

Mozart



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Fourteenth Annual Mozart Festival
San Luis Obispo

Dear Friends of Mozart:

The Festival board of directors and staff join me in welcoming you to the 14th annual San Luis Obispo Mozart Festival.

Although the Festival has grown quickly over the years, concert goers who attended that first weekend of concerts in 1971 will still recognize the same Festival spirit. While honoring Mozart, the Festival presents a diverse and challenging range of music. In 1971, our program presented works by Mozart and also works by such twentieth century composers as Gunther Schuller and William Mullen. In 1984, we are happy to present a program to please any Mozart lover and also to feature the work of Michio Mamiya, one of Japan's leading composers. Mr. Mamiya will deliver the Festival Prelude lecture/demonstration which opens the Festival.

Continuing and extending our tradition of hosting guest artists, this year the Festival presents to its 1984 audience our first guest conductor, Christopher Hogwood. He will conduct the concerts in the Old Mission, which remain favorites of our audience.

Each Festival board has supported a strong program of music education. This year's board is no exception. We have expanded the instrumental workshop/master class program with the addition of a guitar master class. Due to its great success last year, the vocal workshop has become a permanent part of the program. And we again presented a series of winter concerts throughout the county for children in the public schools.

Welcome to Festival 1984. Although we have grown, some things don't change. We hope you will enjoy the week of fine music the Festival has in store for you.

Sincerely,



Jeffrey G. Jorgensen
President, Board of Directors

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Conductors



Clifton Swanson
Music Director and Conductor

Founder, Music Director and Conductor of the San Luis Obispo Mozart Festival, Clifton Swanson has guided the development of the Festival from a weekend of three concerts in 1971 to the present weeklong series of recitals and orchestral, choral and chamber concerts. Under his leadership, the Festival continues to present outstanding musicians performing challenging programs.

Swanson studied conducting with Alexander von Kreisler and Henry Swoboda at the University of Texas. In 1978 he assisted Daniel Lewis in the orchestra program at the University of Southern California. As an undergraduate at Pomona College, Swanson studied piano with Russell Sherman and string bass with Paul Gregory. He has continued study with Harold Smith, Peter Mercurio and Susan Ranney and occasionally performs on both the piano and string bass.

Clifton Swanson has played an active role in the Association of California Symphony Orchestras. He is a Professor of Music at California Polytechnic State University where he is developing new applications of the computer to the study of music.

Sponsored by Hearst Foundation Endowment



Timothy Mount
Director, Mozart Festival Chorus
Mozart Festival Chamber Singers

Timothy Mount has conducted the Mozart Festival Chorus since 1980 and in 1982 added a new dimension to the Festival with the formation of the Mozart Festival Chamber Singers. His musical career displays the versatility of his talents. He has directed an early music ensemble, a professional vocal quartet and the chorus in John Houseman's production of *John Brown's Body*. He has sung with many ensembles, including the Philadelphia Singers, Aspen Chamber Choir, Festival Singers of Canada, Festival of Two Worlds Opera and Pennsylvania Pro Musica. Mount has also published articles concerning the history of choral music, vocal pedagogy and choral rehearsal techniques.

Mount is Director of Choral Activities at Southeastern Louisiana University, where he also teaches voice and courses in music history, conducting and choral literature. He is currently planning a concert tour of the People's Republic of China with the Southeastern Louisiana University Concert Choir. His teaching career includes appointments at Eastern Oregon State College, California Polytechnic State University, Mount Holyoke College and Pomona College. Mount holds a doctorate in choral music from the University of Southern California where he was a Danforth Graduate Fellow.

Sponsored by Director of Choral Music
Endowment



Christopher Hogwood
Guest Conductor

Christopher Hogwood is one of Britain's most eminent conductors, with engagements ranging from Japan and Australia through Britain and Europe to the major symphony orchestras of the United States. This summer he conducted the Chicago Symphony in June and the Los Angeles Philharmonic in July (as part of the Olympic Arts Celebration), and he will conduct the opening concert of the Los Angeles Philharmonic this fall.

Hogwood is the founder and leader of the chamber orchestra, Academy of Ancient Music, which recently completed a recording of the Mozart symphonies, performing on replicas of instruments of that period. Under Hogwood's direction, the Academy of Ancient Music will perform at the September Bach Festival at Lincoln Center, celebrating Bach's 300th birthday. (This concert is scheduled to be telecast as part of the "Live from Lincoln Center" series.)

In April 1983 Hogwood was appointed Artistic Director of the first London Mostly Mozart Festival at the Barbican; plans are now underway for the second and third Festivals in 1984 and 1985.

Apart from his conducting, Hogwood has long enjoyed an international reputation as a harpsichordist and a scholar in the presentation of music of the 17th and 18th centuries.

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Featured Artists



Richard Goode Piano Soloist

The Festival welcomes Richard Goode for his third year as piano soloist. Goode has appeared as soloist with many orchestras, among them the Philadelphia Orchestra, National Symphony, Los Angeles Philharmonic, Toronto Symphony, BBC Symphony, National Arts Symphony and the New York Philharmonic. He is the first American pianist to tour Europe with the Mozarteum Orchestra of Salzburg and his international tours have taken him to major European capitals, the Edinburgh and Spoleto Festivals, the Far East, Australia, Canada and South America. Winner of the 1982 Grammy Award with Richard Stoltzman for "Best Chamber Music Performance," Goode has received acclaim for his recital, orchestral and chamber music performances.

Beginning as a Young Concert Artist, Mr. Goode went on to win First Prize in the Clara Haskil Competition in 1973 and the Avery Fisher Prize in 1980. A student of Rudolph Serkin and Nadia Reisenberg, he was a founding member of the Lincoln Center Chamber Music Society and appeared with them for ten years before embarking on a solo career. His 1983-84 season has included appearances with the St. Louis Symphony, Lincoln Center's Mostly Mozart Festival, the Orpheus Chamber Orchestra and the Sequoia String Quartet.

In addition to his RCA Brahms recording for which he won a Grammy, Goode has made more than a dozen records, including Mozart Concerti with the Orpheus Chamber Orchestra. This year he has embarked on a recording project of the complete Beethoven piano sonatas for the Book of the Month Club, following similar projects by Ashkenazy and Sir Georg Solti.



Sequoia String Quartet

Winner of the Naumburg Chamber Music Award, the Sequoia String Quartet recently began its second decade as one of America's outstanding string quartets. At home with both traditional and contemporary repertoires, Sequoia brings music to audiences around the world. International engagements this past season have included performances at the Berlin Festival and in Cologne and an extensive tour of Australia under the auspices of the Musica Viva Society. American performances feature engagements at the Metropolitan Museum of Art in New York, the Chamber Music Council in Chicago and the complete Beethoven cycle with the Cleveland Quartet in Buffalo. At the Tanglewood Festival it performed a quartet written for it by the prominent American composer, Claus Adam, and last fall it played the New York premier of Mel Powell's *String Quartet*. (This was performed by Sequoia at the 1983 Mozart Festival.)

A highlight of Sequoia's 1983-84 season has been the ensemble's broadcast on the St. Paul Sunday Morning Series, heard nationwide on National Public Radio. Sequoia is Quartet-in-Residence at the California Institute of the Arts and is featured as the resident chamber ensemble for the 1984 Olympics Arts Celebration in Los Angeles. Acclaimed for its recordings as well as its live performances, Sequoia records on the Nonesuch, Sheffield and Delos labels.

Members are: Yoko Matsuda (Violin, Stradivarius of 1711); Miwako Watanabe (Violin, J.B. Guadagnini of 1775); James Dunham (Viola, 16th Century Gaspar da Salo); Robert Martin (Cello, David Tecchler of 1719).

Partially underwritten by the California Arts Council Touring Program



Michio Mamiya Composer

Michio Mamiya's career as a composer began while he was a student at the Tokyo Academy of Music (now the Faculty of Music of the Tokyo University of Arts), where he studies composition with Tomojiro Ikenouchi and piano with Hiroshi Tamura. In 1950, two years before graduation, his *Sonata for Cello and Piano* was awarded third prize in the Mainichi Music Competition.

Mamiya became interested in traditional Japanese music and Japanese folk music in the mid '50's and wrote his thesis on "Rhythm of Japanese Folksongs," analyzing the relationship between language and folksongs. At the same time he began studying the folk music and folklore of many other countries and the results of this exploration influenced his compositions.

Michio Mamiya has written works in almost every field of serious music, including operas, symphonic works, concertos, choral works, chamber music and compositions for solo instruments. He has also composed several works for traditional Japanese instruments. His compositions have received many awards including the first artistic prize given by the Ministry of Culture of Japan (in 1957) for *Concerto for 8 Kotos and Chamber Orchestra*, the Odaka Prize for the best symphonic work of the year in 1965 and again in 1970 and The Grand Prix of the Salzburg TV for the opera *Narukami* in 1974. Mamiya's music is performed widely throughout the world. He is regarded as one of Japan's outstanding composers. He now divides his time between composing and teaching young composers at the Tokyo University of Arts.

Featured Artists



Chanticleer Male Vocal Ensemble

Growing out of a volunteer chorus formed in 1978 by Louis Botto, Chanticleer has become one of the most widely acclaimed male vocal ensembles. With a repertoire spanning thousands of years of vocal music, from the Middle Ages to present day popular and avant-garde, the ensemble has been noted for performances of exquisite taste and great audience appeal. In its early years Chanticleer performed primarily in the San Francisco Bay Area and on the west coast. The group made its first European tour in 1981 and participated in the Eighteenth International Fortnight of Music Festival in Bruges where they were one of three prize winners. Since that time they have traveled extensively throughout the United States and Europe and in May 1983 they performed with Rene Clemencic and the Clemencic Consort in Vienna and Cologne. Chanticleer has recorded on the Sine Qua Non label. This is their second year as Featured Artists at the Mozart Festival.

Partially underwritten by the California Arts Council Touring Program



Jeffrey Kahane Piano Soloist

Grand Prize Winner of the Fourth Arthur Rubenstein International Piano Master Competition in 1983, Jeffrey Kahane has performed with orchestras throughout the United States, including the Philadelphia Orchestra, Pittsburgh, Atlanta, Indianapolis, St. Louis and Fort Worth Symphonies and Los Angeles and Buffalo Philharmonics. In December 1983 he made his official debut at Carnegie Hall in a special concert in tribute to Arthur Rubenstein. Jeffrey Kahane has also performed numerous recital and chamber music engagements, including an Alice Tully Hall recital in March 1982 under the auspices of Pro Musicis and an appearance at the opening concert of the Washington Performing Arts Piano Series at the Kennedy Center. Recently appointed an Affiliate Artist Xerox pianist, he will be in residence during the 1984-85 season with the Atlanta and Florida Symphonies and the Los Angeles Philharmonic. A graduate of the San Francisco Conservatory, Kahane's teachers have included Howard Weisel, Jakob Gimpel, Mark McCray, Paul Hersh, Nathan Schwartz, Irwin Freundlich and John Perry. Kahane was a prize winner in the 1981 Van Cliburn International Piano Competition and previously a prizewinner of the Clara Haskell Competition and Pro Musicis Foundation. He was recently awarded a 1983 Avery Fisher Career Grant.



David Tanenbaum Guitarist

David Tanenbaum is recognized as a formidable artist and master of the guitar. He made his debut at the age of sixteen, won First Prize in the 1977 Carmel Classic Guitar Festival Competition and was a prize winner of the International Guitar '78 Competition in Toronto. Tanenbaum has appeared throughout the United States, Canada and Europe in recitals, master classes and with orchestra. He has performed as soloist with the Chicago and San Francisco Symphony Orchestras and with the Joffrey Ballet during their tour of the Soviet Union. A recipient of grants from the Martha Baird Rockefeller Foundation and the International Institute for Education, Tanenbaum was selected by Andres Segovia to play his New York master class in 1982 which was taped for television by PBS. Tanenbaum has also appeared on the CBC television network. Tanenbaum's guitar studies began with Rolando Valdes-Blain. He has also studied at the Peabody Conservatory, the Aspen Music Festival and the San Francisco Conservatory, where he is now a member of the faculty. His playing has inspired the dedication of over twenty new works for guitar. He has published transcriptions of Scarlatti sonatas for guitar and this year will record the complete "Royal Winter Music" of Hans Werner Henze.

Featured Artists



Daniel Kobialka
Violin Soloist

Machiko Kobialka
Pianist

Daniel Kobialka made his Carnegie Hall debut at the age of sixteen, performing the Sibelius Concerto with the Greater Boston Youth Symphony. That same year he was the winner of the Boston Symphony Orchestra Competition. Much of Kobialka's career has been associated with contemporary music and he has premiered both solo works and concerti for violin. A performing musician, composer and teacher, Kobialka is the San Francisco Symphony's principal second violinist and is on the faculty of San Francisco State University.

Machiko Kobialka was born in Japan and began studying music at six years of age. After extensive radio and television appearances and tours of Japan as a soloist and accompanist, she won a government radio competition and the subsequent receipt of a Fulbright Scholarship enabled her to come to the United States. She received her B.A. and Master of Music Degrees from Catholic University in Washington, D.C. First Prize winner in the Worcester Piano Competition and recipient of a Young Artist's Award in Connecticut, Kobialka performs as a soloist with orchestra, a recitalist and chamber music player. She is on the faculty of the San Francisco Conservatory of Music.



Ronald Copes
Violin Soloist

A distinguished soloist and chamber musician, violinist/violist Ronald Copes is the winner of several national and international competitions, including the Artists' Advisory Council and the Merriweather Post. In 1976 he was unanimously awarded the First Bronze Medal in the Concours International de'execution Musicale in Geneva. Copes is a member of the Los Angeles Piano Quartet and this past year performed with them at the Phillips Gallery in Washington, Alice Tully Hall in New York and the Harvard College Chamber Music Series. He participated in the Casals and Marlboro Festivals for several seasons, touring widely with Music from Marlboro, and has recorded numerous chamber works for Columbia Records. Copes received his Master of Music from the University of Michigan and has studied under David Cerone, Ivan Galamian and Paul Makanowitzky. He is now on the faculty at the University of California, Santa Barbara.



