

M O Z

Seventeenth Annual San Luis Obispo Mozart Festival

*festival*

August Third to Ninth, Nineteen Hundred Eighty-Seven

A R T

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*This publication was made possible  
in part by a grant from*



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# DEAR FRIENDS OF MOZART:

Welcome to the seventeenth annual San Luis Obispo Mozart Festival!

This year, our Festival promises to continue the tradition of excellence so carefully nurtured since 1970. We offer you a week so full of concerts and recitals that you will not be able to attend them all, and, in addition, the Festival Fringe, a potpourri of musical events in delightful, informal settings and almost all totally free of charge. To round out your cultural experience, last year we added the highly successful Akademie, five evenings of lecture/demonstrations by outstanding scholars and musicologists.

All this is not achieved without an extraordinary degree of personal effort from many members of our community and a high level of monetary support from businesses, governmental agencies and individuals. The staff, the volunteers, and the members of the Board of Directors have all worked hard throughout the year so that we may enjoy together the beautiful music of this Festival. Those who have donated the money without which the Festival would cease to exist also deserve our special thanks.

As you look through the pages of this program, you will see the names of those whose commitment has given us this Festival. Please join me in thanking them when you see them and when you patronize their businesses. And if you wish to join them in allowing us to bring you yet another quality Festival next year, your help will be most warmly appreciated.

Enjoy your Festival!



Valerie Endres  
President



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# CONDUCTORS



**CLIFTON SWANSON**  
Music Director and Conductor

*Sponsored by Hearst Foundation Endowment*

A founder of the Mozart Festival, its Music Director and conductor, Clifton Swanson has continued to bring outstanding performances and fresh programs to each Festival. He has guided the development of the Festival from a weekend event in 1971 to the present week of recitals and orchestral, choral, and chamber concerts. The much acclaimed Mozart Akademie was conceived by Swanson as an outgrowth of the Festival's commitment to education.

Swanson is a graduate of Pomona College and the University of Texas at Austin where he studied conducting with Alexander von Kreisler and Henry Swoboda. From 1975 to 1982, he served on the Board of Directors of the Association of California Symphony Orchestras, and in 1982 assisted Franz Allers in teaching ACSO's conducting workshop. An active string bassist, he has studied with Paul Gregory, Peter Mercurio, and Susan Ranney, and has played under conductors Robert Shaw, Ezra Rachlin, and Maxim Shostakovich.

Currently, Swanson is the Head of the Music Department at California Polytechnic State University, where he continues as Professor of Music and Artistic Advisor to the Quintessence music series. Most recently, he has been active in a community effort to define a need and the opportunities for a new performing arts center for San Luis Obispo so that the Mozart Festival, as well as all other performing arts, can flourish in the coming years.



**TIMOTHY MOUNT**  
Director, Mozart Festival Chamber Singers and Mozart Festival Chorus

*Sponsored by Director of Choral Music Endowment*

Timothy Mount, conductor of the Mozart Festival Chorus since 1980, is Director of Choral Music at the State University of New York, Stony Brook. Honored by every school he has attended, Mount holds degrees from the University of Michigan, California State College, Fullerton, and a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow.

Highlights of Mr. Mount's music career display great range and diversity. At the age of 16, he won first prize in piano in the Stokes Competition before choral music had become his primary area of concentration. He has directed the Ambrosian Chamber Singers (an early music ensemble), a professional vocal quartet, and the chorus in John Houseman's production of *John Brown's Body*. A bass-baritone, he has sung with many groups, including the Philadelphia Singers, the Aspen Chamber Choir, the Festival of Two Worlds Opera, and the Pennsylvania Pro Musica.

With a continuing interest in music scholarship, Mount has published articles in *The Choral Journal*, *The Music Educator's Journal*, and *The Louisiana Musician*. In 1982, he added a new dimension to the Mozart Festival with the formation of the Festival Chamber Singers, an all professional choral ensemble.

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# FEATURED ARTISTS



**PHILIP WILBY**  
Composer

*Sponsored by Gerald McC. Franklin*

English born Philip Wilby brings together a wide and varied range of musical interests. As a performer, he spent a two year period as a violinist with the National Youth Orchestra, during which time he studied composition with Herbert Howells. He has also toured with Christopher Hogwood, and is an accomplished organist.

Wilby confirmed his commitment to writing music while attending Keble College, Oxford, and received his B.Mus. in composition in 1971. Alexander Goehr brought him to the University of Leeds where he has been principal lecturer in composition since 1972. The academic environment has allowed Mr. Wilby to unite scholarly interests with creative ones: his remarkable series of reconstructions of Mozart's musical fragments was the subject of a 1985 British television documentary in collaboration with the Amadeus String Quartet. Wilby's personal style celebrates aspects of the gospel, combining ancient plainsong with twentieth century dissonance. His *Et surrexit Christus* (1979) and the more recent *Temptations of Christ* (1983) seek to link timeless ritual with contemporary reality.



**HOMERO FRANCESCH**  
Piano

Pianist Homero Francesch began concertizing when he won first prize in the Jeunesses Musicales and played a concert tour of South America. He received a scholarship from the German Academic Exchange Service for study in Munich, and began his association with many of the world's greatest orchestras, including the Berlin Philharmonic, the London and Vienna Symphonies, and the Orchestre National de France.

In 1985, he appeared in San Luis Obispo while touring the United States with the Mozarteum Orchestra and returned for the 1986 Mozart Festival. Francesch has also participated in such international festivals as Spoleto, the Bach Festival in London with Leonard Bernstein, the Edinburgh, and the Vienna Festival. Born in Montevideo, Uruguay, Mr. Francesch began his studies with Santiago Baranda Rey. The televised production of the Ravel *Concerto in G* featuring Mr. Francesch with the Cologne Radio Symphony received the Prix Italia. He was also presented in recital by Southwest German Television with a special entitled "Homero Live."

Mr. Francesch's many recordings for Deutsche Grammophon include a variety of works, among them the premiere recording of Henze's *Tristan* preludes with the composer conducting.



**LOUISE DI TULLIO**  
Flute

*Sponsored by Carol and Warren Sinsheimer*

The Mozart Festival welcomes back Louise Di Tullio, the first principal flutist with the Festival Orchestra. A former member of the Los Angeles Philharmonic, she entered that orchestra before reaching the age of 20, and was a featured soloist on flute and piccolo.

Now engaged as a free-lance musician for motion pictures and television orchestras, she records with the greatest names in those industries, including Henry Mancini, Elmer Bernstein, and Michel Legrand. Di Tullio appeared on the "Tonight" show accompanying Beverly Sills, and performed with the Boston Pops playing "Le Papillion" which was composed for her by David Rose. She has concertized extensively as a member of the Di Tullio Trio, with guitarist Laurindo Almeida, and with harpist Susann McDonald. Ms. Di Tullio has recorded for Columbia Records as first flute with the Columbia Symphony, working with the late Igor Stravinsky. Her solo record albums have won praise from critics and flutists alike.

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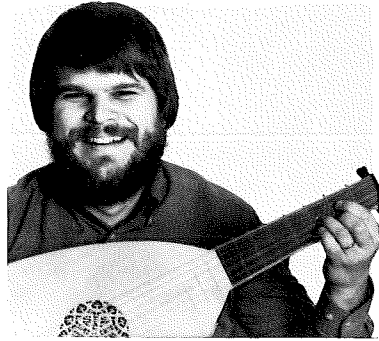
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# FEATURED ARTISTS



**PAUL O'DETTE**  
Lute

*Partially underwritten by the California Arts Council*

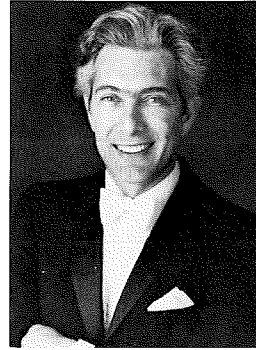
Lutenist Paul O'Dette, considered to be the supreme virtuoso of early plucked string instruments, began his career as a rock musician. He began playing the guitar at age eleven. When he took up classical guitar, he won first prize in the Columbus Symphony Orchestra's Young Musician's Competition. Mr. O'Dette taught himself to play the lute, utilizing the treatises and method books of the 16th century. Because of a preference for early music, he enrolled at the Schola Cantorum Basiliensis in Basel, Switzerland, studying lute and medieval and Renaissance performance practice. O'Dette has performed throughout Europe, North America, and the Middle East. His extensive recording credits include solo releases on Nonesuch, Astree, and Arabesque, as well as recordings with the Musicians of Swanee Alley and the *Studio der fruhen Musik*. Currently, he is Director of Early Music at the Eastman School of Music.



**LOU ANNE NEILL**  
Harp

*Sponsored by William and Natalie Fredman*

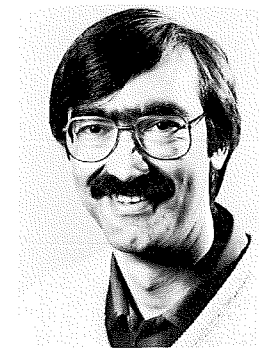
Lou Anne Neill was appointed Principal Harpist with the Los Angeles Philharmonic Orchestra by Carlo Maria Giulini in 1983. She is also a member of the faculty at UCLA, and has been active for many years as a studio musician in the motion picture, television and record industries. Recognized as an expert in avant-garde music, Neill has performed extensively in the Los Angeles area and at the Ojai Festival. She is familiar to Mozart Festival audiences as a featured soloist during the early years of the Festival. Ms. Neill is co-author of the book, *Writing for the Pedal Harp, A Standardized Manual for Composers and Harpists*, and has co-produced a five minute film, *To Her Glory, A Tribute to Mother Earth*, inspired by the Handel *Concerto for Harp in Bb Major*. With Louise Di Tullio, she has recently completed work on an album of music by Michael Hoppe titled *Quiet Storms: Romances for Flute and Harp*.



**ARNOLD STEINHARDT**  
Violin

*Partially underwritten by the California Arts Council*

Acclaimed first violinist and founding member of the Guarneri String Quartet, Arnold Steinhardt is also renowned worldwide as a violin and viola soloist. Following his debut with the Los Angeles Philharmonic at the age of 14, he won the Philadelphia Youth competition, a Bronze Medal in the Queen Elizabeth International Violin Competition, and was associated with the Marlboro Music Festival. Recipient of an award for distinguished cultural service from the City of New York, Steinhardt is Professor of Violin at the University of Maryland and the Curtis Institute of Music. With the Guarneri String Quartet, Steinhardt has recorded dozens of albums for RCA Victor. His solo recordings include an album of unaccompanied Bach, a Romantic album with pianist Lincoln Mayorga, and a recently released collection of music by women composers for Northeastern Records.



**VICTOR STEINHARDT**  
Piano

*Partially underwritten by the California Arts Council*

Since his debut as piano soloist with the Los Angeles Philharmonic Orchestra at the age of fifteen, Victor Steinhardt has performed an extensive repertoire as soloist with orchestras, in solo recitals, and in chamber ensembles. A featured artist at the Sun Valley Music Festival, the Oregon Bach Festival and Chamber Music Northwest, Steinhardt was a soloist with the 1976 Mozart Festival. While studying piano with Aube Tzerko and composition with Henri Lazarof, he earned degrees from Mount St. Mary's College and the University of California at Los Angeles. Currently, Mr. Steinhardt teaches at the University of Oregon. Available recordings include ragtime piano solos and music with trombonist Stuart Dempster, and the songs of Bartók and Kodály on the Vox-Turnabout label.

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# FEATURED ARTISTS



## THE CLASSICAL QUARTET

*Partially underwritten by the National Endowment for the Arts and the California Arts Council*

Founded in 1979 at the Aston Magna Academy, the Classical Quartet and its members stand in the top rank of those concerned with historical performance of the music of the Baroque and Classical periods. Linda Quan and Nancy Wilson, violin, David Miller, viola, and Loretta O'Sullivan, cello, are trained at the Juilliard School and the Curtis Institute, and have all made solo appearances with this country's leading Baroque and Classical ensembles. The group gives an annual series of concerts in New York City and has been featured in national radio broadcasts on the NPR and APR networks. Among their recent engagements have been concerts at the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and the Smithsonian Institution. In 1986, this pioneering Quartet brought the fresh and subtle interpretations of authentic instruments and performance practice to Mozart Festival audiences for the first time.



## THE LOS ANGELES GUITAR QUARTET

*Partially underwritten by the California Arts Council Touring Program*

The Los Angeles Guitar Quartet brings together the talents of four gifted solo artists from the University of Southern California. Anisa Angarola, John Dearman, William Kanengiser, and Scott Tennant joined forces in 1979 to form what is recognized as America's premiere guitar ensemble. Each member was chosen by nationwide audition to perform in the historic Andrés Segovia Master Class at USC in 1981, and all have gained further recognition as prize-winners at major international competitions in Toronto and Paris.

With a dynamic repertoire that runs from Renaissance and Baroque to modern transcriptions, and includes ground-breaking contemporary commissions, the quartet has toured the United States and Mexico, performing at such events as the First International Guitar Festival at Carnegie Hall, the D'Addario String Series in New York and San Francisco, and the San Luis Obispo Mozart Festival. The Los Angeles Guitar Quartet has recorded a debut album for Orpharion Records which has met with wide critical acclaim.



## THE MOZARTEAN PLAYERS

*Partially underwritten by the National Endowment for the Arts and the California Arts Council*

Each of the musicians in the Mozartean Players has achieved national eminence as a specialist in the reinterpretation of eighteenth century music on period instruments. The group grew out of this mutual artistic conception on the part of Steven Lubin (fortepiano/piano), Myron Lutzke (classical/modern cello), and Rebecca Troxler (flauto traverso/flute). Maintaining a flexible format allows the ensemble to present a range of chamber repertoire involving winds, strings and fortepiano with such artists as violinists Stephanie Chase and Stanley Ritchie, violist David Miller, and clarinetist Lawrence McDonald. Since a Carnegie Hall-sponsored debut at the Recital Hall in 1979, the Mozartean Players have performed throughout the United States, and in 1987 are offering a fourth season of concerts at the Metropolitan Museum of Art.

Eight recordings for Arabesque Records have received critical acclaim, including the Mozart fortepiano concertos which received the Record of the Year citation in 1983 from Stereo Review. In June of 1986, the group was filmed on-site in Vienna performing Beethoven chamber music on original instruments as part of Granada Production's television series entitled "Man and Music."

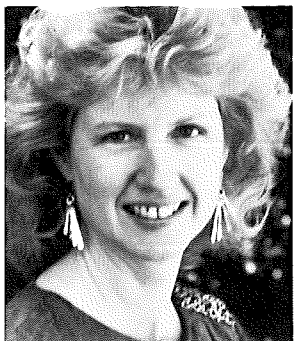
*Wear heartsease  
from day to day:  
It's simple balm  
doth greatly bless;  
and with it twine,  
I humbly pray,  
Rosemary  
for remembrances.*



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# VOCAL SOLOISTS



**MARY RAWCLIFFE**  
Soprano

*Sponsored by Central Coast Pathology Consultants, Inc. and partially underwritten by the California Arts Council Touring Program*

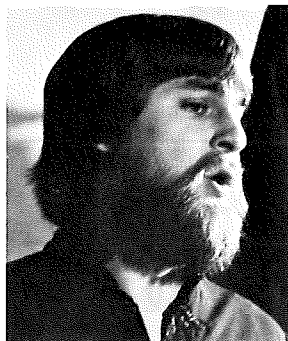
A leading concert and operatic performer, Ms. Rawcliffe returns for her fifth appearance as a Mozart Festival soloist. She has recently appeared with the Singing City Chorus of Philadelphia in "St. John's Passion" with conductor Helmuth Rilling, and performed Bach cantatas at the Bethlehem, Pennsylvania, Bach Festival. With André Previn and the Los Angeles Philharmonic, this year she presented the world premiere of William Kraft's *Contextures*. She has appeared with many festivals, including the Ojai Festival, the Oregon Bach Festival, and the Tanglewood Music Festival. Ms. Rawcliffe has sung with the London Bach Society, the Italian Early Music Center Orchestra of Rome, and the Chamber Orchestra of the Auvergne in France. She has toured the United States, Russia, and Israel with the Roger Wagner Chorale. Ms. Rawcliffe is a member of the voice faculty at UCLA.



