

SEVENTH ANNUAL SAN LUIS OBISPO

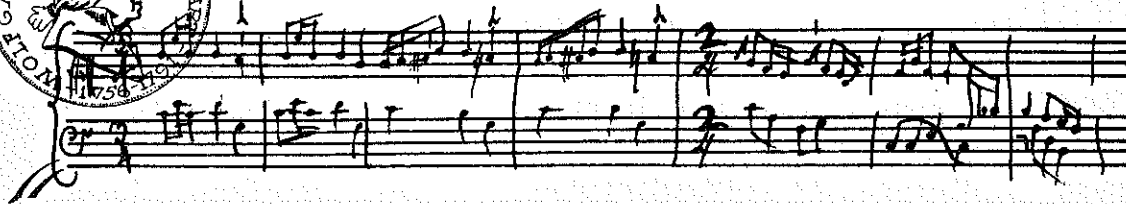
MOZART



FESTIVAL

AUGUST 2nd THROUGH 7th, 1977

Program \$1.00



SAN LUIS OBISPO MOZART FESTIVAL ASSOCIATION

Postoffice Box 311

San Luis Obispo, Calif. 93406

Dear Friend of Mozart:

August, 1977

Welcome to the seventh annual Mozart Festival. Your interest makes Festival Week the musical highlight of the Central Coast. Each year the Mozart Festival tries to out-perform itself — to enhance and improve the quality of performance while remaining a one-week musical event. We are confident that the 1977 Festival will be the most interesting, diverse, and rewarding yet.

Only 40% of the annual Festival budget is raised by ticket sales due to limited seating and a policy of keeping ticket prices at reasonable levels. As a result, a year-round fund-raising effort ensures the financial success of the Mozart Festival. To date, our efforts in this regard have been highly creative and generally successful.

We sincerely appreciate the assistance that the Mozart Festival receives from all of its supporters. The gifts, grants, and contributions from the City of San Luis Obispo, the State of California, and individual donors are the most obvious. The countless hours spent by the Festival board, volunteers, host families, and other "friends of Mozart" are also necessary to bring you the very best.

Thanks to the volunteers and a highly capable staff, the Mozart Festival continues to thrive and improve in both depth and quality. We hope that this will continue to be the spirit in which good music is brought to our community. Please accept our invitation to become involved. This is one of those rare opportunities in which the entire community benefits. And you have the pleasure of watching the Mozart Festival grow.

Sincerely,

Karen L. Merriam

Karen L. Merriam, President
Mozart Festival Association

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1977 San Luis Obispo Mozart Festival Schedule of Concerts

TUESDAY, AUGUST 2

Recital by Milton Thomas

8:15 p.m., Cal Poly Theatre

Four Old French Dances

M. Marais

Selections from Suite No. 4 in E flat for viola alone

J.S. Bach

Lachrymae, Op. 48

B. Britten

Seven variations on Mozart's "The Magic Flute"

L. v. Beethoven

Märchenbilder, Op. 113

R. Schumann

WEDNESDAY, AUGUST 3

Orchestra Concert

8:15 p.m., Cal Poly Theatre (co-sponsored by Cal Poly ASI)

Overture, "The Marriage of Figaro," K. 492

W.A. Mozart

Symphony No. 9 in C major, K. 73

W.A. Mozart

Concerto in A major for clarinet, K. 622

W.A. Mozart

Symphony No. 36 in C major, "Linz," K. 425

W.A. Mozart

Cambria Concert by the Opera Concertante

8:15 p.m., Veterans Memorial Building, Cambria

Quartet in D major, K. 499

W.A. Mozart

"Das Bandel" (The Ribbon), K. 441

W.A. Mozart

"Bastien et Bastienne," K. 50

W.A. Mozart

THURSDAY, AUGUST 4

Konzert für Anfänger (Ear-Opener Concert)

3 p.m., Cal Poly Theatre

Designed for the inexperienced listener of all ages, a varied program will emphasize unique works and special insight into Mozart.

Recital by the Opera Concertante

8:15 p.m., Cal Poly Theatre

Concerto in A major for piano, K. 414 (385p)

W.A. Mozart

"Das Bandel" (The Ribbon), K. 441

W.A. Mozart

"Bastien et Bastienne," K. 50

W.A. Mozart

FRIDAY, AUGUST 5

Afternoon Recital

3 p.m., Cal Poly Theatre

Quartet for oboe and strings, K. 368b (370)

W.A. Mozart

Sonata in D minor, Op. 108

J. Brahms

Divertimento in E flat, K. 563

W.A. Mozart

Recital by Eugene Pridonoff (Series B)

8:15 p.m., Cal Poly Theatre

Sonata in G major, K. 283 (189h)

W.A. Mozart

Sonata No. 21 in C major, Op. 53, "Waldstein"

L. v. Beethoven

Sonata for Piano, Op. 1

A. Berg

Variations on a Theme of Paganini, Book II, Op. 35

J. Brahms

Mission Concert (Series A)

8:15 p.m., Mission San Luis Obispo de Tolosa

Symphony No. 31 in D major, "Paris," K. 297

W.A. Mozart

Vesperae solennes de confessore, K. 339

W.A. Mozart

Gloria

A. Vivaldi

SATURDAY, AUGUST 6

Afternoon Recital

3 p.m., Cal Poly Theatre

Six nocturnes for two sopranos and bass

W.A. Mozart

Serenade in B-flat major, K. 361 (370a)

W.A. Mozart

Recital by Pepe Romero (Series A)

8:15 p.m., Cal Poly Theatre

Suite Española

G. Sanz

Variations on a Theme of Handel, Op. 107

M. Giuliani

Six Variations on "Ich bin a Kohlbauern bub," Op. 49

M. Giuliani

Grande Sonata Eroica, Op. 150

M. Giuliani

Grande Overture

M. Giuliani

Recuerdos de al Alhambra

F. Tárrega

Leyenda

I. Albéniz

Suite of Dances

C. Romero

Mission Concert (Series B)

8:15 p.m., Mission San Luis Obispo de Tolosa

A repeat of the Friday Mission Concert

SUNDAY, AUGUST 7

Orchestra Concert

3 p.m., Cal Poly Theatre

Symphony No. 8 in F major, Op. 93

L. v. Beethoven

Serenade for Tenor, Horn and Strings, Op. 31

B. Britten

Concerto in A major for piano, K. 488

W.A. Mozart

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

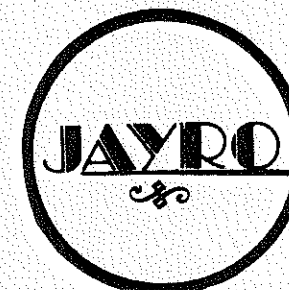
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THE ULTIMATE DRIVING MACHINE.

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.

Mozart's Creative Process

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 component parts 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 that time; neither was the speed with 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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Mozart, The Composer

To a musically talented boy who asked Mozart how one might learn to compose

If one has the talent it pushes for utterance and torments one; it will out; and then one is out with it without questioning. And, look you, there is nothing in this thing of learning out of books. Here, here, and here [pointing to his ear, his head, and his heart] is your school. If everything is right there, then take your pen and down with it; afterward ask the opinion of a man who knows his business.

To his father

Mannheim, 8 November 1777

I cannot write poetically; I am no poet. I cannot divide and subdivide my phrases so as to produce light and shade; I am no painter. I cannot even give expression to my sentiments and thoughts by gestures and pantomime; I am no dancer. But I can do it with tones: I am a musician. . . I wish you might live till there is nothing more to be said in music.

To his father

Mannheim, 7 February 1778

I will gladly give lessons to oblige, particularly if I see that a person has talent and joyous desire to learn. But to go to a house at a fixed hour, or wait at home for the arrival of someone, that I cannot do, no matter how much it might yield me; I leave that to others who can do nothing else than play the clavier, — for me it is impossible. I am a composer and was born to be a chapelmaster. I dare not thus bury the talent for composition which a kind God gave me in such generous measure (I may say this without pride for I feel it now more than ever before), and that is what I should do had I many pupils. Teaching is a restless occupation and I would rather neglect clavier playing than composition; the clavier is a side issue, though, thank God, a strong one.



To his father

Vienna, 13 October 1781

In opera, willy-nilly, poetry must be the obedient daughter of music. Why do Italian operas please everywhere, even in Paris, as I have been a witness, despite the wretchedness of their librettos? Because in them music rules and compels us to forget everything else. All the more must an opera please in which the plot is well carried out, and the words are written simply for the sake of the music and not here and there to please some miserable rhyme, which, God knows, adds nothing to a theatrical representation but more often harms it. Verses are the most indispensable thing in music, but rhymes, for the sake of rhymes, the most injurious. Those who go to work so pedantically will assuredly come to grief along with the music. It were best if a good composer, who understands the stage, and is himself able to suggest something, and a clever poet could be united in one, like a phoenix. Again, one must not fear the applause of the unknowing.

