



Eleventh San Luis Obispo
Mozart Festival
San Luis Obispo, California

ELEVENTH SAN LUIS OBISPO

MOZART



FESTIVAL

AUGUST 3 THROUGH 9 1981

Dear Friends of Mozart,

On behalf of the San Luis Obispo Mozart Festival staff and board of directors, welcome to the eleventh annual Festival. As befits the start of a new decade, you will find signs of adventure to add new dimensions to our traditional format. The program cover is such a sign. The Festival Fringe, making its debut this year, is another.

With many of our concerts sold out and others close to capacity, it has been incumbent upon the board to find a way to develop new audiences and to spread its musical presentations throughout the county. With the addition of this year's concert in Arroyo Grande plus a series of county-wide free chamber concerts, the Mozart Festival has literally become a central coast event.

Historically, residents of the city and county of San Luis Obispo have been the principal source of support for the Festival. You have made Festival Week possible with your enthusiasm, volunteering and financial contributions. In recognition of this support and in an attempt to add variety to this week, the board has created the Festival Fringe. We invite each of you, local residents and visitors alike, to explore the Fringe events and participate in the program of activities designed to enhance the festive spirit of our special week and to showcase some of the creative individuals who reside here on the central coast.

A president's letter would not be complete without some mention of money and I would not want to disappoint you with its omission. This has been a successful year for fundraising and I would like to thank each of you for your continuing generosity. For those of you who have not yet contributed to the Festival, please do so now. We invite the widest possible range of donations and ask each of you to purchase a share in Mozart's future. With your continued financial support and good will, the Mozart Festival will continue to present music of the highest quality and will also continue to seek new programming, new artists and new audiences.

I wish each of you an enjoyable and musically satisfying week.

Best Regards,

Pat von Ter Stegge
President, Board of Directors



Clifton Swanson

Musical Director and Conductor

The most visible contributor to the Festival, Clifton Swanson's presence and dedication are felt throughout the week-long event. The talented maestro is involved in virtually every phase of the Festival's preparation and strives to maintain the highest musical quality. He is a member of the Music Department of California Polytechnic State University at San Luis Obispo and he holds a Master's degree in Music Literature from the University of Texas. Swanson conducts the University Chamber Orchestra and the San Luis Obispo County Symphony.

Podium is endowed by William Randolph Hearst Foundation



Ronald V. Ratcliffe

Keyboard Symposium

Ronald Ratcliffe is well known to Central Coast audiences as a Harpsichordist-Fortepianist. A participant in the Festival since its inception, he repeats as workshop coordinator for the fourth Keyboard Symposium. Internationally recognized as an authority on historic keyboard instruments, Ratcliffe has published numerous articles on the subject and authored a text for Britain's Open University.

Timothy Mount

Director, Mozart Festival Singers

Timothy Mount has been choral director at Pomona College, Mount Holyoke College, and California Polytechnic State University, San Luis Obispo. He is director of the Ambrosian Quartet, an early music group in Los Angeles and founder of the Primavera Vocal Quartet. Mount is completing his doctorate in choral music at USC where he has been studying under a Danforth Graduate Fellowship. He has published several articles about choral music.



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**Thank You
For Honoring the Mozart Festival
With the Special Benefit Concert
August 2nd, 1981**

It has been a privilege to share in the reunion of three friends appearing in concert together for the first time, to present young Dmitri Shostakovich in his American debut, and to launch the Shostakoviches on a world tour.

These three distinguished artists came to San Luis Obispo as an expression of gratitude to Deputy Secretary of State William

P. Clark, Jr. of Shandon for his assistance in obtaining the Shostakoviches political asylum. Their gesture of gratitude has given the Mozart Festival a place in musical history and we trust that these three special friends will remember San Luis Obispo as the ideal American community in which to celebrate a new beginning.



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Featured Artists



Armen Guzelimian

Piano Soloist

Pianist Armen Guzelimian's career encompasses not only the solo piano repertoire but also vocal and instrumental chamber music. He has appeared with the Los Angeles Philharmonic, Los Angeles Chamber Orchestra, American Youth Symphony and Pacific Chamber Orchestra. In 1972, the young pianist made his Los Angeles Music Center debut, playing the *Klatcharian Piano Concerto* with the late composer in attendance, and in February of this year successfully debuted at New York's Lincoln Center.

George Sakellariou

Guitar Soloist

Born in Athens, Greece, George Sakellariou showed an uncommon interest in music by age four. At 15 he gave his first recital and at 18 graduated from the Hellenikon Odeon Conservatory and received the highest honors for a performance. After graduation, Sakellariou moved to the United States where, in 1964, he studied with Andres Segovia. That same year he joined the faculty at the San Francisco Conservatory of Music where he presently heads the guitar department, considered to be one of the finest in the country.



Jerome Lowenthal

Piano Soloist

Jerome Lowenthal has performed recitals and played as soloist with the world's leading orchestras and conductors in Europe, Japan, India, Israel, the Soviet Union, Rumania, Yugoslavia and South America. Recent engagements include the New York Philharmonic, Philadelphia Orchestra, Houston Symphony, Israel Philharmonic, Toronto Symphony and the State Symphony of Mexico. Lowenthal's repertoire includes 47 concerti, including the complete concerti of Beethoven, Bartok, Rachmaninoff and Prokofiev.

Russell Sherman

Piano Soloist

After 20 years of an academic career, Russell's piano mastery re-emerged in 1975 into a spectacularly rejuvenated career. Since then Sherman has performed recitals in New York, London, Paris, Chicago, Boston, Philadelphia, St. Louis, and Bogota, Colombia. His recent solo appearances include the Boston Symphony and the Saint Paul Chamber Orchestras, the Los Angeles Philharmonic, and festival appearances with the Chicago Symphony Orchestra at the Ravinia Festival and the San Francisco Symphony at their Beethoven Festival.



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Featured Ensembles



Kronos Quartet

The Kronos Quartet, founded in 1973, has become synonymous with contemporary chamber music. Of the 100 composers on the quartet's repertory list, eighty percent are from the twentieth century and cover a wide spectrum: Vienna school, academic, neoclassic, avant-garde, pop, jazz and western. The members average age is twenty-seven, and include David Harrington (violinist), Joan Jeanrenaud (cellist), John Sherba (violin) and Hank Dutt (viola). Kronos became the first classical group to play at San Francisco's Great American Music Hall, and has played six American festivals and over forty universities.

Underwritten by Michael's Delicatessen



Primavera

The Primavera is one of the few all-women professional ensembles. In 1977, just two years after their formation, they won the coveted Naumberg Foundation Award for Chamber Music. Active in popular music as well, the group performs with Frank Sinatra in his East Coast appearances and has been involved in a number of film scores. The Primavera is in residence at the Orford Arts Center in Québec during the summer.

Cambria Performance underwritten by Susan and Jerry Judd

Cal Poly Theatre Performance underwritten by the National Endowment for the Arts

Ko-Kela

Piano, violin, viola and cello

Founded in the spring of 1977, Ko-Kela joined forces to perform the great piano quartet, trio, and duo repertoire. The members of Ko-Kela, each a respected soloist and chamber musician, are Clayton Haslop (violinist), Myra Kestenbaum (violinist), Peter Rejto (cellist) and joining the quartet this year, James Bonn (pianist). After their debut concert at the Los Angeles Music Center, the group was invited to perform throughout the Western United States often presenting workshops in conjunction with their appearances.

Underwritten by the 10th Anniversary Endowment Fund



American Early Music Consort

Formed in 1971, the American Early Music Consort is an ensemble specializing in the study and performance of Medieval, Renaissance and Baroque music. Consort director, Dr. Gilbert L. Blouant, and associate director, Charlotte Crockett, use an instrument collection including Renaissance and Baroque recorders and flutes, crumorns and Rauschpfeifen, dulcians and shawms, and various percussion instruments. In performance with the Festival, the Consort will be joined by tenor Michael Sells.

San Miguel Mission Concert underwritten by the California Arts Council

Arroyo Grande Concert underwritten by Valley Federal Savings



LAWRENCE S. RATNER, PhD

Psychologist

Principal Players



Dorothy Wade

Concertmaster

Dorothy Wade has served the Festival as concertmaster for eight years and is welcomed back this year. Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival, Wade includes among her many solo performances the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, and the Pasadena Symphony.

Sponsored by San Luis Paper Company



Carol Dougan

Principal Second Violin

A well-known soloist in this area, Carol Dougan has served as Concertmaster for the San Luis Obispo County Symphony and performed regularly with the Festival each summer. Dougan studied at the Cincinnati Conservatory and received her Master's Degree from USC. She has played professionally with the Dayton, Chattanooga, Knoxville, Santa Barbara and San Antonio Symphony Orchestras; the Aspen Festival Orchestra; and performed as concertmaster for the Blue Jeans Festival Orchestra in Estes Park, Colorado.

Sponsored by Hauer and Ginny Adams



Sven Helge Reher

Principal Viola

A teacher and performer in Southern California for nearly 40 years, Sven Reher studied in Germany and the United States. In 1939 he was a founding performer of Evenings on the Roof, now known as the Monday Evening Concerts. He currently performs with the Pasadena Symphony Orchestra, the Ojai Festival, the Sinfonia Orchestra and the California Chamber Symphony. This year also included a UCLA Faculty recital as well as composition and publication of *Twelve Studies for Intermediate Viola*.

Sponsored by Mr. Clifford B. Holier

Robert L. Adcock

Principal Cello

A graduate of USC with a Master of Music degree, Robert Adcock now performs with the Pasadena Symphony. He has also played with the Los Angeles Chamber Orchestra, the California Chamber Symphony, the Ojai Festival, the Carmel Bach festival, and returns for his ninth year as principal cello with the San Luis Obispo Mozart Festival. Adcock is active as a commercial musician in the motion picture, television, musical theatre and recording fields.