**JUDITH MALAFRONTE**  
Mezzo-soprano

*Sponsored by Avis Goodwin*

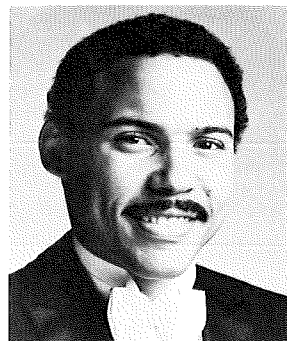
Judith Malafronte has appeared in concerts and opera on both sides of the Atlantic and has sung on television and radio throughout the world. Recent operatic projects include the title role in Handel's *Ariodante* at the Spoleto USA Festival and the title role in Rossini's *Italiana in Algeri*. She has sung with many orchestras and oratorio societies, including Musica Sacra, the Oregon Bach Festival, and the BBC Concert Orchestra, with whom she has made several recordings. Solo recitals have taken her from Carnegie Recital Hall to Paris, Antwerp and Milan. In 1983, Ms. Malafronte won the Grand Prize at the International Vocal Competition in the Netherlands and First Prize in Cento, Italy. She has won several other top awards at competitions in Italy, Spain, Belgium and the U.S.A. Ms. Malafronte holds degrees from Vassar College and Stanford University, studied at the Eastman School of Music, in Paris with Mlle. Nadia Boulanger, and was a Fulbright scholar in Milan with Giulietta Simionato.



**MICHAEL COLLVER**  
Countertenor

*Sponsored by John and Sarah Merriam*

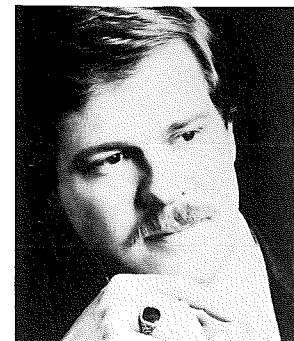
Upon finishing his degree at San Diego State University, Mr. Collver continued his musical education at the Schola Cantorum Basiliensis in Basel, Switzerland. He studied voice with Richard Levitt and Rene Jacobs, and cornetto with Edward Tarr and Bruce Dickey. Studies in the performance of Medieval music led to a collaboration with Andrea Von Ramm and Thomas Binkley on several recordings. Currently Mr. Collver is a member and co-director of Project Ars Nova, an ensemble specializing in the music of the late Middle Ages which concertizes and records both in Europe and the United States. In America, Mr. Collver has performed as a soloist with the Los Angeles Philharmonic, and the San Antonio, Vancouver and Montreal Symphonies. He has taught cornetto and vocal techniques of the Renaissance and Baroque periods at summer courses in Italy and California. His many recordings may be heard on such labels as Klavier Records, Deutsche EMI, Amadeus and Orpheus records.



**THOMAS RANDLE**  
Tenor

*Sponsored by Louis and Christine Zimmerman*

Tenor Thomas Randle was awarded a scholarship to study voice at USC under Michael Sells and Gwendolyn Koldofsky, and studied in Europe, compiling an extensive repertoire of leider and operatic literature ranging from the baroque to the twentieth century. Critically acclaimed as an oratorio singer and interpreter of Bach, Randle made his European debut for the B-Minor Mass at the 1985 "Europa Cantat" festival in Strasbourg. With the Gaechinger Kantorei and Bach-Collegium, he has toured Europe, Japan and South America, and was a soloist with both ensembles for the "Internationales Musikfest Stuttgart." He will sing performances of Bach's Weinachts-Oratorium in Leipzig under the baton of Helmuth Rilling in 1987. His operatic roles include *La Traviata*, *Die Zauberflote*, and Stravinsky's *The Rake's Progress*. Mr. Randle is active in 20th century literature, having sung world and American premiers of works by Sir Michael Tippett, Heinz Holliger, and William Kraft with the Los Angeles Philharmonic.



**JAN OPALACH**  
Bass-Baritone

*Sponsored by Glenn Burdette Phillips & Booker, Certified Public Accountants*

Jan Opalach's established concert career has expanded to include operatic performance since winning the Metropolitan Opera National Council Auditions. Other awards include are First Prize for Bass-Baritones in the International Vocal Competition of s'Hertogenbosch in the Netherlands and a grant from the National Endowment for the Arts. Highlighting Mr. Opalach's 1986-87 season are his role as Sancho Panza in the New York City Opera production of Massenet's *Don Quichotte* and his debut with the San Francisco Symphony. During the summer of 1987 he will perform with the Mostly Mozart Festival in the Bach *Mass in B Minor*, and also appear as Papageno in *The Magic Flute* at the New York City Opera. Mr. Opalach's recordings include a Nonesuch recording of Bach's *Mass in B Minor* conducted by Joshua Rifkin which was voted Best Choral Recording by "Gramophone." He is also bass on the Bach cantatas on the L'Oiseaux Lyre/Decca label.

# PRINCIPAL PLAYERS



**DOROTHY WADE**  
Concertmaster

*Sponsored by  
San Luis Paper Company*

Returning for her fourteenth year as Concertmaster of the Mozart Festival Orchestra, Dorothy Wade has also performed as first violinist with the Southern California Master Choral Sinfonia, the Ojai Music Festival, and the Carmel Bach Festival. She began her studies at age 5, premiered with the Los Angeles Philharmonic at 12, and at 16 joined the California Junior Symphony, becoming its Concertmaster. This year, she has been concertmaster for Guild Opera Performances and gave a series of concerts as first violin and soloist for the Performing Arts Chamber Orchestra.

Ms. Wade's many solo performances include appearances with the Sinfonia Radio Diffusion of Paris, the Los Angeles Philharmonic, and recently at the Schoenberg Institute at USC. Ms. Wade has recorded the complete works of Stravinsky and Webern for Columbia Records.



**JEANNE CLOUSE EVANS**  
Principal Second Violin

*Sponsored by Gordon T. and  
Beatrice Davis*

This summer's Festival marks a homecoming for Ms. Evans who is an alumni of Cal Poly where she earned a Bachelor of Science degree in 1985. She was active in the San Luis Obispo County Symphony, the Cal Poly Chamber Orchestra, the Santa Barbara Chamber Orchestra, as well as participating in past Mozart Festivals.

Ms. Evans was awarded a full scholarship to study with Jascha Heifetz in his Master Class at the University of Southern California at the age of seventeen. She has performed as soloist with the Los Angeles Philharmonic and is a recipient of numerous awards for solo and chamber music excellence.

She currently lives in San Diego where she has been working as an aerodynamics engineer and is active in orchestral and chamber music groups. She also teaches privately.



**MICHAEL NOWAK**  
Principal Viola

*Sponsored by Clifford B. Holser*

Michael Nowak is well known to local audiences as the conductor of the San Luis Obispo County Symphony since 1984. He studied at Boston University and with violist William Primrose at Indiana University. Under Anshel Brusilow, Music Director, he was Assistant Conductor of the Dallas Symphony Orchestra and conducted the Dallas Youth Concerts. From 1975 to 1980, he was a violist with the Los Angeles Chamber Orchestra under Neville Marriner.

Presently, Mr. Nowak is a member of the Stuttgart Bach Collegium with Helmuth Rilling, violist with Da Camera Piano Quartet of Los Angeles, and conductor of "The Hindemith Concerts" at the Hindemith Festival in Eugene, Oregon, and Los Angeles. He has participated in numerous festivals, including the Ojai, Anchorage, Tanglewood, Carmel, and the Catalina Chamber Music Festival.



**CHRISTINA SOULE**  
Principal Cello

*Sponsored by Dr. and Mrs.  
John Warkentin*

A graduate of Indiana University and Yale University School of Music, Christina Soule has performed as principal cello with the Boston Ballet and the Laguna Beach Summer Music Festival. This is her sixth Mozart Festival appearance and her fourth as principal cello.

Ms. Soule gives frequent concerts in the Los Angeles area with Archwood, a chamber ensemble. Recently she has become a member of the Los Angeles Chamber Orchestra. She has performed with many orchestras around the United States, including the Santa Fe Opera, the Joffrey Ballet, the Pasadena Symphony, the Los Angeles Philharmonic and the American Chamber Symphony. She is also active in motion picture and television recording studios. During the past year, Ms. Soule has been teaching privately in affiliation with the California Institute of the Arts.

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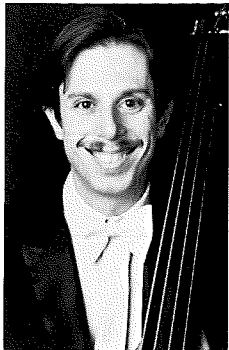
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# PRINCIPAL PLAYERS



**MICHAEL WILLENS**  
Principal Double Bass

*Sponsored by Sigrit and Jerren Jorgensen*

Michael Willens is equally at home performing old music, new music, and jazz. A graduate of the Juilliard School, he has studied with Homer Mensch, and Don Palma. In the early music field, he has performed with groups led by Christopher Hogwood, Gustav Leonhardt, and Trevor Pinnock. He is currently principal bass with Aston Magna, the Mozartean Players Orchestra, and the Mostly Mozart Orchestra of Lincoln Center, among others. He has worked with such contemporary music groups as the American Composers Orchestra, Parnassus, and the Twentieth Century Consort. Mr. Willens' jazz gigs include work with Horace Silver, Chet Baker, and Dave Brubeck. He is a member of the Times Square Basstet, a group specializing in contemporary music for double basses. This fall, Mr. Willens will record Mozart's *Gran Partita* with the Amadeus Winds conducted by Christopher Hogwood.



**GERALDINE ROTELLA**  
Principal Flute

*Sponsored by Marshall's Jewelers, Clifford Chapman*

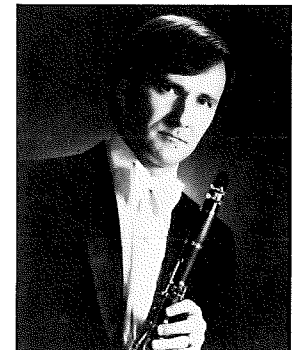
Geraldine Rotella plays with the Pasadena Symphony, the Palos Verdes Peninsula Chamber Orchestra, and is first flute with the Los Angeles Pops Orchestra. With Lincoln Mayorga and Paula Hochhalter she has presented recitals in a flute-cello-piano trio and has toured California presenting recitals with harpist Carrol McLaughlin. Active in television, motion picture, and recording studios, Ms. Rotella has been nominated "Most Valuable Flutist" by the National Association of Recording Arts & Sciences. She has also performed with the Dance Theatre of Harlem, the Joffrey Ballet, the American Ballet Theater, the New York City Opera, and the Los Angeles Philharmonic. Ms. Rotella studied with Louise Di Tullio, James Galway, William Bennett and Marcel Moyse. She is on the faculty at Pepperdine and Cal State Northridge.



**JOHN ELLIS**  
Principal Oboe

*Sponsored by Bill, Phyllis and Dawna Davies*

Recognized as one of this country's leading oboists, John Ellis is a founder of the Mozart Festival and has performed with the Festival Orchestra since its beginning, both as a soloist and as principal oboe. He teaches music at the North Carolina School of the Arts (Winston-Salem) and is principal oboe with the Winston-Salem Symphony. Mr. Ellis has played with the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Columbia Chamber Symphony, and the Binghamton (New York) Symphony. Classical recordings featuring Mr. Ellis include Stravinsky's *Dances Concertantes* with Stravinsky conducting and a recently released solo album of the Hindemith *Oboe Concerto*.



**DAVID PECK**  
Principal Clarinet

*Sponsored by Mr. and Mrs. Roy Gersten*

David Peck is currently principal clarinetist of the San Diego Symphony, a post he has held since December 1985. A native of Ventura, Mr. Peck graduated from the University of Southern California where he studied with Mitchell Lurie, earning degrees in both clarinet and composition. He has also studied at the Music Academy of the West and the Institute for Advanced Musical Studies in Switzerland. From 1975 to 1985, Mr. Peck served as associate principal clarinetist of the Houston Symphony Orchestra. He has been a featured soloist with the Houston, San Diego, and Ventura Symphonies. Along with his orchestral activities, he was an Affiliate Artist-Teacher at the University of Houston and performed solo recitals and chamber music concerts.



George Cleve,  
Music Director, Conductor

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3 ANDRAS SCHIFFE, Piano  
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4 JORGE BOLET, Piano  
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5 PAUL TORTELIER, Cello  
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6 MARIA TAMBURRINO, Flute  
and NICANOR ZABALETA, Harp  
2/12, 2/13

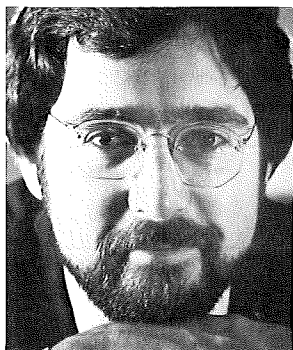
7 HELEN TJIOE, San Jose Symphony Association  
Young Pianist Competition Winner  
3/11, 3/12, 3/13

8 RALPH KIRSHBAUM, Cello  
4/8, 4/9

9 JOSEPH SILVERSTEIN, Violin  
5/6, 5/7, 5/8

10 DANIEL PARKERSON, Tenor  
STEPHANIE FRIEDMAN, Mezzo-Soprano  
and to be announced, Bass  
5/27, 5/28, 5/29

# PRINCIPAL PLAYERS



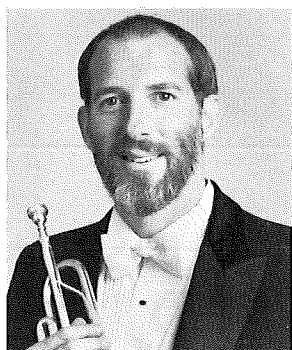
**GREGORY BARBER**  
Principal Bassoon

*Sponsored by Gerry and Peggy Peterson*

Returning for his fourteenth season with the Mozart Festival, Gregory Barber has been principal bassoon of the Oakland Symphony since 1971. He also serves as principal bassoon for the Oakland Ballet and the Cabrillo Music Festival, where his American premiere of Sofia Gubaidulina's *Concerto for Bassoon* prompted Nicolas Slonimsky to dub him "an extra-terrestrial bassoonist."

A faculty member at Mills College, Mr. Barber is also in demand as a conductor, working this past year with the Anchor Chamber Players, the Pacific Music Clinic Orchestra at UOP, and youth orchestras in Fresno and Berkeley. He has also guest conducted the Oakland Symphony, the New Mexico Symphony, the Kensington Symphony, and at the Cabrillo Festival.

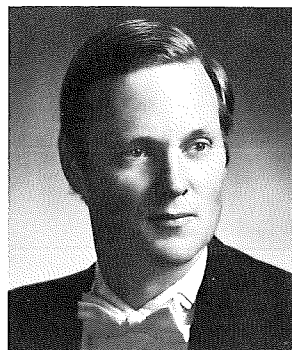
Mr. Barber is currently active in the Bay Area as a free-lance bassoonist, performing regularly with the San Francisco Opera and San Francisco Symphony. His work with the Symphony includes their most recent recording and a European tour.



**ROY POPER**  
Principal Trumpet

*Sponsored by Cities Service Foundation*

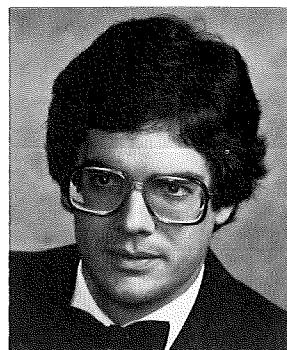
Roy Poper returns to the Mozart Festival Orchestra for his second year as principal trumpet. He received his undergraduate education at the University of Southern California where he studied with James Stamp. Presently a member of the Los Angeles Chamber Orchestra, the Pomona College Faculty Brass Quintet, and solo trumpet with the California Brass Ensemble, Mr. Poper was a founding member of the Modern Brass Quintet, now known as the Los Angeles Brass Quintet. Presently a music faculty member at the University of Southern California, Cal State Northridge, and Pomona College, Mr. Poper also teaches privately. During two tours of Europe, he taught, coached, and presented concerts and recitals under the auspices of Concerts Boeringer, a Paris agency.



**JAMES THATCHER**  
Principal Horn

*Sponsored by Margaret D. Marble*

First horn with the Pacific Symphony, the Pasadena Symphony, and the Glendale Symphony Orchestra, James Thatcher has also performed as horn soloist with the Los Angeles Philharmonic. Since 1982, he has served as principal horn with the Mozart Festival Orchestra. Active in motion picture and recording studios, Mr. Thatcher has been featured in many films. During 1987, Mr. Thatcher will perform in the Strawberry Creek Festival held at Pepperdine University and was recently the soloist in the Pacific Symphony Orchestra's production of Britten's *Serenade* at the South Coast Repertory Theater. This summer he attended the International French Horn Symposium at Brigham Young University where he presented a recital and a master class. Mr. Thatcher has toured Japan with the Percy Faith Memorial Orchestra.



**DOUGLAS LOWRY**  
Principal Trombone

*Sponsored by Robert H. and Bettie Lou Warren*

Douglas Lowry serves as music director and conductor of the Palos Verdes Peninsula Chamber Orchestra and is on the faculty of the University of Southern California School of Music. Mr. Lowry studied trombone at USC with Robert Marsteller and Lewis Van Haney and completed the Masters Conducting Program under Daniel Lewis. In addition to his performance and conducting activities, he is also a composer; his *Fantasy Variations* premiered in May of 1986 with the Peninsula Chamber Orchestra. Mr. Lowry returns for his thirteenth year as principal trombone with the Mozart Festival Orchestra.

