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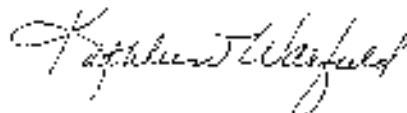
Welcome! The world of Mozart awaits you -- come join in the fun. This, the 19th annual Mozart Festival promises to be full of sparkling new surprises along with many old favorites.

If you are a lifetime Festival goer, the myriad of offerings can seem overwhelming. But take a deep breath, dive in, and immerse yourself in the music. The rewards are many; if you have questions, be sure to ask, we are anxious to make the week a wonderful experience.

To those of you who have been Festival attendees for many years, we heartily thank you for your continuing support. You have helped make our program stronger each year through your loyalty and your suggestions.

Again, welcome to the 1989 Festival. Thank you all, for being with us.

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CONDUCTORS



CLIFTON SWANSON
Music Director and Conductor

Sponsored by the San Luis Obispo Education

One of the founders of the Modern Terminals, Clifton Swanson is known and respected for his wide range of interests and talents. As Music Director and Conductor of the Festival, he has guided its development, formulated its programming policy, and selected artists. In a similar capacity he helped guide the San Luis Obispo County Symphony and has guided the Contemporary Music Series at UCSB. The much acclaimed Mozart Akademie was conceived by Swanson to draw upon other arts, fine and the points of the Classical era to their light on Mozart's world. Swanson is a graduate of Yonkers College and the University of Texas at Austin where he studied conducting with Ad Under von Knipfer and Henry Swoboda. From 1975 to 1981, he served on the Board of Directors of the Association of California Symphonic Conductors. An active acting maestro, he has worked with Ben Green, Earl Menckin, and Nikola Katsaris, and has played under conductors Robert Shaw, Ezra Lorde, and Mstislav Rostropovich. Currently Swanson is the Head of the Music Department at California Polytechnic State University. In Spring of 1988, he spent three months in Europe teaching, studying and establishing contacts for future Mozart Festival programs. He is a candidate for the 1989 California Arts Council.



TIMOTHY MOUNT
Director, Mozart Festival Chorus

Sponsored by the Society of Great Music Enthusiasts

Timothy Mount, conductor of the Mozart Festival Chorus for the past decade, is Director of Choral Music at the State University of New York, Stony Brook. Inspired by every school he has attended, Mount was a devotee of choral music from the University of Southern California where he was a Dartmouth Graduate Fellow. His major teachers were Howard Swan and Rodney Eichenberger. Highlights of Mr. Mount's music career display great range and diversity. At the age of 16, he won first prize in piano in the Crokes Competition before choral music had become his primary area of concentration. He has directed the Antiochian Choral Society, an early music ensemble, and the chorale of Paul Hindemith's chamber of pit house boys. A non-batting he has sung with many professional groups, most recently with the New York Virtuosi Mozart. Mount conceived his interest in music scholarship, having indicated several articles on choral music and vocal technique. His great conducting engagements include the Music Intern Civic Chorus and the Mendocino Chorus of Ukiah, California. Recently he conducted the American premiere of *Concerto by Julius Ross* in New York's Merkin Hall.



CHRISTOPHER HOGWOOD

Christopher Hogwood is one of Britain's most internationally active conductors, as well as being a highly successful recording artist. Educated at Cambridge University, he studied organ and music with Raymond Leppard, Herbert Durr and Mary Beal. Here he studied with Gustav Leonhardt and Ruzic Puyana. In 1975 he founded the Academy of Ancient Music, an orchestra dedicated to the presentation of Baroque and Classical music on instruments appropriate to the period. It has a busy performance schedule all over the world and a large number of bestselling recordings. An accomplished harpsichordist, Mr. Hogwood has concertized and produced a distinguished series of recordings on this instrument. He has also written a number of books, including an acclaimed biography of Handel.

As a guest conductor, Mr. Hogwood has performed and worked with many of the world's major orchestras. In an article in *Opera*, he will begin an important project with the Academy of Ancient Music, involving performances and recordings of the Mozart operas in September 1989.

In the Fall of 1988, Mr. Hogwood took up his appointment as Director of Music of the St. Paul Chamber Orchestra as part of a three man Artistic Commission. He continues as Artistic Director of Boston's 124 year old Handel at Haydn Society. He was awarded a CBE by the British Crown in the 1989 New Year's Honours List.

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FEATURED ARTISTS



MALCOLM BILSON

Malcolm Bilson is recognized internationally as the foremost interpreter of early pieces of Mozart, Haydn, Beethoven, and other masters of the Classical period. He performs extensively on both sides of the Atlantic, starting with the English Baroque Society, the Bachmanns, and a Christmas of San Francisco, and the Academy of Ancient Music with Christopher Hogwood. As director of the Bach Collegium New York City, he has introduced many of our leading early music ensembles from Europe and America. He appears regularly with major music festivals around the world.

As one of the most widely recorded keyboardists in the world, Mr. Bilson has recently completed an all-year recording project of all the Mozart piano concertos with Jean Elser-Gentner for the English Baroque Society for Deutsche Grammophon. On the keyboard, she has recorded two volumes of Beethoven's concertos with Anne Wynne and the Mozart trio in concert with Sargis Lury. In 1987, he began a two-year project of Beethoven's piano and the Mozart keyboard concertos.

At Cornell University where he is Professor of Music, he is director of keyboard studies in the department's doctoral program in 18th century historical performance practice. Mr. Bilson's workshops and lecture demonstrations have stimulated much of the current interest in 18th century



ARTHUR HAAS

Arthur Haas, a performer and teacher active in Europe and America, won top prize in the Second International Franz Liszt and Chopin Competition in 1976. From 1970 to 1988 he resided in France where he became professor of harpsichord and lute and performance director at Ecole Nationale de Musique in Angoulême. While in France, he was a member of the First Centenary Committee which toured Europe and the U.S. and produced a recording of Italian 17th century vocal and instrumental music on lute records. He holds his master's degree in historical musicology from UCLA where he studied supervised with Less Kohn. He has also studied with Albert Rilla and Aldo Ceccato.

In addition to his many concert, radio and television appearances in Europe and the United States, he recorded two French Chivalry Music Discs for EMI and acted for two harpsichords of a similar nature for Harmonia Mundi. His solo recording of arias and concertos of Jean-Henry D'Anglebert, will appear on the EMI of 1989. In 1988 he returned to the United States and now teaches at the Eastman School of Music and the State University of New York at Stony Brook. Mr. Haas regularly performs as soloist with the New York Mozart Festival at Lincoln Center, is a member of the Aulos Ensemble, and appears frequently with guitarist Martha McGaughey in duos and trios.



STEPHEN MAYER

Specialist in Baroque Keyboard

Since his appearance at twenty-four hours notice at the weekly concert at the 1987 Mozart Festival, audiences have been asking for Stephen Mayer's return. Drawn by offers abroad the possibility of an even greater role, his important talents for Mayer is renowned for his perfect control of the physical control and clarity and ease. A former Affiliated Artist of the University of Pennsylvania, both the Grawton and the American Historical Association, and took a silver medal at the 1986 Carnegie Hall International American Piano Competition. Mr. Mayer studied at Juilliard and the Mannes School of Music where he earned his doctorate and is currently professor of piano.

Mr. Mayer has appeared as featured soloist with many of this country's leading orchestras, including the San Francisco, St. Louis, Baltimore and American. He has also performed with the ensembles, Bach Ensemble, Lipin and Blois. His chamber music and recital since the United States as guest pianist with the Lipin Symphony. An enter whose memberships of Art, Music and the National Academy of Music, and his recital series of performing his Mozart, Chopin and Schubert concertos, Mayer's recital recording of Beethoven's *Three Piano Concertos* for Leonarda Records has been named as "Efficient" by such publications as News Review and Empire.

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FEATURED ARTISTS



LEO EYLAR

Sponsored by James Argusson

Violinist, conductor and composer Leo Eylar is giving an international reputation. A member of the last winter session of the Festival Orchestra since 1984, he has seen his original compositions performed at Carnegie Recital Hall and London's Wigmore Hall following the successful premiere of a chamber concerto at the 1988 Mozart Festival. Mr. Eylar's *Rhapsody for Clarinet and Orchestra* was recently chosen and will receive its world premiere at this year's opening concert. The Dutch contemporary orchestra De Volkslieding commissioned and recorded an original work by Mr. Eylar in May of 1989 and is planning to premiere another in October 1989. Mr. Eylar graduated summa cum laude from the University of Southern California and received his master of music degree from the San Francisco Conservatory of Music. Before being awarded the International Rotary Foundation Grant to study conducting at the Hochschule für Musik in Vienna, Mr. Eylar studied with Hans Kees and Daniel Lewis at USC. He has served as concertmaster of various university level symphonies including the American Youth Symphony and has played with the Pasadena Symphony and the Seattle Symphony Orchestras. Presently on the faculty at Sacramento State University, Mr. Eylar is conductor and professor in the music department.



LOU ANNE NEILL

Sponsored by Nicole and William Lutzman

Lou Anne Neill was appointed principal harpist with the Los Angeles Philharmonic Orchestra by Carlos Maza Galicia in 1985. She is also a member of the faculty at the University of California at Los Angeles where she received her master of arts degree in historical harpology and has been active for many years as a studio musician in the motion picture, television and recording industries. A featured soloist during the early years of the Festival, Ms. Neill most recently appeared at the 1987 Mozart Festival. Widely recognized as an expert in avant-garde music, she has performed regularly at the Tanglewood and the Los Angeles County Music Center's "Monday Evening Concerts" series. She is co-author of a recently published book, *Wings for the Violin: A Historical Manual for Congress and Gipsies*, and has composed a five-minute *Stunt Film, X Her Cry: A Suite to Alister Bank*, inspired by the Handel Concert for Harp in B-flat Major. With debut Louise Di Tillo she has completed a very popular work entitled *Over Storm* featuring the music of Michael Hoppe.



EUGENE AND ELIZABETH FRIDONOFF

Sponsored by Robert H. and Betty Lou Wiener

Formed in 1983, the Fridonoff Piano Duo has already established itself as one of the premiere piano teams in the United States. Eugene Fridonoff is regarded as one of this country's outstanding pedagogue-pedagogues, and has appeared with the New York Philharmonic, the Philadelphia Orchestra, and the Los Angeles Philharmonic, among others. A student of Rudolf Serkin, he was a prize winner in the Liszt and Tchaikovsky competitions. A graduate of the Juilliard School, Elizabeth Fridonoff was a first place winner in several United States competitions, including the Madam Olsson, Birch Young Artist, and Friday Morning Music Club. Described as one of the most communicative pianists performing today, she has appeared with major American orchestras, as well as the Graz Festival in Austria. As a writer, the Fridonoffs debuted a *Three July Ball* in New York and the Kennedy Center in Washington DC in 1986. They have also appeared at the Acady Festival in Maine and in concert halls around America. They are Duo-in-Residence and family members at the University of Cincinnati College-Conservatory of Music.



CRAIG RUSSELL

Sponsored by Nancy and Lee Jell Anderson

An Associate Professor of Music at Cal Poly State University, Calif., Russell received his master of music in guitar and lute performance and his doctorate in musicology. Voted Outstanding Teacher at Cal Poly in 1986 by the students, he was also elected Distinguished Faculty Member by his peers in 1987. Dr. Russell received a National Endowment for the Humanities grant in 1985 and researched his dissertation on Fulbright, Haydn and Spanish governmental grants. An NIH grant in 1988 allowed him to live in Mexico researching the early 17th century luteist and guitarist Santiago de Murcia. He concentrates on biographical work and is transcribing the complete works of Murcia into modern notation. Dr. Russell has given solo recitals in the United States and Spain on the lute, vihuela and guitar, but is currently concentrating on writing. He has recently published an article on the Renaissance violonist Luis Milán, several book reviews and two articles in *Soundboard*, San Francisco State University's experimental television and book series on "Man and Music." Dr. Russell has written a chapter on "Spain and the Enlightenment."

FEATURED ARTISTS



ANGELES QUARTET

Underwritten by the Department of Culture

Forming over a quarter of the way across the music scene of the Angeles Quartet bring together years of experience and expertise, having performed in diverse settings from small ensembles to large assemblies at the New York String Quartet, Musica Offering Program Ensemble, and the Los Angeles Chamber Orchestra. Described by critics as having "a degree of unanimity and reflect that might be called by quartets with years of experience," the Angeles Quartet first performed together in 1957. Violinists Yvelleen Lemke and Paul Wilkie, violist Bruce Dancos, and cellist Stephen Udoby were invited to perform at the First American String Quartet Congress held in Washington, DC in June of 1969. Featured as Chamber Ensemble for the 1970 Philharmonic Spring Festival, the quartet will return in 1984. Other appearances this season include the Oregon Bach Festival, Round Top Festival, Los Angeles' Festival of Historic Sites' series, and the Classical Music Festival. They have also performed one of the Rite of Spring at Erbeobehet and during 4 weeks accompanied by the Jane Meyer Arts Center series and the Los Angeles International Ballet and Choreography program.



ARDEN TRIO

The Arden Trio has emerged as one of the most successful young chamber ensembles in the music scene today. Upon their first realization, passionate acceptance and responsive demand of their work brought them recognition as a quartet, and in 1970 were they first to give the concert debut to the Still Point Ensemble when they first appeared in Denver and the City Rodeo to graduate ensembles at the Yale School of Music in 1971. In 1971, they were named winners of the American Music Guild Award. In recognition of their important chamber music contributions based on their performance in educational contexts, Chamber Music America awarded the Arden Trio its residency grant in 1975. The group served as resident chamber ensemble of the Wind Ensemble "Y" at Yale. In 1976, they were the presenters of several events and community projects between they have also been heard on the radio show "Afternoon WNCN" and "Main Point Sunday Morning".

The 1978 season will be an extension of the Arden Trio, including the Scottsboro and Ravel trios as well as the first solo.



CLASSICAL QUARTET

Starting in their fourth year with the Mozart Festival, the Classical Quartet continues to lead the way in the musical performance of the music of the Baroque and Classical periods. As musicians came together at Aspen Springs in 1979 to perform the string quartets of Haydn, Mozart, Beethoven and their contemporaries in instruments of the period and in a style as close as possible to that which the composer knew. Linda Olson and Nancy Wilson, violin; David Miller, viola; and Linda O'Shea, cello, are trained at the Juillard School and the Curtis Institute and have all made solo appearances with the University's leading soloists. The Classical Quartet gives an annual series of concerts in New York City and has been featured in national radio broadcasts on the NPR and ABC networks. Other notable venues include the Metropolitan Museum of Art, the Boston and Handel's Music of the Arts, and the Mostly Mozart Festival at Lincoln Center. The members of the Classical Quartet are widely received in the early music field and have all made frequent solo appearances with leading Baroque and Classical ensembles. Especially noteworthy recent work of the Classical Quartet by Mozart appears at the Lincoln and Vienna Heritage Society series.

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VOCAL SOLOISTS



EVELYN DE LA ROSA
Soprano

Spurred by Cathy and Darryl Haines

Soprano Evelyn De La Rosa made her professional debut in 1974 with the San Francisco Opera as the Celestial Voice in Don Carlo. Her association with San Francisco Opera and its affiliates remains strong: she is a member of the Nicola Chem Program, appeared as an A&E Late Afternoon host, won a premiere of Michener's *Jezebel* in 1980, and the premiere of Modigliani's *Les Femmes d'Alger* with Spring Opera Theater and the San Francisco International, as well. In the fall of 1988 she appeared with San Francisco Opera as *Isabella* in *La Bohème*. She debuted with the Las Vegas Symphony for Camerata, Symphony in Newark and the Washington Opera in *Macbeth's Apparition*. De La Rosa has appeared recently with major symphony orchestras and U.S. Festivals, including Spoleto Festival USA, Carmel Bach, and Midsummer in Moscow. In 1983 she was featured by De Rosa featured on the cover of *Opera* which named her "The Most Colorful Coloratura in America." She is widely praised for her sparkling vocal agility and strong interpretive acting.



JACALYN BOWER
Mezzo-Soprano

Spurred by Cathy and Darryl Haines

Jacalyn Bower's rich, haunting mezzo-soprano has been heard in opera and concert across the country and in Europe. This season, she will be heard as Burgundine in *Les Troyens* at Baccarat and return to La Jolla season with the Metropolitan Opera in New York. She made her debut there in *Die Walküre* and she was featured in the Seattle Opera's highly praised Ring cycle. Recently, Ms. Bower also made her Vancouver, British Columbia, debut in *Die Walküre* and returned to Los Angeles Music Center Opera as Marguerite in *Berg's Wozzeck*. In the Spring of 1990 she will make her debut with Grand Theatre de Geneva in *Don Quixote*. In concert, her repertoire encompasses such composers as Beethoven, Verdi, Britten and Schoenberg. During the past season she performed as soloist in Verdi's *Requiem* with New Jersey's Cathedral Concert Series and in Beethoven's *Symphonic No. 9* with KLS, Texas, and the Colorado Symphony. The recipient of many prestigious awards, including First Prize in the Wagner Division of the International Competition, the Krieger-Bligher Young Wagnerian Singer Award and an Actual Foundation Grant, Ms. Bower studies with Herta and Paul Amirault and teaches on the Central California coast.



ROBERT GUARINO
Tenor

In company of Dr. Julian Bickel and Susan and Darryl Haines

Tenor Robert Guarino enjoys a busy season as a soloist in opera, concert and recital, and has appeared with symphony orchestras throughout the United States. He has performed with the Boston Symphony, San Antonio Symphony, The Green Orchestra of New York and the National Choral Society. Notable concert and recital appearances include *Tanglewood*, *Worcester*, *New Haven*, and the *Temple Square* recital. In the summer of 1988 he was a soloist in the National Choral Council's Festival in American Square for Grand Opera. He sang leading roles with the Michigan Opera, Atlanta Opera, Wolf Trap Opera, and many other regional companies. He has been critical and audience acclaim for his singing, ambassador to contemporary work, with especially high acclaim for his roles in Mozart's operas. Among his many awards are First Prize in both the Washington International Competition for Singers and the Ludovician Foundation Award.



