



MOZART FESTIVAL ASSOCIATION

presents the

San Luis Obispo
bicentennial

Mozart Festival

August 3, 4, 5, & 6 1972



CLIFTON SWANSON

Musical Director and Conductor

JOHN RUSSELL

Conductor of the Festival Singers

CALIFORNIA POLYTECHNIC STATE UNIVERSITY

San Luis Obispo

MUSIC DEPARTMENT

in Cooperation with

THE SAN LUIS OBISPO MOZART FESTIVAL

presents

MALCOLM HAMILTON and RONALD V. RATCLIFFE

Harpsichordists

in

A Recital of Music for Two Harpsichordists

Friday Afternoon, August 4, 1972, 3:00 p.m. — College Theater

J. S. BACH *Trio Sonata #IV in E minor*
(1685-1750)

Adagio—Vivace

Andante

Un poco Allegro

P. A. SOLER . . . *Concerto in C Major for two keyboard instruments*
(1729-1783)

Andante

Minue

W. A. MOZART *Sonata in D Major (K. 448)*
(1756-1791)

Allegro con spirito

Andante

Molto Allegro

Intermission

F. COUPERIN *Allemande a deux Clavecins*
(1668-1733) *Musetes de choisi et de traverni*

G. LE ROUX *Gavotte en rondeau*
(1660-1707) *Courante in G minor*
Gigue in G Major

J. S. BACH *Concerto in C Major for two Harpsichords*
(1685-1750) *and Orchestra*

Allegro

Adagio ovvero Largo

Fuga

Mr. Hamilton and Mr. Ratcliffe
with members of the Mozart Festival Orchestra

PROGRAM NOTES - Recital

J. S. Bach wrote a set of six Sonatas for two claviers and pedal for the instruction of his eldest son Wilhelm Friedemann. The somewhat ambiguous title "for two claviers and pedal" and the lack of truly idiomatic organ style has led musicologists to conclude that this wonderful set of three part pieces was written for a two manual harpsichord or clavichord with a pedal attachment. Bach continues to investigate the various potentialities inherent in the trio sonata for two melody instruments and bass. These six sonatas are undoubtedly among the most cheerful and entertaining of Bach's keyboard works. Sonata #IV is performed here with each harpsichordist carrying a melodic line and the bass line doubled by the two instruments simulating the pedal effect.

‘ ‘ ‘

The Concerto for two keyboard instruments by the Spanish padre Antonio Soler is the first of a set of six works for this combination. They are performable on either two harpsichords or two organs equally effectively. Both the Andante in cut time and the Minue (minuet) which is a theme and four variations display a bright character and evidence Soler's delightful sense of humor.

‘ ‘ ‘

The Mozart Sonata in D major (K. 448) was written in November of 1781 for performance by Fraulein von Aurnhammer and himself. Mozart's biographer Einstein comments "—the art with which the two parts are made completely equal, the play of the dialogue, the delicacy and refinement of the figuration, the feeling for sonority in the combination and exploitation of the different registers of the two instruments—all these things exhibit such mastery that this apparently 'superficial' and entertaining work is at the same time one of the most profound and most mature of Mozart's compositions." This three movement work is unquestionably as much a delight for the performer as for listener.

‘ ‘ ‘

F. Couperin, court composer for Louis XIV displays his highly ornate style and makes use of the sonorous registers of "le clavecin" (harpsichord) in this lovely polyphonic allemande for two harpsichords.

The two short mustets use the drum and fife style, popular in the Boroque Era, with a drone bass and a duet between the two treble lines. They both include what has been described as "some clattering trills".

‘ ‘ ‘

Gaspard Le Roux is lesser known than his more famous contemporary F. Couperin, however it is known that Couperin used Le Roux's keyboard compositions as a model for his own works. None of Le Roux's manuscripts have survived. There is evidence that Le Roux composed quite a number of works for two harpsichords, however only six short works in the traditional dance styles are existent, three of which are presented here.

