

CARLOS CHAVEZ CONDUCTS THE 1970 CABRILLO MUSIC FESTIVAL



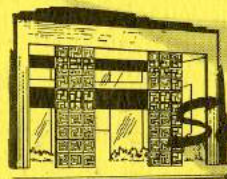
1970 CABRILLO MUSIC FESTIVAL

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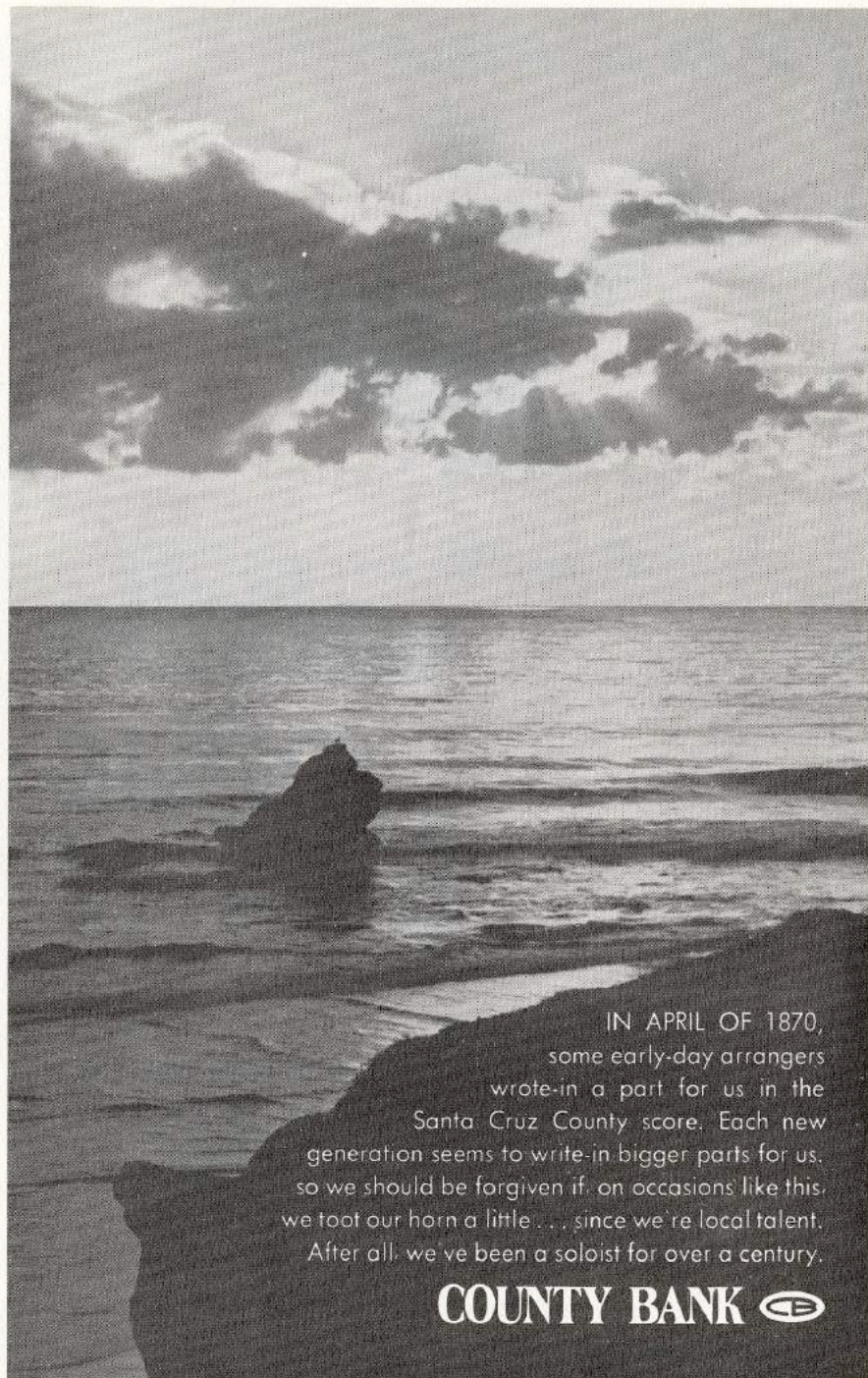
Cabrillo music festival

AUGUST 21-22-23/28-29-30, 1970

presented by the cabrillo guild of music

at cabrillo college, aptos, california

cabrillo college theatre



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Festival Program

Concert 1

Johann Christian Bach Symphony in B Flat, Op. 18, No. 2
Aaron Copland Music for the Theatre
Wolfgang Amadeus Mozart Symphony No. 40 in G Minor, K. 550
Manuel de Falla El Amor Brujo

Concert 2

Ludwig van Beethoven Overture to Egmont
Ludwig van Beethoven Violin Concerto in D, Op. 61
Rodolfo Halffter Don Lindo de Almeria
Sergei Prokofiev Classical Symphony

Concert 3

Antonio Vivaldi Concerto for Two Violins and Cello
Wolfgang Amadeus Mozart Piano Concerto in E Flat, K. 482
Darius Milhaud La Creation du Monde
Carlos Chavez Discovery

Concert 4

Paul Hindemith Mathis der Maler Symphony
Aaron Copland Inscape
Johannes Brahms Symphony No. 2 in D

Concert 5

Ludwig van Beethoven Trio for Clarinet, Cello and Piano
Carlos Chavez Invencion, for piano solo
Claude Debussy Sonata for Flute, Harp, and Viola
Manuel de Falla Concerto for Harpsichord

Concert 6

Lou Harrison Mass
Aaron Copland Simple Gifts
Carlos Chavez Three Nocturnes
Carlos Chavez A Woman is a Worthy Thing
Bela Bartok Four Slovak Folk Songs
Igor Stravinsky Symphony of Psalms

Concert 7

Buxtehude-Chavez Chaconne in E
Ludwig van Beethoven Symphony No. 8 in F
Anton Webern Six Pieces, Op. 6
Claude Debussy Prélude à l' Apres-Midi d'un Faune
Carlos Chavez Sinfonia India

Cabrillo Guild of Music



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Dear Festival Goers,

Welcome to the eighth annual Cabrillo Music Festival! We are happy and proud to present Maestro Carlos Chávez, distinguished Mexican composer and conductor, as our musical director.