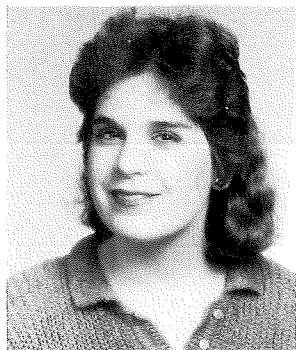


**PAULINE SODERHOLM**  
Percussion

*Sponsored by Sinsheimer, Schiebelhut & Baggett*

Pauline Soderholm, a resident of San Luis Obispo, returns for her second season as principal timpanist with the Mozart Festival. She received a Bachelor of Music in piano from Wheaton College and Master of Music in percussion from the University of Illinois. Currently with the San Luis Obispo County Symphony, Ms. Soderholm has also played with the Champaign-Urbana Symphony and Aspen Festival Orchestra. A soloist with the Cal Poly band in November of 1986 and part of a percussion ensemble concert in April of 1987, Ms. Soderholm teaches percussion and is helping to initiate a percussion program in the Music Department at Cal Poly State University. She has also taught at Olivet College and the University of Illinois.

# SELECTED MUSICIANS



**SUSAN AZARET-DAVIES**  
Alto

*Sponsored by Ethel G. Cooley*

Susan Azaret-Davies holds a Bachelor of Music degree in Piano Performance and a Master's degree in Piano Accompanying from the University of Southern California where she studied with Gwendolyn Koldofsky, Carol Rosenberger, and James Bonn. While residing in Los Angeles, she was the music director and pianist for the Educational Opera Association from 1979 to 1983. In 1982, this group was presented an Emmy Award for its televised special, "Opera for Children," seen on KCET.

Ms. Azaret-Davies is currently on the faculty at Cal Poly where she teaches piano and music theory. She is also Director of Music at Mt. Carmel Lutheran Church and accompanies the Cuesta College Master Chorale and the Cal Poly Choirs.

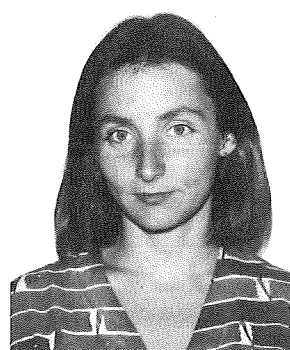


**JERRY BOOTS**  
Trumpet

*Sponsored by Joyce and Bill Eadie*

A native of San Luis Obispo County, Jerry Boots attended the University of California at Berkeley where he was a member of the Cal Marching Band. He graduated with a degree in Chemistry, and began his orchestral playing with the California Youth Symphony and the Humboldt State Symphony.

Mr. Boots has performed for several years with the Mozart Festival and is familiar to local audiences as a member of the Theophilus Brass Quintet. He has also played with the PCPA Orchestra. Since May of 1978, he has been principal trumpet with the San Luis Obispo County Symphony.



**KATHERINE KYME**  
Violin

*Sponsored by Deanna and Max Reidlesperger*

Katherine Kyme is a graduate of the University of California at Berkeley and received her Master of Music degree from Yale University. A former member of the Seattle Symphony, she is currently violinist with the San Jose Symphony as well as with Philharmonia Baroque Orchestra and in Europe with "Il Complesso Barocco."

An experienced chamber musician, Ms. Kyme performs with the Artaria String Quartet, the Steicker Trio, Concerto Marini, and the Arcadian Ensemble. She can be heard on Decca and Harmonia Mundi record labels.



**ANDREW MALLOY**  
Trombone

*Sponsored by Diana and Kenneth McCracken and TRW Foundation*

A member of the popular Theophilus Brass Quintet, Andrew Malloy has been part of the Mozart Festival Orchestra since 1983. He graduated magna cum laude with a B.Mus.Ed. from the University of Massachusetts before receiving his M.M. from the Juilliard School in 1976. While living in New York, he studied with Per Brevig of the Metropolitan Opera and Edward Herman of the New York Philharmonic.

Since moving to the Los Angeles area, Mr. Malloy has performed regularly with many of the Southland orchestras, including the Pacific Symphony, the Pasadena and Glendale Symphonies, and the Los Angeles Master Chorale Orchestra. From 1982 to 1985, he played with the Hindemith Concerts in Eugene, Oregon and Los Angeles. Currently he is a trombone instructor at the University of California at Santa Barbara.

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Rebecca Brooks (Bakersfield)  
Leo Eyler (Oakland)  
Katherine Kyme (Oakland)  
Anatoly Rosinsky (Santa Monica)  
Mark Sazer (Los Angeles)  
Anthony Martin (San Francisco)  
Elizabeth Blumenstock (Berkeley)

## VIOLIN II

Jeanne Clouse Evans, Principal (San Diego)  
Lisa Grodin (Berkeley)  
Mori Ashikawa (Venice)  
Carol Kersten (Los Osos)  
Gregory Maldonado (Venice)  
Randy Garacci (Arroyo Grande)  
Colianne Einem (Los Angeles)

## VIOLA

Michael Nowak (Pacific Palisades)  
Steven Reher (Santa Barbara)  
Abigail Stoughton (Eugene, Oregon)  
Marilyn Baker (Los Angeles)  
Kerry Fennema (Fallbrook)

## CELLO

Christina Soule, Principal (North Hollywood)  
Richard Treat (South Pasadena)  
Carol Rice (San Francisco)  
Jeanne Crittenden (Santa Barbara)  
David Wishnia (San Francisco)

## BASS

Michael Willens, Principal (New York)  
Robert Stahl (Studio City)

## PICCOLO

Lisa Edelstein (Venice)

## FLUTE

Geraldine Rotella, Principal (Tarzana)  
Lisa Edelstein (Venice)  
Diane Chassma (Glendale)

## OBOE

John Ellis, Principal (Winston-Salem, NC)  
Steven L. Jones (Winston-Salem, NC)  
Guy Hardy (Atascadero)

## OBOE D'AMORE

John Ellis (Winston-Salem, NC)  
Steven L. Jones (Winston-Salem, NC)

## ENGLISH HORN

Guy Hardy (Atascadero)

## E-FLAT CLARINET

Mark Brandenburg (Redwood City)

## CLARINET

David Peck, Principal (San Diego)  
Virginia Wright (Shell Beach)  
Mark Brandenburg (Redwood City)

## BASS CLARINET

Philip Evans (Sherman Oaks)

## BASSETHORN

Mark Brandenburg (Redwood City)  
Philip Evans (Sherman Oaks)

## BASSOON

Gregory Barber, Principal (Albany)  
Deborah Kramer (Hayward)

## CONTRABASSOON

Allen Savedoff

## HORN

James Thatcher, Principal (La Canada)  
Jane Swanson (San Luis Obispo)  
John Reynolds (Sylmar)  
James Avery (Los Angeles)

## CORNO DA CACCIA

Douglas Meyers

## TRUMPET

Roy Poper, Principal (La Crescenta)  
Ken Larson (Fillmore)  
William Bing (Altadena)  
Jerry Boots (Arroyo Grande)

## TROMBONE

Douglas Lowry (San Pedro)  
Andrew Malloy (North Hollywood)  
Terry Cravens (La Canada)  
Victor Steelhammer (Bakersfield)

## TUBA

Tony Clements (San Jose)

## TIMPANI

Pauline Soderholm, Principal (San Luis Obispo)

## PERCUSSION

Deborah Schwartz (La Crescenta)  
Jeffrey Crowell (Atascadero)  
Cricket Handler (San Luis Obispo)

## ORGAN

Lisa Edwards (Los Angeles)

## HARP

Jennifer Sayre (Los Osos)

## HARPSICHORD

Charles Sherman (New York)

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David Shade (Boise, ID)  
Ben Mayo (San Luis Obispo)  
Joey Sabel (San Luis Obispo)

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Ralph Day (San Luis Obispo)

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# 1987 MOZART FESTIVAL CHORUS

## SOPRANOS

Jill Anderson  
Susan Comstock  
Vicki Ewart  
Pamela Jackson  
Won-Jung Kim  
Catherine King  
Ann Lilje  
Dalna Mills  
Caitlin de Remer  
Katherine Short  
Anne Thompson  
Nancy Trethaway-Bennett  
Linda Wickstrom  
Linda Williams

## ALTOS

Susan Azaret-Davies  
Karen Dunn  
Michelle Fournier  
Darylin Hallikainen  
Marjorie Jones  
Roselyn Jones  
Laureth Krawez  
Katherine Lorimer  
Nancy O'Brien  
Gina Shaw  
Nancy Sulahian  
Linda Tupac-Yupanqui  
Barbara Wayland

## TENORS

Paul French  
Charles Hiigel  
Pat Jolly  
Ralph Lewis  
Marvin Neumann  
Richael Ross  
James Stanley  
Kenneth Westrick  
Denis Whitaker

## BASSES

Lee Broshears  
Scott Chapman  
David Evans  
Richard Greeley  
Matthew Harding  
George Highland  
Kenneth Knight  
Glen de Lange  
Dave Mills  
Michael Samford  
Paul Suhr  
Craig Updegrove

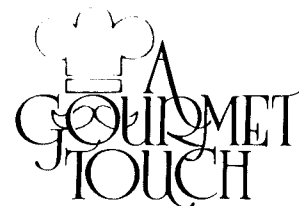


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# MOZART AKADEMIE

The Mozart Festival is pleased to present its second "Academy," a program conceived to cultivate greater understanding of Mozart and his times. This year it is presented in conjunction with the California State University Summer Arts program on the Cal Poly campus.

This combination of performance and intellect is certainly in keeping with the original meaning of "academy," and it might be interesting to reflect upon this word and its relationship to music and Mozart.

The word "academy" dates to the time of Plato and originally made reference to a grove in Athens sacred to the mythological hero Academus where Plato met with his students. During the Renaissance, in its enthusiastic revival of Greek tradition, intellectual gatherings were referred to as academies and several societies were established in Florence in 1470 with the assistance of the Medici family. The term has been subsequently applied to a wide variety of organizations, most often associated with the aristocracy and frequently related to the arts.

Mozart was well acquainted with the term academy in several of its contexts. It was the Accademie Filarmonica of Bologna which bestowed the 14 year old composer with membership after a rigorous admissions test in 1770. The original manuscript of Mozart's test has recently been found, complete with suggested improvements by Padre Martini, the revered teacher and member of the academy.

During the 17th and 18th century, the title academy (Akademie in Germany) was applied to a musical concert as well, especially a concert sponsored by the aristocracy. Whether it was a Sunday afternoon gathering at the home of Baron von Swieten or one of the subscription concerts held during the 1780's, Mozart often made reference to his participation in an "akademie." The term still flourishes in the titles of music ensembles such as Christopher Hogwood's Academy of Ancient Music and the well known chamber orchestra, the Academy of St. Martin-in-the-Fields.

The San Luis Obispo Mozart Akademie is inspired by the Aston Magna Academy, a program on the East Coast which brings scholars and students together for several weeks each summer to explore a topic in music history. Through study and performance, music is brought alive within a context that adds depth of understanding and appreciation to all concerned. It is hoped that the Mozart Akademie will bring new dimensions of knowledge and pleasure to our San Luis Obispo audience in the coming years.

Sincerely,



Clifton Swanson

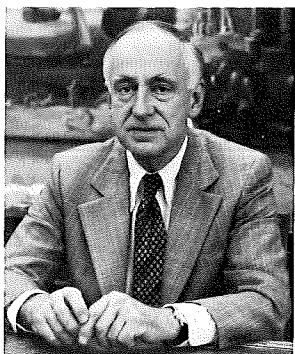
*The Second Annual Mozart Akademie is sponsored by Pacific Bell.*

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# MOZART AKADEMIE



**LORENZ EITNER**  
Chairman, Department of Art  
Stanford University

Born in Czechoslovakia of Austrian parents, Lorenz Eitner came to the United States in 1935. He received his AB summa cum laude from Duke University in 1940 and went on to graduate study in the history of art at Princeton University where, after interruptions by war service, he received the MFA in 1948 and the Ph.D. in 1952.

From 1949 to 1953, Dr. Eitner taught in the Department of Art at the University of Minnesota. Since 1963, he has been at Stanford University where he re-founded the Art Department and reorganized the Museum. He is currently holder of the Osgood Hooker Chair in Fine Arts.

Dr. Eitner's research and teaching have been concentrated on European art of the 18th and 19th centuries. In 1961-62, he participated in a nationwide study of art instruction in American universities and co-authored *The Visual Arts in Higher Education* (Yale, 1966). His special interest has long been the work of Gericault; most recent works include a monograph on the *Raft of the Medusa* (1972) and a comprehensive book on *Gericault, His Life and Work* (1983), which was awarded the Mitchell Prize for the History of Art and the Charles Rufus Morey Book Award.



**DANIEL HEARTZ**  
Professor of Music  
University of California, Berkeley

Daniel Heartz has taught at Princeton, Cornell, and the University of Chicago, and has been at the University of California at Berkeley since 1960. He received his A.B. from the University of New Hampshire and the M.A. and Ph.D. (1957) from Harvard University where he was a Sheldon Fellow.

Among Dr. Heartz' many awards are two Guggenheim Fellowships in 1967 and 1978. He was also a Humanities Research Fellow at Princeton in 1963. He has received the Distinguished Teaching Citation for the Berkeley campus and the Dent Medal of the Royal Musical Association of Great Britain for his outstanding contributions to musicology. His book on the music publisher under Louis XV, *Pierre Attaignant, Royal Printer of Music*, was presented the Kinkeldey Award of the American Musicological Society.

Dr. Heartz is the editor of the book on Mozart's opera *Idomeneo* and the series of collected lectures on Thomas Attwoods Studien in the Neue Mozart Ausgabe. In 1984, he was elected a member of the Institute for Mozart Research of the Mozarteum, Salzburg, Austria.

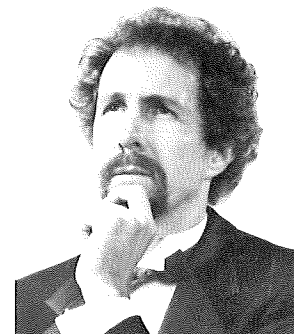


**WILLIAM B. SLOTTMAN**  
Professor of History  
University of California, Berkeley

William B. Slottman was born in Brooklyn and following service during World War II completed his A.B. in History at Fordham University, The Bronx, New York, in 1949. He went on to do graduate work in history at Harvard University where he specialized in the history of the Habsburg Monarchy. He received the Ph.D. in 1958 and taught at Wesleyan University for a year before returning to Harvard as an assistant professor.

In 1963 he joined the Department of History at Berkeley where he also served as Associate Dean of the College of Letters and Science. He has edited a collective study of the Hungarian Soviet Republic of 1918 in collaboration with Dr. Andrew Janos.

Besides teaching courses in his special field, Dr. Slottman encourages interdisciplinary courses and majors. Within the past year he has lectured at Humanities West and at the Aston Magna outreach program in Houston, Texas, on placing Mozart's life and achievement within the context of the Austrian Age of Reform. For some years he has been associated with UC Extension in the development of interdisciplinary curriculum for the general public, reflecting his major interest in the reform of undergraduate education and a greater resonance of the university in the society at large.



**ROBERT S. WINTER**  
Professor of Music  
University of California,  
Los Angeles

After graduating from Brown University, Robert Winter was able to pursue simultaneous study in piano performance (State University of New York at Buffalo) and the history and theory of music (the University of Chicago). He spent 1972 to 1974 in Europe on Fulbright-Hayes and Rockefeller grants, where he performed and researched his doctoral dissertation on Beethoven's sketches for the late string quartets.

Dr. Winter joined the UCLA faculty in 1974 and established himself as an international authority on nineteenth century music with special emphasis on sketch studies and performance practice. He is the author or editor of three major books on Beethoven and cofounder of the prize-winning journal, "Nineteenth-Century Music." Best known to Southern California audiences for his nationally broadcast Mozart and Beethoven series and as a frequent pre-concert commentator for the Los Angeles Philharmonic, Dr. Winter will premiere a new radio series, *Pacific Coast Highway*, over American Public Radio. He has performed and lectured throughout the United States and Canada, and his audiences include the Performing Arts Library at Lincoln Center and the Smithsonian Institution in Washington, D.C.

# MOZART AND BACH: A RELATIONSHIP OF TEXTURE

There are two kinds of musical genius, that which changes the course of music history, and that which makes important additions to the repertory. One invents new musical materials or methods, the other finds the most effective uses for materials already at hand. One creates style, the other fulfills its implications.

Most composers exercise both kinds of originality, but most also lean clearly towards one or the other. Rare is the composer who does both well, such as Haydn, while a surprising number of composers have made almost their entire contribution in just one of these areas. What did Mendelssohn add to the course of music history? Very little, except as a conductor, though some of his compositions may remain in the repertory forever. The composers of the Florentine Camerata, by contrast, helped launch one of music's great periods of change. Yet even at Baroque concerts, do you often hear pieces by Caccini, Peri, or Vitali? No, you mostly hear composers from the mature Baroque, such as Corelli, Vivaldi, and Telemann.