MYRON MYERS
Bass-Baritone

Spurred by Dr. Julian Bickel and Darryl

Discarded by the New York Times as "a clean and elegant bass" following his appearance at Carnegie Recital Hall, Myron Myers made his career debut with the Los Angeles Philharmonic under Roger Wagner's baton. In concert and opera performances followed in Antwerp, Belgium and Geneva, including appearances at the Cathedral and Claudio Monteverdi. In 1980 Mr. Myers sang *Rocco* to the Victoria Foundation in *Die Walküre*, his operatic debut, in 1981 he made his debut at Kennedy Center in *Landes's La Bohème*. He also debuted at Carnegie Hall and Alice Tully Hall at Lincoln Center, the latter with Carnegie's Music of the Baroque. This season brings appearance with Laramie Shaker and the San Francisco Symphony *Rocco*, *Esmeralda* and the Atlanta Symphony and the Carnegie Bach Festival. In the role of Cassin in *Mozart's Così fan tutte* on the KGOV's Mr. Myers' solo work with Studio of the Baroque is broadcast over the NPR network and occasionally by the BBC. His first solo album was recently released by the World Heritage Society and he will record Strauss's *Die Meistersinger* with Robert Shaw this season for Telarc.

PRINCIPAL PLAYERS



RALPH MORRISON
Concertmaster

Sponsored by Central Coast Endology Association Inc., Red J. Kinstina, 6611 Woodside Avenue, M.D., Irvine, Calif. 92714.

Violinist Ralph Morrison performs as concertmaster with the Los Angeles Chamber Orchestra and the Los Angeles Music Center Chorus, as well as for recording dates ranging from Gladys Knight to Jason King.

He attended Columbia University in New York where he earned a B.A. in comparative literature, simultaneously spreading his musical wings with punk bands at CCRNY, baroque chamber ensembles in South America, and a makeshift detour to a conservatory. In 1980, Mr. Morrison settled in southern California, where he has appeared as concertmaster and soloist with many orchestras. In 1983 he joined the Los Angeles Chamber Orchestra and in 1988 was named its concertmaster. A recent Los Angeles Times review of Britania La Blazquez's concert given conductor Sir Charles Mackerras said, "A special word of appreciation, too, to the concertmaster Ralph Morrison's silky violin solo."

In 1987 he received his first Grammy nomination for his recording of the Oregon Bach Festival and has performed and recorded with Helmuth Rilling's Bach Collegium in Germany.



LISA WEISS
Principal Second Violin

Sponsored by Charming and Pungent, 4650 Wilshire Blvd., Los Angeles, Calif. 90048.

Lisa Weiss received her primary training at the University of California at Santa Cruz and the San Francisco Conservatory of Music, where she received a Master of Music degree in Chamber Music. She also studied in New York and Los Angeles.

In recent years, Ms. Weiss has toured and performed extensively in the United States, Canada and Europe as a member of the Beethoven Quartet, which appeared in New York's Carnegie for the 1988 celebration of Mozart's birthday. She currently performs with the Fullerton's Baroque Ensemble and the Baroque Trio, and is a popular chamber artist in the San Francisco Bay Area on both early and modern instruments. Musical festival appearances have included Mendocino Music Chamber Music Festival, the California Festival and the Malibu Music Festival.



MICHAEL NOWAK
Principal Viola

Sponsored by Jeffrey R. Fisher

Michael Nowak is well known to local audiences as the soloist of the San Luis Obispo County Symphony since 1984. He studied at Boston University and with violist William Primrose at Indiana University. Under Anshel Brusilow and Marcel Daentgen, he was Assistant Conductor of the Dallas Symphony Orchestra and conducted the Dallas Youth Concerts from 1975 to 1980; he was a violist with the Los Angeles Chamber Orchestra under Neill Martinik, and in 1980 toured at Hong Kong with the California Chamber Symphony. Recently, Mr. Nowak is a member of the Stuttgart Bach Collegium, with Helmuth Rilling, with the De Camerata Piano Quartet of Los Angeles, and conductor of "The Hindemith Consort" at the Hindemith festival in Los Angeles and Eugene, Oregon. He has participated in numerous festivals, including the Ojai, Audubon, Tanglewood, Canada, and the Canadian Chamber Music festival. He was a featured soloist at the 1989 Oregon Bach Festival. Future engagements include gala concerting with the Santa Barbara Chamber Orchestra and the Monterey Chamber Orchestra. In 1986, Mr. Nowak was performing as part of an evening cycle of the late Beethoven Quartet at UCLA.



CHRISTINA SOULE
Principal Cello

Sponsored by Christa Board

A graduate of Indiana University where she studied with Peter Stagg, and James Starlin, Christina Soule received her master's of music degree from the Yale University School of Music. She has performed as principal cello with the Orange County Chamber Orchestra, the Skater Ballet, the Laguna Beach Summer Music Festival, and more recently with the 80 Baroque Chamber Trio in her eighth season. Festival appearances and her work as principal cellist.

Ms. Soule is increasingly active in studio recording, television projects and recordings. As a member of Audubon, a chamber ensemble, she gives frequent concerts in the Los Angeles area. Ms. Soule has performed with many orchestras around the United States, including the Santa Barbara Opera, the Jeffrey Babin, and the Los Angeles Philharmonic.

PRINCIPAL PLAYERS



MICHAEL WILLENS
Principal Double Bass

Sponsored by Dorina Kuyper

Michael Wilkens is one of the most accomplished bass performers in America, ever up to old music, new music and jazz. A graduate of the Juilliard School, he has studied with David Walter, Homer Mensch, and Dan Talbot. In the early music field, he has performed as principal player with groups led by Christopher Hogwood, Trevor Pinnock, Roger Norrington and Nicholas McGegan. He is currently principal bass with Asian Magno, the Bach Ensemble, the Mozarteum Players Orchestra, the Mostly Mozart Orchestra of Lincoln Center, the Boston Early Music Festival Orchestra, and the Boston Handel & Haydn Society. He has worked with such contemporary music groups as the American Contemporary Orchestra, Kansas Spacetime Music, and the Woodruff Century Consort. His gigs include work with Louie Stone, Chad Jones, and Dave Brubeck. In addition, he has performed with the New York Philharmonic, the Cabrillo Music Festival, and the Caracas Chamber Orchestra. He is also a member of the James Seaton Bassist, a group specializing in contemporary music for double basses.

Mr. Wilkens has recently worked with Musica Viva's solo and vocal recital with them in Germany in January, 1989. He is studying conducting with Jacques-Louis Monod.



GERALDINE ROTELLA
Principal Flute

Sponsored by Ernst & Mautner

Geraldine Rotella plays with the Pasadena Symphony, the Los Angeles Chamber Orchestra, and in film. Done with the Los Angeles Pop Orchestra. During the Summer of 1989, she performs with the Music Center Opera Company in Cincinnati's *Orchestra of the Future* world, and during the Spring was a featured soloist at the Cal Poly Sanjose Concert.

This year Mrs. Rotella has been especially active in theater, television, and movie picture recording. She performed in the Los Angeles production of Stephen Sondheim's *Tony Award* winning *Into the Woods* and is also doing *The Phantom of the Opera*. She was involved in the ABC production *The Hot Chickens*. Guest performances include appearances with the George Theatre of Monterey, the Jeffrey Ballet, the American Ballet Theatre, the New York Opera, the Los Angeles Philharmonic, and the Los Angeles Chamber Orchestra. Mr. Rotella studied with Louise D. Kelly, James Galway, William Bennett and Marie Meyer. She is on the faculty at Pepperdine and Cal State Northridge.



JOHN ELLIS
Principal Oboe

Sponsored by John Wolfe and Gerard Lewis

Recognized as one of this country's leading oboists, John Ellis first conceived the idea of the Musical Festival and suggested San Luis Obispo as the perfect location for a major music event. He has performed with the Festiva Orchestra since its beginning both as a soloist and as principal oboe. His teacher, music at the North Carolina School of the Arts, Winston-Salem, and is principal oboe with the Winston-Salem Symphony. Mr. Ellis has performed with the Los Angeles Philharmonic, under Zubin Mehta, the Los Angeles Chamber Orchestra, the Colorado Chamber Symphony, and the Benjamin (New York) Symphony. Long the principal oboist at the Hollywood recording studios, Mr. Ellis was a favorite featured soloist of composer Eric Sauttery.

Classical recordings featuring Mr. Ellis include Sauttery's *Chamber Concertos* with Sauttery conducting and a recently released solo album of his *Fluorimeter Oboe Concerto*.



JAMES KANTER
Principal Clarinet

Sponsored by Ray and Lois Casare

James Kanter returns to the Mozart Festival for his thirteenth year as principal clarinet, and is featured soloist for the opening concert, which features performance of *Les Eclairs de Rigoletto*. He is also first clarinet with Open Pacific, the Offrey Ballet Orchestra, and the Orange County Festival Symphony. In 1988 he was soloist with the Pacific symphony at Weber's *Concerto*.

Awarded the "Most Valuable Clarinetist" award for the Los Angeles chapter of the National Association of Recording Arts and Sciences in 1988, 1989, and 1987, Mr. Kanter has been featured recently in such films as *Galileo in the Hills*, *A Cultural Center*, and *Urban Blues* and the *Los Angeles*. He is increasingly in demand as a lecturer and leader of workshops and clinics across North America, and is a regular soloist with the International Clarinet Society.

Mr. Kanter has also appeared with Southern California, teaching at free seminars. Mr. Kanter makes handcrafted reed and woodwinds sold all over the world to professional performers and studio musicians. He is on the faculty at Cal State Northridge.

PRINCIPAL PLAYERS



GREGORY BARBER
Principal Bassoon

*Sponsored by Ciba and
Pepsi Foods*

Renowned for his accurate Mozart Festival, Gregory Barber is active in the San Francisco Bay Area as both bassoonist and conductor. A regular performer with the San Francisco Opera and the Audubon Chamber Players, he has served as principal bassoon with the San Jose Symphony, the Mendocino Music and Lake Tahoe Music Festivals. In 1988 he performed with the Chamber Orchestra of Europe under Claudio Abbado during their U.S. tour and has appeared in the principal bassoon, soloist, and guest conductor with the Cabrillo Music Festival and the Oak and Symphony Orchestra. Conductor of the Oakland Symphony's Youth Concerts from 1982 to 1986, Mr. Barber was also Music Director of the Pacific Chamber Orchestra and the critically acclaimed Solisti di Oakland since a member of the faculty of Mills College, he is currently an acting member of the San Francisco Symphony, with whom he has recorded and toured the East Coast, Canada and Europe.



ANDREW ULYATE
Principal Trumpet

*Sponsored by San Luis Paper
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Andrew Ulyate is a graduate of the Juillard School of Music where he was a student with Thomas Stearns and Willem Vochmans and the recipient of the Neuzberg Prize in trumpet. He is a specialist in the works of Hindemith and Beethoven and strongly involved in promoting their music. In 1988, he performed as a member of the Los Angeles Chamber Orchestra, a group of free lance musicians under film composer George de la Rue. The ensemble appeared at the Venice Film Festival as the debut of the restoration of the 1937 film *Casablanca*. Currently, Mr. Ulyate is principal trumpet of the Long Beach and Santa Barbara Symphonies, and laureates in Los Angeles. This is his second concert season appearance as first principal trumpet.



JAMES THATCHER
Principal Horn

*Sponsored by Nunn and
Joel Lites*

First horn with the Pacific Symphony, the Pasadena Symphony and the Glendale Symphony Orchestra, James Thatcher has also performed as horn soloist with the Los Angeles Philharmonic. Active in the major press and recording studios, Mr. Thatcher is featured in many of this summer's major films, including *Field of Dreams* and *Indiana Jones and the Last Crusade*. He is a past winner of the Most Valuable Player award from the National Association of Recording Arts and Sciences. During 1989 Mr. Thatcher performed at the Westgate Monday Mozart Festival in San Diego and was featured in the Bishop's Own Ball for the National Arts Association. The fall brings appearances with the American Ballet Theater. Mr. Thatcher mainly soloist with the Pacific Symphony performing his own arrangement of *La Raga* with piano and orchestra. An original piece commissioned by the orchestra will receive its world premiere later in the year.



DOUGLAS LOWRY
Principal Trombone

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Douglas Lowry presently serves on the faculty of the School of Music at Cal University of San Diego, California where he is director of the USC Wind Soloists. He studied trombone at USC with Robert Mettler and James Earl Terry and completed his Master Conducting Program under Daniel Levin. During the past year Mr. Lowry served as Assistant Conductor under Lawrence Bergman Swartz at the Music Academy of the West. He has held conducting positions at Mount St. Mary's College, Pomona College and the Peninsula Chamber Orchestra, the latter as its founding conductor. In addition to his performance and conducting activities, Mr. Lowry is also a composer. His *Concerto for Trombone* received its premiere with the Tucson Symphony Chamber Orchestra in March, 1989, and he has been commissioned to write a concert opening feature for February of 1990. This is his twenty year with the Mozart Festival.



PAULINE SODERHOLM
Percussion

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Pauline Soderholm is a resident of San Luis Obispo, returns for her fourth season as principal percussion with the Mozart Festival. She received a bachelor of music degree in piano from Wheaton College and her Master of Music in percussion from the University of Illinois. Currently principal percussionist with the San Luis Obispo County Symphony, Ms. Soderholm has also performed with the Campaign-Illiana Symphony and Aspen Festival Orchestra. Ms. Soderholm conducts the annual percussion ensemble concert every Spring at Cal Poly. She teaches percussion and has helped to initiate a percussion program in the Music Department at California University; she has also taught at Saint College and the University of Illinois.

MOZART AKADEMIE



MARYANN BONINO

Sponsored by Margaret Marshall

Director of The Da Camera Society, osteologist, and Professor at large of the faculty of Mount St. Mary's College, Dr. Maryann Bonino is strongly committed to the inter-disciplinary humanities. Her lecture, "The Wars of Unrest: Mozart and 1789" honors the historical role of the French Revolution. Since founding The Da Camera Society in 1979, she has directed its growth from a wholly amateur interest group to an internationally regarded chamber music society and producing organization. In 1987, Dr. Bonino produced the chamber music component of the highly successful Olympic Arts Festival, and in 1988 was Executive Producer of the first 5.1 National Baroque Music Festival. She also produces "Friday Music Live," a popular weekly public radio program. Widely known for her contributions to the cultural life of Los Angeles, she is a recipient of a 1989 Presidential Award from the Los Angeles Conservancy. Dr. Bonino is 10 times as a speaker on music and the arts, has written for *Classical Music magazine* and the *Great American Opera and Musicians*. She has served on the National Board of Directors of *Classical Music America* and has been a review panelist for the National Endowment for the Arts and the California Arts Council.



ARA GUZELIMIAN

Sponsored by Martha and Jim Givens

Ara Guzelimian is Artistic Ad-Visor at large of the Los Angeles Philharmonic where he oversees the orchestra's new music, chamber music and audience education programs and other activities. He also serves as editor of *Lyden*, the Philharmonic's monthly magazine for subscribers. As a writer and musician, Mr. Guzelimian has contributed to *Musical America*, *Opera News*, and *Reference Arts magazine*. In addition, he is active as a radio producer for national and international radio outlets, including a recent production on radio for *Swedish and American public radio*. He is heard regularly as host of *ARTS LIVE*, a weekly program on KCRW-FM in Los Angeles. A recent graduate of UCLA in music history, Mr. Guzelimian served as Artist and Technical Consultant for *National Recordings*, from 1980 to 1984, working with such artists as *Mstislav Rostropovich*, *Georg Solti*, and *Morton Subotnick*. Since 1980, he has participated as a review panelist for the California Arts Council and is a consultant to the National Endowment for the Arts. His academic lecture work includes "Haydn After Mozart."



ROBERT L. MARSHALL

*Sponsored by Bill and
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Louis Francis Mc Jeffrey Sachar Professor of Music and Chairman of the Department of Eurasian Studies, University of Southern California, Dr. Robert Marshall served on the faculty of the University of Chicago from 1966 to 1980. Dr. Marshall received his A.B. in music from Cornell University, simultaneously studying French both with Gustav Schiller. He received his Ph.D. in musicology from Princeton University, conducting extensive archival research on the Arch-herms of East and West Assyria. In May of 1983, a book of Dr. Marshall's essays, *The Music of Moses*, Schenker Books, *The Search for New, the Significance*, was published by Schenker Books. He is currently working on a book on 18th century keyboard music selected for publication in 1992. An acclaimed authority on Bach, Dr. Marshall has recently been giving an attention to Mozart and his related manuscripts. He has just completed a three-year term as Review Editor for the *Journal of the American Musicological Society* and was in from 1983-1984, Consultant to the Music Division of the Library of Congress. Dr. Marshall's Akropolis lecture is titled "Mozart's Unfinished: Some Lessons of the Requiem and Other Musical Topics."



WILLIAM MEREDITH

Sponsored by Tom Samson

Dr. William Meredith is the founding director of the first U.S. Edition Center for Beethoven Studies at San Jose State University and teaches music history in the Music Department there. He currently edits the award-winning *Beethoven Studies* which is published by the American Beethoven Society and the Center for Beethoven Studies. Dr. Meredith received his Ph.D. in Eastern Musicology at the University of North Carolina at Chapel Hill, focusing on music of the Classical period, including research on Beethoven's correspondence process as it concerns the variation movements of the symphonies and the Piano Sonata No. 30 in G Major, Opus 109. Major teachers included William E. Newman, Douglas Johnson, and Barbra Chernin. A post from the German Academic Exchange allowed him to research Beethoven's autographs in Bonn, Bonn, and Lee and West Berlin. His Academic presentation, "How the 18th Century Heard Mozart," will examine the style and meaning in music of the Classical period as they are reflected in contemporary documents, the score itself, and four interpretations.