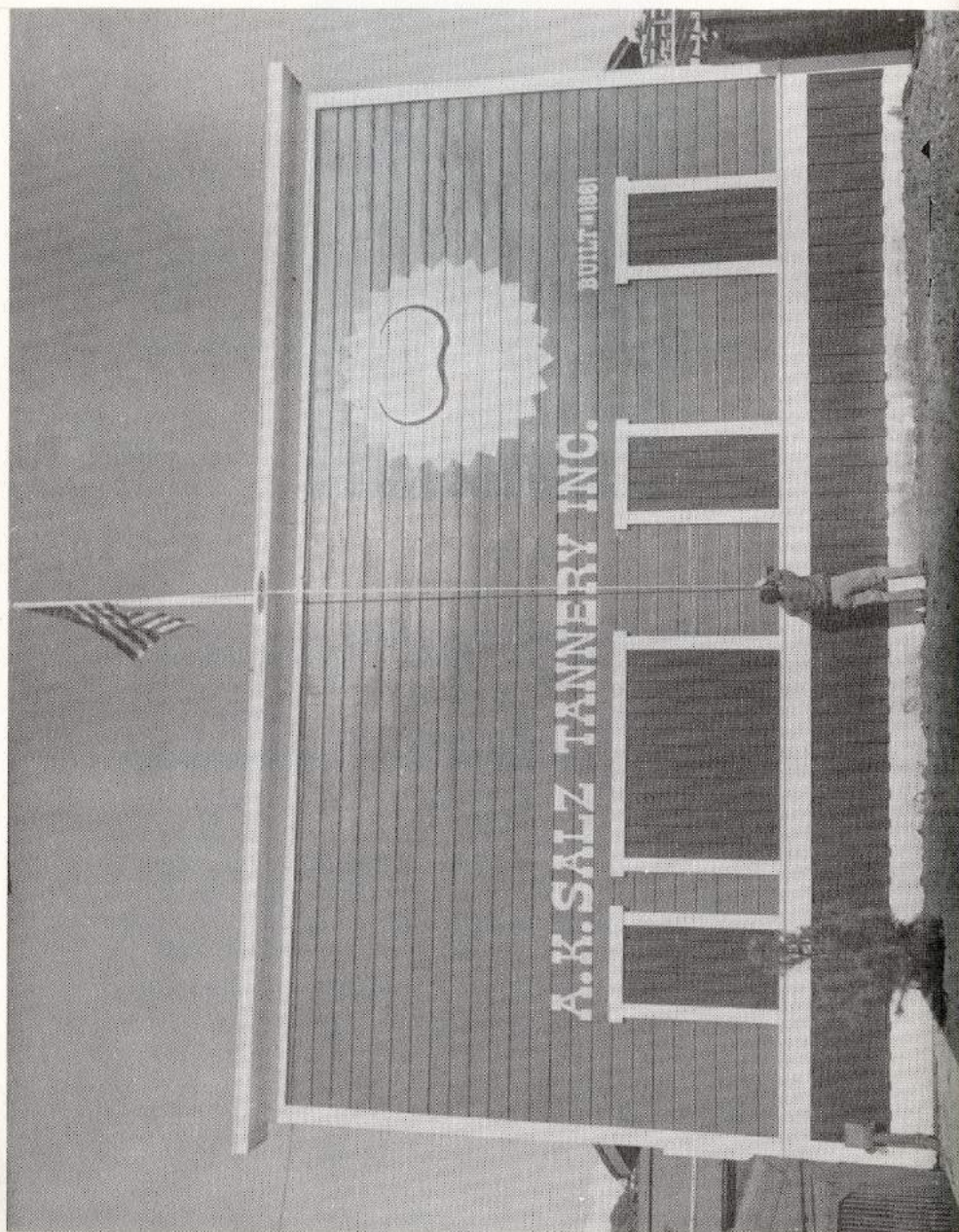
Following the appearance of Sr. Chávez at the festival's premiere performance of his "Discovery" symphony last year, a mutual affection sprang up which resulted in this happy arrangement.

This year's program will pay tribute to the Beethoven Bicentennial celebration, as well as the 70th anniversary of the birthdate of Aaron Copland, friend and contemporary of our conductor. The combination of works by contemporary and classical composers, which has been the hallmark of the Cabrillo Festival, bears the special imprint of Carlos Chávez.

The support of many, many people gives the Festival life: individuals, corporations, and agencies like the Santa Cruz County Board of Supervisors and the Santa Cruz Visitors and Convention Bureau, who have this year given added help to this remarkable cultural event. By reading this program, you are very likely one of the life-givers, and we thank you.

Cordially yours,

RUTH FRARY, *president*
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We regret that names of persons ordering season tickets after press time could not be included.

Cabrillo Festival Orchestra

1st Violin

Nathan Rubin,
Concertmaster
I. Peter Frajola,
Asst. Concertmaster
Carl Ottobrine
Anne Kish
Victor Palmason
Thomas Halpin
Emily van Valkenburgh
Lee Lufkin

2nd Violin

Bruce Freifeld, Principal
James Shallenberger
John Konigsmark
Janice Konigsmark
Scott Chaney
Catherine Coats
Elizabeth Gibson

Viola

Kenneth Harrison,
Principal
Marlan Carlson
Ruth Coelho
Elizabeth Bell
John Ledford
Miriam Dye

Cello

Sally Kell, Principal
Judy Ledford
Shirley Douty
Barbara Miller
Melinda Ross

String Bass

Alice Olsen, Principal
Michael Ann Fader
George McNeil
Richard Feves
Jerome Lewis

Flute

Janet Millard
Lawrence Duckles
Pamela Campbell
Brenda Sakofsky
Maquette Kuper

Piccolo

Lawrence Duckles
Pamela Campbell

Oboe

Raymond Duste
Eleanor Biondi
David Seeley
Dorothy Isaacson

English Horn

David Seeley
Carolyn Michaelian

Clarinet

Donald O'Brien
James Dukey
Richard Burke

E Flat Clarinet

James Dukey

Bass Clarinet

Richard Burke

Saxophone

James Dukey

Bassoon

Robert Hughes
Gregory Barber
Mary Streeter
Jerry Dagg

Contra-bassoon

Robert Hughes

French Horn

Stuart Gronningen
Krehe Ritter
Robert Dickow
George Mealy

Trumpet

Joyce Johnson
Ralph LaCanna
Carl Sakofsky
William Holmes
Bert Truax

Trombone

Wilbur Sudmeier
Mitchell Ross
Peter Tomita
Jerome Jansen

Bass Trombone

Mitchell Ross

Tuba

Dick Douty

Timpani

Jerome Neff

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John Pereira
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Harp

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Piano

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Celeste

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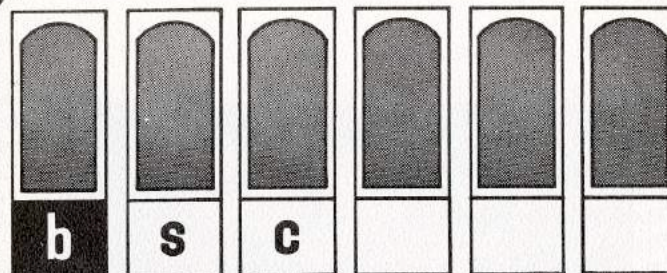
ROGER LeBOW program notes

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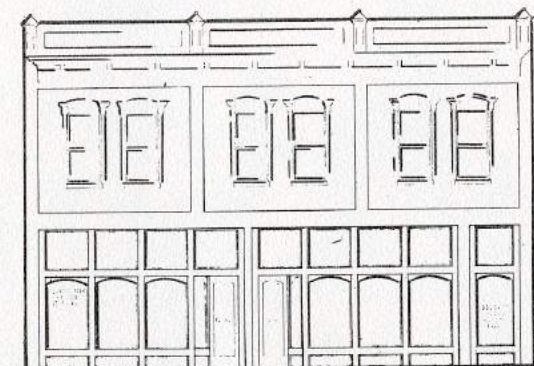
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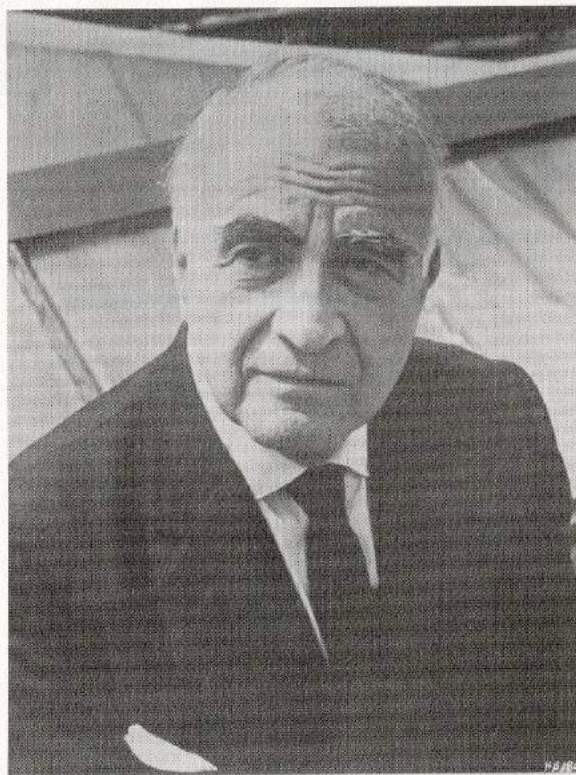


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Carlos Chávez

Carlos Chávez, composer and conductor of wide acclaim in American and European concert halls, brings a remarkable international reputation with him to the 1970 Cabrillo Music Festival.