The 1987 Festival features works by two magnificent and notorious examples of the repertory extreme. Making scarcely a ripple in the course of music history, their originality was mostly ignored, in the one case because it was so subtle, and in the other because its point of departure was a style already considered obsolete. Only Haydn was genius enough to fully appreciate the one, and only the one seems to have grasped certain achievements of the other. They were, of course, Mozart and Bach, and Bach's unnoticed singularity contributed to Mozart's.

Sebastian Bach was a strange bird indeed. Arriving late in his musical era, when change was already in the air, he chose not to engage with that change. Instead, sometime between 1710 and 1720, Bach left the mainstream, and, like the Galapagos finches, pursued an independent line of development. His quest was for absolute intensity of expression, and his highly personal interpretation of Baroque style differed significantly from its models. Among the differences were changes in rhythm, harmony, and texture.

Bach liked to fill every nook and cranny of his music with expressive detail. He was also willing to sacrifice rhythmic variety, on many occasions, in favor of relentless propulsion. As a result, his rhythm often became an endless stream of sixteenth notes, either in a single line or as the composite of all the lines sounding.

In harmony, on the other hand, the search for intensity led Bach towards more variety instead of less. It has been said, in fact, that you can find almost anything in Bach's harmony. Several "tone-rows" have been derived from it, and a colleague once won a bet by finding a diminished octave in a chorale setting. In truth, Bach's more far-flung harmonies were rarely structural, as Wagner's would become, but they were still far ahead of their time.

In the end, Bach's rhythm, harmony, line, figure, detail, even his redoubtable counterpoint, all served another master: texture. Whether weaving his intricate imitative polyphony or spinning out his insistent figuration, Bach had a consuming interest in texture. It was no accident that his favorite form was the fugue, or that Bach was the fugue's greatest master, for the fugue was a form defined principally by texture.

First there was the piling-up effect of the exposition, as the voices entered one by one with the subject. After this came any number of statements, where one voice had the subject while others accompanied. The conclusion then achieved the greatest intensity through introduction of some new textural device, such as a stretto – where the subject overlapped itself – or a long pedalpoint.

Separating these major sections, with their differing textures, were the episodes. These were entirely free, for no voice had the subject. Anything could happen, and usually did, but the most common thing was yet another change of texture. In big fugues in minor keys, especially, Bach would sometimes combine a sudden thinning of the texture with a shift to the major and the introduction of some ingenuous little figure to create a moment of wrenching poignancy.

One thing was constant: Touching episode or thrilling finale, this was not texture by coincidence, not texture that simply resulted from other factors, not texture that was just one aspect among many. To the contrary, this was texture treated as a powerful, primary element of expression, and even of structure, a musical force in its own right.

In 1782, Mozart was introduced to this music, and it precipitated a grave crisis. For a couple of years, in fact, his production fell off while his notebooks filled up with canons and fugues, many of which he could not complete to his satisfaction. Not that counterpoint was new to him: He had had the usual academic training,

that is, counterpoint treated as discipline. Bach, however, wrote counterpoint that mattered. It may have been old-fashioned, but it was vital, strong, and expressive.

Yet there must have been more. Haydn had made similar discoveries without all the trauma, and it's hard to attribute the difference entirely to Haydn's steadier personality. Could it be that Mozart had seen more, with his uncanny insight into all things musical, had seen, in fact, the larger idea of texture which gave Bach's already impressive counterpoint a context of even greater importance? This truly would have opened a new world to Mozart, for the main role of texture in the current galant style had been to stay out of the way, to remain light and clear enough that attention could focus on individual components such as melody and harmony.

This also would have presented Mozart with a monumental problem, for he would not have settled for just half of such an important idea. If he were not interested in Bach's structural extreme, at least he would have wanted to use Bach's concepts to make texture a full and equal partner, and to give his music, thereby, greater strength, substance, and control. Yet he would not have wanted to sacrifice anything of his own, especially not his sound or his magically flexible sense of line and phrase.

If this interpretation is correct, it would explain the intensity of Mozart's reaction to Bach. It would also explain, in part, his superior resolution of the problem, for in the end he accomplished exactly what has just been suggested. Counterpoint is everywhere in the later works. It goes almost unnoticed, nonetheless, because it is used in the service of a larger conception of texture, which itself serves the musical expression as a whole. That whole, moreover, is wholly Mozart. He could make a bow towards Bach when he felt like it, but the choice was his. There is, in fact, as much counterpoint in the "Jupiter" symphony – which Mozart was probably finishing 199 years ago this week – as there is in the *Requiem*. Bach's idea had found a marvelous new application, even if it does appear that not many more noticed it the second time around than the first.

# VINTAGE 1787: DECIDEDLY MIXED

The year 1787 was an eventful one for Mozart, but not all the events were wonderful. Artistically, it was a vintage year. The confrontation with Bach and his dynamic textures was long since resolved, and Mozart had entered a period of consummate mastery. Professionally and personally, however, there was some bitterness in the dregs. Triumphs in Prague could not make up for the fact that the fickle Viennese public was losing interest, while the pleasure Mozart took in better relationships with family and friends – fueled partly by his own increasing maturity – was dampened somewhat by the hand of death. Mozart was thirty-one.

The sadness began even before the year did, for on November 15, 1786, the Mozarts lost their third child, infant Thomas Leopold. (Of their six children, only the second and sixth survived, Karl Thomas and Franz Xaver Wolfgang. The latter became a successful pianist.) Then, early in 1787, one of Mozart's closest friends went. Count August von Hatzfeld had been an excellent amateur violinist, and he was, furthermore, scarcely a year older than Mozart. Finally, on May 28, Mozart's father passed away after a brief illness. Fortunately, the first trip to Prague, in January, was a heady success, and it lifted Mozart's spirits considerably. "Here they talk about nothing but Figaro. Nothing is played, sung, or whistled but Figaro. No opera is drawing like Figaro. Nothing, nothing but Figaro," wrote Mozart to his friend and pupil Baron Gottfried von Jacquin, son of the famous botanist. The family stayed at the palace of Count Josef Anton Thun, and Mozart was treated like a celebrity everywhere. He left, moreover, with a commission in his pocket for another *opera buffa*.

After this grand trip, the return to Vienna was a letdown. The Vienna production of "Figaro" had nearly been scotched by intrigues the previous year, and now Mozart found himself out of favor as a pianist for the traditional Lenten concert series. He composed only one concerto (KV 503, in C), and even this may not have been performed. At the end of April,

consequently, the Mozarts had to move to a cheaper house on the Landstrasse. On the positive side, Mozart's class of pupils was still holding up. Besides a number of Viennese regulars, including Jacquin, his sister Franziska, and the jovial Franz Jakob Freistadtler – who composed for Mozart an amusing canon formerly attributed to the master himself (K 232, KV 509a) – Mozart also taught the young Hummel. Teenaged Beethoven may have taken a few lessons in the spring, during his first, brief visit to Vienna, and there was also an energetic little Englishman named Thomas Attwood, who would go on to a fine career and become close to Mendelssohn. Attwood, in turn, brought in English friends from time to time, including *opera buffa* composer Stephen Storace.

The band of cronies that met at Mozart's place shrank somewhat during 1787, but it was still lively. Hatzfeld, of course, was gone, and Storace and his sister Nancy left Vienna for other projects. Mozart felt the loss of Nancy Storace most keenly. Beautiful, accomplished, and very *simpatico*, she had been Mozart's first Susanna in "Figaro," and he had composed for her the lovely scena and aria *Ch'io mi scordi di te* (KV 505). Other good friends remained, however, including the Irish tenor Michael Kelly, who had created the roles of Basilio and Don Curzio. As good a partier as he was a musician, Kelly was also the ideal billiards opponent: skillful enough to make a game of it, but no match for Mozart, who was exceptional. Not good enough to satisfy, but not bad enough for complaint, the year rolled along. So did the compositions, including the "Prague" symphony early on, a pair of string quintets in C (KV 515) and G minor (KV 516), *Ein musicalischer Spass*, and *Eine kleine Nachtmusik*. These, at least, satisfied.

Then came the big one. *Don Giovanni* occupied Mozart much of the summer and into the fall. On October 1, the Mozarts left for Prague. Sick singers and theatrical problems caused delays, but in the end (the premiere took place on October 29) the performances, and the whole

trip, proved the greatest of triumphs. "People here are doing their best to persuade me to remain on," Mozart wrote to Jacquin. Indeed, the triumph was so big that it even sent ripples to Vienna. A little glimmer crept into the Emperor's thick head that it actually might be a loss of face to lose Mozart. There were rumors not only of Prague, but even of London (Attwood and Nancy Storace had been talking a lot). On December 7, therefore, the Emperor offered Mozart the post of *Kammerkomponist* at 800 gulden a year. It wasn't exactly overwhelming – Gluck, who had just died, had been getting 2000 – but it was a start. So too was a blessed event to round out the year: the birth of a daughter, Theresia, on December 27. The good times, alas, were not to last much longer, but as he turned over the final page of 1787, it seemed to Mozart that things were looking up.



Portrait of  
Leo Reiffenstein  
Mozart's daughter

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# OPENING CONCERT

**FESTIVAL ORCHESTRA**  
**Clifton Swanson, Conductor**

**Tuesday, August 4, 8:15 p.m.**  
**Church of the Nazarene,**  
**Pismo Beach**

Wolfgang Amadeus Mozart . . . . . Overture to *Don Giovanni*, KV 527  
(1756-1791)

Jean Françaix . . . . . L'Horloge de Flore for Oboe and Orchestra  
(b. 1912)

3 A.M. – Galant de jour (poisonberry)  
5 A.M. – Cupidone Bleue (cupid's dart)  
10 A.M. – Cierge à grandes fleurs (torch thistle)  
12 Noon – Nyctanthe du Malabar (Malabar jasmine)  
5 P.M. – Belle de nuit (belladonna or deadly nightshade)  
7 P.M. – Géranium triste (mourning geranium)  
9 P.M. – Silène noctiflore (night flowering catchfly)

**John Ellis, oboe soloist**

*Intermission*

W.A. Mozart . . . . . Symphony in A minor, KV 16a ("Odense")  
Allegro moderato (West Coast Premiere)  
Andantino  
Rondo: Allegro moderato

W.A. Mozart . . . . . Piano Concerto in E-flat major, KV 449  
Allegro vivace  
Andantino  
Allegro ma non troppo  
**Homero Francesch, piano soloist**

*This concert is supported by funds from the Tenth Anniversary Endowment.*



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# PROGRAM NOTES

## W.A. MOZART

*Overture to Don Giovanni, KV 527 (1787)*

When the Mozarts headed for Prague, the composer was still working on his great opera-partly-buffa, *Don Giovanni*. Not that he was still composing: Mozart did most of that in his head, and by October it was done. The problem was the time-consuming job of getting all the little details down in score. Mozart detested this uninspiring labor, and habitually put it off to the last minute.

This, in turn, gave rise to many tales, the best known of which concerns this overture. According to legend, Mozart composed it the night before the premiere, while Constanze read stories to keep him awake. In point of fact, it was the night before the dress rehearsal, but he did write the score in one sitting, and he was probably bored. Mozart was one of the few who followed Gluck's dictum that an overture should prepare the audience; quoting themes or not, it should state clearly the mood and character of the opera to follow. This Mozart accomplished immediately by contrasting two motives, one sinister, the other flippant. Once these had been determined, Mozart could have worked out the rest in his head in twenty minutes. Then came the tedium of score-writing, and here Constanze's stories – never actually verified – are certainly plausible.

## JEAN FRANÇAIX

*L'Horloge de flore (1959)*

His father being the director of Le Mans Conservatory, his mother a singer and choral conductor, Jean Françaix was born into an atmosphere of taste, tradition, and high professional standards. Add to these the Gallic desiderata of wit and charm, and a description of his music is nearly complete. With a few works, notably the oratorio *L'Apocalypse de St. Jean*, Françaix demonstrated that he also has a deeper side, that he can be more than a "master of the superficial." Mostly, however, his music is designed to charm and entertain the connoisseur (see page 25). His workmanship is

impeccable, his textures are fresh and breezy.

Only lightly touched by the modern neo-Classicism of Poulenc and Stravinsky, his sound is mainly a stylization of traditional French classicism. Françaix's wit is ever-present but subtle, the choice of subjects often providing the best clue. *L'Horloge de flore* follows such works as *Invocation à la volupté*, *Cantate satirique*, and *Ode à la gastronomie*. The title refers to the Flower Clock of the great botanist Linnaeus, in which the flowers are arranged according to their typical hour of bloom. The piece is played without pause.

## W.A. MOZART

*Symphony in A minor, KV 16a ("Odense") (1768)*

For more than two centuries this little symphony had been known only from an incipit – the first four bars of the violin part – printed in an old Breitkopf und Hartel catalogue. A hand-copied set of parts, however, existed in Denmark, filed away since 1793 in the library of the Odense Orchestral Society. These were discovered in 1982, when the library was moved. Scholars from Denmark, England, and America then analyzed the find until they were satisfied of its authenticity and approximate date of composition.

The most unusual feature of the work is its minor key. A rage for such symphonies had developed in Vienna after Haydn's G minor symphony of 1765, but young Mozart was probably unaware of it until the family revisited that city in 1768. Even then, his own minor symphony sounded less like Haydn than the Bach brothers, Philipp Emanuel and, especially, Johann Christian, with whom he had spent much time in London. Some also hear echoes, in the slow movement, of "I've Lost My Eurydice" from Gluck's *Orfeo ed Euridice*. Yet to be explained is the origin of the little Slavic dance which enlivens the finale.

## W.A. MOZART

*Piano Concerto in E-flat Major, KV 449 (1784)*

This was Mozart's first concerto in his mature, post-Bach style. The second and third movements, especially, are texturally enriched, with counterpoint here and pedalpoints there. The astonishing thing is that these devices are so unobtrusive that the echoes of Bach, though present, are faint. In less than two years (the concerto was finished February 9), Mozart was well along towards assimilating what he had learned into his personal style.

The first movement is a bit different, restless with chromatic inflections, contrasting themes, and an early brush with the minor. Such characteristics crop up repeatedly in Mozart's work, but not always so boldly stated. The composer himself, in a letter to his father, referred to the E-flat concerto as being "of a quite peculiar kind." The work was dedicated to Mozart's fine pupil Barbara Ployer, and musical and historical evidence suggests that it was intended less for the Viennese public – for whom the next two concertos were written – than for a private gathering of connoisseurs.

*Program notes are underwritten by a grant from Hind Sportswear.*



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# MISSION SAN MIGUEL CONCERT

## THE LOS ANGELES GUITAR QUARTET

Anisa Angarola  
John Dearman  
William Kanengiser  
Scott Tennant

Tuesday, August 4, 8:15 p.m.  
Mission San Miguel

Thomas Morley ..... Three Pieces  
(1557-1602)

My Lord of Oxenford's Maske  
Response Pavin  
Joyne Hands

Wolfgang Amadeus Mozart ..... Divertimento No. 14 in B-flat major, KV 270  
(1756-1791)

Allegro molto  
Andantino  
Menuetto  
Presto

Ian Krause ..... Antique Suite after Neusidler  
(b. 1956)

Hofftantz und Hupt auff  
Juden tantz - Cadenze - Kunigin tantz  
Mein fleys und muhe  
Hoff tantz und Gassenhawer

### Intermission

Aaron Copland ..... Three Pieces  
(b. 1900)

"Simple Gifts" from *Appalachian Spring* (Kanengiser)  
"Corral Nocturne" from *Rodeo* (Nestor)  
"Hoe-Down" from *Rodeo* (Nestor)

Manuel de Falla ..... El Amor Brujo  
(1876-1946) arr. W. Kanengiser

Introduction  
In the Cave  
The Song of Sorrowful Love  
The Ghost - The Dance of Terror  
The Magic Circle  
Midnight - The Ritual Fire Dance  
Scene  
The Song of the Will o' the Wisp  
Pantomime  
The Dance of the Game of Love  
The Bells of Dawn

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# PROGRAM NOTES

## THOMAS MORLEY

*Three Pieces (ca. 1595)*

Thomas Morley was perhaps the most melodious of the great Elizabethan composers. A pupil of Byrd with a degree from Oxford, Morley was organist at Saint Paul's Cathedral. He published six books of canzonets and madrigals, along with collections of sacred works and keyboard pieces, all but one of these publications appearing between the years 1593 and 1597. Thereafter Morley turned his attention to editing collections of works by other composers, both English and Italian, and in 1597 he brought out the first treatise on music published in England, *A Plaine and Easie Introduction to Practicall Musicke*. Morley's works tended to be a little lighter than those of his younger compatriots, Weelkes and Wilbye, and many express well the particularly English manner of having a jolly good time, retaining their popularity to the present day.

