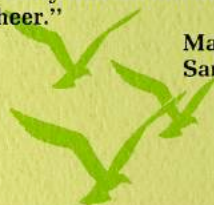


"The audience apparently had no intention of going home, preferring to stay and cheer."

Marilyn Tucker
San Francisco Chronicle



Cabrillo Music Festival

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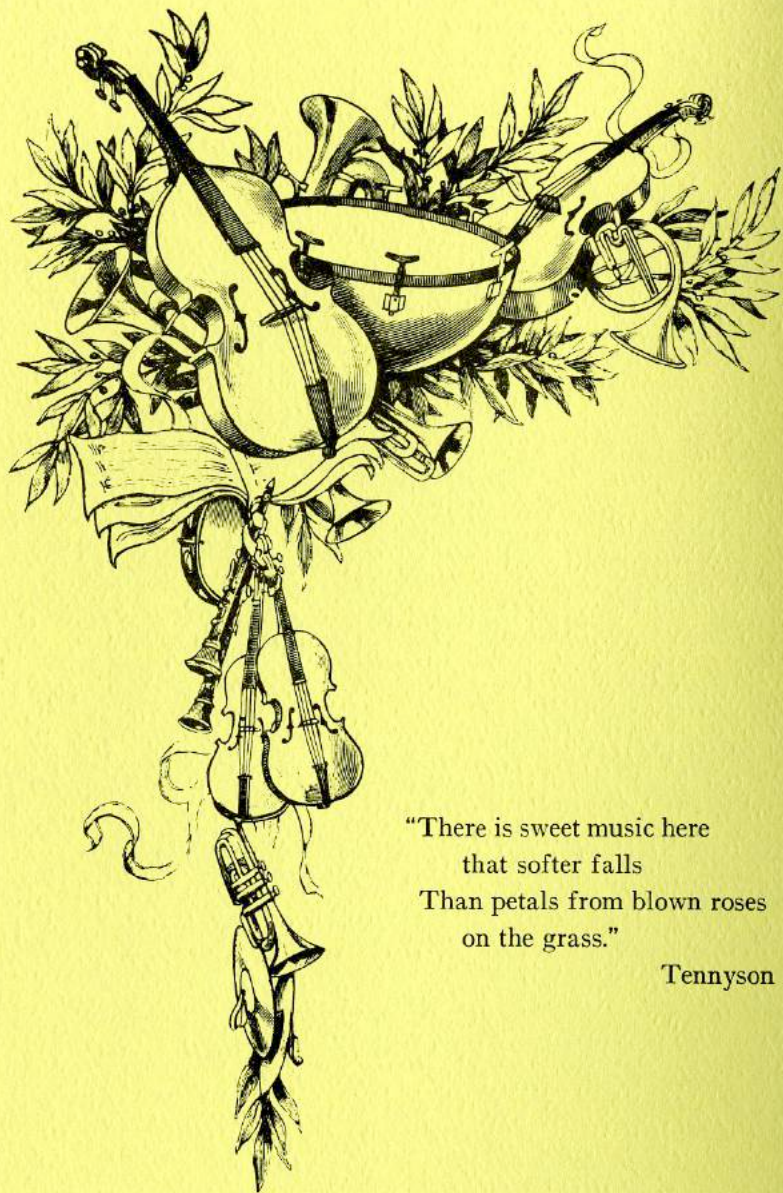
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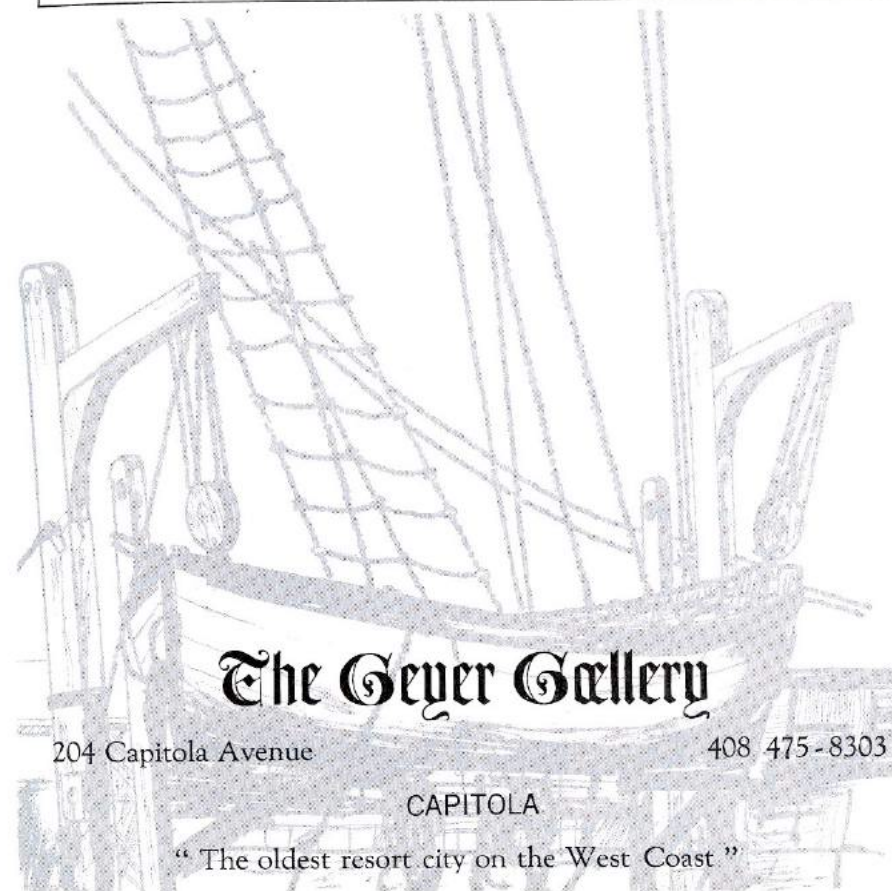
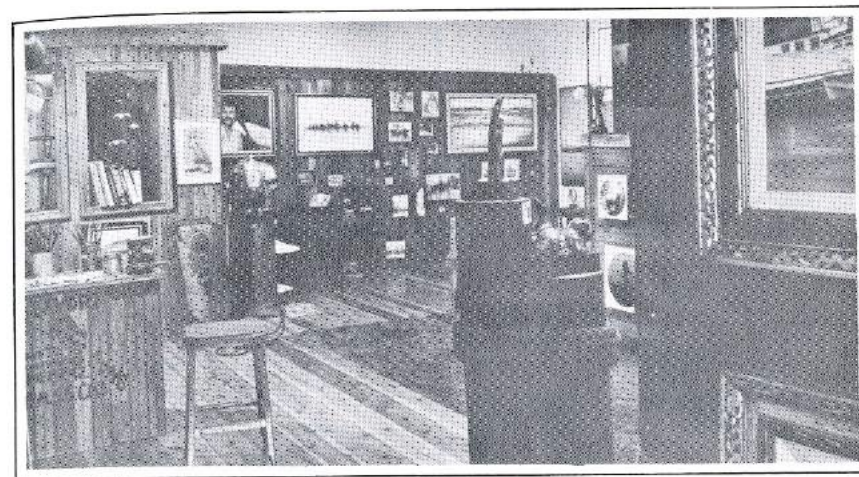


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Than petals from blown roses
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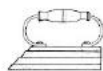
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About the Festival's Past, Present, and Future



The Cabrillo Guild of Music and Cabrillo College sponsored an experimental Cabrillo Music Festival in August, 1963. Gerhard Samuel and an orchestra recruited largely from his Oakland Symphony presented a five-day festival running from Wednesday, August 21, through Sunday, August 25.

San Francisco critics raved about the music and the Cabrillo Theater's superb acoustics, so the Guild expanded the offering in 1964 to the heretofore traditional "last two August weekends."

Despite the plethora of festivals in the East, Samuel's programs aroused the interest of the press on the Atlantic coast. And Newsweek, reviewing festival highlights the world around in June 1970, had Cabrillo as the sole Northern California listing. That gave Carlos Chávez' first program as conductor.

In 1969 Mexico's leading composer-conductor was introduced to Cabrillo audiences through the world premiere of "Discovery." The festival commissioned the work to commemorate the Portola Expedition Bicentennial.

This year Maestro Chávez returns for his second tour as Cabrillo Music Festival's musical director and conductor.

Next year's tenth anniversary festival will surely bring Cabrillo audiences a unique treat in the shape of a premiere performance or something as yet only dreamed of.

Cabrillo Guild of Music



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Dear Friends,

Welcome, returning Festival goers, and first-nighters, to the ninth annual Cabrillo Music Festival. This year we bring you nine concerts of music selected and conducted by Maestro Carlos Chávez.

The hallmark of the Festival is its variety in programming, spanning the centuries in musical styling and instrumentation. This year is no exception. From the chamber orchestra of Bach to the electronic Moog Synthesizer spans nearly three hundred years. Cabrillo Festival audiences love it all!

I extend my personal thanks and those of the entire Board to all of you who have made this Festival possible.