Ronald Ratcliffe
Harpsichord Fortepiano Soloist

Professor of Music at California Polytechnic State University in San Luis Obispo, Ronald Ratcliffe frequently performs concerts on historic keyboard instruments. With James Bonn he recorded the *Mozart Sonata for Two Pianos* using two fortepianos made in the late 18th century, from the Colt Clavier Collection in England. His BBC-TV film, his articles in *Clavier* magazine and *Contemporary Keyboard* magazine on historic pianos, and his book on *The Development of the Piano* for Britain's Open University are among his scholarly contributions. Ratcliffe is an annual performer at the Mozart Festival and has appeared at the Beethoven Festival in Tehachapi and the Peter Britt Festival in Oregon.

Featured Artists



Dorothy Wade
Violin Soloist

Dorothy Wade has appeared as soloist with the Los Angeles Philharmonic, the Sinfonie Radio Diffusion of Paris and the Paris Symphony, and has recorded the complete works of Stravinsky and Webern for Columbia Records. She has served as Concertmaster for the Southern California Master Chorale Sinfonia, the Ojai Music Festival, the California Chamber Symphony and the Carmel Bach Festival. Wade has been the Festival's Concertmaster for the past eleven years and last appeared as a Festival soloist in 1980. This year she will perform Rozsa's *Violin Concerto* at the Wednesday evening Orchestra concert.



James Kanter
Clarinet Soloist

James Kanter plays first clarinet with the Joffrey Ballet Orchestra, the Santa Monica Symphony, Los Angeles Master Chorale Sinfonia Orchestra and San Fernando Valley Orchestra. Active in the Los Angeles motion picture and television recording studios, Kanter has most recently played for the films *Indiana Jones and the Temple of Doom*, *Star Trek III* and *The Last Starfighter*. He also performs in the studio orchestras for the television shows *The A Team*, *Hotel*, *Dallas* and *Dynasty*. This past year Kanter received the "Most Valuable Clarinetist Award" from the Los Angeles Chapter of the National Association of Recording Arts and Sciences. (This is the same organization which gives the Grammy Awards.) Kanter teaches at the University of California, Santa Barbara and California State University, Northridge. In addition to his concert, recording and teaching activities, he crafts clarinet mouthpieces. Mr. Kanter will perform Mozart's *Concerto in A for Clarinet and Orchestra*, KV 622, at the Friday and Saturday Mission Concerts.



Gary Lamprecht
Host for Ear Opener

Gary Lamprecht returns to the Festival for his third year as Host and Conductor for the Ear Opener Concert. Lamprecht is Director of Choral Music at San Luis Obispo High School and Laguna Junior High. He was named "Teacher of the Year" for 1984 for the San Luis Coastal Unified Schools. He is also the founder and Director of the award winning San Luis Obispo Vocal Arts Ensemble and Orchestra. Lamprecht is an honors graduate of California State University, Long Beach, where he studied choral music with Frank Pooler. He was on the faculty of California Polytechnic State University, San Luis Obispo, where he taught guitar for eight years. He has performed with "The Carpenters" at the Hollywood Bowl and Anaheim Convention Centre.

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Vocal Soloists



Mary Rawcliffe
Soprano Soloist

A leading performer on the concert stage, Mary Rawcliffe performs music of all styles and periods. She has appeared as soloist with the Los Angeles Philharmonic, the Philharmonic's New Music Group, Phoenix Symphony, London Bach Society, Prague Chamber Orchestra, Pasadena Chamber Orchestra, The Italian Early Music Center of Rome and the Chamber Orchestra of the Auvergne in France. She has also toured extensively as a soloist with the Roger Wagner Chorale and Musica Pacifica, with whom she recorded Gagliano's *Dafne* for ABC Records. Last season Ms. Rawcliffe performed at the Hollywood Bowl singing Mozart's concert aria KV 416, *Mia Speranza Adorata*, with Christopher Hogwood conducting. She will appear with him this summer at the Hollywood Bowl in performances of *The Messiah* as part of the Olympic Games Celebration, and for the opening of the 1984-85 season of the Los Angeles Philharmonic with Bach's *Mass in B minor*. Rawcliffe received her education at Lawrence College Conservatory in Wisconsin and at the University of Illinois.



Janet Smith
Alto Soloist

Janet Smith has appeared as guest soloist with the Indianapolis Symphony, the El Paso Pro Musica and the Oklahoma City Symphony. Her California appearances have included performances with the Pasadena Symphony, the Los Angeles Master Chorale, the William Hall Chorale, the Glendale Symphony and the Orange County Pacific Chorale. Smith has received popular and critical acclaim for her musically sensitive interpretation of the oratorio repertoire. A member of the Los Angeles Vocal Arts Ensemble, Ms. Smith can be heard on two Nonesuch label recordings: Rossini's "Sins of My Old Age" and Brahms' "Liebeslieder Waltzes." Her operatic roles have included that of Florence Pike in Britten's "Albert Herring," Baba in Menotti's "The Medium," and Rachel in the world premiere of Eugene Zador's "Yehu." Smith is a member of the music faculty at Chapman College.



Stephen Amerson
Tenor Soloist

Stephen Amerson has been a featured soloist with virtually every major performing organization in Southern California, including the Los Angeles Philharmonic, the Los Angeles Master Chorale, the Long Beach Symphony, the William Hall Chorale, the Orange County Master Chorale, the Ojai Festival, Euterpe Opera and the Ventura Symphony and Master Chorale. Recent performances include tenor solos in Berlioz' "Lelio" with the Long Beach Symphony, "Carmina Burana" with the Los Angeles Philharmonic (Michael Tilson Thomas, conducting) and "Jolanthe" with the Los Angeles Master Chorale. Amerson also does studio singing for various commercials and television shows. He is the choral director of the First Baptist Church of Van Nuys and holds a Masters Degree in Church Music, with an emphasis in vocal performance. He has studied with Allan Rogers Lindquist of Santa Barbara, at the Cincinnati Conservatory of Music and at UCLA.



Rod Gilfry
Baritone Soloist

Rod Gilfry was the first place winner in the November Metropolitan Opera auditions for the Los Angeles District and in January received first place in the Opera Guild of Southern California competition. He has performed as soloist in many major works including Bach's *St. John Passion*, *St. Matthew Passion* and *Mass in B-minor*; Brahms' *Requiem*, Handel's *Messiah* and Haydn's *Creation*. Gilfry has appeared as soloist with the Pasadena Symphony, Long Beach Symphony, Los Angeles Philharmonic at the Hollywood Bowl, Orange County Master Chorale, William Hall Chorale at the Los Angeles Music Center, the Orchestra of Santa Fe and at the Oregon Bach Festival. His operatic experience includes roles in *Carmen*, *The Bartered Bride*, *Il Tabarro*, *La Rondine*, *La Boheme*, and Gounod's *Romeo et Juliette*. He received his Master of Music Degree in Vocal Arts from the University of Southern California and has studied under Martial Singher, Michael Kurkjian and Roger Ardrey.

1984 Mozart Festival Chorus

1984 Mozart Festival Chamber Singers

Sopranos

Mariadel C. Alberts
Jill Anderson
Suzan E. Boatman
Caitlan Browne
Susan Comstock
Pamela M. Findley
Mary Sue Gee
MaryBeth Haag
Rebecca Breeding Martin
Dalna W. Mills
Mary Ranelletti
Dolores Doran de Valdez
Linda Williams

Altos

Susan Azaret-Davies
Madelyn Bedig
Vicki Ewart
Mary Helen Garoutte
Marilyn Grover
Leslie Jones
Marjorie Jones
Patricia Lamprecht
Wendy Lewis
Darylin Linning
Kathleen Neve
Martha Perantoni
Judith Philbin
Nancy Sulahian
Linda Tupac-Yupanqui
Carol S. Zingg

Tenors

Michael Bierbaum
Paul French
Grant Gershon
Charles Hügel
Ralph E. Lewis
Marvin Neumann
D.K. Philbin
Thomas Randle
Michael Ross
Denis Whitaker
Douglas W. Williams

Basses

Lee Broshears
Michael P. Burrell
Sherman Butler
David Evans
Steven Fraider
George Highland
Craig Kingsbury
Kenneth Knight
R. Gary Lamprecht
David E. Mills
Patrick R. Murphy
Roger Osbaldeston
Bill Scott
Sanford S. Smith
Burman Timberlake
Craig Updegrove

Manager

Mariadel C. Alberts

Festival Chamber Singers names are in italics.

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Principal Players



Dorothy Wade
Concertmaster

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

Sponsored by Gerald McC. Franklin



Carol Dougan
Principal Second Violin

Carol Dougan has performed regularly with the San Luis Obispo Mozart Festival and served as Concertmaster for the San Luis Obispo County Symphony. Dougan studied at the Cincinnati Conservatory, received her Master's degree from the University of Southern California and has taken postgraduate study with Eduard Melkus in Vienna. She has performed with the Dayton, Chattanooga, Knoxville, Santa Barbara and San Antonio Symphony Orchestras and the Aspen Festival Orchestra. Dougan is currently teaching music theory and strings and is chairman of the Music Department at Palomar College, San Diego.

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Mr. and Mrs. Gordon T. Davis



Sven Helge Reher
Principal Viola

A teacher, composer and performer in Southern California for nearly 40 years, Sven Reher has studied in Germany and the United States. In March he performed the premier of his new composition, *Essay for Solo Viola and String Orchestra*, with the Brentwood-Westwood Symphony Orchestra. Reher is the Principal Viola with the California Chamber Symphony (Henri Temianka, conductor) and plays with the Santa Barbara Symphony and Pasadena Symphony. He has performed with the Los Angeles Chamber Orchestra, the Glendale Symphony, the Summer Music Festival of the California Chamber Orchestra and the Roger Wagner Choral Concerts.

Sponsored by Clifford B. Holser



Robert Adcock
Principal Cello

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

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Principal Players



David Young
Principal Double Bass

David Young received his Bachelor of Music degree from the Eastman School and his Master's degree in Music from the University of Southern California, where he is continuing his studies for the Doctor of Music Arts. For four years a member of the Rochester Philharmonic, he spent two seasons with the Dallas Symphony. Young currently performs with the Santa Barbara Symphony, Long Beach Symphony, the Los Angeles Chamber Orchestra, and records with the major studios. He is a faculty member at both Cal State Northridge and Los Angeles City College.

Sponsored by
Mr. and Mrs. J. Kirby Harrell



Geraldine Rotella
Principal Flute

Geraldine Rotella currently plays with the Pasadena Symphony and first flute with the Los Angeles Pops Orchestra and William Hall Chorale. She has performed with the Joffrey Ballet, the American Ballet Theater, the New York City Opera, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Carmel Bach Festival and Salvi International Summer Festival. Rotella studied with Louise di Tullio, James Galway, William Bennett and Marcel Moysé. She is on the faculty at Pepperdine and Cal State Northridge.

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John Ellis
Principal Oboe

John Ellis has performed with the Festival since its beginnings in 1970. Long recognized as one of the finest oboists on the west coast, Ellis divided his time between orchestras and studios in Los Angeles. He was on the faculties of Pomona College and Cal State Northridge. In 1979, he bought a farm in Pennsylvania where the Ellis family continues to flourish. He now commutes to the west coast for specific engagements.

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Bill and Phyllis Davies,
Dawna Davies and Derek Davies



James Kanter
Principal Clarinet

James Kanter returns to the Festival for his ninth year as principal clarinet. Active in the Los Angeles motion picture and recording studios, Kanter is currently first clarinet with Walt Disney studios, the Greek Theatre, Pantages Theatre and Schubert Theatre Orchestras. In addition, he is a member of the Santa Barbara, San Fernando Valley and San Gabriel Valley Symphony Orchestras as well as the Los Angeles Chamber Orchestra.

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Mr. and Mrs. Roy Gersten



LAWRENCE S. RATNER, PhD
Psychologist

2705 El Cerrito
San Luis Obispo, California 93401
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(805) 925-7511

Principal Players



Gregory Barber
Principal Bassoon

Returning for his eleventh year with the Mozart Festival, Gregory Barber serves as principal bassoon with the Oakland Symphony and Cabrillo Festival Orchestras and has appeared as soloist with several Bay Area orchestras. Barber was the guest conductor of the Oakland Symphony in March and last summer was guest conductor for a concert at the Cabrillo Festival, with that concert receiving a "best of the year honor" from the Oakland Tribune. This spring he planned the second series of *I Solisti di Oakland*, the group of June Chamber concerts, and in 1983 he organized and conducted three benefit concerts for the Calvin Simmons Memorial Fund.

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Gerry and Peggy Peterson



Anthony Plog
Principal Trumpet

Anthony Plog serves as principal trumpet with the Los Angeles Chamber Orchestra and performs with the Los Angeles Philharmonic. After last year's Mozart Festival he travelled to Sweden where he taught a master class with Adolph Herseth of the Chicago Symphony and Bo Nilsson, Swedish trumpet soloist. In September he toured Sweden with the Fine Arts Brass Quintet. He has recently performed the premier performances of *Animal Ditties II* (in Toronto) and *Threnos* (in Illinois). Plog is on the faculty at California State University, Long Beach. He is a published and recorded composer and is currently composing *Concerto for Flute and Wind Ensemble*.

Sponsored by
Gerald McC. Franklin



James Thatcher
Principal Horn

James Thatcher is First Horn with the Pasadena and Pacific Symphony Orchestras and is on the faculty of Chapman College and the University of California at Irvine. He is very active in studio orchestras and recently played First Horn for the films *Indiana Jones* and *Star Trek III*. Thatcher has played First Horn with the Los Angeles Philharmonic, Royal Ballet, Bolshoi Ballet and American Ballet Theater, and has performed as soloist for the Los Angeles Philharmonic Chamber Series.

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Douglas Lowry
Principal Trombone

Douglas Lowry is returning for his tenth year as principal trombonist with the Mozart Festival. He studied trombone with Robert Marsteller and Lewis Van Haney at the University of Southern California where he also completed the graduate conductors program under Daniel Lewis. He is currently Music Director and Conductor of the Peninsula Chamber Orchestra (Los Angeles) and formerly conducted the Pomona College Symphony Orchestra and Mount St. Mary's Chamber Orchestra.

Sponsored by
Martha Steward



Eric Remsen
Percussion

Eric Remsen is the Timpanist with the St. Paul Chamber Orchestra (Pinchas Zukerman, Music Director), and has performed with the Palm Beach Festival Orchestra. In 1983-84, with the St. Paul Chamber Orchestra, he toured the United States and South America, including appearances at Carnegie Hall and Kennedy Center. Remsen received his Bachelor of Music at California State University, Los Angeles, and his Master's degree in Music from the University of Southern California. He has studied with Cloyd Duff of the Cleveland Orchestra and William Kraft of the Los Angeles Philharmonic.