## W.A. MOZART

*Divertimento No. 14, in B-flat Major, KV 270 (1777)*

The term "Divertimento" has been applied to several different kinds of pieces, in part because nineteenth century editors and publishers knew little about eighteenth century practices. The present work was scored originally for paired oboes, horns, and bassoons, and it belongs to a type more properly called *Tafelmusik* ("table music"). It was, in fact, the next-to-last wind sextet of this kind that Mozart composed for the Archbishop of Salzburg's banquets. It would appear, furthermore, that young Mozart was tiring of the table music genre. Gone are the little marches and extra dance movements, and a texture consisting of solo oboe with accompaniment. Instead, there are the four standard movements of symphony and chamber music, with each rather fully worked out (especially the first), and a much greater equality and give-and-take among the six players. Mozart, in short, was leaving the table and heading for the music room.

## IAN KRAUSE

*Antique Suite after Neusidler (1976)*

Hans Neusidler was a German lutenist of the sixteenth century, and the first to publish lute instruction books with sound pedagogy (clear instructions for each hand and carefully graduated exercises). His surviving compositions consist of chorale settings, light German dances, and one Jews' Dance that was famous in its day. American composer Ian Krause (B.A., University of Indiana; DMA, USC), who teaches and freelances in Los Angeles, selected several of the dances, including the Jews' Dance, and one chorale (third movement) to use, in the time-honored tradition, as points of departure for something new. Textural variety is a major factor in Krause's piece: Among his devices are clusters and massed sonorities, microtones, bowed guitars, and a kind of heterophony achieved by having several variants of a theme played at once, but slightly out of phase. The harmony supports this textural approach, ranging from Neusidler's original chords to polytonal and pandiatonic groupings.

## AARON COPLAND

*Three Pieces (1944, 1942)*

After Aaron Copland had mastered all the techniques of modernism, particularly the neo-Classicism of Stravinsky and the French, he decided to develop a second, less rigorous style, based in part on American folk elements, that would be more accessible to the public. It was a risky business: Others who tried it found either that their "popular" music seemed stilted and condescending, or that their "serious" works lost strength and originality. Copland succeeded because he truly understood and liked American folk music, and because he found elements in his "serious" style that would blend with it, such as long melodic lines, incisive rhythms, and clean, transparent textures. This musical honesty – whatever he wrote, Copland always sounded like himself – helps explain the enduring popularity of works like *Appalachian Spring* and *Rodeo*.

## MANUEL DE FALLA

*El Amor Brujo (1915)*

Call it "Bewitched by Love," "Love the Magician," or "The Specter's Bride," the one-act ballet *El Amor Brujo* tells a story as old as time. Candelas is so spellbound by the ghost of an old lover, a dissolute Gypsy, that she cannot give the kiss of love that would free her. Clever Carmelo tricks the demon – who in life chased every pretty skirt – by getting Candelas's friend to flirt with him. The specter reciprocates, and Candelas sees that Carmelo loves her more. With the dawn the church bells ring, the kiss of love is exchanged, and the ghost is exorcised. Falla filled this exciting score with the rapturous melodic lines and impassioned rhythms of the Gypsies from his native Andalusia, but without once quoting an actual folk tune: "Truth without authenticity," as he called it. Interesting, too, is the fact that an orchestral score which so cleverly suggested the sound of guitars should now be transcribed for those instruments.

*Program notes are underwritten by a grant from Hind Sportswear.*



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# VIOLIN RECITAL

ARNOLD STEINHARDT, *violin*  
VICTOR STEINHARDT, *piano*

Wednesday, August 5, 8:15 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart ..... Sonata in G major, KV 373a  
(1756-1791)

Adagio – Allegro  
Theme and Variations (Andante cantabile)

Gabriel Fauré ..... Sonata in A major, Opus 13  
(1845-1924)

Allegro molto  
Andante  
Allegro vivo  
Allegro quasi presto

*Intermission*

Béla Bartók ..... Rhapsody No. 1  
(1881-1945)

Moderato  
Allegretto moderato

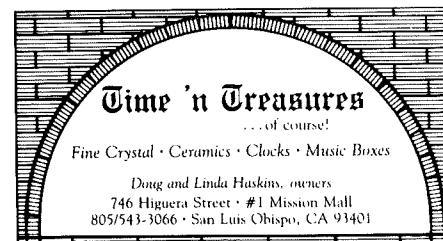
Amy Marcy Cheney Beach ..... Three Pieces  
(1867-1944)

La Captive, Opus 40, No. 1  
Berceuse, Opus 40, No. 2  
Mazurka, Opus 40, No. 3

Victor Steinhardt ..... Sonata Boogie  
(b. 1943)



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# PROGRAM NOTES

## W.A. MOZART

*Sonata in G Major, KV 373a (1781)*

Mozart composed four piano/violin sonatas during the summer of 1781, which he published with two reworked Mannheim pieces (page 33) as Opus II. They were dedicated to his pupil Josepha Auernhammer, a remarkable woman who enjoyed a long concert career, and for whom Mozart also wrote the sonata for two pianos. The works were greeted with rare enthusiasm, impressing with their boldness, their richness of ideas, and by the strong relationship between the instruments. Of the four new works, this one is the least progressive in the latter respect, tilting still towards the piano. On the other two counts, however, it does much better. The first movement begins with a long Adagio in a surprisingly solemn G major, leading to an even more surprising Allegro in a passionate G minor. The concluding variations, too, though less dramatic, lack nothing in inventiveness, color, and surprising turns.

## GABRIEL FAURÉ

*Sonata in A Major, Opus 13 (1876)*

Fauré became an important transitional figure without intention, by developing a subtly original music which applied the French qualities of clarity, balance, and restraint to nineteenth century style. He also favored the use of the old modal scales and of mildly dissonant chords in non-chromatic contexts. His aim was to restore traditional French values, but since all these procedures led away from German Romanticism, they had significant implications for the future. Fauré's most progressive elements are not yet present in this early, rather Romantic Sonata in A, but the clarity and balance are there, along with other French characteristics such as reliance on melody, and the little *alla zoppa* (short-long) rhythms of the second and fourth movements. The fourth movement's opening theme, furthermore, hints at textures which would be developed later by Fauré's pupil, Ravel.

## BÉLA BARTÓK

*Rhapsody No. 1 (1928)*

Bartók used the vast treasure of folk music that he and Zoltán Kodály collected in three ways: He wrote straightforward settings of folksongs, he used them as themes in larger works, and he absorbed various of their elements, such as scales and rhythms, into his own style. Of all Bartók's larger works, moreover, there are two that show this folk music element, in both the second and third usages, more than any others. They are the Violin Rhapsodies. Dazzling virtuoso pieces, rich in Hungarian melody and ornamentation, they remain perennially popular in both their violin/piano and violin/orchestra versions. The First Rhapsody's two movements also show well the two main types of Hungarian rhythm, the first movement featuring the freely asymmetrical, speech-inflected *parlando* type, and the second containing more of the *tempo giusto* type based on dance patterns.

## AMY MARCY CHENEY BEACH

*Three Pieces, Opus 40 (1899)*

The doyenne of women composers, Amy Beach carved a remarkable niche in history. A child prodigy, she debuted as pianist with the Boston Symphony Orchestra at eighteen. In that same year (1885) she also began to compose. By 1892 the Handel and Haydn Society of Boston had presented her Mass in E-flat, the first public performance of a major work by an American woman. Following this, her concert aria *Eilenda Wolken* became the first piece by a woman ever performed by the New York Philharmonic, and she was the first American woman to compose a symphony (the "Gaelic"). She composed prolifically until the death of her husband in 1910, whereupon she resumed her concert career, appearing into her advanced age. Beach's style was similar to that of Chadwick, Foote, and others of the Boston school: eclectically Romantic, elaborate, and a little diffuse, but also showing real inventiveness, a natural melodic gift, and a grasp of complex harmony.

## VICTOR STEINHARDT

*Sonata Boogie (1986)*

Victor Steinhardt is so well known as a pianist that it's sometimes forgotten that he is also a composer, holding a degree in composition and theory from UCLA and producing a substantial number of works. Sonata Boogie, furthermore, while far from somber, is not a novelty piece. It is, instead, a kind of crossover composition, and a substantial exploration into Steinhardt's current interest: stylistic points of contact between American jazz and popular music and twentieth-century neo-Classicism, points of contact, for example, which might account for the ease with which some composers have been able to incorporate jazz elements into their concert music. Do not despair, however, for there really is some boogie-woogie in the piece, along with representations of other popular styles from Gershwin to bluegrass. As the French discovered long ago, it is entirely possible to have a serious inquiry into a delightful subject. Sonata Boogie was composed for Arnold Steinhardt.

*Program notes are underwritten by a grant from Hind Sportsweat.*

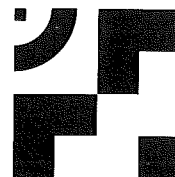


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LOUISE DI TULLIO, *flute*  
LOU ANNE NEILL, *harp*  
Wednesday, August 5, 8:15 p.m.  
Trinity United Methodist Church,  
Los Osos

Friday, August 7, 8:15 p.m.  
Mission San Miguel

Josef Lauber . . . . . Four Medieval Dances for Flute and Harp, Opus 45  
(1864-1952)

Rigaudon (Allegretto)  
Mascarade (Allegro moderato)  
Pavane (Moderato)  
Gaillarde (Moderato)

Germaine Tailleferre . . . . . Sonate for Harp  
(1892-1983)

Allegretto  
Lento  
Perpetuum mobile

Vincent Persichetti . . . . . Serenade No. 10 for Flute and Harp  
(b. 1915)

Larghetto  
Allegro comodo  
Andante grazioso  
Andante cantabile  
Allegretto  
Scherzando  
Adagietto  
Vivo

## Intermission

Michael Hoppé . . . . . Songs without Words for Flute and Harp  
(b. 1944) . . . . . arr. Mark Watters

Pieces of Moon  
Sandcastles  
Quiet Storms

Jean-Michel Damase . . . . . Sonata for Flute and Harp  
(b. 1928)

Allegro moderato  
Andante con moto  
Allegro vivo  
Adagio: Presto

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# PROGRAM NOTES

People never seem to tire of thinking up descriptive categories for music, and then – worse yet – compiling them into lists. This is mentioned only that we may be smug about avoiding the second of these sins, while we busily commit the first. Our category is “decorative music,” and by this is meant music which seeks to amuse through a sophisticated blend of wit, charm, and polished skill. Because it draws neither blood nor tears, such music is considered by some to be a lesser genre. The record, however, is clear: For the past six centuries, there has always been a time and a place for an elegant entertainment. Decorative music first became important during the fourteenth century. Oversimplifying for brevity, what happened was that the landed classes of Europe, especially France, began to get culture. Heretofore, the Church had been the sole patron and protector of the higher musical arts. Now a demand grew for music of a similarly sophisticated level which would be secular, and suitable for elevated courtly amusement. This trend was an important part of the Ars Nova, which produced both significant changes in music, and some outstanding talents such as Guillaume de Machaut. Once established, the idea flourished. Styles and forms changed with the times, but the ideal of elegant pleasure always found a voice: madrigals in the sixteenth century, dance suites in the seventeenth, serenades in the eighteenth, nocturnes in the nineteenth. These developments took place in every country, but one nation, in particular, has held to this idea most steadfastly, and obtained some of the best results. It’s the place where much of it began: France. Wit, elegance, charm, clarity, and restraint have been French watchwords for centuries. Music that grabs you by the lapels? How *gauche*. Even when the French dabbled in Romanticism, there was for every Saint-Saëns a Fauré.

This evening’s concert presents five different approaches to decorative music-making, three of them from the French school. Swiss composer Joseph Lauber was educated at the Paris *Conservatoire*, where he was a pupil of Massenet. Returning to Switzerland, he taught at the Zürich Conservatory and then conducted a theater orchestra in Geneva. Like most of Lauber’s many compositions, “Four Medieval Dances” (1928) reflects his absorption with French tradition. The dance suite as a form, in fact, received its greatest impetus from France. Not only did the French compose countless examples themselves, but most of the dances so used by other composers were either of French origin, as these four are, or they were processed through the French style. (The sarabande, for example, was originally Spanish.) Germaine Tailleferre represents a more modern approach to the French tradition. The in-between member of the ephemeral group “*Les Six*” – Honegger, Poulenc, and Milhaud went on to fame, Auric went into film scoring, and Durey dropped out of sight – Tailleferre’s gentle polytonality made little impression outside of France. The concise spontaneity of her *Sonate* (1957) demonstrates the best sense of the decorative, however, along with the gracious femininity which became her hallmark. A thoroughly polished American, Vincent Persichetti adhered to no particular group. Instead, this longtime professor at the Juilliard School, who chaired both the Composition and Literature and Materials departments, roamed through a variety of modern procedures (except serialism) with easy virtuosity. As with this “*Serenade*” (1961), Persichetti often turned to the decorative forms to express his engaging ideas. A greater contrast could not be imagined than that between Persichetti and Englishman Michael Hoppé. Though without formal musical training, this former record company executive had always wanted to compose. Two years ago he went to Hollywood to write film scores, and

now he is into the newest of the decorative arts, compact disc videos. In fact, the prize-winning video he scored, “*Eyes of the Wind*,” is being released as a demo for this new technology. This evening’s selections are from a brand new LP recorded by Louise Di Tullio and Lou Anne Neill, *Quiet Storms*. Hoppé’s style is unabashedly Romantic, or, in his own words, “Franz Schubert says ‘hello’ to Burt Bachrach.” Our final selection is French. The precocious talent of Jean-Michel Damase was trained at the *Conservatoire*, and he has remained close to its traditions. Damase has been especially noted for his understanding of instruments and their possibilities, and in writing this *Sonata* (1964) he had a distinct advantage: His mother was the harpist Micheline Kahn.

*Program notes are underwritten by a grant from Hind Sportswear.*

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# LUTE RECITAL

PAUL O'DETTE

Wednesday, August 5, 8:15 p.m.  
Community Church of Atascadero

Thursday, August 6, 8:15 p.m.  
Trinity United Methodist Church,  
Los Osos

Joan Ambrosio Dalza . . . . . Pavana alla Venetiana (1508)  
Saltarello  
Piva

Anonymous . . . . . Anthony Pavyn  
A Down  
Chi Passa

Philip van Wilder . . . . . Philip's Dump  
(d. 1553)

Pietro Paulo Borrone de Milano . . . . . Pavana chiamata la Desperata (1536)  
(fl. 1531-1549) Saltarello della ditta  
Saltarello chiamato el Mazolo  
Tocha tocha La Canella

Francesco da Milano . . . . . O bone Jesu (Penolosa)  
(1497-1543) Fantasia (38)  
Fantasia (51)  
Tu discois que je mourroye (Claudin de Sermisy)  
Fantasia (33) e la sua compagna (34)

*Intermission*

Anonymous . . . . . Grimstock  
I cannot keepe my wyfe at howme  
Go from my window

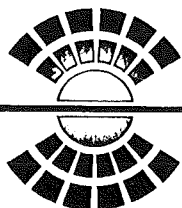
William Byrd . . . . . My Lord Willoughbies Welcome Home  
(1543-1623)

John Johnson . . . . . Carman's Whistle  
(d. 1594)

John Dowland . . . . . Farewell  
(1563-1626)

J. Dowland . . . . . Sir Henry Guilford, his Almaine  
Pavan  
Galliard  
Captain Piper's Galliard  
A Fancy

*The Atascadero concert is partially underwritten  
by a grant from the City of Atascadero.*

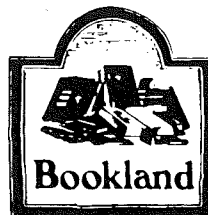


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# PROGRAM NOTES

*"Now westward Sol had spent the richest beams . . ."*

*" . . . of noon's high glory, when hard by the streams*

*Of Tiber, on the scene on a green plat,  
Under the protection of an oak; there sate  
A sweet Lutes-master; in whose gentle airs  
He lost the day's heat, and his own hot cares."*

Richard Crashaw, 1617

This is the elegant, classic image of communing with the muse, conveyed to us a thousand times in picture and verse, an elegaic image that suggests some by-gone golden age when minds were loftier and the pace of life was gentler. The setting is the Renaissance, and the instrument is always, always the lute.

The image is larger than life, of course, for it has been burnished considerably by nineteenth-century romanticizing and by the yearning nostalgia of our own time. Yet the sixteenth century really was something of a golden age. The wars and plagues of the previous centuries had subsided, and there took place a great flowering of arts and letters. It was the last such flowering, furthermore, before the industrial age changed the pace, the look, and the sounds of life forever. (Our modern historians of science and technology have shown that the currents, and the mechanical inventions which led to the late-eighteenth century Industrial Revolution had started more than 150 years earlier. Indeed, the development of opera in the seventeenth century would have been very different without its elaborate stage machinery.) The Renaissance also saw the final bloom of Europe's landed aristocracy – and genuinely aristocratic modes of thought – before the long decline.