Sincerely,

Ruth Frary, *president*
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*Best Wishes to the
1971 Cabrillo Music Festival*



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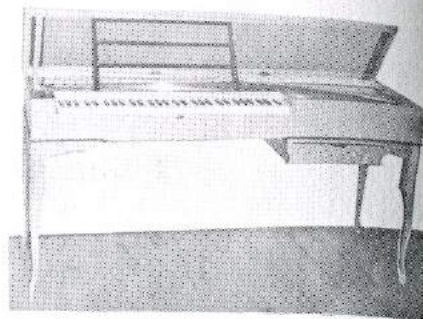
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Cabrillo Festival Orchestra

1st Violin

Kenneth Goldsmith,
Concertmaster
I. Peter Frajola,
Asst. Concertmaster
Carl Ottobrine
Carol Shive
Jacqueline Anderson
Robert Rozak
Betty Iacovetti
Norma Duckles

2nd Violin

Marlan Carlton, Principal
Lee Lufkin
Jean Williams
Erroll Kuhn
Milton Niederhofer
Scott Chaney
John Tenney
Tetsuya Hayashi

Viola

Kenneth Harrison,
Principal
Pamela Goldsmith
Victor Palmason
Pat Foley
Janna Hervig
Mimi Dye

Cello

Sally Kell, Principal
Judy Ledford
Jean Johnson
Shirley Douty
Michael Deatherage
Lee Duckles

String Bass

Dean Williams, Principal
Michael Ann Fader
Michael Burr
Michelle King

Flute

Janet Millard
Lawrence Duckles
Barbara Bernhard

Oboe

Raymond Dusté
Eleanor Biondi
David Seeley

English Horn

Eleanor Biondi
David Seeley

Clarinet

Donald O'Brien
James Dukey

E Flat Clarinet

Richard Burke

Bass Clarinet

Tom Rose

Alto Saxophone

James Dukey

Soprano Saxophone

Alex Foster

Tenor Saxophone

Michael Andreas

Bassoon

Robert Hughes
Gregory Barber
Jerry Dagg
Robin Elliott

Contra-Bassoon

Robert Hughes
Gregory Barber

French Horn

Max Mazenko
Krehe Ritter
Gail Sprung
George Mealy
William Larkin

Trumpet

Joyce Johnson
Charles Brady
William Holmes
Jack Fadey

Trombone

Billy Robinson
Carla Rosenbloom
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Tuba

Dick Douty

Timpani

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Percussion

Randy Hurwitz
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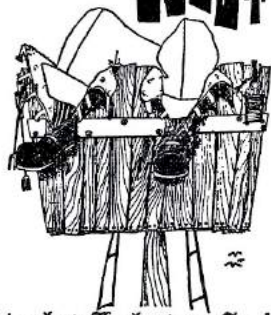
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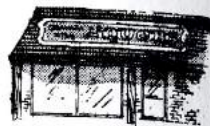
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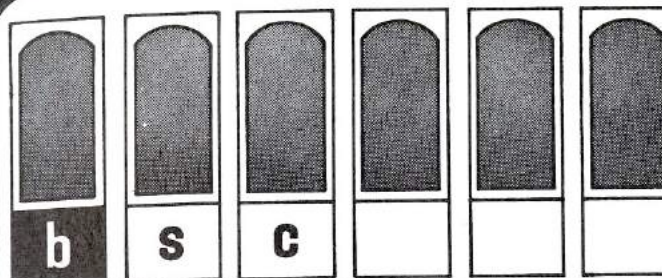
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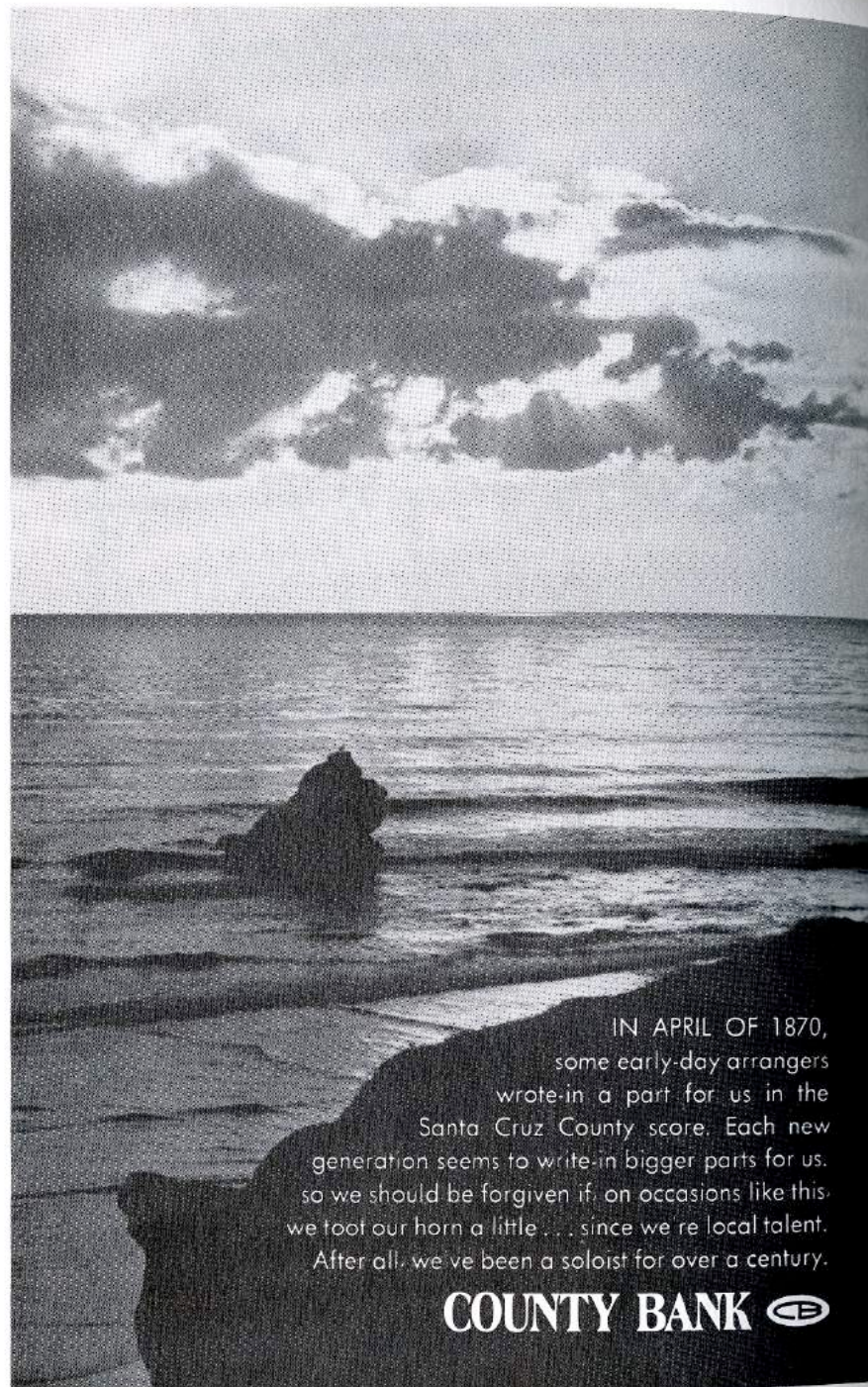
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Festival Program

Concert 1

Jean Francaix Symphonie D'Archets
Paul Hindemith Five Pieces, Opus 44, No. 4 for Strings
Wolfgang Amadeus Mozart Eine Kleine Nachtmusik (K. 525)
Wolfgang Amadeus Mozart Concerto for Piano in D minor (K. 466)

Concert 2

Heitor Villa-Lobos Choros No. 7
Carlos Chávez Double Quartet from The Daughter of Colchis
Francois Poulenc Trio for Piano, Oboe and Bassoon
Aaron Copland Fantasy for Piano

Concert 3

Igor Stravinsky Apollon Musagete
Johann Sebastian Bach IV Brandenburg Concerto
Carlos Chávez V Symphony for Strings

Concert 4

Franz Haydn Symphony No. 82 in C major (The Bear)
Maurice Ravel Ma Mère L'Oye
Robert Hughes Radiances
Igor Stravinsky Fire Bird Suite

Concert 5

Lou Harrison Young Caesar

Concert 6

Ludwig van Beethoven III Symphony "Eroica"
Carlos Chávez Concerto for Piano

Concert 7

Dmitri Shostakovich V Symphony
Erik Satie Trois Petites Pièces Montées
Carlos Chávez Suite from the Ballet - Symphony H.P.

Concert 8

Wolfgang Amadeus Mozart Concerto for Clarinet in A major (K. 622)
Julián Orboń Tres Cantigas del Rey
Edgard Varèse Intégrales
Carlos Chávez 10 Preludes for Piano

Concert 9

Peter Tchaikovsky Piano Concerto No. 1 in B-flat minor
Debussy-Ravel Sarabande
Claude Debussy Nocturnes (Nuages, Fêtes, Sirènes)
Maurice Ravel Daphnis et Chloe, II Suite

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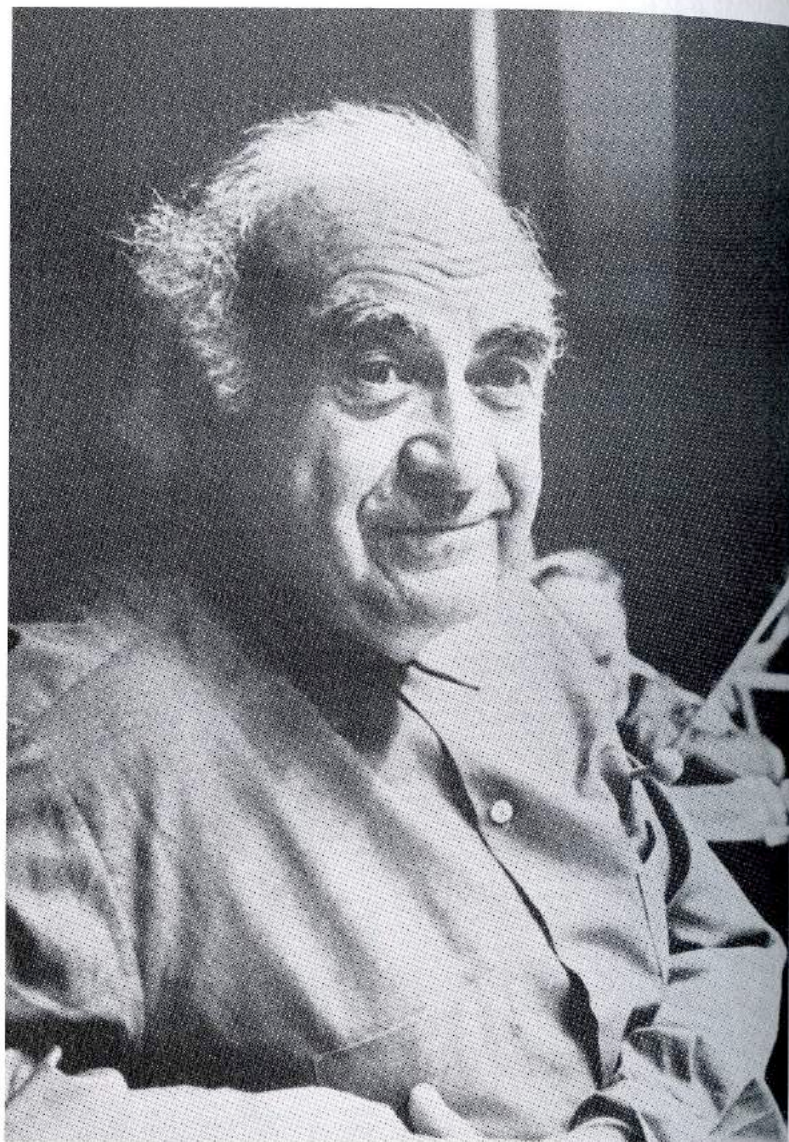
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Carlos Chávez

Carlos Chávez, composer and conductor of wide acclaim in American and European concert halls, brings a remarkable international reputation with him to the 1971 Cabrillo Music Festival.

