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## PRESIDENT'S LETTER



On behalf of the Music Educators National Forum, I am pleased to announce the launch of the Music Educators National Forum's new website, [www.musicforum.org](http://www.musicforum.org). The new website is designed to provide the members and the general public with a comprehensive and up-to-date resource for information on the organization's activities and programs.

The website is the organization's new online presence and will be a valuable resource for members and the general public. The site will provide information on the organization's activities and programs, including the annual conference, the Music Educators National Forum's new website, [www.musicforum.org](http://www.musicforum.org), and the organization's new website, [www.musicforum.org](http://www.musicforum.org).

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David L. Rosen



David L. Rosen  
President, Music Educators National Forum

## MUSIC DIRECTOR'S LETTER



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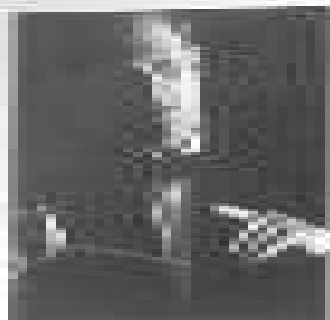
David L. Rosen



David L. Rosen  
Music Director



## DIRECTORS, CONDUCTORS &amp; CONCERTMASTER

**ELBERT SWANSON**  
Music Director and Conductor

Secretary of the S. C. Council

Elbert Swanson, Music Director of the S. C. Council, has been in the field of music for over 20 years. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

Mr. Swanson is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

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**JERRY KATZ**  
Concertmaster

Secretary of the S. C. Council

Jerry Katz is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

Mr. Katz is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

## DIRECTORS, CONDUCTORS &amp; CONCERTMASTER

**THOMAS LINES**  
Music Director and Conductor

Secretary of the S. C. Council

Thomas Lines is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

**CHAS. BURKE**  
Concertmaster

Secretary of the S. C. Council

Chas. Burke is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

**DAVE MERRISON**  
Concertmaster

Secretary of the S. C. Council

Dave Merrison is a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer. He has been a member of the S. C. Council since 1967 and has served as its president for the past five years. He has also served as its secretary and as its treasurer.

# FESTIVAL ORCHESTRA, PERIOD ORCHESTRA

## FESTIVAL ORCHESTRA

**WOODWINDS**  
 Roger Minkens, Conductor, Saxophone  
 Donald Olson, Flute, Festival Period Orchestra  
 Steven Wassenaar, Oboe  
 Nancy Dennis, Bassoon, 2nd  
 Joe Mendicino, Bass Clarinet  
 Roger East, Clarinet, 1st  
 Gary Rosen, Bassoon, 1st  
 Chris Matka, Bass Clarinet  
 Steve Hefner, Saxophone, 1st  
 Carl Hoyer, Clarinet  
 Alan Archer, Bass Clarinet  
 Kenneth Hovick, Clarinet  
 Dan DeGroot, Bass Clarinet, 2nd  
 Steve Allen, Clarinet  
 Dan Thomas, Bass Clarinet  
 David Klein, Clarinet

**FLUTE**  
 Donald Olson, Festival Period  
 May Jones, 2nd Flute  
 Stephen Backus, Clarinet  
 Peter Hill, Bass Clarinet  
 Roger Stephens, Clarinet, 1st

**OBOE**  
 Steven Wassenaar, Oboe  
 Nelson Day, Clarinet  
 Roger Stephens, Clarinet  
 Donald Olson, Flute  
 John Wassenaar, Bass Clarinet  
 Steve Matka, Bass Clarinet

**BASSOON**  
 Nancy Dennis, Bassoon, 2nd  
 Steve Matka, Bass Clarinet  
 Dan Thomas, Bass Clarinet

**CLARINET**  
 Steve Hefner, Clarinet  
 Carl Hoyer, Clarinet  
 Dan Thomas, Bass Clarinet  
 David Klein, Clarinet

**BASS CLARINET**  
 Alan Archer, Bass Clarinet  
 Steve Matka, Bass Clarinet  
 Dan Thomas, Bass Clarinet

**TRUMPET**  
 David Klein, Trumpet  
 Larry Paul, Trumpet, 2nd  
 May Jones, Trumpet, 1st

**TROMBONE**  
 Larry Paul, Trumpet, 2nd  
 Donald Olson, Bass Clarinet  
 Nelson Day, Clarinet

**TRUMPET**  
 May Jones, Trumpet, 1st  
 Tom Olson, Trombone  
 Dan DeGroot, Bass Clarinet  
 Joe Mendicino, Bass Clarinet

**TRUMPET**  
 Carl Hoyer, Trumpet, 2nd  
 May Jones, Trumpet, 1st  
 Dan DeGroot, Bass Clarinet  
 Larry Paul, Trumpet, 2nd

**TROMBONE**  
 Larry Paul, Trumpet, 2nd  
 Tom Olson, Trombone  
 Dan DeGroot, Bass Clarinet

**TRUMPET**  
 Roger Stephens, Saxophone

**TROMBONE**  
 Nelson Day, Clarinet

**TROMBONE**  
 Steve Matka, Bass Clarinet

## FESTIVAL PERIOD ORCHESTRA

**WOODWINDS**  
 Dan Thomas, Saxophone, Bassoon  
 Donald Olson, Flute  
 Stephen Backus, Clarinet  
 Nelson Day, Clarinet  
 Nancy Dennis, Bassoon, 2nd  
 Roger East, Clarinet, 1st  
 Gary Rosen, Bassoon, 1st  
 Chris Matka, Bass Clarinet  
 Steve Hefner, Clarinet  
 Carl Hoyer, Clarinet  
 Alan Archer, Bass Clarinet  
 Kenneth Hovick, Clarinet  
 Dan DeGroot, Bass Clarinet, 2nd  
 Steve Allen, Clarinet  
 Dan Thomas, Bass Clarinet  
 David Klein, Clarinet