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David H. Young

Principal Double Bass

David Young received his Bachelor of Music degree from the Eastman School and this year completed his Masters in Music at USC where he continues to work towards his Doctor of Music Arts. For four years a member of the Rochester Philharmonic, he spent two seasons with the Dallas Symphony. Young currently performs with the Santa Barbara Symphony, Long Beach Symphony and records with the major studios. He is a faculty member of both Cal State Northridge and Los Angeles City College.

Sponsored by Mr. and Mrs. J. Kirby Harrell



Geraldine Rotella

Principal Flute

Previous Festival-goers have heard Geraldine Rotella perform with the American Woodwind Chamber Players. Now playing piccolo with the Pasadena Symphony and first flute with the Los Angeles Pops Orchestra, she has performed with the Los Angeles Philharmonic and Chamber Orchestra, Carmel Bach Festival and Salvi International Summer Festival. A graduate of Cal State Northridge, she is on the faculty of Pepperdine, and is active in the motion picture and television industry.

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Principal Players



John Ellis
Principal Oboe

John Ellis has performed with the Festival since its beginning in 1970. Dividing his time as principal oboe between the Roger Wagner Chorale, the California Chamber Society, and the Pasadena Symphony, Ellis is also a member of many studio orchestras playing under John Williams, Jerry Goldsmith, and Lee Holdridge.

Sponsored by the Davies Family



James Kanter
Principal Clarinet

Active in the Los Angeles motion picture and television recording studios, James Kanter is currently first clarinet with Walt Disney Studios, the Greek Theatre, Portages Theatre and Schubert Theatre Orchestras. In addition, he is also a member of the Santa Barbara, San Fernando Valley and San Gabriel Valley Symphony Orchestras as well as the Los Angeles Chamber Orchestra.

Sponsored by Dr. and Mrs. John Warkentin



Don Christlieb
Principal Bassoon

Don Christlieb has been first bassoonist with the Twentieth Century Fox studio orchestra for more than 35 years. For ten years he held first chair bassoon with the Glendale Symphony Orchestra and has been closely associated with the Monday Evening Concerts since their inception.

Sponsored by Glenn and William F. Horton

Arthur David Krehbiel
Principal Horn

Arthur David Krehbiel is returning for his fifth year with the Mozart Festival. Currently Krehbiel is principal French Horn with the San Francisco Opera Company. He performed five years with the Chicago Symphony Orchestra and nine years as principal horn for the Detroit Symphony. He appears with the San Francisco Chamber Orchestra, the San Francisco Little Symphony, the Marin Symphony and the Carmel Bach Festival. This summer he will be a soloist at the International Horn Workshop in New York.

Sponsored by Mrs. James A. Moulder



Anthony Plog
Principal Trumpet

A veteran of the Festival, Anthony Plog returns for his tenth consecutive performance. Serving as principal trumpet with the Los Angeles Chamber Orchestra, he also performs with the Los Angeles Philharmonic and was a founding member of the Fine Arts Brass Quintet. Currently a faculty member of USC and the Music Academy of the West, Plog is a published and recorded composer. During his first recital tour of Europe, he premiered his composition *Music for Brass Octet* in Sweden.

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Douglas Lowry
Principal Trombone

Currently serving as Conductor of the Mount St. Mary's Chamber Orchestra in Los Angeles, Douglas Lowry has performed with numerous symphony orchestras in Southern California. Lowry studied both conducting and trombone at USC. In June of this year, his composition, *Out of a Barrow of Enders* for Soprano and Violoncello received its premiere. Choreographed by Los Angeles choreographer Carol Bartlett, the new work was performed by the Perpetuum Mobile Studio Dance Group.

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Mozart Festival Orchestra

Violin I

Dorothy Wade (Van Nuys)
Rebecca Brooks (Bakersfield)
Jennifer Woodward (Los Angeles)
Peter Kent (Santa Monica)
Elyn Pesavento (San Francisco)
Steven Mohler (Los Angeles)
Florence Titmus (Northridge)
Carol Winters (San Francisco)

Violin II

Carol Dougan (San Diego)
Susan Debnokoff (Glendale)
Lisa Weiss (Long Beach)
Carol Kersten (Los Osos)
Jeffrey Gauthier (Santa Monica)
Randall Garacci (Arroyo Grande)
Leslie Alsup (Los Angeles)
David Stade (San Luis Obispo)

Viola

Sven Reher (Los Angeles)
Abigail Stoughton (Santa Barbara)
Marilyn Baker (Los Angeles)
Ronald Erickson (Berkeley)
Becky Sebring-Anderson (Pacifica)

Violoncello

Robert Adcock (Los Angeles)
Christina Soule (North Hollywood)
Richard Treat (South Pasadena)
Carl Rice (New Haven, CT)
Jeanne Crittenden (Santa Barbara)

Double Bass

David Young (Los Angeles)
Stephen Tramontozzi (San Francisco)
Clifton Swanson (San Luis Obispo)

Piccolo

Alice McGonigal (Van Nuys)
Kathleen Kanter (Canoga Park)

Flute

Geraldine Rotella (Woodland Hills)
Kathleen Kanter (Canoga Park)

Oboe

John Ellis (Ulster, PA)
John Winter (Burbank)

English Horn

John Winter (Burbank)

Clarinet

James Kanter (Canoga Park)
Virginia Wright (Shell Beach)

Bassoon

Don Christlieb (Sherman Oaks)
Greg Barber (Albany)

Horn

David Krehbiel (Mill Valley)
Jane Swanson (San Luis Obispo)
Todd Miller (Garden Grove)
Jeff von der Schmidt (Los Angeles)

Trumpet

Anthony Plog (Santa Monica)
Lloyd Lippert (Van Nuys)
Jerry Boots (Arroyo Grande)

Trombone

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

Timpani and Percussion

Eric Remsen (Los Angeles)

Harp

Lou Anne Neill (Venice)

Organ

Ann Edwards (Los Osos)

Harpsichord

Ronald V. Ratcliffe (San Luis Obispo)

Managers

David Shade (Boise, ID)
John Edwards (San Luis Obispo)

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Ralph Day (Cal Poly Music Dept.)
Jim Woolaway

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Selected Orchestra Members



Jeanne S. Crittenden

Violoncello

Jeanne Crittenden studied with Eleanore Schonfeld in Los Angeles and received her degree from UCSB, where she studied under Geoffrey Rutowski. A resident of Santa Barbara, Crittenden was with the Santa Barbara Symphony as assistant principal for 10 years and appeared with the USC, UCSB and Ventura Symphonies as a soloist. Currently she is a member of the California Chamber Symphony, a principal with the Ventura Symphony and Chamber Orchestras, and a performer on the Getty Museum Series.



Elyn Pesavento

Violin I

Recently Elyn Pesavento has seen much of the United States while on national tour with the San Francisco Symphony and during a mid-west tour of the Western Opera Theatre. Currently second violin with the San Jose Symphony, Pesavento participated in the San Francisco Beethoven Festival and performed during the national broadcast of the San Francisco Ballet's production of the Taming of the Shrew. A graduate of San Francisco State University, she continues her studies with Daniel Kobialka.



Jim Prindle

Trombone

As a free-lance artist in the San Diego area, Jim Prindle performs with that city's Symphony, Opera and Civic Light Opera. In addition, he is a member of the trio, "Brass Trinity" and the quintet, "Classic Brass" and contributes to numerous studio productions of professional dance scores, jingles, and other recordings. Prindle received his Bachelors degree from Gonzaga University and earned a Masters degree from Cal State University, Northridge. He now teaches trombone privately, conducts brass clinics, and makes guest appearances at San Diego high schools.



David Stadel

Violin II

David Stadel, who began studying the violin at an early age, has been a member of the Mozart Festival Orchestra since its inception eleven years ago. As an active member of the San Luis Obispo County Symphony, Stadel coordinates their educational program as well as acting as clinician for the Atascadero Schools music program. He was a charter member of the Santa Cruz County Symphony and since his move to San Luis Obispo in 1968 he has been a member of the Cal Poly Chamber Orchestra and the PCPA Orchestra.



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Mozart Festival Singers

Soprano

Mariadel C. Alberts (Los Osos)
Suzán E. Boatman (San Luis Obispo)
Pamela Browne (Los Osos)
Shel Burrell (San Luis Obispo)
Joan Dwyer (San Luis Obispo)
Amanda England (San Luis Obispo)
Mary Sue Gee (San Luis Obispo)
Jenne Hiegel (San Luis Obispo)
Dalna Mills (San Luis Obispo)
Ellen Pillow (San Luis Obispo)
Mimi Ruiz (San Luis Obispo)
Linda Williams (Huntington Beach)

Alto

Angeline T. Aradanas (Lompoc)
Susan Azaret (Los Angeles)
Paula S. Burnette (Arroyo Grande)
Sharon Castle (San Luis Obispo)
Kristi Jo Dearing (San Luis Obispo)
Ruth Fleming (Northridge)

Marilyn Grover (Los Osos)
Mary Heyler (Los Angeles)
Patricia Lamprecht (Los Osos)
Peg Langworthy (Los Osos)
Joanna Ronyecz (San Luis Obispo)
Karen Worcester (San Luis Obispo)
Linda Tupac-Yupanqui (San Luis Obispo)

Tenor

Neil Anderson (San Luis Obispo)
Jim Browne (Los Osos)
Fred Callbeck (San Luis Obispo)
James Dearing (San Luis Obispo)
Paul French (Los Angeles)
Charles Hiegel (San Luis Obispo)
Paul Johnson (San Luis Obispo)
Marvin Newman (Altadena)
Vincent Pillow (San Luis Obispo)
Michael Reynolds (Altadena)
John H. Sterne (San Luis Obispo)
Denis Whitaker (San Luis Obispo)

Bass

Andy Anthony (San Luis Obispo)
Michael Burrell (San Luis Obispo)
Sherman Butler (Morro Bay)
Jonathan Curtsinger (N. Hollywood)
Dave Evans (San Luis Obispo)
George Highland (Atascadero)
Craig Kingsbury (Redondo Beach)
Kenneth Knight (Los Angeles)
Greg McConnell (San Luis Obispo)
David E. Mills (San Luis Obispo)
Roger Osbaldeston (San Luis Obispo)
Bill Scott (San Luis Obispo)
George T. Still (Los Angeles)

Accompanist

Ann Edwards (Los Osos)

Director

Tim Mount (Pomona)



Antonio Salieri has finally made it to Broadway. The eighteenth century Italian composer is the main character and narrator of Peter Shaffer's hit play "Amadeus," based on the well-known rivalry between Mozart and Salieri, the most famous and successful composer of his day. His dislike may not have inspired him to poison the Austrian composer, as legend suggests, but one biographer noted that Salieri had at least "poisoned many an hour of Mozart's existence."