At 21 he presented in Mexico City his first public concert, a program of his own compositions for chamber music, piano, and voice and piano. 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, Varèse, Falla, Satie, Poulenc, Milhaud, etc. In 1928 he founded the Symphony Orchestra of Mexico, which he conducted from its inception until 1948. During the 21 years of his leadership, Chávez presented an amazingly wide repertoire 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. Serge Koussevitzky asked Chávez to conduct the Boston Symphony Orchestra in April of the same year. The following season he was invited as composer-conductor by the New York Philharmonic (as Stravinsky and Enesco were too). Ever since, Chávez has been guest conductor, every season, of major orchestras in the United States, Germany, France, Scandinavia, Austria, Belgium, Israel, Spain, and South America.

His works 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.*"

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.*"

Program Notes

JEAN FRANCAIX
(1912-)

Symphonie d'Archets

Jean Francaix, born in LeMans of a musical family, showed unusual talent from an early age, both in piano and composition. His first published work appeared when he was only ten: a piano suite titled **Pour Jacqueline**, written a year earlier to celebrate the first walking steps of a cousin.

Francaix has represented French music at festivals abroad of the International Society for Contemporary Music and has appeared as soloist both in his own and other works with leading orchestras in Europe and the United States.

His **Symphonie d'Archets** was completed in 1948 and premiered at a B.B.C. concert in November of that same year under the direction of Nadia Boulanger.

PAUL HINDEMITH
(1895-1963)

Five Pieces for Strings, Op. 44 No. 4

Hindemith first became aware of the needs of "consumers" of music when in 1926, after an already eventful career as composer and violist, he assumed a teaching post at the Berlin Hochschule. Here his close contact with the students convinced him that undue stress had been placed on listening to music and not enough on active participation. Out of this experience came a great number of compositions suited to performance by amateurs of varying degrees of proficiency.

Among the works written specifically for his students at the Hochschule were **Spieldmusik**, Op. 43, a group of pieces to be sung and played; **Schulwerke für Instrumental-Zusammenspiel** (School Music for Instrumental Ensembles) Op. 44; and **Sing- und Spiel-musik für Liebhaber und Musikfreunde**, (Music to be Sung and Played by Music-lovers and Friends of Music).

Although their primary function was to provide much-needed performance material, these works also aimed at exposing students to the contemporary idiom. Such a conception was entirely new, and a large segment of the press reacted in hostile and negative fashion. The **Zeitschrift für Musik**, for example, noted that "The experimentation with children is all the more offensive because the content of the music does not justify the very strenuous efforts it demands." Time, of course, has vindicated Hindemith's aims and placed him in proper perspective as one of many prominent composers whose concern with the musical education of children gave their charges credit for greater capacity and appreciation than did the musical public at large.

WOLFGANG AMADEUS MOZART
(1756-1791)

Eine Kleine Nachtmusik (K. 525)

The Serenade for String Orchestra (K.525), for which Mozart himself supplied the title, **Eine Kleine Nachtmusik**, was completed in Vienna on August 10, 1787. Notwithstanding the fact that this work belongs therefore to the fully mature period of his **Don Giovanni**, the **String Quintets in C Major and G Minor** (K.515, 516), and the **A Major Violin Sonata** (K.526), it reverts both in style and sentiment to a work he wrote when he was only 17: the **Divertimento for Strings** (K.136).

Mozart's specific purpose in writing this music is not known. It was undoubtedly not intended for connoisseurs, nor for performance by his more perceptive colleagues. With its elegant polished phrases, its transparency, its compactness, and faultless balance, it suggests rather the Unterhaltungsmusik which 18th century composers were frequently commissioned to write for various festivities at the courts or at the homes of the wealthy.

Einstein has suggested as explanation that the recently completed **Musical Joke** lingered in Mozart's consciousness as a "violation of every rule of smooth sonority, a jarring contradiction which required compensation in tones of complete correctness, of rounded perfection."

Whatever the original purpose of the Serenade and the reason for Mozart's choice of a style so much at variance with that of his maturity, **Eine Kleine**

1) Friday Evening, August 13 8:30 p. m.

Symphonie D'Archets pour Orchestre à Cordes **Jean Francaix (1912-)**

- I. Andantino misterioso - Allegro assai
- II. Andante molto
- III. Scherzo
- IV. Allegretto assai

Five Pieces for Strings, Op. 44 No. 4 **Paul Hindemith (1895-1963)**

- I. Slow
- II. Slow
- III. Lively
- IV. Very slow
- V. Lively

— INTERMISSION —

Eine Kleine Nachtmusik **Wolfgang Amadeus Mozart (1756-1791)**
Serenade for String Orchestra, K. 525

- I. Allegro
- II. Romanze
- III. Menuetto: Allegretto
- IV. Rondo: Allegro

Concerto for Piano in D minor, K. 466 **Wolfgang Amadeus Mozart**
Beethoven Cadenzas

- I. Allegro
- II. Romanza
- III. Rondo (Allegro assai)

Maria Teresa Rodríguez, piano

Nachtmusik has today become perhaps the most popular and widely played of all his instrumental works.

WOLFGANG AMADEUS MOZART—Piano Concerto No. 20, in D Minor, K.466 (1756-1791)

In the Vienna of Mozart's time, theatres and opera houses closed for the Lenten season, so that during this period, musicians took to the concert stage. Mozart was quite active in these Lenten concerts, and his programs usually climaxed with an original concerto in which he appeared as soloist.

The D minor piano concerto was written for such an occasion. Completed on February 10, 1785, it was performed the following day for the opening of the subscription series at the Mehlgrube. There was scarcely time for rehearsal, and both soloist and orchestra had to perform the Rondo at sight. Yet the concerto was an instant success and has remained one of Mozart's most popular works as well as being the best known of his concertos for any instrument.

Mozart left out written cadenzas for this work. Beethoven, who was immensely fond of it, provided cadenzas of his own.

Program Notes

HEITOR VILLA-LOBOS
(1887-1959)

Choros No. 7

Heitor Villa-Lobos, through whose music the attention of the world was first focused in Brazil, has sometimes been likened to Mozart in that both were creative giants.

Villa-Lobos invented many new forms of his own, among the most unique being the **Chóros**. **Chóros**, a term of several meanings, was first used in Rio de Janeiro during the 19th century to depict a type of improvised instrumental serenade, frequently modulating from major to minor, often highly rhythmic, sometimes sentimental, played by wandering street musicians. Villa-Lobos employed the term much more freely, defining it as "a new form of musical composition in which a synthesis is made of different types of Brazilian music, both Indian and popular, reflecting in its fundamental elements the rhythms and characteristic elements of the people."

Chóros No. 7, composed in 1924, although designated **Settimino** by the composer, actually comprises eight instruments: flute, oboe, clarinet, alto saxophone, bassoon, tamtam, viola, and cello. The tamtam, however, is employed to produce nine sounds only, after which it is silent.

CARLOS CHÁVEZ
(1899-)

Double Quartet from *The Daughter of Colchis*

In 1943 Carlos Chávez was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress to compose the music for a ballet for Martha Graham, to be based on the theme of **La Hija de Colquide (Daughter of Colchis)**. While Miss Graham gave the composer complete freedom in writing according to certain basic principles laid down by her, she stated, "I will probably change the action as I work on it because the words are one thing and the movement another, and the music can change the idea of the ballet." Upon receiving the completed score, Miss Graham changed her original idea and wrote a different ballet titled **Dark Meadow**, which received its premiere performance in New York on January 23, 1946.

The five scenes of the suite are as follows:

1. **Preludio**. Here the cast is introduced. Man shows affection toward Woman but remains true to his own Muse. Woman, appearing as a bride, has a cape draped over her wedding dress to indicate her nature as a true Daughter of Colchis. This scene is characterized by long musical phrases of modal character.

2. **Encantamiento**. The Daughter of Colchis is transformed into a witch. Here the demonic element predominates. Woman and Fury conspire to separate Man and Muse.

3. **Zarabande**. The four characters, escaping for a moment their conflicts, unite to perform the ancient dance.

Zarabande was written as homage to Carl B. Engels. Its main motif, C-B-E, corresponds to Engels' initials, being a cryptic dedication. The mood is amiable and serene.

4. **Peán**. In its original Greek sense, a **peán** is a lament or funeral chant. Here the lament is for Woman dominated by Fury yet torn between terror and tenderness — Woman aware of her humanity and willing to share Man with his Muse.

5. **Postludio**. In this last scene the characters at last unite in a mood of tranquility.

The **Postludio** presents a re-exposition of thematic material from the **Preludio**, the difference between them being that the **Postludio** shows greater thematic condensation and at the same time denser harmonic writing.

The treatment of the suite is modal throughout, the five scenes possessing great thematic unity.

FRANCIS POULENC
(1899-1963)

Trio for Piano, Oboe, and Bassoon

The main thrust of Poulenc's music derives from his melodic gifts and the inspiration he drew from the human voice. His writing is predominately diatonic and harmonic with great sensitivity to nuance of key.

The Trio for Piano, Oboe, and Bassoon marked his first important venture

2) Saturday Evening, August 14 8:30 p. m.

Heitor Villa-Lobos (1887-1959)

Chóros No. 7
Settimino

Janet Millard, flute; Raymond Duste, oboe; Donald O'Brien, clarinet; Robert Hughes, bassoon; Kenneth Goldsmith, violin; Sally Kell, cello; James Dukey, saxophone; Larry Wilson, percussion.

Carlos Chávez (1899-)

Double Quartet
from *The Daughter of Colchis*

- I. Preludio
- II. Encantamiento
- III. Zarabande
- IV. Peán
- V. Postludio

Janet Millard, flute; Raymond Duste, oboe; Donald O'Brien, clarinet; Robert Hughes, bassoon; Kenneth Goldsmith, first violin; Marlan Carlson, second violin; Sally Kell, cello; Kenneth Harrison, viola.

Trio for Piano, Oboe and Bassoon

Francis Poulenc (1899-1963)

- I. Presto
- II. Andante
- III. Rondo

María Teresa Rodríguez, piano; Raymond Duste, oboe; Robert Hughes, bassoon.

— INTERMISSION —

Fantasy for Piano

Aaron Copland (1900-)

María Teresa Rodríguez, piano

into the sphere of chamber music. A brief introduction, ambiguous in mood (it could be either grave or wry) opens the first movement, leading to a Presto section, humorous yet with a trace of mock sentimentality. The chaste opening theme of the Andante is first announced by the piano, then taken up by the winds. Its lyrical purity finds particularly apt expression in the character of the oboe. Yet in the ensuing swift-moving Rondo, it is the ironic character of the instrument that receives emphasis as the movement races inexorably to a goal that Poulenc amusingly contrives as a sudden and unexpected stop.

