart . . . . . Fantasia in C minor, K. 475  
(1756-1791)

W. A. Mozart . . . . . Sonata in B-flat major, K. 333 (K. 315c)  
Allegro  
Andante cantabile  
Allegretto grazioso

— INTERMISSION —

Johann Sebastian Bach . . . . . Aria with sundry variations; BWV 988  
(1685-1750) (Goldberg Variations)

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## NOTES

### *Fantasia in C minor*

W. A. Mozart

The Fantasia in C minor is one of Mozart's most popular piano works. Composed in 1785, the piece is extremely introspective, revealing a dark side of Mozart that often shows itself. Whether the mood is reflective of a particular state of Mozart's mind is never quite clear, so it cannot be said that this piece reflects some unhappy experience or suffering on his part. The

intensity of expression is strong, however, and references are often made with regard to the "Beethovenesque" quality of this piece. What is most evident is the improvisatory style which prevails, giving us a glimpse of what it must have been like to hear Mozart create spontaneously at the keyboard.

### *Sonata in B-flat major*

W. A. Mozart

One of the strongest influences on Mozart's growth as a composer during his youth was the friendship he had with Johann Christian Bach, youngest son of J. S. Bach. It is interesting to see this influence continue on into Mozart's maturity, for the B-flat major sonata composed in the summer of 1778 seems to revive this relationship.

The opening of the first movement is very similar to the opening of two of Bach's sonatas, Op. 17, Nos. 4 and 6. The coincidence is even more striking when it is observed that the young Bach visited Paris (where Mozart was staying) during August of that year and it was shortly after then that the B-flat sonata was composed.

### *Aria with sundry variations*

(*Goldberg Variations*)

J. S. Bach

Johann Sebastian Bach's "Goldberg Variations" stands out as one of his most ambitious works for keyboard — in the midst of a host of ambitious works. The piece is fascinating, both from the standpoint of the story behind the music, and from the point of analysis and performance technique.

In short, the set of variations was composed by Bach for his student, J. Theodore Goldberg, to play for his patron, Count Hermann Karl von Kayserling. Apparently the Count was prone to insomnia and requested appropriate music to enrich his sleepless nights. Bach's solution was to take a *Sarabande* and compose thirty variations on it. The Count was so pleased he rewarded Bach generously for his fine work.

The work, originally composed for a two-manual harpsichord is a constant source of

pleasure and amazement. To some extent, it is like a set of etudes — each variation exploiting a technical or musical challenge. What is not obvious to the listener, however, is the fact that every third variation (Nos. 3, 6, 9, etc.) is a canon. Number three is a canon at the unison; number six is a canon at the interval of a second; number nine a canon at the interval of a third, etc. Finally the 27th variation is a canon at the interval of a ninth. What a surprise to find this hidden fact! Still another surprise is the fact that the 30th variation is a *Quodlibet* — a technique of taking different melodies and fitting them together simultaneously. In this instance, woven into the last variation are two folk melodies: "Long have I been away from you," and "Cabbages and turnips have put me to flight."

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## PROGRAM II

Thursday evening, August 1

8:15 p.m.

Chumash Auditorium, Cal Poly University Union

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

Wolfgang Amadeus Mozart . . . . . Overture to the Marriage of Figaro  
(1756-1791)

W. A. Mozart . . . . . Symphony No. 1 in E-flat major, K. 16  
Molto allegro  
Andante  
Presto

W. A. Mozart . . . . . Piano Concerto No. 20 in D minor, K. 466  
Allegro  
Romance  
Rondo: Allegro assai

*Patricia Michaelian, piano soloist*

— INTERMISSION —

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

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## NOTES

### *Overture to the Marriage of Figaro*

W. A. Mozart

Mozart's operas are among the most entertaining of all, especially his comic operas. One of his finest is the "Marriage of Figaro," based on Beaumarchais's play first produced in 1874. With the assistance of his librettist Lorenzo da Ponte, Mozart transformed an

### *Symphony No. 1 in E-flat major*

W. A. Mozart

Mozart composed his first symphony in 1764 at the age of 8½, while the family was visiting England on their grand tour. His father became ill during August and young Mozart fell to composing for entertainment since the house was to remain as quiet as possible.