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1984 Mozart Festival Orchestra

Violin I

Dorothy Wade, Concertmaster (Van Nuys)
Rebecca Brooks (Bakersfield)
Jennifer Woodward (Los Angeles)
Jonathon Weisz (San Marino)
Leo Eylar (San Francisco)
Peter Kent (Pacific Palisades)
Kati Kyme (San Francisco)
Jeanne Clouse (San Luis Obispo)

Violin II

Carol Dougan, Principal (Olivenhain)
David Dally (Monterey)
Lisa Weiss (San Francisco)
Carol Kersten (Los Osos)
Lori Ashikawa (Venice)
Randall Garacci (Oceano)
Ingrid Merker (San Marino)
David Stade (San Luis Obispo)

Viola

Sven Reher, Principal (Santa Barbara)
Abigail Stoughton (Santa Barbara)
Hugh Partridge, (Cary, North Carolina)
Kerry Fennema (Santa Monica)
John Casten (San Francisco)

Cello

Robert Adcock, Principal (Los Angeles)
Christina Soule (North Hollywood)
Dane Little (South Pasadena)
Richard Treat (South Pasadena)
Carol Rice (San Francisco)
Jeanne Crittenden (Santa Barbara)

Bass

David Young, Principal (Santa Monica)
Brigham Cooley (Santa Cruz)
Lara Lehmer (San Luis Obispo)

Flute and Piccolo

Geraldine Rotella, Principal (Malibu)
Gary Woodward (Los Angeles)
Lisa Edelstein (Los Angeles)

Oboe

John Ellis, Principal (Winston-Salem, NC)
John Winter (Burbank)
Kathleen Robinson (Los Angeles)

English Horn

John Ellis, Principal (Winston-Salem, NC)
John Winter (Burbank)

Clarinet

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

Alto Saxophone

Virginia Wright (Shell Beach)

Bassoon

Greg Barber, Principal (Albany)
David Riddles (Glendale)

Horn

James Thatcher, Principal (Whittier)
Jane Swanson (San Luis Obispo)
Lori Westin (San Rafael)
Ned Treuenfels (Venice)

Trumpet

Anthony Plog, Principal (Los Angeles)
Lloyd Lippert (Sherman Oaks)
Jerry Boots (Arroyo Grande)
Stanley Friedman (Hong Kong)

Trombone

Douglas Lowry, Principal (San Pedro)
Andrew Malloy (North Hollywood)

Terry Cravens (Tujunga)

Tuba

Tony Clements (San Jose)

Timpani

Eric Remsen (Minneapolis, MN)

Percussion

John Beck (Arroyo Grande)
Jeffrey Lehmer (San Luis Obispo)
Deborah Schwartz (Venice)

Piano

Barbara Hoff (Los Osos)

Organ

Ann Edwards (Los Osos)

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Ronald Ratcliffe (San Luis Obispo)
Frank Basile (Los Angeles)

Celeste

Susan Davies (San Luis Obispo)

Harp

Amy Shulman (Pacific Palisades)
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James Buckles (Atascadero)

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Selected Musicians



Suzan Boatman
Soprano

Suzan Boatman has performed with the Mozart Festival for five seasons. Boatman studied voice privately for twelve years and has a Bachelor of Arts Degree in Music, studying with Maurice Allard and William Vennard. She did graduate work and performed with the UCLA Opera Workshop. Since then her appearances have spanned a variety of musical styles. She has performed in musical comedy at the San Clemente Dinner Playhouse, sang popular music while touring with Jimmy Rogers and opera at the Shrine Auditorium in Los Angeles. Boatman says the Mozart Festival is her opportunity to return to her love for classical music during an intense rehearsal and performance schedule. Suzan Boatman practices law in San Luis Obispo with her partner and husband, Philip Clarkson.



Mary Sue Gee
Soprano

A lyric soprano, Mary Sue Gee sings with both the Mozart Festival Chorus and Chamber Singers. She holds a Bachelor of Arts in Music and a Master of Arts in Voice, both from Morehead State University. Gee has been a special guest artist with the Lexington (Kentucky) Philharmonic Orchestra and has participated in two national tours with the Roger Wagner Chorale, among other professional activities. Since coming to San Luis Obispo in 1979, she has been a member of the Vocal Arts Ensemble, is a soloist for two local churches and is a private voice instructor. She also served as producer for the 1984 Miss San Luis Obispo Scholarship Pageant. While she is highly skilled in many musical styles, from her native bluegrass to pop and jazz, she prefers classical singing. Gee currently sells cosmetics at Riley's Department Store. This is her fifth year with the Mozart Festival.



David W. Riddles
Bassoonist

David Riddles received his Bachelors Degree from the University of the Pacific in Stockton and his Masters of Music from Indiana University. He has studied with Eli Carmen, New York, Leonard Sharrow at Indiana University, Milan Turkovic, William Waterhouse and Mordecai Rochtman. Riddles is a member of the Pasadena Symphony, the California Chamber Society and the Joffrey Ballet Orchestra and also plays with the Los Angeles Philharmonic New American Orchestra. He is an active studio musician, playing for movies and television. Riddles has been a member of the Mozart Festival Orchestra since 1982.



Lisa Weiss
Violinist

Lisa Weiss has played second violin with the Mozart Festival Orchestra for four years. She received her Bachelor of Arts in Music from the University of Southern California in 1980. While there she studied with Ora Shiran, Heiichiro Ohyama and Stuart Canon. Weiss currently plays first violin with the Young Artists String Quartet at the University of California, Santa Barbara. She comes to San Luis Obispo from the San Francisco Bay Area.

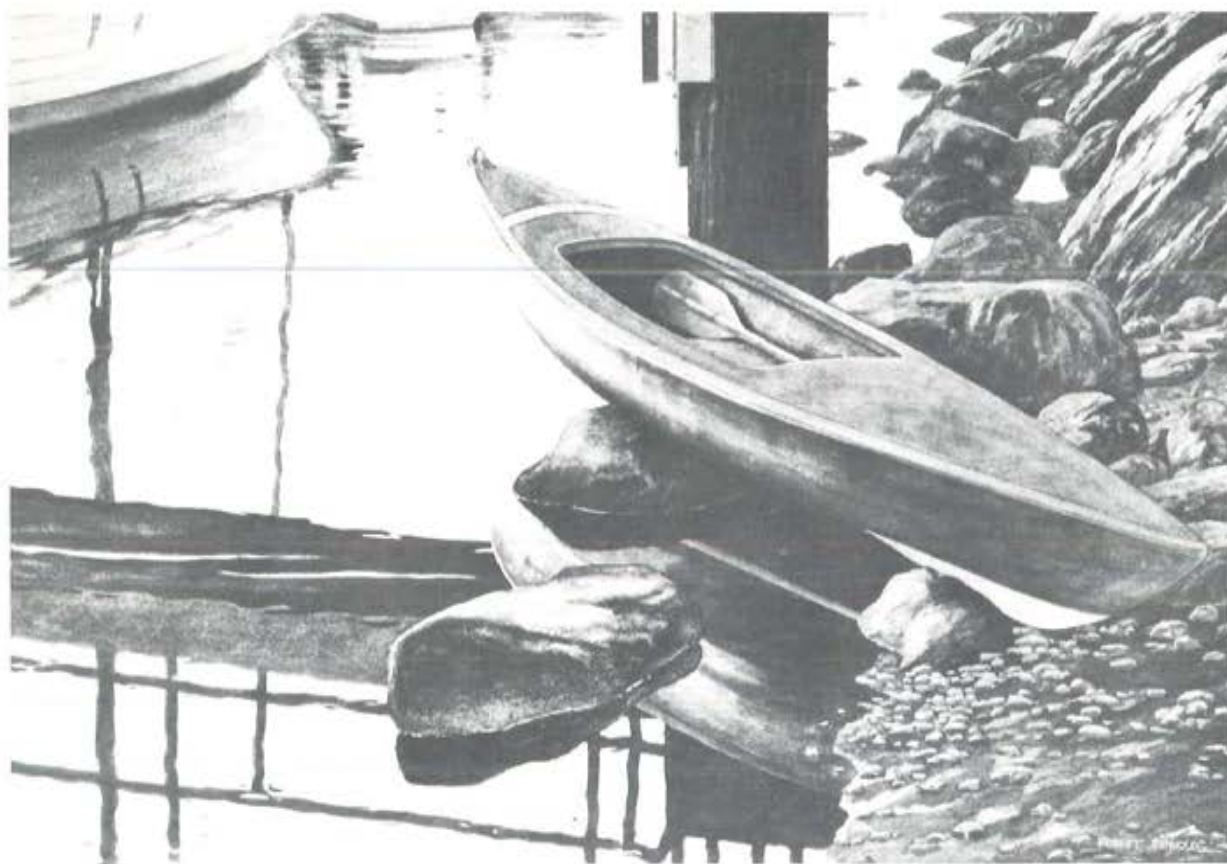
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Artist: Robert Reynolds



The San Luis Obispo Mozart Festival gratefully acknowledges the generous donation of the painting "Low Tide at Dusk/Morro Bay" by its artist, Robert Reynolds. The painting is reproduced as the Festival's third annual fine arts poster. The original painting is on exhibit at the Cal Poly Theatre during Festival Week and information on how one may bid for the painting can be obtained through the Mozart Festival office or from ushers at Festival concerts. The minimum bid is \$2000. Poster reproductions, some of which are signed by the artist, may be purchased at noon in the Mission Plaza during Festival Week, outside the Cal Poly Theatre before the Friday and Saturday afternoon concerts and at the reception for musicians following the Sunday afternoon concert.

Robert Reynolds, a native of the Central Coast, is a professor in the art department at California Polytechnic State University. His paintings are in public and private collections throughout the United States. We are delighted with Reynolds' contribution to the Mozart Festival.

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Opening Concert

Sequoia String Quartet
with Richard Goode

Tuesday, July 31, 8:15 p.m.
Cal Poly Theatre

Yoko Matsuda, *violin*
Miwako Watanabe, *violin*
James Dunham, *viola*
Robert Martin, *cello*

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

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Michio Mamiya String Quartet No. 2 (1980)
(1929-)

Andante
Presto
Adagio (Lamentazione)

Intermission

Johannes Brahms Piano Quintet in F minor, Op. 34
(1833-1897)

Allegro non troppo
Andante: un poco Adagio
Scherzo: Allegro
Finale: Poco sostenuto – Allegro non troppo

Sequoia String Quartet and Richard Goode

*Composed 200 years ago in 1784.

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Program Notes

Mozart *String Quartet in C-major* (The "Dissonance")

Nowhere is the influence of Haydn on Mozart more apparent than in Mozart's six quartets composed between 1782-1785 and dedicated to his older friend and mentor. In his dedicatory remarks, Mozart asserts that these six works are "the fruit of a long and laborious study." (See p. 25 of this program for the complete dedication.) The surviving sketch material confirms his claim: the material is indeed reworked and shaped before taking on its final form. His persistence to refine and improve is even apparent in the final score – almost every page records discarded ideas, stricken passages, and scribbled improvements.

Mozart's slow introduction to the "Dissonance" Quartet (KV 465) – the only quartet by Mozart to employ a slow introduction – is a radical and bold experiment in tonal insecurity. The entire introduction transpires without once letting a phrase fall to its tonic resting place. Mozart repeats this bold experiment in the third movement; it is not until the end of the minuet that he comes to a stable statement of the tonic chord. Mozart subtly unifies all the movements (except the "Andante cantabile") by juxtaposing a conflict between C-major and C-minor. All four movements reveal Mozart's control over dialogue and counterpoint. There is no more exquisite example of Mozart's control over counterpoint than in the first movement's recapitulation where the principal thematic material resurfaces as a dialogue between the four members of the quartet. It is such compositional mastery that must have prompted Haydn to remark to Mozart's father in 1785, "Before God, and as an honest man, I tell you that your son is the greatest composer known to me in person or by name. He has taste, and, what is more, the greatest knowledge of composition."

Mamiya *String Quartet No.2*

Michio Mamiya is one of Japan's major composers of the twentieth century, prolific in vocal as well as instrumental genres. His list of prizes and awards is formidable. His compositions are performed regularly around the world to critical acclaim. As with Bartok and Ives earlier in this century, Mamiya draws heavily on folk traditions for melodic material; Japanese folk melodies permeate his compositions, and many chamber works are for traditional Japanese instruments. Mamiya's *String Quartet No.2* was composed in 1980, seventeen years after his initial venture into the string quartet genre.

Brahms *Piano Quintet in F-minor, Op.34*

Brahms was an incurable perfectionist. Those works that did not meet his own high standards of excellence he deliberately destroyed. (Some scholars estimate he obliterated three times as many pieces as he saved.) With the few pieces that survived his scrutinizing eye, he often recast them in significantly new molds and shapes. In typical Brahmsian fashion, the *Piano Quintet in F-minor* underwent a series of metamorphoses. First conceived in 1862 as a string quintet, it won the enthusiastic admiration of his close friend and critic Clara Schumann. She writes to Brahms, "I came back here yesterday after having played in Breslau, and let me tell you at once how delighted I was with your quintet. I think the last movement is magnificent. It sums up the whole so well and is full of life. The introduction is fine... in fact, it is quite masterly." For reasons unknown, he was dissatisfied with it. In early 1864 he reclothed it in a new garb, now as a sonata for two pianos (and – of course – promptly destroyed the score to the string quintet version). Clara was appalled. "I cannot quite

understand what you have written to me about your quintet. Did you produce it and was it a frost? ... Could you not have altered it quite easily and yet have left it as a quintet?" What prophetic observation. The piano-duo version with its monochromatic color was incapable of realizing the palette of timbre necessary to fully express the work, so Brahms set out again in November of 1864 to repaint the work for piano and strings. It is this final version that Brahms dedicated to Princess Anna of Hesse. To express her heartfelt gratitude she sent Brahms a gift of immeasurable value – the autograph score of Mozart's *Symphony No.40 in G-minor!*

Debussy *Quartet in G-minor, Op.10*

The *String Quartet in G-minor* is Debussy's first chamber work, composed in 1893 when the French master was thirty-one years old. At one time Debussy studied with Cesar Franck, and we see his influence here. Debussy introduces a motive in the first measures which is to come back and haunt all the other movements. The motive undergoes transformations. It takes on impish, mischievous features in the scherzo, undergoes more profound alterations in the slow movement, and resurfaces in the final movement as the secondary theme. It is ironic that a composition of such tight unity and structural coherence should be composed by the champion of musical liberty and "rule-breaking." As Debussy once proclaimed, "I love music passionately, and because I love it I try to free it from barren traditions that stifle it. It is a free art, gushing forth – an open-air art, an art boundless as the elements, the wind, the sky, the sea! It must never be shut in and become an academic art." In spite of this eloquent rejection of "barren tradition," it is Debussy with this quartet who shows us how much freedom and boundless imagination is possible within the formal "rules" of tradition.