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Vocal Soloists



Diane Thomas

Mezzo-soprano

Native Californian Diane Thomas has performed in opera, Lieder and oratorio throughout the Southland. Her musical background includes studies at UCLA, USC and the Vienna Academy of Music, where she coached and performed with the eminent Viennese accompanist Erik Werba. Recently, as a member of I Cantori, she was presented in recital and was the featured soloist on national tour with the William Hall Chorale. Her other solo appearances include the Carmel and Long Beach Bach Festivals, and the Pasadena Chamber Orchestra.



Peter Atherton

Bass

Joining the Festival again this year is Peter Atherton, a graduate of the Julliard School of Music and USC. Atherton has been heard with I Cantori, the William Hall Chorale, USC and UCLA opera productions, Euterpi Opera, and the Ojai Festival. This past year he performed in New York and made his debut with the Swiss Romande Orchestra in Europe. He performed a program of French art songs for the German Radio Network and had 3 weeks of intense study with Elisabeth Schwarzkopf in Zurich, where he will perform Handel's *Jephtha* next Spring.

Michael Sells

Tenor

A specialist in vocal music of the Baroque Era and the music of Benjamin Britten, Michael Sells is also active as a recitalist and lecturer on college campuses throughout the United States. Sells, who received the Doctor of Musical Arts Degree from USC, has appeared with many outstanding organizations across the country, including the Los Angeles Philharmonic, the San Diego Symphony, the San Francisco Spring Opera, the Carmel Bach Festival, and the Singing City Chorale (Philadelphia).



Kaaren Herr Erickson

Soprano

Returning for the third consecutive season, Kaaren Herr Erickson is a protégée of former leading baritone and master teacher, Martial Singher. She was the first place winner of the Fresno Philharmonic Young Artists Awards in 1978, and regional finalist in the Metropolitan Opera Auditions in 1978 and 1980. Her appearances this season include solos with the Oakland Symphony, the Berkeley Symphony, the Pasadena Symphony, the Diablo Symphony, Pocket Opera, San Francisco Opera and the University of California at Berkeley.



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Ko-Kela Quartet

Tuesday, August 4, 8:15 p.m.
Cal Poly Theatre

William Doppman, *piano*
Clayton Haslop, *violin*

Myra Kestenbaum, *viola*
Peter Rejto, *cello*

Gabriel Faure (1845-1924) Piano Quartet in C minor, Op. 15

Allegro molto moderato
Scherzo: Allegro vivo
Adagio
Allegro molto

Wolfgang Amadeus Mozart (1756-1791) Duo No. 2 for Violin and Viola in B-flat major, K. 424

Adagio: Allegro
Andante cantabile
Andante con variazioni

INTERMISSION

Johannes Brahms (1833-1897) Piano Quartet in C minor, Op. 25

Allegro
Intermezzo: Allegro ma non troppo
Andante com modo
Rondo alla zingarese

This concert made possible by funds from the Tenth Anniversary Endowment Fund



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Notes

Faure, Piano Quartet in C Minor, Op. 15

Gabriel Faure should be considered one of history's most inherently musical composers. His music flows with a naturalness that reflects the gentle and warm personality of the man. He progressed from an extremely young student at the Ecole Niedermeyer in Paris, where Saint-Saëns was on the faculty, to the Director of the Paris Conservatory of Music in 1905. This was achieved not through ambition but as a product of the respect that musicians held for him. Faure's music retained its

strongly personal qualities during a time when French music was being stretched in all directions by many talented composers.

Though probably best known for his vocal music, Faure wrote a variety of excellent chamber music. One of these works, typically restrained and discrete, is his C minor Piano Quartet which is published as Opus 15 and was composed in 1879.

W.A. Mozart, Duo No. 2 for Violin and Viola in B-flat major, K.424

It is well known that Mozart was close friends with Joseph Haydn. Less attention is given to the fact that he was also acquainted with Michael Haydn, a brother who was employed (with Mozart's father) by the Archbishop Colloredo. Although the Mozart family had great respect for Michael as a musician, it seems that he was personally rather rough and prone to drinking.

In 1783, Mozart was visiting Salzburg (having already vigorously resigned from the service of the Archbishop) and found that Michael

Haydn was unable to fill an assignment to write six duos for violin and viola because of illness. The Archbishop, in turn, was withholding pay until the assignment was completed. Mozart, probably taking pleasure in helping Michael behind the Archbishop's back, went home and returned two days later with two duos to complete the assignment. All Michael Haydn had to do was attach his name and the job was done. Mozart's work proved to be masterpieces, far superior to Haydn's and valuable additions to an unusual form of chamber music.

J. Brahms, Piano Quartet in C minor, Op. 25

Completed in September, 1861, Brahms' C minor quartet is not only one of his most important chamber works, but one of the most important works of any composer for that combination of instruments. Upon the performance of this work, Brahms was hailed as "Beethoven's heir," and the work was one of his personal favorites.

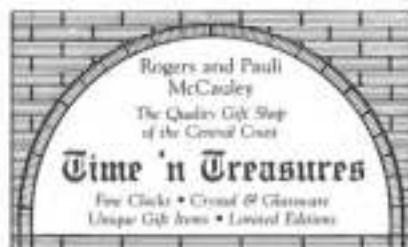
The quartet reflects qualities typical of Brahms—restless, tender, profoundly serious on the border of tragic. The piano prevails as the most

important partner with the strings and the quartet demonstrates Brahms' predictable structural strength. Brahms' close friend, Joseph Joachim, frequently performed the work as violinist, with Brahms the pianist. He expressed some reservations for the first movement but special affection for the remaining three—especially the final movement based on gypsy melody and rhythm.



In the Cellar of the Network

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American Early Music Consort

Mission San Miguel
Tuesday, August 4, 9:00 p.m.

First United Methodist Church
Arroyo Grande
Wednesday, August 5, 8:15 p.m.

Gilbert Blount, *harpsichord*; Charlotte Crockett, *flute and recorder*
Michael Sells, *tenor*

Johann Adolf Hasse (1699-1783) Chi non crede alle mie parole, Sono i zerbini

Jan Dismas Zelenka (1679-1745) Sonata in G minor

Andante

Adagio

Allegro

Allegro ma non troppo

C.P.E Bach (1714-1788) Morgengesang, Wider den Übermut, Bitten, Der Frühling

Johann Joachim Quantz (1697-1773) Sonata in D major

Cantabile

Allegretto

Allegro molto ma fiore

INTERMISSION

Andreas Hammerschmidt (1612-1675) Sich mit vielen Sorgen schlagen, Weg Venus weg
du pest der Jugend

J.S. Bach (1685-1750) Sonata in E minor

Adagio ma non tanto

Andante

Allegro

Allegro

Georg Philipp Telemann (1681-1767) Schmeckt und sehet unsers Gottes Freundlichkeit

Aria: "Schmeckt und sehet unsers Gottes Freundlichkeit"

Recitative: "Wie unaussprechlich gross"

Arioso: "Also hat Gott die Welt geliebet"

Recitative: "Ach, möchte gleichfalls doch ein Mensch"

Aria: "Folternde Rache, flammende Qual"

The Mission San Miguel Concert has been underwritten by the California Arts Council; the Arroyo Grande Concert by Valley Federal Savings. Please join us immediately following the concert for no-host receptions at the Park Garage Restaurant, San Miguel, and D.W. Grover's, Grover City.

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Classics 7:35 - 9:30 Nightly



Notes

J.A. Hasse, *Venetian Ballads*

For at least thirty years (1730's to 1760's) Hasse was one of the most highly regarded opera composers in all of Europe, and one of the most cherished compatriots of distinguished poets, philosophers, theorists, cultural patrons and high-ranking nobility in Italy, Vienna and Germany.

Mozart was well acquainted with Hasse' music, and Wolfgang was

delighted with the Hasse operas that he heard in Vienna. The two men even wrote companion pieces to celebrate the marriage in Milan of Archduke Ferdinand and Maria Beatrice d'Este. John Walsh published much of Hasse' music in London, and the English chronicler/traveler Charles Burney said that Hasse "may without injury to his brethren, be considered to be far superior to all other lyric composers."

J.D. Zelenka, *Sonata in G minor*

Just as Frederick the Great had forbidden the printing of the music of Johann J. Quantz, so too had King Frederick August I disallowed the publication of Zelenka's music, a fact contributing to the composer's undeserved obscurity today. Zelenka spent most of his life in Dresden where he was a string player in the royal orchestra. Bach's son Wilhelm

Friedeman is known to have copied some of Zelenka's church music for use in the St. Thomasschule. It was during a visit to Prague that the *Sonata in G minor*, written to celebrate the coronation of Charles IV, was first performed.