The Symphony No. 1 in E-flat major, is truly a remarkable achievement for a boy of his age. While in comparison to his later symphonies it seems to be on a small scale and fairly primitive in terms of form, it must be pointed out that this work dates from the early history of the symphonic tradition and is contemporary with Haydn's earliest. In reality, this work is comparable to any other symphony of its time. It reflects strongly the influence of Johann Christian

### *Piano Concerto No. 20 in D minor*

W. A. Mozart

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

### *Symphony No. 51 in C major*

W. A. Mozart

The "Jupiter" Symphony is Mozart's last symphony, the third in the final three symphonies composed for no known reason during the summer of 1788. Of these contrasting works, the "Jupiter" is the most brilliant and outgoing — almost triumphant in com-

parison to the others. The work probably needs no introduction except to again point out the last movement, a contrapuntal masterpiece and the object of any musician's admiration.

already excellent and popular play into a work of art that is a guaranteed evening of pleasure, even for one who avoids operas.

A familiar work, the Overture to "Le Nozze de Figaro" needs little introduction.

Bach, son of Johann Sebastian Bach. This influence manifests itself in the 'singing' style of the Italians which eventually pervades Mozart's music.

Curiously, Mozart employs a four-note theme in both the second and third movements which is the same famous motive found in the last movement of his "Jupiter" symphony. This theme appears not only throughout Mozart's works, but often in other composers' as well. It is a happy coincidence that his first and last symphonies be tied together so neatly.

The theme turns out to be a popular subject derived from Gregorian chant and probably utilized by every 18th century composer for a contrapuntal exercise in the course of his studies.

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

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# PROGRAM III

Friday evening, August 2

8:15 p.m.

## Mission San Luis Obispo de Tolosa

*Applause is appropriate, but the audience is requested to respect the sanctity of the Mission.*

Wolfgang Amadeus Mozart . . . . . Overture to La Clemenza di Tito, K. 621  
(1756-1791)

Jean Francaix . . . . . L'Horloge de Fleur for Oboe and Orchestra  
(1912- )

- 3 A. M.—Galant de jour (poisonberry)
- 5 A. M.—Cupidone bleue (blue catananche, native of southern France)
- 10 A. M.—Cierge a grandes fleurs (torch thistle)
- 12 Noon—Nyctanthe du Malabar (Malabar jasmine)
- 5 P. M.—Belle-de-nuit (belladonna, or deadly nightshade)
- 7 P. M.—Geranium triste (Mourning geranium)
- 9 P. M.—Silene noctiflore (Night-flowering catchfly)

*John Ellis, oboe soloist*

Orland di Lasso . . . . . Missa VIII. Toni "Puisque j'ai perdu"  
(1530-1594)

*Festival Singers*

*John Russell, Director*

— INTERMISSION —

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

*Festival Singers*

*Soloists*

*Delcina Stevenson, Soprano*

*Bonnie Hurwood, Alto*

*Michael Sells, Tenor*

*Earle Wilke, Bass*

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## Galley Restaurants

Morro Bay and Kailua-Kona, Hawaii







Texts for both the Mozart and di Lasso Masses are the Ordinary—Kyrie, Gloria, Credo, Sanctus-Benedictus, and Agnus Dei. The Latin and English translation follow.

#### *Kyrie*

Kyrie eleison. Christe eleison. Kyrie eleison.

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

#### *Gloria*

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus. Tu solus Altissimus. Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.

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

#### *Credo*

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilia omnium et invisibilia. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos, et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre, et Filio simul adoratur, et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God; Light of Light; true God of true God. Begotten not made; of one being with the Father; by Whom all things were made. Who for us men, and for our salvation, came down from heaven. And was made Flesh by the Holy Ghost of the Virgin Mary: and was made man. He was also crucified for us, suffered under Pontius Pilate and was buried. And on the third day He rose again according to the Scriptures. And ascending into Heaven, He sitteth at the right hand of the Father. And He shall come again in glory to judge the living and the dead; and of His kingdom there shall be no end. And I believe in the Holy Ghost, Lord and Giver of life, Who proceeds from the Father and the Son. Who together with the Father and the Son is no less adored, and glorified: Who spoke by the Prophets. And I believe in One, Holy, Catholic and Apostolic Church. I confess one Baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

#### *Sanctus-Benedictus*

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.

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

#### *Agnus Dei*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, Who takest away the sins of the world, have mercy on us.

Lamb of God, Who takest away the sins of the world, have mercy on us.

Lamb of God, Who takest away the sins of the world, grant us peace.



# CHAMBER MUSIC RECITAL

Saturday afternoon, August 3

3 p.m.