Chamber Concert

Chanticleer
Tuesday, July 31, 9:00 p.m.
Mission San Miguel

Josquin des Prez (c. 1440-1521)	Missa Mater Patris
Gregorian Chant for the Feast of the Assumption of the Blessed Virgin Mary	
Antoine Brumel (c. 1460-1515)	Mater Patris et Filia
Introit: Gaudeamus omnes in Domino	
Kyrie	Josquin des Prez
Gloria	Josquin
Gradual: Propter veritatem	
Alleluia: Assumpta est Maria	gaudent exercitus
Credo	Josquin
Offertory: Assumpta est Maria	gaudent Angeli
Sanctus	Josquin
Agnus Dei	Josquin
Communion: Optimam partem	
Salve Regina	Josquin

Intermission

Thomas Morley (1557-1602)	Fyer, fyer!
Anon. (14th Century England)	Sumer is icumen in
Ludwig Senfl (c. 1486-1543)	Das Gläut zu Speyer
L. Senfl	Ach, Elslein
L. Senfl	Es hett ein Biederman
John Farmer (c. 1565-c. 1605)	A little pretty bonny lass
Thomas Tomkins (1572-1656)	Weep no more, thou sorry boy
Franz Joseph Haydn (1732-1809)	Ten Commandments
Samuel Barber (1910-1981)	Heaven-Haven
Francis Poulenc (1899-1963)	Quatre Petites Prieres de Saint Francoise d'Assise
Arr. Vaughan Williams (1872-1958)	Ca' the Yowes
Mitchell Sandler (1954-)	Nonne Priest's Tale

Chamber Concert

Chanticleer

Thursday, August 2, 8:15 p.m.
Trinity United Methodist Church,
Los Osos

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

Thomas Morley (1557-1602)	Fyer, fyer
Anon. (14th Century England)	Sumer is icumen in
Ludwig Senfl (c. 1486-1543)	Das Gläut zu Speyer
L. Senfl	Ach, Elslein
L. Senfl	Es hett ein Biederman
John Farmer (c. 1565-c. 1605)	A little pretty bonny lass
Thomas Tomkins (1572-1656)	Weep no more, thou sorry boy
Josquin des Prez (1440-1521)	Liber generationis Jesu Christi
Samuel Barber (1910-1981)	Reincarnations

Intermission

Robert Schumann (1810-1846)	Lieder fur vierseimmigen Mannerchor, Opus 33
Paul Hindemith (1895-1963)	Über das Frühjahr Eine lichte Mitternacht
Francis Poulenc (1899-1963)	Chansons Francaises
Arr. Vaughan Williams (1872-1958)	Loch Lomond
Mitchell Sandler (1954-)	Nonne Priest's Tale



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Orchestra Concert

Wednesday, August 1, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Symphony No. 25 in G minor, KV 183 (173dB)
(1756-1791)

Allegro con brio
Andante
Menuetto
Allegro

Miklós Rózsa Violin Concerto
(1907-)

Allegro non troppo ma passionato
Lento cantabile
Allegro vivace

Dorothy Wade, soloist

Intermission

W.A. Mozart Piano Concerto No. 21 in C major, KV 467

Allegro maestoso
Andante
Allegro vivace assai

Jeffrey Kahane will play his own cadenzas.

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Program Notes

Mozart *Symphony No. 25 in G-minor*

Mozart composed this symphony, his first in a minor key, shortly after his return from his last journey to Italy in 1773. His earlier symphonies showed his initial indebtedness to the Italian overture. They have three movements in a fast-slow-fast arrangement and are simple in texture. Typical of the Italian style, "rocket" or fanfare motives outline triads, and Mozart runs movements together with no pause in between. With the *Symphony in G-minor* (KV 183) and the three other symphonies from this time (KV 200, 201, 202) Mozart explores new territory. The pressing urgency of the themes is unlike the buoyant optimism of the Italian overture. His adoption of a four-movement scheme shows a further departure from overture models. Instead, the musical characteristics are more closely allied to the symphonies of Johann Christian Bach, a composer the young Mozart admired and imitated. The alternation of loud and soft melodic snippets is a trait associated with J.C. Bach; we see similar passages in the third movement of Mozart's *G-minor Symphony*. Another similarity between them is a preference for a short, wandering development section.

Several touches already reveal Mozart's mastery of his craft. The similarities between the opening themes in the third and fourth movements serve to unify the symphony as a whole. Mozart also artfully thickens or thins the musical textures for powerful effects: the first movement's recapitulation of the pressing principal theme is dramatically prepared by the transparent and soothing textures of the development section that immediately precedes it.

Rozsa *Concerto for Violin and Orchestra*

Some of the most beautiful creations for the violin are the fruit of collaborations between a composer and a violinist-friend. One has only to think of Schuppanzigh and Beethoven or the technical advice offered by Joachim to Brahms. In the twentieth century, one of the jewels of the literature is Miklos Rozsa's *Concerto for Violin and Orchestra* which was cut, facet by facet, by Rozsa with the invaluable aid of his close friend Jascha Heifetz. The synthesis of composer and technician is perfect: all decisions are compositionally sound, and – at the same time – the work is impeccably suited to flatter and show off the instruments' infinite capabilities. Appropriately enough, it was Heifetz who premiered the work to thunderous applause with the Dallas Symphony Orchestra on January 15, 1956 under the baton of Walter Hendel.

From the opening measures on, the first movement surges forward in relentless energy. The violin enters after only a few seconds to introduce the principal theme which is soon developed in canonic wizardry between the violin and orchestra. The exquisite secondary theme soars above a landscape of muted strings – what a rude awakening when a nasal, grating theme (supported by muted brass instruments who nag in the background) closes the exposition. The ensuing development section begins with the low strings growling about in the cellar. Ingenious canons abound. The cadenza is chockful of solid counterpoint and imaginative development. After a few moments of tranquility produced by colorful writing for the winds, the movement closes in stormy agitation. The second movement is no less sophisticated in counterpoint and canonic displays. Snippets of themes are found everywhere. The soulful melodies are traded between the violin and orchestra, neither entity dominating or overwhelming the other. The final movement is energetic

and charged with rhythmic syncopations. The violin is often accompanied solely by the percussion section; what a marvelous synthesis of pure melody fused with pure rhythm. Despite the momentary passage of repose near the end, the movement ends in a climactic hurricane of motion and activity.

Mozart *Piano Concerto No. 21 in C-major*

During Mozart's lifetime he often worked simultaneously on two works of radically different character. The piano concertos in C-major (KV 467) and D-minor (KV 466) composed in 1785 are one such pair. Though they were born at the same time, one could not imagine calling them twins. The D-minor concerto is impassioned, almost demonic (which accounts for its immense popularity with the nineteenth-century Romantics) whereas the C-major concerto is a triumphant outburst of unshakable optimism. The concerto's opening march is perfectly balanced by the playful, buoyant "Allegro vivace" that concludes the work. The middle movement, the fulcrum of emotional intensity within the composition, is rich in touching and lyrical melody with the muted strings murmuring throughout; it is the perfect complement and contrast to the jubilant character of the outer movements.

Of all Mozart's piano concertos, this is one of his most symphonic. There is nobility and intensity of statement and a magnificence in sonority that is unsurpassed in the symphonic literature. He is brilliant in creating a palette of sonorities and in utilizing a spectrum of coloristic effects (muted strings, wind choirs suspended over pizzicato strings, tremolo in the strings supporting a tapestry of melodies in the piano and winds, etc.). The colors are stunning.

Guitar Recital

David Tanenbaum

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

Friday, August 3, 8:15 p.m.
Cal Poly Theatre

Luis Milan Six Preludes
(c. 1500-c. 1565)

Johann Sebastian Bach Prelude, Fugue and Allegro, BWV 998
(1685-1750)

Mauro Giuliani Grand Overture, Opus 61
(1781-1829)

Intermission

Wolfgang Amadeus Mozart Divertimento, KV anh. 229/439b
(1756-1791)

Allegro
Larghetto
Menuetto
Adagio
Allegretto

Hans Werner Henze Six Miniatures
(1926-)

Niccolo Paganini Caprice No. 24
(1782-1840)



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Program Notes

Milan *Six Pavanes*

The first music for plucked-string instruments to appear on the Iberian peninsula was Luis Milan's *El Maestro* (1535). He was a virtuoso on the vihuela (an instrument roughly resembling the guitar in shape but having six pairs of strings and the same tuning as the lute). The bulk of the volume contains song settings and fantasias. Tucked in between the series of fantasias, however, Milan does include six pavanes, the only dances to appear in the *Maestro*. The pavane was a moderately-slow dance of a noble and stately character. Milan's settings are representative of the time in that most are in duple meter and are constructed of two or three phrases, each of which may be repeated at the discretion of the former.

Bach *Prelude, Fugue, and Allegro*

That Bach was intimately familiar with the lute is well-documented. Many of the ensembles he directed employed a lutenist to realize the basso continuo parts. One of his most notable students, J.C. Krebs, was an accomplished lutenist. Bach was close enough to lutenist J.C. Weyrauch that Bach was asked to be the godfather to Weyrauch's second child. There is, in addition, Wilhelm Friedeman Bach's trip to Leipzig in 1739 to visit his father; Wilhelm brought home with him two guests, Sylvius Leopold Weiss and Johann Krupffgans (the two most respected lutenists of the age).

Of the seven compositions for lute by J.S. Bach, his last and perhaps most aesthetically successful is the "Prelude, Fugue, and Allegro" composed in the early or mid-1740s, only a short time after Weiss's and Krupffgans's visit. The "Prelude" is lilting and melodic. It is often top-dominated with our attention being drawn to the lyrical melody. The fugue's subject proceeds in slow, self-confident quarter notes, the regularity of which is offset by the rhythmic interest of the countersubject. It is a da capo fugue with a complete restatement of the opening material coming at the end. This device is relatively uncommon in Bach's fugal output. The final "Allegro" is in bipartite form and is charged with joyous energy and exuberance.

Giuliani *Grand Overture, Op.61*

In an age noted for virtuosic display, one of the artists to ascend to the heights of popular acclaim was Mauro Giuliani. His presence in London caused such a stir that an English guitar society even named its magazine the *Giulianiad*. He was the rage in Vienna as well - Beethoven is known to have attended several of Giuliani's concerts. In 1846 Richard Fond says of the Italian master, "Giuliani's performance on the guitar in Vienna, in the very seat and center of musical learning, was the wonder and delight of the most distinguished dilettantes. The announcement of his performance at a concert was the source of a numerous audience. In short, Giuliani was the Paganini on his instrument."

The "Grand Overture" is typical of Giuliani's light and flamboyant style; it is rich in arpeggiated displays, pyrotechnic runs, and catchy melodies. Structurally, it is quite simple. Its joy and charm comes from its lively wit and humor that peck out at us at every turn.

Mozart *Divertimento in C-major*

This five-movement piece ("Allegro," "Larghetto," "Menuetto," "Adagio," and "Allegretto") is the fourth divertimento of five composed by Mozart in Vienna as early as 1773 or possibly shortly thereafter. They are scored for bassoon and a pair of basset-horns (a single-reed woodwind instrument similar to the modern clarinet). The trio texture was utilized several times by Mozart during this period, most notably in *The Songs of Good Friendship* based on texts by Metastasio. This divertimento was arranged for guitar by Brian Johanson, the talented young guitarist and composer presently teaching at Portland State University.

Henze *Six Miniatures*

The first three Henze pieces played tonight are drawn from his *Kammermusik* (1958), a work that belongs in the company of such works as Schoenberg's *Pierrot Lunaire*, Berg's *Wozzeck*, or Gercault's famous portrait of the insane woman, in that all of these powerful and touching artistic creations are inspired by the life or art of some

individual who has collapsed into a chasm of nightmarish insanity. These three "Tentos" from the *Kammermusik* plumb the depths of emotion written by the unstable and tortured poet Hinderlin. (He spent most of his last forty years in asylums.)

The ensuing three pieces are from Henze's *Pollicino* or *The New Adventures of Tom Thumb*. Typical of many of Henze's operas, it is infused with the magical and the fairy tale. (Take, for example, the enchanted and mysterious events that pervade Henze's brilliant opera *The Stag King*.) He composed *Pollicino* for a group of neighborhood children whom he befriended. As in Prokofiev's *Peter and the Wolf*, individual instruments represent specific characters. Of the guitar Henze states, it "is closely related to the good things of this world - freedom, warmth, and well-being; it is the root of the music which is played in the countryside."

Paganini *Caprice No.24*

Niccolo Paganini was the great violin virtuoso of the nineteenth century. His caprices envelope the complete gamut of effects and techniques possible on the violin. The last caprice, No.24 in A-minor, is a set of formidable variations on an aggressive and incisive theme. It erupts in a display of pyrotechnic feats, canon bursts, and exploding fireworks. This caprice made such an impression on Paganini's contemporaries that many Romantic composers produced their own transcriptions or arrangements of the piece. Shortly after composing the *Piano Quintet in F-minor*, Op.34 (performed in this year's Mozart Festival by the Sequoia Quartet and Richard Goode) Brahms composed his own keyboard variations on Paganini's theme. Nineteenth-century audiences were awe-stricken with Franz Liszt's keyboard transcription of the caprice. Very recently, here on the Central Coast, we were treated to the most famous creation spawned by the A-minor caprice when Jeff Kahane and the San Luis Obispo County Symphony Orchestra gave a stunning performance of Sergei Rachmaninoff's *Rhapsodie on a Theme of Paganini*. How fitting that we hear tonight Mr. Tanenbaum play the work on guitar, for Paganini was reputed to be as accomplished on that instrument as on the violin.