To his father

Vienna, 12 April 1783

! Others know as well as you and I that tastes are continually changing, and that the changes extend even into church music; this should not be, but it accounts for the fact that true church music is now found only in the attic and almost eaten up by the worms.

Conversation with the English tenor Michael Kelly, c. 1786

Melody is the essence of music. I compare a good melodist to a fine racer, and counterpointists to hack post-horses; therefore be advised, let well alone and remember the old Italian proverb: *Chi sa più, meno sa* — "Who knows most, knows least."

A portion of manuscript of the Piano Concerto in C minor, K. 491.

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Clifton Swanson

Musical Director and Conductor

"In paying tribute to the genius of Wolfgang Amadeus Mozart, the San Luis Obispo Mozart Festival also honors composers of other styles and periods to show the interrelationships of compositions and create varied and interesting programs. Mozart borrowed freely from other composers. . .

To rediscover the commonplaces and to dare to use them in one's own way requires more courage and judgment than to seek for novelty at any price. There have been few composers whose music was so intimately and organically tied to that of his predecessors as Mozart.

—(Paul Henry Lang)

. . .and his influence on later composers is undeniable."

A graduate of Pomona College, Clifton Swanson studied piano with Russell Sherman and string bass with Paul Gregory. While earning a master's degree at the University of Texas, he served as teaching assistant in conducting and was assistant conductor of the university orchestra. At the same time, he played string bass in the Austin Symphony under Ezra Rachlin. He has performed under many other prominent conductors as a bass player and has appeared with the Peter Britt Music and Arts Festival and the Anchorage Festival Orchestra. Mr. Swanson is a member of the Music Department faculty at California Polytechnic State University, where he conducts the Chamber Orchestra and teaches music history and musicology. He also conducts the San Luis Obispo County Symphony Orchestra.



John Russell

Conductor, Festival Singers

John Russell joined the faculty of the Music Department at California Polytechnic State University in 1968 and two years later, as the conductor of the University Singers, he established what now is an important musical tradition at Cal Poly — their annual spring tour of the California missions. Since then the University Singers have performed in all but four of the original 21 missions — several are unsuitable due to size limitations or structural damage — and the tour has enjoyed successful growth both in audience attendance and general support. It continues to be the only annual tour of the California missions made by a performing group.

The lovely missions are appropriate settings for ecclesiastical music, and the University Singers have performed the works of such Renaissance composers as Palestrina, Victoria, de Lasso, and Hassler on their tours. Russell himself made contemporary use of the old church modes in his composition "Cantus" (for chorus, strings, and percussion), written especially for the University Singers to perform on their mission tour of 1975. "Cantus" was recently released by the Gregorian Institute of America (Chicago).

Having conducted more than 50 performances in the missions, Russell believes that Mission San Luis Obispo de Tolosa is one of the best suited for the combination of choral and orchestral music. . . the format of the Mozart Festival's Mission Concert.

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Featured Artists



Arthur David Krehbiel

Arthur David Krehbiel Horn Soloist

While attending Northwestern University, David Krehbiel joined the Chicago Symphony Orchestra and achieved the position of associate first horn. He then became principal horn with the Detroit Symphony Orchestra and appeared as soloist with that orchestra a number of times. He also was a member of Metamorphosis, a rock group made up of members of the Detroit Symphony Orchestra, which made its first appearance in 1969. Mr. Krehbiel was appointed co-principal French horn of the San Francisco Symphony Orchestra by Seiji Ozawa in 1972. He presently is a member of the faculties of the San Francisco Conservatory of Music and the Forest Meadow Center of the Arts. He has made many solo appearances in the Bay Area and has been soloist for the past three years with the Carmel Bach Festival.

David Krehbiel will appear as soloist in the Britten Serenade for Tenor, Horn and Strings on Sunday afternoon.



Pepe Romero

Pepe Romero, Guitar Soloist

Born in Málaga, Spain, Pepe Romero is a member of "the royal family of the Spanish guitar." He has performed extensively in concert and on recordings — in solos, in duos with brothers Celin or Angel, and as part of the Romeros Quartet with his brothers and his father Celedonio. He has appeared with the symphony orchestras of Cleveland, Philadelphia, Boston, New York, Washington, Los Angeles, Houston, and many others. The list of distinguished conductors with whom he has performed includes Eugene Ormandy, Victor Alessandro, Antonio Janigro, Arthur Fiedler, Andre Kostelanetz, Izler Solomon, Rafael Frubeck de Burgos, and Neville Marriner. Pepe Romero offered the first performance of de Madina's *Concierto Flamenco* (written for and dedicated to the artist), and with family members has performed premiers of works by composers de Madina, Rodrigo, and Morton Gould.

Pepe Romero will appear in recital on Saturday evening.



Donald Pippin

Donald Pippin Director, Opera Concertante

After studying piano in New York and performing in solo and for ballet and opera on the East Coast, Donald Pippin moved West to establish San Francisco's only ongoing live chamber music series. Now continuously performing at the Old Spaghetti Factory, the chamber concerts began 25 years ago this spring at the old "hungry i." During recent years, Pippin's concept of chamber music has been enlarged to include operas, which he "translates" into more intelligible and entertaining forms, frequently performing them with original narrations. To honor the silver anniversary of his weekly concerts, Donald Pippin was proclaimed *Giorno di Regno* on March 20, 1977, by Mayor George Moscone of San Francisco. Performing as members of the Opera Concertante will be Gene Albin, Francesca Howe, Walter Matthes, and the Oakland Quartet.

The Opera Concertante will perform in Cambria on Wednesday evening and in the Cal Poly Theatre on Thursday evening. On Thursday afternoon, they will also offer this year's *Konzert für Anfänger* (Ear-Opener Concert).



Michael Sells

Michael Sells, Tenor

In addition to a busy concert schedule, Michael Sells maintains a full teaching load at the University of Southern California, where he received the Doctor of Musical Arts degree in 1972. As a specialist in recital and concert repertoire, he has performed with the Los Angeles Philharmonic, the San Francisco Spring Opera, the San Diego and Pasadena symphonies, the Roger Wagner and William Hall chorales, and on the Monday Evening and Bing concert series. He is represented on Klavier Records in Britten's *War Requiem* (recently awarded "Record of Special Merit" status by *Stereo Review*), with the William Hall Chorale, the Columbus Boys Choir, and the Vienna Festival Symphony Orchestra, conducted by William Hall. This will be his third appearance as soloist with the Mozart Festival.

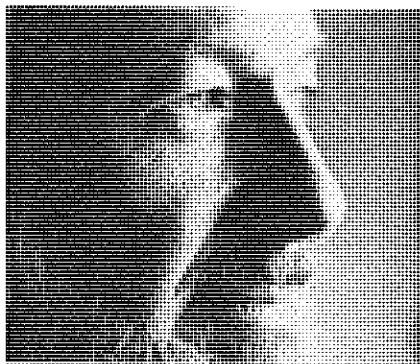
Michael Sells will appear as soloist in the Mission Concert on Friday and Saturday evening and in the Sunday afternoon orchestra concert.

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Milton Thomas

Milton Thomas, Viola Soloist

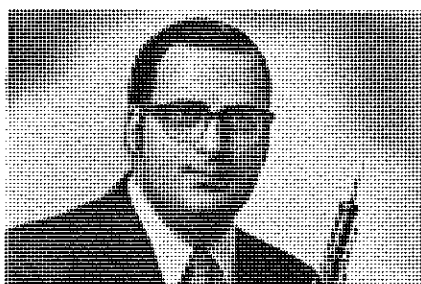
Milton Thomas has played in the major cities of Europe, Israel, and the United States as soloist with various orchestras, as well as for BBC, Italian, French, German, and Scandinavian radio. His constant colleague on these tours and for recordings was pianist Georgia Akst. Mr. Thomas studied and collaborated with Pablo Casals at Prades in 1949 and has been solo violist at the Festival Casals in Puerto Rico. He is presently a member of the Sitka (Alaska) Summer Music Festival. He has performed in concert and on recordings with Casals, Myra Hess, Stern, Heifetz, and Piatigorsky. Mr. Thomas is currently on the faculties of the University of Southern California, the University of California at Los Angeles, and Santa Barbara's Music Academy of the West.

Milton Thomas will open the Festival with a recital on Tuesday evening and will appear in the Friday afternoon recital as well.