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MOZART FESTIVAL FRINGE

The Festival Fringe is a variety of musical events taking place along, side the Mozart Festival concerts and supported with the County Arts Council's summer festival, free to the public and performed by Festival Orchestra musicians, these concerts enhance the atmosphere of festival in our community. They are one the fun of some special and scenic locations in San Luis Obispo County.

AMADISUS BRASS QUINTET

Friday, July 28, 12 noon,
Mission Plaza, San Luis Obispo

Since its early days, the Mozart Festival has included the beginning of Festival Week with a brass concert at Mission Plaza. Ongoing committees traditionally include the consultant entertainment by members Andy Flynn and David Seaton, trumpets, James Thatchler, trombone, Doug Libbey, and Terry Clancy, trombones, all professional musicians with major orchestras and business throughout the United States.

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PANORMO TRIO

Monday, July 31, 1:30 p.m.
Bethel Lutheran Church,
3rd & Crocker Streets, Templeton

Wednesday, August 2, 12 noon
Presbyterian Church,
Marsh & Morro Streets, San Luis Obispo

The Panormo Trio takes its name from the famous European family of violin and guitar builders known during the 18th and 19th centuries. Specializing in repertoire which includes the guitar of the Rio Piedra region to medieval interest in this neglected area of chamber music and performs works from the Renaissance to the 20th century. The ensemble is made up of Sarah Frerberg, violoncello; Richard Serra, guitar; and Tim West, violin.

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PASADENA SUMMER YOUTH

CHAMBER ORCHESTRA
Tuesday, August 1, 12 noon
Community Presbyterian Church,
2700 Yorkshire Drive, Cambria

Wednesday, August 2, 12 noon
Trinity United Methodist Church,
490 Los Osos Valley Road, Los Osos

PBYCO was founded in 1986 to give advanced adolescent players in the San Gabriel Valley an opportunity to play together during the summer. About half the group are college students and the rest are outstanding high school and middle school students. They have performed for the Los Angeles Fringe Festival, of the Olympic Arts celebration and new island California and Hawaii. Conductors are Dr. Allen Gross, orchestral director of Occidental College, and Mr. Marvin Neumann, conductor of South Pasadena High School.

RICHARD SAVINO, GUITAR/LUTE

Tuesday, August 1, 1:30 p.m.
Community Room, City-County Library,
995 Palm Street, San Luis Obispo

Friday, August 4, 12 noon
Embassy Suites Hotel,
333 Madonna Road, San Luis Obispo

A multi-talented guitarist and lutenist, Richard Savino was twice chosen by Anders Segovia to perform in masterclasses in Geneva, Switzerland, and at the Metropolitan Museum of Art in New York. In 1992, he was the first solo guitarist to be chosen as a winner in the Arroyo International Carnegie Social Hall Debut Competition. Mr. Savino is presently an Associate Professor of Music at California State University at San Marcos where he directs the guitar and lute program.

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THEOPHILUS BRASS QUINTET

Monday, July 31, 12 noon
Atascadero Lake Gazebo

Tuesday, August 1, 1:00 p.m.
Valley Vineyards,
3031 Lopez Drive, Arroyo Grande

Wednesday, August 2, 11:00 a.m.
The Cliffs Hotel,
2707 Shell Beach Road, Shell Beach

Wednesday, August 2, 1:00 p.m.
Chapman residence,
1243 Ocean Blvd., Shell Beach

Thursday, August 3, 12 noon
Mission Plaza, San Luis Obispo

Friday, August 4, 2:00 p.m.
Tiger's Tilly (Boat ride SG),
1205 Embarcadero, Morro Bay

Friday, August 4, 10:00 p.m.
Linnaea's Cafe,
1110 Garden Street, San Luis Obispo

Saturday, August 5, 1:00 p.m.
San Luis Bay Inn,
Avila Road, Avila Beach

Formed of players from the Mozart festival orchestra, the Theophilus Brass Quintet is one of the most popular groups performing during Festival Week. Their lively programs include selections of music from the Renaissance to contemporary and creative on the pieces and instruments played. The members of the quintet are Stanley Friedman and Terry Avery, trumpets; Neil Beauregard, Andy Valley, trombone; and Tim Clements, tuba.

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DUALITIES

You are walking by the park or down a lane one fine spring day when you suddenly hear the sweetest song of a bird. You stop, you wait, and there it is again: a trilling little melody of notes, bell-clear tones. You smile, you look around, and it once the sun strikes brightly, the air smells sweet, and it's going to be a better day.

But look back up for a minute. What was it that made that song so beautiful? Was it the pure, clear tones? Or was it the little pattern they made? Would it be as good if you had a tiny bird who sang the notes, sequential notes — one note — all day long? Or a blue bird who sang wonderfully intricate patterns of notes or noise? (His taste doesn't reflect the realism of our lives.) We recognize it as beautiful, you say, and you imply an awe, a respect, a wonder, and intellect, action and reflection. But do we really understand it as our minds?

Was it tone or pattern? Or was both intrinsic to the musical effect? And they are not separable? Some, we can break music down to study it. We can take our ear apart to fix it, and find where tone and pattern separable in the song of the little bird, separable within the human experience itself. Tone and pattern. CONTENT and FORM. How easily can we distinguish between content and form, as if they were unrelated things, which go together only out of practical necessity? We need a box to put the jewels in. It's a sloppy job we compare it to an old beer box. It's an elegant piece of work, we imagine something stronger or more, with silver hoops — to put the jewels in.

We learn a new pattern, pure and simple, and what else is content but the whole musical experience? The bird song. The content of it is FORM, the song.

But wait, guys, the argument, you can't compare the pattern of a simple line please to FORM. There's no big deal, repetitions and formal groups and simple bars, see an image or smell, it's all just patterns of sounds and silences. Most musical sounds are pitched, so they make patterns according to their individual sounds and

silences) have a pattern, so they also make patterns in time. The more of these sounds you can hear as a unit, the larger the pattern you will recognize.

I can write for a favorite example: Beethoven's symphony in A-flat. The first section establishes the basic rhythm of one plus two — the left hand continues this pattern into six. The whole a fairly easy rhythm. The first phrase is four measures long, but the second is extended to eight, one plus two. Also that the octaves become more subtle to create a whole web of relationships, relations along at the 20th, 30th, and 40th measure levels. Now I don't believe Schopenhauer calculated this, he worked too fast — think he had these structures — felt every, if you will — as they came out: form as a permeable pattern.

...one or pattern? It seems to vary, yet we persist. We say "form and expression" as if expression were formless. Then we really take the danger. We say "Gothic and heavy emotion and intellect, Romantic and Classical." Now we are certainly confused. For pieces by Beethoven will be considered being the "Gothic and heavy emotion by Schubert and Beethoven dominant or Classical" by some or the left. At last we know where we stand with Mozart. Or do we? How about the Beethoven Wind Serenade, or the Dido Song, or a minor, the firstness, or even the "Gothic" symphony, Classical Intellectualism.

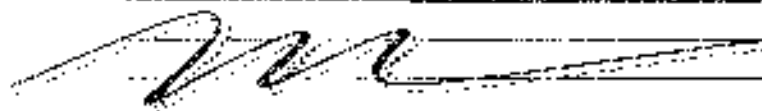
We are down to the last case: the Academic. Academic people today note we have paid a classmate to the room of music. These people spend thousands of years in practice and research, and tens of thousands of dollars into buying, making or instruments, because that's the reasonable, serious thing to do. I believe about it, we have heard — just like Mozart.

They do it for love. They do it for passion, a passion motivated for the sounds, the music, the very existence of a being, not. They used to be the stereotypical territory of a Romantic. Can you believe my Christopher played a Romantic for he is, in his own way.

The truth of course lies with that little bird. They can't be separated: Form is itself expressive and expression necessarily needs form. Impulse and reason are inextricably bound, even if they don't mix properly. Music is like that because we are like that. The statement is a lie.

The joy of music is not that some are this and some are that, but that every piece and every artist and every performance is all of these things, each with a mix and proportion that is unique to itself and to its moment. The Master Festival is proud to present an exceptionally wide variety of such moments in 1988.

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1789: MIXED HORIZONS

Toward the end of 1788 we had seen that Mozart's professional life in Vienna had suffered a serious decline. Perceptions and commissions had both dried up, and even his class of pupils had shrunk from lack of new referrals. The family had been forced to move to cheaper quarters in the country, and the long series of letters had begun to Michael Puchberg—music manufacturer and ledger-keeper—asking for money. There would be more of this in '89. A subscription list sent out during the summer for concerts in Mozart's home (he had managed to get back into town) recited with less than a single name: Maria Griesner von Swieten. Mozart's original partner in Vienna.

Asking as these problems were, there was still hope. Ups and downs are part of any profession, and in Vienna, more so, can be regarded overnight. Indeed, there would be real improvement by the end of the year. Other developments of 1789 would be less more ominous and especially inauspicious for being unrecognized: a subtle change in attitude, a furious libelous chain, and a fatal illness.

Out, however, there was a steady sailing up to Germany. In early April, Prince Karl Lichnowsky, another patron and former pupil, invited Mozart to accompany him to Berlin for introduction to King Frederick Wilhelm II. Mozart accepted eagerly, happy to escape the oppressiveness of Vienna, and looking more and more these days for outlets over the horizon. There were many acquaintances to renew along the way, both in Prague and in Dresden, and possibilities for performance. In Dresden Mozart even played for the Elector, and engaged in a little social work with Johann Hasler, an organist renowned for his madrigals; he criticized politely called it a "drum," but couldn't resist debasing the Mozart on the fortepiano.

It was on this journey too that Mozart played Bach's organ at the Thomaskirche in Leipzig, and was so impressed with the organ's condition of *Saget der Herr* (page 26) that he hastened to obtain copies of this and others of the masters. A concert in the famous Gewandhaus would have been a veritable triumph if the summer's size had matched its enthusiasm.

King Friedrich Wilhelm, a genuine music lover, received Mozart warmly. The oft-repeated story that Mozart declined a permanent post out of deference to his employer was probably a Viennese fiction, but there were certainly other signs of favor, including commissions for six quartets for the king (playing King and six easy piano sonatas for his daughter).

Despite the triumphal character of this tour, Mozart's letters to Puchberg revealed scarcely a gleam of joy. His return in June. The trip had been expensive, and its financial rewards not yet realized; the artistic recognition in Dresden, for example, Mozart had received only the gift of a snuff box, while the big paycheck from Berlin awaited the completion of the twelve pieces in Vienna; too, there were some uncommunicative successes, mainly a revival of *The Marriage of Figaro* in August (there were no performance royalties in those days, and the original fee had not yet been paid). At least the organ performances rewarded Mozart's enthusiasm for composition, and to the King's "Prussian" quartet (KV 575) and sonata (KV 576), composed in June, he now added the wonderful Clarinet Quintet (KV 581).

In the interim, however, there had been a disturbing hiatus, disturbing because of the Mozart put forward in the Puchberg letters: depression and illness. Although not yet established as a pattern, Mozart's personality was in fact deteriorating. Periods of unrealistic hopefulness were in August

with less of depression and resignation which left him unable to compose. These depressions were intensified by physical illness, his own and, in one instance, his wife's. Constanze's diagnosis was easy: Her fifth pregnancy was proving difficult (Anna Maria Mozart would die an hour after birth on November 16). A stay at the Leucor spa in Baden, with its peaceful surroundings, "socially unadvised" and removed from the oppressive circumstances of Vienna, proved most beneficial. Too much sun again and again Constanze would had need for this "land" the cure of which became Mozart's growing financial disaster. Mozart's own illness, on the other hand, was not progressively degenerated until 1791, when Dr. Peter J. Davies published findings which accounted for every reported symptom. In his view, the cause of Mozart's trouble was kidney failure, brought on by Schönlein-Henoch Syndrome (an immune system disorder), triggered in turn by the steep infections which were endemic from time to time at Vienna. Dr. Davies identifies the onset of the disease in 1784 and another major bout in 1787, so that by July of 1789 Mozart was not only sick, and depressed about being sick, he had a disease which had produced toxic "depression, personality change, and mental delusions." The full effects of these problems, of course, would not be felt immediately. Small consolation to be sure, but at least Mozart recovered enough in the fall to devote himself enthusiastically to a project that would bring real success in 1790: *Così fan tutti*.



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Friday, July 28, 8:15 p.m.
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WOLFGANG AMADEUS MOZART ... Symphony No. 51 in D Major, KV 300a ("Paris")
1756-1791
Allegro assai
Andante
Allegro

LEO BYLER ... Rhapsody for Clarinet and Orchestra
(1976) (World Premiere performance)
James Kauter, *clarinet*


MOZART

W. A. MOZART ... Serenade for Wind Octet in C Minor, KV 384a
Allegro
Andante
Molto sostenuto, *rit.*
Allegro

John Ellis, *flute*
John Winter, *oboe*
James Kauter, *clarinet*
Virginia Wright, *violin*
Gregory Barber, *viola*
David Muller, *cello*
James Thatcher, *bass*
Jane Swanson, *low*

W. A. MOZART ... Sinfonia Concertante for Violin, Viola and
Orchestra, KV 521B
Allegro maestoso
Andante
Finale

Ralph Morrison, *violin*
Michael Nisenz, *viola*

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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Symphony No. 31, in D Major, KV 355
(1781) (1771)

When most people name composer Jean Le Clair, we remember this symphony for the Concerto Spiritoso, it is not to be out of line with admiration for Mozart's otherwise disconcerting work of 1771. All of the rehearsal members Mozart felt less than assured of was his success. "I was very nervous," he wrote later. "The next, in my life I have heard a worse performance, you cannot imagine how they were hampered and cramped through it."

The orchestra improved at his concert, however, and the audience responded enthusiastically. We may should have, for not only was the piece originally written, but Mozart also took care to include all the fashionable Paris innovations. Leclair was the genre master, which became only opener and closed that movements and provided for a *passage symphonique* at the beginning. "What a fine, rare work, new in style of this kind!" Critics were on two passages for strings against sustained notes in the wrong, great contrasts of dynamics, deletion of the Minuet, and frequent repetition of phrases. A little structure, adaptation to the finale, however, were he revised Paris traditions. The second theme is a page, which Mozart cleverly used for his development section, and that even more clearly derived from the recapitulation.

LEO BYLER

Rhapsody for Clarinet and Cello (1919)

Leo Byler's Rhapsody consists of a single movement with three sections. The first section features a driving *marcato fortissimo*, the slow section, the rest of the work, a slow and expansive as the as a part brings from "rotational" like declaration to exuberant colors, with the popular condition has its former spiritual figure passed in speed from one movement to another.

The rona structure is based on a clear, almost hermaphroditic relationship between melody and harmony. This is achieved through a general chord when generates a 16 melodic lines, melody and harmony, and which comes from, including as a pyramid owned by the opening theme. Notes of the music being retained by by use of four the chord, even in the melody itself, comes on. This pyramid is presented again in the slow section.

Of greater interest is the darkening, painfulistic texture, inspired by the open spaces and "color" (consonance) of Macler's fifth symphony. Byler has distilled an intricate in title but that dark and slow through the embrace. By the light form, a seating when. Through this time, in thread of the texture, sometimes interweaving and sometimes standing out, but always continuing to was in this domain, especially that the composer selected in choosing his title, for the sense of the piece lies in the case of this music as a whole, rather than in formalistic details and developments.

W.A. MOZART

Sonata for Wind Quartet, C Major, KV 387a
(1782)

Five years after severely impeding the thinking crystallizing "rhapsody" in this Sonata. Some imagined a great deal, others prepared: observations of resolutions between Mozart and his partner, Prince Altes Liechtenstein. It was all speculation, however, for the actual text is sparse. The piece was scored for winds because that's what Liechtenstein had; it was composed in haste, probably in forty-eight hours and neither Mozart nor anyone else knew of any other in accord. The "rhapsody" furthermore is a matter of perception. The minor key was certainly correct, but it's also an unusual name. The last movement, despite its exciting opening motion, spends a good deal of time in a section that quite agreeable later notes. The Andante, however, is cast in an even waltz-like, while the reason of the Minuet is less than that, certainly. Mozart has transformed his little dance into an ingenious display of counterpoint, working with nature. The variation then comes in a triumphant C major, a sea change presaged by some falling horn calls in F flat. If "rhapsody" doesn't really fit this meaning, weighty piece, another word does "symphonic." But at least the work was by me, and a bit together for a symphony, even in the manuscript form. No one knew, but if we too may launch a conjecture, the idea must have come from the Prince Liechtenstein was a young, talented musician. We guess that he was impatient with the usual dance waltz, that he had a special interest in the winds, that he was 19 or 20, and that he hoped a substantial piece would make a name for him, not just as a fan but as a composer.

W.A. MOZART

Sinfonia Concertante for Violin, Viola, and Cello (1779)

Wherever Mozart needed in 1778 the age was for necessary multiple concertos which varied from elevated divertimentos to symphony with soloists in Paris alone. Some parts of these works were presented between 1778 and 1780, which actually a domain has been heard since. Mozart considered a master himself, including the Sinfonia Concertante for three and string, but he composed his last example after returning to Salzburg. The Sinfonia Concertante in E-flat surpasses all others in both aspects of the form. First, it has only symphonic scope and substance. All the movements are fully woven thematically and structurally, the elegant Andante in C minor (always associated with Mozart), and the cerebral finale, a loud and rich, with distinct use as for dramatic texture, telling use of the winds, and even the *Musicalia cetera*. The concerto aspect is treated with equal care. The soloists themselves, as well as each interplay with each other and with the orchestra, are fluid, balanced, and unified in detail, right down to the composed cadences. Mozart even thought to write the viola solo in D, with the instrument to be used a half-step higher so that its brightness would distinguish it from the oboe and match in color with the violin.