Chamber Concert

Sequoia String Quartet

Wednesday, August 1, 8:15 p.m.
First United Methodist Church,
Arroyo Grande

Thursday, August 2, 8:15 p.m.
Community Presbyterian Church,
Cambria

Yoko Matsuda, *violin*
Miwako Watanabe, *violin*
James Dunham, *viola*
Robert Martin, *cello*

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

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro

Michio Mamiya String Quartet No. 2 (1980)
(1929-)

Andante
Presto
Adagio (Lamentazione)

Intermission

Claude Debussy String Quartet in G minor, Op. 10
(1862-1918)

Animé et très décidé
Scherzo: Assez vif et bien rythme
Andantino doucement expressif
Trés modéré

*Composed 200 years ago in 1784.

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**Mozart's Dedication of his Six
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To my dear friend Haydn,

A father who had decided to send out his sons into the great world, thought it his duty to entrust them to the protection and guidance of a man who was very celebrated at the time who, moreover, happened to be his best friend.

In like manner I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and laborious study; but the hope which many friends have given me that this toil will be in some degree rewarded, encourages me and flatters me with the thought that these children may one day prove a source of consolation to me.

During your last stay in this capital you yourself, my very dear friend, expressed to me your approval of these compositions. Your good opinion encourages me to offer them to you and leads me to hope that you will not consider them wholly unworthy of your favor. Please then receive them kindly and be to them a father, guide and friend! From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent to those faults which may have escaped a father's partial eye, and, in spite of them, continue your generous friendship towards one who so highly appreciates it. Meanwhile I remain with all my heart, dearest friend, your most sincere friend,

W. A. Mozart
Vienna, 1 September, 1785.

taken from Emily Anderson's *The Letters of Mozart and His Family*, vol. 2, p. 891.



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Piano Recital

Richard Goode
Thursday, August 2, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Sonata in F major, KV 533/494
(1756-1791)

Allegro
Andante
Rondo: Andante

Ludwig von Beethoven Sonata No. 4 in E-flat major, Op. 7
(1770-1827)

Allegro molto e con brio
Allegro-minore-allegro
Rondo: Poco Allegretto e grazioso

Intermission

Robert Schumann Davidsbündlertänze, Op. 6
(1810-1856)

- | | |
|------------------|-----------------------|
| 1. Lebhaft | 10. Balladenmässig |
| 2. Innig | 11. Einfach |
| 3. Mit Humor | 12. Mit Humor |
| 4. Ungeduldig | 13. Wild und lustig |
| 5. Einfach | 14. Zart und singend |
| 6. Sehr rasch | 15. Frisch |
| 7. Nicht schnell | 16. Mit gutem Humor |
| 8. Frisch | 17. Wie aus der Ferne |
| 9. Lebhaft | 18. Nicht schnell |

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Program Notes

Mozart *Sonata in F-major*

On June 10, 1786 Mozart completed a "Little Rondo in F" (KV 494) for a pupil. Financially pressed and hoping to repay a debt to his publisher Hoffmeister, Mozart retrieved this musical "left-over," reworked it by adding a cadenza and a deeper, more sonorous conclusion and added to it an opening "Allegro" and a middle-movement "Andante." Counterpoint pervades the work. The themes are usually constructed in invertible counterpoint, that is, the treble and bass lines trade places and exchange roles: what was once the high melody is now heard as the bass line; what was initially the bass part is now heard in the high register as the melody. Thematic derivations also tie the work together. In the first movement, the transition is a variant of the principal theme. The interrelationships are even tighter and more economical in the second movement. The secondary theme is a variant of the principal theme's opening motive. The rondo's minor section develops the bass motive heard in the movement's opening measures.

Beethoven *Sonata No. 4 in E flat-major, Op. 7*

As Maynard Solomon states in his perceptive and articulate book *Beethoven: "Beethoven's earliest sonatas, broadly conceived, spacious in design, rich in detail and invention, are clearly intended as major efforts. Where Haydn and Mozart had relied almost exclusively on the three-movement design, six of Beethoven's first sonatas (including his first four) used the four-movement scheme usually reserved for symphonies and quartets, through the addition of a minuet or scherzo; these sonatas were, on the average, almost one and a half times as long as those of his predecessors. . . . They are also full of abrupt harmonic and dynamic effects, piquant episodes, unusual rhythms,*

syncopations, and brief departures for distant keys, all of which signify that this young composer was not content merely to remain a dutiful exponent of a great tradition."

It is clear Beethoven is striving to compose a dramatic masterpiece as opposed to a playful trifle not only through its four-movement scheme, but in his choice of title – "Grande Sonata" – and his decision to publish the work as an autonomous, free-standing composition. Stormy dynamic contrasts and tempo changes mark the first movement. Beethoven adventures into the remotest keys possible (A-minor which is a tritone away from tonic, and then to D-minor, only distanced from E-flat by a mere half step) before jumping directly into the recapitulation. The expressive "Largo" is full of dramatic pauses and contrasts in sonority. That Beethoven was concerned with the perfect melodic and harmonic structure of the third movement is obvious from the abundance of surviving sketches that record his laborious journey through indecision, doubt, and his ultimate arrival at compositional solutions. The final "Allegretto" is peppered with Beethoven's syncopated sforzandos (always going off in unexpected places) that jolt us and throw us off-balance at every turn.

Schumann *Davidsbundlertanze (Dances of the League of David), Op. 6*

Schumann composed several collections of character pieces: the *Davidsbundlertanze*, *Papillons*, and *Carnaval* to name three examples. In each, a series of characters – some real and some fictitious – parade by the listener in a promenade of short episodes. Two imaginary characters who reappear in these works are Florestan and Eusebius. Both represent specific aspects of Schumann's own emotional make-up. Florestan represents Schumann's tempestuous, moody, and impulsive side; Eusebius

represents his introspective, dreamy, and contemplative nature. These two, together with other imagined characters, comprised a make-believe army, the League of David, who were sworn to battle against shallow effect and empty virtuosity in music. Schumann describes this imaginary band in his *Neue Zeitschrift für Musik*: "I must mention another society, a more than secret one, since it never existed anywhere save in the imagination of its founder: that of the League of David. In view of the desirability of dramatizing the different points of view from which works of art can be discussed, it seemed opportune to invent antithetic artist-characters to whom these different views might be ascribed. The most important of these characters were Florestan and Eusebius." The two of them make their appearance throughout the *Davidsbundlertanze*. In No. 9, for example, Schumann tells us that Florestan "stopped and his lips trembled sorrowfully," and in the final selection Eusebius went "with great exuberance while his eyes shone with blissfulness."

Compositionally Schumann is confronted with the problem of unifying such a large number of very short pieces. He cleverly succeeds by utilizing the opening motive – one composed by his beloved Clara – in transformations throughout the piece. He also divides the eighteen pieces into two halves, each half progressing to the central key of C-major.

Afternoon Chamber Concert

Timothy Mount, Conductor
Friday, August 3, 3:00 p.m.
Cal Poly Theatre

Johann Sebastian Bach (1685-1750) Mass in G minor, BWV 235

Kyrie
Gloria: Gratias agimus tibi
Domine Fili unigenite
Qui tollis peccata mundi
Cum sancto spiritu

soloists: **Mary Rawcliffe, soprano**
Janet Smith, mezzo-soprano
Stephen Amerson, tenor
Rod Gilfry, baritone

Wolfgang Amadeus Mozart (1756-1791) Quintet for Piano and Winds, KV 452*

Largo: Allegro moderato
Larghetto
Rondo: Allegretto

Jeffrey Kahane, piano
John Ellis, oboe
James Kanter, clarinet
Gregory Barber, bassoon
James Thatcher, horn

Intermission

Clément Janequin/Phillipe Verdelot (c. 1485-c. 1560) La Guerre (La Bataille de Marignan)

Claude Le Jeune (1528-1600) Revey venir du printans

Linda Williams, soprano
Leslie Jones, mezzo-soprano
Grant Gershon, counter-tenor
Thomas Randle, tenor
Steven Fraider, baritone
Kenneth Knight, baritone
Burman Timberlake, bass

Béla Bartók (1881-1945) Three Village Scenes

Wedding
Lullaby
Lads' Dance

sopranos: **Rebecca Breeding Martin, MaryBeth Haag,**
Linda Williams, Susan Comstock
altos: **Leslie Jones, Susan Azaret-Davies,**
Nancy Sulahian, Mary Helen Garoutte
Mozart Festival Chamber Singers and Orchestra

Benjamin Britten (1913-1976) The Ballad of Little Musgrave and Lady Barnard
Ann Edwards, pianist

Claude Debussy (1862-1918) Trois Chansons

Dieu! qu'il la fait bon regarder!
Quant j'ai ouy le tabourin

Janet Smith, mezzo-soprano

Yver, vous n'etes qu'un villain
Linda Williams, soprano
Leslie Jones, mezzo-soprano
Thomas Randle, tenor
Kenneth Knight, baritone

Mozart Festival Chamber Singers

*Composed 200 years ago in 1784.

Program Notes

Bach

Mass in G minor

Bach wrote four *Missa Breves*, each consisting of the first two portions of the Catholic Mass Ordinary. Although *Kyrie* and *Gloria* musical settings were employed in the Protestant liturgy in Leipzig, Bach's Masses were probably commissioned for the Catholic services in the Chapel of Count Franz Anton von Sporck. Like most of the music in Bach's *Missa Breves*, each movement of the *Mass in G minor* is a reworking of a church cantata movement. Musical self-borrowings in Bach should not be misunderstood as laziness. On the contrary, this compositional procedure was the source of Bach's *Christmas Oratorio* and one of the greatest choral works of all time, the *Mass in B minor*.

Mozart

Quintet in E-flat major for Winds and Piano

In a letter to his father in April, 1784, Mozart jubilantly reports the success of three subscription concerts in which his newly-composed quintet "called forth the very greatest applause; I myself consider it to be the best work I have ever composed. It is written for one oboe, one clarinet, one horn, one bassoon and the pianoforte. How I wish you could have heard it! And how beautifully it was performed!"

Mozart opens the piece with a slow introduction charged with drama and nobility of statement. (It is not the only time Mozart uses this device; he employs a dramatic slow introduction with equal success in the "Dissonance" *Quartet*, K.465.) Rich, sonorous chords are interspersed with flowing, lyrical melodies until the eventual announcement by the piano of the "Allegro's" principal theme. The interplay between the instruments is impeccably orchestrated. Collectively, the winds serve as a counterweight to the heavy texture of

the piano. Individually, each wind instrument is an equal with its neighbors, for all participate in thematic development, and none are relegated to mere decorative figuration.

Janequin/Verdelot

La Guerre

le Jeune

Revey venir du printans

Janequin's *La Guerre* is a "program chanson," that is, a vocal piece that imitates sounds of nature, city life, or in this case, war. *La Guerre* commemorates the victory of King Francis I over the forces of Emperor Charles V at Marignano in 1515. Sixteen years after its publication in 1529, Verdelot added a fifth voice to Janequin's original four parts.

Revey venir du printans is probably the most famous example of a short-lived school of vocal composition called the *Académie de poésie et musique*. These French composers, Claude de Jeune among them, developed a system of setting long and short syllables of verse to correspondingly long and short note values. The text portrays the revels of spring.

Bartók

Three Village Scenes

Bartók composed the *Three Village Scenes* for soprano solo and piano in 1924. Commissioned by the New York League of Composers, he revised it in 1926 for four or eight female vocalists and chamber orchestra. The composer incorporated Slovak folk songs in painting three contrasting peasant genres: a wedding, lullaby, and dance. While the vocal parts are fairly simple transcriptions of the folk songs, the orchestration is complex, colorful, and not without humor.

Britten

The Ballad of Little Musgrave and Lady Barnard

Benjamin Britten's *Ballad of Little Musgrave* is a miniature masterpiece of the male choral repertoire. The work was dedicated to a group of English war prisoners: "the musicians of Oflag VIIb - Germany, 1943." The anonymous text, from *The Oxford Book of Ballads*, relates the story of an adulterous affair between the title characters. The musical word painting is subtle but effective: the sound of the hunting horn, Lord Barnard creeping to the lovers' bed, and Musgrave's faltering as he is slain.

Debussy

Trois Chansons

Debussy wrote very little choral music and the *Trois Chansons* are his only unaccompanied choral works. For text, Debussy chose three poems by the fifteenth century nobleman, Charles d'Orléans. The first is a description of the poet's lady: gracious, good and beautiful. The second song depicts a less honorable woman who has a difficult time rousing herself and is not particular with whom she "shares honey." It was written ten years later than the other two *chansons*, when Debussy was absorbed in Spanish sounding music, evidenced here by the three lower choral voices imitating the tambourine. The final chanson contrasts the ravages of winter (full chorus) with the gentle summer (solo quartet). Like the other two, the harmony is modal and the texture clear and bright, reminiscent of the Renaissance *chanson*.

Mission Concert

Christopher Hogwood,
Guest Conductor
Friday and Saturday
August 3 and 4, 8:15 p.m.
Mission San Luis Obispo de Tolosa
Series A, Friday Evening
Series B, Saturday Evening

Wolfgang Amadeus Mozart Symphony No. 20 in D major, KV 133
(1756-1791)

Allegro
Andante
Menuetto
Allegro

W.A. Mozart Concerto in A for Clarinet and Orchestra, KV 622

Allegro
Adagio
Rondo: Allegro

James Kanter, soloist

Intermission

W.A. Mozart Mass in C major, KV 317 ("Coronation")

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Soloists: **Mary Rawcliffe, soprano**
Janet Smith, alto
Stephen Amerson, tenor
Rod Gilfry, bass

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Program Notes

Mozart *Symphony No. 20 in D-major*

Whereas Beethoven's genius lay in his rejection of contemporary tradition and "rules" in the forging of a new musical language, Mozart's lay in his ability to assimilate traditions and styles and restate them in his own lucid and elegant ways. In nearly every case, Mozart's "copy" is vastly superior to its model. Such is the case with Mozart's *Symphony No. 20 in D-major*. The jovial nature of Mozart's "buffo" finale finds a host of models in the lighthearted finales of Italian symphonists such as Antonio Brioschi and Giovanni Battista Sammartini. The thinning of the texture with the presentation of the secondary theme is a favorite Sammartini device. Clearly, Mozart knew the Italian masters' craft. This symphony was composed in 1772 (shortly after his second trip to that Mediterranean nation). Mozart's letters reveal he was enchanted with the Italian style. No less evident is the influence of the Mannheim symphonists Christian Cannabich and Johann Stamitz. The *Symphony in D-major*, Op. 3, No. 2 by Stamitz begins with three bold proclamations of tonic harmony, balanced by three statements of the dominant, after which the principal theme timidly creeps in over a drumming bass. One cannot help but be impressed with the similar feeling evoked by Mozart's *Symphony in D-major*, KV 133. Three full D-major chords herald the beginning; the principal theme ensues characterized by its filagree of trills and graceful melodic contour. The crescendos and opposition of "forte" bursts with whispering "pianos" is also mirrored in the Mannheim symphonies. In addition, Mozartian scholars St. Foix and Wyzewa have observed the influence of the elder master Franz Josef Haydn on the impressionable Mozart in this work, primarily in its "vigor" and "heroic spontaneity."