The very essence of Poulenc is distilled in this trio, published in 1926, when the composer was 27.

AARON COPLAND
(1900-)

Fantasy for Piano

Aaron Copland's Piano Fantasy, commissioned by the Juilliard School of Music on the occasion of its 50th anniversary in 1955, was performed for the first time on October 25, 1957, at the Juilliard Concert Hall with William Masselos as soloist.

Copland's note on the Fantasy is illuminating. He states that he has made no use of folk or popular musical materials. His purpose was "to attempt a composition that would suggest the quality of fantasy, that is, a spontaneous and unpremeditated sequence of 'events' that would carry the listener (if possible) from the first note to the last, while at the same time exemplifying clear if somewhat unconventional structural principles."

The Fantasy is developed through sections, each of which has its characteristic shape and rhythmic pattern while yet being linked to the others.

The work was dedicated to the memory of William Kapell.

Program Notes

IGOR STRAVINSKY
(1882-1971)

Apollon Musagète

Early in the summer of 1927 Stravinsky was commissioned by the Coolidge Foundation to provide a ballet score for a festival of contemporary music to be held at the Library of Congress in Washington, D.C. The only stipulations laid down were that the work require no more than half a dozen dancers and that it last no longer than thirty minutes. The result was **Apollon Musagète**, based on an idea that had intrigued him for some time, namely, a ballet founded on episodes in Greek mythology, to be danced in the so-called classical manner.

For his theme he chose Apollo, leader of the Muses, and for his purposes reduced their number from nine to three: Calliope, muse of epic poetry, eloquence, and rhythm; Polyhymnia, muse of oratory and sacred poetry; and Terpsichore, muse of choral song and dance.

Apollon Musagète was conceived as a **ballet blanc**, wherein the principle of similarity predominated. In the composer's own words:

"Contrast produces an immediate effect. Similarity satisfies us only in the long run . . . Contrast is everywhere. One has only to take note of it. Similarity is hidden: it must be sought out and is found only after the most exhaustive efforts. When variety tempts me, I am uneasy about the facile solutions it offers. Similarity on the other hand, poses more difficult problems, but also offers results that are more solid and hence more valuable to me."

To this purpose Stravinsky believed the music for his ballet should be diatonic in character and that all distractions of instrumental contrast should be avoided. He decided upon a string sextet as the most favorable medium, his attitude toward string writing having changed from that revealed by his earlier **Concertino for String Quartet**. "The original purpose of string writing," he now recalled, "was the cultivation of melody."

The music to **Apollon Musagète** possesses an almost transcendental serenity. Its diatonism reflects the absence of conflict in the action, for the ballet has no story. It is little more than a series of "divertissements" dealing with the birth of Apollo and his inspiration of the Muses. The music is largely in the major mode, and Stravinsky's preoccupation with versification reveals itself in frequent iambic metrical patterns.

JOHANN SEBASTIAN BACH
(1685-1750)

Brandenburg Concerto No. 4 in G

It was the custom during Bach's time and for a long time afterwards, for instrumental compositions in the same form to be written in groups of six. Accordingly, when commissioned by Christian Ludwig, Margrave of Brandenburg, to provide him with some concertos for his own orchestra, Bach saw his opportunity to experiment with six totally diverse types of orchestral balance, color and sonority. These **Brandenburg Concertos** constitute virtually a complete treatise on 18th century ensemble writing and practise as viewed by the most inventive musical mind of that period. Yet so little did the Margrave understand these works that he put them aside, forgetting all about them. They were not even entered in the extensive catalogue of his music library, and after his death in 1734, they were sold in a job lot of junk disposed of by his heirs for eight cents.

The fourth of these **Brandenburg Concertos**, in G major, is scored for a solo group of violin and two flutes (originally two recorders). Bach's term for the wind instruments was **flauti d'echo** — echo flutes — a term that might have applied to the manner of playing rather than to the instrument itself. The flute parts, however, take second place to the solo violin, and this concerto has been considered by some to be actually a concerto for the solo string player, while others regard it as a triple concerto for violin and two recorders.

A cheerful pastoral mood prevails in the first movement. This is in three sections, the third being an exact repetition of the first.

The first 24 bars of the Andante, in E minor, serve perhaps to illustrate why Bach made use of the term **flauti d'echo** instead of any of the other names by which recorders were known. Recorders, solo and orchestral violins play two bars **forte**, followed by the same phrase repeated **piano** by recorders alone,

3) Sunday Evening, August 15 6:00 p. m.

Apollon Musagète
for Strings

Igor Stravinsky (1882-1971)

Premier Tableau
Prologue: Naissance d'Apollon
Deuxieme Tableau
Variation d'Apollon
Apollon et les Muses Calliope
Pas d'action (Apollon et les trois muses:
Polyhymnie, Terpsichore)
Variation de Calliope L'Alexandrin:
"Que toujours dans vos vers le sens coupant les mots
Suspende l'hémistiche et marque les repos." - Boileau
Variation de Polyhymnie
Variation de Terpsichore
Variation d'Apollon
Pas de deux (Apollon et Terpsichore)
Coda (Apollon et les Muses)
Apothéose

— INTERMISSION —

Brandenburg Concerto No. 4 in G **Johann Sebastian Bach (1685-1750)**
for two Recorders (or two flutes) and Strings

I. Allegro
II. Andante
III. Presto
Janet Millard, Lawrence Duckles, flutes

Symphony No. 5 for Strings **Carlos Chávez (1899-)**

I. Allegro molto moderato
II. Lento
III. Allegro con brio

with the solo violin used solely to provide a few notes of accompaniment. In later bars the phrases are reduced to one bar, but the echo effect remains. In this movement the recorders predominate, the solo violin being relegated largely to second place. Recorder No. 1 is provided with two cadenzas at measures 29 and 31, as well as a two-bar cadenza before the two closing chords.

The third movement, marked Presto, with its long opening **tutti** lasting for 40 measures, consists of a mass of fugal entries.

CARLOS CHÁVEZ
(1899-) **Symphony No. 5 for Strings**

Chávez's **Symphony No. 5** for strings, commissioned by the Koussevitsky Foundation, was completed in 1953 and given its premiere performance in Los Angeles that same year, with the composer conducting.

Few works explore the capabilities of the strings with such variety of color and effect. The symphony is a strenuous experience both for orchestra and audience, not a chamber work to be played by a larger group, but a true symphony that utilizes all of the richness, deep resonance, and fantastic lacy effects of which strings are capable.

The three movements of the composition follow the typical fast-slow-fast pattern. Central to the work, however, is neither its formal structure nor its melodic and harmonic invention, but rather its ruthless driving rhythms.

Chávez's style is devoid of sentimentality. As in certain works of Stravinsky, emotion is converted into motion. Rhythms are complex. The composer shuns lushness of sound as he shuns introspection.

Program Notes

FRANZ JOSEPH HAYDN
(1732-1809)

Symphony No. 82 in C Major (The Bear)

In the early 1780's after an enormously successful first performance in Paris of his *Stabat Mater*, Haydn came to have more and more frequent dealings with the French. His works gained such popularity that he was commissioned to write six symphonies for the fashionable concert series, *Les Concerts de la Loge Olympique*, whose orchestra was one of the largest and finest in Europe.

With these six symphonies — known as the "Paris Symphonies," and written between 1785-1788 — Haydn, by virtue of their formal perfection, their distinctive blending of grace and elegance with power and strength, raised symphonic writing to a new level.

The autograph of the *Symphony No. 82*, the so-called first Paris Symphony, was dated 1786, thus placing its composition one year later than that of the Paris Symphonies Nos. 2 and 6. Its later title, *L'OURS (The Bear)*, derived from the Finale in which Haydn's listeners thought they detected the kind of music used to accompany a dancing bear.

MAURICE RAVEL
(1875-1937)

Ma Mere l'Oye

Ravel first wrote this suite of children's pieces in 1908 as a piano duet intended for Mimi and Jean Godebski, the children of a friend. At its first public performance in Paris in 1910, the performers again were children: Christine Verger, aged six, and Germain Durany, aged ten. The following year the composer prepared an orchestral version, adding an introductory *Danse rouet, et scene*. This version, prepared for a ballet production, was first heard in Paris in 1912. The five pieces that comprise this suite are variations of the Sleeping Beauty legend.

RADIANCES

(premiere)

Robert Hughes

Radiance/radiant/radial: radiating rays or reflecting beams of light; **GLOWING:** **SPLENDOR:** marked by or expressive of love, confidence, or happiness; a point or object from which light emanates: arranged or having parts arranged like rays. (Webster)

My original idea for the Cabrillo commission was to set poems by three of my favorite visionary poets — Blake, Pound, and Browning (yes, Browning too, by my definition a 'visionary'!). Eventually, however, I took my feelings about these poets as the spirit for a symphonic work after reading Donald Davies' study of Ezra Pound's poetry, *The Poet as Sculptor*. Davies' analysis confirmed my own feelings about Pound's use of light images in the *Cantos* and started my thinking about how light can be transformed into non-visual images.

Pound's beautiful lines about light were often in my mind as the music took shape into three distinct parts forming and fusing into one longer movement from dusk to blaze. In the first part one is certainly aware of the lines "In the gloom, the gold gathers the light against it . . ." After which the glow of the opening gives way to the full play of light and shadow at high noon when, as Pound says, "the light clicks in the trees." The pure light of the end . . . blaze . . . the poet catches in Canto 74 as "Light tensile immaculata . . . the sun's cord unspotted." Splendor! For Pound light is synonymous with 'virtu' in the full sense of Confucius or the medieval theologians. For me it also has an ethos as expressed in Webster's definition printed above.

Within the piece there are many technical relationships — most obvious in the center section — between light and music as suggested in the last two points of Webster's definition. These will be obvious to those aware of how music is constructed. I think it is more valuable for program notes to share the above influences on and motivations of a composer's mind which, as Ned Rorem has said, are "ultimately more interesting (not to say valuable) than

4) Friday Evening, August 20 8:30 p. m.