If the Renaissance is the right setting for the image, the lute is the right instrument. Not only was it actually popular at that time, it also has the right characteristics for image-making. It looks so elegant, in the first place, with its delicate craftsmanship, its beautiful carved rose in the soundhole, its double strings, and its pegboard quaintly dogged back at right angles to the neck. Musically, it is a portable, personal instrument with a clear, penetrating tone (due to emphasis on the upper overtones), and the ability to play both melody and harmony. It is suitable for accompanying singing, including one's own, and it can be played without distorting or covering the face – very important for painters.

The lute also carries with it the overtones of history. It originated in the Middle East, and its story has been traced back at least to the Akkadian period in Mesopotamia (c. 2370-2110 BC). It was known to the Hittite Old Kingdom (early second millennium BC), and it was popular with the Babylonians. The European lute developed from the Arab lute, introduced by the Moors during their occupation of Spain (711-1492).

The lute underwent considerable development in Europe, with the "classic" forms appearing around 1500. Here there is another fascinating story, for the finest sixteenth century lutes were all made in Italy, by Germans. One colony of German lute makers, led by Laux Maler and Hans Frei, established itself in Bologna early in the century. Later on another group, all from the Tieffenbrucker family, settled in Venice and Padua. Most astonishingly, all of these makers, in fact, virtually every lute maker in Italy during the whole century and on into the next, came originally from the same tiny area of Germany around the town of Füssen, on the river Lech near Augsburg.

If the common origin of these lute makers seems amazing, the reason they all moved to Italy is less so, for that is where the finest lute *players* were. Indeed, the sixteenth century saw the development of a magnificent school of lutenists in Italy. Led at the turn of the century by Vincenzo Capirola, who was followed later by Francesco Canova da Milano and Pietro Paulo Borrono da Milano, this school influenced lute playing over all of Europe. Comparable international recognition was not accorded to another group until the very end of the century, when the English came to the fore, led by John Johnson, and above all, by the legendary John Dowland.

Everything about the lute, its looks, its music, its traditions, its associations, even the uncanny way its tones carry, make it the embodiment of elegance and poetry in music. No wonder it has been the favorite instrument of painters and poets. As Schiller put it, "Do the sounds which slumber in the lute, belong alone to him who buys the chords?"

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# CLASSICAL QUARTET

## CLASSICAL QUARTET

Linda Quan, *violin*  
Nancy Wilson, *violin*  
David Miller, *viola*  
Loretta O'Sullivan, *cello*

Wednesday, August 5, 8:15 p.m.  
Community Presbyterian Church,  
Cambria

Friday, August 7, 8:15 p.m.  
Cal Poly Theatre

Saturday, August 8, 8:15 p.m.  
First United Methodist Church,  
Arroyo Grande

Wolfgang Amadeus Mozart . . . . . Divertimento in D major, KV 125a  
(1756-1791)

Allegro  
Andante  
Presto

Assisted by Michael Willens, *bass*

Franz Joseph Haydn . . . . . String Quartet in B-flat major, Opus 76, No. 4  
(1732-1809)

Allegro con spirito  
Adagio  
Menuet: Allegro  
Finale: Allegro ma non troppo

*Intermission*

Ludwig van Beethoven . . . . . String Quartet in F major, Opus 18, No. 1  
(1770-1827)

Allegro con brio  
Adagio affettuoso ed appassionato  
Scherzo: Allegro molto  
Allegro

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# PROGRAM NOTES

## W.A. MOZART

*Divertimento in D Major, KV 125a (1772)*

This delightful little work and its two companions, in B-flat and D, are not included among Mozart's numbered divertimenti because they have no minuets. Real divertimenti – by northern standards, at least – not only had minuets, they had two. These pieces, however, may not have been intended for the north. Mozart would be heading back to Italy later in the year, and he would certainly be needing some new music for the salon of Count Firmian, Governor-General of Milan. Supporting this idea is the very Italian character of the work, with its bright, frothy fast movements framing a graceful *cantabile*. Mozart had been engaged with the Italian style, of course, ever since he learned it from Christian Bach in London, but never more so than when he was actually going to Italy.

A more conjectural notion, advanced by Einstein and others, is that these three divertimenti were intended to be little symphonies, with wind parts to be added to the outer movements as needed. This interpretation is based on the somewhat symphonic shape of some movements (the first movement in this piece), and on an occasional lack of chamber music intimacy and equality between the voices. The "Salzburg Symphonies," they have been called, but it's still just a guess: No hard evidence for the theory has turned up, and an easier explanation is that these were Mozart's first pieces for string quartet. Even Ted Williams – whose batting record hasn't been broken in forty years – got three swings before he was out.

## FRANZ JOSEPH HAYDN

*String Quartet in B-flat Major, Opus 76, No. 4 (1797)*

Opus 76, No. 4 is one of the warmest of Haydn's quartets. There are two real themes in each group in the first movement, and the first of each pair is slow. The second lyric theme, given by the 'cello, seems almost like an inversion of the first, and the working out of this relationship gives the movement great unity and much of its warmth.

The second movement is even warmer. Essentially it is a chorale fantasy without a fully stated chorale theme (Haydn had already done it with a full theme in his previous quartet), and it shows what its author had learned from Bach. The model may not have undergone the nuclear reconstruction that Mozart gave it, but it is a truly lovely and rewarding transformation nonetheless.

Unity of purpose informs the third and fourth movements as much as the first two. The little minuet grows out of the first two measures, and as is so often remarked of Haydn, it has a lot of country dance in it. But what country? Almost forgotten now, there was once an effort to claim Haydn's ancestry as Slavic. That idea folded, but the fact remains that Haydn grew up in a community filled with Czechs, Croats, and Bohemians. The peculiar Trio explains all, with its major/minor contrasts and its abrupt stops. The finale, too – a theme and variations which whips to a roisterous conclusion – gives more hints in its first variation, a free *minore*. Perhaps one among the present crop of ethnomusicologists will put this recurrent trait of Haydn's into musical perspective.

## LUDWIG VAN BEETHOVEN

*String Quartet in F Major, Opus 18, No. 1 (1799)*

The six quartets of Opus 18 were among the finest achievements of Beethoven's first years as a composer. The present work in F was actually second in order of composition, the quartet in D, called number three at the time of publication, having been the first. In these early ventures, Beethoven was still working within the frame of Haydn and Mozart, while trying to establish, at the same time, a voice of his own. The rather boiled down theme of the first movement is a case in point. Though it really isn't much of a theme, it does make a fine building block for motivic development and recombination. We now recognize this approach as a basic characteristic of Beethoven's style, but in 1799 the idea was still under development. Beethoven struggled for eleven pages of sketchbook, in fact, to strip this theme down to its present form.

As was so often the case with Mozart's work, the heart of Beethoven's F Major Quartet is its long slow movement in D minor. This has often been described as one of the great early tragic slow movements, and it also happens to be the only movement from all of Opus 18 to which a picture can be attached. In conversation with his friend Karl Amenda, Beethoven mentioned that he had been thinking of the tomb scene from *Romeo and Juliet*. The remaining movements are mostly light-hearted, the Scherzo being enlivened by a stirring little Trio, and the finale by a good deal of humor, including a bit of mock pathos and some not very serious canonic imitation.

*Program notes are underwritten by a grant from Hind Sportswear.*

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# PIANO RECITAL

HOMERO FRANCESCH

Thursday, August 6, 8:15 p.m.  
Cal Poly Theatre

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

Allegro moderato  
Andante cantabile  
Allegretto

W.A. Mozart . . . . . Sonata in A major, KV 300i

Tema: Andante grazioso  
Menuetto  
Alla Turca: Allegretto

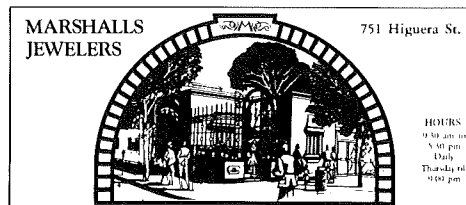
*Intermission*

Robert Schumann . . . . . Sonata No. 1 in F-sharp minor, Opus 11  
(1810-1856)

I. Introduzione: Un poco Adagio  
Allegro vivace  
II. Aria  
III. Scherzo e Intermezzo  
IV. Finale: Allegro un poco maestoso



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# PROGRAM NOTES

Of all the familiar segments of Mozart's musical production, the piano sonatas are among the most difficult for us to appreciate in their own context. Sonatas – both in concept and as a body of music – have become for us like trilobites: A type unto themselves, imposing and important, largely from the past, and easier to relate to one another than to the various times during which they were created.

There are several reasons for this, one of them, of course, being the stature that Beethoven gave to the form. Another was the development of more powerful and responsive pianos that could accept a more brilliant level of virtuosity, which contributed, in turn, to the creation of the piano mystique and the piano recital, in short, the piano world. Now one no longer heard – as one would have during Mozart's and Beethoven's time – solo piano works included with a string quartet and a symphony on the same program. For both logistical and esthetic reasons, sonatas were performed with sonatas, or with other solo pieces grouped around them, much as one can see, in a museum, case upon case of fossil trilobites in all their ancient glory and bewildering variety. It's impressive, and even thrilling, but curiously unreal, for displayed massively and alone, trilobites, like sonatas, take on an almost mystical aura, becoming a singular, compact, detached body without context.

Nothing could have been further from the circumstances prevailing in Mozart's time. Then there were no piano recitals or piano mystique, and piano sonatas were composed mostly for amateurs. Serious musicians played quartets. If a sonata were included in a concert, the public expected the pianist to do something they couldn't do themselves, namely, to improvise the sonata on the spot. Mozart was amazingly adept at this from the beginning, but he didn't write down much of this music until later, when he had hopes of publication or a job offer.

Unfortunately, Mozart's hopes were often so far from being fulfilled that we cannot always tell, at this date, what they may have been.

This evening's selections are a case in point. They were composed in the summer of 1778 in Paris, whence Mozart had gone in search of performances, publication, and above all, a job that would take him away from the unappreciative Archbishop of Salzburg. Paris, however, was busy with the battle between the Gluckists and the Piccinists, and paid scant attention to the young man from Salzburg. If we don't know for whom they were written, we can see quite clearly what Mozart achieved with his Paris sonatas. In keeping with the amateur idea, sonatas heretofore had been rather simple and generalized. Mozart took care of the simple part with his two "Mannheim" sonatas of 1777-78. Now he went after musical generalization. These five sonatas are as different from each other as can be, for each possesses genuine musical characterization. The first, in A minor, is dark and tragic, while the second, KV 300h, is full of sunshine. The third, KV300i, is quirky, with its French-style variations at the beginning, and its *scène de ballet* at the end, the famed *Rondo alla turca*. The fourth, in F, is personal and lyric, while the last, in B-flat, is a grand working out of Christian Bach, especially in the first movement. With these five works, sonata-writing took a big step. Even the sonata in C, the lightest of the group, has a fully stated first movement, a telling *minore* in the second, and an interesting finale, with a sweet and unexpected little song opening the second half.

Schumann's *Sonata in F-sharp Minor* (1835) was separated from Mozart's KV 300 series by almost sixty years and Beethoven. Sonatas had long since become grand, almost symphonic in their shape and characterization. There seemed little more to do in that direction, and in any event, few composers of the next generation possessed the Classical sense of structural continuity.

Beginning with Schubert's Impromptus, Opus 142 (which were conceived originally as a sonata, the eventual title coming from the publisher), the sonata's architecture became less and less a skyscraper and more and more a plaza, a trend which is very noticeable in Schumann's No. 1.

The other side of this development is that the plaza was filled with specialty shops. Musical characterization, Mozart's goal in KV 300, became ever more personal, concentrated, and affecting. Here Schumann was the acknowledged master: Neither Chopin's elegant textures nor Liszt's exciting pianism came close to the personal expressiveness found in passage after passage of this sonata. In common with some of his colleagues, furthermore, Schumann thought better with his fingers than his head, getting his best ideas from free improvisation. This not only enhanced the ideas' spontaneity, it also insured that they would be completely idiomatic, and wedded to their instrument. The world of the piano had arrived.

*Program notes are underwritten by a grant from Hind Sportswear.*



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# CHAMBER CONCERT

## MOZARTEAN PLAYERS

Steven Lubin, *fortepiano*  
Myron Lutzke, *cello*  
Stanley Ritchie, *violin*

Thursday, August 6, 8:15 p.m.  
First United Methodist Church,  
Arroyo Grande

Saturday, August 8, 8:15 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart ..... Sonata in E minor, KV 300c  
(1756-1791)  
Allegro  
Tempo di Menuetto

Ludwig van Beethoven ..... Sonata in F major, Opus 5, No. 1  
(1770-1827)  
Adagio sostenuto  
Allegro  
Rondo: Allegro vivace

*Intermission*

L. Beethoven ..... Trio in C minor, Opus 1, No. 3  
Allegro con brio  
Andante cantabile con variazioni  
Menuetto: Quasi Allegro  
Finale: Prestissimo

*The Saturday evening concert is sponsored by  
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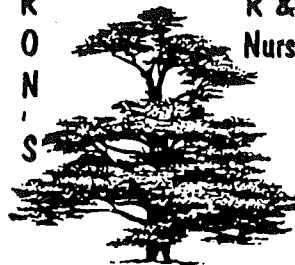


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# PROGRAM NOTES

## W.A. MOZART

*Sonata in E minor, for Violin and Piano, KV 300c (1778)*

"I send my sister herewith six duets for clavicembalo and violin by Schuster, which I have often played here. They are not bad. If I stay on I shall write six myself in the same style..." So Mozart wrote to his father from Munich on October 6, 1777. Joseph Schuster, one of a trio of prominent Dresden musicians (with Naumann and Seydelmann), was church composer to the Elector of Saxony, and "they are not bad" was high praise indeed from "our high and mighty Wolfgang" (Leopold's words). Even higher praise was to follow, for as Mozart continued on to Mannheim and Paris in search of a job (page 31), he made good on his promise to write some himself.

What Mozart found so interesting in Schuster's sonatas was that the violin was no longer a mere accompaniment to the piano. Although Mozart had ventured bits of real duet-writing in one or two movements of earlier sonatas, most of his violin parts had been less important even than those of his model, Christian Bach. Now that changed, with a new sense of partnership – and real dialogue – informing the so-called "Mannheim" sonatas. The last and best of these were actually composed in Paris, just before the A minor piano sonata, and the present work in E minor is one of the little miracles from Mozart's earlier years. Though comprising just two movements, the piece is big in spirit, with a depth of thought and feeling, a keen dramatic sense, and a textural integration more akin to Mozart's later work.

## LUDWIG VAN BEETHOVEN

*Sonata in F Major, Opus 5, No. 1 (1796)*

Even more than the Opus 18 quartets (page 29), the Opus 5 sonatas and the Opus 1 trios present a youthful Beethoven still in the shadow of Haydn and Mozart. In this Sonata in F, one looks in vain for any of the significant new procedures with which Beethoven would reshape the course of music. What one finds instead is the same song sung by a new voice. Beethoven's sound, at least, was distinctive from the beginning, and if it lacked Mozart's suave plasticity, it was more robust and vigorous even than Haydn's, with a heavier, more insistent figuration, abrupt contrasts of dynamic, and greater emphasis on the bass. The musical shapes, moreover, may not have been new, but they were handled with a rare confidence. Few would have dared a stunt like the one at the end of the first movement where, just before the concluding statement, everything comes to a screeching halt for a six-measure Adagio, followed by some pell-mell passagework and an impudent trill. Even fewer could have pulled it off.

In one respect, however, Beethoven was already breaking new ground. This is a 'cello sonata. Heretofore the 'cello had not been considered a solo instrument. Early in the century 'cellos didn't even have a spike, and it's hard to play either bravura passages or *con espressione* if you have to set the thing on a stool. The instrument had been greatly improved by Mozart's time, but it took another half generation for real virtuosi to mature, such as Bernhard Romberg and Antonin Kraft, both of whom Beethoven knew. The 'cello also got a big public relations boost when 'cello-playing Wilhelm II was named King of Prussia. It was to Wilhelm that Beethoven dedicated his Opus 5, receiving from the king a tobacco pouch filled with ducats.

## LUDWIG VAN BEETHOVEN

*Trio in C minor, Opus 1, No. 3 (1795)*

Papa Haydn did *not* approve of this trio upon his return from England in August of 1795, probably for the same reasons that it is now much the best known of the three Beethoven had dedicated to his mentor: Too fiery in the outer movements, too long, too symphonic, too, too – *presumptuous*. Young Beethoven was nothing if not presumptuous, a fact which greatly vexed the master who had spent most of a career in the uniform of service. Yet, as we see so clearly now, it was this very presumption which set a few of the early works apart. Beethoven knew it too. Haydn and Mozart had done their work supremely well; there was no point in doing it again. So, like any artist of originality, Beethoven looked for something else. He was young, and he didn't always find it. When he did, though, it was memorable, and several such passages occur in the C minor Trio, including the taut development section of the first movement, the capricious little Trio of the third movement, the expressive, hymn-like melody in the middle of the finale, and the trio's conclusion, which turns unexpectedly to C Major and ends in a hush.