Cal Poly Theatre, Cal Poly Campus

Wolfgang Amadeus Mozart . . . . . Piano Sonata in C major, K. 330 (K. 300h)  
(1756-1791)

Allegro moderato  
Andante cantabile  
Allegretto

W. A. Mozart . . . . . Piano Sonata in A major, K. 310 (K. 300d)

Allegro maestoso  
Andante cantabile con espressione  
Presto

*Patricia Michaelian, piano*

— INTERMISSION —

W. A. Mozart . . . . . Concerto in D major for klavier, K. 107a, No. 1  
(Based on a keyboard sonata by J. C. Bach)

Allegro  
Andante  
Tempo di Minuetto

Joseph Haydn . . . . . Concerto in D major for harpsichord and orchestra  
(1732-1809)

Vivace  
Un poco Adagio  
Rondo all' Ungherese

*Ronald V. Ratcliffe, harpsichord soloist*

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## PROGRAM IV

Saturday evening, August 3

8:15 p.m.

Cal Poly Theatre, Cal Poly Campus

Wolfgang Amadeus Mozart . . . . . "Haffner" Serenade, K. 250 (K. 248b)  
(1756-1791)

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

*Dorothy Wade, violin soloist*

— I N T E R M I S S I O N —

W. A. Mozart . . . . . Exsultate, jubilate K. 165 (K. 158a)  
*Delcina Stevenson, soprano soloist*

Alberto Ginastera . . . . . Variaciones Concertantes for Chamber Orchestra  
(1916- )

- I. Tema per Violoncello ed Arpa
- II. Interludio per Corde
- III. Variazione giocosa per Flauto
- IV. Variazione in modo di Scherzo per Clarinetto
- V. Variazione drammatica per Viola
- VI. Variazione canonica per Oboe e Fagotto
- VII. Variazione in modo in Moto perpetuo per Violino
- VIII. Variazione pastorale per Corno
- IX. Interludio per Fiati
- X. Ripresa dal Tema per Contrabasso
- XI. Variazione finale in modo di Rondo per Orchestra

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## NOTES

### *Haffner Serenade*

W. A. Mozart

The early Classical period forms were not always clearly defined, so that for example, symphonic music might often overlap with chamber music, and the symphony might contain elements of the concerto. The serenade was a light, festive work, often providing atmosphere for parties and grand occasions. It often took on the characteristics of a symphony except that it generally consisted of many movements, several minuets included, and was rarely serious or profound.

The "Haffner" Serenade, K. 250, is one of the finest examples of such a form. Consisting of eight movements (including three

minuets!) this joyful piece was written to help celebrate the wedding of Elizabeth Haffner, daughter of the burgomeister Haffner of Salzburg, and a close friend of the Mozart family. It was completed on July 16, 1776, and performed at festivities on July 21, the day before the wedding.

One of the special pleasures is the *concertante* quality of the work. It is like a violin concerto within another work, the principal violinist often breaking into an obligatto part. A lengthy work, the "Haffner" Serenade is a striking piece, held together by its natural balance between charm, sparkle, and novelty.

### *Exsultate, jubilate*

W. A. Mozart

The motet, *Exsultate, jubilate*, is another example of the mixing of forms. Basically, a vocal work in three movements, it is remarkably related to the classical concerto in form and, in many ways, content.

The City of Milan invited Mozart for three consecutive years to provide an opera for the Carnival season in December. These commissions resulted in the composition of

*Mitridate*, *Ascanion in Alba*, and *Lucio Silla*, and brought Mozart to Italy each time. In January, 1773, during one of these visits he composed this effective work for the castrato, Venanzio Rauzzini, who had just been a principal in the recent performance of *Lucio Silla*. The last movement "Alleluia", has become especially well known and is often performed separately.

#### *Exsultate, jubilate*

##### *I. Allegro*

Exult, rejoice,  
O joyful souls  
And with sweet song  
Let the heavens resound,  
Making answer, with  
me, to your song.

##### *Recitative*

The lovely dawn glows bright,  
Now clouds and storms have fled,  
And a sudden calm has arisen for the just.  
Everywhere dark night held sway before.  
But now, at last, rise up and rejoice  
Ye who are not feared,  
And content in the blessed dawn  
With full hand make offerings of garlands  
and lilies.

##### *II. Andante*

And Thou, O Crown  
of Virgins,  
Grant us peace,  
And assuage the passions  
That touch our hearts.