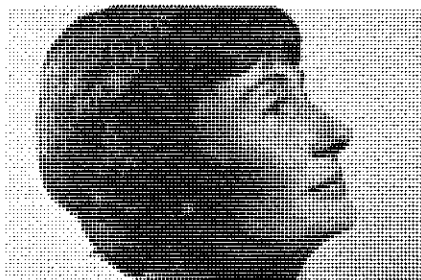
John Ellis, Oboe Soloist

John Ellis is currently principal oboe with the Roger Wagner Chorale and the California Chamber Symphony under Henri Temianka and has made solo appearances the past season with both groups. In addition, he is principal oboe with the Pasadena Symphony. A member of many studio orchestras, he has performed under John Williams, Jerry Goldsmith, and Lee Holdridge. He performed on Heckelphone (a bass oboe named for its designer) in a recording of Hindemith's Trio for Heckelphone, Viola, and Piano, and his recording of the Heckelphone Oboe Concerto is due to be released shortly. Mr. Ellis teaches at California State University, Northridge. He is returning for his seventh year with the Mozart Festival.

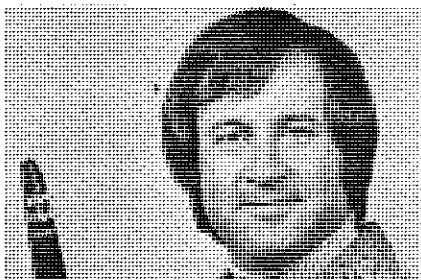
John Ellis will appear in the Friday afternoon recital performing the Mozart Oboe Quartet.



John Ellis



Dorothy Wade

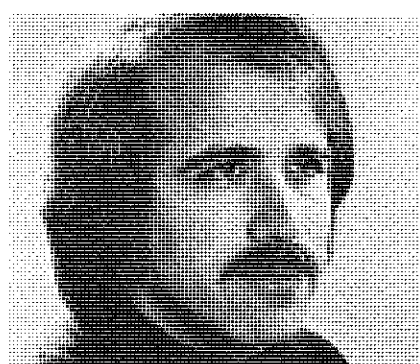


James Kanter

James Kanter, Clarinet Soloist

James Kanter is currently first clarinet with Walt Disney Studios; the Greek Theatre Orchestra; the Pantages Theatre Orchestra; and the symphony orchestras of Santa Barbara, San Fernando Valley, and San Gabriel Valley. He is also a member of the Los Angeles Chamber Orchestra and is active in Los Angeles motion picture and television recording studios. A native of Los Angeles, he received his Bachelor of Arts degree from California State University, Northridge, and studied with Ben Kanter, Mitchell Lurie, and Dominick Fera. Mr. Kanter is a member of the music department faculties of the University of California at Irvine and at Santa Barbara. In addition to his concert, recording, and teaching activities, he crafts clarinet mouthpieces which are used throughout the United States.

James Kanter will perform Mozart's Concerto in A major for clarinet at the Wednesday Orchestra Concert.



Eugene Pridonoff

Eugene Pridonoff, Piano Soloist

Born into a musical family in Los Angeles, Eugene Pridonoff won the Long Beach Symphony Young Artists auditions at the age of 14. Following high school graduation, he pursued musical studies for five years at the Curtis Institute of Music under the tutelage of Rudolf Serkin. He subsequently taught at Temple University, then was Artist-in-Residence at Iowa State University for three years. He currently is combining concert appearances with his position as Artist-in-Residence at Arizona State University. Mr. Pridonoff has received awards in the Montreal, Brazil, Leventritt, and Tchaikovsky competitions. The list of orchestras with whom he has appeared includes the New York Philharmonic, the Philadelphia Orchestra, the National Symphony, the Los Angeles Philharmonic, and the National Orchestra of El Salvador.

Eugene Pridonoff will appear in recital on Friday evening and as soloist in the closing of the Festival on Sunday afternoon.

Dorothy Wade, Concertmaster

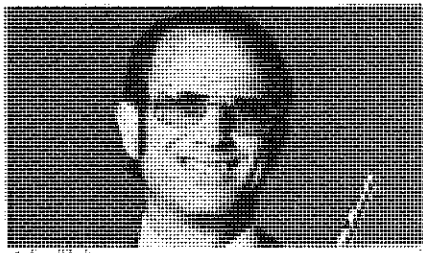
Both in the United States and abroad, Dorothy Wade has made numerous solo appearances, performing with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, the Pasadena Symphony, and the Monday Evening Concerts, among many others. She has been concertmaster with the Southern California Chamber Symphony under Henri Temianka. This April she performed "Missa Solemnis" as soloist-concertmaster with Alfred Wallenstein at the Music Center in Los Angeles. She has recorded the complete works of Anton Webern and the works of Igor Stravinsky, both for Columbia Records. Ms. Wade is returning for her fifth year as concertmaster for the Mozart Festival.

Dorothy Wade will participate in the Friday afternoon recital of chamber music.

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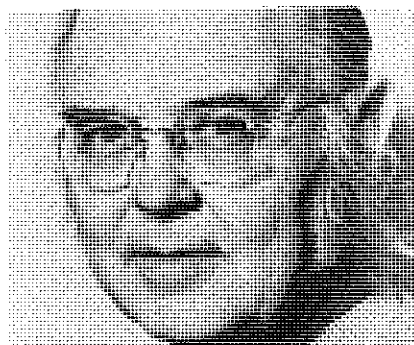


John Heitman, Principal Flute

John Heitman graduated from California State University, Northridge, and the State University of New York at Buffalo. He has performed with the Center for the Creative and Performing Arts, the Buffalo Philharmonic Orchestra, and the Los Angeles Philharmonic Orchestra. Formerly co-principal flute with the Israel Philharmonic Orchestra and principal flute with the Ojai Festival Orchestra, Mr. Heitman presently is on the faculty of California State University, Northridge. In addition, he is a member of the Quartette en Concert and the Los Angeles Camerata.

Arthur David Krehbiel, Principal Horn

While attending Northwestern University, David Krehbiel joined the Chicago Symphony Orchestra and achieved the position of associate first horn. He then became principal horn with the Detroit Symphony Orchestra and appeared as soloist with that orchestra a number of times. He also was a member of Metamorphosis, a rock group made up of members of the Detroit Symphony Orchestra, which made its first appearance in 1969. Mr. Krehbiel was appointed co-principal French horn of the San Francisco Symphony Orchestra by Seiji Ozawa in 1972. He presently is a member of the faculties of the San Francisco Conservatory of Music and the Forest Meadow Center of the Arts. He has made many solo appearances in the Bay Area and has been soloist for the past three years with the Carmel Bach Festival.



Don Christlieb



Douglas Lowry

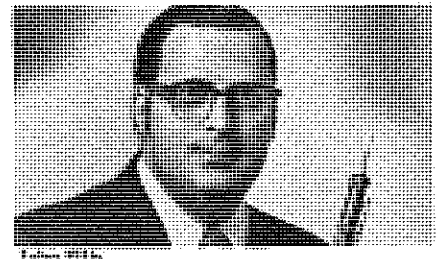
Principal Players

Don Christlieb, Principal Bassoon

For more than 35 years Don Christlieb has been first bassoonist with the Twentieth Century Fox studio orchestra. He has been closely associated with the Monday Evening Concerts since their inception and held first chair bassoon with the Glendale Symphony Orchestra for ten years. He also has performed with the Ojai Festival for many years. Mr. Christlieb is on the faculty of the University of California at Santa Barbara and performs with the Santa Barbara Symphony. His treatise on making a bassoon reed is used as a text in universities and colleges throughout the world.

Douglas Lowry, Principal Trombone

Douglas Lowry recently received his master's degree from the University of Southern California, where his principal teachers were Lewis Van Haney and the late Robert L. Marsteller. His background includes conducting, composition for documentary film, and studio recording. He has performed with the Santa Monica Symphony (where he served as principal trombone), the San Gabriel Valley Symphony, and the Westside Symphony. This is his third year with the Mozart Festival.



James Kanter

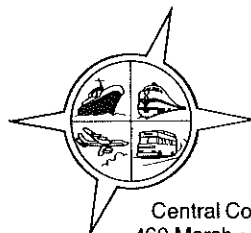
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John Ellis is currently principal oboe with the Roger Wagner Chorale and the California Chamber Symphony under Henri Temianka and has made solo appearances the past season with both groups. In addition, he is principal oboe with the Pasadena Symphony. A member of many studio orchestras, he has performed under John Williams, Jerry Goldsmith, and Lee Holdridge. He performed on Heckelphone (a bass oboe named for its designer) in a recording of Hindemith's Trio for Heckelphone, Viola, and Piano, and his recording of the Heckelphone Oboe Concerto is due to be released shortly. Mr. Ellis teaches at California State University, Northridge. He is returning for his seventh year with the Mozart Festival.