The subdued "Andante" features an obligato flute and muted strings. The

"Menuetto's" colors are more vibrant, for the oboes, horns, and trumpets – who had been absent from the "Andante" – join in the revelry. Rhythmic and melodic aspects of the minuet's principal theme remind one of the first movement's transition theme; the two may not be twins, but they are certainly cousins. The running triplets of the finale foreshadow Leporello's humorous patter in *Don Giovanni*. The development is rich in contrapuntal wit – its magic would be amazing enough if it had been written by the mature Mozart, but it can be viewed as miraculous when one considers it was written by a fifteen-year-old boy.

Mozart *Concerto in A-major for Clarinet and Orchestra*

At times a friendship with a particular performer or friend sparks a composer to write for an instrument which he otherwise might have neglected. Such is the case with Mozart and his friend Anton Stadler. Late in his life Mozart wrote several pieces with Stadler in mind. In 1789 he composed a quartet for strings and basset-clarinet (a single-reed woodwind instrument with a slightly lower register than the modern clarinet). In that same year he began to sketch a concerto in G-major for basset-horn. After putting it aside for two years, he took up his material again and completed and rearranged the concerto for the slightly higher basset-clarinet that Stadler was so fond of. This concerto along with the *Piano Concerto in B flat-major* (KV 595) are the last orchestral works by Mozart. He is careful at every step to flatter the clarinet's beautiful tone color. Mozart omits oboes from the instrumentation so as not to cover the clarinet with a similar timbre. When the clarinet takes up the principal theme, he thins the strings down to violins alone (with an occasional note inserted by the violas) to assure that the clarinet has no obtrusive competition. Counterpoint is everywhere;

the lyrical principal theme is heard in cascades of stretto entrances.

Mozart *Mass in C-major (the "Coronation")*

With his accession to the Archbishopric of Salzburg in 1772, Hieronymus Colloredo imposed on his court composers a strict austerity of style. He had little patience with fanciful flights of musical developments and imagination and insisted instead that a mass setting be of the "missa brevis" style in which there are few text repetitions and concise and continuous settings of the "Gloria" and "Credo" (as opposed to the more elaborate mass settings that split them up into a series of long and well-developed sections). Mozart describes Colloredo's insistence on brevity in a letter to Padre Martini in 1776: "Our church music is very different from that of Italy, since a mass . . . must not last longer than three quarters of an hour. This applies to the most solemn Mass said by the Archbishop himself. So you see that a special study is required for this kind of composition."

Mozart's *Coronation Mass* is remarkable in that it successfully meets the requirements for the terseness imposed by the archbishop, yet nevertheless creates a well-developed and musically complete structure. The "Credo," for example, repeats sections of musical material throughout. The material that opens the movement reappears halfway through, beginning with "Et resurrexit." The dramatic choral setting of "descendit de coelis" is replicated as the movement's final "amen." Similarly, the final words of the mass – "dona nobis pacem" – are a musical echo of the second "kyrie eleison" heard earlier. Special mention should be made of the moving soprano solo in the "Agnus Dei" which Mozart borrows from himself several years later to set the moving lament "Dove sono" sung by the Countess in *The Marriage of Figaro*.

Violin Recital

Daniel Kobialka, *violin*
Machiko Kobialka, *piano*

Saturday, August 4, 3:00 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Sonata in B-flat major, KV 454*
(1756-1791)

Largo: Allegro
Andante
Allegretto

Bela Bartok Roumanian Folk Dances
(1881-1945)

Dance With Sticks
Waistband Dance
Stamping Dance
Hornpipe Dance
Roumanian Polka
Quick Dance

Ludwig van Beethoven Sonata in F major, Op. 24
(1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Intermission

George Gershwin Excerpts from "Porgy and Bess"
(1889-1937) (transcribed by Heifetz)

Bess, You Is My Woman
Summertime

Ottorino Respighi Sonata in B minor (1917)
(1879-1936)

Moderato
Andante espressivo
Passacaglia: All' moderato ma energico

*Composed 200 years ago in 1784.



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Program Notes

Mozart

Sonata for Piano and Violin in B flat-major

Mozart reaches the acme of his violin sonatas in his *Sonata for Piano and Violin in B flat-major*, KV 454, composed for the twenty-year-old Italian virtuoso Regina Strinasacchi. He wrote to his father of this sonata and the wonder-child Strinasacchi on April 24, 1784, "We now have here the famous Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theater." The concert followed on the 29th. Mozart had given the violin part to Strinasacchi only the night before, and Mozart himself played the piano part from a barren sketch that included only rare and incomplete clues as to what should be played. From the autograph score it is clear he jotted down the violin part initially and filled in the piano part later. In spite of the obvious absence of rehearsal time, the concert went smoothly and was met – according to the *Wiener Zeitung* – with "undivided applause."

Bartok

Roumanian Folk Dances

In the summer of 1909, Bela Bartok journeyed through the Bihar region jotting down Roumanian folk melodies popular among the people of the tiny villages. Out of the 371 songs recorded in his notebook, he selected six and harmonized them for piano in 1915. Two years later his orchestrated version was premiered. Bartok's friend Zoltan Szekely (who was the renowned violinist and founder of the Hungarian String Quartet) transcribed the six folksongs for violin and piano.

Bartok changes the original fiddle tunes very little in his settings. He creates a panorama of textures and harmonic colors to support the melodies. Of particular interest are the "Sash Dance" with its stop-and-go phrasing, the movement "In One Spot" with its droning accompaniment, the multimeteric hiccupps of the "Horn Dance" that insistently throw us off balance, and the festive gaiety of the concluding "Polka."

Beethoven

Sonata in F-major (the "Spring"), Op. 24

Of all Beethoven's violin sonatas, the "Spring" is the most Schubertian in its carefree optimism. For Beethoven's contemporaries who regarded his music as overly eccentric and ill-mannered, this sonata came as a welcome relief. As the review in the *Allgemeine musikalische Zeitung* on May 26, 1802 explains: "The original, fiery and bold spirit of the composer, which . . . is sometimes unfriendly, wild, sombre and tempestuous, is now becoming increasingly serene, is steadily rejecting all excesses, and is being manifested in ever more agreeable forms, without losing its character. . . . These two sonatas (the "Spring" and the A-minor) are distinguished . . . not only by their strict order, clarity, and craftsmanship which remains true to their nature, but also by virtue of the cheerful but by no means superficial Scherzos, which admirably fulfill their function at the center of the works." The inclusion of the additional scherzo mentioned in the review marks for Beethoven a departure from his normal three-movement scheme. The scherzo is full of mischief as the violin and piano dash after each other in a staggered game of catch. This movement is the perfect foil for the totally different character of the gracious and well-mannered rondo which follows.

Gershwin

Excerpts from *Porgy and Bess* ("Summertime" and "Bess, You Is My Woman Now")

No composer has succeeded in capturing the American spirit more perfectly than George Gershwin. He regarded our indigenous American heritage – that of the blues, jazz, and Tin Pan Alley – as noble and dignified artistic styles. In his opera *Porgy and Bess* (based on the life of the Black crippled beggar "Goat Sammy") the merging of popular and classical traditions is perfectly achieved. He finished the work in 1935, just two short years before his premature death.

As the stage lights come up, the opera begins with Clara (her babe in her arms) singing the immortal "Summertime, and the livin' is easy, Fish are jumpin' and the cotton is high. . . ." "Bess, You Is My Woman Now" comes from the second

act. The lawyer Frazier, an opportunist and a "shady" character if there ever was one, has just granted Bess a divorce – for a price. With Bess now freed from her bondage to the brutal Crown, Porgy pours out his love to his beloved Bess in one of the most moving and soulful melodies of Western music: "Bess, you is my woman now an' forever. Dis life is jes' begun. Bess, we two is one and forever." These two tunes are diamonds in the raw and have been mined by countless performers, jazz groups, and arrangers since the opera's premiere. The arrangement of this beautiful version for violin is by Jascha Heifetz.

Respighi

Sonata in B-minor for Violin and Piano

Ottorino Respighi is one of the great orchestrators of the twentieth century. He demonstrates a flawless command over orchestral color in his trilogy of symphonic tone poems, *The Fountains of Rome* (1916), *The Pines of Rome* (1925), and *Roman Festivals* (1928); they are landmarks in the concert repertoire. His acclaim in the symphonic and operatic worlds has led, unfortunately, to a neglect and underestimation of his talents as a composer of chamber music. Respighi was, after all, a remarkable performer on both the violin and piano – he knew them well and wrote idiomatically for both instruments. The *Sonata in B-minor* is a shining example.

The first movement is restless. The violin introduces a motive (consisting of a leap upwards followed by a descent of a step). It is a genetic code, a melodic key used to unlock the secrets of the composition's organic development. It appears at structurally crucial points such as the return of the second movement's opening material later in that same movement. The second movement is in ternary form (ABA) with the gentle, swaying rhythms of the outer "A" sections enclosing a middle section of tumultuous passion. A chaconne closes the work. (Bach uses the same device to end his *Partita in D-minor* for violin.) This is typical of Respighi; he looks back to earlier historic periods to find compositional solutions or melodic ideas. This nod of respect to the Baroque Period is understandable, for Respighi was immersed in the study of the Baroque masters Tartini, Locatelli, and Porpora in 1916 during the composition of the *Sonata in B-minor*.

Piano Recital

Jeffrey Kahane
Saturday, August 4, 8:15 p.m.
Cal Poly Theatre

Wolfgang Amadeus Mozart Adagio in B minor, KV 540
(1756-1791)

W.A. Mozart Sonata in F major for Four Hands, KV 497

Adagio: Allegro di molto
Andante
Allegro

Jeffrey Kahane and Richard Goode

Intermission

Frédéric Chopin Preludes for Piano, Op. 28
(1810-1849)

C major - Agitato
A minor - Lento
G major - Vivace
E minor - Largo
D major - Allegro molto
B minor - Lento assai
A major - Andantino
F-sharp minor - Molto agitato
E major - Largo
C-sharp minor - Allegro molto
B major - Vivace
G-sharp major - Presto

F-sharp major - Lento
E-flat minor - Allegro
D-flat major - Sostenuto
B-flat minor - Presto con fuoco
A-flat major - Allegretto
F minor - Allegro molto
E-flat major - Vivace
C minor - Largo
B-flat major - Cantabile
G minor - Molto agitato
F major - Moderato
D minor - Allegro appassionato

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Program Notes

Mozart *Adagio in B-minor*

Of great curiosity in this piece is Mozart's choice of keys – B-minor. Unlike Haydn who repeatedly ventured into remote key centers, or the Romantics of the nineteenth century who adored keys chockful of accidentals, Mozart is conservative in selecting his key center. The "Adagio" is the sole time Mozart selects B-minor for a complete composition. The work itself is pensive and subdued. It is hard to believe that this introspective composition, so full of pathos, was composed by the same man who wrote the jubilant *Piano Concerto in C-major* (KV 467) that is teeming with triumphant optimism. Diminished-seventh chords, suspensions, and persistent chromaticism give the work its intensely mournful character. Those who unjustly level the complaint against Mozart that he is mere frivolity and lace void of intense emotion, have never heard the "Adagio in B-minor."

Chopin *Preludes, Op.28*

The twenty-four preludes comprising Chopin's Opus 28 were published in 1839. The work curiously bears two dedications. Its initial publication had only the dedication to fellow pianist J.C. Kessler, but a later edition bears the dedicatory "a son ami Pleyel." The dedication to Pleyel was apparently prompted by a loan or cash advance of 2,000 francs which the Frenchman had extended to Chopin. There is considerable evidence that most of the preludes had been composed by 1837. They were composed over a period of several years; Chopin merely pulled together sketches and material from his folders to form the anthology. Collectively they explore the complete gamut of keys, moods, tempos, and effects.

Each of the twelve possible tonal centers is represented by a pair of preludes, the first in

a major mode and the second in minor. Within each pair, Chopin carefully selects tempos of a contrasting nature to assure that a prelude's slow tempo is complemented by the fast tempo of its companion prelude. Radical tonal experiments are encapsulated within the musical phrases of these tiny gems; one of Chopin's favorite devices is the defining of a tonal center by hitting upon all the harmonies that encircle or define a tonic chord without actually playing the tonic chord itself. William S. Newman has called this practice "writing around the tonic." One of the most striking examples of this procedure appears in the gloomy second prelude; its key signature and placement within the context of the complete series would imply that the work should be in A-minor – yet the A-minor harmony is never heard in the entire piece! Instead, the piece hovers on dominant "E" harmonies and only succeeds in defining a tonic (albeit ambiguously) by orbiting around it. Chopin generates complete melodic and harmonic structures from tiny motivic cells. The minuscule interval of a half-step is the genetic code from which the plaintive melody and sinuous harmonies of the sixth prelude grow. These two examples alone are sufficient to demonstrate Chopin's artistry and craftsmanship in these twenty-four musical poems. It is precisely this poetic nature that prompted Robert Schumann to remark, "I must signalize them as most remarkable. . . . In every piece we find in his own hand – 'Frederic Chopin wrote it.' One recognizes him in his pauses, in his impetuous respiration. He is the boldest, the proudest, poet-soul of his time."