He showed his determination to be a musician ever since he was a seven year old child, when he started to take music and piano lessons. At 21 he presented in Mexico City his first public concert in a program of

his own compositions for chamber music, piano, and voice and piano, and the following year he went to Berlin, Paris and New York to get himself acquainted with the musical life of the great music centers of the world. Upon his return, unhappy with the narrow musical provincialism of his native city, he started the *Concerts of New Music* where he presented for the first time in Mexico music by Stravinsky, Schoenberg, Varese, Falla, Satie, Poulenc, Milhaud, etc. In 1928 he founded the Symphony Orchestra of Mexico that has been in existence without interruption and which he conducted from its inception until 1948 when he resigned as musical director and conductor. During the 21 years of his leadership, Chávez presented an amazingly wide repertory of pre-classic, classic, romantic and modern composers.

The charisma he generates with both orchestra and audience demonstrates another facet of Chávez's ability. His international fame as a conductor began when Leopold Stokowsky invited him to conduct the Philadelphia Orchestra in March 1936 and Serge Koussevitzky the Boston Symphony Orchestra in April of the same year. The following season, 1936-1937, he was invited as composer-conductor by the New York Philharmonic (as Stravinsky and Enesco were too) and ever since Mr. Chávez has been guest conductor, every season, of all major orchestras in the United States, Germany, France, Scandinavia, Austria, Belgium, Israel, Spain, and South America.

His notable compositions, including "Sinfonia India," "Toccata for Percussion," "Sinfonia Romantica" as well as his more recent works such as his *Inventions*, "Discovery," etc., have continuously demonstrated his reputation as a vital and original composer. Aaron Copland says, "*Chávez's music is extraordinarily healthy. It is music created not as a substitute for living, but as a manifestation of life . . . with keen intuition, singlehandedly, he has created a tradition that no modern composer can afford to ignore.*"

Chávez's appearance as conductor of the 1970 Cabrillo Music Festival is the culmination of months of planning. He attended the premiere of his "Discovery" symphony at the 1969 Festival, and began selecting a program and soloists for this year's Festival shortly afterward. The orchestra, chosen in part by Chávez, includes many Bay Area artists well-remembered from previous Festivals, as well as other internationally renowned soloists.

Chávez has written six symphonies, three string quartets, five stage works, and nine choral works, in addition to violin and piano concertos and vocal, piano, and chamber works. Reviewers in the United States and Europe have called him "*One of the most significant musicians of our time*" and "*A man of towering authority and vitality.*"

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David André, Conductor

1970-71 Season



November 25 (Wed.) — Cabrillo Theatre — 8:30

The Death of A President Alstair Hood
The Seasons (Autumn & Winter) Antonio Vivaldi
Laurin Jakey, violinist

Concertino d'hiver Darius Milhaud
Jerome Jansen, trombonist

Overture to Egmont Ludwig van Beethoven



March 3 (Wed.) — Cabrillo Theatre — 8:30

Suite No. 2 Lou Harrison
Concerto in D Antonio Vivaldi
Ed Klein, guitarist
Symphony No. 39 in E Flat Wolfgang Amadeus Mozart



April 28 (Wed.) — Cabrillo Theatre — 8:30

Symphony No. 5 in D William Boyce
The Seasons (Spring & Summer) Antonio Vivaldi
Laurin Jakey, violinist
Serenade in C Peter Illyich Tchaikovsky

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LOU HARRISON



Lou Harrison, who has been represented in every Cabrillo Music Festival program, is one of America's most prominent and original composers.

In the early 1960's, he spent two years on a Rockefeller Foundation grant in Korea and Taiwan. In 1963 he was guest composer and artist-in-residence at Honolulu's East-West Center.

Among his other honors are Guggenheim Fellowships in 1952 and 1954, a grant from the American Academy of Arts and Letters, a Fromm Foundation Award, and a Phebe Ketchum Thorne Fellowship.

SALLY KELL

Sally Kell has performed as principal cellist at all of the Cabrillo Music Festivals with the exception of 1969. In addition to leading the cello section, she has taken part in memorable chamber music performances on the Cabrillo stage, including several string quartets.

Miss Kell is principal cellist of the Oakland Symphony Orchestra, the San Francisco Ballet Orchestra, and the Carmel Bach Festival Orchestra, where she has become noted for her continuo and viola da gamba playing.



MARIA TERESA RODRIGUEZ,

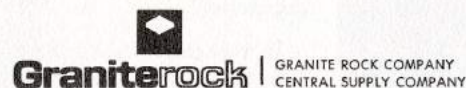


after completing her piano studies in Mexico City with local teachers, went to Boston and worked with Alexander Borovsky for three consecutive years.

Borovsky called her "my best pupil of all my life She is an outstanding pianist of our age."

She appears both in recitals and as a soloist with orchestras in many cities of Europe, the United States, and Mexico.

Congratulations to the Cabrillo Music Festival 1970



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She has been a valued member of the San Francisco Opera Company for many seasons, the Spring Opera Company of San Francisco and the much-acclaimed new Western Opera Theater. She has over 40 operatic roles at her command.

Most of the major symphony orchestras of the West has claimed her services as soloist — including the San Francisco Symphony, the Los Angeles Philharmonic, the Oakland and Sacramento Symphonies, and the Utah Symphony Orchestra.

JAIME LAREDO

In 1959 Jaime Laredo earned international prominence when he triumphed over dozens of applicants from all over the globe and won what is known as the most taxing and difficult musical contest anywhere, The Queen Elisabeth of Belgium Competition. The two violinists to obtain this prize previously were David Oistrakh and Leonid Kogan.

In 1969 Mr. Laredo celebrated the 10th Anniversary of his New York debut by playing a recital in Alice Tully Hall at Lincoln Center. The critical acclaim was unanimous. Winthrop Sargeant in *The New Yorker* declared that Laredo "is the most elegant stylist among all the younger violinists I have heard in recent years."



SHERWOOD DUDLEY

Sherwood Dudley, assistant conductor of the Cabrillo Musical Festival, is assistant professor of music at the University of California, Santa Cruz. In 1961 he was awarded a Fulbright scholarship for study at the Sorbonne in Paris. He has recently edited two Devienne flute concerti, Nos. 1 and 5, and is conductor of the UCSC Orchestra.

DONALD O'BRIEN

Donald O'Brien, clarinetist, has played with the San Francisco Symphony, the Oakland Symphony, the San Francisco Opera Company, and the San Francisco Ballet as well as with numerous chamber music groups. He appeared recently at the Carmel Bach Festival.

NATHAN RUBIN

The Oakland Symphony Orchestra concertmaster returns to Aptos for his second Festival this year. He was 1963 concertmaster.

Program Notes

Today's performance of works of J. C. Bach and Mozart outlines the progress of the symphony from its beginning as a unified form about 1730-40 to its consolidation as the chief type of instrumental music at the time Mozart wrote the G minor symphony (1788).

The Bach work is representative of the symphony at mid-century. It consists still of three movements in the order Fast-Slow-Fast (by Mozart's time the symphony had added a minuet); shows the basic formal elements of sonata form in the first movement and rondo in the last; and is characterized by the melodious Italian *galant* style.

Thus, when Mozart began composing symphonies (in 1765 at age 8) he was presented with a pre-defined form; it is natural that by the time he wrote his last works he had brought the symphony to a level of great complexity. Although Haydn was generally more experimental and thorough in his thematic development, the last symphonies of Mozart are highpoints in the history of the Classical period. The details of composition are given careful attention in the G minor symphony (and its companions in E flat and C). For example, the interval of the minor second is given special prominence throughout the symphony as a major motivic unit. Listening to the development of this interval alone will give an idea of the craftsmanship which Mozart brought to the symphonic form.