**TRUMPET**  
 Larry Paul, Trumpet, 2nd  
 Tom Olson, Trombone  
 Dan DeGroot, Bass Clarinet  
 Joe Mendicino, Bass Clarinet  
 May Jones, Trumpet, 1st

**TRUMPET**  
 Carl Hoyer, Trumpet, 2nd  
 May Jones, Trumpet, 1st  
 Dan DeGroot, Bass Clarinet  
 Larry Paul, Trumpet, 2nd

**TROMBONE**  
 Larry Paul, Trumpet, 2nd

**TRUMPET**  
 May Jones, Trumpet, 1st

**TRUMPET**  
 Larry Paul, Trumpet, 2nd  
 Tom Olson, Trombone  
 Dan DeGroot, Bass Clarinet  
 May Jones, Trumpet, 1st

**TRUMPET**  
 Carl Hoyer, Trumpet, 2nd  
 May Jones, Trumpet, 1st  
 Dan DeGroot, Bass Clarinet  
 Larry Paul, Trumpet, 2nd

**TROMBONE**  
 Larry Paul, Trumpet, 2nd  
 Tom Olson, Trombone

**TRUMPET**  
 May Jones, Trumpet, 1st  
 Tom Olson, Trombone  
 Dan DeGroot, Bass Clarinet  
 May Jones, Trumpet, 1st

**TROMBONE**  
 Larry Paul, Trumpet, 2nd  
 Tom Olson, Trombone

**TROMBONE**  
 Larry Paul, Trumpet, 2nd

# FESTIVAL CHAMBER CHOIR

Paul Winberg, Conductor

**SOLOISTS**  
 Elie Adelman, Soprano  
 Kelly Baker, Alto/Contralto  
 Stephen Backus, Tenor, 1st  
 Dan DeGroot, Bass, 2nd  
 Steve Hefner, Bass  
 Elie Adelman, Bass

**CHORUS**  
 Steve Hefner, Soprano, 1st  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Soprano, 2nd  
 Stephen Backus, Tenor, 1st  
 Dan DeGroot, Bass, 2nd  
 Steve Hefner, Bass

**SOLOISTS**  
 Elie Adelman, Soprano  
 Kelly Baker, Alto/Contralto  
 Stephen Backus, Tenor, 1st  
 Dan DeGroot, Bass, 2nd  
 Steve Hefner, Bass  
 Elie Adelman, Bass

**CHORUS**  
 Steve Hefner, Soprano, 1st  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Soprano, 2nd  
 Stephen Backus, Tenor, 1st  
 Dan DeGroot, Bass, 2nd  
 Steve Hefner, Bass

# MOZART FESTIVAL CHOIR

Paul Winberg, Conductor

**SOLOISTS**  
 Elie Adelman, Soprano  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto

**CHORUS**  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto

**SOLOISTS**  
 Elie Adelman, Soprano  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
 Kelly Baker, Alto/Contralto  
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**CHORUS**  
 Kelly Baker, Alto/Contralto  
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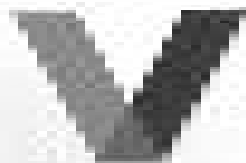
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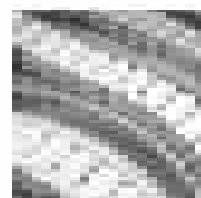
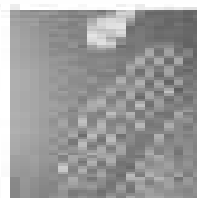
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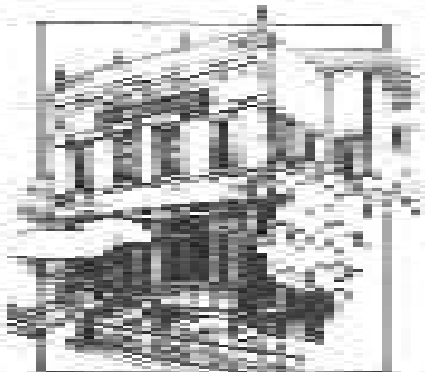


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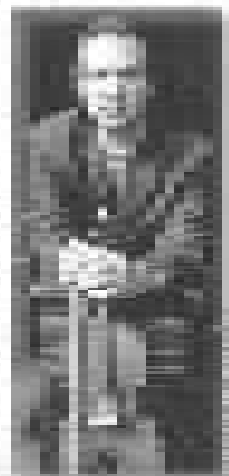
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**ANDREA MILLER**  
 PRINCIPAL, TRINITY



**Education in California**

Andrea Miller, a former teacher, completed over 20 years working at the Pasadena, Santa Monica, and New River School Districts. As a teacher, she was in grades 1-5 and 6-8. In the past, she worked as a teacher in the Los Angeles Unified School District for 10 years. In the working

field, she has worked with Mrs. Catherine, Mrs. Jane, Mrs. Williams, Mrs. Baker, and Mrs. Thomas.

**FRANK MENDOZA**  
 PRINCIPAL, ST.



**Education in California**

Frank Mendoza, a former teacher, completed over 20 years working at the Los Angeles Unified School District, Santa Monica School District, and the Pasadena Unified School District. He has worked in the field of education for over 20 years. He is currently a principal at St. Francis High School in Los Angeles.

**MICHAEL MOORE**  
 PRINCIPAL, TRINITY



**Education in California**

Michael Moore has been the Principal of the Los Angeles Unified School District since 1998. He is also the Principal of the Los Angeles Unified School District. He has worked in the field of education for over 20 years. He is currently a principal at Trinity High School in Los Angeles.

Moore worked as a teacher at the Los Angeles Unified School District for 10 years.

**LEON PACE**  
 PRINCIPAL, ST.



**Education in California**

Leon Pace, a former teacher, completed over 20 years working at the Los Angeles Unified School District. He is also the Principal of the Los Angeles Unified School District. He has worked in the field of education for over 20 years. He is currently a principal at St. Francis High School in Los Angeles.

Pace worked as a teacher at the Los Angeles Unified School District for 10 years.