C.P.E. Bach, *Geistliche Lieder*

C.P.E. Bach, the second surviving son of Johann Sebastian, was among the illustrious body of musicians in the service to the court of Frederick the Great. He was an accomplished harpsichordist, Frederick's personal accompanist, and his is one of the most significant keyboard treatises written before 1800. Haydn considered the *Versuch* the "master

of all schools," and Beethoven, when teaching Czerny, insisted that Czerny bring a copy of the treatise to his lessons. Mozart acknowledged C.P.E. Bach to be "the father, we the children. Those of us who do anything right have learned it from him."

J. Quantz, *Sonata in D major*

Quantz, like C.P.E. Bach, was a distinguished composer, performer, and theoretician in the employ of Frederick the Great. Before coming to Berlin in 1741, he worked in Dresden where he knew Hasse. Quantz was a brilliant flute maker and virtuoso, and was one of the performers at the coronation of Charles VI in Prague for which Zelenka wrote the *Sonata in G minor*. Because Quantz' noble employer wanted Quantz'

music for his exclusive use, none of the Berlin sonatas was published during his lifetime. They remained in obscurity until they were sent to the Soviet Union during World War II to avoid destruction. In the 1960's they were returned to Berlin where they are still carefully protected. These festival performances will be the first since the late 18th century.

Hammerschmidt, *Weltlicher Oden oder Liebes Gesange, Erste Theil, 1649*

Because archival records covering the greater part of Hammerschmidt's life were destroyed by fire in Zittau in 1757, it is difficult to document much of his biography. He was held in high esteem by his contem-

poraries, and his contributions to the developing repertory of the German Baroque Lied are significant. Over 500 of his compositions survive intact, mostly sacred music to Latin and German texts.

J.S. Bach, *Sonata in E minor*

Among the Classic period composers who acknowledged an indebtedness to the rich heritage left by J.S. Bach are no less than Haydn, Mozart and Beethoven. Like Bach, Mozart possessed an extraordinary capacity for improvising fugues and it is known that Mozart arranged at least

five, and quite likely more, of the fugues from the *Well-Tempered Clavier* for string quartet and other ensembles. Bach's E-minor sonata probably was written in Leipzig around 1724 at a time when he was also writing obligato flute parts in his church cantatas.

Telemann, *Schmeckt und sehet unsers Gottes Freundlichkeit*

Like J.S. Bach, Telemann learned how to compose by independently studying the composition of others, and he is probably quite accurately considered the most versatile composer of his time. His reputation out-ranked other composers who are better known today, and Walther devotes four times as much space to Telemann in his *Musikalisches Lexikon*

as he does to Bach.

Telemann wrote at least 31 cantata cycles—complete sets of music for a church year. *Schmeckt und sehet* is taken from Telemann's *Harmonischer Gottes-Dienst* which contains a substantive preface dealing with the performance of recitative.



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Orchestra Concert

Wednesday, August 5, 8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) Symphony No. 6 in F major, K. 43

Allegro
Andante
Menuetto
Allegro

W.A. Mozart Scena, "Ch'io mi scordi di te" for soprano with pianoforte obbligato, K. 505

Kaaren Herr-Erickson, soprano
Armen Guzelimian, piano

Maurice Ravel (1875-1937) Le Tombeau de Couperin

Prélude
Forlane
Menuet
Rigaudon

INTERMISSION

W.A. Mozart Symphony in F major, K. 19a
West Coast American Premiere Performance

Allegro
Andante
Presto

W.A. Mozart Piano Concerto No. 19 in F major, K. 459

Allegro
Allegretto
Allegro assai

Russell Sherman, soloist

*Presentation of Mozart's Symphony in F major made possible by
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Notes

W.A. Mozart, *Symphony No. 6 in F major, K. 43*

After a flurry of symphonies composed in 1765 (including the newly rediscovered symphony K. 19a), Mozart seems to have taken a break of almost two years before returning to the form. His sixth symphony was one of two symphonies in F major composed during 1767. It was, in fact, composed toward the end of 1767 when Mozart suffered an attack of the smallpox.

This bout with illness certainly didn't faze Mozart's creativity, how-

M. Ravel, *Le Tombeau de Couperin*

A student of Fauré, Maurice Ravel entered the Paris Conservatory at the age of 14. He is often included with Debussy as a representative of the French Impressionist style, but his music displays a craftsmanlike approach which can also be described as Neo-classical in character due to his economical use of musical materials.

Just as in the music of Stravinsky, this Neo-classicism sometimes extends to borrowing of subjects, themes and styles of the past. *Tombeau*

W.A. Mozart, *Piano Concerto No. 19 in F major, K. 459*

During the first half of the 1780's, Mozart flourished in his position of a freelance musician in Vienna. He performed, taught, composed, and published at a prolific rate during one of his most secure periods. One can trace the extent of his success through his life by his output of piano concertos. When Mozart was busy and performing often, he provided himself with new works which he wrote hoping to make the best impression. Some of Mozart's most effective, perhaps history's most sensitive and beautiful music, is contained in his concertos for piano.

In 1784, he composed six concertos, the sign of a prosperous year. The F major concerto was the last, being completed on December 11th of the year. It was apparently written for Mozart, himself, and it displays a thoroughly pleasing and optimistic quality. It is scored for flute, 2 oboes, 2 bassoons and strings, and is often compared with the violin concertos of Viotti which were popular at the time, and with which Mozart was acquainted. The first movement is uplifting, but firm in its step, utilizing a march-like rhythm often found in the Viotti concertos. The second movement is marked *allegretto* rather than the more usual slower tempo. The finale is a rondo with the spirit and humor of the open buffa.

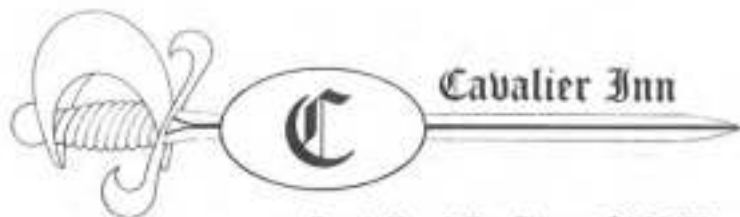
Notes for *Symphony in F major, K. 19a* are on the 34th page of this program.

ever, because the symphony is very self assured. The first movement opens with a typical assertive statement which leads smoothly into subsequent ideas. The slow movement is unique not only because of its orchestration of flutes and muted violins (typical of his middle symphonies), but because it was based upon a duet from his Latin comedy *Appolo et Hyacinthus* composed earlier in the year.

de Couperin is an example of such borrowing. Although not a direct imitation of the music of Francois Couperin, this suite is dedicated to the florid and elegant French music of the 18th century, and to Couperin in particular. It was originally conceived as a collection of six dances written for piano, and was subsequently reduced to four movements and scored for chamber music.



The sole basis of suspicion that Mozart and Nancy Stance were lovers seems to be the fact that he composed for her a splendid scene and aria, "Ch'io mi scordi di te." Moreover, in Mozart's manuscript catalogue this work is listed as "For Signora Stance and me."



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Chamber Music Recital, Primavera String Quartet

Wednesday, August 5, 8:15 p.m.

Cambria Veteran's Memorial Building

Martha Caplin, *violin*

Diann Jezurski, *viola*

Mitsuru Tsubota, *violin*

Melissa Mell Richardson, *cello*

Wolfgang Amadeus Mozart (1756-1791) String Quartet in C major, K. 465 ("Dissonant")

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Igor Stravinsky (1882-1971) Three Pieces for String Quartet (1914)

INTERMISSION

Felix Mendelssohn (1809-1847) String Quartet in D major, Op. 44, No. 1

Molto Allegro Vivace
Menuetto: Un poco Allegro
Andante Espressivo via con moto
Presto con brio

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Notes

W.A. Mozart, *String Quartet in C major, K. 465*

One of the most positive elements of Mozart's later years was his close friendship with Joseph Haydn and the great influence that they had on each other. Mozart expressed the depth of his appreciation when he dedicated a set of six quartets to Haydn in 1785. Haydn reciprocated by always speaking on Mozart's behalf, even as Mozart's fortunes waned towards the end of his life.

The *String Quartet in C major, K. 465*, is the final quartet in the set of

quartets dedicated to Haydn. It is also, perhaps, the most notorious because of its unique slow introduction which seemed so bizarre to listeners of Mozart's time that it was assumed that the parts were full of errors. Once past the introduction, however, this quartet is less shocking and more of an eloquent testimonial to the heights to which Haydn had brought the quartet and to which Mozart sought to follow.

I. Stravinsky, *Three Pieces for String Quartet*

When Stravinsky's *Three Pieces for String Quartet* was first performed in 1915 and published in 1922, it was generally poorly received. Without knowledge of Stravinsky's intentions, the piece seemed too abstract and inaccessible. This situation was clarified and improved when Stravinsky included these movements in his *Four Studies for Orchestra*,

composed in 1928. The movements were given titles—1. "Dance," 2. "Eccentric," 3. "Canticle." Each of the movements is a study in contrasting moods. Ultimately, material contained in this work became the basis of much more substantial pieces including the *Symphony in C*, *Symphony of Psalms*, and the *Symphonies of Wind Instruments*.