Copland wrote his *Music for the Theatre* in 1925. The subtitle is "Suite in Five Parts for Small Orchestra." Copland's note in the piece states that "The composer had no play or literary idea in mind . . . The title simply implies that at times this music has a quality which is suggestive of the theater." Certainly these pieces have a programmatic character mindful of light theater, especially the jazz-infused sections which, along with other music in the "American vernacular" (Copland's phrase) comprise the chief tonal language. In these pieces Copland is interested in the contrast between the texture of a solo line with accompaniment, and more dense, almost contrapuntal large orchestration.

Manuel de Falla (1876-1946) composed the ballet *El Amor Brujo* (Love, the Magician) in 1914-15. It describes the love of Candelas and Carmelo, endangered by the Spectre of Candelas' previous lover; finally, the lovers contrive to distract the Spectre by having Candelas' friend, Lucia, flirt with the ghost. In the meantime, Candelas and Carmelo exchange the kiss of perfect love, break the spell surrounding them, and banish the Spectre. Love, the Magician, has conquered.

From this Spanish-tempered tale came the score of *El Amor Brujo*: Spanish nationalistic music *par excellence*. Especially idomatic are the simple strophic form of the songs, typically Spanish harmonic inflections, and the traditional dance rhythms.

Additional inspiration came from Debussy and especially Ravel, for de Falla lived in their circle for seven years in Paris. One of the most striking instances of Ravel's influence may be seen in de Falla's harmonic usage in "The Magic Circle."

1) Friday Evening, August 21

8:30 p. m.



SINFONIA IN B FLAT, OP. 18, No. 2 JOHANN CHRISTIAN BACH (1735-1782)

- I. Allegro assai
- II. Adagio
- III. Presto

MUSIC FOR THE THEATRE AARON COPLAND (B. 1900)

- I. Prologue
- II. Dance
- III. Intermezzo
- IV. Burlesque
- V. Epilogue

— INTERMISSION —

SYMPHONY NO. 40 IN G MINOR, K. 550 WOLFGANG AMADEUS MOZART (1756-1791)

- I. Molto Allegro
- II. Andante
- III. Menuetto: Allegro
- IV. Allegro assai

EL AMOR BRUJO MANUEL de FALLA (1876-1946) (translation of the text appears on the following page).

- I. Introduction and Scene; In the Gypsies' Cave (Night);
Song of the Sorrowing Love; The Apparition;
Dance of Terror
- II. The Magic Circle
- III. Midnight; Ritual Dance of Fire
- IV. Scene: Song of the Will-o'-the-Wisp; Pantomime; Dance of
the Play of Love; Finale (The Bells of Dawn)
Donna Petersen, Mezzo-soprano

Manuel de Falla: El Amor Brujo (Translations)

CANCIÓN DEL AMOR DOLIDO

Ay! Yo no sé qué siento,
ni sé qué me pasa
cuando éste mardito gitano me farta.
Candela que ardes,
más arde el infierno que toita mi sangre
abrasa de celos!
Ay! Cuando el rio suena qué querrá
decir?
Ay! Por querer a otra se orvia
de mí!
Ay! Cuando el fuego abrasa,
Cuando el rio suena,
si el agua no mata el fuego
a mí el penarme condena!
A mí el querer me envenena!
A mí me matan las penas! Ay! Ay!

CANCIÓN DEL FUEGO FATUO

Lo mismo que er fuego fátuo,
Lo mismo es er quere.
Le juyes y te persigue le
yamas y echa a corre.
Lo mismo que er fuego fatuo,
lo mismo es er quere.
Malhaya los ojos negros que
le alcanzaron a ver!
Malhaya er corazon triste
que en su llama quiso ardé!
Lo mismo que er fuego fátuo se
desvanece er quere.

DANZA DEL JUEGO DE AMOR

Tú eres aquel mal gitano
que una gitana quería;
El quere que ella te daba
tú no te lo mercias!
¿Quién lo habia de deci
que con otra la vendias!
Soy la voz de tu destino!
Soy er fuego en que te
abrasas!
Soy er viento en que suspiras!
Soy la mar en que naufragas!

LAS CAMPANAS DEL AMANECER

Ya está despuntando el día!
Cantad, campanas, cantad!
Que vuelve la gloria mía!

(SONG OF THE SORROWING LOVE)

Ay! I know neither what I feel
nor what is happening to me
when I long for this accursed gypsy.
You burn, Candelas.
Hell burns not hotter than all my blood
afire with jealousy!
Ay! When the river murmurs, what
is it trying to say?
Ay! Loving another girl, he has
forgotten me!
Ay! When the fire flames, when the
river murmurs,
if the water does not kill the fire,
I am condemned to craving!
I am poisoned by love!
Sorrows kill me! Ay! Ay!

(SONG OF THE WILL-O'-THE-WISP)

Just like the will-o'-the-wisp, so is love.
Just like the will-o'-the-wisp, so is love.
You flee him and he pursues you;
you call to him and he begins to run.
Just like the will-o'-the-wisp, so
is love.
Cursed be the black eyes that followed
him, wanting to see.
Cursed be the sorrowing heart
that wished to be burned in his flame.
Just like the will-o'-the-wisp,
so does love vanish.

(DANCE OF THE PLAY OF LOVE)

You are that evil gypsy
whom a gypsy girl once loved;
The love that once she gave you,
you did not deserve!
Who had to say
that you betrayed her with another girl?
I am the voice of your destiny!
I am the fire in which you consume
yourself!
I am the wind in which you sigh!
I am the sea in which you are wrecked!

(THE BELLS OF DAWN)

Now day is breaking!
Sing out, bells, sing out!
My delight is returning!

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Program Notes

The "Egmont" Overture was one of several pieces Beethoven wrote to accompany Goethe's drama in 1810. As is the case with most of Beethoven's overtures, the "Egmont" Overture is written in sonata form and adheres to his general symphonic style as regards thematic development and orchestration. The coda is noteworthy because it does not derive from material of the overture, but from another piece in the set.

Another work which drew upon Beethoven's experience with symphonic form is the Violin Concerto, composed in 1806, about the time of the fourth and fifth symphonies. The concerto since the time of Mozart had always expanded the forms of the symphony; since Beethoven was working at that time expanding the symphony, the violin concerto consequently shows a radical departure from Classical formal organization. For example, the expository section with its greatly expanded dimensions develops the material so thoroughly that further development is not necessary; the development section itself opens with material not directly related to the expository themes. The notes for August 30 explain the complex phrase construction which Beethoven used in the Eighth Symphony; it will be found that the same balance of phrase lengths and closings is an important factor in the Violin Concerto.

Rodolfo Halffter is a member of a family of Spanish composers writing in the nationalistic idiom brought to fruition by de Falla and Halffter himself. Since the Civil War, Halffter, a loyalist, has lived in Mexico City. His style relies more upon Spanish folk elements, however, de Falla being a more cosmopolitan composer.

One of the most representative of Halffter's works is the music accompanying Jose Bergamin's set of choreographed Andalusian scenes, *Don Lindo de Almería*, which Halffter wrote in 1935. *Don Lindo* is scored for double string groups and percussion, and an important element in the work is the interplay between these two bodies of strings. The musical language itself is colored with Spanish harmonic inflections and dance rhythms; it is chiefly in the orchestration that Halffter excels and goes beyond traditional material.

"It seemed to me that if Haydn had been living in this century he would have retained his own style of writing while absorbing things from newer music. I wanted to write the kind of symphony that would have such a style." Prokofiev was already renowned as an iconoclast and rebel against the academic musical scene in Moscow when he undertook the *Classical Symphony* at about age 25 (1916-17). That he should attempt a symphony in Viennese style was a supreme mockery of the critics of his "harsh, grotesque" music.

The piece succeeds because it is a splendid parody: the melodic lines have the same contours, scalar patterns and trills; the rhythms as square-cut and even as a Haydn symphony. The Classical form is preserved, even to the point of reaching dominant harmony at the end of the expository section. However, these elements are exaggerated: for example, the second theme of the first movement contains two-octave leaps in the first violins within an otherwise straightforward theme; and throughout the symphony are the most kaleidoscopic harmonic changes. In spite of its success, however, the *Classical Symphony* is not an entirely representative example of Prokofiev's mature style; the only element which was carried over to later works was the sense of harmonic invention — and that is at its most startling in his earlier style.