**BOB PACE**  
 PRINCIPAL, TRINITY



**Education in California**

Bob Pace, a former teacher, completed over 20 years working at the Los Angeles Unified School District. He is also the Principal of the Los Angeles Unified School District. He has worked in the field of education for over 20 years. He is currently a principal at Trinity High School in Los Angeles.

**CRISTINA SCILLA**  
 PRINCIPAL, ST.



**Education in California**

Cristina Scilla, a former teacher, completed over 20 years working at the Los Angeles Unified School District. She is also the Principal of the Los Angeles Unified School District. She has worked in the field of education for over 20 years. She is currently a principal at St. Francis High School in Los Angeles.

Scilla worked as a teacher at the Los Angeles Unified School District for 10 years.

**CHRISTINA SCILLA**  
 PRINCIPAL, ST.



**Education in California**

Christina Scilla, a former teacher, completed over 20 years working at the Los Angeles Unified School District. She is also the Principal of the Los Angeles Unified School District. She has worked in the field of education for over 20 years. She is currently a principal at St. Francis High School in Los Angeles.

Scilla worked as a teacher at the Los Angeles Unified School District for 10 years.

**JAMES THOMPSON**  
 PRINCIPAL, ST.



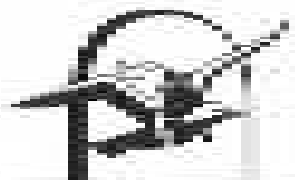
**Education in California**

James Thompson, a former teacher, completed over 20 years working at the Los Angeles Unified School District. He is also the Principal of the Los Angeles Unified School District. He has worked in the field of education for over 20 years. He is currently a principal at St. Francis High School in Los Angeles.

Thompson worked as a teacher at the Los Angeles Unified School District for 10 years.







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Tenor  
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**Diana Davis**  
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**Emma Lovvick**  
Soprano  
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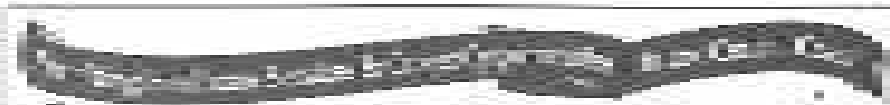
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Friday, July 29, 2011, 8pm  
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The Pacific Conservatory of Music Presents

Concert Series, Conducted by:  
 Peter J. Johnson, Oboe  
 Eric Bergeson, Clarinet  
 Bruce Berg, Bassoon  
 Paul Price, Flute

Mozart: Clarinet Concerto (1791) (Clarinet soloist: Paul Price)

Maria Szymanowska  
 Minuet  
 Russian Allegretto

Mozart: Clarinet Concerto in E-flat Major for Clarinet, Bassoon, and Flute, K. 617

Allegro  
 Adagio  
 Moderato con variazioni

Clarinet Soloist: Eric Bergeson  
 Clarinet: Paul Price  
 Bassoon: Bruce Berg  
 Flute: Paul Price

INTERMISSION

Mozart: Clarinet Concerto (1791) (Clarinet Soloist: Paul Price)

Maria Szymanowska  
 Andante con moto  
 Minuet  
 Allegro

Conducted by Peter J. Johnson

PROGRAM NOTES

Mozart: Clarinet Concerto  
 Concerto in D Major, K. 622 (Clarinet soloist: Paul Price)

Clarinet's initial role in the 18th Century was a relatively unimportant one. "Clarinet" performers were often hired to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument. In the 1790s, however, the instrument's role in the concert hall began to change. In 1791, Mozart's Clarinet Concerto (K. 622) was the first of a series of concertos for the instrument.

Mozart's Clarinet Concerto is a masterpiece of the instrument's early development. It is a work of great beauty and technical skill, and it is a work of great emotional power. The instrument's role in the concert hall was to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument. In the 1790s, however, the instrument's role in the concert hall began to change. In 1791, Mozart's Clarinet Concerto (K. 622) was the first of a series of concertos for the instrument.

Mozart: Clarinet Concerto  
 Concerto in E-flat Major for Clarinet, Bassoon, and Flute, K. 617, 1791

Mozart's Clarinet Concerto in E-flat Major for Clarinet, Bassoon, and Flute, K. 617, 1791. The concerto is a masterpiece of the instrument's early development. It is a work of great beauty and technical skill, and it is a work of great emotional power. The instrument's role in the concert hall was to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument.

Mozart's Clarinet Concerto in E-flat Major for Clarinet, Bassoon, and Flute, K. 617, 1791. The concerto is a masterpiece of the instrument's early development. It is a work of great beauty and technical skill, and it is a work of great emotional power. The instrument's role in the concert hall was to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument.

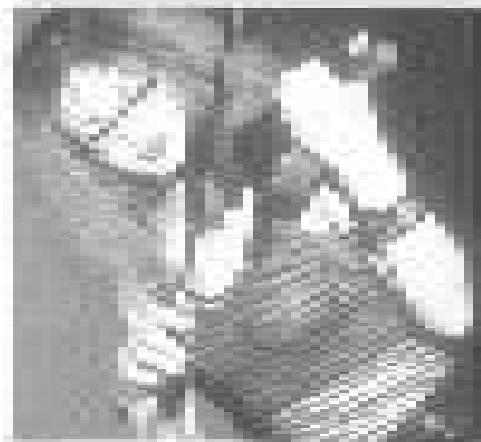
Mozart: Clarinet Concerto  
 Concerto in D Major, K. 622 (Clarinet Soloist: Paul Price)

Mozart's Clarinet Concerto in D Major, K. 622 (Clarinet Soloist: Paul Price). The concerto is a masterpiece of the instrument's early development. It is a work of great beauty and technical skill, and it is a work of great emotional power. The instrument's role in the concert hall was to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument.

Mozart's Clarinet Concerto in D Major, K. 622 (Clarinet Soloist: Paul Price). The concerto is a masterpiece of the instrument's early development. It is a work of great beauty and technical skill, and it is a work of great emotional power. The instrument's role in the concert hall was to play in private houses and churches, a practice that led to the instrument's reputation as a "household" instrument.