James Kanter, Principal Clarinet

James Kanter is currently first clarinet with Walt Disney Studios; the Greek Theatre Orchestra; the Pantages Theatre Orchestra; and the symphony orchestras of Santa Barbara, San Fernando Valley, and San Gabriel Valley. He is also a member of the Los Angeles Chamber Orchestra and is active in Los Angeles motion picture and television recording studios. A native of Los Angeles, he received his Bachelor of Arts degree from California State University, Northridge, and studied with Ben Kanter, Mitchell Lurie, and Dominick Fera. Mr. Kanter is a member of the music department faculties of the University of California at Irvine and at Santa Barbara. In addition to his concert, recording, and teaching activities, he crafts clarinet mouthpieces which are used throughout the U.S.

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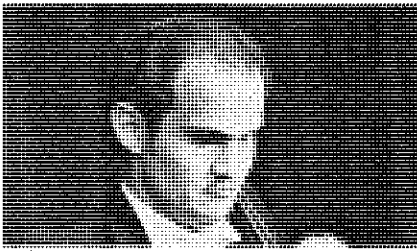


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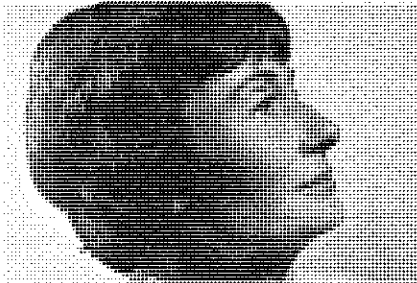
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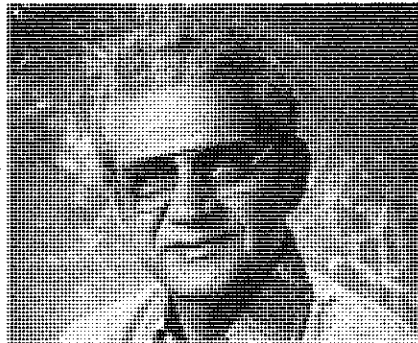
Dorothy Wade

Robert Adcock, Principal Cello

Robert Adcock holds a Bachelor of Music degree from Texas Tech University and a Master of Music degree from the University of Southern California. He is currently a member of the Los Angeles Chamber Symphony and the California Chamber Symphony, and is principal cellist of the San Gabriel Valley Symphony Orchestra. Returning for his fifth year as principal cellist with the Mozart Festival, he has also performed in the Carmel Bach and Ojai festivals. Mr. Adcock has been active in chamber music as a member of the University of Southern California Graduate String Quartet and the Chapman Chamber Players, a faculty ensemble of Chapman College. He is also active as a commercial musician in the motion picture, television, musical theatre, and recording industries.

Dorothy Wade, Concertmaster

Both in the United States and abroad, Dorothy Wade has made numerous solo appearances, performing with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris, the Pasadena Symphony, and the Monday Evening Concerts, among many others. She has been concertmaster with the Southern California Chamber Symphony under Henri Temianka. This April she performed "Missa Solemnis" as soloist-concertmaster with Alfred Wallenstein at the Music Center in Los Angeles. She has recorded the complete works of Anton Webern and the works of Igor Stravinsky, both for Columbia Records. Ms. Wade is returning for her fifth year as concertmaster for the Mozart Festival.



Robert Sushel



Anthony Plog

Principal Players

Robert Sushel, Principal Second Violin

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

Anthony Plog, Principal Trumpet

A student of Clifton Plog, Irving Bush, and Thomas Stevens, Anthony Plog received his Bachelor of Arts degree from the University of California at Los Angeles. He has performed with the San Antonio Symphony as principal and with the Utah Symphony as co-principal as well as with the Los Angeles Philharmonic and the New York Brass Quintet. Mr. Plog is a published and recorded composer and has just completed his second solo album, *The Trumpet in Contemporary Chamber Settings*. He is currently a free-lance musician in Los Angeles.



Sven Reher



John Hornschuch

Sven Reher, Principal Viola

Educated in Germany and the United States, Sven Reher has taught and performed in Southern California for nearly 40 years. He was a founding performer of *Evenings on the Roof* (1939), now known as the Monday Evening Concerts. In subsequent years, duos for viola and cello composed for Sven and Kurt Reher by Walter Piston, Mario Castel-Nuovo Tedesco, and Ernst Kanitz were premiered under the auspices of the Monday Evening Concerts. He has performed with the Los Angeles Philharmonic and Hollywood Bowl orchestras under many distinguished conductors. He is a member of the Noack String Quartet, the Los Angeles String Trio, and the Los Angeles Piano Quartet. Mr. Reher is currently a free-lance musician in the major studios and recording companies.

John Hornschuch, Principal Double Bass

John Hornschuch began studying the string bass under Milton Kestenbaum at the University of Southern California, where he received a master's degree in performance. He was also a member of the famed Debut Orchestra of Los Angeles under Michael Tilson Thomas. While teaching at the University of Washington, he joined the Seattle Symphony Orchestra. He has also performed with the Joffrey and Stuttgart ballet orchestras and the Ojai Festival Orchestra. Currently a free-lance musician, Mr. Hornschuch is also a member of the Pasadena Symphony and is principal bass with the Santa Barbara Symphony. He is one of a handful of musicians who have been performing in the Mozart Festival since its inception.

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 Elizabethanne Bettencourt, *soprano* (Medford)
 Michael Burrell, *bass* (San Luis Obispo)
 Shel Ann Burrell, *alto* (San Luis Obispo)
 Sherman Butler, *bass* (Morro Bay)
 Mark Clark, *bass* (Pacific Palisades)
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 Don Dexter, *tenor* (Oceano)
 Pennie Dexter, *soprano* (Oceano)
 Joan L. Dwyer, *soprano* (San Luis Obispo)
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 Polly Graybehl, *alto* (San Luis Obispo)
 Patricia Lamprecht, *alto* (Cayucos)
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Linda Rose (Los Angeles)
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Violin II

Robert Sushel, *Principal* (Van Nuys)
Paul Lowenkron (Los Angeles)
Ingwar Beyman (Thousand Oaks)
Gladys Secunda (Pacific Palisades)
Carol Kersten (San Luis Obispo)
Pam Helfert (San Luis Obispo)
Curt Homan (San Luis Obispo)
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Viola

Sven Reher, *Principal* (Los Angeles)
Loal Davis (San Luis Obispo)
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Judy Perett (Glendale)
Jeanne Crittenden (Santa Barbara)
Catherine Graff (Riverside)
Carol Rice (Morro Bay)

Double Bass

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

Flute

John Heitman, *Principal* (Sherman Oaks)
Alice McGonigal (Van Nuys)

Oboe

John Ellis, *Principal* (Chatsworth)
John Winter (Burbank)

Clarinet

James Kanter, *Principal* (Canoga Park)
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Lloyd Lippert (Van Nuys)

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Milton Thomas

Tuesday Evening, August 2

8:15 p.m.

Cal Poly Theatre

Arlene Shrut, *accompanist*

Marin Marais Four Old French Dances
(1656-1728)

L'Agréable

La Musette

La Matelotte

Le Basque

Johann Sebastian Bach Selections from Suite No. 4 in E flat for viola alone
(1685-1750)

Sarabande

Bouree

Gigue

Benjamin Britten Lachrymae, Op. 48 (Reflections on a song of Dowland)
(1913-1977)

— *in memory of the composer* —

INTERMISSION

Ludwig van Beethoven Seven variations on Mozart's "The Magic Flute"
(1770-1827)

Robert Schumann Märchenbilder, Op. 113
(1810-1856)

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Frontispiece of Leopold Mozart's 'Violin School' (1756)

Mozart, The Observer

Leopold Mozart, at the time of Wolfgang's birth, was a violinist in the court orchestra of the Archbishop of Salzburg. Although he composed music of a routine and indifferent quality, he was nonetheless quite able as a performer and teacher of the violin.

As a child prodigy, Wolfgang traveled extensively with his father, performing for those his father deemed the "right" people. Leopold no doubt hoped that Wolfgang would succeed where he had failed. Wolfgang was in every sense his father's creation and was totally devoted to him until Leopold's death in 1787.

Most of the preserved letters written by Wolfgang Mozart are to his father, and while Leopold can be faulted for some of his son's weaknesses, he should be given some credit for Wolfgang's strong powers of observation.