2) Saturday Evening, August 22

8:30 p. m.



OVERTURE TO "EGMONT" LUDWIG van BEETHOVEN (1770-1827)

CONCERTO IN D, OP. 61 LUDWIG van BEETHOVEN

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

Jaime Laredo, violin

— INTERMISSION —

DON LINDO de ALMERÍA BALLET SUITE RODOLFO HALFFTER (B. 1900)

- I. Introduction and First Dance
- II. Scene and Second Dance
- III. Third Dance
- IV. Fourth Dance
- V. Nuptial Ceremony
- VI. Fifth Dance and Scene
- VII. Final Dance

CLASSICAL SYMPHONY SERGEI PROKOFIEV (1891-1953)

- I. Allegro con brio
- II. Larghetto
- III. Gavotte: non troppo allegro
- IV. Finale: molto vivace

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Program Notes

This Vivaldi concerto is quite typical in many respects of the Venetian **concerto grosso**. The overall form adheres to the **sonata da chiesa**: non-dance movements arranged in alternating fast and slow tempi. The **concerto grosso** contrasted a group of soloists (the **concertato**) with a large string group (**ripieno**); the basic tension of the work derived from the interplay of these two groups. This particular concerto exemplifies Vivaldi's experimentation with the form, for he takes certain liberties: in the first movement the solo violins have an extended passage answered by another extended passage in the cello. Vivaldi's work in the form points towards the expansion of the **concerto grosso** to a larger-scale work. Bach made copies of Vivaldi's concerti, arranging some of them for keyboard solo; and Bach's original works in the **concerto grosso** style draw extensively upon his Italian predecessor's examples.

Mozart's piano concerti were all written to provide brand-new concert works for his own performances; it has been pointed out that his popularity in Vienna can be gauged from the number of concerti produced each year; three in 1782-83, four in each of the next two seasons, three in 1785-86, only one each for the next two seasons and then no more until the last year of his life.

This concerto was written in 1785, near the height of his favor among the Viennese. At this time Mozart was busy with **Figaro**, and it is clear that the brilliant melodious style of the opera is reflected in this work. The piano concerto was the medium in which Mozart excelled above any other instrumental form, because it combined his pianistic virtuosity (and the thematic development of the piano sonatas) and his advanced orchestral writing, especially with regards to the wind instruments. The concerto also demanded a larger form, so that the working-out of his materials is much more complete than in the symphonies.

Just as **Figaro** epitomized Mozart's innovations in the opera, so did his late piano concerti summarize the changes which he had brought to that form — a form so complete that Beethoven adopted it for his first three concerti without substantially changing it.

Darius Milhaud was first exposed to jazz in London in 1920, and his fascination was such that upon visiting New York in that year, he frequented the black theaters and dance halls in Harlem, noting down the music as it was played. Three years later he was to write the first major composition that made extensive, serious use of the jazz idiom, **La Création du Monde** (**The Creation of the World**); appropriately enough, since jazz was at that time exclusively black music, the work was illustrative of an African creation myth.

Although **La Création** is often considered to be Milhaud's greatest work, it is by no means representative of the bulk of his output. Practically the only characteristic preserved constantly in most of Milhaud's compositions is the academic, craftsmanlike contrapuntal technique which he acquired from his training at the Paris Conservatoire. This in itself is an important trait of **La Création**: the individual lines are treated in strict contrapuntal style, and to make sure that this is audible Milhaud has chosen an instrumentation of such diverse sounds that each line of the polyphony is bound to be heard. By treating music of a folk tradition in a scholarly manner, Milhaud not only parodies jazz, but also elevates it. Music of this sort is an objective statement rather than a personal revelation, exemplifying the post-Debussy French reaction against romanticism and impressionism.

In **Discovery**, Carlos Chávez has expanded the compositional technique found in **Invention** (see notes for Saturday afternoon, August 29), while limiting his tonal vocabulary in a new manner. The composer provided the follow-

3) Sunday Evening, August 23

6:00 p. m.



CONCERTO IN D MINOR, OP. 3, NO. 11 ANTONIO VIVALDI (1678-1741)

- I. Allegro
- II. Largo; Allegro
- III. Largo; Allegro

Nathan Rubin, I. Peter Frajola, violins; Sally Kell, cello

CONCERTO NO. 22 IN E FLAT, K. 482 WOLFGANG AMADEUS MOZART
(1756-1791)

- I. Allegro
- II. Andante
- III. Allegro

Maria Teresa Rodriguez, piano

— INTERMISSION —

LA CREATION DU MONDE DARIUS MILHAUD (B. 1892)

DISCOVERY CARLOS CHÁVEZ (B. 1899)

ing notes for last year's world premiere at these concerts:

"To me, discovery means discovery of sound, discovery of music, inventing of music. And constant discovery, which had led me to drastically reduce the use of repetition: if one repeats one does not discover; if one discovers one does not repeat, because one does not call discovery what is already known and just done over again, no matter how disguised it appears to be. A few repeated notes (hardly any) no repeated patterns (rhythmic or melodic) no repeated 'motives' or themes. The music proceeds in a constant flowing process of discovery.

"All discoveries — I think — ought to be more or less substantially alike: there are elements of gestation, decision, search, strength, doubt, renewed strength, revelation, confidence . . . Probably the discovery of lands was not much more different than the discovery of music is.

"Otherwise (you will realize) this music tends to escape from 'tonality'; I would not say it is atonal, because such a thing can probably hardly exist.

"There are musical intervals having a greater tonal connotation per se than others: the former being fifths, major thirds, major seconds (and their inversions) and all these I have banned or drastically reduced.

"So, I have used actually a reduced alphabet — so to speak — which however does not to reduce possibilities but only directs them to unexpected fields of musical expression."

Program Notes

In 1934 Paul Hindemith, living in Nazi Germany, was caught between his abhorrence of the repressive political system and his uncertainty of his function as an artist in a time of social unrest. The great work of those years, the opera *Mathis der Mahler* (*Mathis the Painter*) from which the orchestral symphony is derived, reflects Hindemith's inner conflict. The opera was based on the life of Mathis Grünewald, the sixteenth-century German artist, who left his studio to participate in the Peasants' Revolt of the Thirty Years' War; at the conclusion of the opera he withdraws, defeated, to his workshop: although unsuccessful in a political context, he preserves his identity as a creator of something which exists in a higher context.

At the time of *Mathis*, Hindemith was revising his tonal language from the strident dissonant style of the twenties to a less dissonant system based on his own theoretical writings, the essence of which established a hierarchy of intervals arranged according to the tension aroused by each. Thus, in Hindemith's later style the pieces progress from a relatively consonant texture to more dissonant sections, finally resolving to the most perfect of consonances (according to Hindemith): the tonic triad or open fifth.

The *Mathis* symphony is related to the opera both by direct thematic quotation and by the program of the three movements, each of which portrays a triptych painted by Grünewald on the Isenheim Altarpiece.

Inscape was written for the New York Philharmonic Orchestra and received its first performance on September 13, 1967. Regarding the general nature of the piece, Copland provided these notes:

"Two different series of twelve tones provide the materials from which is derived a major proportion of the entire composition. One of the dodecaphonic tone rows, heard as a 12-tone chord, opens and closes the piece.

"The title is borrowed from the nineteenth-century English poet-priest, Gerard Manley Hopkins . . . (to mean) a 'quasi-mystical illumination, a sudden perception of that deeper pattern, order and unity, which gives meaning to external forms.' This description, it seems to me, applies more truly to the creation of music than to any of the other arts."