Symphony No. 82 in C
(The Bear)

Franz Joseph Haydn (1732-1809)

- I. Vivace assai
- II. Allegretto
- III. Menuetto
- IV. Finale: Vivace

Ma Mere l'Oye

Maurice Ravel (1875-1937)

- I. Pavane of the Sleeping Beauty
- II. Hop o'My Thumb
- III. Laideronette, Empress of the Pagoda
- IV. Conversation of Beauty and the Beast
- V. The Fairy Garden

— INTERMISSION —

Radiances

(Premiere)

Robert Hughes (1933-)

Fire Bird Suite
(1919 Re-Orchestration)

Igor Stravinsky (1882-1971)

- I. Introduction and Dance of the Firebird
- II. Dance of the Princesses
- III. Kastchei's Infernal Dance
- IV. Berceuse
- V. Finale

his solution to those formal problems he sets up for himself."

The orchestration is of standard instrumentation except for addition of the Mogg Synthesizer. The latter is not a dominant device, but merely an additional instrument adding an often delicate and mystical affect unattainable with other instruments.

— Robert Hughes

IGOR STRAVINSKY
(1882-1971)

Firebird Suite

Firebird, a ballet based on the Russian fairy tale by Fokine, was composed at St. Petersburg November 1909 to May 1910. Commissioned by Diaghilev, it was first performed by the Ballet Russe in Paris on June 25, 1910. The work was dedicated to Rimsky-Korsakov.

Firebird posed the problem to Stravinsky of how to differentiate in purely musical terms between the natural and supernatural elements. He found a clue in Rimsky-Korsakov's *The Golden Cockerel*, in which diatonic themes were used to portray the human element, and chromatic arabesques with an oriental flavor to portray the supernatural. Stravinsky adopted the same scheme, reserving the interval of the augmented fourth (or diminished fifth) for the latter. This interval, fitted sometimes with a major, sometimes with a minor third, and subjected to many permutations, becomes the symbol of both magical characters and action. It imparts a kind of iridescent sheen to the music associated with the Firebird.

Because the orchestra at his disposal was large — "wastefully large," as he put it — Stravinsky was able to indulge without restraint in every type of effect and instrumentation.

Program Notes

LOU HARRISON
(1917-)

Young Caesar

Except among the countries behind the Iron Curtain, serious art for the world of puppets has, with few exceptions, not been part of the European adult theatrical tradition. Yet the puppet theatre, and shadow plays, are overwhelmingly the most popular universal form of entertainment. In a limited sense the West, too, shares this preference, for its own motion pictures are in reality nothing more than mechanized shadow plays. The Chinese call them "electric shadow plays." Aside from this mechanized version, the West has stood significantly outside this vital world-wide tradition.

Composer Lou Harrison believes that if you love theatre, you must love puppets, for in this medium alone does the spectator participate fully in the performance. In "live" stage productions or in motion pictures, the actors tend to get in the way of true projection and enjoyment. In puppetry there is no such bar between audience and drama.

Harrison's interest in Asian theatre and puppetry has gone hand in hand with his interest in Asian music. **Young Caesar**, with libretto by Robert Gordon, owes its inspiration as much to these sources as to the single 20th century opera for puppets: Manuel DeFalla's **Master Peter's Puppet Show**. Commissioned by **Encounters**, it will receive its official premiere this fall. Scenes from the opera have been presented at the San Francisco Spaghetti Factory and Diablo Valley College.

The basic theme of the opera is one that has long held an attraction for the composer: the meeting of East and West. Depicting the life of young Julius Caesar from age 16 through his marriage and the birth of a child, and his affair with King Nicomedes, the work portrays essentially the impact of the brilliant, highly intellectual and cosmopolitan Greek and Persian court upon an ambitious yet unsophisticated adolescent on his first political commission.

Harrison conveys this meeting of East and West — this mingling of Roman with Greek, Mesopotamian and Byzantine streams — not only in terms of music and instruments. For example, in the overture, the gamelan, a major instrument of the Orient, combines with the aulos, the classic instrument of the Mediterranean. Also, to the largely Asian ensemble for which the opera is scored, he adds the two most important western instruments, the violin and the viola.

The composer has invented a new kind of recitative for **Young Caesar**, whereby the pitch but not the rhythm of the words is indicated. The performers "sing at conversational speed" — a difficult technique which, while basic to the idea of opera, has been lost through the passage of time. Again, this recitative derives from recent **avant-garde** techniques and oriental vocal concepts.

The gamelan used for **Young Caesar** was designed by William Colvig, who also designed the stage and lighting system. William Jones is responsible for the major puppet figures, with the composer being responsible for the shadow figures, the decoration, and the props.

Robert Gordon, the librettist, is a short story writer, novelist and playwright. He is the recipient of the Golden Literary Award and a Tangley Foundation grant.

5) Saturday Evening, August 21

8:30 p. m.

COLLEGE GYMNASIUM

Young Caesar
Chamber Opera

Lou Harrison (1917-)

Librettist — Robert Gordon

Singers

Lawrence Boyll
Marvin Klebe
Milton Williams
Steve Vario
Andi Hughes

Instrumentalists

Lou Harrison
William Colvig
Richard Dee
Daniel Kobialka
Robert Hughes

Puppeteers

Paul Mariah, director
Peter Bessol
Martin Izquierda
Alan Blackman
Charles Tierce
Ray Taylor
Ed Mycue

Puppets constructed by William Jones.

This evening's performance is a preview of a work in progress. **Young Caesar** has been commissioned by the **Encounters Contemporary Music Theater** at the California Institute of Technology in Pasadena, and will receive its complete premiere there on November 5, 1971.

Program Notes

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 3 ("Eroica")

The circumstances surrounding the dedication of the Eroica are so well known as to scarcely need repetition. Originally titled *Bonaparte*, the work was intended as a tribute to the man in whose democratic pretensions Beethoven saw the hope of the world. When later Napoleon proclaimed himself emperor, thus betraying his professed ideals, the enraged Beethoven substituted a new and bitterly ironic title: *Heroic Symphony to Celebrate the Memory of a Great Man*.

The Eroica occupies a unique position in the history of music. For the first time the symphony becomes more than a polished form, perfect in surface finish yet never straying far from the classic ideal of contained motion. It now acquires a tragic-dramatic character that was to leave its imprint on all later works of its kind.

This new musical concept was the product not only of Beethoven's genius, but also of his sensitivity too, and interaction with, the historical period in which he lived. The Eroica was thus inextricably bound to the passing of the aristocratic age and the emergence of the new democratic era that was everywhere making itself felt. Music reflected this change in many ways. It addressed itself not, as heretofore, to small exclusive groups, but rather to the mass audience of the concert hall. The orchestra doubled and tripled in size, and musical forms became correspondingly large, more rugged, and full of the long-repressed personal emotion that suddenly surged on all sides.

As a purely musical form, the Eroica surpassed the classical symphony not only in physical scale, but also in spiritual content. It marked a new stage in the organization of purely musical material.

The thematic substance of the first movement is exceptionally rich. For the first time the development contains entirely new material. The coda — 140 bars in length — has the proportions of an individual section. Wagner, probably with reference to this work, said that "whereas in the ordinary course classical composers stated their principal themes and then proceeded to . . . 'develop' them, Beethoven was the first to present his themes in fragmentary form and then proceed to weld them into a gigantic whole."

The Funeral March — the first such to appear in a symphony — met with mixed approval from the audience. Some thought it too long; others disliked its "unpleasant" sounds, excessive dissonance, its abrupt modulations and transitions.

The Scherzo, with its strange staccato murmurings in the strings, its headlong syncopations, and its sudden orchestral fortissimos, also met with dubious reaction. This movement was the first of a great line of "daemonic" scherzos that Beethoven was to write.

The Finale, a combination of variation and fugue form, has for its main theme one that Beethoven used in four of his works, including the *Prometheus Ballet*.

Composed in 1804 and performed a year later, the Eroica was regarded by all but a perceptive few as too long, eccentric, or simply puzzling.

CARLOS CHÁVEZ
(1899-)

Concerto for Piano

The concerto for piano and orchestra, written between 1938-40, is one of Chávez's most representative works. It was conceived as a "virtuoso concerto" in which, however, piano and orchestra are treated as an integrated musical whole with neither part subsidiary to the other. Yet it is not mere virtuosity that impresses the listener, but rather the personal character of the melodic ideas — some written modally — and the way they are developed, rhythmically, acoustically, and harmonically. Dimitri Mitropoulos, when shown the work, suggested *Concerto Sinfónico* as a more appropriate title than *Concerto*.

6) Sunday Evening, August 22 6:00 p. m.

Symphony No. 3 in E-flat
("Eroica")

Ludwig van Beethoven (1770-1827)

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo and trio: Allegro vivace; alla breve
- IV. Allegro molto

— INTERMISSION —

Concerto for Piano

Carlos Chávez (1899-)

- I. Allegro agitato
- II. Molto lento
- III. Allegro

María Teresa Rodríguez, piano

Program Notes

DMITRI SHOSTAKOVICH
(1906-)

Fifth Symphony

Shostakovich's **Fifth Symphony** marked a turning point in the composer's career in that the work reversed certain "decadent" tendencies that had infiltrated his style — tendencies viewed with official disfavor in his native Russia.

His career, dating from 1926, had begun auspiciously, his first symphony and some of his earlier works having been well received. Subsequent compositions, however, met with increasingly less approval. Three ballets, **The Nose**, **The Golden Age**, and **The Bolt**, written 1930-31, were sharply criticized by the Soviet press for their "modern" texture, while the climax came with the production of his opera **Lady Macbeth of the Mzensk District** in 1934. An unsigned article, rumored by some to have been written by Stalin himself, appeared in **Pravda**, denouncing the work on all grounds: moral, aesthetic, and ideological.

In 1937, with the performance of his **Fifth Symphony**, the composer was restored to grace. According to one source, this work bore the title, **A Soviet Composer's Reply to Just Criticism**; according to another, it was dedicated to the twentieth anniversary of the Russian Revolution. Neither title nor dedication appears on the published score.

The performance was an enormous success, followed by glowing reviews extolling the power of the new symphony.

The tonal scheme of the symphony revolves around a D major chord. No key signature appears in the first movement, which, however, opens and closes in D minor. The tonality of the Allegretto is A minor, that of the Largo F-sharp minor, while the closing Allegro non troppo again is in D minor.

Counterpoint is much in evidence in the opening movement, with imitative devices providing much of the tension.

ERIK SATIE
(1866-1925)

Trois Petites Pièces Montées

Satie reacted against those musicians who took themselves and their art too seriously by infusing his own style with simplicity and humor. As the apostle of "everyday music," he opposed excessive emotionalism, grandiose structures, complexity, and pretentiousness: instead, he emphasized clarity and freshness as well as elements of the popular.