##### *III. Vivace*

Alleluia

### *Variaciones Concertantes for Chamber Orchestra*

A. Ginastera

Composed in 1953 as the result of a commission by the Asociacion Amigos de la Musica of Buenos Aires, Ginastera's *Variaciones Concertantes* was first performed under the direction of Igor Markevitch. Conceived as a showcase for each of the

instruments of the orchestra, it consists of a theme and 11 variations. At times, the South American flavor of the work is discernable through the use of traditional Argentine rhythms and melodies.

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# PROGRAM V

Sunday afternoon, August 4

3 p.m.

Chumash Auditorium, Cal Poly University Union

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

Sergei Prokofiev . . . . . "Classical" Symphony, Op. 15  
(1891-1953)

Allegro con brio  
Larghetto  
Gavotte  
Finale: Molto vivace

Peter Ilyich Tchaikovsky . . . . Suite No. 4 in D major, Op. 61 ("Mozartiana")  
(1840-1893)

Gigue: Allegro  
Menuet: Moderato  
Preghiera (after a transcription of F. Liszt): Andante non tanto  
Theme and Variations: Allegro giusto

— INTERMISSION —

Wolfgang Amadeus Mozart . . . . Piano Concerto No. 25 in C major, K. 503  
(1756-1791)

Allegro maestoso  
Andante  
Allegretto

*Istvan Nadas, piano soloist*

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## NOTES

### "Classical" Symphony S. Prokofiev

In a striking anticipation of Neo-Classicism, Prokofiev composed his "Classical" symphony at about the same time that Stravinsky was finding the same path. Written during 1916 and 1917, this work contains familiar forms, styles and characteristics of the 18th Century symphony — drawing its main inspiration from Joseph Haydn. This is a zestful work, full of play-

### Suite No. 4 in D major P. I. Tchaikovsky

Composed in commemoration of the 100th anniversary of *Don Giovanni*, the Fourth Suite of Tchaikovsky is an orchestration of four of Mozart's works. While any arrangement of Mozart's music raises eyebrows of musical purists, it is interesting to have this sincere gesture of homage which was received with great enthusiasm at the time of its composition. Mozart was Tchaikovsky's favorite composer, a fact reflected in his diary of October 2, 1886.

"To my mind, Mozart is the culminating point of all beauty in the sphere of music. He alone can make me weep and tremble with delight at the con-

### Piano Concerto No. 25 in C major W. A. Mozart

The last concerto in the great series of piano concertos composed for concerts in Vienna is the C major concerto, K. 503. Composed simultaneously with his Symphony No. 38 ("Prague"), this work is really the culmination of his piano concertos. The final two were not composed under ideal conditions and are not as fine.

Here we have an expansive work — towering in its scope, adventurous in its approach and emitting inner strength that commands attention from the first measure. The first movement reflects the same outgoing confidence that can also be found in the "Jupiter" Symphony. It is the longest movement of any of Mozart's concertos and

ful twists and sparkling energy. Prokofiev has remarked, "That was the kind of symphony I wanted to write: a symphony in classical style. And when it began to jell, I renamed it 'Classical Symphony', First because it is simpler; second just for fun, to tease 'the geese,' secretly hoping that at the end I may win if the symphony would appear classical."

sciousness of the approach of that which we call the ideal."

The first, second, and fourth movements are drawn from piano works by Mozart: the Gigue, K. 574, composed by Mozart (in homage to Bach in 1789); a Minuet in D major, K. 355 composed in 1790; and an extended set of variations on a song from Gluck's opera *The Pilgrims of Mecca*, K. 455 in the catalogue of Mozart's works. The third movement is particularly novel; it is Tchaikovsky's orchestration of Liszt's piano transcription of the well-known motet *Ave Verum*, K. 618, one of Mozart's most beautiful choral works.

seems to grow in stature as it progresses. The second movement continues the same breadth and lofty quality of the first movement, making its point with economy and expressive poise. The last movement continues in a serious mood, unlike most concertos which end with a lighter and more entertaining style. It is a rondo, again on a grand scale, befitting the rest of the concerto. Because this concerto seems so weighty, it is not popularly received as a favorite. However, anyone who becomes well acquainted with this masterpiece soon finds the intensity and confidence that mark it as a major work.

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## The Thrift Shop

Dental Care for County Children ✦ 715 Higuera St. ✦ San Luis Obispo

page twenty-one



To Madame  
Marie Anne  
De Sonnenburg.  
To be delivered  
at the Prefecture, *St. Gilgen*  
No. 4

Most gracious lady!