F. Mendelssohn, *String Quartet in D Major, Op. 44, No. 1*

The period 1836 to 1840 was rich in success for Mendelssohn. He was in constant demand all over Europe as a conductor and he enjoyed his position as one who was looked to as the arbiter of taste in the midst of a dramatically evolving musical scene. In spite of the enormous demands upon his time, he still managed to compose. Among the works

of this period are the three string quartets, Op. 44. The first quartet of the set, in D major, was Mendelssohn's favorite. It is a work of mature craftsmanship, with a beautiful slow movement, reflective of his *Songs Without Words*. The brilliant finale is reminiscent of the *Italian Symphony*, completed in 1833.

R.C. Seeger, *String Quartet*

One of America's most important female composers, Ruth Crawford Seeger was the first woman to receive the Guggenheim Fellowship. Her interest in music was broad, extending from folk music and music for her children to the most innovative and challenging Twentieth Century techniques. Her style often anticipated the future experiments

of other composers. Her *String Quartet* was composed in 1931 and is considered to be her most important work. It is very dissonant and sophisticated in its conception, but it communicates directly and with great expressiveness.

P. I. Tchaikovsky, *String Quartet No. 3, Op. 30*

Tchaikovsky composed his *Third String Quartet* during the same period of time that he was working on the *Third Symphony* and the ballet *Swan Lake*. Dedicated to the memory of his friend, Ferdinand Laub, the violinist who had participated in the premiere of his *First String Quartet*, this new quartet was a great success when played for the first time at the home of Nikolay Rubinstein, and in its first public performance on

March 18, 1875. The quartet opens with a slow introduction that contains a beautiful melody which reminds one of the *Andante Cantabile* of his *Fifth Symphony*. The slow movement is an *Andante fievre* which, in Tchaikovsky's words, "has had so great a success that the quartet was played three times in public in the course of a fortnight."



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Recital by Russell Sherman

Thursday, August 6, 8:15 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) Fantasia in C minor, K. 396 (385f)

Bela Bartok (1881-1945) Out of Doors Suite for Piano

With Drums and Pipes

Barcarolla

Musettes

Musiques Nocturnes (The Night's Music)

The Chase

Ludwig van Beethoven (1770-1827) Piano Sonata in F minor, Op. 57 ("Appassionata")

Allegro assai

Andante con moto

Allegro ma non troppo

INTERMISSION

Frederic Chopin (1810-1849) 24 Preludes, Op. 28



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Notes

W.A. Mozart, *Fantasia in C minor*, K. 396 (385f)

The *Fantasia in C minor*, K. 396, shares some circumstances with the Requiem Mass, since it was begun by Mozart, left unfinished, and ultimately was completed by someone else. That person was Abbé Maximilian Stadler, an organist, composer, friend to Mozart, and assistant to Constanza in musical matters after Mozart's death. Coincidentally, Stadler was also involved in the copying of the Requiem as part of Constanza's plan to complete the work and collect the commission.

Apparently, the C minor fantasia was originally the slow movement

B. Bartok, *Out of Doors Suite for Piano*

Composed in 1926, Bartok's "Out of Doors" Suite is an excellent example of the trend to write very differently for the piano during the 20th century. Bartok sought to contradict the romantic concept of the piano, in which the instrument participated as a sumptuous showcase of the skill of the performer or of its own melodic and harmonic richness. Instead, he sometimes treated the piano as a percussion instrument, combining intense rhythms with dissonant harmony, truly challenging the ears of his contemporaries.

L. van Beethoven, *Piano Sonata in F minor*, Op. 57

While composing this Sonata, Beethoven was in the midst of a tremendous struggle over his increasing loss of hearing. The intensity of his resolve to rise above such a difficult situation permeates all of his music at this time including the famous F minor Piano Sonata (*Appassionata*).

F. Chopin, *24 Preludes*, Op. 28

Chopin's *Preludes*, Op. 28, were composed during the period 1836-1839. They were dedicated to the piano maker, Camille Pleyel, who had commissioned the set. Although inspired by the wonderful preludes of Bach, and presented in a similar format with a prelude in each major

and minor key, it must be recognized that the similarity ends there. Each of these twenty-four preludes is its own little universe, a prelude to nothing else. The listener will undoubtedly encounter many familiar melodies in this work.

of a projected sonata for violin and pianoforte. Composed in August or September of 1782, Mozart completed only 28 measures and then set it aside. It might be pointed out that twenty other works suffered the same fate in the same year. Stadler salvaged the piece by eliminating the violin part and converting the piano part into a fantasia. Mozart's opening is so striking and effective an example of improvisatory writing and Stadler's development of the ideas is so strong, that one must appreciate the combination of the two.

The *Out of Doors Suite* is such a piece since it exploits a wide range of colors, textures and moods. On the other hand, the element of folk melody and rhythm is always present and the total effect is surprisingly appealing. This suite contains one of Bartok's most effective examples of "Night Music," a musical reflection of the moods and sounds of nighttime. The final movement is a headlong rush of notes appropriately titled "Chase."

The element of contrast, always an important part of Beethoven's style, dominates in this work which juxtaposes eruptive forces with sublime melodies and a prevailing undercurrent of restless foreboding.

and minor key, it must be recognized that the similarity ends there. Each of these twenty-four preludes is its own little universe, a prelude to nothing else. The listener will undoubtedly encounter many familiar melodies in this work.



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Afternoon Recital

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

Wolfgang Amadeus Mozart (1756-1791) Piano Trio in B-flat major, K. 502

Allegro
Larghetto
Allegretto

Clayton Haslop, *violin*
Peter Rejto, *violoncello*
James Bonn, *piano*

Zoltan Kodaly (1897-1967) Duo for Violin and Cello

Allegro serio, non troppo
Adagio
Maestoso e largamente ma non troppo lento-presto

Clayton Haslop, *violin* Peter Rejto, *violoncello*

INTERMISSION

W.A. Mozart Divertimento in B-flat major, K. 287 (271H)

Allegro
Thema mit variationen: Andante grazioso
Menuetto

Dorothy Wade, *violin*
Rebecca Brooks, *violin*
Sven Reher, *viola*
Robert Adcock, *cello*

Adagio
Menuetto
Andante: Allegro molto

David Young, *bass*
David Krehbiel, *horn*
Jane Swanson, *horn*



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Chamber Music Recital, Primavera String Quartet

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

Cal Poly Theatre

Martha Caplin, *violin*
Mitsuru Tsubota, *violin*

Diann Jezurski, *viola*
Melissa Mell Richardson, *cello*

Wolfgang Amadeus Mozart (1756-1791) String Quartet in C major, K. 465 ("Dissonant")

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Ruth Crawford Seeger (1901-1953) String Quartet (1931)

movements will be played without pause
Rubato assai
Leggiero: tempo giusto
Andante
Allegro possibile

INTERMISSION

Piotr Ilyich Tchaikovsky (1840-1893) String Quartet No. 3, Op. 30

Andante sostenuto – Allegro moderato
Allegretto vivo e scherzando
Andante funebre e doloroso, ma con moto
Finale. Allegro non troppo e risoluto

*Please refer to Primavera's Wednesday evening concert for notes
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Johannes Brahms (1833-1897) Serenade No. 1 in D major, Op. 11

Allegro molto
Scherzo and trio
Adagio non troppo
Menuetto I and II
Scherzo and trio
Rondo

INTERMISSION

Wolfgang Amadeus Mozart (1756-1791) Requiem, K. 626

Festival Singers
Timothy Mount, Director

Soloists

Kaaren Herr-Erickson, soprano
Diane Thomas, alto

Michael Sells, tenor
Peter Atherton, bass

Conducted by Clifton Swanson

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Notes

J. Brahms, *Serenade No. 1 in D major, Op. 11*

While Brahms' personal style is always apparent in his *Serenade in D major*, it is also true that this work is brighter and more outgoing than his other orchestra works. It is a work which not only grows out of the 18th century serenade, but it retains some of the outer form and even the spirit of classicism.

Completed in 1858 when Brahms was only 24, this serenade and the second one in A major were treated by him as "études" in preparation for his ultimate goal—the composition of a symphony. In this work one finds the Brahmsian traits of melody, harmony and orchestration, but not very much of the seriousness which marks his later orchestral music.

W.A. Mozart, *Requiem, K. 626*

There is great Romantic flavor surrounding Mozart's Requiem Mass, his last work, which was left unfinished at his death. It appears that the piece was surreptitiously commissioned by Count Franz Walsegg zu Stuppach, a man of questionable integrity, who took works by other composers and passed them off as his own. He sent a messenger to Mozart with the commission. But in Mozart's ill health and poor mental state, the composer began to view the whole transaction as sinister and he found it difficult to concentrate on the piece. It is said that he remarked that he felt as if he was composing his own Requiem.

After his death in December of 1791, Constanza Mozart feared that the commission would be lost unless the work was completed. After several attempts to engage others, she finally arranged for one of Mozart's students, Franz Xaver Süssmayr, to take the existing materials and finish the Requiem.

The final product is a piece of great beauty and it should be recognized that Mozart composed every note of the vocal parts to the Requiem, Kyrie, Tuba mirum, Rex tremendae, Recordare, Confutatis, Domine Jesu, Hostias, and portions of the Lacrymosa and the Agnus Dei. It is unclear to what extent Süssmayr knew Mozart's exact intentions, however, at most he was required to complete the missing sections and fill out the orchestration. Inadvertently, a composer destined to relative obscurity has provided himself with a significant niche in musical history; the Requiem has become one of Mozart's most popular works.

Introit and Kyrie

Eternal rest grant them, O Lord, and let perpetual light shine upon them. A hymn, O God, becometh Thee in Sion, and a vow shall be paid to Thee in Jerusalem; hear my prayer, all flesh shall come to Thee.