*Program notes are underwritten by a grant from Hind Sportswear.*

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# AFTERNOON CHAMBER CONCERT

## MEMBERS OF THE FESTIVAL ORCHESTRA

Friday, August 7, 3:00 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart . . . . . Adagio and Rondo, KV 617  
(1756-1791)

**Geraldine Rotella, flute**  
**Steven Jones, oboe**  
**Abigail Stoughton, viola**  
**Richard Treat, violoncello**  
**Charles Sherman, organ**

Philip Wilby . . . . . Sonata Sacra: *In Darkness Shine* for Clarinet, Viola and Piano (1987)  
(b. 1949) . . . . . Festival Commission, first performance

**David Peck, clarinet**  
**Michael Nowak, viola**  
**Edith Orloff, piano**

W.A. Mozart . . . . . Movement of String Quartet in B-flat major, KV 589

**Rebecca Brooks, violin**  
**Jeanne Clouse Evans, violin**  
**Abigail Stoughton, viola**  
**Richard Treat, violoncello**

Mozart/Wilby . . . . . Movement in B-flat major for Clarinet Quintet based upon KV 589 (KV 516c)

**David Peck, clarinet**  
**Rebecca Brooks, violin**  
**Jeanne Clouse Evans, violin**  
**Abigail Stoughton, viola**  
**Richard Treat, violoncello**


P. Wilby . . . . . And I move around the Cross

**Geraldine Rotella, flute**  
**Edith Orloff, piano**

W.A. Mozart . . . . . Trio for Clarinet, Viola and Piano, KV 498 ("Kegelstadt")

Andante  
Menuetto  
Rondeaux: Allegretto  
**David Peck, clarinet**  
**Michael Nowak, viola**  
**Edith Orloff, piano**

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# PROGRAM NOTES

## W.A. MOZART

*Adagio and Rondo, KV 617 (1791)*

This is the celebrated piece for the glass harmonica. Benjamin Franklin's invention consisted of a series of glass basins or goblets of varying sizes, from which tones were produced by delicately rubbing the rims with the fingers. It was like the familiar party trick, except that the glasses revolved on treadle-powered spindles, and stayed wet in a trough. Since the fingers merely touched the revolving rims, each hand could play several tones, and the instrument spoke about as fast as a tracker organ.

The Mozart family had been acquainted with the glass harmonica through the first virtuoso, Marianne Davies, and an accomplished amateur, Dr. Anton Mesmer, the Viennese hypnotist. Renewed contact came in 1789, when Mozart met Dresden composer Gottlieb Naumann, a leading exponent. Mozart was thus not unprepared to compose this piece, with its profound simplicity, for the Vienna concert of Ms. Davies's successor, Marianne Kirchgessner.

## PHILIP WILBY

*Sonata Sacra: In Darkness Shine (1987)*

The composer speaks:

"This work, written for the 1987 San Luis Obispo Mozart Festival, is the final work in a triptych dealing with the dark-age origins of British Christianity, and in particular, the island monasteries of Iona and Lindisfarne. Like the other two pieces, *Symphonia Sacra* and *Cantiones Sacrae*, it shares a few lines of verse by Caroline Moore, and the title 'In Darkness Shine.'

"There are two movements. The first begins tentatively, but is ultimately overwhelmed by a vigorous and dynamic music that dramatizes the underlying imagery of light incandescent within

the shadows. The second, 'Lifetime Island,' is more contemplative and introverted. The lines of the verse which close the score extend the image of an isolated state from the island community to the solitary side of all our lives: 'The work of my hands I give, Son of the craftsman-creator: The words of my pen I sing as you bring them born of sea and sky: And I, on my lifetime island knit together your giving – my hours, my place, my living.'"

## W.A. MOZART

*Movement of String Quartet in B-flat Major, KV 589 (1790)*

### Mozart/Wilby

*Movement in B-flat for Clarinet Quintet, KV516c (1787) (reconstructed)*

English composer Philip Wilby writes music of three distinct types, intensely worked out pieces with religious and symbolic overtones for virtuoso performers, pieces for amateurs – church choirs, school bands – in a simpler style (compare page 21, note 4), and completions through reconstruction of Mozart's unfinished fragments. For the latter, Wilby relies on Mozart's work habits: He always distributed his forces by writing the first period or so in full score before switching to sketches, and he often recycled unfinished material into later works by putting new melodies and passagework over unchanged harmonies and phrase structures, an outgrowth of a common instructional practice. It works like this: Wilby finds an especially fine fragment like KV 516c, which breaks off after the exposition. He then looks for a later, completed piece whose exposition has the same length, shape, harmonies, and other details, and finds it in the "King of Prussia" Quartet, KV 589. He then uses KV 589 as a blueprint for finishing KV 516c. There are those who disapprove of such an exercise. Almost since the day Mozart died, however, there have been just as many trying to do it, and this appears to be the most exacting method yet devised.

## PHILIP WILBY

*And I Move Around the Cross (1982)*

Every generation seems to produce a composer whose mystical/religious convictions result in a peculiarly involuted approach to musical structure, one in which hidden complexities contain personal spiritual meanings that others cannot know. Though they range from giants to ciphers, depending on their other skills and insights, such composers have held a special place through history. Philip Wilby's works, including the present one with its bird-like opening and its "multiplicity of mirror forms," suggest that he may be the one for today. Indeed, he refers himself to the concealed structural and numerical symbolisms of Bach, but one may be reminded more of Messiaen, and especially of Johannes Ockeghem (1430-1495), music's greatest master of counterpoint and a mystical Christian who found spiritual significance in supreme complexity covered by apparent simplicity. Like Wilby, interestingly, Ockeghem also devoted himself to teaching.

## W.A. MOZART

*Trio for Clarinet, Viola, and Piano, KV 498 ("Kegelstadt") (1786)*

A work of love and intimate friendship, this rich, warm trio was intended for Mozart's inner circle. It was composed for pianist Franziska Jacquin (see page 17), with Mozart taking the viola part and Anton Stadler the clarinet. Stadler, another of the regulars, was the first virtuoso on his instrument, and his prodding brought forth all of Mozart's clarinet pieces, the first important works of their kind. In this work, too, Mozart's mastery of enriched textures, including lots of counterpoint, is completely absorbed into the general enchantment.

*Program notes are underwritten by a grant from Hind Sportswear.*



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Conducted by Timothy Mount

Friday and Saturday

August 7 and 8, 8:15 p.m.

Mission San Luis Obispo de Tolosa

Series A, Friday Evening

Series B, Saturday Evening

Johann Sebastian Bach . . . . . Mass in B minor, BWV 232  
(1685-1750)

Kyrie

1. Kyrie Eleison – chorus
2. Christe eleison – Ms. Rawcliffe, Ms. Malafronte
3. Kyrie eleison – chorus

Gloria

4. Gloria in excelsis – chorus
5. Et in terra pax – chorus
6. Laudamus te – Ms. Malafronte
7. Gratias agimus tibi – chorus
8. Domine Deus – Ms. Rawcliffe, Ms. Malafronte
9. Qui tollis peccata mundi – Ms. Malafronte, Mr. Collver, Mr. Randle, Mr. Parker
10. Qui sedes ad dexteram Patris – Mr. Collver
11. Quoniam tu solus sanctus – Mr. Parker
12. Cum Sancto Spiritu – chorus

*Intermission*

Symbolum Nicenum (Credo)

1. Credo in unum Deum – chorus
2. Patrem omnipotentem – chorus
3. Et in unum Dominum – Ms. Rawcliffe, Mr. Collver
4. Et incarnatus est – chorus
5. Crucifixus – chorus
6. Et resurrexit – chorus, Mr. Parker
7. Et in Spiritum Sanctum Dominum – Mr. Parker
8. Confiteor – chorus
9. Et expecto – chorus

Sanctus - chorus

Osanna, Benedictus, Agnus Dei, and Dona Nobis Pacem

1. Osanna in excelsis - chorus
2. Benedictus – Mr. Randle
3. Osanna in excelsis – chorus
4. Agnus Dei – Mr. Collver
5. Dona nobis pacem – chorus

**Mary Rawcliffe**, *soprano*

**Judith Malafronte**, *mezzo-soprano*

**Michael Collver**, *counter-tenor*

**Thomas Randle**, *tenor*

**William Parker**, *bass-baritone*

# PROGRAM NOTES

## J.S. BACH

*Mass in B minor, BWV 232 (1749)*

It is the Mount Everest of choral music; overwhelming in its size and beauty, requiring enormous physical and emotional stamina to perform, and yielding musical rewards unlike those of any other piece. It is also shrouded in mystery. Not one milligram of evidence has been found as to the purpose for which Bach wrote it, much less any suggestion that it was performed. Its vast size removes the possibility of liturgical use; nor was Bach applying for any positions for which he needed to submit an impressive sample. It is neither Roman nor Lutheran, furthermore, in its details. The unusual grouping of the sections reflects the old Lutheran practice, as does the use of the Credo's other name, Nicene Creed. Among Roman features, on the other hand, is the fact that the Sanctus is complete: The Lutheran Latin mass omitted the Osanna and the Benedictus. Much has been made of the fact that the piece is a giant quiltwork. Bach wrote little new music for this Mass, assembling it instead from earlier works. The Kyrie and Gloria – what the Lutherans called a “Missa Brevis” – were composed in 1733, when Bach was applying for a position at the Dresden Court of the Grand-Elector of Saxony. There is no indication that the music was performed, and all that came of Bach's application was an honorary title. This great trunk was therefore left stranded, too big for use and much too good to throw away. Bach never discarded anything anyway, and he soon lifted some portions for his *Magnificat* in D, the “Esurientes” of the *Magnificat*, in particular, being a remake of the *Domine Deus*. Then, around 1740, Bach recast the entire Gloria as the Christmas Cantata *Gloria in Excelsis Deo*. There matters stood until about 1748, when Bach apparently decided to fulfill the implications of that great *Missa Brevis* by making it into a giant Mass. Now the quiltwork began. Section after section of the “new” music has been shown to be an adaptation of some earlier work, and scholars continue to find more connections. Bach focused, of course, on pieces containing especially good ideas, but he took them from every period of his creative life. The Crucifixus, for example, harks back to the

cantata “Weinen, Klagen,” composed in Weimar in 1714, while the opening of the Sanctus comes from an especially powerful short Sanctus composed for a Christmas service ten years later.

Astonishingly, it works: Bach clearly chose and adapted with an eye to the larger form. The Credo, especially, is a model of structural strength and balance, centered on choruses, framed in choruses, and with its duet and aria carefully placed one third of the way in and one third from the end.

Much breath has been wasted over the years talking about how redos were commonplace in those days, and how Bach was old and tired, and it was the expedient thing to do. Expedient for what? Bach was not being pushed by a performance deadline. Careful examination, furthermore, reveals that in many instances Bach lavished enough energy on these adaptations that he could have started just as well from scratch.

Maybe there was another reason. Bach always enjoyed doing remakes, and perhaps now, especially, he was taking advantage of changes he sensed in himself. For the truth is that invention does often dim somewhat with age, but even as it does, musical insight deepens and technical skills reach their peak. What better way to have the best of both than to take vigorous, younger ideas and perfect them, sharpening their impact, correcting their weaknesses, and linking them together in a magnificent new context? It's the kind of grand tour that can only be done at the end of a long and brilliant career.

The hour, moreover, was getting late. Bach must have known it: He was losing his eyesight, and the autograph shows clearly that his hand suffered from cramps and quaking. The B minor Mass, then, became a retrospective of a life's work, a time to reflect and correct, and to complete unfinished business; a time, above all, for solitary triumph.

In our own time, several alternative performance concepts have been put forward for the B minor Mass, reflecting continued thought and research into Baroque performance in general. One of the central achievements of the Baroque era was the concertato practice and its most characteristic form, the concerto. The

concertato idea was to contrast a small force, called the *concertino*, with a larger one, called the *ripieno*, and the earliest concertos were simply Baroque trio sonatas with certain passages reinforced by additional players.

The idea grew rapidly. It was found that the concertino could be anything from one player (the beginning of the solo concerto) to half a dozen, and that it was very effective to give the concertino florid, soloistic passages. It was also found that the cantata – the vocal equivalent of the sonata – could be made into a concerto by adding a chorus. (The original idea, in fact, may have come first from vocal music.) Like their solo antecedents, furthermore, either type of concerto could be designated as sacred or secular.

The sacred concerto, with mixed vocal and instrumental forces, was well established in Germany a full generation before Bach. Not surprisingly, Bach himself found it especially congenial, for here was another form, like the fugue, whose main issue was texture. Bach would set almost anything in concerto style, from devotional texts in German to the Latin *Magnificat*. (Technically, the larger portions of Bach's “cantatas” are actually concertos.) When Bach came to assemble his great Mass, therefore, concerto style was the obvious choice, especially since the original *Missa* was already set up that way.

Bach's commitment to the concerto format and his intense interest in texture, along with bits of evidence in the autograph itself, have now convinced some scholars that the size of the chorus used in the Mass should be varied, and this is the approach that Mr. Mount has adopted for this evening's performance. Three distinct levels of vocal forces will be used, therefore, soloists, small chorus, and full chorus, with the full chorus reserved for the most powerful movements. This is probably the least controversial of the new ideas – one recording has nothing but solo voices throughout – but it seems certain that a work of such importance, surrounded by so many uncertainties, will continue to stimulate discussion far into the future.

# AFTERNOON CHAMBER CONCERT

## AFTERNOON CHAMBER CONCERT

Clifton Swanson, *Conductor*

Saturday, August 8, 3:00 p.m.

Cal Poly Theatre

Antonio Vivaldi . . . . . Concerto in E-flat major for Bassoon, P. 433  
(1678-1741)

Presto  
Larghetto  
Allegro

**Gregory Barber, bassoon**

Johann Sebastian Bach . . . . . Violin Concerto in A minor, BWV 1041  
(1685-1750)

(Allegro)  
Andante  
Allegro assai

**Dorothy Wade, violin**

A. Vivaldi . . . . . Piccolo Concerto in C major, P. 79

Allegro  
Largo  
Allegro

**Louise Di Tullio, piccolo**

*Intermission*

Wolfgang Amadeus Mozart . . . . . Serenade in B-flat major for Thirteen Wind Instruments, KV 370a  
(1756-1791)

Largo: Molto Allegro  
Menuetto  
Adagio  
Menuetto: Allegretto  
Romance: Adagio  
Andante  
Finale: Molto Allegro

**John Ellis, oboe**  
**Steven Jones, oboe**  
**David Peck, clarinet**  
**Virginia Wright, clarinet**  
**Mark Brandenburg, bassett horn**  
**Philip Evans, bassett horn**  
**Gregory Barber, bassoon**  
**Deborah Kramer, bassoon**  
**James Thatcher, horn**  
**Jane Swanson, horn**  
**John Reynolds, horn**  
**James Avery, horn**  
**Michael Willens, double bass**

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# PROGRAM NOTES

## ANTONIO VIVALDI

*Concerto in E-flat Major, for Bassoon, P. 433*

"Il prete rosso" they called him, "the Red Priest," for his red hair and for the fact that he had taken holy orders. After the first year, however, he no longer said Mass due to an asthmatic condition, and besides, Antonio Vivaldi's life was devoted to music. For nearly forty years he held a post as *maestro de' concerti* in his native city of Venice, but he was frequently absent from that as well, for he liked to travel. Vivaldi composed some forty operas, twenty-four secular cantatas, and church music. His real talent, though, was for concertos, and after the death of Torelli in 1708, Vivaldi reigned supreme in his field.

Though slight, the Bassoon Concerto in E-flat illustrates several aspects of Vivaldi's work. He liked solo concertos; even his concerti grossi became more and more like solo concertos, or, in the specific usage of the next generation, concertantes. He liked wind instruments and wrote even for the less "glamorous" ones (nearly forty concertos, by some counts, for bassoon alone). He emphasized the relentless beat typical of concerto style, insisting on running basses and even subdivisions of the beat in the violins, to achieve a uniform continuity. Finally, he was famed for the concise, vivid themes he gave the ritornello in each of his countless concertos (most scholars have settled on an estimate of around 500).

## JOHANN SEBASTIAN BACH

*Violin Concerto in A minor, BWV 1041 (ca. 1720)*

Much has been said about Bach using Vivaldi's concertos as models for his own. This is true, as far as it goes. Bach admired Vivaldi's work, transcribing many examples, and when he needed to write some for the Court of Cöthen, there were no better models available. By the time Bach finished, however, the model was almost unrecognizable. The one clear point of similarity, the motor rhythm, was already a part of Bach's style.