Mozart *Sonata in F-major for Four Hands*

As a boy Mozart composed several piano works for four hands intended for performance by Mozart and his sister on their concert tours. A long hiatus separates these youthful works from the two late sonatas

(KV 497 in F-major and KV 521 in C-major) composed in 1786 and 1787 when Mozart had reached his peak of compositional powers. The F-major sonata's first movement is prepared by a long adagio introduction: as we have already seen, Mozart previously used this device in the "Dissonance" Quartet (KV 465) and the Quintet for Winds and Piano (KV 452). The lyrical principal theme is traded back and forth between the two players in a musical dialogue. Rapid winding runs offset the development section from the unhurried tranquility of the exposition. It is here in the development that Mozart displays his control over counterpoint with the stretto entrances of the principal theme. A panorama of textures is explored in the slow movement; it begins with the two musicians playing at opposite ends of the keyboard's range, creating an open but rich sonority. Shortly afterwards, Mozart develops a lacy exchange of questions and answers between the two performers. The third movement is fascinating in its ambivalent formal structure – it is simultaneously in sonata and rondo forms. All three movements show Mozart's skill in treating both performers as equals. One does not lecture while the other snores through the passages of bland figuration, but both respond to each other and discuss ideas in tuneful conversations. Mozart avoids cliché phrase lengths throughout the sonata. His phrasing is ever fresh. Whereas a mediocre Classicist might give us tiring strings of four-measure phrases, Mozart always extends or contracts melodic statements; he ties off a phrase or lets it take an unexpected turn.

Chamber Concert

Ronald Copes, violin
Ronald Ratcliffe, fortepiano
Saturday, August 4, 3:00 p.m.
First United Methodist Church,
Arroyo Grande

Wolfgang Amadeus Mozart Sonata for Klavier and Violin in E minor, KV 304 (300c)
(1756-1797)

Allegro
Tempo di Menuetto

Ronald Copes and Ronald Ratcliffe

Johann Sebastian Bach Partita No. 2 in D minor for Unaccompanied Violin, BWV 1004
(1685-1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Ronald Copes

Intermission

W.A. Mozart Rondo in A minor, KV 511

Ronald Ratcliffe

Ludwig von Beethoven Sonata in G major for violin and piano, Op. 30, No. 3
(1770-1827)

Allegro assai
Tempo di Minuetto, ma molto moderato e grazioso
Allegro vivace

Ronald Copes and Ronald Ratcliffe



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Program Notes

Mozart

Violin Sonata in E-minor

The sixteen violin sonatas from Mozart's early youth are unspectacular works. In these the violin part is uninspired and relegated to cliché figuration. With the "Mannheim" sonatas – five composed in Mannheim and two in Paris – Mozart breaks new ground. Mozart turns to J.C. Bach's violin sonatas to serve as models for his own. Like Bach, Mozart adopts a two-movement scheme in most instances. If the mold is Bach's, the clay and craftsmanship are Mozart's. One elegant touch in the first movement is the continual variety in presenting the principal theme – it is clothed in ever-new textures and accompaniments with each appearance. It is an economical movement melodically: all the themes are generated from a handful of motives. As in the first movement, Mozart presents each returning melody in the minuet with a fresh and new accompaniment. These compositional devices make this sonata one of Mozart's most finely-cut gems. As Alfred Einstein has said: the E-minor sonata "is one of the miracles among Mozart's works; it springs from the most profound depths of emotion, and goes beyond the alternating dialogue style to knock at those gates of the great world of drama which Beethoven was to fling open. Mozart does not become pathetic, and this reserve, this concealment of an inner fire, together with – in the portion in major of the "Tempo di Minuetto" – a brief glimpse of bliss, only enhances the mysterious power of this apparently 'little' sonata."

Bach

Partita No.2 in D-minor

The six years Bach spent in the employ of the Prince of Anhalt-Cöthen (1717-1722) are productive ones regarding his instrumental compositions. The *Brandenburg Concertos*, the *Double Concerto*, two violin concertos, the

sonatas for violin and basso continuo, the solo flute sonatas, solo cello sonatas, and solo violin compositions all date from this period. Bach, himself an accomplished violinist as well as organist, wrote out a single manuscript in 1720 containing three sonatas and three partitas for unaccompanied violin. Each partita is actually a suite of dance movements. The *Partita in D-minor* has the expected four dances: an allemande (in duple meter and moderate tempo); a courante (in triple meter and moderate tempo); a sarabande (a slow, stately dance in triple meter); and a fast-running gigue in compound meter. The tour-de-force, however, is the monumental chaconne which concludes the work. Bach is so brilliant in his melodic creativity and contrapuntal ingenuity that one is amazed that the same eight-bar harmonic structure is repeated intact, phrase by phrase, for the entire 256 measures. There are numerous precedents of extended variations before Bach's violin partita – notably, Corelli's twelfth violin sonata based on the Spanish "folia" and Lully's graceful chaconne from *Phaeton* – but no composer has fathomed the depth of emotion, magnificence of form, or contrapuntal wizardry of Bach's masterpiece.

Mozart

Rondo in A-minor

Mozart composed the "Rondo in A-minor" in March of 1787, a period that also saw the creation of his *G-minor Quintet*. It is a pensive work conceived on a large scale. The principal melody that returns throughout is reflective and subdued, except in the coda when the web of counterpoint and increased activity give it new passion and intensity. The two episodes (one in F-major and the other in A-major) are harmonically bold and daring. The excursion into A-major (marked by triplet figures) propels the piece forward with its increased activity. Concerning this rondo, Alfred Einstein has noted

"the whole depth of its emotion, the perfection of its style, (and) its chiaroscuro of major and minor."

Beethoven

Violin Sonata in G-major, Op.30, No.3

The G-major violin sonata was composed in 1802 as the third and final sonata in his Op.30 collection. They bear a dedication to Tsar Alexander I. Beethoven succeeds in portraying different universes of emotion in each of the three movements. The first movement opens with an impetuous motive of rumbling triplets in the low register answered by music-box sonorities. The ensuing passage is stately and dignified; at times it strongly resembles the melody that begins Beethoven's "Pastorale" Sonata for piano. Strong accents on the offbeat propel the secondary theme forward. The second movement is of an entirely different character: the violin plays haunting melodies in its low register – all the impatience of the first movement is quickly forgotten. Beethoven dresses each theme in a wardrobe of differing textures, always changing the accompaniment's figuration and counterpoint with each reappearance of the theme. The "Presto's" spirit is that of a robust, jolly folk dance.



Orchestra Concert

Sunday, August 5, 3:00 p.m.
Fremont Theatre

Wolfgang Amadeus Mozart Two Minuets with Contredanses, KV 463*
(1756-1791)

Dmitri Shostakovich Symphony No. 1 in F, Op. 10
(1906-1975)

Allegretto
Allegro
Lento
Allegro molto

Intermission

W.A. Mozart Piano Concerto No. 18 in B-flat major, KV 456*

Allegro vivace
Andante un poco sostenuto
Allegro vivace

Richard Goode, soloist

*Composed 200 years ago in 1784.

You are invited to a reception for the musicians which will be held immediately following the concert in the patio of the County Government Center which is directly across the street from the Fremont Theatre.

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Program Notes

Mozart *Two Minuets with Alternating Contredanses*

Mozart adored dance. He composed scores of independent dance movements, and dance settings appear in symphony and opera alike. Mozart describes the festivities in his home in a letter to his father in 1783: "Last week I gave a ball in my lodgings; of course each gentleman paid two guilders; we began at 6:00 in the evening and finished at 7:00 – what? Only an hour? No, no – at 7:00 in the morning!"

These two minuets with their contredanses perfectly reflect the dance styles of the time. The minuet was an old-fashioned dance associated with the aristocratic nobility. (It is significant, for instance, that Mozart has Figaro mock the Count's pomposity and lecherous intentions by beginning the aria "Se vuol ballare" with a minuet – the dance of the aristocracy. The count would be gasping for breath, racing helter-skelter, if he tried to keep up with the frantic pace that Figaro soon chooses; the Count will dance, but to Figaro's tune.)

The contredanse, by comparison, was the newer rage and not the sole provenance of the rich. In the early 1700s it took Europe by storm with the publications of Louis Pecour and Raoul-Auger Feuillet. The contredanse's simple steps were easily learned and were usually danced by four couples (in a fashion somewhat resembling modern square-dancing). Melodies were simple and catchy. Harmonies were unadventurous. Mozart's settings are traditional in all these characteristics. He does not include violas in the instrumentation (another standard eighteenth-century practise).

In spite of Mozart's nod to tradition, these are hardly generic pieces. The variety in phrasing is truly elegant: the minuets have rhythmic contrasts, dotted rhythms and "Scotch" snaps, whereas the contredanses are straightforward and rhythmically even. Textures and densities are fresh and new.

In these pieces Mozart does not try to overwhelm or produce the "great" and monumental; he tries only to charm – and succeeds.

Shostakovich *Symphony No. 1*

Of the monumental composers of the twentieth century, none excelled in the symphonic genre nor developed a more articulate and eloquent musical language than Dimitri Shostakovich. He was but nineteen, still a student at the demanding Leningrad Conservatory, when he first ventured into the realm of the symphony. The triumphant premiere of his first symphony in St. Petersburg on August 12, 1926 immediately spread his fame as one of the most promising Soviet composers. His mother recounts the success of the world premiere in a letter, "All went more brilliantly – a splendid orchestra and magnificent execution! But the greatest success went to Dmitri. The audience listened with enthusiasm and the scherzo had to be played twice. At the end Dmitri was called to the stage over and over again."

Already in this early work we find compositional traits that will become a standard part of his mature style. The opening majestic introduction has a muted trumpet and bassoon trade phrases; throughout his career Shostakovich reveals his penchant for selecting two solo instruments to exchange phrases back and forth. The short scherzo – so typical of Shostakovich – is already seen. His strong piano writing also surfaces in the scherzo with the uncompromising dissonances being pounded out on the keyboard interspersed with rapid scale-work. Shostakovich uses drum rolls to highlight and announce crucial structural points: a snare drum roll connects the slow third movement to the fourth, and an unaccompanied timpani roll is the preparation for the final recapitulation – a powerful and exquisite effect.

Mozart *Piano Concerto No. 18 in B flat-major*

This concerto, taken together with the other five Mozart composed in 1784, shows a marked departure from his earlier concerto style. The three concertos he had completed just one year before were more chamber-oriented works than orchestral compositions. Mozart himself suggests that they could be played by a pianist accompanied by a mere string quartet! Not so with the concertos of 1784. They are explorations into the realm of orchestral colors. The woodwinds (now anything but optional) are vessels that carry vital threads of melodic and harmonic thought. There are no structural surprises in this concerto: the first movement's recapitulation takes no sudden turns, and the themes born in the exposition reappear in their expected order in the recapitulation. Mozart is not adventuresome in his choice of keys or thematic developments (unlike Haydn or Beethoven). The compositional craft is seen instead in the orchestral colors and the piano's imaginative decoration – the development is particularly charming with its interplay between lilting triplets, running scales, and arpeggiated figuration. Mozart composed the piece for the blind pianist Maria Theresa Paradis, a twenty-five-year-old virtuoso who was studying under Kozeluch's guidance and who was planning a concert tour to Paris. The feminine character of this work is well suited for the Parisian audience for whom it was intended.

Special Events

From Opening Ceremonies to the Post Concert Reception, Festival Week presents a wealth of experiences.

Master Classes

Inaugurated in 1983, the Master Class Program is expanding this year to include Classical Guitar. Master Classes offer the audience a unique opportunity to increase its knowledge and understanding of composers, individual pieces and music performance. Classes will be held Thursday, Friday and Saturday afternoons at Cal Poly. Master students are selected after a thorough application process. Pianists Jeffrey Kahane and Richard Goode are master teachers for the Piano Master Classes; David Tanenbaum will teach the Guitar Master Class. The public is invited to audit these classes and may obtain tickets through Festival ticket outlets or at the door, as long as seats are available.

Vocal and Instrumental Workshops

Free instrumental workshops have been offered by the Festival each year since 1974, and in 1983 workshops for vocal students were added to the schedule. Central Coast music students, from beginning to advanced, can participate in the Festival at these free afternoon workshops, taught by Festival musicians. Monday classes include vocal, strings, percussion; on Tuesday workshops are available for brass and woodwinds. The public is invited to observe these workshops and there is no charge. Information about exact times and locations is available from the Festival office.

Noontime Concerts and Lectures

Peter Kent, violin, and Amy Shulman, harp, will present a free recital on Tuesday noon at St. James Episcopal Church, Paso Robles. Mr. Kent is the concertmaster of the Laguna Summer Music Festival and the Los Angeles Mozart Orchestra and a member of the San Luis Obispo Mozart

Festival Orchestra. Ms. Shulman received her Master's Degree from the Julliard School and has performed as soloist and with chamber groups in France, Canada and the United States. She is a member of the Festival Orchestra.

Wednesday noon the Festival will present a free concert at the First Presbyterian Church, San Luis Obispo. *The Classic Era: Songs and Instrumental Music* will include performances by Mary Rawcliffe, soprano, Ronald Ratcliffe, fortepiano, Rebecca Brooks, violin. Ms. Rawcliffe is a soloist at the Friday afternoon, Friday evening and Saturday evening concerts. Mr. Ratcliffe is a specialist in early keyboard instruments and, with Ronald Copes, will be presenting a chamber concert on Saturday evening. Rebecca Brooks is Concertmaster of the Bakersfield Symphony and the Bakersfield College Chamber Orchestra. She has been a member of the Mozart Festival Orchestra from the beginning and each year teaches the violin workshop.

Other free noontime events include: a special lecture by Kyoza Watanabe of the Cremona Violin Shop on the purchase and maintenance of the violin (Wednesday, 1 p.m., Room 218, Music Building, Cal Poly); the Festival Brass at Mission Plaza Monday (during opening ceremonies) and Thursday noon.

This series of free concerts and lectures is part of the Festival's continuing commitment to the cultural life of California's Central Coast.

Ear Opener Concert

Designed to introduce classical music to people of all ages, the Ear Opener Concert is presented in an entertaining and informative manner, stressing the enjoyment derived from good music. Informal commentary will be provided by Gary Lamprecht, who will set the mood for the selections and suggest what the audience should listen for. The Ear Opener Concert is on Thursday at 3 p.m. at the Cal Poly Theatre.

Festival Prelude

The tradition of a donor's night was begun in 1974 and appears on this year's Festival program as FESTIVAL PRELUDE. The evening is presented as the Festival's thank you to the many donors, volunteers and supporters. This year guest composer, Michio Mamiya, and the Sequoia String Quartet will present a lecture/demonstration at the Cal Poly Theatre on Monday evening. The public is invited to this free program.

Winter Events - Music in the Schools

Music in the Schools is a part of the Festival's program to reach new audiences and develop an appreciation for the performance of fine music. Inaugurated in 1983, Music in the Schools presented the Kronos String Quartet again this year in concert on March 5 and 6. Kronos performed for elementary, junior and senior high school students from the San Miguel, Paso Robles, San Luis Coastal and Lucia Mar school districts.