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

From its spacious and warmly optimistic opening to the resolute ending, Brahms' first serenade reaches a pleasant balance between the romanticism surrounding him and the classicism with which he identified. In between these movements are two minuets, two scherzi, and a slow movement which are much more reflective of the essence of the serenade than his second work with this title. Those who are knowledgeable of music literature will catch the amusing references in the second scherzo to Beethoven's First and Second Symphonies, his Septet, and the "Spring" Sonata, which amounts to an example of borrowing worthy of the neo-classicism of Stravinsky or Hindemith.

Dies Irae

Day of wrath, o day of mourning, see fulfilled the prophets' warning; heaven and earth in ashes burning, Oh, what fear rends man's bosom, when from heaven descendeth the Judge on whose sentence it all depends.

Tuba Mirum

The trumpet rings a wondrous sound, ringing through earth's sepulchres, bringing all before the throne. Death is struck down, nature quakes, and all creation awakes to make an answer to its Judge. In the book, exactly worded, all has been recorded, and thence shall judgment be awarded. When the Judge has taken his seat, and every deed is revealed, nothing will be left unpunished.

What shall I, weak man, be pleading, who shall intercede for me when the just themselves need mercy?

Rex Tremendae

King of tremendous majesty, Who sends us free salvation, save me, Fount of pity.

Recordare

Recall, sweet Jesus, 'twas my salvation brought about Thy Incarnation, abandon me not to reprobation.

Faint and weary hast Thou sought me, on Thy cross of pain has bought me, let Thy suffering be not in vain. Final Judge of Justice, Lord grant Thy absolution before the day of retribution.

GUILTY, now I pour my moaning, all my shame with anguish owning, spare O God, thy supplicant groaning, Thou the sinful woman savest; Thou the dying thief forgavest; and to me a hope vouchsafest. Worthless are my prayers and sighing; yet, good Lord, in grace complying, rescue me from fires undying. With Thy favoured sheep, O place me, nor among the goats abase me, but to Thy right hand upraise me.



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Confutatis

While the wicked are confounded, assigned to flames of woes unending. Call me with Thy saints surrounded. Low, I kneel, with heart-submission; see, like ashes, my contrition; help me in my last condition.

Lacrimosa

Oh, that day of tears and weeping, when from dust of earth returning, man must prepare for judgment. Spare, O God, in mercy spare him! Lord all pitying, Jesu blest, grant them Thine eternal rest. Amen.

Domine Jesu

Lord Jesus Christ, King of Glory, deliver the souls of the faithful dead from punishment of Hell and from the bottomless pit; deliver them from the mouth of the lion; nor suffer the fiery lake to swallow them up, nor endless darkness to enshroud them. But let Thy holy standard-bearer Michael lead them to the sacred light, as once Thou promised to Abraham and his children.

Hostias

We offer Thee, O Lord, our prayers and sacrifices of praise; accept them for those souls whom this day we commemorate; let them pass, Lord, from death into life, as once Thou promised to Abraham and his children.

Sanctus

Holy, Holy, Holy Lord God of hosts, Heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Lamb of God, that taketh away the sins of the world, grant them rest everlasting. May eternal light shine upon them, O Lord; with Thy saints forever, for Thou art merciful. Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.



Mozart died in the first storey of the Kaisersteins' house, where, a few months earlier, his youngest son had been born.

This passage is from a letter written three months before Mozart's death and sent to Lorenzo da Ponte, the famous librettist of Mozart's *Figaro*, *Don Giovanni*, and *Così fan tutte*.

Dear friend,

I can only think with difficulty, and cannot free my mind of the image of the Unknown. I constantly see him before me; he pleads with me, presses me, and impatiently demands the work from me. I am continuing with it because the composing is less tiring than doing nothing. Besides, I have nothing to fear. I can feel from my present state that the hour is striking. I am on the point of expiring. My end has come before I was able to profit by my talent and yet life has been so beautiful; my career began under such fortunate auspices. But no one can change his fate. No one can count his days; one must resign oneself. What providence determines will be done. I close now. Before me lies my swan song. I must not leave it incomplete.

W. A. Mozart

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Mozart's Letters

The following passage is one of the few in Mozart's letters which suggests the teachings of Freemasonry. In 1785 he had persuaded his father to join the order, with the result that new warmth was restored to the relationship which had cooled somewhat after Mozart's marriage. This letter was written in Vienna, April 4, 1787, to his father, who died on the 28th of the following month.

MON TRÉS CHER PÈRE!

This very moment I have received a piece of news which greatly distresses me, the more so as I gathered from your last letter that, thank God, you were very well indeed. But now I hear that you are really ill. I need hardly tell you how greatly I am longing to receive some reassuring news from yourself. And I still expect it; although I have now made a habit of being prepared in all affairs of life for the worst. As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity (you know what I mean) of learning that death is the key which unlocks the door to our true happiness. I never lie down at night without reflecting that—young as I am—I may not live to see another day. Yet no one of all my acquaintances could say that in company I am morose or disgruntled. For this blessing I daily thank my Creator and wish with all my heart that each one of my fellow-creatures could enjoy it. In the letter which Madame Storace took away with her, I expressed my views to you on this point, in connexion with the sad death of my dearest and most beloved friend, the Count von Hatzfeld. He was just thirty-one, my own age. I do not feel sorry for him, but I pity most sincerely both myself and all who knew him as well as I did. I hope and trust that while I am writing this, you are feeling better. But if, contrary to all expectation, you are not recovering, I implore you by . . . not to hide it from me, but to tell me the whole truth or get someone to write it to me, so that as quickly as humanly possible I may come to your arms. I en-

trepreneur treat you by all that is sacred—to both of us. Nevertheless I trust that I shall soon have a reassuring letter from you; and cherishing this pleasant hope, I and my wife and our little Karl kiss your hands a thousand times and I am ever

your most obedient son

W. A. Mozart



Mozart's father: Leopold Mozart

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Afternoon Recital

Saturday, August 8, 3:00 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart (1756-1791) Serenade in E-flat major for Wind Octet, K. 375
(Composed 200 years ago, October, 1781)

Allegro maestoso
Menuetto
Adagio
Menuetto
Allegro

John Ellis, *oboe*
John Winter, *oboe*
James Kanter, *clarinet*
Virginia Wright, *clarinet*

Don Christlieb, *baritone*
Greg Barber, *baritone*
David Krehbiel, *horn*
Jane Swanson, *horn*

Johann Sebastian Bach (1685-1750) Concerto in C minor for Three Harpsichords

Allegro
Adagio
Allegro

James Bonn, Ronald V. Ratcliffe, Gilbert Blount
Harpsichord solosits

INTERMISSION

W.A. Mozart Quintet for Clarinet and Strings in A major, K. 581

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

James Kanter, *clarinet*
Dorothy Wade, *violin*
Rebecca Brooks, *violin*
Sven Reher, *viola*
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Mozart's Creative Process

The San Luis Obispo Mozart Festival is a creative experience. It was established to honor the exceptional creative contributions made by Wolfgang Amadeus Mozart to the world of music . . . it thrives on the creativity of hundreds of Festival participants, each of whom makes a unique contribution.

From the sketch material still in existence, from the condition of the fragments, and from the autographs themselves we can draw definite conclusions about Mozart's creative process. To invent musical ideas he did not need any stimulation; they came to his mind "ready-made" and in polished form. In contrast to Beethoven, who made numerous attempts at shaping his musical ideas until he found the definitive formulation of a theme, Mozart's first inspiration has the stamp of finality. Any Mozart theme has completeness and unity; as a phenomenon it is a *Gestalt*. Beethoven's themes achieve this quality only through an elaborate process of metamorphosis.

In Mozart's primary stage of conception, whether he works out a composition in his mind or on paper, melody line and bass are safely established, while the accompanying middle parts remain undefined. In his earlier works the writing of inner parts offers no difficulty, since these parts function merely as harmonic support: this underpinning was created simultaneously with the melodic idea. In his later works, however, the composition of these inner parts, whose musical lines contain organic life of their own, forms a secondary stage of his creation.

Before Mozart wrote down the fair copy of a composition it had been worked out mentally in the form of an imaginary sketch from which he copied the music, as it were, from memory. For works of large proportions he made stenographic drafts consisting of melody and bass, while the orchestration and details were left for a more leisurely time. Music of polyphonic texture was a problem. Since contrapuntal writing did not come to him easily, he prepared it on separate sketch leaves before entering it in his score. The passages of double counterpoint and in fugal or canon style are so skillfully and unobtrusively woven into the fabric of the music that a listener is hardly aware of the beautiful craftsmanship. It is the balance and integration of all components that make for his real greatness.

Mozart's contemporaries had little conception of his genius, and therefore the world treated him with neglect and, at times, with scorn. He was, as we know, no revolutionary; he spoke the musical language of his time. He made liberal use of musical ideas of others, the urge for originality being as alien to him as to any composer of his time. The creeds of the Enlightenment are reflected in his form designs, which never overstep conventional boundaries, and his graceful and charming melodies are late flowers of the *style galant*. Throughout his life Mozart adhered to the esthetic doctrines of Rococo art. He expressed this eloquently in the well-known letter to his father of September 26, 1781: "Passions, whether violent or not, must never be expressed in such a way as to excite disgust; and music, even in the most terrible situations, must never offend the ear, but must please the hearer, or in other words, must never cease to be music."

The prolific output of a man who died at the age of thirty-five was nothing unusual at the time; neither was the speed at which he could turn out his works. Composers like Leopold Gassmann, Paul Wranitzky, Wenzel Müller, Albrechtsberger, and Salieri could write music just as fast—music that was, for the audience at large, just as pleasant to listen to as any of Mozart's. His music could and still can be perceived on two levels. He was quite aware that the charm of the music would speak to the uninitiated audience, and that, at the same time, its sophistication would delight the discriminating ears of the connoisseurs. In a letter to his father, of December 28, 1782, he writes: "There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why." The attentive and knowledgeable listener and student of his music will discover at each performance new enchanting details, while the untutored ear responds to the clarity and directness of his musical language. Still, there is no conceptual dichotomy noticeable. Whatever he writes, whether it is a work commissioned by a wealthy patron or a piece for the entertainment of his friends, or for his own satisfaction, without any particular performance purpose in mind, his music speaks with finality of expression.