Serial music has been in use for almost fifty years, and although by now it is nearly outdated, most listeners are unable to distinguish between the works of Schoenberg, Berg and Webern, let alone those of their successors. To understand serial technique, one must consider it a means of ordering sound (just as tonality) rather than a stylistic trait in itself. As a case in point stands Copland's *Inscape*. It is difficult for the general listener to appreciate the effect of serial composition on the three Viennese serialists because their twelve-tone works are generally difficult to distinguish from the pre-serial ones, many of them written in an atonal language. But Copland's pre-serial works are generally tonal, diatonic and often written in an American vernacular; that *Inscape* still sounds like Copland shows that serial technique did not lead to a revision of style.

Copland writes, "With *Inscape* I allowed myself more tonal implications within twelve-tone procedure. There is quite a lot of two voice writing that suggests tonalities. I felt that two voices would tend to imply chords where more might suggest tone clusters." Thus Copland is aware of the balance in his work between tonal and serial elements and has chosen to imply tonality with his rows. He emphasizes this duality of tonal organization by contrasting sections of calm sonorities with "dissonant" chords.

The symphonies of Brahms epitomize the classical reaction to unbridled Romanticism in the second half of the nineteenth century. In response to the freer forms of Berlioz and Liszt, Brahms consciously sought to retain the

4) Friday Evening, August 28

8:30 p. m.



MATHIS DER MALER SYMPHONY PAUL HINDEMITH (1895-1963)

- I. Angelic Concert
- II. Entombment
- III. Temptation of St. Anthony

INSCAPE AARON COPLAND (B. 1900)

— INTERMISSION —

SYMPHONY NO. 2 IN D, OP. 73 JOHANNES BRAHMS (1833-1897)

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso quasi andantino
- IV. Allegro con spirito

symphonic art of Beethoven by writing absolute (non-programmatic), classically-organized works utilizing thematic development procedures derived from Beethoven.

In pursuit of this ideal, Brahms has come to be regarded, against his will, as the leader of the anti-Liszt/Wagner faction; the polarization of the two groups produced constant wrangling, in which Brahms took little part. One gibe from the Wagner camp, in the person of Hugo Wolf, unconsciously summarized Brahms' thematic complexity: "Like God Almighty, Brahms understands the trick of making something out of nothing." In fact, the motives of the second symphony are based on intrinsically simple statements — as in the first movement's opening statement by the horn, which alone provides material for the whole movement. In addition, there are theme-transformations from one movement to the other of an extremely subtle nature. Brahms' thorough exploitation of each germ of a motive provided a model for the method of composition developed by Schoenberg and Berg.

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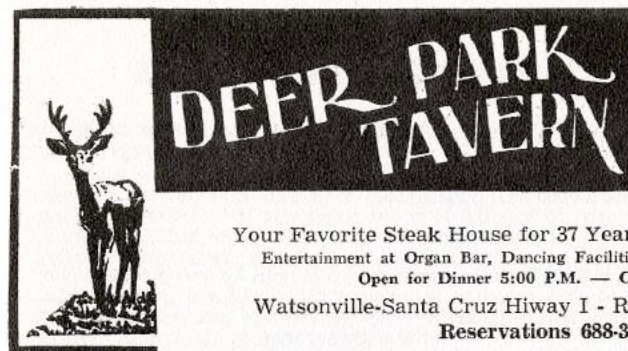
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Program Notes

There is a division in Beethoven's work between the music that he wrote for performance and music written for its own sake (by far the larger category).

The Clarinet Trio of Beethoven dates from 1798 and was written for use by an unknown clarinetist in Vienna. It is characteristic in its virtuosic piano part and conventional formal dimensions. Although this piece lacks the depth of better-developed works, the material is worked out very competently, definitely showing the young Beethoven's debt to Haydn in the development of thematic cells. One should listen to the chromatic movement of the beginning theme and its subsequent expansion when the clarinet and cello repeat it; and then its development through chromatic movement in the other themes and the development section itself. The variation movement, although based on an insipid theme from a contemporary opera, also demonstrates Beethoven's ability to transform one figure into many different shapes; clearly he chose that particular melody to demonstrate his proficiency even with simple material.

Invencción was given its first performance in New York, April 11, 1959. In a work of this scope the compositional problem usually presented is the organization and correlation of all the material. *Invencción* adopts a different means of organization and non-symmetrical structure. Of this piece, Chavez writes, "The music of this work develops in a constant process of consequent evolution. That is to say, an initial idea serves as 'antecedent' to a 'consequent' which in turn immediately becomes an antecedent to a new consequent, proceeding in the same manner from the beginning to the end of the piece."

In this respect *Invencción* is ordered very much the same way as Indian classical music, although not at all improvisatory; its form certainly marks a departure from Western musical practice.

The sonata for flute, harp and viola was written in 1915, the second of a projected set of six sonatas for diverse instruments. Debussy had completed only three at the time of his death in 1918.

With these sonatas Debussy approached a style which has been termed neo-classical. Without having to reconcile this style with that of the 20th century neo-classicists, these sonatas do evince extreme economy of texture, with individual lines more pronounced than in the earlier "impressionistic" style. The form, too, is oriented towards more classical divisions; and the tonality is much more clearly defined.

The *Harpischord Concerto* of de Falla, written in 1926, is a synthesis of many of the musical currents present in the early 20th century. Certainly, the instrumentation itself is indicative of the baroque period and consequently of the neo-classicists; in addition, the harpischord figuration is idiomatic of Italian baroque style with rolled chords and broken arpeggios.

However, it is the harmonic language of the Concerto which is most interesting: there are Stravinsky-like polychordal sections (and in the second movement several audible examples of polytonality, with the harpischord clearly in one key, the other instruments in another); baroque/Classical formularized harmonic progressions (which de Falla colors with prominent dissonances); and throughout are quotations of traditional Spanish music (the first movement even incorporates the tune of an old Castilian song). Although these influences are present, de Falla has woven them into his own style, a style which, although it tends towards eclecticism, maintains its autonomy amidst the divergent twentieth-century influences at which it hints.

5) Saturday Afternoon, August 29

2:00 p. m.



TRIO IN B FLAT, OP 11, FOR CLARINET, CELLO AND PIANO —

..... LUDWIG VAN BEETHOVEN (1770-1827)

- I. Allegro con brio
- II. Adagio
- III. Tema con Variazione

Donald O'Brien, clarinet; Sally Kell, cello

Maria Teresa Rodriguez, piano

INVENCION CARLOS CHAVEZ (B. 1899)

Maria Teresa Rodriguez, piano

— INTERMISSION —

SONATA FOR FLUTE, HARP AND VIOLA CLAUDE DEBUSSY (1862-1918)

- I. Pastorale
- II. Interlude
- III. Finale

Janet Millard, flute; Elaine Seeley, harp; Kenneth Harrison, viola

CONCERTO FOR HARPSICHORD MANUEL de FALLA (1876-1946)

- I. Allegro
- II. Lento
- III. Vivace

Maria Teresa Rodriguez, harpsichord

Janet Millard, flute; Raymond Duste, oboe; Donald O'Brien, clarinet;

Nathan Rubin, violin; Sally Kell, cello



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SYMPHONY ASSOCIATION

1970-1971 CONCERT SCHEDULE

1970 — October 24th - 8:30 p.m. Aptos High School
*October 27th - 8:30 p.m. First Congregational Church

Rossini - Overture to The Barber of Seville
Schumann - Piano Concerto in A Minor
Pianist - John Orlando
Beethoven - Symphony No. 7 in A Major

December 5th - 8:00 p.m. Santa Cruz Civic Auditorium
*December 6th - 3:30 p.m. Santa Cruz Civic Auditorium

Tchaikowsky - The Nutcracker Ballet with the
Pacific Ballet Co. of San Francisco

1971 — January 30th - Aptos High School - 8:00 p.m.