‘ ‘ ‘

The Bach C major Concerto for two harpsichords and orchestra is somewhat different from the other two double keyboard concerti of Bach in that it appears to be an original clavier composition rather than a transcription of a concerto for two violins as are the other two works in C minor. The keyboard parts exist in autograph in Bach's own handwriting. Bach undoubtedly wrote these three double concerti in order to have pieces he could perform together with his brilliant sons. The orchestra doubles and reinforces the keyboard parts in the first movement and in the final fugue. The middle movement "Adagio ovvero Largo" is for the two instruments alone and is in the caractor of a siciliano.

CONCERT II

FRIDAY EVENING, AUGUST 4, 1972

8:30 P.M.

OLD MISSION

THOMAS LUIS DA VITTORIA *Missa Quarti Toni*
(1548-1611)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

JOHANN SEBASTIAN BACH *Brandenburg Concerto No. 1*
(1685-1750) *in F major*

Allegro
Adagio
Allegro
Minuetto
Trio I
Polacca
Trio II

Intermission

GEORGE PHILIPP TELEMANN *Quartet in G major for recorder,*
(1681-1767) *oboe, violin and continuo*

Allegro
Grave
Allegro

Nancy Roth, *recorder*
Ken Roth, *oboe*
Charles Heiden, *violin*
Ronald V. Ratcliffe, *harpsichord*
Sarah Wood, *gamba*

DAVID DIAMOND *Prayer for Peace*

WOLFGANG AMADEUS MOZART *Vesperae solennes de confessore*
(1756-1791) *K. 339*

Confitebor (Psalm 110)
Laudate Dominum (Psalm 116)
Laudate Pueri (Psalm 112)

Applause is appropriate, but the audience is requested to respect the sanctity of the Mission.

PROGRAM NOTES - Concert II

A Spanish composer, Thomas Luis da Victoria travelled to Italy in 1565 to study at Rome. He stayed on for a period of time (his Italian name was Tomas Luis de Vittoria), studied possibly under Palestrina, and eventually succeeded Palestrina at his post at the Collegium Romanum in 1571. He was highly regarded in Italy, but ultimately elected to return to Spain where he entered the service of Empress Maria where he remained until his death in 1611.

Bach's Brandenburg Concertos are among his most popular works. Composed between 1717 and 1721 for Christian Ludwig, Margrave of Brandenburg, the six concertos exploit all types of the concerto grosso form. Each concerto calls for a different combination of solo instruments. The first concerto emphasizes the oboe, violin, and especially the two French horns. The performance this evening will be performed on two descant horns, instruments which are smaller than the standard instrument and higher in tessitura.

DAVID DIAMOND, *Prayer for Peace* (1960)

Our Father, grant peace and well being, blessing and grace, loving kindness and mercy unto us and all Israel, Thy people. Bless us O our Father, all of us together, with the light of Thy Presence; For by that light Thou has given us, O Lord our God, The Torah of Life, Loving Kindness and righteousness, blessing and mercy, life and peace. O may it be good in Thy sight at all times, To bless Israel and all Thy children with Thy peace. In the book of Life, blessing, peace and good sustenance, may we be remembered and inscribed before Thee, We and all Thy people, The house of Israel, For a happy life and for peace. Amen.

W. A. MOZART, *Vesperae Solennes de Confessore*, K. 339

CONFITEBOR (Psalm 110)

Praise ye the Lord. I will praise the Lord with my whole heart, in the assembly of the upright, and in the congregation. The works of the Lord are great, sought out of all them that have pleasure therein. His work is honorable and glorious; and his righteousness endureth for ever. He hath made his wonderful works to be remembered; the Lord is gracious and full of compassion. He hath given meat unto them that fear him: he will ever be mindful of his covenant. He hath showed his people the power of work, that he may give them the heritage of the heathen. The works of his hands are verity and judgment; all his commandments are sure. They stand fast for ever and ever, and are done in truth and uprightness. He sent redemption unto his people: he hath commanded his covenant for ever: Holy and reverend is his name. The fear of the Lord is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever.

Glory be to the Father and to the Son: and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

LAUDATE DOMINUM (Psalm 116)

O praise the Lord, all ye nations: praise him, all ye people. For his merciful kindness is great toward us: and the truth of the Lord endureth for ever. Praise ye the Lord.