# MIKI BEN-ARI JAZZ EXPERIENCE

Saturday July 21, 2001, 7:30pm  
Martin & Phipps Winery, Eden Valley



After years, she has become a legend among jazz fans. Her playing is vibrant, energetic and full of life. Her music has been featured on many radio stations and in many publications. Her music has been featured in many publications and on many radio stations.

She started playing the saxophone at the age of 14. She studied classical music in her hometown and was quickly discovered by local talent scouts. She has since been featured in many publications and on many radio stations.

Her album "Saxophone" was nominated for a Grammy Award. Her music has been featured in many publications and on many radio stations.

The music of Miki Ben-Ari is a blend of jazz and classical. Her music has been featured in many publications and on many radio stations.

And the night is filled with music and dancing. Her music has been featured in many publications and on many radio stations.



Robert N. Mirman - in memory of Miki Ben-Ari

♪

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Located on the Golf Course, across the street from the Fanning Golf Course.

Reservations recommended. call 755-1304

# FESTIVAL BAROQUE ENSEMBLE ~ TOTALLY TELEMANN

Sunday, July 11, 2010, 7:00pm

Chapel Hill - Sharlow

Soprano: Sarah Ann Price, Jeanne Anderson, Mary Eric, Barbara; Lute: Robert; Violins: Anna Kline, Rebecca Price, Anna, Lorraine; Viola: J. Peter; Cello: Alberto; Bass: Ericson; Harpsichord: Katherine; Flute: Phil; and Fiddle: Jimmie

And: Carl; Trumpet: Fiddle and Solo; Trombone: Eric; Sax: Kelly; Clarinet: Zoltan; Bass: Jimmie; Blue Bass: Stephanie

Concert: Concert 1: Telemann: Suite No. 3 for 2 Flutes plus Bassoon (London 1684-85)

Flute: Eric and Zoltan; Bassoon: Ericson; Flute: Alberto; Cello: Lorraine; Flute: Phil

Soprano: Sarah Ann Price; Bassoon: Fiddle; Flute: Phil; Trombone: Eric; Sax: Kelly; Blue Bass: Eric; Stephanie

Concert: Concert 2: Telemann: The Goodness Fiddle for Flute, Bassoon and Clarinet (Lugan - Score: French)

Flute: Sarah Ann Price; Bassoon: Fiddle; Flute: Phil; Stephanie

Concert: Concert 3: Telemann: Suite for 2 Flutes for Flute, Flute, and Bass (Lugan - Score: Italian)

Flute: Sarah Ann Price; Bassoon: Fiddle; Flute: Phil; Stephanie

## INTERMISSION

Concert: Concert 4: Telemann: Concerto in B Major for Clarinet (Lugan - Score: Italian)

Clarinet: Zoltan; Flute: Phil

Soprano: Sarah Ann Price; Lute: Robert; Violins: Anna Kline, Rebecca Price, Anna, Lorraine; Viola: J. Peter; Cello: Alberto; Bass: Ericson; Harpsichord: Katherine; Flute: Phil; and Fiddle: Jimmie

Concert: Concert 5: Telemann: Suite for Flute and Bassoon (Lugan - Score: Italian)

Flute: Sarah Ann Price; Bassoon: Fiddle; Flute: Phil; Stephanie

Lute: Robert; Flute: Phil; Flute: Alberto

Concert: Concert 6: Telemann: Suite for Flute and Bass (Lugan - Score: Italian)

Soprano: Sarah Ann Price; Jeanne Anderson, Mary Eric, Barbara; Lute: Robert; Violins: Anna Kline, Rebecca Price, Anna, Lorraine; Viola: J. Peter; Cello: Alberto; Bass: Ericson; Harpsichord: Katherine; Flute: Phil; and Fiddle: Jimmie

Sponsored by Chapel Hill College and St. Luke's

# PROGRAM NOTES

## GIOVANNI BATTISTA TELEMANN

Giovan Battista Telemann (1681-1734) was one of the most prolific composers of the Baroque era. He composed over 1000 works, including operas, oratorios, and a vast amount of chamber music. His music is characterized by its clarity, balance, and technical mastery. He was a pioneer in the use of the flute and the bassoon, and his works for these instruments are particularly noteworthy. Telemann's music is often described as "classical" in style, and it has remained popular throughout the centuries.

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# THE DEBILIST TRIAD

Tuesday, July 25, 2006, 8pm  
Trinity Methodist Church - Los Gatos

Special Introductory Film  
Introductory Film  
Special Introductory Film

Let's Start ..... **Debilist: Christian and Muslim on a Field Trip** (Part 1)  
RSVP

Let's Start ..... **Debilist**  
RSVP

Special Introductory Film ..... **Debilist: The Power**  
RSVP

Let's Start ..... **The Church: What's Inside**

## INTERMISSION

Special Introductory Film ..... **The Church**  
RSVP

Special Introductory Film  
Special Introductory Film

Special Introductory Film ..... **Debilist: The Church**  
RSVP

Special Introductory Film  
Special Introductory Film

Special Introductory Film ..... **Debilist**  
RSVP

Special Introductory Film  
Special Introductory Film

Special Introductory Film's special introductory film  
Special Introductory Film's special introductory film

# PROGRAM NOTES

Following is a brief overview of the program. The program is a series of films, and the first film is the first of the program. The film, especially the first film, is a very important introduction to the program. The program is a series of films, and the first film is the first of the program. The program is a series of films, and the first film is the first of the program. The program is a series of films, and the first film is the first of the program.