SANTA CRUZ YOUTH SYMPHONY

February 6th - 8:30 p.m. Aptos High School
*February 9th - 8:30 p.m. First Congregational Church

Jommelli - Ciaccona
Mayazumi - Essay for Strings
Mozart - Symphony No. 31 in D Major
Tchaikowsky - Violin Concerto in D Major
Soloist - Taeko Maehashi

March 20th - 8:30 p.m. Cabrillo College Theatre
March 23rd - 8:30 p.m. First Congregational Church

CHAMBER ORCHESTRA CONCERT

Vivaldi - The Seasons (Soloist from the Orchestra
to be announced)
Hindemith - Five Pieces for Strings Op. 44
Beethoven - Septet

BENEFIT CONCERT FOR YOUTH MUSIC PROGRAM

*May 15th - 8:30 p.m. Vets Mem. Hall - Watsonville
May 18th - 8:30 p.m. First Congregational Church

POPS CONCERT WITH YOUTH SYMPHONY

Tchaikowsky - Capriccio Italiane

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Bernstein - Overture To Candide
Strauss - Excerpts from Die Fledermaus (The Bat)
Dramatized in Costume (Soloists to be announced)

May 22nd - 8:00 p.m. Aptos High School

SANTA CRUZ YOUTH SYMPHONY

*Single Ticket Price \$2.50 Season Ticket \$8.00 Students Half Price

Program Notes

Lou Harrison's Mass was begun on the day that Hitler invaded Poland; the *Kyrie* was conceived literally on the streets of San Francisco. At that time the composer was fascinated by the story of a group of Franciscan Fathers in California who invited the Indians into the mission to participate in a musical ceremony, the Fathers intoning liturgical chant and the Indians playing all sorts of percussion instruments.

The qualities of Harrison's "Mission Period," as he calls it — chant-like melismas coupled with percussion instruments — were incorporated in the first version of the work, scored for unison voices, trumpet and percussion. In fact, the vocal line was composed from beginning to end as a whole, which would emphasize the connection to chant. The Mass, however, was revised in New York in 1949: the percussion was deleted and harp and strings added to make it acceptable for performances in church.

The texture is varied by the antiphonal use of the voices. Use of antiphony, church modes and Landini cadences reinforces the liturgical effect of the music. The music also takes after the practice of Renaissance church composers in its symbolic content. For example, Mr. Harrison has stated that when the ascending ostinato figure of the *Agnus* is inverted at the end, it symbolizes both the Crucifixion and the Hanged Man of Christian mysticism.

The three Nocturnes of Carlos Chávez are almost madrigal-like in their intent to express the poetic texts. They employ poems by Keats, Shelley and Byron; and "A Woman is a Worthy Thing" uses an anonymous fifteenth-century poem which would in fact have provided a worthy text for an Elizabethan madrigal. In the evolution of the madrigal, composers tended to use more and more chromaticism to emphasize striking textual devices, until the time of de Rore and Gesualdo when the harmonies were constantly changing with each new phrase. Chávez' choral works are fully as kaleidoscopic as Gesualdo's with regard to textual expression. Naturally, the tonal language is greatly different: Chávez tends to avoid triadic writing, often striving for an open, two part sound. These pieces represent a facet of Chávez' composition not shown in those works which employ idiomatic Mexican materials, but which is an integral part of his technical vocabulary.

The selections by Copland and Bartók are both drawn from the folk traditions that each composer knew. Copland has always been interested in the incorporation of native American elements into his works, and Bartók spent years traveling in Central Europe, complete with recording equipment, to study the rich folk heritage of the area.

"Simple Gifts" originated with the Shaker sect, and provided major thematic material for *Appalachian Spring* (1944). Like most American folk music, it is rhythmically and harmonically uncomplicated, and very regular in its phrasing. Copland's realization of the original material, heeding the text, emphasizes its simplicity.

The folk music of the Balkans, by contrast, is rhythmically complicated, often in meters of five or seven or complex meters subject to varying subdivision, and uses non-Western melodic modes. Bartók has provided a correspondingly intricate arrangement of these Slovak melodies, often treating the lines contrapuntally. (The close of the pieces bears a striking resemblance to a fourteenth-century Landini cadence.) By subjecting music from a folk tradition to development in the terms of Western art music, he expresses his respect for the original form, recognizing its ability to sustain development as well as exist on its own.

Stravinsky wrote the *Symphony of Psalms* in 1930 at the request of Serge Koussevitsky. The dedication begins, "Cette Symphonie composée à la gloire

6) Saturday Evening, August 29

8:30 p. m.



MASS LOU HARRISON (B. 1917)

- I. Kyrie - Christe - Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Agnus Dei

— INTERMISSION —

SIMPLE GIFTS AARON COPLAND (B. 1900)

THREE NOCTURNES CARLOS CHÁVEZ (B. 1899)

- I. Sonnet to Sleep
- II. To the Moon
- III. So We'll Go No More A-Roving

A WOMAN IS A WORTHY THING CARLOS CHÁVEZ

FOUR SLOVAK FOLK SONGS BÉLA BARTÓK (1881-1945)

- I. Wedding Song from Poniky
- II. Song of the Hayharvesters from Hiadel
- III. Dancing Song from Medzibrod
- IV. Dancing Song from Poniky

Festival Chorus; Gilbert Seeley, conductor

SYMPHONY OF PSALMS IGOR STRAVINSKY (B. 1882)

de DIEU . . ." and just as Bach's most complex works are his sacred compositions, so is it with Stravinsky.

The composer said of the *Symphony*, "The first movement was composed in a state of religious and musical ebullience . . . I was not aware of Phrygian modes, Gregorian chants, Byzantinisms, or anything of the sort, while composing this music, though influences denoted by the scriptwriters' baggage-stickers may very well have been operative." Stravinsky, however, does note that he was always conscious of the use of thirds in his melodic material, and this is a key to understanding the way he composes. The first movement begins with an oboe-bassoon figure consisting of sequences of minor thirds connected by a major third; as the movement progresses, this figure is developed. The first fugue subject in the second movement is also built on the same interval relationship. In addition to this strictly melodic development, the second movement contains a second fugue subject, developed independently, and then combined with the first fugue theme in a double fugue. Thus Stravinsky's developmental techniques, based primarily on intervallic expansion and contrapuntal devices, draw more from the practice of the Renaissance (and Bach) than from the tradition of Beethoven, which emphasizes thematic development.



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... and his brother's name was
Jubal: He was the father of all
such as handle the harp and
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Program Notes

Adaptation of pre-existent material presents a composer with the alternative of using the material in its essentially original form or transforming it substantially. The Romantic tradition often inclined towards the latter; but in the twentieth century there has been an unmistakable trend towards literal adoption of folk and jazz motifs as well as more subtle assimilation of these styles. Chávez' *Sinfonia India* (composed in 1936) uses three Indian melodies from Northwest Mexico in their original form. The first is characterized by a rhythmic ostinato, repetitions of small melodic units appearing in different rhythmic relation to the stressed meter, and unison melody. The second melody appears in the clarinets in triple time. It is subject to direct repetition with changing orchestration; for when a composer adapts a folk melody, the most natural thing to do is to provide a novel orchestration. The third melody, of a similar nature, is introduced by the horn. Subsequent thematic material is then derived from these three melodies.

Throughout the *Sinfonia* the qualities of the original melodies are preserved: the complex rhythmic structure is emphasized by the everpresent percussion section, while the melodic line is kept unencumbered through simple harmonies and counter-subjects.

Another example of Chávez' treatment of pre-existent material is his transcription of a chaconne for organ by Dietrich Buxtehude, (ca. 1637-1707), the most important German composer between the time of Schutz and Bach. Composer of over eighty organ works, Buxtehude was a teacher of Bach, Handel and Telemann. The chaconne is a set of variations over an unchanging bass figure. A central problem in a transcription for orchestra is providing a variety of coloration; with a variation texture, clearly the orchestration should depend on the nature of the original variation. Chavez indicated that he did not intend to imitate the sound of a seventeenth- or twentieth-century organ, but to acquaint audiences with the works of Buxtehude.