Glory be to the Father and to the Son: and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

LAUDATE PUERI (Psalm 112)

Praise ye the Lord. Praise, o ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun unto the going down of the same the Lord's name is to be praised. The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, Who humbleth himself to behold the things that are in heaven, and in the earth! He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; That he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children. Praise ye the Lord.

Glory be to the Father and to the Son: and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

RECITAL

SATURDAY AFTERNOON, AUGUST 5, 1972

3:00 P.M.

CAL POLY THEATER

NEW AGE STRING QUARTET

Nancy Roth, *recorder and flute*
Ken Roth, *oboe*
Sarah Wood, *gamba*
Ronald V. Ratcliffe, *harpsichord*

James Stark, *violin*
Elaine Ikemoto, *violin*
Susan Lanfri, *viola*
Nancy Cousins, *violoncello*

Program

GEORG PHILLIP TELEMANN . . . *Sonata in C minor for recorder,
(1681-1767) oboe, and continuo*
Largo-Vivace-Andante-Allegro

FRANCOIS COUPERIN . . . *Quatrieme Concerts for flute and continuo
(1668-1733)*
Prelude-Allemande-Courante Francoise—Courante a
l'italiene-Sarabande-Rigadon-Forlaine

LUDWIG VON BEETHOVEN . . . *String Quartet No. 10 in E-flat, Op. 74
(1770-1827) ("Harp")*
Poco Adagio: Allegro
Adagio ma non troppo
Presto
Allegretto von Variazioni

NEW AGE STRING QUARTET

Intermission

ANTON WEBERN *Five Pieces for String Quartet, Op. 5
(1883-1945)*

I. Heftig bewegt IV. Sehr langsam
II. Sehr langsam V. In zarter Bewegung
III. Sehr bewegt

NEW AGE STRING QUARTET

JOHANN CHRISTIAN BACH *Sextet in C major
(1735-1782)*

Allegro-Larghetto-Rondo Allegro

Ken Roth, *oboe* Ronald V. Ratcliffe, *harpsichord*
Thomas Buffum, *violin* Jane Swanson, *horn*
Nancy Cousins, *violoncello* Susan Carter, *horn*

PROGRAM NOTES - Recital

Georg Phillip Telemann was one of the most prolific composers of the Baroque era. Over 600 overtures and 40 operas in addition to hundreds of trio-sonatas are listed among the composer's works.

Francois Couperin was a member of one of the most distinguished musical families in the Paris musical scene of the 17th and 18th centuries. At age 25, Francois became organist of the Chapel of Louis XIV at Versailles and was known as "Couperin le Grand."

Beethoven's String Quartet No. 10, Op. 74, was composed in 1809 after a period of relative security and happiness in the composer's life. During this year Beethoven's troubles mounted as Vienna was taken by the French army and his patrons and "Immortal Beloved" were separated from him. The quartet reflects his state of affairs; it expresses his soul and struggle. The Classical poise and form of the past gives way to expression of love and sorrow. Evidence is found of the beginnings of the dissolution of traditional form which is later manifested in the late quartets.

Appreciation of Anton Webern's music may be enhanced by Ernest Ansermet's comment that "to have seen and heard Webern touch a single note on the piano was to have observed a man in an act of devotion. At the piano he would cause the mathematical marvels to disappear and instead one would be aware only of the purest relationships of sound." Webern's music is the purest and most concentrated of all. Pieces tend to become brief moments in which each note carries the weight of rhythm, tone color, dynamics melody and pitch. Increased acquaintance with his music results in increased awareness of the strong romanticism and lyricism that is first obscured by the sparse writing.

Webern's *Five Pieces* is a relatively early work dating from 1909. In these five movements are found the complicated use of devices such as pizzicato, harmonics, tremolo, col legno, mutes and a myriad of other instructions that produce the colors that Webern was striving for. Traditional harmony is avoided and the development of ideas is accomplished by simultaneous contrapuntal imitation, inversion and manipulation of small motifs.