Reflect, too, on this only too certain truth: it is not always wise to do all the things contemplated. Often one thinks one thing would be most advisable and another unadvisable and bad, when, if it were done, the opposite results would disclose themselves.

Mannheim, 10 December 1777

I assure you that without travel we (at least men of the arts and sciences) are miserable creatures. A man of mediocre talent will remain mediocre whether he travel or not; but a man of superior talent (which I cannot deny I am, without doing wrong) deteriorates if he remains continually in one place.

Paris, 11 September 1778

Rest assured that I am a changed man; outside of my health I know of nothing more necessary than money. I am certainly not a miser, — it would be difficult for me to change myself into one — and yet the people here think me more disposed to be stingy than prodigal; and for a beginning that will suffice. So far as pupils are concerned I can have as many as I want; but I do not want many; I want better pay than the others, and therefore I am content with fewer. One must put on a few airs at the beginning or one is lost, i.e., one must travel the common road with the many.

Vienna, 26 May 1781

Depend confidently on me. I am no longer a fool, and you will still less believe that I am a wicked and ungrateful son. Meanwhile trust my brains and my good heart implicitly, and you shall never be sorry. How should I have learned to value money? I never had enough of it in my hands. I remember that once when I had 20 ducats I thought myself rich. Need alone teaches the value of money.

Vienna, 26 May 1781

My dearest, most beloved father, you will see that little by little circumstances will improve. Of what use is a great sensation — and rapid success? It never lasts. *Chi va piano, va sano.*¹ One must cut one's coat according to one's cloth.

Vienna, 22 December 1781

¹Slow and steady wins the race.

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Orchestra Concert

Wednesday Evening, August 3

8:15 p.m.

Cal Poly Theatre

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

Wolfgang Amadeus MozartOverture, "The Marriage of Figaro," K. 492
(1756-1791)

W.A. MozartSymphony No. 9 in C major, K. 73
Allegro
Andante
Menuetto
Allegro Molto (Rondeau)

W.A. MozartConcerto in A major for clarinet, K. 622
James Kanter, *clarinet soloist*

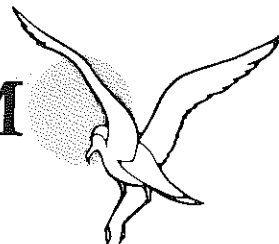
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W.A. MozartSymphony No. 36 in C major, "Linz," K. 425
Adagio — Allegro spiritoso
Andante
Menuetto
Presto

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Notes

Overture, "The Marriage of Figaro," K. 492

W.A. Mozart

Mozart's operas, particularly his comic operas, are among the most entertaining ever composed. One of his finest is *The Marriage of Figaro*, based on a Beaumarchais play which was first produced in 1774. With the assistance of his librettist Lorenzo da Ponte, Mozart transformed an excellent and popular play into a work of art that is a guaranteed evening of pleasure, even for one who avoids operas.

Symphony No. 9 in C major, K. 73

W.A. Mozart

In a sense, Mozart can be considered to have been in on the ground floor in the evolution of the symphony. The earliest examples were simple opera overtures which were utilized as light entertainment as early as the 1730s and '40s. When Mozart began composing symphonies during the 1760s, the symphony was short and light, and made no pretense of being profound. As a result, Mozart's early works in this idiom are just as effective as those of the more mature composers of that day.

The *Symphony in C major* is one example of these early works. Thought to have been written in the summer of 1771 while Mozart was in Salzburg, the symphony is cheerful and outgoing; a section in the minor key in the last movement even sounds tongue-in-cheek rather than somber. The second movement is an *andante* which, like many of Mozart's youthful works, is made graceful through the use of the flute — which does not play in the other movements. During this period, symphonies composed in Italy had three movements while those in Germany had four (adding a minuet). Mozart traveled extensively and accommodated these varied prevailing tastes by writing both three- and four-movement symphonies.

Concerto in A major for Clarinet, K. 622

W.A. Mozart

A relatively new instrument for the time, the clarinet (and its alto version, the bassetthorn) was used cautiously during the second half of the 18th century. Still in its infancy, the instrument had many limitations, so composers tended to avoid featuring the clarinet (except in Mannheim, where it was popular).

Mozart's interest in the clarinet was stimulated by his friendship with Anton Stadler, a member of the court orchestra in Vienna. Mozart wrote a great many works with Stadler in mind, notably the great clarinet quintet; the trio for clarinet, viola, and piano; and this concerto. Although

Stadler was an inveterate joker, the music Mozart wrote for him is some of his most beautiful and personal.

Initially composed for bassetthorn, this concerto was re-written by Mozart for the clarinet. Completed only two months before Mozart's death, the piece expresses a serene tranquility that is also found in his clarinet quintet. In fact, the piece often borders on chamber music and avoids the temptation to become a virtuoso display-piece. In his inimitable way, Mozart created another work which greatly enhanced the instrument for which it was written and rose above any other composition of its time for that instrument.

Symphony No. 36 in C major, "Linz," K. 425

W.A. Mozart

"The first of the truly Viennese symphonies (K. 425), written in November 1783, in Linz, on the way home from Salzburg to Vienna, shows how greatly Mozart had come under Haydn's influence, not only as a quartet composer, but also as the creator of symphonies.

"In this work, for the first time in a symphony, he prefaces the first movement with a solemn introduction — like Haydn, who had already done so a dozen times, and this with particular emphasis in the years immediately preceding the Mozart work, 1780 to 1782. There is a small sheet of paper on which the openings of three Haydn symphonies are notated, in Mozart's handwriting (K387d), and among them is one with an introductory *Grave* dating from the year 1782 (No. 75). But Haydn had not up to this time written any slow introduction like this one of Mozart's with its heroic beginning and the play of light and shade that follows, leading from the most tender longing to the most intense agitation... [Mozart] wrote from Linz to his father on 31 October 1783:

On Tuesday, 4 November, I am giving a concert in the theatre here and, as I have not had a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time...

"For the slow movement — *Poco adagio* — too, he took as his point of departure a type very frequent in Haydn's work, in 6/8 meter, such as the *Adagio* of Haydn's 'Maria Theresa' Symphony of 1772 (No. 48). The *Minuet* and the *Finale* would be equally Haydnish if it were not that they contain in every measure typically Mozartean chromaticism, agitation, and pliancy — qualities quite foreign to Haydn, but which Mozart could not avoid even when he composed 'at breakneck speed.' "

(From *Mozart*, by Alfred Einstein. Translated by Arthur Mendel and Nathan Broder. Copyright 1945 by Oxford University Press, Inc.)



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Recital by The Opera Concertante

Wednesday Evening, August 3

8:15 p.m.

Veterans Memorial Building, Cambria

Oakland Quartet

Barbara Riccardi, violin
Linda Deutsch, violin
Miriam Dye, viola
Larry Grainger, cello

Donald Pippin, harpsichord
Francesca Howe, soprano
Gene Albin, tenor
Walter Matthes, bass

Wolfgang Amadeus Mozart.....Quartet in D major, K. 499
(1756-1791)

Allegretto

Menuetto: Allegretto

Adagio

Allegro

W.A. Mozart“Das Bandel” (The Ribbon), K. 441

INTERMISSION

W.A. Mozart“Bastien et Bastienne,” K. 50

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Recital by The Opera Concertante

Thursday Evening, August 4

8:15 p.m.

Cal Poly Theatre

Oakland Quartet
Barbara Riccardi, violin
Linda Deutsch, violin
Miriam Dye, viola
Larry Grainger, cello

Donald Pippin, harpsichord
Francesca Howe, soprano
Gene Albin, tenor
Walter Matthes, bass

Wolfgang Amadeus Mozart Concerto in A major for piano, K. 414 (385p)
(1756-1791)

Allegro

Andante

Allegretto

Donald Pippin, piano soloist

W.A. Mozart "Das Bandel" (The Ribbon), K. 441

INTERMISSION

W.A. Mozart "Bastien et Bastienne," K. 50

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Afternoon Recital

Friday Afternoon, August 5

3 p.m.

Cal Poly Theatre

Wolfgang Amadeus Mozart Quartet for oboe and strings, K. 368b (370)
(1756-1791)

Allegro

Adagio

Rondeau: Allegro

Dorothy Wade, violin

Milton Thomas, viola

Peter Rejto, cello

John Ellis, oboe

Johannes Brahms Sonata in D minor, Op. 108
(1833-1897)

Allegro

Adagio

Un poco presto e con sentimento

Presto Agitato

Dorothy Wade, violin

Michael Sushel, piano

INTERMISSION

W.A. Mozart Divertimento in E flat, K. 563

Allegro

Menuetto, Allegretto

Andante

Menuetto, Allegretto

Allegro

Dorothy Wade, violin

Milton Thomas, viola

Peter Rejto, cello

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Mozart: His Changing Moods

After Mozart's untimely death at the age of 35, his sister Nannerl commented: "Outside of music he was, and remained, nearly always, a child. This was the chief trait of his character on its shady side; he always needed a father, mother, or other guardian."