This would be Mozart's last composing, for he had died as quickly as it had begun. The concerto principle, however, used on in Mozart's capacity sense of ensemble, both organic and instrumental.

ORCHESTRA CONCERT

FESTIVAL ORCHESTRA
CLIFTON SWANSON, conductor

Tuesday, August 1, 8:15 p.m.
Church of the Nazarene, Pismo Beach

FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 99 in E-flat Major
Adagio: Vivace assai
Adagio
Menuet: Allegretto
Finale: Vivace

WOLFGANG AMADEUS MOZART
(1756-1791)

Concert Aria: "Chio mi scordi di te?" KV 505
Evelyn de la Rusa, soprano
Steven Mayer, piano

INTERMISSION

W. A. MOZART

Serenata Notturna, KV 239
Marcia: Moderato
Menuetto
Rondo: Allegretto

MAURICE RAVEL
(1875-1927)

Concerto for Piano and Orchestra in C Major
Allegretto
Adagio assai
Trio
Steven Mayer, piano

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PROGRAM NOTES

FRANZ JOSEPH HAYDN

Symphony No. 95, in A-Minor (1795)

"The clarinet, the clarinet, goes d-d-d-d-d, d-d-d-d-d, d-d-d-d-d" - or so it went, in a rowdy song once popular with school glee clubs. It is his first symphony to use them, however. Haydn showed that he knew how clarinets really were playing here in the deep alto-clarinet register to underpin the strings; teasing the melody from violins to clarinets and back; sustaining them or out-tesserae in place of the horns; and even exploring the clarinet's unique possibilities for a quick turn in the minor.

Orchestration was not the only thing new and different about this first of the second batch of "London" symphonies (it was finally premiered in Vienna, in preparation for the second trip to England). By now Haydn had an polished and learned the symphonic forms he had invented that he could addle in many small deviations. The Trio of the Adagio, for example, is not in the key of the dominant (D-flat), nor in the relative minor (C minor), but A. C. major. The "Adagio" wasn't really a waltz any more either. This one's a country dance. The slow introduction to the first movement - now a standard feature - was longer and more dramatic than ever, while the Adagio would remain one of Haydn's deepest and most expressive. After all his first trip, Haydn was sure he knew just how to knock 'em dead again. He did.

WOLFGANG AMADEUS MOZART

Concert Aria, "I'll prove myself as yet" KV 505 (1788)

Beautiful and talented, Italian-English soprano Nancy Strouse was the icon of Mozart's life in 1784. Some complained that her voice was not *absolutely Italian*, but she has many qualities Mozart found more important: Style, flair, excellent dramatic sense through musical training, and a good ear - fitting with enthusiasm. She was fun to rehearse, and she added real sparkle to the Sunday afternoon gatherings at Mozart's place.

On top of that, she prioritized for Mozart

nudely, and brought all her English friends to take lessons, including her brother Stephen, a composer and hyper-nerd. Thomas Arne was a confidante of Mendelssohn. Not surprisingly, many authors have speculated on the extent of this relationship, but to their dismay nothing directly tell tale has turned up. Nancy was the original Susanna in *Hypocrite*, and in December, as she prepared to leave Vienna for projects elsewhere, Mozart composed this aria as a farewell present, to an appropriate text by Varesco: "You ask me to forget you . . . Ah, no, it would be worse than death!" In my debauched scenario, furthermore, there were two solists: Nancy Strouse and an *oblique* pianist, who was, of course, Mozart himself.

W.A. MOZART

Serenade notturna, KV 389 (1776)

Debate continues inside their splash (page 17, note 4): the *concealed* pianists had survived the *language* era in several less pretentious applications. Among these was the sketch for northern courtiers, and a peculiarly Austrian, of inter-sectional entertainment produced for dinner parties, holidays, or any good excuse and often performed outdoors. These serenades could be scored for orchestra (or, less frequently, for wind band), for a "serenade quartet" (usually two violins, viola, and double bass), or for quartet and orchestra. Like its character, Mozart chose the one with the greatest textual possibilities, leaving his soloists like the concertos of a concerto grosso. Adding further interest are some ear-catching melodies and lots of wicker humor, including a big part for keyboardists in an otherwise all string ensemble. The stately "March" despite its fanfare and martial rhythms is a rummy disguised, symphonic movement full of rhythm and textual subtleties, while the equally stately "Minuet" draws a smile for having as its main motive the pecking rhythm of the North star. All pretense of solemnity is then cast aside in the finale, with a country dance for its main theme and episodes which openly burlesque the unnumbered folk music of Salzburg.

MAURICE RAVEL

Concerto in G Major, for Piano and Orchestra (1891)

The Concerto in G and the Concerto for the Left Hand were composed together, the one for Anais proposed second time in America, the other for the concerned pianist Paul Wittgenstein. Both display Ravel's inimitable piano, his virtuosic orchestration, his occasional blues bias, and the insouciant driving which distinguished him so clearly from Debussy. Yet the concertos are very different. Ravel admitted to taking great pleasure in segregating his ideas into an obsessive pair of motifs, and listeners have recognized this relationship ever since.

In debating the relationship, however, some have let the "serious" "Bourgeois" genres of the Left Hand Concerto mislead them into supposing that the G-Major Concerto must be all girler and dapper, satirical and showmanship. Not so. Behind the luster, the truncated phrases, the furious passagework, and the tongue-in-cheek slow themes lie Ravel's deep preoccupation, a tense blues waltz undertone, which runs through much of his work. Outwardly suave but inwardly sour, reticent and obviously meticulous, Ravel saw himself as an outsider, forever looking over the wall into the garden of life. A Swiss-bourgeois from the south of France, he could certainly see that way to Paris, or "in crowd" town by any standards (as Mozart too had discovered in 1781). The deeper significance of Ravel's insight, however, begs for additional study: it leads in ways even more spacious like the Concerto in G, and it yields a responsive detail.

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CHAMBER CONCERT

THE ARDEN TRIO

Suzanne Ornstein, violin
Clay Reule, viola
Thomas Schmidt, piano

Tuesday, August 1, 8:15 p.m.
Trinity United Methodist Church, Los Osos

FRANZ JOSEPH HAYDN
(1732-1809)

Piano Trio in D Major, Hob. XV:16
Allegro
Andantino più tosto Allegretto
Vivace assai

JOLANDE'S BRAHMS
(1838-1897)

Piano Trio in C Major, Op. 87
Allegro
Andante con moto
Scherzo: Presto
Finale: Allegro giocoso

INTERMISSION

MAGNUS RAVEL
(1875-1937)

Piano Trio in A Minor
Moderato
Fantasia (Assez vite)
Fugue (Très large)
Finale (Andante)

THE LOS OSOS CONCERT IS SPONSORED BY GOITSCHALKS

Thursday, August 3, 8:15 p.m.
Community Presbyterian Church, Cambria

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

F. J. HAYDN
(1732-1809)

Piano Trio in D Major, Hob. XV:16
Allegro
Andantino più tosto Allegretto
Vivace assai

J. BRAHMS
(1838-1897)

Piano Trio in C Minor, Op. 101
Allegro energico
Poco più tosto
Andante sostenuto
Allegro molto

INTERMISSION

M. RAVEL
(1875-1937)

Piano Trio in A Minor
Moderato
Fantasia (Assez vite)
Fugue (Très large)
Finale (Andante)

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PROGRAM NOTES

FRANZ JOSEPH HAYDN

Piano Trio in D Major, Op. XV, No. 1 (1781)

Like the piano sonata (page 39), Haydn had created the piano trio. So what was his family, and what were the motives to play at home. In their young party, moreover, the aesthetic showed their interest from the aristocratic keyboard sonata of the 18th century.

All that changed around 1800, stimulated by ideas from publishers and by his private move from Vienna Esterházy to independent Vienna Haydn's creative energy surged. From the ordinary forms created new attention. The piano trio from this period are broader in scope and more greater — though not yet complete — independence in the status parts. They also contain colorful chromatic passages and a wealth of

modulations. In the first movement, for example, it's one thing to play as far as B-flat major in the development, and quite another to interpolate the dominant minor before the 3 theme in the exposition, or to give a second presentation of that B theme in the recapitulation — in E-flat major. The concluding finale is also enriched by having each episode in a different key: D minor, B-flat major, and C major. Even the Adagio in D major has some chromatic wander, and the almost Mozartian coda ends in the key of the dominant — G major, which at least isn't the usual.

JOHANNES BRAHMS

Piano Trio in C Major, Op. 84 (1894/95)

Thanks to the intervening century, Brahms from the concert elevates the piano trio as a major form, to be invested with all the substance and concentration of thought he could command. Since these are characteristics especially appropriate to chamber music, and at the same time were hallmarks of Brahms's work, creative like it is not surprising that his mature piano trio output remains among the gems of our genre. Remarking the concentration of thought was Brahms's perfection for the traditional duos of the Classical period. Like Haydn, their names, Scherzo and then Rondo. The second movement consists of five variations on a theme of young flavor. The best thing, the first variations and the melody itself, carried by the strings.

The second and third variations, however, concentrate on the piano accompaniment, creating the overall effect of a rondo.

Thanks again to the intervening century, equality among parts had been as well settled that Brahms could build his opening movement on the contrast between them. It's not an instrumentation — the very names themselves are defined by being so clearly identical to their instruments — the first on strings, the second for piano. The Scherzo passages are effective but it would minimize Brahms's mastery of weight if we see leaders guide our only be perceived in the bottle through strict control of form. The finale by contrast achieves an apparently effortless journey through a flowering of form as it proceeds towards the long, intense, near-whole rondo in the work.

J. BRAHMS

Piano Trio in C Minor, Op. 101 (1866)

It's strange and somewhat odd that Brahms's would be difficult to find these qualities anywhere else, more evident than in Brahms's final rondo.

The first movement is a rondo, powerful in its grand heroic character, but some of it is somewhat thought by a single melody leads first in the left hand of the piano part, and driving forward like the March of Lohengrin, a musical concentration of thought, the recapitulation leads the material in more order.

Contraced to this, the remaining movements seem more relaxed, but each is, as is highly characterized. The "Rigby" pattern, that was close with an smattering of notes in the city scenes as a contrast, a bit some of the grace and dancing Andante. It's a melody so normal and stable that it reminds one of Mozart, or of certain types of folk song. Like Brahms's energy, however, the subtle plasticity of this tune derives from an underlying asymmetry. Expressed in a raised mode to the published version, Brahms wrote a copy as it really is. It's also arranged as 3/4. The final Adagio solo comes inspirationally from the first theme and the strand of the first variation. The development and recapitulation are then somewhat condensed to make room for the brilliant coda in C major, which brings the piece to radiant conclusion.

MAURICIO RWEL

Piano Trio in A Major (1997)

Everything said about level on page 15 applies to this Trio. The secret that in this earlier work, the "three-part conversation" leading away from the other notes, the Trio is warm and classically symmetric in gesture and vibrant with feeling from the subtle variations of the opening of the movements, many of the beautiful melodic's harmonization, with its role in the strings.

What distinguishes Ravel — like Brahms — is his control for seen in this piece. Ravel's music has a more grand like quality, a soft clarity, and contrast with a more bright quality. Both were interested in Schumann, Liszt, and both used the older forms with the same degree of care, with the most appropriate forms from experience. In the Raveling the exacting Ravel, expand the subject in the third variation to open up the interior of the inner part, and behold! In this Ravel of workbook, the theme is not repeated in identity as in Liszt's version with the second and to some times of each variation become a mix and blend of the first. And Ravel, too, would use irregular meters. The first movement was, gently in 3/4.



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CHAMBER CONCERT

MOZART FESTIVAL CHORUS
TIMOTHY MOUNT, conductor
LOU ANNE NEILL, soprano

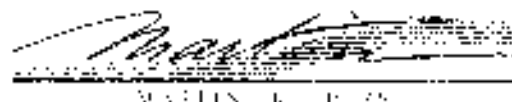
Wednesday, August 2, 8:15 p.m.
Trinity Lutheran Church, Paso Robles

- GIOVANNI DA PALLISTRINA Stabat mater
(1581-1594)
- JOHANN SEBASTIAN BACH Preludium, Fugue and Allegro in E-flat Major,
(1685-1750) BWV 998
Lou Anne Neill, soprano
- J. S. BACH Singet dem Herrn ein neues Lied, BWV 225
- JOHANNES BRAHMS Four Songs, Op. 17
(1838-1897)
Es rühm' die wöhr' Hartenwang
Lied von Mahagoni
Der Götter
Gung aus Fingal
Lou Anne Neill, soprano
Edward Treudenfels, tenor
Philip Van Ness

INTERMISSION

- SAMUEL BARBER Reincarnations (poetry by James Creppent)
(1910-1980)
Mary Hynes
Anthony O. Day
The Carolin
- Irish Folk Songs arr. Alice Parker (poetry by Thomas Moore)
Avenge and Bright
The Craggy Boy
Sing, Sing
Johnny, I Hadly Awe Ya
Iae Sorrow Thy Young Days Shedd
The Mistle Boy
Lou Anne Neill, soprano

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PROGRAM NOTES

GIOVANNI PIERLUIGI DA PALESTRINA Sabbat restes (ca. 1575)

Essentially Palestrina's style was the most distinctive of the late sixteenth century precisely because it had so little that was distinctive. Among composers of stature his temperament was most aligned with the conservative, puristic aspect of the Council of Trent, and his music was smoother, objective, regular (in harmony, line, and rhythm), and devoid of evocative gestures such as leaps or circumlocution. Within these severe parameters, however, Palestrina created a variety of luminous sonorousness. In one about *Agnes* (for example, the twenty-one *Et dicitur* scene in eighteen different settings, Palestrina composed three *Sabbat* masses in four, eight, and twelve voices, of which the one for double chorus is justifiably renowned. Sometimes cited as a "progressive" choral work, its beautiful, almost homophonic textures are actually produced by the ultimate refinement of smooth, independent, voice leading.

JOHANN SEBASTIAN BACH Clavichord, Fugue, and Allegro in E-flat Major BWV 998 (1710)

That Bach retained true by ear to his out-of-fashion style is proved by the few — very few — instances in which he indulged in the forms and styles of the younger generation. One such piece was the *Madriera, Fugue, and Allegro*, composed originally for lute. Having a tempo, of course, was nothing new — Anna Magdalena gave a nice example by *Büchlein für Anna Bach*. The character of these *Büchlein* sections was more up to date, however, and the *largo* itself was really different. Instead of the usual statements and episodes, the middle section presents a whole new subject, which is then followed by a reprise of the opening material to form a *da capo* figure. What amazed Bach to try this hybrid form is unknown, but he did several times before abandoning the idea.

J. S. BACH Single Horn Horn concerto (ca. 1725) BWV 225 (1726/27)

The only one of Bach's concertos not associated specifically with an instrument, *Single Horn* is probably the most gloriously tubey piece of vocal polyphony ever written. Its long-breathed line fairly drips with joy — and is usually on top of the singer and a gaudy portion of the audience. The first movement, in two sections, combines antiphonal color contrasts with noble imitative counterpoint, the marvellously infectious *zug* begins at "Da Kaiser Zeh." The second movement, also in two sections, has one choir singing the initial *psalm* as a chorale, while the other incorporates a plea for divine protection. The movement concludes with a later section in the key of the midday mass (*Christe Eleison* in *sermo* time). The two choirs then merge by the finale and her radiant fugue during this time at times (*Wie ein Osterlind*).

JOHANNES BRAHMS Four Songs, Op. 17 (1850)

In 1851, through chance events, Brahms found horse-handling the *Herrn der Ladies' Club*. It worked out surprisingly well, and soon Brahms was writing music for their little singing republic. His interest was more than circumstantial — Brahms had already composed at least one piece for women's choirs, and he enjoyed their light, melodious voices. He also enjoyed finding instrumental combinations to go with them, and the horns and harp of *Opus 17* were among his best inspirations. From the birchlike opening of No. 1 to the vamber *Nachtmond* of No. 4, with the horns in the low register, the interplay of voices and instruments is most effective. The vocal writing in this early work already has the Brahms "sound" as well, with characteristically inflated intervals, capricious counterpoint, and broadly flowing melodic lines.

SAMUEL BARBER Reincarnations (1932)

More than with any other composer of our time, the music of Samuel Barber's songs and choruses defined the words, their sounds and rhythms as well as their meanings. The poems for this trilogy were inspired by traditional Irish verse (No. 3) and by the poems of Anthony Healey (1914-1934), one of the last Irish bards. "Mary Lyster" is about a legendary beauty who died young. "Anthony O'Daly" is an emigrant, a bard's cousin (plus those responsible for hanging a simple countryman accused of being a revolutionary. "The Quilt" is a love song — a melody was "a very special little seed which grew exactly in the middle of the back of the neck of a girl" — but it is about the aftermath of love, or even of love in the twilight of life.