Your kind letter was forwarded to me from Salzburg to the Hammerau, where I was on a visit to my son, an official at the Prefecture there; from my desire always to be of service to everyone, and particularly to the Mozart family, you can judge how painful it was for me to be prevented from complying with your request at once. But to the point, and to your first question: what your late brother's favorite pastimes were in his childhood, NB apart from his preoccupation with music.

This question can have no answer; for no sooner had he begun to busy himself with music than his interest in every other occupation was as dead, and even children's games had to have a musical accompaniment if they were to interest him; if we, he and I, were carrying his playthings from one room to another, the one who went empty-handed always had to sing or fiddle a march the while. But before he had begun music, he was so ready for any prank spiced with a little humour that he could quite forget food, drink and all things else. He became so fond of me—for, as you know, we saw much of each other—that he would often ask me ten times in one day if I loved him, and when I sometimes said no, just for fun, bright tears welled up in his eyes, so tender and kind was his good heart. 2nd question, how he behaved as a child when the great admired his musical talent and art?

In truth, he showed nothing less than pride or ambition: for he could in no wise better have satisfied these, than by playing to people who had little or no understanding of music; but he did not want to play, except his audience were great amateurs of music, or he had to be deluded into thinking them such.

3rd question. What branch of learning did he like best? Answer: in this respect he was easily led, it was of small matter to him what he was given to learn; he simply wanted to learn, and left the choice to his dearly loved father as to what field he was to work in—it seemed as if he understood that nowhere in the world could he have found a tutor, much less a guide, to equal his unforgettable father.

4th question. What characteristics, maxims, time-table, peculiarities and inclinations towards good and evil he had?

Answer. He was of a fiery disposition, no object held his attention by more than a thread. I think that if he had not had the advantageously good education which he enjoyed, he might have become the most wicked villain, so susceptible was he to every attraction, the goodness or badness of which he was not yet able to examine.

Some particular points worthy of admiration,  
concerning the fourth and fifth year of his age,  
the veracity of which I could swear to.

I once went with your father to the house, after Thursday service; we found the 4-year old Wolfgangerl busy with his pen:

Papa: What are you writing?

Wolfgang: A clavier concerto, the first part is nearly finished.

Papa: Show me. Wolfg. It's not ready yet.

Papa: Show me, it's sure to be interesting.

His father took it from him and showed me a smudge of notes, most of which were written over ink-blots which he had rubbed out. (NB: Little Wolfgangerl, knowing no better, plunged the pen to the bottom of the inkwell each time, and so, when he put it to the paper, a drop of ink was bound to fall off each time, but he was equal to it, and drawing the palm of his hand across it, wiped it away, and wrote on.

At first we laughed at what seemed such a galimatias, but his father than began to observe the most important matter, the notes and music; he stared long at the sheet, and then tears, tears of joy and wonder, fell from his eyes. Look, Herr Schachtner, [he] said, see how correctly and properly it is all written, only it can't be used, for it is so very difficult that no one could play it. Wolfgangerl said: That's why it's a concerto, you must practise it till you can get it right, look, that's how it goes. He played, and managed to get just enough out of it for us to see what he intended. At that time he had the notion that to play a concerto and work a miracle must be one and the same.

One further thing: Madame, you will remember that I had a very good violin which the late Wolfgangerl called the "butter violin" because of its soft and full tone. One day shortly after your return from Vienna he played on it and could not find words to praise it highly enough; one or two days later I came to see him again and found him amusing himself with his own violin. He at once said: How's your butter violin? and went on fiddling away at his fantasia. Finally he thought a moment and said to me: Herr Schachtner, your violin is tuned half a quarter-tone lower than mine, if you left it turned as it was last time I played it. I laughed at this, but Papa, knowing the extraordinary sense of pitch and memory of the child, asked me to fetch my violin and see if he was right. I did so, and he was right.

Shortly before this, in the days after your return from Vienna, Wolfgang having a little violin that he got as a present in Vienna, our former very good violinist, the late Herr Wenzl, came to us. He was a beginner in composition, and brought 6 trios with him, which he had written while your father was away and asked your father for an opinion on them. We played the trios, Papa playing the bass with his viola,



This will be the fourth season for the San Luis Obispo Mozart Festival. In its four years, the Festival has grown from three concerts in 1971, to a 1974 schedule of seven programs in five 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.

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 intent of the Festival is to bring the finest musicians to the area and to provide educational and cultural opportunities to the Central Coast.