This is probably the best possible explanation for Mozart's vacillating moods. He seems to follow his kind heart more often than his better judgment and recoils angrily at ingratitude. His complete turnabout on the subject of marriage is remarkable not only because of its speed (within the span of five months) but also because of the conviction with which he pleads both cases.

To his father

Vienna, 8 April 1781

I told you about the applause in the theatre, but I must add that what delighted and surprised me most of all was the amazing silence — and also the cries of "Bravo!" while I was playing. This is certainly honor enough in Vienna, where there are numbers and numbers of good pianists. Today (for I am writing at eleven o'clock at night) we had a concert, where three of my compositions were performed — new ones, of course; a rondo for a concerto for Brunetti; a sonata with violin accompaniment for myself, which I composed last night between eleven and twelve (but in order to finish it, I only wrote out the accompaniment for Brunetti and retained my own part in my head); and then a rondo for Ceccarelli, which he had to repeat.

To his father

Vienna, 20 June 1781

It is the heart that confers the patent of nobility on man; and although I am no count I probably have more honor within me than many a count. Menial or count, whoever insults me is a cur. I shall begin by representing to him, with complete gravity, how badly he did his business, but at the end I shall have to assure him in writing that he is to expect a kick. . . and a box on the ear from me; for if a man insults me I have got to be revenged, and if I give him no more than he gave me, it is mere retaliation and not punishment. Besides I should thus put myself on a level with him, and I am too proud to compare myself with such a stupid gelding.

To his father

Vienna, 25 July 1781

If there ever was a time when I was not thinking about marriage it is now. I wish for nothing less than a rich wife, and if I could make my fortune by marriage now I should perforce have to wait, because I have very different things in my head. God did not give me my talent to put it a-dangle on a wife, and spend my young life in inactivity. I am just beginning life, and shall I embitter it myself? I have nothing against matrimony, but for me it would be an evil just now.

To his father

Vienna, 15 December 1781

Because of my disposition which leans towards a quiet, domestic life rather than to boisterousness, and the fact that since my youth I have never given a thought to my linen, clothing or such things, I can think of nothing more necessary than a wife. I assure you that I frequently spend money unnecessarily because I am negligent of these things. I am convinced that I could get along better than I do now on the same income if I had a wife. How many unnecessary expenditures would be saved? Others are added, it is true, but you know in advance what they are and can adjust them; — in a word you lead a regulated life. In my opinion an unmarried man lives only half a life; that is my conviction and I cannot help it. I have resolved the matter over and over in my mind and am of the same opinion still.

To his father

Vienna, 4 April 1787

Young as I am, I never go to bed without thinking that possibly I may not be alive on the morrow; yet not one of the many persons who know me can say that I am morose or melancholy. For this happy disposition I thank my Creator daily, and wish with all my heart that it were shared by all my fellows.

To his wife

Frankfurt Am Main, 30 September 1790

If the people could see into my heart, I should almost feel ashamed. To me everything is cold — cold as ice. Perhaps if you were with me I might possibly take more pleasure in the kindness of those I meet here. But, as it is, everything seems so empty.

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Recital by Eugene Pridonoff

Friday Evening, August 5

8:15 p.m.

Cal Poly Theatre

(Series B)

Wolfgang Amadeus Mozart Sonata in G major, K. 283 (189h)
(1756-1791)

Allegro

Andante

Presto

Ludwig van Beethoven Sonata No. 21 in C major, Op. 53, "Waldstein"
(1770-1827)

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato

INTERMISSION

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Notes

Sonata in G major, K. 283 (189h)

W.A. Mozart

As a child, Mozart was a phenomenal keyboard player. Despite this, there are few "early Mozart" compositions for solo piano — attributable, perhaps, to his remarkable ability to improvise. Rather than prepare a repertory of pieces, he would create them on the spot. The theme-and-variation form lent itself well to this approach, and his early piano sonatas also show an improvisatory quality.

The earliest "mature" sonatas, of which this is one, appeared as a set of six (K. 279-284), composed during 1774-75. These sonatas are lighter and more expressive, with spontaneity that seems derived from improvisation. In the development section of the first movement of the G major sonata, Mozart does not "work out" the themes, but only alludes to them in the most casual way, creating a lyrical movement, beautiful in its simplicity.

The slow movement seems more serious — quite typical of Mozart's chamber music at the time. Thematic ideas are pursued more thoughtfully, and chromaticism adds greatly to the interest of the movement. The final movement is a lot of fun. Full of vitality, it's made even more colorful by an unusual twist of the phrase at the end of the exposition — which not only gives Mozart some delightful opportunities for development, but enables him to invent the novel ending to the movement.

Sonata No. 21 in C major, Op. 53, "Waldstein"

L. v. Beethoven

"Sonata Opus 53 in C major, (1804), is known as the 'Waldstein' Sonata because of its dedication to Count von Waldstein, one of Beethoven's benefactors in Bonn. It was composed during a relatively happy and untroubled moment in Beethoven's life, and he tells of this rare carefree attitude in a letter to his pupil Ries: 'For the life of me I would never have thought that I could be so lazy as I am here. If an outbreak of really hard work is going to follow, then indeed something fine may be the result.' The result is this bright, gracious sonata that stresses both technical and virtuoso aspects with masterful taste. It is extremely difficult to play and in a sense announces the sonatas of the third period.

"The 'Waldstein' Sonata has just two movements: an *Allegro con brio*, then a final *Rondo* marked *Allegretto moderato*. The rondo, however, is prefaced by a brief *Introduzione: Adagio molto* that assumes the position of a central slow movement even though it is only an introduction. . . . The final rondo — in traditional form — contains transformed

statements of the basic theme and an early statement of one procedure which Beethoven later employed in the extended variation: the use of prolonged trills. This radiant rondo serves as a welcome foil to the violent first movement."

— John Gillespie,
Five Centuries of Keyboard Music

Sonata for Piano, Op. 1

A. Berg

When Alban Berg went to study with Arnold Schoenberg in 1904, he was a romanticist with a gift for melody and a flair for expression. Wagner, Brahms, and Debussy were among his idols, and he was able to blend their ideas with his own and compose in a variety of styles. In his unique way, Schoenberg exposed Berg to new ideas and yet enabled him to evolve his own character and style.

Berg's *Sonata for Piano, Op. 1*, was composed in 1908 during the fourth of his seven years of study with Schoenberg. It is a unique work which brings together a variety of influences absorbed by the young composer and, while it is a relatively early work, it is a model of economy and craft.

Berg could never divorce himself from the lyric phrase, so although the sonata is based on the interval of a fourth and contains a great deal of dissonance, it is nonetheless a warm, sensuous piece of music that communicates.

Variations of a Theme of Paganini, Book II, Op. 35

J. Brahms

Fascinated by the virtuoso pianist Karl Tausig, Brahms sought him out for assistance in his own playing. Together they concentrated on aspects of technique. Inspired by this study, Brahms proceeded to pull together a monumental work which is both musically rewarding and technically challenging. Since Brahms already had a great deal of technique, it can be observed that any additional concentration on technical problems would result in a formidable challenge to any pianist.

The *Variations on a Theme by Paganini* is based upon the famous 24th caprice for unaccompanied violin, by Nicolo Paganini. Due to its simplicity and perfect inner structure, the theme has been selected as the basis for many sets of variations. Brahms conceived this work as a set of etudes, divided into two books of fourteen variations each, and may have been inspired by similar works of Mozart. Brahms completed the *Paganini Variations* in 1863 and published them under the subtitle "Studies for the Pianoforte."

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The Mission Concerts are dedicated to Arne Nybak for his generous support of the Festival.