—Erich Hertzmann

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Classical Guitar Recital

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

- F. Sor (1778-1839) Introduction and Allegro, Opus 14
- D. Scarlatti (1685-1757) Three Sonatas
L. 352
L. 203
L. 483
- J.S. Bach (1685-1750) Prelude (Cello Suite I)
Minuet I and II
Gigue
- W.A. Mozart (1756-1791) Wiegenlied
Minuet
Allegro K. 229
- N. Paganini (1782-1840) Romanza
Caprice XXIV

Music From South America

- E. Nazareth (1863-1934) Coração que sente
Odeon
- A. Piazzolla Adios Nonino
- A. Mejia Bambuco
- J. Torres Danza Inca
- A. Carlecaro (1918-) Campo
- H. Villa-Lobos (1887-1959) Prelude
Etude XI

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Notes

N. Paganini, Romanza

The first modern violin virtuoso appears with Paganini. Of diabolical appearance, with long bony fingers and a cadaverous face, Paganini inspired wonder, adulation and fear. His incredible virtuosity tempted some to believe he was in league with infernal powers. People crossed themselves if they passed him. Others maintained he was Cagliostro. The most discriminating musicians exhausted superlatives in describing his performances. Meyerboer said, "Where our power of thought ends, there Paganini's begins." The whole range of Paganini's fabulous technical endowments as a violinist is encompassed in his twenty-four caprices, or studies. Arpeggios, tremolos, double and triple stops, harmonics, left-hand pizzicati, octave passages—there is hardly a technical device of modern day violin performance that is not exploited in these

F. Sor, Introduction and Allegro Opus 14

The greatest guitarist of the romantic era was Fernando Sor. His initiation to the art of music dates back to fundamental studies at the Monastery of Montserrat. His precocity may be gauged by the fact that his first opera, *Telemaco*, was composed by the age of seventeen, and that it possessed sufficient merit to win a public performance, as well as his first public acclaim. In France, the powerful critic Fetis was moved to

D. Scarlatti, Three Sonatas

Domenico Scarlatti was the son of the distinguished Neapolitan opera composer, Alessandro Scarlatti. He received a thorough musical training from his father. Scarlatti completed over five hundred compositions for the harpsichord which today are called "sonatas" but which he himself identified as "exercises." Most of these compositions are exercises in various techniques of harpsichord performance, with which an altogether new virtuosity is developed for keyboard music. One piece emphasizes the trill; another, arpeggios; a third, scale passages; a

J.S. Bach, Prelude (Cello, Suite 1)

The fact that Bach was buried in an unidentified grave is both significant and symbolic. Bach's contemporaries—his own sons, even—were ready to consign him to anonymity. For seventy-five years after Bach's death, the name of "Bach" conjured to mind one of the sons, rarely Johann Sebastian. Only a fraction of Johann Sebastian Bach's vast output had by then reached publication, and even that fraction was little known by the music public. A handful of discerning musicians—Mozart, Beethoven, Mendelssohn, and Schumann were a few—valued him highly; but even they could hardly have been aware of the extent of the master's fabulous achievements, since most of what Bach had written was still lying around in manuscript. To Bach's immediate suc-

cessors, he was the voice of a dying, or dead musical epoch. Bach has been an exponent of the Baroque, and he had adhered for the most part to polyphonic traditions. With the new age of classicism at hand, and with the development of homophony, Bach's music seemed at first glance to be terribly old-fashioned. What Bach's successors failed to realize was that the master had carried the baroque style and tradition to such advanced stages that he had left his predecessors far behind. Together with a formidable, even incomparable skill at polyphony, Bach possessed a humanity, a nobility, a spirituality, and a religious exaltation rarely confronted in the music of his age.

call him "the Beethoven of the guitar." Sor's crowning achievement is his *Methodie pour la Guitare* of 1830—easily the most remarkable book on guitar technique ever written. It represents the fruit of forty years of experience. With his inquisitive, keenly analytical mind, Sor has taken guitar-playing apart like a clockwork and examined all of its component parts in meticulous detail.

fourth, shakes. These works abound with leaps across the keyboard in intervals larger than the octave, with contrary motion, broken chords, tremolos, repeated notes, passages for crossed hands. Like Chopin in his *Etudes*, Scarlatti brought such a remarkable creative inventiveness and imagination to his exercise that they rise above the utilitarian to become vibrant works of art, extraordinary for the variety of expression and emotional nuances.



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Orchestra Concert

Sunday Afternoon, August 9, 3:00 p.m.
Cal Poly Theatre

Joseph Haydn (1732-1809) Trumpet Concerto in D major
Allegro
Andante
Allegro

Anthony Plog, *soloist*

Wolfgang Amadeus Mozart (1756-1791) Symphony No. 40 in G minor, K. 550
Allegro molto
Andante
Menuetto
Allegro assai

INTERMISSION

W.A. Mozart Piano Concerto No. 27 in B-flat major, K. 575
Allegro
Larghetto
Allegro

Jerome Lowenthal, *soloist*

A reception for the musicians will be held immediately following the concert

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Notes

J. Haydn, *Trumpet Concerto in D major*

Compared to Mozart, Haydn's contributions to concerto literature are extremely modest, consisting of three or four well known works and several which are rarely played. His trumpet concerto is without a doubt the most popular concerto for that instrument, an amazing state of affairs considering the fact that it lay dormant from its first public performance in 1800 until 1929.

Part of the reason for the dormancy of the concerto was its incredible novelty. This was a piece composed for a brand new type of instrument, the keyed trumpet, which allowed many more pitches compared to the natural trumpet. The first performance of this work was announced in the *Wiener Zeitung* on March 22, 1800 with the following comments:

"Musical Academy. The undersigned has been permitted to give a grand musical academy in the Imperial Royal National Court Theatre

W.A. Mozart, *Symphony No. 40 in G minor, K. 550*

As well known as Mozart's last three symphonies are, it is curious that so little is known about the circumstances surrounding their composition. There is no evidence of a performance during Mozart's lifetime, since he was not inclined to write a piece without a specific purpose, it can be assumed that there was a performance in mind. Further evidence might be the fact that the G minor Symphony was revised in order to add clarinets, either to accommodate a new orchestra or to improve the original. In any event, his last three symphonies were composed during a remarkably short span of time in the summer

W.A. Mozart, *Piano Concerto No. 27 in B-flat major, K. 575*

"Another *hors d'oeuvre*, although in quite a different sense is the *Piano Concerto in B-flat* (K. 595), Mozart's last completed on 5 January of the year of which he did not live to see the end . . . Indeed, the work stands 'at the gate of heaven,' at the door of eternity. But when we term this Concerto a work of farewell, we do so not at all from sentimentality, or from any misconception of this last concerto for clavichord. In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the Requiem that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest. This is the musical counterpart to the confession he made in his letters to the effect that life had lost attraction for him. When he wrote this concerto, he had two terrible years behind him, years of disappointment in every sense, and 1790 had been even more terrible than 1789. He no longer rebelled against his fate, as he had in the G minor Symphony, to which, not only in key, but in other ways

on 28 March. His intention on this occasion is to present to the world for the first time, so that it may be judged, an organized trumpet which he has invented and brought-to what he believes may be described as perfection: it contains several keys and will be displayed in a concerto specially written for this instrument by Herr Joseph Haydn, Doctor of Music, and then in an Aria by Franz Xav. Süssmayer, Kapellmeister in the actual service of the Royal Court Theatre; which concert Anton Weidinger, Imperial Royal Court and Theatre trumpeter, has the honour herewith to announce."

Also on the program was an aria by Mozart. Weidinger's new trumpet was soon displaced by the valved trumpet in 1813, but it retains the right to take credit for Haydn's last purely orchestral work, a piece which is the delight of every modern trumpet player.

of 1788 when Mozart's circumstances were increasingly desperate.

While the symphonies on either side of the G minor are strong and positive in their expression, this symphony seems to reflect Mozart's dire straits at the time it was written. The overall mood which prevails is profound and even melancholy. Many of its themes fall downward, and the pungent interval of the half-step plays an important melodic and harmonic role. Although modern audiences tend to hear lightness and grace in the music of Mozart, one can imagine that this piece had a weighty impact upon the audiences of the 18th century.

as well, this concerto is sort of a complement. The mood of resignation no longer expresses itself loudly or emphatically; every stirring of energy is rejected or suppressed; and this fact makes all the more uncanny the depths of sadness that are touched in the shadings and modulations of the harmony. The *Larghetto* is full of a religious, or as Mr. Gerdlstone calls it, a 'Franciscan' mildness; the *Finale* breathes a veiled joyfulness, as if blessed children were playing in Elysian fields, joyful, but without hate and without love . . . This last concerto is also a work of the highest mastery in invention-invention that has the quality of that 'second naivete' of which we have spoken, welding the solo and tutti parts into the richest, closest relation, speaking in the most transparent sonority, and fusing perfectly the galant and 'learned' styles. It is so perfect that the question of style has become meaningless. The very act of parting from life achieves immortality."