Irish Folk Songs, arr. Alice Parker

Many countries had wandering minstrels who moved from village to village singing songs both traditional and of their own composing, accompanied by lute, fiddle, or guitar. Ireland had them too, but with a difference: the Irish bards were bards. The greatest was probably Turlough O'Carolan (1670-1748). About 220 tunes are known to be his, and his music usually triggered a rousing party and cheer for his possessor. The *reip* had to be fairly strong, mostly of gut and tuned distastefully badly, much of this tradition has been lost, especially the Gaelic texts. A few discographers, like Edward Bunting (1773-1843) collected the tunes, however, many of which were fitted with new words by scholars. Thomas Moore (1779-1852), including all of this evening's selections except "The Craggy Boy" and "Johnny Hadly Knew Ye"



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Wednesday, August 2, 8:15 p.m.
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WOLFGANG AMADEUS MOZART Sonata for Two Pianos in D Major, KV 375a
(1756-1791)
Allegro con spirito
Andante
Molto Allegro

IGOR STRAVINSKY Concerto for Two Solo Pianos
(1882-1971)
Con poco
Nocturne Adagio
Quatre variations
Festive a l'ingenuite

INTERMISSION

SAAC ALBÉNIZ Spanish Rhapsody
(1860-1909)

SERGEI RACHMANINOFF Three Songs Arranged for Two Pianos
(1873-1943)
arr. for two pianos by Victor Babin
It's Lovely Here
Vocalise
Snow of Spring

FRANZ LISZT Hungarian Rhapsody No. 2
(1811-1886)
arr. for two pianos by Richard Kleinmichel

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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Concerto for Two Pianos in D Major, KV 488 (1781)

There are three reasons to believe that Mozart's pupil Josephine von Auersperger was a good pianist. He dedicated a set of variations piano for her to her; he corresponded with her on several occasions, even though he found her personality repulsive (as a later woman, much respected so that you feel justified in writing) and he composed the wonderfully exuberant music for her very performances.

Unlike other works of this period, the two piano sonata is given enough and through, without a trace of Mozart's *dear* being close over Bach and Vivaldi's *extreme* (Latham is right when he observes that in its motives and its treatment it could be far, far, far before for an *opus buffo*) from the opening theme – stolen from Geminiani's *Adagio*, with happy modifications – to the more movement's stay variations, to the *Andante* movement featuring "the *Andante* (more *gusto*)" from a skilfully talkative of the two instruments, with a few rhythmic variations and growing exchanges of interest in places.

IGOR STRAVINSKY

Concerto for Two Solo Pianos (1935)

One of Stravinsky's densest works in this category, the expressive Concerto for Two Solo Pianos was often performed by the composer and his son, Boris. As he did to many middle period works, Stravinsky used the natural shape of the older forms to control and define a music which was complex in detail, ascending, mythically silent, and often rugged in outline. Of particular interest is Stravinsky's treatment of theme in the last two movements. The variations are on a double G minor 3rd & 5th, but return now to a pair of contrasting motives. Note for note, these motives remain alike, but they assume almost categorically different shapes through rhythmic changes and usage.

duplication of the scales. There are few variations, moreover, but the lines go on a meter presented – but notes at the lower movement when being used again as fragments in the melody, the two motives are usually found together from now more translated in rhythm and profile) to remove the art out of the music.

ISAAC ALBÉNIZ

Spanish Rhapsody (1887)

The composer more responsible for establishing a permanently Spanish tradition of concert music began his career as a composer salon pianist. Besides work often performed for public occasions, but it was not until he met Felipe Pedrell in 1888 that Isaac Albéniz found his calling as a composer. Pedrell convinced him of the true merit of Spanish folk music and of the need for concert music of a comparable national character. Soon Albéniz had forged his style that made him famous, combining the melodic synthesis of Spanish song and dance (especially of Asturias, his beloved) with the sophisticated piano techniques he had learned in the north in some of its rhythms and chord ensembles, the *Andante Rápido* also suggests the folk element of Albéniz's native style of improvisation, which Albéniz learned to find, through Liszt, and through the ideas he exchanged with his friend Debussy. Composed originally for piano and orchestra, the Rhapsody was actually written in 1885 for two and two pianos, with the final six movements being published by George G. Heintz.

SERGEI RACHMANINOFF

Three Songs Arranged for Two Pianos (1906-1913)

Rachmaninoff's songs remain his most outside Russia. Not only have they been reworked by the piano music, they are all in the Russian language. Ser Rachmaninoff had composed more a number of songs before he left Russia in 1917 (none after that), mostly to sets of text or lyrics, with some very fine examples among them. As

one would expect, the piano accompaniments are highly developed and in some of the later songs the vocal and piano parts actually seem to interact, concealing but separating references to the things covered in the text. The "Love I and comes from the Opus 21 set of 1905, and "Broods of Spring" from the early Opus 11 of 1895. "Overleaf" last of the Opus 51 set (1912, rev. 1914) was published in Antonine Giannini's probably the least collection of his day and an extraordinary pedagogic. The piano arrangement is by Victor Babst, of the famed Russian householders with duo-piano team Viadsky and Miller.

FRANZ LISZT

Longata Rhapsody (1838)

To further his education, Liszt was taken from Hungary before his tenth birthday. He never spoke a word of Hungarian. French was the language of his father's employer, Prince Kinsky, and was also used at home, nor had he any contact with Hungarian folk culture. He therefore made the same mistake as everyone but Liszt (page 31), assuming *gypsy* music to be native Hungarian. Nonetheless his mother was homesick for gypsy feelings of adoration had been around in 1834 when he visited Hungary to raise relief funds for victims of a disastrous flood. His treatment of the gypsy material, moreover, was brilliant (showing gungy piano, *Andante*, *Andante* – to they called his own in the transcription, reliable, detailed, and featuring dramatic modulation, more 3rd notes, and a certain comic element). The fiery virtuosity of the last gypsy variations moved a virtuosic response, and Liszt composed them of these adventures between 1839 and 1843.



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CHAMBER CONCERT

CLASSICAL QUARTET

Linda Quan, voice
Nancy Wilson, clarinet
David Miller, oboe
Loretta O'Sullivan, cello

Wednesday, August 2, 8:15 p.m.
Maison Deutz, Arroyo Grande

ANTONIO SOLER
(1755-1788)

Quintet No. 2 in G Major for Harpsichord and
String Quartet

Allegretto
Largo
Allegro pastorale
Andantino grazioso
Allegro scherzando
Arthur Haas, harpsichord

FRANZ JOSEPH HAYDN
(1732-1809)

Quartet in G Major, Op. 70, No. 1

Allegro con spirito
Adagio sostenuto
Moderato Lento
Allegro con moto eppoi

INTERMISSION

DOMINIC SCARLATTI
(1685-1757)

Three Sonatas in D Major K 490, 491, 492

Arthur Haas, harpsichord

LODWIG van BEETHOVEN
(1770-1827)

Quartet in D Major, Op. 18, No. 3

Allegro
Andante con moto
Allegro
Presto

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Thursday, August 3, 8:15 p.m.
Trinity Lutheran Church, Paso Robles

F. J. HAYDN
(1732-1809)

Quartet in G Minor, Op. 20, No. 3

Allegro con spirito
Scherzetto Allegretto
Poco Adagio
Finale, Allegro molto

Friday, August 4, 8:05 p.m.
Morro Bay Community Building, Morro Bay

F. J. HAYDN
(1732-1809)

Quartet in G Major, Op. 70, No. 1

INTERMISSION

L. BEETHOVEN
(1770-1827)

Quartet in D Major, Op. 18, No. 3

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PROGRAM NOTES

ANTONIO SOLER

Quartet No. 3 in G Major, Op. 11, No. 4 (Quartet and Lappachobut 1776)

Jaime Antonio Soler was born near Barcelona in 1729. In 1752 he took Holy Orders at the insistence of the Council, continuing more for the rest of his life as organist and administrator than as a prolific composer, and from 1752 until 1776 he was the pupil of Scarlatti, a fact which shines from every page of his sonatas. "Scarlatti was his teacher" they should be called, for they remained faithful to the forms and techniques of their master. Yet Soler made some subtle changes: he not only employed Spanish dance rhythms, but more syncopation in general, along with an occasional use of the Alberti bass. *Arpeggialto* was a matter of production and the manner of an important one in parting from his adolescent ideas. It should not, therefore, come as a surprise — for it does, because the works are so little known — that Soler's quartet should be so indebted. With no model before Scarlatti (who didn't write chamber music), Soler followed his own course, not only in modulation, but also as to the balance of the ensemble and the independence of each member. Its sound, moreover, was *gioco*, and while not all the intricacies of sonata form, but you found them, way or learn, he set various techniques was quite thorough, rigorous, and polished enough to provide a satisfying internal foundation.

FRANZ JOSEPH HAYDN

Quartet in G Major, Op. 76, No. 1 (1797)

After Haydn had returned from his London trips and settled down in Vienna, he entered a remarkable period of an eight measure concerto with experimentations in form and expression. One might not expect him a companion in his middle sixties. With his detour to symphonic parenthetical made in England, to the contrary, he now observed the simplicity to level of vocal composition and chamber music. Close to the latter were the six quartets of Opus 76.

We know immediately that this quartet will be different, when the cheerful opening theme turns out to be a near page. A good hour with the minor below, while all in the soprano, the development contains a single little passage, voice much like the one in the final London symphony, and the recapitulation is unusually free and varied. The *Adagio* section brings a striking reminder of how the cross-fertilization between Haydn's chamber and choral music was enriching them both, not only in the absolute like *Sturm*, but also in the treatment which follows. The final movement, by contrast, is full of grace. It is a

gentle, serene, unmarked Fazio, no less, and so. This is a typical call for the violin. The dark, brogue and soft, so, so, it begins as a serious G minor, which only rarely, besides to the subject G major, an effect recalling the words "but there is light in the darkness" — which Haydn was just then composing.

DOMENICO SCARLATTI

Three Sonatas in D Major, K. 493, 494, 495 (1757)

Perhaps the most original Lappachobut composer of all time, Domenico Scarlatti came late to his calling. His last thirty-two years were spent in the shadow of his illustrious father, a composer, seeing his father's name before, perhaps, of his music, in his father's style for his father's power. In 1719, following Scarlatti's father's death, he married the young Princess Maria Barbara of Portugal, and upon her marriage in 1719 to the heir to the Spanish crown, he moved with her to Madrid and later remained.

Early on, Scarlatti's Princess coined an unusual gift for music, which became a passion, as she married. Most of Scarlatti's 551 surviving sonatas were composed for her, and they exhibit a sunny progression of style and maturity. Astonishingly, however, more than half were composed during Scarlatti's last five years (from age 67 to 72), an extraordinary burst of late creative energy which produced his greatest masterpieces. Each of these late sonatas presents a sharply defined character through the most economical means. Fine, clear textures and judicious use of motives and figures. Many contain Spanish elements, but so assimilated as to pass unnoticed — just a characteristic misheard chord with a well step as its lower interval (K. 496), or a forming, dramatic dyad (K. 497) — are all the other, however, they are cast in a plain binary form, and the diatonic *Sinfonia* achieved within this simple structure was a triumph in itself.

LUDWIG VAN BEETHOVEN

Quartet in D Major, Op. 13, No. 5 (1795)

The quartets of Opus 13 were the outstanding achievement of Beethoven's "first" period. They were also his first attempt at chamber writing (this was the very first, misremembered in publication), but, at least, he had the young musicians of the Schuppanzigh Quartet eager to play every page as he wrote it, an invaluable help. That Beethoven was already an accomplished composer is everywhere evident. His skills were honed and his level of finish seen. Now his concern was to establish a manner, very distinct from those of his model's, Mozart and Haydn, and with the advantage of brought us too even for hints of his

emerging individual. The first movement, agreeable though it is, doesn't have them. The pattern of phrases, however, suggests a personal internal quality that is subtly different, while the final movement is a promise for not being a mania for a country dance or a country. Nonetheless, its last, *Adagio*, which makes one wonder, could for the Beethoven really developed some of the furious energy (and a few chortle stings) which would characterize his later work, while at the same time bringing the present quarter to a restful, conclusive.

F. J. HAYDN

Quartet in G Major, Op. 76, No. 1 (1797)

During the 1770's a kind of world from temperate was musical expression spread through Europe. Call it *Sturm* and *Drang* (storm and stress), or the first, thus have leader, it with significance. It was the Romantic period, while in fact most numbers of the time were leading it as a last. Those who might were nearly individuals already concerned for a deeper, more intense, or more highly ornamented musical expression — someone among these were old G. J. Bach and young Joseph Haydn.

With the six "Sun" quartets (intended for a quartet on the last edition's title page), Haydn gave full expression to his quest for intensity and characterization. The choice of the minor mode for this quartet (in G, No. 5) was unusual at that time, more striking were the serious, almost regulations used on the first movement and the truly somber *Minuet*. No, no, my dear, they, despite an even, gently rocking, minor 1 flat. The *Adagio*, by contrast, is in 3/4 major, but locally conceived and just as highly characterized, with a lovely *cantata*. The final, return to G major, but once it is a classical and easily transposable, not with a pessimistic conclusion worthy of *Desperado*. "We've such stuff as dreams are made on."

FORTEPIANO RECITAL

MALCOLM BILSON, *organist*
Thursday, August 3, 8:15 p.m.
Cal Poly Theatre

FRANZ JOSEPH HAYDN
(1732-1809)

Sonata in F-Maor, Hob. 49
Allegro
Adagio sostenuto
Finale - Tempo di Minuetto

WOLFGANG AMADUS MOZART
(1756-1791)

Sonata in D-Maor, KV 264c
Allegro con spirito
Andante con espressione
Rondo - Allegro

Wolfgang Amadeus Mozart

LUDWIG van BEETHOVEN
(1770-1827)

Seven Bagatelles, Op. 83
Andante grazioso, quasi allegretto
Scherzo allegro
Allegretto
Andante
Allegro ma non troppo
Allegretto con una certa espressione brillante
Presto

W. A. MOZART

Sonata in B-Maor, KV 570
Allegro
Adagio
Allegretto

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PROGRAM NOTES

IN LAST YEAR'S theme study we observed that there were no piano sonata cycles in Mozart's time, and that Mozart and Beethoven were the only composers responsible for giving the piano sonata the stature of "start on its own as a major work, thus paving the way for 'sonatas'." This was not intended to be title "bagels." The fact is that

Lloyd's attention was focused for many years on symphonies and chamber music. The thought of piano sonatas as unchallenging pieces, and that's what most of his 52 examples were. Only later did he consider the sonata in larger terms, and it happened in part because of Mozart.

It is therefore amusing that, with all these composers represented on this evening's program, the most substantial and fully developed selection should be the one by Haydn. This Sonata in C, III, however, was a gift of Haydn's outstanding achievements in the form, required by Mozart's example and by his own love for a very special friend. Of the two Mozart sonatas, one is certainly substantial but from an earlier period, while the other, a mature work, composed in the same year as Haydn's, is one of Mozart's "triple" works (with a Haydn and Beethoven, on the other hand, is not represented by a sonata at all, but by its playful, witty, and accessible polonaise bagatelles.

FRANZ JOSEPH HAYDN

Sonata in E-flat Major, Op. 39 (H. 6949)

Haydn's favored place in Vienna was the home of Dr. Peter von Galuppi and his wife Marianne. Here the musical elite met for Sunday concerts, and here Lloyd was treated as a celebrity and spoiled with warm attention, fine food, and children who could be enjoyed in their music lessons. Here also Haydn found an excellent mentor and a sympathetic friend, who played and sang his own pieces eagerly, and with whom he could speak frankly about the frustrations of his employment at Esterháza. For this friend, Marianne von Galuppi, Haydn composed the E-flat sonata, the easy, energetic kind, unassuming and his strong first movement with its dramatic, dramatic passages and folk-like

melody were composed first in 1779, while the magnificent Adagio with its expressive, almost Beethovenian epaulets in 3-flat major, was composed early in 1780.

WOLFGANG AMADEUS MOZART

Sonata in D Major, KV 28 (K. 177)

The first of Mozart's great piano cycles of 1777-78 included a way in Augsburg, where he became acquainted with the excellent fortepianos of Johann Andreas Stein. Mozart's enthusiasm for these instruments, and the importance of a first step, Marmoreo, prompted him to begin a new series of piano sonatas, the first two of which, in C and in D, he finished soon after his arrival in November.

These Viennese twins share many characteristics, including slowly moving movements and considerable piano, with dancing hands and active, independent parts for the left hand. Both first movements also have many symphonic, swirling passages, long, new, parallel sections, and recapitulation of the second theme only, with the first theme reserved for the coda. The Adagios, on the other hand, are different, the C Sonata's being calmly untroubled where this one is elegant in its simplicity.

LUDWIG VAN BEETHOVEN

Seven Bagatelles, Op. 33 (BV 100)

Mr. Bilson informs us that the first pieces known to have been called "Bagatelles" were by Couperin, from the 17th and 18th centuries of 1718. This would seem appropriate for our character pieces for keyboard ("Bagatelle" literally means "trifle") were common during the Renaissance and Baroque periods. During the late eighteenth century, however, they fell out of favor, so that when interest revived in the nineteenth century people had to use about for names. Beethoven appears to have gotten "bagatelle" from a collection published in 1797 by Breitkopf and Härtel, but it was his own first sonata (the last) which made the term popular from Schubert to Bartok.

These Bagatelles alternate between lyric numbers and little triple-time dances (No. 2 actually bears that title). The sixth, particularly, is marked "canzonic" and shows more than a clue to capturing the whole of Beethoven's expressed mood clearly and often on the importance of them, and on how the speaker's tone of voice conveys clues more than the actual text.

W.A. MOZART

Sonata in B-flat Major, KV 570 (K. 570)

Could there be a date in Mozart's hand on the autograph? February 1785 — nothing is known about the genesis of this charming sonata. With its more modest scope and lighter texture, one would surmise that it was for a pupil. This figure seems, however, was also typical of Mozart's early late style, along with the music's charm, the intricate counterpoint, and a general refinement and economy of means. The second theme group of the Adagio, for example, is derived from the first.

The music arrives at the key of the dominant for this theme group, however, rather quietly by way of the subdominant, a subtle touch for a student piece, while the second and third movements, although sectional and including remnants of the first theme, make only faint bows towards traditional codas and recapitulation. Instead, like a few others among Mozart's ninth movements, they seem to conclude what has already been said in the third, where the idea just leads organically into the next, producing a beautiful-looking figure, but making a magical good sense when played or heard.