Wolfgang Amadeus MozartSymphony No. 31 in D major, "Paris," K. 297
(1756-1791)

Allegro assai

Andante

Allegro

W.A. MozartVesperae solennes de confessore, K. 339

INTERMISSION

Antonio VivaldiGloria
(1678-1741)

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Bonnie Hurwood, alto

Michael Sells, tenor

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Notes

Symphony No. 31 in D major, "Paris," K. 297 W.A. Mozart

"I have had to compose a symphony for the opening of the Concert Spirituel. It was performed on Corpus Christi day with great applause, and I hear, too, that there was a notice about it in the Courier de L'Europe — so it has given great satisfaction. I was very nervous at the rehearsal, for never in my life have I heard a worse performance. You have no idea how they twice scraped and scrambled through it. I was really in a terrible way and would gladly have had it rehearsed again, but as there was so much else to rehearse, there was no time left. So I had to go to bed with an aching heart and in a discontented and angry frame of mind. I decided next morning not to go to the concert at all; but in the evening, the weather being fine, I at last made up my mind to go, determined that if my symphony went as badly as it did at the rehearsal, I would certainly make my way into the orchestra, snatch the fiddle out of the hands of Lahoussaye, the first violin, and conduct myself! I prayed God that it might go well, for it is all to His greater honour and glory; and behold — the symphony began. Raaff was standing beside me, and just in the middle of the first Allegro there was a passage which I felt sure must please. The audience were quite carried away — and there was a tremendous burst of applause. But as I knew, when I wrote it, what effect it would surely produce, I had introduced the passage again at the close — when there were shouts of 'Da Capo'. The Andante also found favour, but particularly the last Allegro, because, having observed that all last as well as first Allegros begin here with all the instruments playing together and generally unisono, I began mine with two violins only, piano for the first eight bars — followed instantly by a forte; the audience, as I expected said 'hush' at the soft beginning, and when they heard the forte, began at once to clap their hands. I was so happy that as soon as the symphony was over, I went off to the Palais Royal, where I had a large ice, said the Rosary as I had vowed to do — and went home..."

— a letter from Mozart to his father
Paris, 3 July 1778

(Mozart later replaced the second movement with a different one, played this evening. More impressions about the premiere of the *Paris* Symphony and the French audiences appear on the next page.)

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Mozart and His Mother Travel to Paris

On the eve of the Revolution, Paris was a city of half-a-million inhabitants and was the intellectual center of Europe. Mozart and his mother arrived at the height of the artistic feud between the partisans of the composer Gluck (who stood for progress, naturalness, and the sacrifice of convention to truth) and the adherents of the composer Piccini (who represented tradition, artifice, and a different law for music from that which obtained for life). Leopold cautioned his son to remain independent.

The most important work written during this sojourn in Paris, who name it still bears, was the Symphony in D major (K.297). It had a great success, perhaps because the composer had been careful to begin it with the famous strong and unanimous attack, about which he is so caustic in his letter home.

To his father

Paris, 12 June 1778

Whether it will please, I do not know! — and to tell the truth, I care very little; moreover, who will be displeased? I will guarantee that it will please the few intelligent French people present; as for the stupid ones — I see no great misfortune in its not pleasing them. — Still, I have hopes that the asses too may see something in it to delight them; for, to be sure, I have not omitted the *premier coup d'archet!* — and that is enough in all conscience. These oxen here make such a to-do about that! What the devil! I can see no difference — they merely begin together — much as they do elsewhere. It makes me laugh.

The first public performance of the Paris Symphony was on Corpus Christi Day, June 18, in the Palace of the Tuileries. In his letter of July 3, Mozart described the performance to his father (see "Notes," page 21) and gave details of a serious illness his mother had contracted. She had, in fact, died that day, but Mozart was trying to prepare his father for grief. In his next letter, Leopold advised his son to prepare for her death and the subsequent problems and expenses, entreating him to seek help from an old family friend, Baron Grimm; he continued with a lighthearted attack on his son's "wild idea."

Leopold Mozart to his wife and son Salzburg, 13 July 1778

I congratulate you on having got through the Concert Spirituel so successfully with your symphony. I can imagine your nervousness. Your determination to dash into the orchestra if the performance had not gone off well, was surely only a wild idea. God forbid! You must put all such fancies out of your head, for they are wholly injudicious. Such a step might cost you your life, which no man in his senses risks for a symphony. Such an insult — and, what is more, a public insult, not only a *Frenchman*, but everyone who values his honor would and ought to avenge, sword in hand. An Italian would say nothing; he would lie in wait for you at a street corner and shoot you dead.

Wolfgang did not find Baron Grimm as affable as he had been in the Mozarts' earlier trips to Paris ("M. Grimm may be able to help children, but not grown-up people"), but Baron Grimm did send his doctor to treat Anna Maria, then lent Wolfgang some money for funeral expenses. After her death, he wrote to Leopold that Wolfgang was not really robust enough to cope with the prevailing conditions in Paris.

Baron Grimm to Leopold Mozart

Paris, 27 July 1778

He is *zu treuherzig* [too trusting], too inactive, too easy to catch, too little intent on the means that may lead to fortune. To make an impression here one has to be artful, enterprising, daring. To make his fortune I wish he had but half his talent and twice as much shrewdness, and then I should not worry about him. For the rest, he can try but two ways here to make a living. The first is to give harpsichord lessons; but, — not to mention that one cannot get pupils without a great deal of activity and even mountebankery, I am not sure that his health would be good enough for him to sustain that profession, for it is a very tiring thing to run to the four corners of Paris and to exhaust oneself in explanations. And then this profession will not please him, because it will keep him from writing, which is what he likes above all things. He might therefore give all his time to that; but in this country the great public knows nothing about music. Consequently everything depends on names, and the merit of a work can be judged by only a very small number. The public is at the moment ridiculously divided between Piccini and Gluck, and all the argument one hears about music is pitiable. It is thus very difficult for your son to succeed between these two parties. . . You see, my dear *maître*, that in a country where so many mediocre and even detestable musicians have made immense fortunes, I very much fear that your son will not so much as make ends meet.

In September, 1778, Wolfgang Mozart returned to Salzburg.

Anna Maria Pertl Mozart
Mozart's mother (engraving after [?] Lorenzoni)



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Afternoon Recital

by members of the Festival Orchestra

Saturday Afternoon, August 6

3 p.m.

Cal Poly Theatre

Wolfgang Amadeus MozartSix nocturnes for two sopranos and bass
(1756-1791)

- I. Luci care, luci belle, K. 346
- II. Se lontan ben mio tu sei, K. 438
- III. Due pupille amabili, K. 439
- IV. Più non si trovano fra mille amanti, K. 549
- V. Ecco quel fiero istante, K. 436
- VI. Mi lagnerò tacendo, K. 437

Linda Sandusky, *soprano*
Ruth Fleming, *mezzo soprano*
Gerald Fitzsimmons, *bass*
James Kanter, *clarinet*
Daniel Leeson, *bassetthorn*
Steve Piazza, *bassetthorn*

W.A. MozartSerenade in B-flat major, K. 361 (370a)

Largo: Molto Allegro
Menuetto
Adagio
Menuetto
Romance
Tema con variazioni
Finale: Molto Allegro

John Ellis, <i>oboe</i>	Don Christlieb, <i>bassoon</i>
John Winter, <i>oboe</i>	Greg Barber, <i>bassoon</i>
James Kanter, <i>clarinet</i>	David Krehbiel, <i>horn</i>
Virginia Wright, <i>clarinet</i>	Jane Swanson, <i>horn</i>
Daniel Leeson, <i>bassetthorn</i>	Heidi Borchard, <i>horn</i>
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David Young, *double bass*

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Saturday Evening, August 6

8:15 p.m.

Cal Poly Theatre

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(1640-1710)

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Villanos — Zarabanda — Rugero —

Paradetas — La Milena de Cataluna —

La Esfachata de Napoles — Canarios

Mauro Giuliani Variations on a Theme of Handel, Op. 107
(1781-1828)

M. Giuliani Six Variations on "Ich bin a Kohlbauern bub," Op. 49

M. Giuliani Grande Sonata Eroica, Op. 150

M. Giuliani Grande Overture

INTERMISSION

Francisco Tárrega Recuerdos de la Alhambra
(1852-1909)

Isaac Albéniz Leyenda
(1860-1909)

Celedonio Romero Suite of Dances
(1917-)

Alegrías — Soleares — Tango —

Zapateado — Fantasia

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Suite Española

G. Sanz

Gaspar Sanz (1640-1710). The guitar was one of the instruments, with the lute, organ and vihuela, for which the first written music was published in the form of the so-called tablature. During the second half of the 17th century, the first great renaissance period for the guitar, Gaspar Sanz was the outstanding virtuoso of the late Spanish school of guitarists. His didactic work, *Instrucción de musica sobre la guitarra española*, published in Zaragoza in 1674, is a jewel in the literature of the guitar.