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

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It is with affection and gratitude that the Festival's Board of Directors honors Patricia Madden Crawford by dedicating the 1984 Mission Concerts to her. Pat has served the Festival as a board member (1977-81) and as Board President (1980-81) and for eight years has chaired the Festival's annual North County spring wine tasting. Pat's genial and generous spirit has inspired countless volunteers. We hope we'll be working together for many years to come to present the music that she loves. Our collective hats are off to you, Pat.

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Portrait of Mozart

Artist: Dan Piel



Dan Piel's portrait of Mozart was purchased by the Mozart Festival with a grant from Valley Federal Savings and Loan Association. It was part of Piel's 1981 exhibition "Men of Music and Peace" which included portraits of Gandhi, Martin Luther King, John F. Kennedy, and Johann Sebastian Bach. Piel, who is on the faculty of California Polytechnic State University, has exhibited his works throughout the United States. The portrait of Mozart is displayed at the San Luis Obispo office of Valley Federal Savings and Loan Association except during the Festival when it can be viewed in the foyer of the Cal Poly Theatre.

1784-1984

In this 1984 Mozart Festival season we celebrate the 200th anniversary of one of the key years in that great composer's life. It was one of the happiest times in his personal and creative existence. It marks the culmination of his compositional craft in his ultimate synthesis of complex counterpoint with the clarity and simplicity of the newer "galant" style. It is a time of self-conscious creation. Mozart no longer dashes off works as if they were mere trifles; instead, this period is typified by works that were sketched and resketched in pursuit of perfection. This new care in his creative process produced some of his most notable masterpieces – for example, the "Dissonance" String Quartet (KV 465), the Quintet for Winds and Piano (KV 452), and the Piano Concerto No. 18 (KV 456), all of which will be performed during this year's Festival. Not only are these masterpieces, but it is clear Mozart himself was fully cognizant of their importance, for in 1784 he began his *Verzeichnuss aller meiner Werke* (a catalogue of all of his works). It is also in 1784 that Mozart decided to become a Freemason, a decision which was to transform his personal and artistic life.

Mozart's happiness in this year stems from several causes. He married Constanze only two years earlier, and the financial difficulties which were to plague them in later years had not yet swelled to oppressive proportions. He was riding a crest of success with the Viennese public who enthusiastically attended his subscription concerts. Only two years later his popularity had plummeted as the flighty Viennese concertgoers abandoned Mozart's music in favor of shallow fads and novelty. The houses of Count Johann Esterhazy and the Russian ambassador Prince Golitsin saw frequent concerts with Mozart performing his own works at the keyboard and on the violin. At one such concert in the home of Stephen Storace (one of Mozart's composition students and close friend) the four members of the string quartet read like a "Who's

Who" of the Classical Period: Haydn and Dittersdorf on violin, Vanhal on cello, and Mozart himself completing the quartet!

Mozart's compositional process also changed in and around 1784. His early works come to us with no sketch or revised material: the first version is the final one. His attitude changed in 1782. He no longer accepted the first version of a theme for a piece. He began to sketch his ideas, rework his ideas, or – more often – to start anew. Significantly, nearly all of Mozart's surviving sketches come from the years 1782-1784. As with Beethoven whose change to a heroic style was paralleled by his sudden interest in sketching, refining and reworking, so Mozart shows an increased desire to release from his pen only the polished and perfected version. A perusal of these sketches, these incomplete snippets, tells us of other changes in Mozart's compositional process. Previously, he looked to others for a germinal idea that in his hands could be shaped into a new piece. The clear references to Johann Christian Bach, Johann Schobart, and others abound in Mozart's work. Here, in the sketches of 1782-1784, Mozart turned not to others for an initial idea, but looked within for the perfect seed that could bloom into a full-blown composition. The sketches from 1784 consist of incipits. He was searching his own soul for the perfect beginning.

Also, a compositional crisis finally comes to a head in 1784 in Mozart's attempt to reconcile the old-fashioned contrapuntal style (that of Bach where several different melodic parts are simultaneously intertwined in a complex and dense fabric of sound) with the newer and more fashionable "galant" style (with its emphasis on the natural, clear, simple, and straight-forward). Ever since Baron von Swieten had introduced Mozart to the music of J.S. Bach in the early 1780s, Mozart was grappling with the problems of counterpoint. Initially many of his contrapuntal experiments were autonomous, independent works set apart

from any larger context. He wrote several complete fugues, and sketched many more that were left incomplete, in mental exercises to master the old style. Once again, 1784 marks a turning point in Mozart's art. In that year he abruptly abandoned his fugal experiments and the composition of free-standing fugues. Now, Mozart incorporated the dialoguing and conversational counterpoint within the boundaries of a larger work. It is here that Mozart perfected a compositional synthesis of the simple with the complex: the tangled polyphony of Bach is merged with the wit and childlike innocence of Haydn.

We see another sign of self-confidence and self-esteem in Mozart in 1784. On February 9 he began his *Verzeichnuss*. His desire to preserve a list of his complete works is revealing: before it was enough merely to compose a masterpiece. Now it is necessary to preserve and record its existence for posterity as well. He is fully aware of the significance of his art. (Beethoven's realization that he was writing for a future audience is foreshadowed here in Mozart's catalogue.) Clearly, in compiling his *Verzeichnuss* he was predicting the existence of a future audience, and we mark the realization of his prophesy in this, the fourteenth season of the annual Mozart Festival.

A Brief Chronology of Mozart's Life

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

- 1756 Mozart born in Salzburg, January 27.
- 1761 First compositions for piano.
- KV * 1762 First concert tour (Germany).
- KV 5 1763 First European tour.
- KV 9 1764 Paris until April then London. First symphonies.
- KV 19 1765 London until July. Concert at the Hague.
- KV 24 1766 Tours Europe. Returns to Salzburg in November.
- KV 34 1767 Visits Vienna. Severe case of smallpox.
- KV 45 1768 *La finta semplice* composed. *Bastien und Bastienne* presented in Vienna.
- KV 61 1769 Returns to Salzburg. First Italian opera tour begins.
- KV 73 1770 In Italy all year. Receives Order of the Golden Spur from the Pope.
- KV 74 1771 Second Italian tour.
- KV 114 1772 Third Italian tour. Appointed concertmaster to the archbishop of Salzburg. [Symphony No. 20 in D major, KV 133]
- KV 157 1773 Visits Vienna seeking court post. [Symphony No. 25 in G minor, KV 183]
- KV 186 1774 In Salzburg.
- KV 196 1775 To Munich for production of *La finta giardiniera*.
- KV 238 1776 In Salzburg. Increasingly difficult to work under archbishop.
- KV 270 1777 Resigns court post. To Munich with mother. Falls in love with Aloysia Weber.
- KV 285 1778 To Paris. Mother dies. [Sonata for Klavier and Violin in E minor, KV 304]
- KV 314 1779 Returns to Salzburg to take up appointment as court organist. [Mass in C major, KV 317, "Coronation"]
- KV 336 1780 In Salzburg. To Munich in November for production of *Idomeneo*.
- KV 366 1781 Moves to Vienna.
- KV 382 1782 *The Seraglio* produced. Marries Constanze Weber.
- KV 416 1783 Visits Salzburg. Son born and dies.
- KV 448 1784 Establishing himself as leading composer, pianist and teacher in Vienna. Son Karl Thomas born. Becomes a Freemason. [Quintet for Piano and Winds, KV 452; Sonata in B-flat major, KV 454; Two Minuets with Contredanses, KV 463; Piano Concerto No. 18 in B-flat major, KV 456]
- KV 464 1785 Starts *The Marriage of Figaro*. Leopold visits son in Vienna. [String Quartet in C major, KV 465; Piano Concerto No. 21 in C major, KV 467]
- KV 485 1786 *The Impresario* and *Figaro* produced. [Sonata in F major for Four Hands, KV 497; Rondo in F major, KV 494]
- KV 509 1787 To Prague for production of *Don Giovanni*. Daughter born and dies in seven months. Appointed court musician. Father dies. [Rondo in A minor, KV 511]
- KV 533 1788 Financial difficulties worsen, and general standing in Vienna's musical life declines. [Adagio in B minor, KV 540; Sonata in F major, KV 533]
- KV 569 1789 Travels to Germany. Daughter born and dies. Constanze ill, takes cure at Baden.
- KV 588 1790 *Così fan tutte* produced. Travels to Germany. Financial situation worsens.
- KV 595 1791 Son Franz Xavier Wolfgang born. Constanze ill. *Magic Flute* composed during summer. Health failing. *Magic Flute* produced in September. Illness becomes more acute, prevents completion of *Requiem*. Dies December 5. [Concerto in A for Clarinet and Orchestra, KV 622]

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



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1984 Mozart Festival Concert Schedule

Monday, July 30

- 8:15 p.m. Festival Prelude. Cal Poly Theatre.
A lecture-demonstration by composer Michio Mamiya and the Sequoia String Quartet.

Tuesday, July 31

- 8:15 p.m. Opening Concert by the Sequoia String Quartet with Richard Goode. Cal Poly Theatre.
Mozart, *String Quartet in C major, KV 465*.
Mamiya, *String Quartet No. 2 (1980)*.
Brahms, *Piano Quintet in F minor, Op. 34*.
9:00 p.m. Mission San Miguel Candlelight Concert. Chanticleer.
Josquin des Pres, *MISSA MATER PATRIS* and Gregorian Chant Propers.
Music of Thomas Morley, Ludwig Senfl, John Farmer, Thomas Tomkins, Franz Joseph Haydn, Francis Poulenc, Mitchell Sandler.

Wednesday, August 1

- 8:15 p.m. Orchestra Concert. Cal Poly Theatre.
Mozart, *Symphony No. 25 in G minor, KV 183 (173dB)*.
Rózsa, *Violin Concerto*
Dorothy Wade, *soloist*
Mozart, *Piano Concerto No. 21 in C major, KV 467*.
Jeffrey Kahane, *piano*
8:15 p.m. Guitar Recital, David Tanenbaum. Trinity United Methodist Church, Los Osos.
Milan, *Six Pavanes*
J.S. Bach, *Prelude, Fugue, and Allegro, BWV 998*.
Giuliani, *Grand Overture, Op. 61*.
8:15 p.m. Chamber Concert, Sequoia String Quartet. First United Methodist Church, Arroyo Grande.
Mozart, *String Quartet in C major, KV 465*.
Mamiya, *String Quartet No. 2 (1980)*.
Debussy, *String Quartet in G minor, Op. 10*.

Thursday, August 2

- 3:00 p.m. Ear Opener Concert. Cal Poly Theatre.
Gary Lamprecht returns with another enlightening program for children of all ages.

- 8:15 p.m. Piano Recital, Richard Goode. Cal Poly Theatre.
Mozart, *Sonata in F major, KV 533/494*.
Beethoven, *Sonata No. 4 in E-flat major, Op. 7*.
Schumann, *Davidsbüchertänze, Op. 6*.
8:15 p.m. Chamber Concert. Chanticleer. Trinity United Methodist Church, Los Osos.
Josquin des Pres,
LIBER GENERATIONIS JESU CHRISTI.
Music of Thomas Morley, Ludwig Senfl, John Farmer, Samuel Barber, Robert Schumann, Paul Hindemith, Francis Poulenc, Mitchell Sandler.
8:15 p.m. Chamber Concert. Sequoia String Quartet. Community Presbyterian Church, Cambria.
Same program as Wednesday night.

Friday, August 3

- 3:00 p.m. Chamber Concert, Mozart Festival Singers and members of the Festival Orchestra. Cal Poly Theatre. Timothy Mount Conducting.
Bach, *Mass in G minor (BWV 235)*
Mozart, *Quintet for Piano and Winds, KV 452*
Jeffrey Kahane and Festival Winds.
Janequin/Verdelot, *Le Guerre (La Bataille de Marignan)*.
le Jeune, *Reveyez venir du printans*.
Bartok, *Three Village Scenes*.
Britten, *The Ballad of Little Musgrave and Lady Barnard*.
Debussy, *Trois Chansons*.
8:15 p.m. Guitar Recital, David Tanenbaum. Cal Poly Theatre.
Same program as Wednesday night.
8:15 p.m. Chamber Concert, Chanticleer. Community Presbyterian Church, Cambria.
Same program as Thursday night.
8:15 p.m. Mission Concert. Mission San Luis Obispo. Christopher Hogwood Conducting.
Mozart, *Symphony No. 20 in D major, KV 133*.
Mozart, *Concerto in A for Clarinet and Orchestra, KV 622*.
James Kanter, *soloist*
Mozart, *Mass in C major, KV 317*
Mary Rawcliffe, *soprano*
Janet Smith, *alto*
Stephen Amerson, *tenor*
Rod Gilfrey, *bass*

Saturday, August 4

- 3:00 p.m. Violin Recital, Danial Kobialka. Cal Poly Theatre.
Mozart, *Sonata in B flat major, KV 454*.
Bartok, *Roumanian Folk Dances*.
Beethoven, *Sonata in F major, Op. 24*.
Excerpts from *Porgy and Bess* (Gershwin), transcribed by Heifitz.
Respighi, *Sonata in B minor (1917)*.
8:15 p.m. Piano Recital, Jeffrey Kahane. Cal Poly Theatre.
Mozart, *Adagio in B minor, KV 540*.
Mozart, *Sonata in F major for Four Hands, KV 497*
with Richard Goode.
Chopin, *Preludes for Piano, Op. 28*.
8:15 p.m. Chamber Concert, Ronald Copes, *violin* and Ronald Ratcliffe, *fortepiano*. First United Methodist Church, Arroyo Grande.
Mozart, *Sonata for Klavier and Violin in E minor, KV 304*.
Bach, *Partita No. 2 in D minor for Unaccompanied Violin, BWV 1004*.
Mozart, *Rondo in A minor, KV 511*.
Beethoven, *Sonata in G major for violin and piano, Op. 30, No. 3*.
8:15 p.m. Mission Concert. Mission San Luis Obispo. Christopher Hogwood Conducting.
Same program as Friday night.

Sunday, August 5

- 3:00 p.m. Orchestra Concert. Fremont Theatre.
Mozart, *Two Minuets with Contredanses, KV 463*.
Shostakovich, *Symphony No. 1 in F, Op. 10*.
Mozart, *Piano Concerto No. 18, KV 456*.
Richard Goode, *piano*.

The dates for the 1985 Mozart Festival are July 29 - August 4.
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