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OC  
**PLANO RECITAL ~ MARTIN KASTE**

Wednesday, July 25, 2001, 8pm  
 Cal Eddy Theatre

**Utrillo and Bonaventura** ..... South as N Major, No. 12, Vol. 1  
 (L789-887)

Utrillo  
 Utrillo and Bonaventura  
 Utrillo and Bonaventura

**Utrillo and Bonaventura** ..... South as N Major, No. 12, Vol. 1 (Utrillo 887)

Utrillo and Bonaventura  
 Utrillo and Bonaventura  
 Utrillo and Bonaventura

**INTERMISSION**

**Beethoven and Schubert** ..... Elton John, No. 1  
 (L800-800)

Beethoven  
 Schubert  
 Schubert

**Beethoven and Schubert** ..... South as N Major, No. 12, Vol. 1  
 (L800-800)

Beethoven and Schubert  
 Beethoven and Schubert  
 Beethoven and Schubert

\*The recording of Beethoven and Schubert is a piano and orchestra performance.

Presented by Lynn Kasten, Organist - University of Texas, Austin

OC  
**PROGRAM NOTES**

**Utrillo and Bonaventura**  
 South as N Major, No. 12, Vol. 1, Op. 12, No. 1 (Utrillo 887)  
 South as N Major, No. 12, Vol. 1, Op. 12, No. 1 (Utrillo 887)

Utrillo and Bonaventura were the first to use the term "Utrillo" to describe a particular style of music. The term was first used in 1887 by the French composer and pianist, Maurice Strakosky. The term was used to describe the style of music that was played by the Utrillo family in the 18th century. The term was used to describe the style of music that was played by the Utrillo family in the 18th century. The term was used to describe the style of music that was played by the Utrillo family in the 18th century.

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**Beethoven and Schubert**  
 Elton John, No. 1

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**Beethoven and Schubert**  
 South as N Major, No. 12, Vol. 1, Op. 12, No. 1 (Utrillo 887)

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**MEXICAN ROSES**

**EARLY MUSIC FROM THE DEPARTAMENTO DE LAS ROSAS**

Friday, July 11, 2008, 8pm  
 Mexico San Miguel

organized by

**RAMÓN DE FLORES**

(Director of Flores)

Alfonso Jarama, Juan María Sánchez,  
 Sergio Latorre, Luis López, etc.

plus

Hilario Ruiz Hernández, Luis Alvarado, Juan Manuel Ruiz, Febi,  
 Eusebio La Cruz, Gaby, José Teodoro, J. Ángel Serrano,  
 Sergio Sánchez, María Esperanza Ruiz

"My mother's" (178) ..... **José María Ruiz**  
 "My father's" (179) ..... **José María**  
 (Sergio Latorre, Luis López, etc.)

"Where's your favorite part?" ..... **Sergio Ruiz, M. de las Rosas**  
 "Where's your favorite?" ..... **Febi**  
 (Luis López, Sergio)

"Where's your?"  
 "Where's your favorite part?" ..... **Sergio de Flores**  
 "Where's your?" ..... **Sergio Ruiz**

**INTERMISSION**

"Where's?" ..... **Sergio de Flores**  
 (Sergio Latorre, Sergio)

"Where's?" ..... **José de Flores**  
 (Luis López, Sergio, Hilario Ruiz, Eusebio La Cruz, Gaby, José Teodoro, Ángel Serrano)

"Where's your favorite part?" ..... **Sergio de Flores**  
 "Where's your?" ..... **Francisco José Ruiz**  
 "Where's your?" ..... **Sergio Ruiz**  
 (Luis López, Febi, Sergio Latorre, Sergio Sánchez, etc.)

"Where's your favorite part?" ..... **Sergio de Flores**  
 "Where's your favorite part?" ..... **Sergio de Flores**  
 "Where's your?" ..... **Sergio Ruiz**

"Where's your?" ..... **Sergio Ruiz**  
 "Where's your?" ..... **Sergio Ruiz**

Specialty Song and Song Flores

**PROGRAM NOTES**

Throughout the 19th century, the music of the people of Mexico was largely oral and unrecorded. The first written music was the *cancion*, a type of song that was often used in the streets. The *cancion* was often used in the streets of Mexico City and other large cities. The *cancion* was often used in the streets of Mexico City and other large cities. The *cancion* was often used in the streets of Mexico City and other large cities.

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— Carlos Flores

80  
**FESTIVAL ORCHESTRA**

Saturday, July 26, 2003, 8pm  
Performing Arts Center - San Luis Obispo

Eugene Savory, Conductor  
Susan Cook, Music Administrator

**WAGNER: MUSIC TO ILLUSTRATE THE RING CYCLE (1845-1856) (Part 1)**  
[170-171]

Allegro and  
Andante  
Allegro

**LEWIS: THE RING CYCLE (1845-1856) (Part 2)**  
[172-173]

Allegro and  
Largo  
Andante-Allegro

Susan Cook, Piano

**INTERMISSION**

**WAGNER: MUSIC TO ILLUSTRATE THE RING CYCLE (1845-1856) (Part 3)**  
[174-175]

- I. In the distance, the voices of the gods  
Andante
- II. In the distance, the voices of the gods  
Andante of the gods of heaven  
Andante of the gods of earth
- III. In the distance, the voices of the gods  
Andante of the gods of heaven and earth  
Andante of the gods of earth

Sponsoring Pacific Bell Foundation

Sponsoring City of San Luis Obispo

81  
**PROGRAM NOTES**

**Wagner: Music to Illustrate the Ring Cycle (1845-1856) (Part 1)**  
[170-171]

Wagner's *Die Walküre* is the first of the three operas that make up the *Ring Cycle*. It is the only one of the three operas that is not based on a story from the *Nibelungenlied*. The story of the *Ring Cycle* is based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas: *Das Rheingold*, *Die Walküre*, *Die Götterdämmerung*, and *Der Ring des Nibelungen*. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem.

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**Wagner: Music to Illustrate the Ring Cycle (1845-1856) (Part 2)**  
[172-173]

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**Wagner: Music to Illustrate the Ring Cycle (1845-1856) (Part 3)**  
[174-175]

The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem. The *Ring Cycle* is a cycle of four operas that are based on the *Nibelungenlied*, a medieval German epic poem.