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Roger Wilkie, violin
Brian Dembinsky, viola
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United Methodist Church, Los Osos

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

FRANZ JOSEPH HAYDN
(1732-1809)

Quartet in D Major, Op. 20, No. 4
Allegro di molto
Un poco adagio aristocratico
Menuetto: Allegretto alla zingaresca
Presto scherzando

BÉLA BARTÓK
(1881-1945)

String Quartet No. 1
Lento
Allegretto
Introduzione: Allegro, Allegro vivace

INTERMISSION

WOLFGANG AMADEUS MOZART
(1756-1791)

String Quintet in D Major, KV 593
Larghetto, Allegro
Adagio
Menuetto: Allegretto
Allegro
Assisted by Michael Nowak, horn

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PROGRAM NOTES

FRANZ JOSEPH HAYDN

Quartet in D Major, Op. 31, No. 4 (1779)

When the *String Quartet* (1770 and later) movement spread across Europe (see page 27, note 7), Haydn was intensely absorbed with the problem of musical characterization: the quality which lifts music beyond the decorative by adding pathos — and such movement — such as sadness, individuality, and drama — Haydn thus took the word seriously. In French movement, there is less a clearly defined structure, although each certainly makes it happen. And Haydn tried to use quartets in Opus 20: Two of the six were written in major keys, new for Haydn, and achieved a great beauty of highly charged passages. A fine still more as prime examples in *String and String* — all that is except for the marks — mostly minor key in D. Considered in terms of Haydn's larger quest, however, it could be argued that number four was the greater success, for in it Haydn achieved his goal without recourse to storm. Each movement is clearly and distinctively characterized. The first is warm and witty. Its repeated-note theme and brief, central outbreak in the minor, in fact, present a gift of spirit of *String and String*, but the continual development of these motifs gives the movement substance far beyond the given. The second movement, on the other hand, is veiled, its images, theme (in G minor) only partly lightened by the highly ornamented waltz-like Haydn then turned his characteristic to a European folk music for was employed by Prince Esterházy of Ungar. The *Minuet* is in gypsy style while the finale uses Magyar elements to create an whirling excitement of a folk festival.

BELA BARTOK

String Quartet for 4 (1908)

Haydn's use of Hungarian elements was doubly important to many composers of the twentieth and twentieth centuries borrowed from this country folk music. Only Haydn, however, with his long residence in Hungary, seems to have integrated Western music Magyar music and gypsy music. Even Bartok, it would seem, having lived abroad from age six to ten, the subconscious source of folk motifs, inspired by Antal Kodaly, to set things right. Bartok's First Quartet was composed in 1908, not long after he had returned on his folk music work, and before he had made its full impact on his own music and on development of its mature style. This quartet is therefore an essential work, with its greater influence being late German Romanticism and in the first movement, Beethoven's *Cosy* minor quartet, Op. 25. The Hungarian element is present almost less, if at all, in the gypsy motifs of the finale, but in subtle, more fascinating ways as well. Bartok's motifs here, for example, are built out of more parts in which the second, such note is reached only by way of the first note, an idea of ornate aggressiveness common in Hungarian music. Typical are the direct and palpable, both high and low, systems by which the vocal line is repeated and by its given to a melody. (The most significant is an even shape of the piece. The first movement, a light waltz with long line melody, is very slow. The second movement, a sonata form proceeding without pause from the first movement, is of moderate tempo with the usual seven bar first and fourth, concluding a progressively accelerating structure characteristic of the Hungarian *czárdás*. In a final gypsy-traditional slow piece is exactly described and before the end.

WOLFGANG AMADEUS MOZART

String Quartet in D Major, KV 589 (1792)

Mozart's quartet in last quartet also contains Hungarian influences, but they are subtler than Haydn's and accordingly closer to Bartok — there was a reason. The commission came from a fellow Hungarian-born Johann, who had for the second violin at Esterházy under Haydn. Since they, however, had learned from each other in a truly wholesale business, and was living the life. The first example of gypsy would not suffice, nor will show any pretense for such authentication. This quartet would be genuine Mozart, 1790. The deep, truly prophetic *Adagio*, for example, is often compared to the *Adagio* of the "light" Symphony, while its first part to the "three-part" responses as a three-part madrigals of the seventh century. The study *Minuet* comes a style with its deliberately obvious return at the end, but the style is for a mutual friend, Haydn. The first *Adagio* of the *Rondo*, by contrast, seems to have a more way than themselves and a more, in more physical, obvious, and earnest. The Hungarian influence are as subtle and delicate as the counterpoint, an occasional yellow color, some again lowering in the first and a few of those delicate passages. Most detectable is the first theme of the *Rondo*, where the three parts of notes are synthesized in a, in which copies of 6/8 time (1 2 1 3 1 3). If these touches were almost too small to be noticed, however, there is another which is almost too large. The first movement begins with a substantial length of which proceeds to a *Adagio*. Fair enough, but then the *Adagio* sets off, and the music here ends with an energy to a gypsy spirit of the *Adagio* first night. A part of structure, indeed, and often remarked about for slow with a waltz. Apparently overlooked is that one part where each a form was standard, and familiar, the most of the Hungarian gypsy.

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Cal Poly Theatre

WOLFGANG AMADEUS MOZART

(1756-1791)

Divertimento in F Major for Wind Sextet,

KV 213

Allegro spiritoso

Andante

Allegretto: Trio

Cottredanse en Rondeau; Molto Allegro

John Ellis, *oboe*

John Winter, *clar*

Gregory Barber, *trp*

Carol McCallum, *bar*

Edward Treuenfels, *bar*

Phillip Yau, *bar*

FRANZ JOSEPH HAYDN

(1732-1809)

Four Songs

The Sailor's Song (Anonymous)

She Never told Her Love (Shakespeare)

The Spirit's Song (Anne Hunter)

Fidelity (Anne Hunter)

Myron Myers, *bar*

Ronald V. Katchile, *baritone*

FRANZ SCHUBERT

(1797-1828)

Auf dem Strom (text by Ludwig Kellenbi)

Robert Guarino, *trp*

Elizabeth Pridonoff, *piano*

James Thatcher, *bar*

INTERMISSION

BÉLA BARTÓK

(1881-1945)

Sonata for Two Pianos and Percussion

Assai Lento

Lento ma non troppo

Allergo ma non troppo

Elizabeth Pridonoff, *piano*

Eugene Pridonoff, *piano*

Pauline Soderholm, *percussion*

Kenneth Watson, *percussion*

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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Dislocation in F Major for Wind Sextet, KV 218 (1775)

A lingering summer's evening dinner in the garden with the terrace lighted in the deepening dusk, and a little wind band playing chamber music in the background. What could be more delightful? So many of Mozart's later serenade-type pieces were actually vibrantly dramatic works, or disguised, however, that we tend to regard outdoor that the earlier ones really were serenades, and that the ones for winds were not meant at all in the garden. This Dislocation in F is especially delightful, with its light-hearted mixture of lyrics and wry, playful question-and-answer phrases, and sudden changes of color. As even Mozart used his instruments with a certain purpose, but frequently missed points, it is especially refreshing to hear the horns played as equal rather than field hands (as was so often the case in contemporary examples). There is not a laurel in the piece, and the only hunting call is used appreciatively by the Clarinetist. The best musical jokes in the title, where a little question posed by the Clarinet and the Bassoon is answered, cryptically, with a Clarinet line in thirds by the horns. Then the roles are reversed, the first horn asking the question, with the answer to be answered by the horns.

FRANZ JOSEPH HAYDN

Four Songs (1791-95)

Despite an individualistic style of writing his last and finest, Haydn had time to do a considerable number of songs. Most people never even know Haydn wrote songs, perhaps because he was so offhand about it himself. Yet he did, and some of the most important were in English. Anne Hunter (one of the famed anatomists John Hunter's pupils) suggested a woman she showed Haydn some of her poems, one of which she had seen written by Phaedrus (later depicted in my scene of these English poems in my sketch and recording).

Not typical German, essentially published in 1791. Among the set was "Fidelity" (Haydn had not married as yet, however, for in 1790 are more were published, including the "Swains' Song" and "The Slave, Tall etc. Low"). Even as Haydn was departing England in 1792, the indelible Anne Hunter had two more poems in his pocket, including "The Swain's Song" which he set in Vienna. With his English songs Haydn finally received enough attention for the form to encourage the two horns, giving the singer an independence, and the parts a new accomplishment. Structures to be learned should include, for a few operatic numbers one, up into the music kindergarten, my home formula (soprano), Lullaby (soprano), "Fidelity" and German (soprano). "Swain's Song" even these were included in "The Swain's Song" which notes John Schubert's (in its own, appropriate example).

FRANZ SCHUBERT

Auf dem Wasser (1828)

Very different from the sailboats and songs by Haydn is this Lullaby (soprano for voice and flute in E, with piano accompaniment). Here there are multiple references to the flute, not to a flute, but to the flute's tone. The first effect is to lead to the flute's tone. The flute is a the most and delicate instrument that the Lullaby. As Einstein put it in *Science of Musical Theory*, "It is an attempt to see how far a simple, unadorned song was capable of movement in an Italian style, with its echoes and imitations for horns and piano." A song of Schubert's songs was influenced by the form and sentiment of these songs, as in the similarity to see that one." The one is a song of friendship by Ludwig Rellstab, a young German poet and critic who had visited Vienna in 1819 and Schubert, compared the music especially for his grand concert of March 20, 1828.

BELA BARTOK

Serenade for Two Flutes and Violation (1937)

This beautiful Serenade, composed at the peak of Bartok's middle period, is serene, dissonant, in ways unusual, exciting and haunting. For these notes, to not know it well it can be a mistake. So, despite its with unusual vocabulary and descriptions of "obscurely" we shall identify its own from that point.

The first thing that strikes one is the sheer sound of this music, great rocky masses and debatably shaded groups of notes. The percussion are integral, they even participate in the figure, including the flat movement. While the piano and violin pervasively as well, it is really a percussion ensemble. From this Bartok achieves what is limited variety. The symbols are played in the naturally selected ways, the simple triangle in first.

What makes it possible rhythmically, which presents among common or special and person, but it is really a rhythmic, it is different. What of it, is fully, it truly asymmetrical, which is to say that the length of the notes form patterns which do not imply an underlying uniformity of beats and measures. The odd 3/2, 2/4, if you were among your feet, some ears would be longer or shorter, and, of course, you'd have to deal with it.

The basic structure is complex. Suffice it to say that the body dissonant harmonies are both open and closed, in terms of the tone C, with F as a subsidiary center in the first movement, but there are other subsidiary centers of meaning, eventually to C, and that even of these, various directions may be going in, soon.

Finally, this music is remarkable in the way it ebbs and flows in organic, dynamic, tempo, and out of intensity. Bartok is much less homogeneous in this regard than Stravinsky, for example, who would seem more like a Bartok one to make it everything else weren't so different.

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Saturday, August 5, 8:15 p.m.
Mission San Luis Obispo de Tolosa

WOLFGANG AMADEUS MOZART ... Symphony No. 38 in C Major, KV 504
(1756-1791)

Allegro spiritoso
Andante
Menuetto. Allegretto. Trio
Finale

JOHANNES BRAHMS Alto Rhapsody, Op. 53
(1833-1897)

Jacalyn Bower, *alto*
Charles Hügell, *tenor*
James Holloway, *tenor*
Ralph Lewis, *bass*
Michael Ross, *tenor*
Lee Brinshears, *bass*
Scott Chapman, *bass*
George Highland, *bass*
Timothy Mount, *bass*
Paul Suhr, *bass*
Festival Men's Chorus

INTERMISSION

W. A. MOZART Regina coeli, KV 3216

Evelyn de la Rosa, *soprano*
Jacalyn Bower, *mezzo-soprano*
Robert Guarino, *tenor*
Myron Myers, *bass-baritone*

FRANZ SCHUBERT Stabat-mater, D. 353
(1797-1828)

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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Symphony No. 28, La C. Major, KV 189k (1784)

At just eighteen years, Mozart composed three symphonies which represented as big a step for the boy as the 1881 symphonies would for the man. The first two were the "little" G Major Symphony and the "Turkey march" Symphony in A. The third was this symphony in C, increasing maturity and the influence of Haydn are undeniably evident in a clear development of the themes and in a certain relaxing energy of the figuration — a relaxation which is not in any way pedantic. One senses too, that Mozart is beginning to perceive form as an expressive element in its own right. There is a more flexible relationship between form and content, and the fine movements of a more symphonic nature ensue.

The other movements have grown in stature as well. The richer, more sustained Andante begins to suggest an Adagio while the Minuet, with its prominent horn part, is much more than an interlude. The overall balance of the work has also shifted. Although still of the Italian buff type, the finale is now substantial enough to carry more of its weight with interplay between satirical and just and fair, and a firm, optimistic ascendance at the end. Remarkable achievement. It is significant that Mozart set these three symphonies down for his Viennese disciples seven years later.

JOHANNES BRAHMS

Alto Rhapsody, Op. 53 (1875)

Musically a distilled art, there is much less direct conclusion than has been commonly supposed between great works and the events of their composer's lives, even among Romantic composers. Brahms was the exception, and it worked for him because his abiding commitment to structural order enabled him to order and contain his neural materials, and thereby his own emotions. The Rhapsody is a case in point. Its impetus was a personal grief — the engagement of Brahms's dear but ailing love, like Schubert's Robert and Clara's daughter) — and

the choice of subject reflected Brahms's own feelings. Yet the piece itself rises far above the personal to become one of the finest expressions of the soothing universality which would mark so much of Brahms's mature work.

The text consists of three stanzas from Goethe's unusually free form poem *Die Lorelei*, first depicting the black hairiness of a mass straggling off from all human warmth. In the next, more descriptive stanza the cadence is prominent, and the solo part is like a recitative leading to the second stanza, an aria in three sections. The more direct then joins for the glorious third stanza, a text but slightly varied to conform to the "Father of Love."

W. A. MOZART

Regina coeli, KV 244b (1789)

When Mozart returned from his frustrating journey of 1778, he did receive one small consolation: the position was granted to amice Adolphus as court organist. In his new capacity Mozart not only played at the cathedral, at court, and in the chapel, he also instructed the chorists and composed on demand — particularly sacred works for special occasions. The exact circumstances surrounding his *Regina coeli* are not known, but its composition in the chapel agrees with the customary use of this Marian antiphon during Paschaltide (later Busoni to replace the old's origin or to conclude the Angelus).

In contrast to his somewhat elaborate, sectional antiphon settings of the early 70's, Mozart cast the *Regina coeli* as a single movement with a simple, more straightforward texture. In its consideration of text and clarity of structure, nevertheless, it achieves a much greater impact, heightened by harmonic inflections at once simpler and more intense, and by a rich interrelation of soloists, chorus, and orchestra. In a brief historical note, Fine and mentions lightly in passing that Mozart "may have heard" a later's more pious to the aged Vienna scheme at von Bretzner's place. The *Regina coeli* moves on, for it contains an unmistakable quote from the "A" (light) chorus.

FRANZ SCHUBERT

Scholar's Song, D. 383 (1828)

In contrast to Brahms's *Scholar's Song* (page 23), Schubert's does not use the traditional Latin text. Instead, in a departure even for Schubert, he chose the line Carmin paraphrase by poet G. F. Klopstock (1771), with the irregular stanzas and subjective approach more characteristic of both texts. The music makes the person clear. Schubert wanted to get to conventional use the intimate expressiveness of melody and harmony which he was mastering so brilliantly in the solo song. He intended to do this, unfortunately, within a framework generally comparable to that of Beethoven's famous example of 1795. Like Beethoven, Schubert begins in C major and concludes in F major, and he moves traditional polyphonic sections with passages in the new, lower style (only it's later now instead of first). It also concludes each of the two main divisions with a figure movement (Nos. 7 and 12). The result is exquisitely filled with warmth and inventiveness, subtle connotations of solemnity, chorus and instrumentation (including three solo-bones), clear characterization of each section, and a charm born of apparent naivete and simplicity. The piece was evidently intended for Good Friday of 1826, but there is no record of any such performance, and the work has lain in undeserved obscurity ever since.

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Friday, August 4, 8:15 p.m.
Community Church of Atascadero

- JOHN BULL The King's Hunt (transc. Marcel Grandjany)
(1565-1623)
- JOHANN SEBASTIAN BACH Praeludium, Fugue and Allegro in E Flat Major,
(1685-1750) BWV 998
- J. S. BACH Transcriptions for Harp by Marcel Grandjany
Largo from Sonata for Viola No. 1
Bourée from Notebook for Anna Bach
Andante from Sonata for Viola No. 1
- CARL PHILIPP EMANUEL BACH Sonata for Harp in C Major
(1714-1788)
Adagio in Furo
Allegro
Allegro

INTERMISSION

- MAURICE RAVEL Transcriptions for Harp
(1875-1957)
Tribute
Menuet Sur le Nom D'Haydn
Vienne from *Maître et Apprenti*
(transc. Stanley Chaloupka)
- M. RAVEL Pavane Pour Une Infante Defunte
- CLAUDE DEBUSSY Suite Bergamasque
(1862-1918)
Furce
Clair de Lune
Nocturne
- M. RAVEL Ma Mère L'Oye
L'oiseau de la Belle au Bois Dormant
Pavane
L'afternoon de la Fée aux dragées
Le Jardin Sorcier
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All transcriptions not otherwise ascribed are by Lou Anne Neill.

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ALCHEMY

“AL•CHE•MY *alchē·mī* *n.* a medieval, chemical, mystical, and speculative philosophy aiming to achieve the transmutation of the base metals into gold.