This Sextet is probably a product of J. C. Bach's mature years in London. Not much is known of the piece. It was published by Andre of Offenbach, and by J. C. Luther in London. Luther later arranged it in a version for keyboard and violin only. There also exists a manuscript copy in a Berlin library in the handwriting of J. C. Bach's brother Johann Christoph Friedrich. In material and general treatment, the sextet is closely related to the quintets of Johann Christian Bach's Op. 11, and in the use of obbligato keyboard to those published as his Op. 22.

CONCERT III

SATURDAY EVENING, AUGUST 5, 1972

8:30 P.M.

JULIAN A. MCPHEE STUDENT UNION

Co-Sponsored by the Cal Poly Associated Students

Program

WOLFGANG AMADEUS MOZART *Six German Dances, K. 509*
(1756-1791)

ERNEST BLOCH *Concerto Grosso No. 2 for String Orchestra*
(1880-1959)

Maestoso-Allegro

Andante

Allegro

Tranquillo-Animato-Tranquillo-Allegro

JACQUES IBERT *Trois Pieces Breves*
(1890-1962)

Allegro

Andante

Assai lent

LOS ANGELES WOODWIND QUINTET

Louise DiTullio, *flute*

Hugo Raimondi, *clarinet*

John Ellis, *oboe*

Don Christlieb, *bassoon*

James Decker, *horn*

Intermission

KARL KOHN *Little Suite*
(1926-)

Prelude

Valse

Dance

Song

Recitative

Finale

LOS ANGELES WOODWIND QUINTET

W. A. MOZART *Symphony No. 39 in E-flat major, K. 543*

Adagio: Allegro

Andante

Menuetto

Finale: Allegro

PROGRAM NOTES - Concert III

Mozart's Six German Dances, K. 509, are a sample of a vast amount of dance music that he composed. The dance was a very popular idiom for composers, not at all beneath their dignity, and Mozart loved to dance. So, his relationship with dance music was a very happy one. These particular dances were composed in 1787, while he was in Prague to conduct his opera *The Marriage of Figaro*. They appeared on the same concert as his newest symphony, now called the "Prague" Symphony, K. 504. The German Dance (Deutscher Tanz) is in triple meter and a forerunner of the waltz. Each of the six dances has a trio and a bridge passage that leads directly to the next dance.

‘ ‘ ‘

The music of Ernest Bloch reflects many influences and many sides. He is often associated with Hebrew influences although he rarely quotes an actual Hebrew melody. In this instance, he has composed a piece that is neo-classical, one that borrows directly and consciously from the concerto grosso form of the Baroque period. A string quartet is set apart as a "concertino" of soloists and the remainder of the string orchestra supports them just as in a Corelli concerto. Composed in 1952, this is his second concerto grosso, the first dating from 1925.

‘ ‘ ‘

Jacques Ibert's music is always pleasing and entertaining. A skillful composer and a master of clarity and economy, his *Trois Pieces Breves* is one of the best known of all works for wind quintet.

‘ ‘ ‘

"*Little Suite* was composed in 1963, and represents a more or less 'Neo-Classic' phase of my work. The quintet consists of five short movements that recall, by their use of characteristic dance patterns and by their contrasting meter signatures and tempos, the suites and chamber sonatas of the seventeenth and eighteenth centuries. The 'Prelude', a calm and slow-moving opening, is followed in turn by a light 'Valse', a moderately paced 'Dance', and a rhapsodic and freely rhythmic 'Song'. The work concludes with a short 'Recitative' followed by a sprightly, march-like 'Finale' that unwinds into a tranquil ending. The quintet is essentially lyrical and contemplative, rather than dramatic. It is concerned, particularly in the slower-paced movements, with shifts in harmonic color and kaleidoscopic changes in texture—dense, sparse, open-spaced, and compacted."

—KARL KOHN

‘ ‘ ‘

One of the famous trio of symphonies that Mozart composed during the summer of 1788, it is not known what the specific event for which his Symphony No. 39 was composed. It was completed and entered into his personal catalogue on June 26, the same day that he penned a letter to his friend Michael Puchberg describing his financial plight and asking for money. His unhappy state is in no way reflected in this excellent symphony that seems to leave the cares of the world far behind.