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# CHAMBER CONCERT FESTIVAL CHAMBER PLAYERS

Sunday, July 29, 2001, 7:30pm  
Chapel Hill, NC

DEAN BRONKHORST, Music  
and Director  
ROBERTA BRONKHORST, Music  
JOYCE STAN, Cello  
DANIELA BORTOLINI, Violin

WOLFGANG AMADEUS MOZART . . . . . First Quartet No. 1 in G Major, K.158  
(1775-76)

Allegretto  
Adagio  
Moderato Allegro, poco più  
Allegretto

WOLFGANG AMADEUS MOZART . . . . . First Quartet in E-flat Major, K.499 (1782)

Allegro  
Andante  
Allegro

First Quartet, Op. 18

ENTER THE SOLOS

WOLFGANG AMADEUS MOZART . . . . . Second Quartet in G Major, K.488

Allegro  
Andante  
Andante

Allegretto poco mosso

First Trio, Op. 18

Sponsored by the Chapel Hill Foundation

# PROGRAM NOTES

Wolfgang Amadeus Mozart  
First Quartet No. 1 in G Major, K.158 (1775)

The title Quartet suggests that the composition is for four instruments, but there is also just a single line part with the multiple staves which would be just a notation for the single line part. The title is a bit of a misnomer, as the work is for four instruments, but it is a quartet in the sense that it is for four instruments.

The first movement is in G major and is written in the style of a minuet. The second movement is in E-flat major and is written in the style of a minuet. The third movement is in G major and is written in the style of a minuet. The fourth movement is in G major and is written in the style of a minuet.

Wolfgang Amadeus Mozart  
First Quartet in E-flat Major, K.499 (1782)

Written in the key of E-flat major, this quartet is a beautiful example of Mozart's chamber music. The first movement is in the style of a minuet, and the second movement is in the style of a minuet. The third movement is in the style of a minuet, and the fourth movement is in the style of a minuet.

The first movement is in the style of a minuet, and the second movement is in the style of a minuet. The third movement is in the style of a minuet, and the fourth movement is in the style of a minuet.

Wolfgang Amadeus Mozart  
Second Quartet in G Major, K.488

Written in the key of G major, this quartet is a beautiful example of Mozart's chamber music. The first movement is in the style of a minuet, and the second movement is in the style of a minuet. The third movement is in the style of a minuet, and the fourth movement is in the style of a minuet.

The first movement is in the style of a minuet, and the second movement is in the style of a minuet. The third movement is in the style of a minuet, and the fourth movement is in the style of a minuet.





# MUSIC FESTIVAL CHAMBER CHOIRUS

Wednesday, August 1, 2001, 8pm  
St. Timothy's Catholic Church - Moore Bay

Director: Dennis, Canada  
Music: John, Nelson  
Paul Macdonald, Organ

Program 1: Joseph Haydn: 3 Mass, in French Style  
(1800-1805)

Paul Macdonald, Organ

Program 2: Gottfried: 2nd Mass, also for voice with chamber  
ensemble, Op. 147, 1800-1805  
Paul Macdonald, Organ

Program 3: Johann Sebastian Bach: 2nd Mass, also for voice  
(1700-1750)

Paul Macdonald, Organ

Program 4: Giuseppe Verdi: 2nd Mass, also for voice  
(1800-1850)

Paul Macdonald, Organ

Program 5: Ludwig van Beethoven: 2nd Mass, also for voice  
(1800-1825)

Paul Macdonald, Organ

## INTERMISSION

Program 6: Wolfgang Amadeus Mozart: 2nd Mass, also for voice  
(1755-1791)

Paul Macdonald, Organ

Program 7: Ludwig van Beethoven: 2nd Mass, also for voice  
(1770-1827)

Paul Macdonald, Organ

Program 8: Johannes Brahms: 2nd Mass, also for voice  
(1830-1897)

Paul Macdonald, Organ

Program 9: Johannes Brahms: 2nd Mass, also for voice  
(1830-1897)

Paul Macdonald, Organ

Paul Macdonald, Organ

## THANKS TO OUR SPONSORS

# PROGRAM NOTES

The choir's composition includes works by composers of the 18th and 19th centuries. The first two masses are by Joseph Haydn, the third by Wolfgang Amadeus Mozart, and the fourth by Ludwig van Beethoven. The fifth mass is by Johannes Brahms, and the sixth is by Johannes Brahms. The seventh mass is by Johannes Brahms, and the eighth is by Johannes Brahms.

Haydn's Masses are a contrast to the more serious and dramatic masses of the 18th century. They are characterized by their light and cheerful spirit, and their use of the orchestra to create a rich and varied sound.

Mozart's Masses are a contrast to the more serious and dramatic masses of the 18th century. They are characterized by their light and cheerful spirit, and their use of the orchestra to create a rich and varied sound.

Beethoven's Masses are a contrast to the more serious and dramatic masses of the 18th century. They are characterized by their light and cheerful spirit, and their use of the orchestra to create a rich and varied sound.

Brahms's Masses are a contrast to the more serious and dramatic masses of the 18th century. They are characterized by their light and cheerful spirit, and their use of the orchestra to create a rich and varied sound.

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## FAMILY CONCERT THE ELASTIC JUNGLE

Thursday, August 2, 2007, 7pm  
Cal Fed City Theatre



The Elastic Jungle Family Concert engages families in educational and artistic experiences. Cal Fed City Theatre presents a family concert for all ages called "The Elastic Jungle." The Elastic Jungle members have developed a unique performance featuring music, movement, and interactive activities for all ages. The concert is a family-friendly experience that is both educational and entertaining. The Elastic Jungle members have developed a unique performance featuring music, movement, and interactive activities for all ages. The concert is a family-friendly experience that is both educational and entertaining.