## OTHER FESTIVAL ACTIVITIES

### CHILDREN'S CONCERT

This year the Mozart Festival presents its first Children's Concert — a program specifically designed to interest and stimulate young people.

Special emphasis will be placed on instruments which are rarely featured — the harp, the percussion instruments, and the harpsichord. Members of the Festival Orchestra will discuss and perform works of particular interest. Mozart's life as a child will be described, and the Festival Orchestra will perform his First Symphony, composed at the age of eight.

### A SPECIAL EVENT

Donors to the 1974 Mozart Festival are receiving a special thank you this year. Pianist Istvan Nadas is giving a lecture-recital on Bach's Goldberg Variations at an informal program for donors only. The Goldberg Variations is on the program for the Wednesday evening recital.

### CLINICS

Local music students of all ages are participating in the Mozart Festival by attending the annual free Instrumental Clinics which are offered during Festival week. The Clinics are sponsored jointly by Cuesta College and the Mozart Festival Association.

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

Woodwind instruments are scheduled for Tuesday with Susan Greenberg, John Ellis, Marilyn Bass and Don Christlieb instructing.

Students of brass and percussion instruments meet Wednesday for instruction by Anthony Plog, James Decker, Karen Ervin and Tom Ervin.

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The San Luis Obispo Mozart Festival is a non-profit and tax exempt corporation. Except for two grants from governmental bodies, the Festival is funded entirely by donations from private citizens.

The two grants are from the California Arts Commission and the City of San Luis Obispo. The California Arts Commission grant of \$5,000 was designated to help fund the instructional clinics for local music students, to augment the musicians honorarium pay, and to finance the administration of the Festival. This grant also stipulated that the Festival must supply matching funds on a two-to-one basis — by raising \$10,000 through donations and ticket sales.

The City of San Luis Obispo granted the Festival \$4,000.

It is only through public support, however, that the Festival can continue to bring a week of classical entertainment to San Luis Obispo. We earnestly thank the generous persons and organizations who have contributed to the Festival.

Without the support of the following people the Fourth Annual Mozart could not have taken place.

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page twenty-five



## Hosts

Each year most of the Mozart Festival musicians come from out of town to spend a week in San Luis Obispo. Each year a number of San Luis Obispo families graciously open their homes and invite the musicians to stay as guests. The following people are hosting the members of this year's orchestra.

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## ACKNOWLEDGEMENTS

It would be impossible to list the many sources of assistance for the Fourth Annual Mozart Festival. Magazines, newspapers, radio and television stations throughout the West Coast have been most co-operative. Grants from the California Arts Commission and the City of San Luis Obispo are responsible for the continued growth of the program. Special appreciation is extended to Monsignor Stieger and the Old Mission for permission to rehearse and perform in the Sanctuary. The San Luis Obispo Chamber of Commerce has assisted in the preparing of news releases to both printed and broadcast media. And The San Luis Paper Company has assisted in the moving of heavy materials during Festival Week.

Thanks also go to Brown's and Premier Music Stores, to the Cal Poly Associated Students and to the Chamber of Commerce for their assistance in the selling of tickets.

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*Continued from page twenty-two*

Wenzl the first violin, and I was to play the 2nd violin. Wolfgang had asked to be allowed to play the 2nd violin, but Papa refused him this foolish request, because he had not yet had the least instruction in the violin, and Papa thought that he could not possibly play anything. Wolfgang said: You don't need to have studied in order to play 2nd violin, and when Papa insisted that he should go away and not bother us any more, Wolfgang began to weep bitterly and stamped off with his little violin. I asked them to let him play with me; Papa eventually said: Play with Herr Schachtner, but so softly that we can't hear you, or you will have to go; and so it was. Wolfgang played with me; I soon noticed with astonishment that I was quite superfluous, I quietly put my violin down, and looked at your Papa; tears of wonder and comfort ran down his cheeks at this scene, and so he played all 6 trios. When we had finished, Wolfgang was emboldened by our applause to maintain that he could play the 1st violin too. For a joke we made the experiment, and we almost died for laughter when he played this [part] too, though with nothing but wrong and irregular positioning, in such a way that he never actually broke down. . . .

This is the best I can do with the questions you ask; forgive my dreadful scrawl, I am punished enough that I can do no better. With all esteem and due respect I am

Madame

Salzburg  
the 24th April  
1792

Your most humble servant  
Andre Schachtner  
Trumpeter to the Prince-Bishop

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