In the Eighth Symphony, Beethoven adhered strictly to the formal plan of a Classical symphony, but obtained a completely novel sound through progressive orchestration, harmonic conception, and rhythmic and thematic development. Two structural devices unify the complete work. First, a differentiation between closed and open phrases, (that is, clearly delineated, well defined phrases as opposed to those leading directly into the ensuing material without the feeling of a resting point); and second, the contrast between balanced phrases and phrases of irregular length.

To illustrate, the first movement, a sonata form, pairs two open themes of irregular length. The initial theme begins with two closed four-bar phrases, creating a sense of balance; but Beethoven has added another four-bar phrase which leads directly into the following material, not really ending until the second theme is stated. This theme is also of irregular length, and rather than ending, dissipates on a diminished seventh chord. The development does not contain a single resting-point, impelled without stopping into the recapitulation of the first theme, which this time consists of a perfectly balanced, closed, eight-bar phrase. In this movement Beethoven creates tension by using an open structure within the framework of the Classical sonata-form, which, with its prescribed sections, implies a closed structure. This same balance governs the other movements.

The Eighth Symphony was written, along with the Seventh, four years after the Sixth and ten years before the Ninth; by using the short Classical dimensions, Beethoven was summing up the innovations he had brought to

7) Sunday Evening, August 30

6:00 p. m.



CHACONNE IN E MAJOR DIETRICH BUXTEHUDE (c. 1637-1707)
transcribed by CARLOS CHÁVEZ (B. 1899)

SYMPHONY NO. 8 IN F MAJOR LUDWIG VAN BEETHOVEN (1770-1827)
I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

— INTERMISSION —

SIX PIECES, OP. 6 ANTON WEBERN (1883-1945)
I. Langsam
II. Bewegt
III. Massig
IV. Sehr massig
V. Sehr langsam
VI. Langsam

PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE CLAUDE DEBUSSY (1862-1918)

SINFONIA INDIA CARLOS CHÁVEZ

that form since the First Symphony — a last vantage point before the last symphony.

The Six Pieces, Op. 6, (along with the Five Pieces for String Quartet, Op. 5, and Four Pieces, Op. 7, for Violin and Piano) mark the beginning of Webern's predilection for the "little form" — form so highly concentrated in development that it cannot be sustained for very long.

The orchestra of Op. 6 was never again matched by Webern in size or variety. The work was composed in 1909, two years after his "discovery" of Debussy; and since Webern's earliest orchestral writing reflected the thick textures of Wagner, Mahler and Brahms, it is not difficult to see how Webern melded the bigness of the German Romantics with the coloristic preoccupation of Debussy to expand the scope of orchestral writing. An example of Webern's orchestral innovation is his division of a single melodic line between several instruments. This is audible at the beginning of Op. 6 where the initial melody is passed from the flute to trumpet to flute to horn; this technique is used constantly.

Perhaps the best way to listen to Webern is to note the contours of his melodies — (often in his shorter pieces they consist of only a few notes). One finds that certain contour motives recur throughout each piece: an indication of the constant development which takes place on a rhythmic and dynamic, as well as melodic level.

Stephane Mallarme (1842-1898) was the central figure among the French "symbolist" poets of the late 19th century. His works, characterized by their vague literal allusions and preoccupation with the pure sound of the poem itself, have lent themselves to musical expression from the time of Debussy to the present (e.g. Pierre Boulez). His eclogue "L'Après-midi d'un faune" ("The Afternoon of a Faune"), published in 1876 (significantly, with illustrations by Manet), provided the source for Debussy's "Prelude" in a manner befitting the highly referential content of the poem; for it was Debussy's expressed intent to freely illustrate rather than to write programmatic music in the Romantic tradition. He wrote that it "describes the successive scenes among which the wishes and dreams of the Faune wander in the heat of the afternoon. Then, tired with pursuing the fearful flight of the nymphs and naiads, he abandons himself to the delightful sleep, full of visions finally realized, of full possession amid universal nature."

At the time of the **Prelude** (1894) Debussy's mature style was still being evolved; however, the basic elements of his language are already present: chains of parallel seventh or ninth chords functioning as melodic accompaniment; inclusion of non-harmonic tones in chords in order to obscure the tonality; strict contrapuntal writing (as when the flute line is imitated and developed by the other winds); predilection for western and oriental melodic modes; and extreme sophistication of orchestration with regards to timbre. Debussy's writing still clings to well-defined tonality during this period, often using simple triads; by the time of **Pelleas**, eight years later, this had given way to a preoccupation with obscuring tonality to emphasize sheer sound.

Acknowledgments



The Cabrillo Guild of Music gratefully acknowledges the many individuals who have personally assisted in the production of the festival. Thanks also to the numerous organizations which have contributed to the festival's success.

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Carlos Chavez, Mexico's internationally renowned contemporary composer and conductor, will assume the role of Musical Director for the 1970 Festival. The exciting response to the Festival's premiere performance of his "Discovery" symphony last year resulted in both great personal acclaim for Senor Chavez, who attended as an honored guest, and a standing ovation for his brilliant new work commissioned by the Festival to commemorate the California Bicentennial.

His international fame as a conductor began with a Boston Symphony appearance in 1936. It has since broadened to include appearances with most of the leading American, European, and South American orchestras. His notable compositions, including "Sinfonia India" and "El Sol," have continuously demonstrated his reputation as a vital, original, and commanding composer and performer.

This season's Cabrillo Festival program includes selections observing the Beethoven Bicentennial celebration, as well as the 70th Anniversary of America's Aaron Copland, and several Chavez compositions. Other selections will include the West Coast Premieres of four important contemporary works, and a wide variety of other unusual compositions in addition to the more familiar works and composers.

The 60-piece ensemble brought together for the 1970 Festival will include regular members of Bay Area symphonies, other professional musicians selected by special audition, and soloists chosen by Chavez.



PROGRAM OF CONCERTS

CONCERT 1 Friday, August 21, 8:30 p.m.
Symphony in B flat.....Johann Christian Bach
Music for the Theatre.....Copland

Intermission

Symphony in G Minor.....Mozart
Love the Magician.....De Falla

CONCERT 2 Saturday, August 22, 8:30 p.m.
Overture to Egmont.....Beethoven
Violin Concerto.....Beethoven

Jaime Laredo, violin

Intermission

D. Lindo de Almeria.....R. Halffter
Classical Symphony.....Prokofieff

CONCERT 3 Sunday, August 23, 6:00 p.m.
Concerto for Two Violins and Cello.....Vivaldi
Piano Concerto in E flat.....Mozart

Maria Teresa Rodriguez, piano

Intermission

La Création du Monde.....Milhaud
Discovery.....Chavez

CONCERT 4 Friday, August 28, 8:30 p.m.
Mathis der Maler Symphony.....Hindemith
Inscape.....Copland

Intermission

Symphony II.....Brahms

CONCERT 5 Saturday, August 29, 2:00 p.m.
Trio for Piano, Cello and Clarinet.....Beethoven
Invención for piano solo.....Chavez

Maria Teresa Rodriguez, piano

Intermission

Sonate pour Flute, Harpe et Alto.....Debussy
Concerto per Clavicembalo.....De Falla

Maria Teresa Rodriguez, clavicembalo

CHORAL CONCERT*

CONCERT 6 Saturday, August 29, 8:30 p.m.
Mass.....L. Harrison
El Sol.....Chavez

Intermission

Lark.....Copland
Three Nocturnes.....Chavez

I—Sonnet to Sleep

II—To the Moon

III—So we'll go no more a-roving

A Woman is a Worthy Thing.....Chavez

Four Slovak Folk Songs.....Béla Bartók

A Cappella Chorus Conducted by Gilbert Seeley

Symphony of Psalms.....Strawinsky
*The chorus has been prepared by Gilbert Seeley

CONCERT 7 Sunday, August 30, 6:00 p.m.
Chacone.....Buxtehude-Chavez
Symphony No. VIII.....Beethoven

Intermission

Sechs Stücke, Op. 6.....Webern
L'Après-Midi d'un Faune.....Debussy
Sinfonia India.....Chavez