The symphony is comprised of the standard four movements. The first movement is anticipated by a slow introduction of increased proportions over previous symphonies. Typical of many symphonies, the trumpets and tympani are eliminated for the more lyric second movement. The minuet is lively with a lovely laendler-like trio, and the last movement is Haydnesque in its fun and energy.

CONCERT IV

SUNDAY AFTERNOON, AUGUST 6, 1972

3:00 P.M.

OLD MISSION

Program

WOLFGANG AMADEUS MOZART . . . *Symphony No. 21 in A major,*
(1756-1791) K. 134

Allegro
Andante
Menuetto
Allegro

W. A. MOZART *Serenade No. 11 in E-flat major, K. 375*

Allegro maestoso
Menuetto I
Adagio
Menuetto II
Allegro

Intermission

JOHANN SEBASTIAN BACH *Concerto in D minor for two violins*
(1685-1750)

Vivace
Largo ma non troppo
Allegro

Henry Siegl and Rebecca Brooks, *violins*

IGOR STRAVINSKY *Pulcinella, suite pour petit orchestre*
(1882-1971) *d'apres Pergolesi*

Sinfonia
Serenata
Scherezino
Tarantella
Toccata
Govotta con due Variazioni
Vivo
Finale

*Applause is appropriate, but the audience is requested to
respect the sanctity of the Mission.*

PROGRAM NOTES - Concert IV

Composed in August of 1772, Mozart's Symphony No. 21 in A major was one of several symphonies composed during that summer, perhaps with an impending trip to Italy in mind. In these symphonies we find the imagination of the 16 year old Mozart combined with the Italian style in a sensitive manner that rivals all other composers of symphonic music at that time.

Since this symphony is also celebrating its 200th anniversary, we feel it is a unique opportunity to perform it in the Mission San Luis Obispo de Tolosa during the Bicentennial year.

From a letter from Mozart to his father on November 3, 1781:

"It happened to be my name day, so I performed my devotions in the morning, and, just as I was going to write you, a whole crowd of congratulating friends literally besieged me. At 12 o'clock I drove out to Baroness Walstadt at Leopoldstadt, where I spent my name day. At eleven at night I was treated to a serenade performed by two clarinets, two horns, two bassoons—and that too of my own composition—for I write it for St. Theresa's Day for Frau von Hickel's sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time. The six gentlemen who performed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason why I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition; I wrote it rather carefully."

The serenade for winds in E-flat major met with great success and Mozart later converted it into an octet by adding two oboes. Although the serenade form was oriented towards entertainment music, Mozart's serenades tend to be more serious. His comment that he wrote it "rather carefully" gives us insight into his attitude towards this particular work.

Johann Sebastian Bach's Concerto in D minor for two violins is in reality a concerto grosso featuring the two instruments as a concertino, or prominent members of a larger ensemble. One of Bach's most popular pieces, this concerto displays typical Baroque energy and rhythmic drive.

"Pulcinella" was the swan song of my Swiss years. It was composed in a small attic room of the Maison Bornand in Morges, a room crowded by a cimbalom, a piano, a harmonium and a whole cuisine of percussion instruments. I began by composing on the Pergolesi manuscripts themselves, as though I were correcting an old work of my own. I began without pre-conceptions or aesthetic attitudes, and I could not have predicted anything about the result. I knew that I could not produce a "forgery" of Pergolesi because my motor habits are so different; at best, I could repeat him in my own accent. That the result was to some extent a satire was probably inevitable—who could have treated *that* material in 1919 without satire?—but even this observation is hindsight; I did not set out to compose a satire, and, of course, Diaghilev hadn't even considered the possibility of such a thing. A stylish orchestration was what Diaghilev wanted, and nothing more, and my music so shocked him that he went about for a long time with a look that suggested the Offended Eighteenth Century. In fact, however, the remarkable thing about "Pulcinella" is not how much but how little has been added or changed.

From "Expositions and Developments" by Igor Stravinsky and Robert Craft, copyright 1962 by Igor Stravinsky, published by Doubleday and Company.