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Dana Brantley, Music Teacher  
Dana Brantley, Music Teacher  
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Dana Brantley, Music Teacher  
Dana Brantley, Music Teacher

Debra Williams, Music Teacher  
Dana Brantley, Music Teacher  
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Sponsored by Cal Fed City Theatre



## An Artist's Perspective, Roy Poper 'In his own words'

Summer 2007

I am not an artist, but I have worked with the artist Roy Poper in the past. When I met him at a music performance in 1998, I was struck by his unique perspective on the world. He has a deep understanding of the human condition and a passion for the arts. He has a deep understanding of the human condition and a passion for the arts.

The artist Roy Poper has a unique perspective on the world. He has a deep understanding of the human condition and a passion for the arts. He has a deep understanding of the human condition and a passion for the arts. He has a deep understanding of the human condition and a passion for the arts.

Roy Poper is a unique artist who has a deep understanding of the human condition and a passion for the arts. He has a deep understanding of the human condition and a passion for the arts. He has a deep understanding of the human condition and a passion for the arts.

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# MISSION CONCERT FESTIVAL CHOIR AND ORCHESTRA

Friday, August 4, 2001, 8:00pm

Sponsored by MCCW Foundation, Francisco

Saturday, August 5, 2001, 8:00pm

Sponsored by Juba, House of Prayer - in Ministry of Missouri

Mission San Luis Obispo

Timothy Hayes, Conductor

Clara Adams, Organist

Worship Assistant: Robert ..... Eugene St. Nicholas in St. Louis, MO

Eric Adams

Christine

Scottie

Janet

London

Margaret

Music Joint, House of Prayer, Juba, Calif

Prayer Room, The First Church, Juba

## INTERMISSION

Book Presentation ..... Orange Beach

PROJECT

Patricia

Eric Adams

Eric

Jameson Bell, Paul, Steve, David

David, Steve, James, David, McEwen, James

Eric Adams, James, Steve, Steve, James

James, Steve, James, Steve, James, James

Worship Assistant: Robert ..... Eugene St. Nicholas in St. Louis, MO

PROJECT

Eric Adams

Christine

Scottie

Janet

London

Margaret

Music Joint, House of Prayer, Juba, Calif

Prayer Room, The First Church, Juba

# PROGRAM NOTES

Worship Assistant: Robert  
Eugene St. Nicholas in St. Louis, MO

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Book Presentation  
Orange Beach, MO

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Worship Assistant: Robert  
Eugene St. Nicholas in St. Louis, MO

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# CHAMBER CONCERT MUSCH PASULA

Friday, August 5, 2004, 8pm  
Lauda Music - Nevada Grande

David Murray, Director  
Jim Murray, Host

## THE FABLE OF JOCASTE

First Movement ..... Concert No. 1 per 1800  
(1714-1790)

Allegro - Moderato - Moderato and

Second Movement ..... New Year's Eve of the Emperor of Asia  
(1793-1790)

Third and Fourth Movements ..... No. 2 per 1800 (1714-1790)

First Movement ..... Moderato and Adagio  
from Concerto in D Major (No. 2), Op. 17

Second Movement ..... Allegro  
from Concerto in D Major (No. 2), Op. 17

Third Movement ..... Moderato  
from Concerto in D Major (No. 2), Op. 17

Fourth Movement ..... Allegro  
from Concerto in D Major (No. 2), Op. 17

## INTERMISSION

First Movement ..... No. 1 per 1800

Second Movement ..... Moderato  
from Concerto in D Major (No. 2), Op. 17

Third Movement ..... Allegro  
from Concerto in D Major (No. 2), Op. 17

Fourth Movement ..... Moderato  
from Concerto in D Major (No. 2), Op. 17

Fifth Movement ..... Allegro  
from Concerto in D Major (No. 2), Op. 17



# PROGRAM NOTES

Intermission's program features works by two of music's most important late 18th-century composers, Wolfgang Amadeus Mozart and Joseph Haydn. Although Mozart's music is more frequently performed, today his reputation is declining in favor of Haydn's more understated, dignified music. It helps to understand Mozart's music by understanding comparisons of his differing talents and passions for various instruments like keyboard, flute and violin.

Mozart is usually best known for his keyboard compositions. However, his operas, symphonies and concertos are equally important. His operas, including *Le Nozze di Figaro* and *Don Giovanni*, are masterpieces of the genre. His concertos, including the *Piano Concerto in D Major, K. 414*, are equally important. His symphonies, including the *Symphony in G Major, K. 551*, are also masterpieces of the genre.

Haydn is usually best known for his symphonies. However, his operas, concertos and chamber music are equally important. His symphonies, including the *Symphony in D Major, Op. 76, No. 1*, are masterpieces of the genre. His concertos, including the *Piano Concerto in D Major, Op. 76, No. 1*, are also masterpieces of the genre.

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# CLOSING CONCERT FESTIVAL ORCHESTRA

Sunday, August 5, 2001, 8pm  
Performing Arts Center - San Luis Obispo

James Levine, Conductor and Piano Soloist  
Kurt Sacks, Timpani Soloist

Wolfgang Amadeus Mozart ..... Baritone, Dr. John Goodrum, MA 20  
K 264, 1791

Wolfgang Amadeus Mozart ..... Concert for Clarinet and Orchestra, in D Major, K 622

Viola  
Cello  
Double Bass  
Large Drum, Percussionist

## INTERMISSION

Mozart, Wolfgang Amadeus ..... Mass, Concerto for 20 or 25 Voices, K 263

Alto  
Soprano  
Bass

James Levine, Conductor and Piano Soloist

Reverend Council and Faculty - James Scott, Director

# PROGRAM NOTES

Wolfgang Amadeus Mozart  
Baritone, Dr. John Goodrum, MA 20, 1791

In the last of 1791 the young composer Wolfgang Amadeus Mozart composed a baritone solo for the part of "The Friendly Shepherd" in "The Marriage of Figaro" (K 421). This was the last solo he composed for the part. The Marriage of Figaro is a comic opera in three acts, composed for the Salzburg Festival. It is a comedy in the style of the French comic opera, but with a more serious and satirical tone. The Marriage of Figaro is a comedy in the style of the French comic opera, but with a more serious and satirical tone. The Marriage of Figaro is a comedy in the style of the French comic opera, but with a more serious and satirical tone.