Variations on a Theme of Handel, Op. 107

Six Variations on "Ich bin a Kohlbaern bub," Op. 49

Grande Sonata Eroica, Op. 150

Grande Overture

M. Giuliani

Mauro Giuliani, an Italian virtuoso guitarist and singer, was born in Bari in 1781. Largely self-educated, his powers of execution were legendary, and his fame widespread throughout Europe. He moved to Vienna, the musical capital of the Continent, in 1807 and was there celebrated as a virtuoso and teacher, and moved in the same circles as Hummel, Moscheles and Diabelli, transcribing their works and those of other noted composers. Beethoven was known to have arranged some of his songs for guitar accompaniment by Giuliani.

Giuliani eventually moved to London in 1823 where he became involved in an artistic rivalry with Fernando Sor. Returning to Naples via Russia, he died there in 1828. His works number more than two hundred pieces for solo guitar or for guitar in combination with other instruments. His guitar concerti, which are in typical Classical style, were designed to demonstrate the technique which earned him the reputation of the Paganini, or the Tartini, of the guitar.

Recuerdos de la Alhambra

F. Tárrega

Francisco Tárrega was born in Villareal (Castellón de la Plana) on November 29, 1852, and died in Barcelona on December 15, 1909. This extraordinary guitarist and composer started his career with a brilliant concert at the "Teatro de la Alhambra" after which he was invited to play for the queen of Spain, Doña Ysabel and Princess Matilde. Tárrega was responsible for starting the renaissance that the guitar has enjoyed throughout the world to the present day.

In his "Recuerdos de la Alhambra" the composer masterfully captures the sound of the fountains of the Alhambra in its beautiful moorish gardens.

Leyenda

I. Albéniz

Isaac Albéniz was born May 29, 1860 in Camprodon and died May 18, 1909. His exuberant talent was obvious almost from his infancy. He gave his first concert when he was four years old. At six he studied in Paris with Marmontel for a few months. His concerts were very eagerly awaited and some newspapers called him the "Spanish Rubinstein." By petition of Debussy, Fauré and other distinguished composers the French government presented to Albéniz the medal of the Legion of Honor.

Suite of Dances

C. Romero

This Suite is composed of several of the many dances which Celedonio Romero has written in various styles during his career.

With the compliments of



Ed Neary, P.E.

Orchestra Concert
Sunday Afternoon, August 7
3 p.m.
Cal Poly Theatre

Ludwig van BeethovenSymphony No. 8 in F major, Op. 93
(1770-1827)
Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

Benjamin BrittenSerenade for Tenor, Horn and Strings, Op. 31
(1913-1977)
Prologue
Pastorale (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anon., 15th century)
Hymns (Jonson)
Sonnet (Keats)
Epilogue

Michael Sells, tenor soloist
David Krehbiel, horn soloist

INTERMISSION

Wolfgang Amadeus MozartConcerto in A major for piano, K. 488
(1756-1791)
Allegro
Adagio
Allegro assai

Eugene Pridonoff, piano soloist

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

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Notes

Symphony No. 8 in F major, Op. 93

L. v. Beethoven

Composed in 1812, Beethoven's Eighth Symphony falls within the traditional four-movement form. But compared with the Fifth, Sixth, Seventh, and Ninth symphonies, the Eighth is almost miniature in size. This is somewhat a deception due to its conciseness of composition.

Donald Francis Tovey remarks that "Beethoven without his humor is as inconceivable as a humorless Shakespeare." The more familiar one is with Beethoven's music, the more obvious is the role of humor in this work.

The first movement is a fresh and dynamic opening to a totally positive piece, reflective of Beethoven in good spirits. Under these conditions, a ponderous slow movement would be out of place; Beethoven provides the listener with a very unusual second movement 1—1 titled Scherzando 1—1 which is filled with jokes (the most obvious being his spoof of the newly-invented metronome). This movement never changes tempo and never skips a beat.

The third movement, a conscious return from the expected scherzo to a heavy-handed interpretation of the old-fashioned minuet and trio, obviously lacks the polish and grace of the minuets of Haydn and Mozart. The orchestra seems to stumble over itself, and there are even a few wrong entrances written into the score. The fourth movement is rambunctious and full of surprises. The orchestra runs so far afield that, as the end approaches, it is forced to "tune up" in order to find its way back to the home key.

Serenade for Tenor, Horn and Strings, Op. 31

B. Britten

Benjamin Britten's music is always reflective of a fluent technique and a fresh, imaginative approach. This unique work — based on a form to which Mozart made many notable contributions — is no exception.

The "serenade" is an 18th century form loosely applied to music written for performance outdoors, so many serenades featured wind instruments because they sounded better under those conditions. Britten's *Serenade* follows the expected form in only a few respects, such as beginning and ending the work with the same material (played by the "natural horn"), and the use of poems (each of which makes reference to night).

Concerto in A major for piano, K. 488

W.A. Mozart

This concerto was one of three Mozart composed during the early part of 1786. This was the same period in which he was preoccupied with the composition of *The Marriage of Figaro* and the one-act opera *The Impresario*.

The manuscripts show that Mozart worked hard on this concerto and, contrary to his usual process of composition, considered several versions of it before settling on the final form. The piece is scored for the unusual instrumentation of flute plus pairs of clarinets, bassoons, and horns plus strings. Oboes are omitted. The concerto is notable (as are all of Mozart's late concertos) for the sonorous use of the wind instruments and the rich use of the sonority of the piano.

With the compliments of



Clinics

Central Coast music students of all ages and abilities are invited to participate in the Mozart Festival by attending the free clinics for instruments of the orchestra, sponsored jointly by Cuesta College and the Mozart Festival Association during Festival Week.

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

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

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

On Tuesday, students of brass and percussion instruments will be instructed by David Krehbiel, Anthony Plog, Douglas Lowry, and Todd Miller.

Mozart to his father

17 November 1777

She is very clever and learns quickly. The right hand is very good but the left utterly ruined. I can say that I often pity her when I see that she is obliged to labor till she gasps, not because she is unapt, but because she can't help it — she is used to playing so, nobody ever taught her differently. I said to her mother and her that if I were her regular teacher, I would lock up all her music, cover the keyboard with a handkerchief, and make her practice both hands at first slowly on nothing but passages, trills, mordents, etc., until the difficulty with the left hand was remedied; after that I am sure I could make a real clavier player out of her. It is a pity; she has so much genius, reads respectably, has a great deal of natural fluence and plays with a great deal of feeling.

"A man who has tried to play Mozart and failed, through that vain effort comes into position better to understand the man who tried to paint the Sistine Madonna, and did."

—Gerald White Johnson

Konzert für Anfänger (Ear-Opener Concert)

This year the Festival presents its third Ear-Opener Concert on Thursday, August 4, at 3 p.m., in the Cal Poly Theatre.

Designed to introduce classical music to beginners of all ages, the program will be presented in an entertaining and informative manner, stressing the enjoyment derived from the appreciation of good music.

This year's program will feature Donald Pippin and members of the Opera Concertante. As director of the Opera Concertante, Donald Pippin is vitally interested in problems of "translating" operas, i.e., making them intelligible and entertaining, and in some cases adapting them to suit a chamber concert situation — frequently performing them with narrations which have become legendary for their "Pippinisms."



Robert Adcock instructs a young cellist while a fan peers through the strings.

Leopold Mozart to his son Wolfgang 11 December 1780

I recommend you not to think in your work only of the musical public, but also of the unmusical. You know that there are a hundred ignorant people for every ten true connoisseurs; so do not forget what is called popular and tickle the long ears.

Mozart to his father in reply 16 December 1780

As to the matter of popularity, be unconcerned; there is music in my opera for all sorts of persons — but none for long ears.

Donor's Night

The tradition of donor's night was begun three years ago as a means of thanking donors and volunteers for their invaluable support. Donald Pippin will offer a lecture-recital at this year's donor's night on Monday, July 31, in the Cal Poly Theatre.

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Hosts

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

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Ethel Gozzi	Eugene & Charlotte Madsen	Ilene Rottman	

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Festival Staff

As Festival Administrator, Anne Brown manages the Festival office, coordinates fund-raising activities, and serves as liaison between the Festival staff and the community. Hers is the mind behind the bumper sticker of the year — "Even Cowboys Need Mozart."

Anne Brown, Festival Administrator

Cambria Concert:	Joseph & Lillian Gleicher Mr. & Mrs. Fred Nemoede	Hospitality:	Linnaea Phillips
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Just as this program was going to press, we received word that the Mozart Festival had been awarded a grant by the Hearst Foundation intended to establish a perpetual endowment. The interest from this and subsequent endowments will assure the continued high quality of the Festival.

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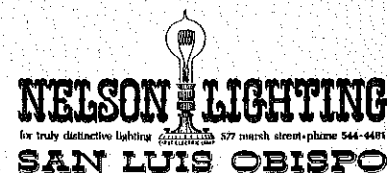
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