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

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Notes for the *Missing Symphony*

W.A. Mozart, *Symphony in F, K. 19a*

Preface to the Neue Mozart-Ausgabe by Robert Muenster (Translated by George Sturm)
Leopold Mozart, in his "Catalogue of everything which the 12-year-old has composed since his 7th year and which has been notated in the original" of 1768, refers to thirteen symphonies by his son Amadeus. Of these, nine are extant; three (K. 16a, 19a and 19b) have up to now been known only through their incipits. One additional symphony, possibly the first which Wolfgang wrote, is lost.

The first known symphony, K. 16 in E-flat major, was written in London during the Mozart family's big western journey, probably in 1764. There, little Wolfgang wrote another symphony, the *Symphony in D*, K. 19, towards the beginning of the year 1765. The only surviving copy has been owned by the Bavarian State Library since 1860, and consists of a set of parts in Leopold Mozart's hand.

A concert of the Mozarts' music had been scheduled for 15 February 1765 in the Little Theatre at the Haymarket in which several of Wolfgang's symphonies were to be played. It took place a week later, on 21 February 1765. Leopold Mozart writes to Lorenz Hagenauer in Salzburg on 8 February: "... Oh how much I have to do! All the symphonies programmed in the concert will be by Wolfg. Mozart. I have to copy them myself, if I'm not to have to pay one Schilling for each page." Undoubtedly, K. 19 belongs to those symphonies copied by himself. (The title page on the cover refers to details corrections in Leopold Mozart's handwriting: first a symphony in F major was picked, then a symphony in C major, and finally they found use for a symphony in D major for which a set of parts existed. From this, one inferred that, besides this symphony, there also must have existed a symphony in F [K. 19a] and one in C [K. 19b]. Leopold Mozart had notated [and then cut again] the first 15 measures for the first violin part of the symphony in F on the third page of the double leaf serving as

the cover to K. 19. On the basis of this copy, the work wound up as K. 19a in the third edition of the Koechel Catalogue in 1937 by Alred Einstein.)

In 1980, this symphony, which had for so long been regarded as lost, was discovered in private ownership in Bavaria and was acquired by the Bavarian State Library. The completely surviving parts are also the autograph of Leopold Mozart. The title page reads: "Sinfonia in F / a / 2 Violin / 2 Corn / Viola / e / Basso / di Wolfgang Mozart / compositore de 9 anj."

The reference to his age—Wolfgang had turned nine on 27 January 1765—would suggest that the work was written at the beginning of 1765. The symphony is in three movements for 2 oboes, 2 horns, strings and harpsichord. The set of parts contained two figured bass parts. The order of the movements, *Allegro*, *Andante*, *Presto*, is characteristic of four of Mozart's earliest symphonies. K. 19a shows, particularly in the first and second movements, the influence of the Mannheim School which was, after all, well known in Paris and London. Johann Christian Bach's influence is also notable. The finale is Mozart's first rondo for orchestra.

The symphony was surely performed several times during the years after its composition, particularly on the homeward journey to Salzburg in November 1766, as well as in the Hague, Amsterdam, Utrecht, Dijon and Lyons, all of which cities presented concerts containing several of Wolfgang's symphonies. Leopold Mozart seems to have offered it to Breitkopf and Haertel in 1772, since its incipit appears in the old handwritten catalogue of this firm. However, the work became unknown after Mozart's death. It was surely a part of Leopold's estate, which was widely scattered.



Leopold Mozart with Wolfgang and Nannerl in Paris, 1763-64



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The opening bars of the first movement of Mozart's newly discovered symphony, written in London when he was 9 years old



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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.
 K. 1762 First concert tour (Germany).
 K. 5 1763 First European tour.
 K. 9 1764 Paris until April then London. First symphonies.
 K. 19 1765 London until July. Concert at the Hague. [Symphony in F, K. 19a]
 K. 24 1766 Tours Europe. Returns to Salzburg in November.
 K. 34 1767 Visits Vienna. Severe case of smallpox. [Symphony No. 6, K. 43]
 K. 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
 K. 61 1769 Returns to Salzburg. First Italian opera tour begins.
 K. 73 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
 K. 74 1771 Second Italian tour.
 K. 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg.
 K. 157 1773 Visits Vienna seeking court post.
 K. 186 1774 In Salzburg.
 K. 196 1775 To Munich for production of *La finta giardiniera*.
 K. 238 1776 In Salzburg. Increasingly difficult to work under archbishop.
 K. 270 1777 Resigns court post. To Munich with mother. Falls in love with singer Aloysia Weber. [Divertimento, B-flat, K. 287]
 K. 285 1778 To Paris. Mother dies.
 K. 315 1779 Returns to Salzburg to take up appointment as court organist.
 K. 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.
 K. 366 1781 Moves to Vienna. [Serenade, K. 375]
 K. 382 1782 *The Singspiel* produced. Marries Constanze Weber. [Fantasy, C minor, K. 396]
 K. 416 1783 Visits Salzburg. Son born and dies. [Duo for Violin and Viola, K. 424]
 K. 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a freemason. [Piano Concerto No. 19, K. 459]
 K. 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [String Quartet, K. 465]
 K. 485 1786 *The Impresario* and *Figaro* produced. [Scena "Ch'io mi scordi" K. 505 & Piano Trio, K. 502]
 K. 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies.
 K. 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [Symphony No. 40, K. 550]
 K. 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden. [Clarinet Quintet, K. 581]
 K. 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
 K. 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magie Flute* composed during summer. Health failing. *Magie Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5. [Piano Concerto No. 27, K. 595 & Requiem Mass, K. 626]

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

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Mozart Festival Concert Schedule

Monday, August 3

Noon, Opening Ceremony, Mission Plaza, San Luis Obispo
8:15 p.m., **Donors Night**, Russell Sherman, Cal Poly Theatre,
No-host Reception

Tuesday, August 4

8:15 p.m., **Opening Concert**, Ko-Kela Quartet, Cal Poly Theatre
Faure, Piano Quartet in C minor, Op. 15
Mozart, Duo for violin and viola #2 in B-flat major, K. 424
Brahms, Piano Quartet in C minor, Op. 25
9:00 p.m., **Mission San Miguel Candlelight Concert**,
American Early Music Consort
Gilbert Blount, harpsichord; Charlotte Crockett, flute and
recorder; Michael Sells, tenor
Hasse (1699-1783), Songs and Arias
Quantz (1697-1773), Sonata in F major
Zelenka (1679-1745), Sonata
C.P.E. Bach (1714-1788), Lieder
Hammerschmidt (1612-1675), Lieder
J.S. Bach (1685-1750), Sonata in E minor for flute and harpsichord
G.P. Telemann (1681-1767), Schmeckt und sehet unsers Gottes
Freundlichkeit

Wednesday, August 5

8:15 p.m., **Orchestra Concert**, Cal Poly Theatre
Mozart, Symphony No. 6, K. 43
Mozart, Scena "Ch'io mi scordi di te" for soprano with pianoforte
obbligato
Kaaren Herr-Erickson, soprano; Armen Gazelminian, piano
Ravel, Le Tombeau de Couperin
Mozart, Piano Concerto No. 19 in F major, K. 459
Russell Sherman, soloist
8:15 p.m., **Chamber Music Recital**, Primavera String Quartet
Cambria Veterans' Memorial Building
Mozart, Dissonant Quartet, K. 465
Stravinsky, Three Pieces for String Quartet, 1914
Mendelssohn, Quartet in D major
8:15 p.m., **Baroque Concert**, American Early Music Consort
First United Methodist Church, Arroyo Grande
Gilbert Blount, harpsichord; Charlotte Crockett, flute and
recorder; Michael Sells, tenor
Repeat of Mission San Miguel program

Thursday, August 6

3:00 p.m., **Ear Opener Concert**, Cal Poly Theatre

8:15 p.m., **Piano Recital**, Russell Sherman, Cal Poly Theatre
Mozart, Fantasy in C minor, K. 396
Bartok, "Out of Doors" Suite
Beethoven, Sonata in F minor, Op. 57, Appassionata
Chopin, 24 Preludes, Opus 28

Friday, August 7

3:00 p.m., **Afternoon Recital**, Cal Poly Theatre
Ko-Kela Quartet, Members of the Festival Orchestra
Mozart, Piano Trio in B-flat major, K. 502
Kodaly, Duo for violin and cello
Mozart, Divertimento in B-flat major, K. 287
8:15 p.m., **Mission Concert**, Mission San Luis Obispo de Tolosa
Brahms, Serenade No. 1 in D major, Op. 11
Mozart, Requiem, K. 626
Kaaren Herr-Erickson, soprano
Diane Thomas, alto
Michael Sells, tenor
Peter Atherton, bass
8:15 p.m., **Chamber Music Recital**, Primavera String Quartet
Cal Poly Theatre
Mozart, Dissonant Quartet, K. 465
Seeger, String Quartet (1931)
Tchaikovsky, String Quartet, Opus 30

Saturday, August 8

3:00 p.m., **Afternoon Recital**, Cal Poly Theatre
Mozart, Serenade in E-flat major, K. 375
Bach, Concerto in C major for Three Harpsichords
James Bonn
Ronald V. Ratcliffe
Gilbert Blount
Mozart, Quintet for Clarinet and Strings in A major, K. 581
8:15 p.m., **Mission Concert**, Mission San Luis Obispo de Tolosa
Repeat of Friday program
8:15 p.m., **Guitar Recital**, George Sakellariou, Cal Poly Theatre
Works by Sor, Mozart, Rodrigo, Piazzolla and Mejia

Sunday, August 9

3:00 p.m., **Orchestra Concert**, Cal Poly Theatre
Haydn, Trumpet Concerto in D major
Anthony Plog, soloist
Mozart, Symphony No. 40 in G minor, K. 550
Mozart, Piano Concerto No. 27 in B-flat major, K. 595
Jerome Lowenthal, soloist



The 1982 Mozart Festival
will be held August 2nd
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