Trois Petites Pièces Montées, written in 1919, immediately following his important **drame symphonique**, **Socrate**, illustrates the childhood of Rabelais's Pantagruel. This work was composed especially for a program at the **Comédie des Champs-Élysées**, featuring Cocteau's pantomime scenario titled **Le Boeuf**, with music by Milhaud — a program that included works by Auric and Poulenc as well.

Scored for small orchestra, these three pieces are in a rambunctuous, popular vein, full of clichés, with many humorous wind effects. They mark a clear return to more natural and spontaneous music. They form one of the best examples of the kind of street-corner music that "The French Six," with Cocteau as their spokesman, were discussing at that time: clear-cut, precisely orchestrated, concise in thought.

CARLOS CHÁVEZ
(1899-)

Suite from the Ballet-Symphony H.P.

The idea for the ballet H.P. (Horsepower) was conceived by Chávez in 1925, and the details of its production worked out subsequently in collaboration with the painter Diego Rivera. Most of the last movement and parts of the second and third were originally scored for small orchestra and only later re-written for a larger group. In this larger form the symphony received its premiere performance, directed by the composer, during the 1931-32 season

7) Friday Evening, August 27

8:30 p. m.

Symphony No. 5 in D, Op. 47

Dmitri Shostakovich (1906-)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

— INTERMISSION —

Trois Petites Pièces Montées

Erik Satie (1866-1925)

- I. De l'enfance de Pantagruel (Réverie)
- II. Marche de Cocagne (Démarche)
- III. Jeux de Gargantua (Coin de Polka)

Suite from the Ballet — Symphony H.P.

Carlos Chávez (1899-)

- I. Danza del Hombre
- II. El Parco
- III. El Trópico
- IV. Danza de los Hombres y las Máquinas

of the Symphony Orchestra of Mexico. As a ballet, it was first performed by the Philadelphia Grand Opera Company on March 31, 1932, under the direction of Leopold Stokowsky, with stage sets and costumes designed by Diego Rivera.

Inspired by the machine age, H.P. symbolizes the relations and interrelations existing between the Northern Hemisphere and the Tropics. The Tropics produce the raw materials — fruits, wines, etc. — which the North, with its machines, transforms into consumer goods. The music depicting the Tropics is characterized by exotic rhythms and sensuality, while that of the North is represented by dissonances that are at times almost brutal. Chávez described the ballet as "a symphony of the sounds around us, a review of our times."

The suite includes three movements:

"Danza del Hombre" symbolizes Man in his creative aspect, Man in command of his capacity for action, imagination and emotion. At times the music suggests the sounds of machines, the mechanical extensions of Man, whereby he is enabled to dominate and subdue Nature. At times the music reverts to a more tranquil and dreamy mood, denoting the sensitive aspect of Man.

"El Barco" depicts a ship on the high seas, representing commerce between the North and South. These are three dances. The first, "Agil Dance," is a mariner's dance, frenetic in movement, denoting vigor, action and physical strength. The second, or mermaid's "Tango," signifies abandon, sensuality, and seduction as the sirens, followed by their retinue of fish, approach the ship.

"El Barco" is followed by an "Interlude," in which the music becomes increasingly tropical. This leads directly into the third part:

"El Trópico" depicts the ship's stay in the tropical port. The day is hot and clear, the land one of plenty with fruit in abundance. There is peace, quiet, exotic color. A light breeze rustles the trees. The fruit gradually comes to life, passing the natives selling their products. The sailors arrive to load their cargo of fruit. The scene becomes livelier with the final dance portraying the fruit boarding the ship.

Program Notes

WOLFGANG AMADEUS MOZART (1756-1791)

Concerto for Clarinet and Orchestra in A Major, K. 622

Around 1690 Johann Christoph Denner added two keys to the primitive single-reed instrument known as the chalumeau, thereby inventing the clarinet. But the clarinet did not come fully into its own until much later, at the hands of the Stadler brothers, Anton and Johann, Masonic brothers of Mozart. The Stadlers were virtuosi performers, both on the clarinet proper and on its alto-voiced cousin, the basset horn, and through their extensive appearances, greatly enhanced the prestige of the clarinet. Moreover, Anton, the older of the two, had extended its range and greatly increased its capabilities.

Mozart wrote a number of works for the Stadlers, including the well-known quintet for clarinet and strings, the five *Notturmi*, the elaborate clarinet part in his opera *La Clemenza di Tito*, and, finally, the concerto. The first movement of the concerto was originally sketched for basset horn, but later rewritten and completed for clarinet. It was dedicated to "Mr. Stadler, the elder." This was Mozart's last completed work of any size. He died in December 1791, two months after its completion.

The clarinet was a favorite instrument with Mozart, and in writing the concerto he lavished on it some of his most careful work. It is regarded as the basis of modern clarinet playing. In it, as well as in his clarinet quintet, he explores the instrument's beauty of tone, never exploiting it for the sake of mere virtuosity. In a sense the concerto has, in fact, the flavor of a quintet, for Mozart uses a string accompaniment exclusively with the soloist, so that there is a blending of the reed with the string tone of quartet music. Yet in the *tutti*, as well as in the long introduction, he adds flutes, bassoons and horns, so that a true symphonic *ritornello* alternates with the more delicate combination of the smaller group.

JULIAN ORBÓN (1925-)

Tres Cantigas del Rey

Julian Orbón, a Spanish-Cuban critic and composer, was born at Aviles, Spain. After a course at the Conservatory of Oviedo, he went to Havana, where he later became active as composer, teacher, and music critic, participating in concerts of modern Cuban music.

Orbón's style emerged from the Spanish traditions, which are quite alive in the islands. These he absorbed in a natural manner, thus deviating from the lines of a self-imposed and dogmatic Afro-Cuban folklorism that limited the scope of some of his compatriots. His point of departure is to be found in Manuel de Falla's new interpretations of Castilian traditions in music.

Tres Cantigas del Rey (Three Canticles of the King), composed in 1960, are free versions of medieval melodies that originated at the court of King Alfonso X, the Wise, of Castile and Leon in Spain. Cantigas always referred to a miracle of the Virgin and constituted the highest example of devotion to her in the Middle Ages. (Text on page 41)

The transcription to modern notation used by Orbón in these cantigas is that devised by the great Spanish musicologist, Higinio Angles. The miracles alluded to are:

1. How the Virgin freed a man from excommunication.
2. How the Virgin took a sick man in and cured him in her church in Paris.
3. How the Virgin revived a girl who had arrived dead at her altar.

EDGARD VARESE (1885-1965)

Intégrales

The expression of "spatial music," closely associated with the name of Edgard Varèse, received its first formulation in connection with his work titled *Intégrales*, completed in 1925. Here the main thrust of the composer's is sonority: the spatial relationships resulting from the interplay of timbres, or sound textures, rather than from the exploration of such conventional elements of form as thematic development, melodic variation, etc. His polyphony, vertical rather than linear, consists of moving masses of sound: "When these masses come into collision," he has said, "the phenomena of penetration or repulsion will result. Certain transmutations taking place on one plane, by projecting themselves on other planes which move at different speeds and are placed at different angles, should create the impression of prismatic aural . . . deformation."

8) Saturday Evening, August 28 8:30 p. m.

Concerto for Clarinet and Orchestra in A Major, K. 622

Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro
 - II. Adagio
 - III. Rondo. Allegro
- Donald O'Brien, clarinet

Tres Cantigas del Rey

See page 41 for translation

Julian Orbón (1925-)

Dorothy McPherson, soprano; Kenneth Goldsmith, Marlan Carlson, violins; Kenneth Harrison, viola; Sally Kell, cello; Angela Carlson, harpsichord; Randy Hurwitz, Lee Matson, percussion.

Intégrales

Edgard Varèse (1885-1965)

— INTERMISSION —

Ten Preludes for Piano

Carlos Chávez (1899-)

- I. Andantino espressivo
- II. Vivace
- III. Poco mosso
- IV. Animato
- V. Cantabile
- VI. Calmo
- VII. Lento
- VIII. Vivo
- IX. Moderato, molto cantabile
- X. Allegro

María Teresa Rodríguez, piano

Fernand Oulette, Varèse's biographer, has compared the music of *Intégrales* to that of the Tibetan Lamentations for the Dead. In this work, he states, Varèse "found a way back, beyond the area of musical form to the very essence of song in its most spontaneous manifestation; the sacred chant of man faced with the mystery of God and the beyond, with the mystery of Nature."

CARLOS CHÁVEZ

Ten Preludes for Piano

In late 1937 Chávez wrote his *Ten Preludes for Piano*. These represent a radical departure from his previous writing for the instrument. The composer renounced his earlier combativeness and created, instead, works that by their linear and percussive, yet at the same time lyrical and expressive style, may be considered modern counterparts of the well-known Bach preludes.

Mildly dissonant, these pieces were modally rather than tonally conceived. Of them Chávez states:

"My plan included to write a piece in each one of the diatonic modes. I started with the Dorian (Greek nomenclature) and continued with the Phrygian, Lydian, Mixolydian, Hypodorian, Hypophrygian, and Hypolydian. But, the seven modes completed, I felt like continuing the series and went ahead with a sort of bi-modal, the eighth, and the ninth and tenth neither strictly modal (as the first seven) nor strictly tonal.

"In all my previous compositions I had avoided classic — or academic — procedures such as imitations, progressions, sequences, etc. In these Preludes I did follow some of these devices, since I felt that I was perhaps able to overcome their commonplace effect."

These Preludes, although originally intended as "easy pieces," turned out to be something quite different, requiring an artist thoroughly experienced in the contemporary idiom.

Program Notes

PETER ILICH TSCAIKOVSKY
(1840-1893)

Piano Concerto No. 1 in B-flat Minor

Tschaikovsky's conception of the concerto as a duel rather than a duet was actualized with extraordinary skill in his B-flat minor piano concerto, as well as in his later, equally brilliant violin concerto. Subsequent ventures into this genre, however, became increasingly insincere and artificial.

The concerto was written in November and December of 1874, its orchestration completed the following year. The well-known circumstances of its dedication and later history provide a study in paradox.

Dedicated at first to Nicholas Rubinstein, it was, later, as a result of Rubinstein's scathing criticism, rededicated to Hans von Bülow, who praised it highly and was responsible for introducing it in Boston and New York. Yet von Bülow subsequently eliminated the work from his repertoire, while Rubinstein, who had meanwhile reversed his earlier judgment, performed it with great frequency from 1878 on. Ultimately, however, Tschaikovsky completely revised the score in line with suggestions made by the pianist Edward Dannreuther.