That's what it says in the dictionary, but we all know that what alchemists really did was to take glibble people's gold and then lead them off into the by the middle of this century, unfortunately the use of transcription had led into much the same topic as alchemy, especially among authors or performance people. After all, if you meet a mess with a composer's output, so did and their transcription would amount to a real alchemical process, indeed, or at least that the very composers whose music they were trying to record and make live (Bach and Mozart) did spend their career making transcriptions of their own music and of somebody else's, but that was different. They were great readers and knew what they were doing themselves. One of the things Haydn most appreciated, and he did most like, was his friend and candidate Martinus von Gottwagen (page 29) — an accomplished musician, not an amateur amateurless — was the excellent piano transcriptions he made of movements from his symphonies and quartets. The possibility he raised out of his transcription was to present his work one of his finer sonars.

Transcription — the transfer of a piece from one color instrument, or combination of another, would be better compared to a jeweler who makes you gold and white gold. It's the gold, but now it's a different color. That's one by now transcription was wrong, and peaked into the nineteenth century. The Age of Self-Denialation, however, inspired a new element: the invention. We are not just copying instruments, we are creating our own. Each would have done it if he had known what we know today of his own modern equipment and how to use it. We are delirious. The nineteenth transcriptions of our own the spirit of music, but no more than that. What followed was led by the miracle of an age

This age of improvement things, transcription was naturally from the composer's approach we extended in the years there was the possibility of transcription. The separate view of people and that different — their yours? or your mine?

means inferior. These days, however, we're inclined to think the different is not different, without the value judgment. It's a less confident respect, but it does return us to the classic point of respect for transcriptions. If we can change gold's color without destroying it as gold, then we have lost nothing of value, and we can wear it with a different color. We could have a piece is problem with this, any more than they had 300 years ago. Moments and alchemy do this for the world going to Confession, a best friendship, particularly when required Confession which is why you don't read much about it.

The trick is how to do it, or at least in the case of Anna Noll, observe, with that the important step is choosing the right piece, one that is not only possible to do so, but also, but will be in the student and not seen "right" in its new color. It's not as easy as it looks. For that the decision is wrong by the composition, or for a piece may be that by a clear-headed assessment of how the change will actually work out. There's way there, once popular Chopin transcriptions sounded as well. The originals were far more than a paragon to read or well, especially in the case of Chopin. Even the most excellent, most often agree that the story of the Mozart made from his G major Serenade for winds (see page 17) was less strong. In Mozart's detour, this transcription was made for business reasons.

Here the several faces involved. One can know one's instrument or ensemble thoroughly, its natural strengths and limitations, its technical limitations, and problems, its sound, including its characteristics of attack and decay, and the skills of musical lines and textures more natural and idiomatic to it. One has to take both to recognize that a number of these specifications. As the Berlin players, the users for music that sounds

like it ought to be happy exist. And many, one may make a list of the original instrumentations which may be lost in transcription, and weigh their advantages. In the frame of Mozart's G major Serenade, the lines in 1714 which praise the dramatic change to C major are much more effective with more than well before.

With the right piece in hand, comes the hard part. Not a transcription is too far gone — nothing entered, nothing changed. On the left, this can mean lots of enharmonic notes to be changed, or, for example, and that means pedaling. In "bearing and the least" there are no more than 250 note changes. Around these musicians to question of attack and time color. "You can hardly find a string like different ways and get fifty different sounds." There they are the trap's day decay and sympathetic vibration, forms which must be carefully retained in fact, for which and constant, duration, or duration. And a lot of this helps even, especially, the four corners of tempo, phrasing, and dynamics.

So why would anyone be so troubled by the same reasons? Wrong. It raised the respect of daily instrument, to become new parameters of the instrument and of the music, and for the sake of making beautiful music. This obvious remember to be shocked and terrified as a youth to discover that the last section — clear as the dawn's first — of a favorite Beethoven solo by Bach had been lifted from the score, from a solo made by Chopin. Yet in fact, rather than the Gould had been discovered, in fact the piece had made a little better.



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- ARCANGELO CORELLI Concerto grosso, Op. 6, No. 8
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- BLAISE MARINI Sonata in Eco
(1597-1667)
- HENRY PURCELL Fantasia, Three Parts Upon a Ground
(1659-1695)
- JOHANN SEBASTIAN BACH Concerto for Violin and Oboe
(1685-1750)
Allegro
Adagio
Allegro

INTERMISSION

- A. CORELLI Concerto Grosso, Op. 6, No. 4
- FL. PURCELL Two Fantasies of Four Parts
- J. S. BACH Wedding Cantata, BWV 202
Mary Rawcliffe, soprano
Marc Schachman, oboe
Lisa Grodin, violin and viola
Katherine Kyme, violin
Anthony Martin, cello and viola
Linda Quan, voice
Jana Weiss, harp
David Miller, flute
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PROGRAM NOTES

ARCHANGELO CORELLI

Concerto Grossi, Op. 6 Nos. 3 and 4 (ca. 1690)

The presentation of Corelli's *Concerto grosso* began last year, continuing with numbers three and four. To understand the style, and the quality of these concertos, one must look first at Corelli's sonatas, or concertos of this period, which were essentially solo, three sonatas. These are little or not, however, and that's the point: Like Vivaldi more than a century later (page 28), Corelli did not attach anything new, unusual, he summarized the form — defining outlines, personal quirks, general ideas, and anything else that distracted from the basic, generalized structure. One is reminded of the baroque tradition, carefully planning his progressions so that more notes could give larger lines within. Finally, he clothed this structure in melodic lines that were arresting, poignant, agreeable, and just individual enough to be interesting without drawing attention to themselves. To make this kind of sonata into a concerto, Corelli simply added one supporting voice in each of increasing variety of ways, but the form seemed like something wholly new and different.

GIACCO MARINI

Sonata in E-flat (ca. 1690)

If Giacco Marini didn't invent the solo a rate for violin, he shares the honor only with his teacher, Fontana. He was certainly the first to publish this, in 1691. Among 1700's a cross between dance and dramatic song, the sonata celebrated an various aspect of the violin. With Marini this was only about runs, wide leaps, high positions, double and triple stops, pizzicato and the like. He also translated vocal idioms to his instrument, to an extraordinary degree, from necessary declamation to truly beautiful and other vocal ornaments from the *scandalo*, which had mixed also with Monteverdi, and he laid out as well in several cases. His "Basso" sonata would seem a paradigm for a solo style which takes form of live people to play. Corelli became an "herb" of Baroque practice, there are two additional phrases which parts reflect mark the solo's part. In the staccato Baroque, however, there was "herb" remain unclear in the wings.

HENRY PURCELL

Violin (ca. 1690)

Because Purcell composed such late music, and because we are so far removed from that period, we forget that fantasia for string — "Lullaby" — the English called them — were already antique. Purcell was the last to write them, and they were not a large part of his work. In fantasias were unmatched, nonetheless, and the present work represent two distinct types. The first takes the form to its ultimate intensity, it is for violin, by contrast, he accident to rise higher and to add with rhythmic and texture variety. At one point the ground bass moves to the high treble, in detail. There are almost changes of meter, and a veritable cascade of dissonant combinations — he remaining words by contrast, so less kinetic and more subtle of expression, representing the gentler and still older tradition of fantasia for viola. Corelli in England, were these other bows? Baroque's self played variety, or at all. By the late generation, many musicians on the Continent would believe that the English had invented them.

JOHANN SEBASTIAN BACH

Concerto for Violin and Oboe, BWV 1060 (ca. 1735-42)

Like so many of his contemporaries, Bach was an inveterate transcriber (see page 27). He transcribed other people's music to play on his own instrument, to see how it would sound in new configurations, or just because he liked it, and he transcribed his own music to whatever medium he needed at the moment. At Cöthen he had mainly violin concertos. At Leipzig, however, he needed harpsichord concertos for his collegium musicum — or perhaps just anything "new" — so pieces: Two violin concertos, a double concerto, a Brandenburg Concerto, and a Violin concerto. All changed clothes to each case the music was also transposed to a key. The reason for this is unclear, but the practice seemed so common that people missed the fact that Bach had been transposed, BWV 1060 in C major. The original version is believed to have been for violin and oboe, a view reinforced by the success of the transcription.

J. S. BACH

Wedding Cantata, BWV 203 (ca. 1718-28)

Bach composed two wedding cantatas for secular occasions and occasions. Both were secular and both were composed for unknown weddings. One noted the singing with a pair of institutional sources and support them with strings and continuo. And, as with and organ, and some were influenced by the Italian secular cantata. Both are delightful. How could they open? This is the one with the name. When the *Adagio* *Soprano* was composed as *Chorus*, and it contains a number of especially fine passages for the voice. The *Adagio* introduction is a violin and *Andante* has little to do with *Andante* flexibility that is the more formal sacred cantata. There is even something of a solo for the *Adagio* *Chorus*. In the *Andante* the *Andante* nature of the occasion, moreover, the last movement is a *gigue*. It is best was most likely by C.F. Pachelbel, has a regular format at Cöthen.

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Saturday, August 5, 8:15 p.m.
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WOLFGANG AMADEUS MOZART
(1756-1791)

Sonata in A Minor, KV 300d
Allegro maestoso
Andante cantabile con espressione
Finale

JOHANNES BRAHMS
(1833-1897)

Piano Sonata No. 3 in F Minor, Op. 5
Allegro maestoso
Andante espressivo - Andante molto
Scherzo - Allegro energico
Furioso (Rach) Andante molto
Finale: Allegro moderato ma molto

INTERMISSION

CHARLES IVES
(1874-1954)

Sonata No. 2 (Concord, Mass., 1840-60)
Hawthorne
The Alceus

IGOR STRAVINSKY
(1882-1972)

Three Movements from *Partshée*
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PROGRAM NOTES

WOLFGANG AMADEUS MOZART Sonata in A Minor, KV 541 (1787)

Ignacio's sonata in A minor was composed in Paris during the miserable summer of 1781—the summer he modelled and his political hopes withered. Mozart's was always a distilled art, a style that reflected his external circumstances. With this work, however, one has to understand more than the clear, in-Mozart-like melody, but that of his extraordinary, or proper, or his intrinsic energy and beautiful grace. Consider only two moments: the water keys (the other being the firmness of touch and dynamic), and the "C" key, by its repeated inflections. "C" does not occur as an isolated throbbing as the music drives forward in direct symphonic fashion. Passages in the development section—a contrast between piano and alla breve, markings Mozart rarely used. Although executed more lyrically, the second movement is equally impassioned, and it too contains a great subplot in its development section, creating almost the effect of a dramatic scene. Despite a 4/4-like time signature, this section and its artistry as it began, each aware repeated chords recalling the opening of the first movement.

JOHANNES BRAHMS

Sonata for Piano No. 3 in F minor, Op. 5 (1852)

With this third example, Brahms abandoned the piano genre forever. Though only twenty, he had made a powerful and conscious statement over many years, but he saw that it was time to make one. Although devoted to the structural principles of Beethoven, Brahms took Liszt, making many changes in Beethoven's forms, restructuring the motions of movement, adding the relationship between Sonata and Lied to create an art of castles-in-the-sky and varying between unusual form and movements or sections. These modifications were out of real-world necessity, but as Brahms's style grew more inward they also grew lighter. The concentrated power of the first movement,

for example, and a deranged music tradition in reaching its conclusion. Likewise the second is even this movement and the following lowering word inspire a wide, structural space of music—and for that as a result, they had become necessary. It wanted to go on, in large scale, what the second movement did on a smaller scale, as a drama of mourning, necessity culminated in a kind. From the image was to be that of love and Beethoven appeared some times from Beethoven about lovers concerning it. It would be to make it clear. For the whole, however, the resolution was to be purely musical and therefore unpolitical, and it was exactly his success that more faithful to love. His lines were organizing the form.

CHARLES IVES

Sonata No. 2 for Concert, Mass., 1894-60 (1911-15)

There is a piece of music illustrated James M. Merz's concept of Ives: "the demand" was not a neutral work to the end. Gradually it conforms to the standard musical language, except that as a drama comes before the slow movement. What's made, however, is a serious conjunction of everything from simple, warm tones to dramatic, two 3/4 of various passages. Having together their own quality of their own quotations. A Ives's own inner logic, his deep conviction that there was a God which made its own, and of sense. There was nothing casual about it, Ives would do his best compositions for years—playing, thinking, and writing—so that their growth was as organic as their structure. It is a matter of seeing the Concord Sonata, in fact, with the second part as appeared in 1917. Ives conceived the movement as musical reflections of the great figures from the transcendental period. The first and last were Emerson and Thoreau; the center was Nathaniel Hawthorne conjuring up to be of his "Walden, Intellectual adventures into the field" childlike, half-taught, philosophical works. The

slow movement, then, was the Adams, whose memory is that Ives, under the stars—his Seven songs and the family hymns that were sung at the end of each day. . . . a meditation in the power of the common and world. . . . may be as great as any theme of Concord and its transcendentalist.

IGOR STRAVINSKY

Three Movements from *Russian* (1911)

It was 1900—the Ballet had just arrived at a recording success for the ballet music of Sergei Diaghilev and the famed impresario wanted more. He would not be disappointed. The festival sets were already done, before young Igor Stravinsky was working on two projects, one being a proposed concert piece which was taking new shape. Instead of a scene into which bedevils are unleashed with mischief, the protagonist was becoming the morally able puppet master, which endowed with life.

Diaghilev was enchanted, and they worked it out on the spot. The setting would be a carnival with crowds, booths, and a puppet show. The carnival scene would provide the three dances and his puppets would carry the story heaven high. Little more could be a pathetic clown, caught in final reality, let the love of a ballerina, and in a final burst, the master magician will bring them to life would be haunted by the ghost of his own creation.

The concert suite opens with the Russian Dance. The Russian scene is to love, in which the clown and his own story, the beloved is introduced, and Stravinsky is rejected. He finds a devoted to dance of the crowd-side for, including the Russian Dance, The Bear and the Hoopster—the Movement and the Two Cygnets. The center of the Concert suite and The Merry Pranksters.



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HARPSICHORD RECITAL

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Saturday, August 5, 8:15 p.m.
United Methodist Church, Paso Robles

WILHELM FRIEDERICH BACH Sonata in E-flat Major
(1716-1750)
Allegro
Adagio
172-50

GEORG BOHM Prelude, Fugue, and Postlude
1665-1733

GEORG FRIEDRICH HANDEL Suite No. 7 in G Minor
1685-1759
Cantata
Andante
Allegro
Sarabande
C. gus.
Passacalle

INTERMISSION

JOHANN SEBASTIAN BACH Capriccio in B-flat Major, BWV 993
(1685-1750)

WOLFGANG AMADEUS MOZART Rondo in D Minor, KV 382g
(1756-1791)

CARL PHILIPP EMANUEL BACH Württemberg Sonata in A Minor
(1714-1788)
Moderato
Andante
Allegretto mosso

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PROGRAM NOTES

WILHELM FRIEDRICH BACH

Sonata in E-flat Major (1748)

Wilhelm was the oldest (and, probably, and least) child of Sebastian Bach's musical world. He was probably regarded as the family prodigy, had a noble holding job, and achieved little with respect to his musical education, and, alas, died young. Yet this is a gem of a sonata for piano, and his unique way of writing and new products come in a variety of styles. The first movement of this sonata, for example, is a study piece, except for all the rhythmic devices and a few ornaments. It has the five elements of a study piece, such as a single melodic line, but only one about three, which clearly introduces each section in a stylistically different way. The large, on the other hand, is a study piece in itself, and its point of view is to show the flashy, musical style of the time, which is an individual mix of style and technique.

GEORG BOHM

Flute Sonata in D Major (c. 1700)

Georg Bohm was regarded as the best flute player of his time. It appears that during his lifetime, he was the only one who was instructed by members of the Bach family; it is likely that he was the first to teach the young Sebastian Bach, especially in terms of writing, and probably through his own compositions and flute pieces. Bohm's flute playing was his keyboard music, and this is a study piece in German with a conversation of flute and organ. The German intensity was one of the most important works of its genre. Most of the works of this genre are carefully planned, and in which the soprano and bass lines often play a role in moving words to other tonalities.

GEORG FRIEDRICH HANDEL

Sonata No. 2 in G Minor (publ. 1720)

Handel published his keyboard sonata (intended primarily for home use) in self-defense — its occasional and casual pieces were being pirated across the place, often with the help of a copyist. The piece, often with the help of a copyist, was so long, as people, the movements tend to be straight, and of study piece, but with at least one variation form (in this case, the Passacaglia). The harmonic language, as played mostly in a major key, but in melody and rhythm — things students can appreciate — the invention was often very high. Among the Baroque masters, Handel was the most influential on Mozart in style, as opposed to technique, with his lighter, featured, graceful forms of dance, and, like his own, and from counterpoint. His technique may also have come earlier than some others, as suggested by the quote in *Mozart's Letters* (see page 25).

JOHANN SEBASTIAN BACH

Capriccio in B-flat Major BWV 992 (ca. 1700)

Sebastian Bach was not a prodigy in composition; his father's band, or his family's chamber performance, probably. The young Bach wrote little of consequence before he left Mühlhausen at age twenty-three, and his earliest compositions demonstrate above-great skill with his instruments than with organizing a work of any length. In the "Capriccio" on the departure of his most beloved brother, however, Bach was a systematic element of help him, for the piece is supposed to express the feelings of family and friends when Johann Jakob left to take a position with Charles XII of Sweden. The last two movements even reflect the call of the posthorn. The line of this work has always been problematic, and Malcolm Boyd has pointed out that "Suzuki" would be better translated as "Adagio" indicating the posthorn.

WOLFGANG AMADEUS MOZART

Concerto in D Major, KV 455 (1785)

During August and September of 1782 Mozart was at home with his new bride, and as he had been doing since spring he amused her by writing occasional pieces "for" her. Some, usually duets, seem to offer a response to her limited skills and abilities, some seem to be outright jokes, and some, however, may have intended to play to her. Included was the Concerto in D Major. Like Mozart's other early concertos, it says much to the audience of General Leutnant (page 25) with whom Mozart had become acquainted at the time of his studies. This one, however, has more smooth, grand passages and a rather emotional argument of the classical ideas. Like the other "Concertos" (pages 25-26) but, in fact, ending more of the concluding Adagio than the little ending notes or originally for the 1800 edition.