As usual, Bach did it with texture (page 16). The first, most obvious thing was that Vivaldi treated counterpoint rather lightly, or scarcely at all, while Bach's work was stuffed with it. Next, Bach fundamentally altered Vivaldi's straightforward scheme of alternating solo and tutti by inserting solo "continuation" passages into the tutti and, to a lesser extent, tutti interjections into the solos. This not only created greater textural fluidity, it also altered the structural proportions, for a ten measure tutti might be extended to twenty by these insertions. Bach also intensified his slow movements by placing some textural binder under the lyrical solo line. In this concerto it was a "basso quasi ostinato" somewhat like a chaconne. Finally, Bach typically cast his closing movements in one of the livelier dance forms, in this case a gigue. Novel as it was, this concertato gigue became still more intense by proceeding in rigorous counterpoint.

## ANTONIO VIVALDI

*Concerto in C Major, for Piccolo, P. 79*

This Concerto in C is very different from the one in E-flat, and even further removed from Bach's Concerto in A minor. Where Bach departed from his model in favor of greater integration of solo and tutti, Vivaldi has gone here to the opposite extreme, reducing the ritornellos to the

minimum. In the slow movement there are none at all, the ripieno strings simply playing soft background chords. The solo part, on the other hand, is dazzling, a showpiece for a virtuoso. Every kind of figure is used, often at speed, showing off not only the performer but also the composer and his understanding of wind instruments.

## W.A. MOZART

*Serenade in B-flat Major for Thirteen Wind Instruments, KV 370a (1781)*

One of the most extraordinary pieces ever composed for winds, this serenade is also the most exceptional of concertantes. Although the two clarinets often take the part of soloists, there is not a consistent distinction. Instead, Mozart takes advantage of the concertante idea, and of the forces before him, to create a kaleidoscope of constantly shifting sound. One combination follows another: clarinets with basset horns (a sort of tenor clarinet), oboes and basset horns with bassoons, or one of each playing in unison. Through it all, the texture remains clear and every instrument's part is written idiomatically. As if that were not enough, each movement is also given a distinct and contrasting character. Mozart began writing this piece in Munich early in 1781, at the time of the performance of *Idomeneo*, and finished it in Vienna. Its purpose is not known, nor is there record of its being performed. It is possible, however, that Mozart had in mind the excellent wind players of Munich, and one more try at securing a position in the court of Elector Carl Theodor.

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# ORCHESTRA CONCERT

FESTIVAL ORCHESTRA  
Clifton Swanson, *Conductor*  
Sunday, August 9, 3:00 p.m.  
Cal Poly Theatre

Wolfgang Amadeus Mozart . . . . . Symphony No. 27 in G major, KV 161b  
(1756-1791)

Allegro  
Andantino grazioso  
Presto

Dmitri Shostakovich . . . . . Symphony No. 6, Opus 54  
(1906-1975)

Largo  
Allegro  
Presto

*Intermission*

W.A. Mozart . . . . . Piano Concerto in B-flat major, KV 450

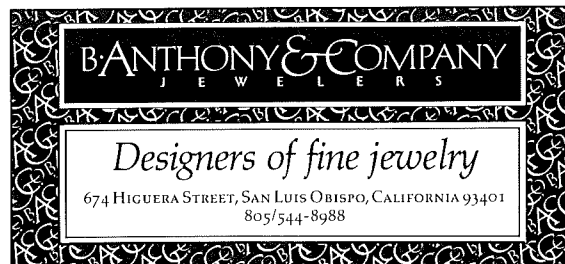
Allegro  
Andante  
Allegro

**Homero Francesch, piano**

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# PROGRAM NOTES

## W.A. MOZART

*Symphony No. 27, in G Major, KV 161b (1773)*

After his long, youthful romance with the Italian style, learned first from Christian Bach and then more thoroughly from repeated tours in Italy itself, Mozart came up against some music of tougher fiber, *galant* to be sure, but with much needed seriousness of purpose: Haydn. The lesson took, and by the end of 1772 Mozart's symphonies began showing greater depth of thought, with features like real development sections and fully worked finales. Then, at the end of 1773, there came a big leap forward in the form of three exceptional symphonies, including the famed "little" G minor.

Between these two groups, however, during the early months of 1773, Mozart wrote four other symphonies so Italian, so operatic even, that Einstein conjectured that Mozart was anticipating an opera commission. One of them, "Symphony" No. 26 in E-flat, is nothing else but an operatic *sinfonia* in three short, connected movements.

Symphony No. 27 is cast in more normal symphonic proportions, but it fairly oozes *galant* charm and grace from its very first bars. In later years when Mozart wrote an opening like this it was a serenade. (Several motives in this work remind one of *Eine kleine Nachtmusik*.) The second movement opens with a classically "tender" *Andantino* theme, but it also features an operatic *minore* and an up-in-the-air ending designed to lead directly into the third movement, as in an overture. Overture-style, too, is the dramatic finale, although it also contains a little "waltz" passage which Tchaikovsky borrowed.

## DMITRI SHOSTAKOVICH

*Symphony No. 6, Opus 54 (1939)*

Although his sound was certainly different, Shostakovich shared with Mahler several critical aspects of his symphonic thinking. One was distribution of instrumental color. Like Mahler, Shostakovich wanted to have the fullest palette, but while dense, massed sonorities were in his repertoire, he just as often used his colors in little dabs at points where they would be most exposed. The celesta, for example, is heard only once in this symphony, trilling high above a background of deep string and woodwind chords in the first movement.

Both composers were also highly eclectic, but not necessarily in the sense of making patchworks out of other people's music. More accurately, perhaps, they were musical packrats, compulsively and even unconsciously gathering up all kinds of oddments for their nests. It has just recently been observed that the fourth movement theme from Mozart's fortieth symphony appears in the third movement of this symphony. The three motives comprising the theme are slightly altered and out of order, but they are clear enough, and repeated several times.

Like Mahler, too, Shostakovich thought of the symphony less as a structural entity than as a kind of mood drama. Both his melodic line and harmonic ground twist, turn, and shift constantly in response to emotional rather than structural forces, while the arrangement of movements varies with the nature of the work. In this instance, a very long slow movement is followed by two much shorter fast movements. The slow movement is itself divided into two parts, marked by an English horn solo.

## W.A. MOZART

*Piano Concerto in B-flat Major, KV 450 (1784)*

"I really cannot choose between the two of them, but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty the B-flat concerto beats the one in D."

As evidenced above, from Mozart's letter to his father dated May 26, 1784, this is the concerto which occasioned the famous comment about sweat. Its piano part may indeed have been the most demanding that Mozart had composed, and it certainly remains a challenge. Yet few works have ever contained so much joy of music making, and it's hard to imagine anyone minding, or even noticing, a little perspiration. During this period Mozart seems to have become stronger and more buoyant every day. He had barely finished KV 449 (page 19) when he launched into this one, then KV 451 in D, the Piano Quintet, and the G major concerto, KV 453. His teaching and concertizing were going well (this concerto was for the Lenten series), and best of all, he had emerged from the Bach battle stronger, wiser, and with no permanent scars. His joy is expressed everywhere in this B-flat concerto, from the little free fantasy ("entrance" Mozart called it) the piano plays before engaging the first theme, to the exuberantly symphonic dialogue among the orchestra. Mozart even let the flute play in the finale, for the first time, and he also busied himself writing out the cadenzas.

*"And I know not if, save in this, such gift be allowed to man,  
That out of three sounds he frame, not a fourth sound,  
but a star."*

Robert Browning

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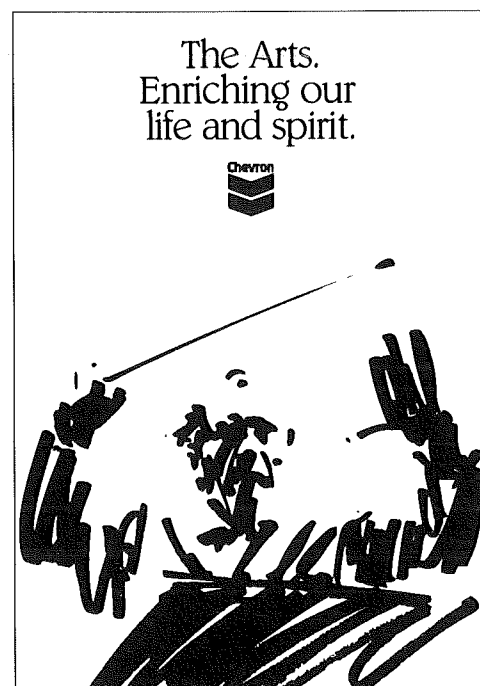
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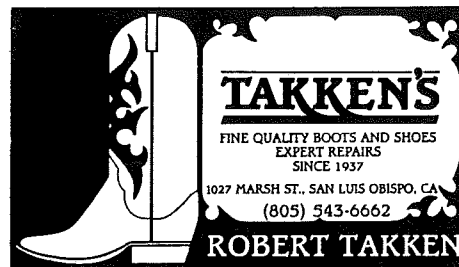
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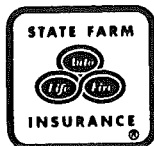
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# A BRIEF CHRONOLOGY OF MOZART'S LIFE

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

- 1756 Mozart born in Salzburg, January 27.
- 1761 First compositions for piano.
- KV \* 1762 First concert tour (Germany).
- KV 5 1763 First European tour.
- KV 9 1764 Paris until April then London. First symphonies.
- KV 19 1765 London until July. Concert at the Hague. [Symphony in A minor, KV 16a ("Odense")]
- KV 24 1766 Tours Europe. Returns to Salzburg in November.
- KV 34 1767 Visits Vienna. Severe case of smallpox.
- KV 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- KV 61 1769 Returns to Salzburg. First Italian opera tour begins.
- KV 73a 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- KV 74b 1771 Second Italian tour.
- KV 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg. [Divertimento in D major, KV 136]
- KV 157 1773 Visits Vienna seeking court post. [Symphony No. 27 in G major, KV 161b]
- KV 186 1774 In Salzburg.
- KV 196 1775 To Munich for production of *La finta giardiniera*.
- KV 238 1776 In Salzburg. Increasingly difficult to work under archbishop.
- KV 270 1777 Resigns court post. To Munich with mother. Falls in love with Aloysia Weber. [Divertimento No. 14 in A major, KV 300i]
- KV 285 1778 To Paris. Mother dies. [Sonata in E minor, KV 300c; Sonata in C major, KV 300h; Sonata in A major, KV 300i]
- KV 314 1779 Returns to Salzburg to take up appointment as court organist.
- KV 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.
- KV 366 1781 Moves to Vienna. [Sonata in G major, KV 379; Serenade in B-flat major for Thirteen Wind Instruments, KV 370a]
- KV 382 1782 *The Seraglio* produced. Marries Constanze Weber.
- KV 416 1783 Visits Salzburg. Son born and dies.
- KV 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason. [Piano Concerto in E-flat major, KV 449; Piano Concerto in B-flat major, KV 450]
- KV 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna.
- KV 485 1786 *The Impresario* and *Figaro* produced. [Trio for Clarinet, Viola and Piano ("Kegelstadt"), KV 498]
- KV 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies. [Movement in B-flat for Clarinet Quintet based upon KV 589 (KV 516c); Overture to *Don Giovanni*, KV 527]
- KV 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines.
- KV 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
- KV 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
- KV 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5. [Movement of String Quartet in B-flat, KV 589; Adagio and Rondo, KV 617]

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



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# CONCERT CALENDAR

## MONDAY, August 3

- 8:15 p.m. Festival Prelude. Cal Poly Theatre.  
Lecture by Philip Wilby, guest composer,  
on "Mozart's Unfinished."

## TUESDAY, August 4

- 8:15 p.m. Orchestra Concert.  
Church of the Nazarene, Pismo Beach.  
Mozart, Overture to *Don Giovanni*\*  
Francaix, *L'Horloge de Flore*  
John Ellis, *oboe*  
Mozart, Symphony in A minor, KV 16a  
("Odense")  
(West Coast premiere of newly discovered work)  
Mozart, Piano Concerto in E-flat major,  
KV 449  
Homero Francesch, *piano*
- 8:15 p.m. The Los Angeles Guitar Quartet.  
Mission San Miguel.  
Morley, Three Pieces  
Krause, Antique Suite after Neusidler  
Copland, "Simple Gifts" from *Appalachian*  
*Spring*, "Corral Nocturne" and  
"Hoe-Down" from *Rodeo*  
Falla, *El Amor Brujo*

## WEDNESDAY, August 5

- 8:15 p.m. Violin Recital, Arnold and Victor  
Steinhardt. Cal Poly Theatre.  
Mozart, Sonata in G major, KV 379  
Faure, Sonata in A major, Op. 13  
Bartok, Rhapsody No. 1 (1928)  
Beach, Three Pieces (1898)  
V. Steinhardt, Sonata Boogie (1986)
- 8:15 p.m. Flute and Harp Recital,  
Louise Di Tullio and Lou Anne Neill.  
Trinity United Methodist Church,  
Los Osos.  
Lauber, Four Medieval Dances, Op. 45  
Tailleferre, Sonate for Harp  
Persichetti, Serenade No. 10  
Hoppe, Songs Without Words  
Damase, Sonata for Flute and Harp
- 8:15 p.m. Lute Recital, Paul O'Dette.  
Community Church of Atascadero.  
Pieces by Dalza, van Wilder, Borrono  
de Milano, Francesco de Milano,  
Byrd, Johnson and Dowland
- 8:15 p.m. Classical Quartet.  
Community Presbyterian Church, Cambria.  
Mozart, Divertimento in D major, KV 125a  
Assisted by Michael Willens, *bass*  
Haydn, String Quartet in B-flat, Op. 76,  
No. 4  
Beethoven, String Quartet in F major,  
Op. 18, No. 1

## THURSDAY, August 6

- 3:00 p.m. Ear Opener Concert. Cal Poly Theatre.  
Dr. Craig Russell returns to bring music  
alive for beginning listeners.
- 8:15 p.m. Piano Recital, Homero Francesch.  
Cal Poly Theatre.  
Mozart, Sonata in C major, KV 330  
Mozart, Sonata in A major, KV 331  
Schumann, Sonata No. 1 in F-sharp minor,  
Op. 11
- 8:15 p.m. Lute Recital, Paul O'Dette.  
Trinity United Methodist Church,  
Los Osos.  
Same program as Wednesday night.
- 8:15 p.m. Chamber Concert, Mozartean Players.  
First United Methodist Church,  
Arroyo Grande.  
Mozart, Sonata in E minor, KV 300c  
Beethoven, Sonata in F, Op. 5, No. 1  
Beethoven, Trio in C minor, Op. 1, No. 3

## FRIDAY, August 7

- 3:00 p.m. Chamber Concert, Recital featuring works  
of Mozart and Philip Wilby.  
Cal Poly Theatre.  
Mozart, Adagio and Rondo, KV 617  
Wilby, And I move around the Cross  
Mozart, Movement of String Quartet in  
B-flat, KV 589  
Mozart/Wilby, Movement in B-flat for  
clarinet quintet based upon KV 589  
(KV 516c)  
Wilby, Festival commission, premiere  
performance  
Mozart, Trio for clarinet, viola and piano,  
KV 498 ("Kegelstadt")
- 8:15 p.m. Mission Concert.  
Mission San Luis Obispo de Tolosa.  
Bach, Mass in B minor  
Mary Rawcliffe, *soprano*  
Judith Malafronte, *mezzo-soprano*  
Michael Collver, *counter-tenor*  
Thomas Randle, *tenor*
- 8:15 p.m. Classical Quartet. Cal Poly Theatre.  
Same program as Wednesday night.
- 8:15 p.m. Candlelight Concert, Mission San Miguel.  
Flute and Harp Recital.  
Same program as Wednesday night.

## SATURDAY, August 8

- 3:00 p.m. Chamber Concert. Cal Poly Theatre.  
Vivaldi, Concerto in E-flat major for  
Bassoon, P. 433  
Gregory Barber, *bassoon*  
Bach, Violin Concerto in A minor, BWV 1041  
Dorothy Wade, *violin*  
Vivaldi, Piccolo Concerto in C major, P. 79  
Louise Di Tullio, *piccolo*  
Mozart, Serenade in B-flat major for  
Thirteen Wind Instruments, KV 370a
- 8:15 p.m. Mission Concert.  
Mission San Luis Obispo de Tolosa.  
Same program as Friday night.
- 8:15 p.m. Mozartean Players. Cal Poly Theatre.  
Same program as Thursday night.
- 8:15 p.m. Classical Quartet.  
First United Methodist Church,  
Arroyo Grande.  
Same program as Wednesday night.

## SUNDAY, August 9

- 3:00 p.m. Orchestra Concert. Cal Poly Theatre.  
Mozart, Symphony No. 27 in G major,  
KV 161b  
Shostakovich, Symphony No. 6, Op. 54  
Mozart, Piano Concerto in B-flat major,  
KV 450  
Homero Francesch, *piano*

\*Composed in 1787, 200 years ago.

The dates for the 1988 Mozart Festival  
are August 1 through 7.  
P. O. Box 311  
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