CLAUDE DEBUSSY
(1862-1918)

Sarabande (Orch. by Ravel)

Early in 1923 Ravel orchestrated two of Debussy's piano pieces for Serge Koussevitzky, who introduced them at a concert in Paris that same year. One of them, *Danse*, composed in 1890, stemmed from Debussy's youth before his impressionist style had begun to mature. The second, *Sarabande*, composed in 1901, marked a long stride forward in expressive mastery, belonging as it did to the period of *Pelleas et Melisande* and *L'Après Midi d'un Faune*.

Sarabande was the second of three compositions published under the title *Pour le Piano*, the first being titled *Prelude*, the third *Toccata*. In these pieces Debussy consciously sought to blend classical form and modernist nuance. *Prelude* is suggestive of Bach, *Toccata* of Domenico Scarlatti, while *Sarabande* recalls the French Suite with strong affinities to Rameau and Couperin. Despite these evocations of the past, it is Debussy's own unique style that permeates the whole. The composer reshaped and modified the classic contours through use of free harmonization, tinging them with his own emergent ideas of color, and thus molded the outmoded forms to new expressive ends.

Like Debussy, Ravel delighted in utilizing older forms. He strove to infuse fresh life into them and welcomed co-workers in the field. The difference between the two men is that Ravel constantly returned to the 18th century for refreshment in clarity and precision whereas for Debussy it was only a stage along his path to subtler vistas of expression.

CLAUDE DEBUSSY
(1862-1918)

Nocturnes (Nuages, Fêtes, Sirènes)

Though averse to expository notes, which he claimed destroyed the "mystery" of music, Debussy himself provided the oft-quoted lines that explain the title of this symphonic triptych, and shed light on his artistic intention:

"The title *Nocturnes* is to be interpreted here in general, and more particularly, in a decorative sense. Therefore it is not meant to designate the usual form of the nocturne, but rather all the various impressions and special effects of light that the words suggests. *Nuages* renders the immutable aspect of the sky, and the slow, solemn motion of the clouds fading away in gray tones lightly tinged with white. *Fêtes* gives us the vibrating dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same, the festival with its blending of music and luminous dust participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythm and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the sirens as they laugh and pass on."

Nocturnes was originally conceived as a suite for violin and orchestra, but for various reasons never completed in that form. Writing to Eugene Ysaye

9) Sunday Evening, August 29 6:00 p. m.

Piano Concerto No. 1
in B-flat Minor

Peter Ilich Tchaikovsky (1840-1893)

- I. Allegro non troppo e molto maestoso;
Allegro con spirito
- II. Andantino semplice;
Allegro vivace assai
- III. Allegro con fuoco
Maria Teresa Rodríguez, piano

— INTERMISSION —

Sarabande

Debussy-Ravel

Nuages, Fêtes, Sirènes

Claude Debussy (1862-1918)

Singers: Barbara André, Pat Barr, Josephine Coleman, Susan Crandall, Jeanne Faulkner, Julia Henningsen, Colleen Kramer, Doris Kretschmer, Lynn Kuhn, Marilyn Liddicoat, Martha Lipsanen, Dorothy Petersen, Beverley Sleeper, Maria Tappen, Alyce Vestal, Marge Wylie.

Daphnis et Chloe, II Suite
Daybreak
Pantomime
General Dance

Maurice Ravel (1875-1937)

in 1894, Debussy called this original conception "an experiment in the different combinations that can be achieved with one color — what a study in gray would be in painting."

The orchestral version was completed in 1899. The work in its entirety was first performed in 1901, although the first two parts had been played some months previously. The third section is even now often omitted on concert programs. It is scored for orchestra with a chorus of women's voices which are treated instrumentally, the vocal sounds (there are no words), blending into the delicate orchestral balance.

With the performance of *Nocturnes*, Debussy's reputation was established, although those who respected tradition were both horrified and mystified by the new harmonies, strange modes, tabooed progressions, and a style of instrumentation that stood in such contrast to the opaqueness of the Germanic tradition to which they were accustomed. With this and his succeeding works, Debussy, by his conscious reactions to all those tendencies of the past and his plea for a simpler, more discreet art that would be more in line with the character of the French, almost unintentionally adopted a nationalistic position in music.

MAURICE RAVEL
(1875-1937)

Daphnis et Chloe, II Suite

Daphnis and Chloe is generally considered to be Ravel's masterpiece. Commissioned by Sergei Diaghilev, it was first performed by the Ballet Russe in Paris in 1912, Pierre Monteaux conducting. Mikhail Fokine, Diaghilev's principal choreographer, drew up the scenario for a third century Greek pastoral believed to have been written by Longus. The original version, however, was subjected to considerable change.

Daphnis, loved of Chloe, is prostrate with grief over Chloe's abduction by a band of pirates. Pan, remembering his own love for the nymph Syrinx, is roused to sympathy. Daphnis dreams that the god will help him, and wakes to find Chloe by his side. Imitating Pan, Daphnis fashions a reed pipe and plays for Chloe until she falls into his arms.

Even more famous than the ballet are the two orchestral suites or "series," which Ravel prepared from the score.



MARIA TERESA RODRIGUEZ

Called the 1970 festival's "special heroine" by a San Francisco Chronicle reviewer, Maria Teresa Rodriguez won standing ovations during her first Cabrillo season.

Boston's famous Alexander Borovsky called her "my best pupil of all my life." He rated her as "an outstanding pianist of our age."

She made her American debut at New York's Town Hall in 1947. Later the same year she appeared as soloist with the Boston Symphony.

A resident of Mexico City, she has appeared with major orchestras throughout Europe, the United States, and her own country. Her performances consistently earn rave reviews.

Among masters of the piano, Arthur Rubenstein called her "a great musical talent" and Claudio Arrau said, "Here we deal with a truly exceptional pianistic talent."

ROBERT GORDON

Robert Gordon, who wrote the libretto for Young Caesar, is a short story writer, novelist, and playwright. His stories have been published here and abroad in such quarterlies as *Transatlantic Review*, *The Literary Review*, and *Prism International*. His play, *Person to Person*, was performed in 1970 at the O'Neill Theatre Center in Waterford, Connecticut, as part of the National Playwright's Conference, and in May of this year in Berkeley. His new play, *About Chicken Little*, is scheduled for performances later this year. He is the recipient of the Goldwyn Literary Award and a Tangle Foundation grant. Mr. Gordon lives in San Francisco



DONALD O'BRIEN

Donald O'Brien has appeared with the Mills Performing Group, San Francisco Symphony, Griller Quartet, Oakland Symphony, San Francisco Ballet and the Carmel Bach and Cabrillo Music Festivals.

A recent San Francisco Chronicle reviewer said, "O'Brien's instrument almost breaks across the barrier into articulate speech. He plays with superb control."

O'Brien currently teaches at Mills College, Stanford, and the San Francisco Conservatory of Music. He and his students have recently performed impromptu street concerts in the San Francisco Bay Area.



DAVID ANDRE

Cabrillo Music Festival assistant conductor David Andre earned his master's and doctor's degrees from the University of Washington, studying conducting under Dr. Stanley Chapple. His further studies include work as a conductor at the ASOL workshop with Dr. Richard Lert. Dr. Andre has been director of instrumental music at Cabrillo College since 1968, and conductor of the Cabrillo Camerata. He performs as a bassist both locally and in the Bay Area.



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

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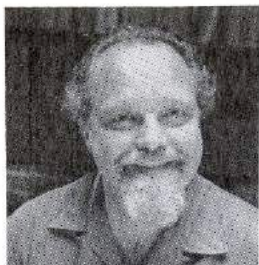
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LOU HARRISON

Lou Harrison became interested in the idea of puppet opera while traveling in Indonesia and other parts of the Orient, where puppetry is a serious art form.

Harrison's opera "Rapunzel" won the 1954 20th Century Masterpiece Prize in Rome. Among other honors were 1952 and 1954 Guggenheim Fellowships, an American Academy of Arts and Letters grant, a Fromm Foundation award and the Phebe Ketchum Thorne Fellowship.

In the early 1960's Harrison spent two years in Korea on a Rockefeller Foundation grant. In 1963 he was guest composer and artist-in-residence at Honolulu's East-West Center. He continues his "transethnic" interest in teaching a "Music in Other Cultures" course at San Jose State College.



ROBERT HUGHES

Mr. Hughes, assistant conductor of the Oakland Symphony Orchestra, returns to the Cabrillo Music Festival as principal bassoonist. This year he is also represented as composer of "Radiances."

A student of Lou Harrison, Carlos Chávez, and Luigi Dallapiccola, Mr. Hughes has heard his compositions performed throughout the San Francisco Bay Area.



LAWRENCE BOYLL

Tenor Lawrence Boyll, creating the title role of "Young Caesar," made his debut in the title role of Rossini's "Othello," in its first American staging. He has two Broadway musicals to his credit, and has sung at Radio City Music Hall and with Arthur Fiedler. He has appeared with the Santa Fe Opera, Lake George Opera Festival, San Antonio Opera, Milwaukee Opera, Western Opera Theater, and Spring Opera of San Francisco.



DOROTHY McPHERSON

Soprano Dorothy McPherson is well known through appearances with the San Jose Opera and Light Opera Associations since 1961.

She has also played leading roles at Foothill and Cabrillo, most recently that of Marsinah in "The Medium" at the local college.



KENNETH GOLDSMITH

Kenneth Goldsmith studied with Mischa Mischakoff and William Kroll at Mannes College of Music and received his M.A. from Stanford, where he has been teaching the past three years. This fall he will join the California State College at Fullerton faculty and head the string department. Goldsmith has been concertmaster of the San Jose Symphony, Nashville Symphony, and Bach Festival. He has also played in the Casals Festival and the Festival of Two Worlds in Spolito, Italy.

TRES CANTIGAS DEL REY (Three Canticles of the King)

I (#65)

A creer devemos que todo pecado
It behooves us to believe that every sin,
Deus pol a sa madra vera perdoado
by his Mother's grace, our Lord shall pardon.
Por end' un miragre vos direi mui grande
Therefore I shall tell you of a great miracle
Que Santa Maria fez e ela mande
Which Saint Mary did work and willed that I
Que mostr'al-o possa per mi e' non amde
Might show it to you through my own discovery
Demandand'a outre que me dé recado.
So that another need not its marvel reveal to me.

II (#134)

A Virgen en que é toda santidade
The Virgin, with whom does rest all holiness,
ponder a de toller tod' enfermidade
The power has to cure our every sickness
Et d'aquest en Paris, a Virgen Maria
Thus, in Paris the Virgin Mary
Miragre fazer quis et fez u avia
A miracle did work and she did work it where
mui gran gent' assuada que saydade
A multitude had come together. Their good health
vēeran demandar dassa piadade.
imploing, granted by her tender grace.