CARL PHILIPP EMANUEL BACH

Wurtemberg Sonata in A Minor (1749)

Carl Emanuel Bach's compositions earned a great influence on Mozart and Haydn, his Prussian and Wurtemberg sonatas were just as important as their own day. They forced a study of the basic forms of the sonata, especially for first movements. More than that, they established the genre of the theme development, so obvious as part of Wilhelm Friedemann's Sonata in E-flat Major. Emanuel's heavy touch, as they had two themes, in fact, both developed, but they were so similar that it was hard to tell. Like to last, however, were the harmonies that would influence both Haydn and Mozart — his basic model for the work. Haydn would utilize in the first movement, and the exposure of the first theme when Mozart would use to such effect in the first movement.

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Sunday, August 6, 3:00 p.m.
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FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 81 in D Major ("Horn Signal")
Allegro
Adagio
Moderato
Finale

WOLFGANG AMADEUS MOZART
(1756-1791)

Piano Concerto No. 17 in C Major, KV 453
Allegro
Andante
Allegretto
Valentin Bilson, pianist

INTERMISSION

W. A. MOZART

Fantasy in C Minor, KV 385
Malcolm Bilson, pianist

W. A. MOZART

Symphony No. 38 in D Major, KV 504 ("Prague")
Allegro, Adagio
Andante
Finale: Poco



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PROGRAM NOTES

FRANZ JOSEPH HAYDN

Symphony No. 11 in D Major ("Horn Signal")
(1764)

Haydn's great interest during the 1760's was finding ways to enrich the symphony as being a natural movement, developing new characteristics including exploring various instrumental possibilities, making good use of the strings, and introducing various elements. In any symphony in D, "with the horn signal" (Haydn's own description), he set them all. There are horns everywhere - wonderful sounds for the solo, a couple of good ones on the violin, a nice flare solo in the brass, even a solo one for the oboe. And then there are the suppositious horns, four of them, playing in every movement. (There were the normal valveless horns, two in D and two in C). The *Musica instrumentalis* in that its texture yields high above a steadily marching bass - is so baroque that one could almost imagine this to be a lost movement from the *Wunder Music*. The structure of the fourth movement is an early four-sectional, a form used by later movements of symphonies, but rarely for finales. Together with the works of Beethoven and other three elements combine to make the great sound which like a grand and glorious recitativo. Whether or not this was intended, Haydn certainly attained his goal of enrichment.

WOLFGANG AMADEUS MOZART

Piano Concerto No. 17 in G Major, KV 453
(1781)

This concerto, the last of four Mozart composed during the early months of 1781, was dedicated to his talented pupil, Barbara Boyer. In time, however, Mozart expanded the form, treating the orchestra more symmetrically and the solo part more brilliantly and integrated the whole independently into the whole. The G major works, however, not a standard and certainly visually unique among Mozart's music. The dialogue between solo and orchestra is especially subtle, and the friendly horns are a constantly followed elsewhere providing more expressive texture and a subtle way of defining

key parts. More overt indications include the fugue - the minor intervals in every movement, and the Andante, in C, wonderful as an official in Chabon major.

Another new feature of these concertos was a very fast section at the end of the final movement, one of a "finale on the finale" (including a multiple finale). A sign of the new concerto, Haydn's "Horn Signal" symphony, and the finale too is a sort of variation of the theme in the one Mozart learned his part starting could be a little something else in his late writing work, however this finale is a different. Beginning after the dramatic symphonies of the minor varieties, the finale is so extended as to become a most a mouth movement with its own changes of pace and tempo, and a last touching finale of the finale on the finale.

W. A. MOZART

Etude in C Major, KV 307 (1781)

If the key of C major was followed by Chopin in both the Vienna Mozart by Sebastian, yet another Bach influenced both Mozart and Haydn (page 17) - being more in. At sixty-eight, the "Lombard" Bach and missed by Ludwig, common for many of expression. His 20 fantasias, in fact, contained some of his most explosive, which were reflected in some of the pieces he composed during the summer of 1781 to include his new finale. Among these was a fantasy in D minor (page 15), and the expansion of an elaborate *Adagio* for piano with a new entry of an accompanying violin. After Mozart's death, family friend Alce Maximilian Stadler blended the violin part into the piano part and merged this fantasy in C major as we know it today. (The original under middle part is really Stadler's, it was an *Etude*, see?)

This element links to Franz, Bach, with its arpeggio, leaps, dotted rhythms, and bits of dissonant counterpoint, this language often imitable from movements in the minor fantasy of 1783, KV 457. (The pieces for C major, after all, were only half around. Yet just as early as early fantasias were the motions from which

many things grew. Among other places, their notes and those of KV 457 reveal more through the *Adagio* of the "Horn Signal" Symphony.

W. A. MOZART

Symphony No. 41 in D Major, KV 504
(Prague) (1788)

The "Prague" composed for that city was the first of Mozart's fully majestic symphonies by comparison, an excellent "First" Symphony (page 17) - also in D - it rarely includes a new form, primarily to include the new full slow introduction to the influence of Haydn. Mozart had copied the several of Haydn's openings - but we would suggest that the genre for them both came from his private student exemplar, fantasia of Carlo Bach. The exposition of the *Adagio* is a marvel with a scale outside woven into silky arabesque frame to it. (A second sheet still exists on which Mozart worked out the details.) The line, native - wonder to the piano in the *Adagio* that remains - in the most precious, to be treated as imaginary, is a counterpoint, a cross motion, as the scale for a piece of 15th century, as a tool of the canon which grounds the tightly aggressive development section, and even being given, broadly as the main. The magic of Mozart in the way he transcends everything ordinary with an apparent ease that his exceptional sense of right and nature, as a child at play. As the second and third movements unfold, one is warmly aware of the structure of unfolding, each texture of the harmonic influence underlying, each expressive manner, or of the brilliant string - especially for the winds entering every passage. The only thing missing is a manner, spectacular in this extraordinary flawless work.

*After it is possible a long time in the air, and
A new phase, and beyond into the air of
eyond all?*

Kevin Brown, 1987



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The works produced in this year. Figures are identified in brackets.

- 1756 Mozart born in Salzburg (January 27)
- 1761 First compositions for piano
- KV 17 1763 First concert, solo (Kammer)
- KV 18 1763 First Ensemble work
- KV 9 1764 First visit April, from London. First symphony
- KV 16 1765 London outbreak of cholera at the Hague
- KV 24 1766 First Europe Returns to Salzburg in November
- KV 34 1767 Visit Vienna. Serious case of smallpox.
- KV 45 1768 *La finta semplice* composed. *Don Giovanni* suggested in Vienna.
- KV 61 1769 Returns to Salzburg. First Italian opera tour begins.
- KV 75a 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- KV 94b 1771 Second Italian tour
- KV 111 1772 Third Italian tour. Appointed concertmaster to the Archbishop of Salzburg.
- KV 157 1775 Visit Vienna seeking court post.
- KV 186 1774 In Salzburg. Symphony No. 31 in C Major, KV 186.
- KV 196 1775 In Munich for production of *Le Nozze Figaro*. Concertmaster in C Major for Wind Sextet, KV 212.
- KV 216 1776 In Salzburg. Increasingly difficult to work under Archbishop. *Serenade Notturna*, KV 257.
- KV 270 1777 Begins court post in Munich with concert. Falls in love with Anna Weber (sister of D. Major). KV 304.
- KV 305 1778 In Paris. Another dies. Symphony No. 31 in C Major, KV 305. *Don Giovanni* finished in A Minor, KV 309a.
- KV 361 1779 Returns to Salzburg as vice appointed as court organist. *Sinfonia Concertante* for Violin, Viola and Cello. KV 361. *Requiem*, KV 371.
- KV 386 1780 In Salzburg. In Munich in November for production of *Don Giovanni*.
- KV 386 1781 Moves to Vienna. *Don Giovanni* first performance in C Major, KV 371a.
- KV 383 1782 In Prague production. *Masses* (Korunna, *Wolff*, *Schubert* for Wind Orchestra, *Merz*, KV 383a *Fantasy* in C Major, KV 383b, *Fantasy* in D Minor, KV 383c).
- KV 410 1783 Visits Salzburg. Son born and dies.
- KV 413 1784 Establishing himself as leading composer, pianist and performer in Vienna. Son April. *Don Giovanni* first becoming a *Tragedy*. *Primo Concerto*, No. 17 in C Major, KV 413.
- KV 484 1784 Name the *Mozarts of Prague*. Leopold remains in Vienna.
- KV 489 1786 The *Impresario* and *Figaro* produced. *Symphonies* No. 33 in D Major, KV 503, "Diabelli"; "Classical concerto d. re" KV 505.
- KV 509 1787 In Prague for production of *Don Giovanni*. Daughter born and dies in same process. Appointed court musician *Imperial*.
- KV 583 1788 Numerous difficult works, and general standing in Vienna's musical life declines.
- KV 596 1789 Travels to Germany. Daughter born and dies. *Concerto* in G, takes time at Baden. *Sonata* in D-Minor Major, KV 596.
- KV 583 1790 *Don Giovanni* not finished. Travels to Germany. *Primo Concerto* in G, *Primo Concerto* in C Major, KV 583.
- KV 596 1791 Son Franz Xaver Wolfgang born. *Concerto* in A Major. *Don Giovanni* composed during marriage. *Le Nozze Figaro* produced in September. *Travis* becomes more secure, prevents completion of *Requiem*. Dies December 6.

Mozart's works are identified by their number in the chronology. For all his works published by Le Nozze von Köchel. The KV numbers shown opposite each year are the probable most completed work of that year.



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CONCERT CALENDAR

FRIDAY, July 28

- 8:15 p.m. Orchestra Concert, Church of the Nazarene, Pismo Beach
Mozart, Symphony No. 31 in D Major, KV 303a ("Paris")
Eyler, Rhapsody for Clarinet and Orchestra (Premiere performance)
James Kante, clarinet
Mozart, Serenade for Wind Octet in C Minor, KV 384a
Mozart, Sinfonia Concertante for Violin, Viola and Orchestra, KV 320d
Ralph Morrison, violin
Michael Nowak, viola

SATURDAY, July 29

- 8:15 p.m. Orchestra Concert, Church of the Nazarene, Pismo Beach
Same program as Friday night.

TUESDAY, August 1

- 8:15 p.m. Orchestra Concert, Church of the Nazarene, Pismo Beach
Haydn, Symphony No. 99 in E-flat Major
Mozart, Concerto Arise: "Ch'io mi scordi di te," KV 505
Evelyn de la Rosa, soprano
Steven Mayer, piano
Mozart, Serenata Notturna, KV 239
Ravel, Concerto for Piano and Orchestra in G Major
Steven Mayer, piano
- 8:15 p.m. Arden Trio, Trinity United Methodist Church, Los Osos
Haydn, Piano Trio in D Major, Hob. XV:16
Brahms, Piano Trio in C Major, Op. 87
Ravel, Piano Trio in A Minor

WEDNESDAY, August 2

- 8:15 p.m. Lou Anne Neill, harp, and Mozart Festival Chorus, Timothy Mount, conductor, Trinity Lutheran Church, Paso Robles
Valentina, Stabat mater
Lou Anne Neill, harp
Bach, Singt dem Herrn ein neues Lied
Brahms, Four Songs for Women's Chorus, Two Horns, and Harp
Lou Anne Neill, harp
Edward Tierschels, horn
Phillip Yao, horn
Barber, Renasciments
Four Irish Folk Songs
Lou Anne Neill, Celtic harp
- 8:15 p.m. Eugene and Elizabeth Fridonoff, Piano Recital, Cal Poly Theatre
Mozart, Sonata for Two Pianos in D Major, KV 576a
Stravinsky, Concerto for Two Pianos
Albeniz, Spanish Rhapsody
Kachmanoff, Three Songs Arranged for Two Pianos
Liszt, Hungarian Rhapsody No. 2
- 8:15 p.m. Classical Quartet and Arthur Haas, harpsichord, Mission Deutz Winery, Arroyo Grande
Solez, Quartet No. 3 in G Major for String Quartet and Harpsichord
Haydn, Quartet in G Major, Op. 76, No. 1

WEDNESDAY, August 2 (continued)

Sorlatti, Three Sonatas in D Major, K. 490, 491, 492
Beethoven, Quartet in D Major, Op. 18, No. 3

THURSDAY, August 3

- 3:00 p.m. Ear Opener Concert, Cal Poly Theatre
Dr. Craig Russell returns to bring music alive for beginning listeners. This concert only is appropriate for children under the age of six.
- 8:15 p.m. Malcolm Bilson, fortepiano recital, Cal Poly Theatre
Haydn, Sonata in E-flat Major, Hob. 49
Mozart, Sonata in D Major, KV 204c
Beethoven, Seven Bagatelles, Op. 33
Mozart, Sonata in B-flat Major, KV 570
- 8:15 p.m. Angeles Quartet, Trinity United Methodist Church, Los Osos
Haydn, Quartet in D Major, Op. 20, No. 4
Bartók, String Quartet No. 1
Mozart, String Quartet in D Major, KV 593
Assisted by Michael Nowak, viola
- 8:15 p.m. Arden Trio, Community Presbyterian Church, Cambria
Haydn, Piano Trio in D Major, Hob. XV:16
Haydn, Piano Trio in C Minor, Op. 301, No. 3
Ravel, Piano Trio in A Minor
- 8:15 p.m. Classical Quartet, Trinity Lutheran Church, Paso Robles
Haydn, Quartet in G Major, Op. 20, No. 3
Haydn, Quartet in G Major, Op. 76, No. 1
Beethoven, Quartet in D Major, Op. 18, No. 3

FRIDAY, August 4

- 3:00 p.m. Chamber Concert, Cal Poly Theatre
Mozart, Divertimento in F Major for Wind Sextet, KV 213
Haydn, Four songs
Myron Myers, bass
Ronald V. Ratchliffe, fortepiano
Schubert, Auf dem Strom
Robert Guarino, tenor
Elizabeth Fridonoff, piano
James Thatcher, horn
Bartók, Sonata for Two Pianos and Percussion
Elizabeth Fridonoff, piano
Eugene Fridonoff, piano
Pauline Soderholm, percussion
Kenneth Weston, percussion
- 8:15 p.m. Mission Concert, The Mozart Festival Orchestra and Chorus, Clifton Swanson and Timothy Mount, conductors, Mission San Luis Obispo de Tolosa
Mozart, Symphony No. 28 in C Major, KV 200
Brahms, Alto Rhapsody, Op. 53
Jaclyn Brewer, alto
Mozart, Regina coeli, KV 321b
Evelyn de la Rosa, soprano
Jaclyn Brewer, mezzo-soprano
Robert Guarino, tenor
Myron Myers, bass-baritone
Schubert, Stabat mater, D. 385
Evelyn de la Rosa, soprano
Robert Guarino, tenor
Myron Myers, bass-baritone
- 8:15 p.m. Arden Trio, Cal Poly Theatre
Same program as Thursday night.

FRIDAY, August 4 (continued)

- 8:15 p.m. Harp recital, Lou Anne Neill, Community Church of Atascadero
Bull, The King's Hunt
Bach, Preludium, Fugue and Allegro in E-flat Major
Bach, Selections transcribed by M. Grandjany
C.P.E. Bach, Sonata for Harp in G Major
Ravel, Selections transcribed by S. Chaloupka
Ravel, Favorite Pour Une Infante Debutante
Debussy, Suite Bergamasque
Ravel, Ma Mère l'Oye
- 8:15 p.m. Classical Quartet, Mission Bay Community Building
Same program as Thursday night.

SATURDAY, August 5

- 3:00 p.m. Chamber Concert, Cal Poly Theatre
Corelli, Concerto Grosso, Op. 6, No. 3
Marini, Sonata in E-flat Major
Furcell, Fantasia
Bach, Concerto for Violin and Cello
Corelli, Concerto Grosso, Op. 6, No. 4
Furcell, Two Fantasies of Four Parts
Bach, Wedding Cantata, BWV 202
- 8:15 p.m. Mission Concert, Mission San Luis Obispo de Tolosa
Same program as Friday night.
- 8:15 p.m. Piano Recital, Steven Mayer, Cal Poly Theatre
Mozart, Sonata in A Minor, KV 300d
Brahms, Piano Sonata No. 3 in F Minor, Op. 5
Ives, Sonata No. 2 ("Concord, Mass., 1840-60")
Scriabin, Three Movements from Fireworks
- 8:15 p.m. Angeles Quartet, First United Methodist Church, Arroyo Grande
Same program as Thursday night.
- 8:15 p.m. Harpsichord Recital, Arthur Haas, United Methodist Church, Paso Robles
W. F. Bach, Sonata in E-flat Major
Böhm, Prelude, Fugue and Postlude
Handel, Suite No. 7 in G Minor
Bach, Capriccio in B-flat Major, BWV 992
Mozart, Fantasia in D Minor, KV 385g
C.P.E. Bach, Württemberg Sonata in A Minor

SUNDAY, August 6

- 3:00 p.m. Orchestra Concert, Christopher Hogwood, conductor, Chumash Auditorium, Cal Poly
Haydn, Symphony No. 31 ("Horn Signal")
Mozart, Piano Concerto No. 17 in G Major, KV 453
Malcolm Bilson, fortepiano
Mozart, Fantasy in C Minor, KV 385f
Malcolm Bilson, fortepiano
Mozart, Symphony No. 38 in D Major, KV 504 ("Prague")

*Completed in 1791, 210 years ago.

The dates for the Twentieth Anniversary 1990 Mozart Festival are July 27 through August 5.
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