Mozart Festival Orchestra

CLIFTON SWANSON, *Conductor*

Violin I

Henry Siegl, Concertmaster (Seattle)
Thomas Buffum (Los Angeles)
Charles Heiden (Salem, Oregon)
James Stark (Fresno)
Marlene Majovski (Portland, Oregon)
Pat Aiken (Santa Barbara)

Violin II

Rebecca Brooks, Principal (Bakersfield)
Elaine Ikemoto (Fresno)
Carol Kersten (San Luis Obispo)
Barbara Englesberg (Santa Barbara)
David Stade (San Luis Obispo)

Viola

Sven Reher, Principal (Los Angeles)
Susan Lanfri (Fresno)
Denyse Buffum (Los Angeles)
Renita Koven (Los Angeles)
David Cook (San Luis Obispo)

Violoncello

Geoffrey Rutkowski, Principal
(Santa Barbara)
Nancy Cousins (Fresno)
Catherine MacLaughlin (Riverside)
Alberta Hurst (Los Osos)
John Hoyt (San Luis Obispo)

Double Basses

John Hornschuch, Principal (Seattle)
Sarah Wood (Los Osos)
Jane Meyer (Atascadero)

Piccolo

Sylvia Greenfield (Los Angeles)

Flute

Louise DiTullio, Principal (Glendale)
Sylvia Greenfield (Los Angeles)
Nancy Roth (Boston, Mass.)

Oboe

John Ellis, Principal (Canoga Park)
Ken Roth (Boston, Mass.)
John Winter (Redlands)

Clarinet

Hugo Raimondi, Principal (Los Angeles)
Virginia Wright (Shell Beach)

Bassoon

Don Christlieb, Principal
(Sherman Oaks)
Susan Willoughby (Palo Alto)

French Horn

James Decker, Principal (Long Beach)
Jane Swanson (San Luis Obispo)
Susan Carter (Atascadero)

Trumpet

Anthony Plog, Principal
(San Antonio, Texas)
Graydon Williams (Los Osos)

Trombone

Thomas Ervin (Tucson, Arizona)

Timpani

Ross Sears (San Luis Obispo)

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David Shade (San Luis Obispo)

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JOHN RUSSELL, *Conductor*

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Vanessa Ament (Pismo Beach) (S)
Dan Burris (Walnut Creek) (T)
Don Dexter (Santa Maria) (T)
Margit Fricke (Chico) (S)
Zac Hanscom (San Luis Obispo) (B)
Barbara Hoff (Los Osos) (A)
Lucy Johnson (San Luis Obispo) (A)
Richard Johnson, M.D.
(San Luis Obispo) (T)
Carol Jones (Los Osos) (S)
Gary Lamprecht (Long Beach) (B)
Craig Mills (San Luis Obispo) (T)
Carl Ostrom (San Luis Obispo) (B)
Marsha Ostrom (San Luis Obispo) (S)
Barbe Ann Mitchell
(San Luis Obispo) (S)

Jennifer Mussard
(San Luis Obispo) (S)
Tina Paradiso (Paradise) (S)
Sandy Perry (San Luis Obispo) (S)
Suzi Rinehart (San Luis Obispo) (S)
Carol Russell (San Luis Obispo) (A)
*Carolyn Silva (San Luis Obispo) (A)
*Lyle Stubson (San Luis Obispo) (B)
*Valarie Tacker (Cambria) (S)
Loran Tacker (Cambria) (B)
Cameron Taylor (Cayucus) (S)
Sandy Taylor (Atascadero) (A)
Carl Van Bronkhorst (Chico) (B)
Janice Vivrette
(San Luis Obispo) (A)
*Jon Wood (Los Osos) (T)
Sara Wood (Los Osos) (S)

*Section Leader S—Soprano

A—Alto T—Tenor B—Bass

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Mozart Festival Association

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CLINIC

During the Festival week, each of the principal players is presenting a free clinic for the instruments of the orchestra at Cuesta College. The Mozart Festival Association would like to thank Cuesta College for their participation in this program which could become an important educational part of the musical community.

ACKNOWLEDGEMENTS

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Thanks also goes to Brown's and Premiere Music Stores, to the Cal Poly Associated Students, and to the Courtyard for their assistance in the selling of tickets.