Wolfgang Amadeus Mozart  
Concerto for Clarinet and Orchestra, in D Major, K 622, 1791

This concerto was composed for the young composer Wolfgang Amadeus Mozart's employment in Salzburg. It is a concerto for clarinet and orchestra in D major, K 622, composed in 1791. It is a concerto for clarinet and orchestra in D major, K 622, composed in 1791. It is a concerto for clarinet and orchestra in D major, K 622, composed in 1791.

The concerto is in three movements. The first movement is in D major, 2/4 time, and is a concerto for clarinet and orchestra. The second movement is in D major, 3/4 time, and is a concerto for clarinet and orchestra. The third movement is in D major, 2/4 time, and is a concerto for clarinet and orchestra.

Mozart, Wolfgang Amadeus  
Mass, Concerto for 20 or 25 Voices, K 263, 1791

This religious work was composed for the Salzburg Festival. It is a mass for 20 or 25 voices, K 263, composed in 1791. It is a mass for 20 or 25 voices, K 263, composed in 1791. It is a mass for 20 or 25 voices, K 263, composed in 1791.

The mass is in three movements. The first movement is in D major, 4/4 time, and is a mass for 20 or 25 voices. The second movement is in D major, 3/4 time, and is a mass for 20 or 25 voices. The third movement is in D major, 4/4 time, and is a mass for 20 or 25 voices.

James Levine  
Kurt Sacks  
—Jeff Miller, 1991





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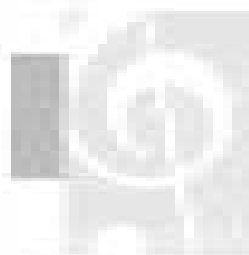
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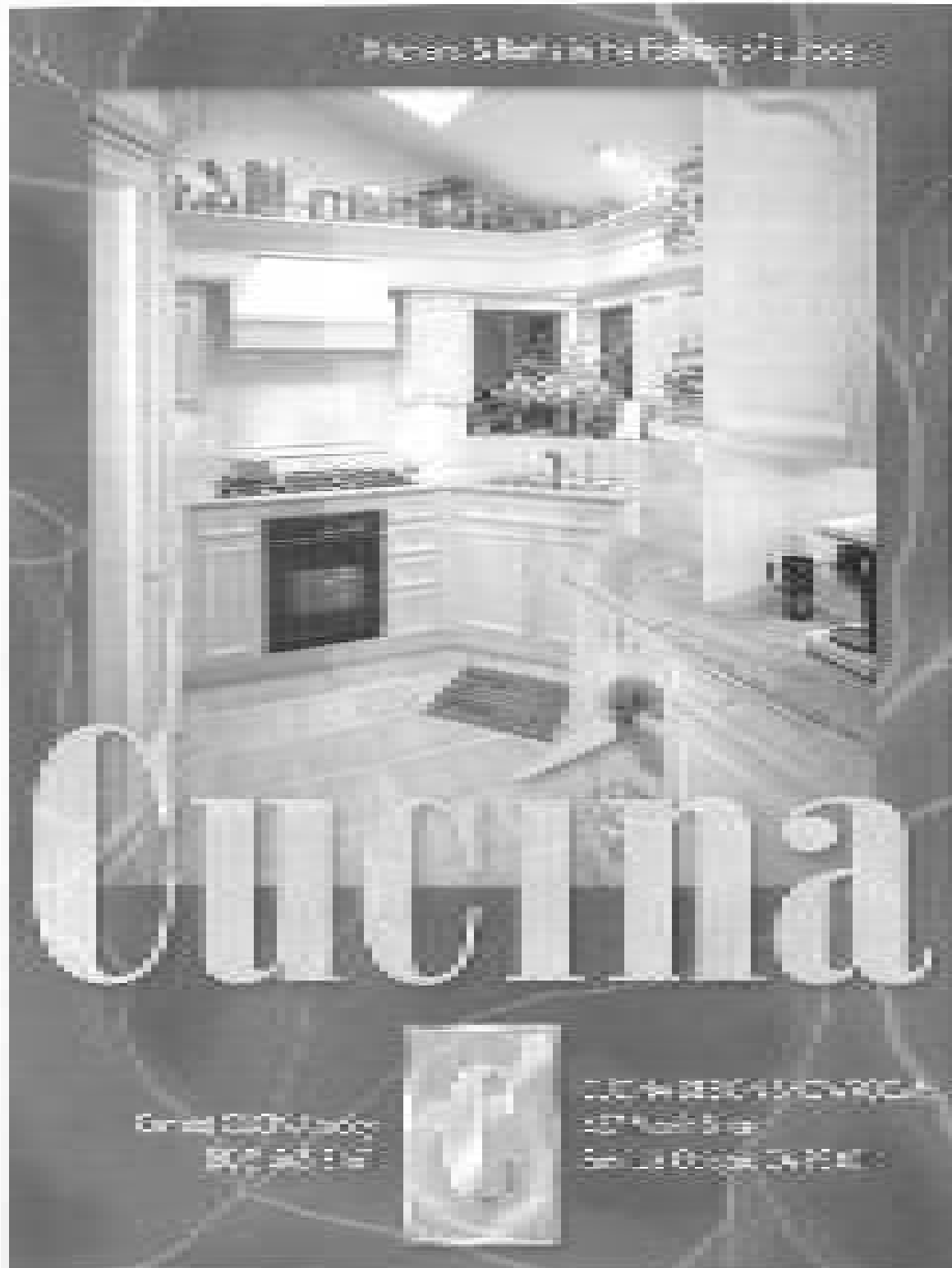
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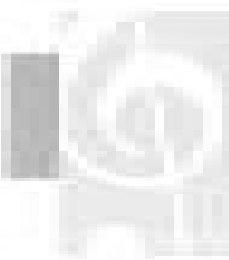
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