III (#133)

Resurgir pode et fazel os seus vivel
Resurrection, and life to her faithful is in the power
A Virgen de que naceu Deus
of Holy Mary, the Virgin Mother of God
D'est un miragre mui grande mostrou.
Thus did she a miracle most great to us vouchsafe.

D. Alfonso, El Sabio ("The Wise")
King of Spain, 13 Cent.
English translation by John Page

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The Commission is the official advisor to the Board in regard to allocation of funds for the support of existing programs in the arts and for the initiation and sponsoring of new and expanded programs. The Commission maintains close liaison with other civic organizations interested in developing and maintaining an environment in the County that is aesthetically pleasing and spiritually rewarding. Mr. Nicholas Vecchione is chairman of the Commission.

The Cabrillo Guild of Music wishes to express its appreciation for the generous support received from the Santa Cruz County Board of Supervisors.

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1971-72 Concert Schedule

OCTOBER

Toccata, Adagio, and Fugue in C major J. S. BACH-WEINER
Divertimento from The Fairy's Kiss Ballet STRAVINSKY
Phaeton SAINT-SAENS
Symphony No. 7, in D minor, Op. 70 DVORAK

October 8, 1971 - 8:30 p.m. To be announced
October 9, 1971 - 8:30 p.m. Cabrillo Theater

DECEMBER (David André, Conductor)

Symphony No. 88 in G HAYDN
Meditations on Orpheus HOVHANESS
Hodie RALPH VAUGHN WILLIAMS
(Soloists to be announced)

December 3, 1971 - 8:30 p.m. Cabrillo Theater
December 4, 1971 - 8:30 p.m. Cabrillo Theater

FEBRUARY

Symphony HENRY COWELL
Concerto and soloist to be announced
Symphony No. 9 ("Great") in C major SCHUBERT
(For the composer's 175th anniversary)

February 4, 1972 - 8:30 p.m. Dining Hall, College V, UCSC
February 5, 1972 - 8:30 p.m. Cabrillo Theater

MARCH

Symphony in D major ("Haffner") K. 385 MOZART
Concerto and soloist to be announced
Symphony No. 1 ("Spring") SCHUMANN

March 10, 1972 - 8:30 p.m. To be announced
March 11, 1972 - 8:30 p.m. Cabrillo Theater

APRIL

Five Pieces, Op. 10 WEBERN.
Two Nocturnes DEBUSSY
Concerto and soloist to be announced
Symphony No. 4, in E minor BRAHMS

April 21, 1972 - 8:30 p.m. To be announced
April 22, 1972 - 8:30 p.m. Cabrillo Theater

MAY

Romeo and Juliet BERLIOZ
(Soloists to be announced)

May 19, 1972 - 8:30 p.m. To be announced
May 20, 1972 - 8:30 p.m. Cabrillo Theater

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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.

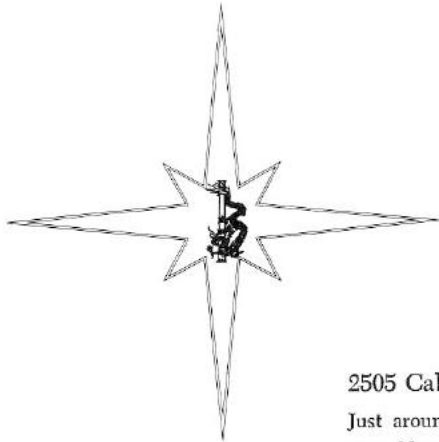
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Program Notes by Margaret Hermann

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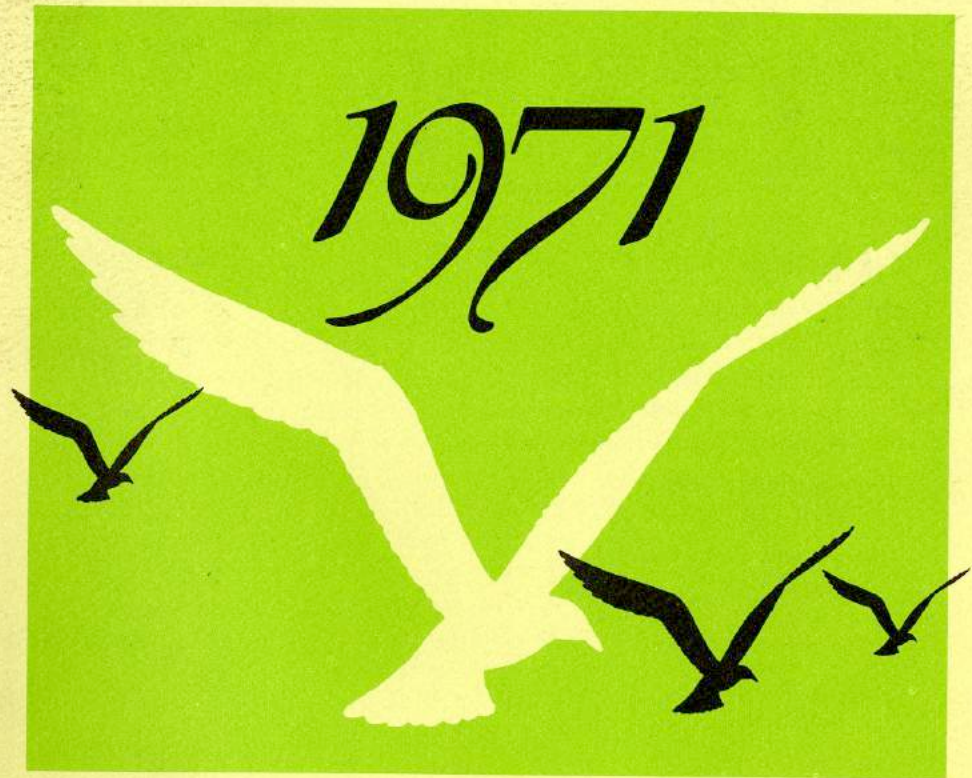


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San Francisco Examiner

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Dorothy Nichols
Palo Alto Times

AUGUST 13, 14, 15, - 20, 21, 22, - 27, 28, & 29



Cabrillo Music Festival

It is with great enthusiasm that this ninth year of the Cabrillo Music Festival offers an exciting and extended concert season.

Carlos Chavez, Mexico's dynamic and renowned composer-conductor, will return for the second year as musical director of the Festival.

Chavez has earned a reputation for setting a rapid pace in the music world. In 1928 he organized the Mexican Symphony Orchestra, which he conducted. He was made director of the National Conservatory of Music in Mexico that same year. Since then he has been well known as an international composer-conductor, having conducted concerts in all areas of the United States, Europe, and South America. He is responsible for having given the people of Mexico their first hearings of modern music and for taking Mexico's music to the rest of the world.

Chavez's first appearance with the Cabrillo Music Festival was in 1969 when, as visiting composer, he received a standing ovation for his brilliant new work, "Discovery", which was commissioned by the Festival to commemorate Portola's Expedition Bicentennial.

In 1970 Chavez returned as musical director of the Festival

"At Cabrillo, 1970 was unmistakably a vintage year."

Paul Hertelendy
Oakland Tribune

"In an evening of superlative music-making . . . Chavez' compelling sense of drama and absolute command in every measure was magnificent."

Jack R. Benson
San Jose Mercury

and by the end of the season both the festival and the Maestro had won wide acclaim and praise from all areas of the nation. Because of the enthusiastic response of the public, the season was extended to include three full week-ends.

Perhaps the most consistently unique features of Chavez' musical personality are his strength, vitality, and optimism. They are reflected not only in his conducting, but in his compositions, five of which are to be featured in this year's program.

Other highlights of the 1971 program will include a major new symphonic work by Oakland composer-director Robert Hughes and a chamber opera by Aptos composer and Festival veteran Lou Harrison.

Concert pianist Maria Teresa Rodriguez returns this year to perform six solos. Miss Rodriguez' former teacher Alexander Borovsky said of her: "my best pupil of all my life . . . an outstanding pianist of our age." This will be the second year for Miss Rodriguez, who was a popular favorite with the 1970 Cabrillo Festival audience.

Members of Bay Area symphonies, professional musicians, and special soloists will comprise a highly polished group of performing artists.

Program of Concerts

CONCERT TIME 8:30 P.M. FRIDAY AND SATURDAY, 6:00 P.M. SUNDAY

FIRST WEEK

1. Symphony Program Friday, August 13

Eine Kleine Nachtmusik Mozart
for Strings

Concerto for Piano in D minor K.466 Mozart
Beethoven Cadences

Piano: Mariá Teresa Rodríguez

Symphonie D'Archets Jean Francaix
Pour Orchestre à Cordes

Five Pieces, Opus 44, No. 4 Hindemith
for Strings

2. Chamber Program Saturday, August 14

Chôros No. 7 Villa-Lobos
Settimino

Double Quartet Chávez
from The Daughter of Colchis

Trio for Piano, Oboe and Bassoon Poulenc

Piano: Mariá Teresa Rodríguez

Fantasy for Piano Copland

Piano: Mariá Teresa Rodríguez

3. Symphony Program Sunday, August 15

Apollon Musagète Stravinsky
for Strings

IV Brandenburg Concerto Bach
for 2 Recorders (or 2 Flutes) and Strings

V Symphony Chávez
for Strings

SECOND WEEK

4. Symphony Program Friday, August 20

Symphony in C, The Bear Haydn

Ma Mère L'Oye Ravel

Radiances (World Premiere)
with Moog Synthesizer Hughes

Fire Bird Suite Stravinsky
(1919 Re-Orchestration)

5. Chamber Opera Saturday, August 21

"Young Caesar" Harrison

6. Symphony Program Sunday, August 22

III Symphony (Eroica) Beethoven

Concerto for Piano Chávez

Piano: Mariá Teresa Rodríguez

THIRD WEEK

7. Symphony Program Friday, August 27

V Symphony Shostakovich

Trois Petites Pièces Montées Satie

Suite from the Ballet—Symphony H.P. Chávez

8. Chamber Program Saturday, August 28

Concerto for Clarinet Mozart

Tres Cantigas del Rey Orbón
for Soprano, Harpsichord, and String Quartet

Intégrales Varèse

10 Preludes for Piano Chávez

Piano: Mariá Teresa Rodríguez

9. Symphony Program Sunday, August 29

Piano Concerto No. 1 Tchaikovsky

Piano: Mariá Teresa Rodríguez

Sarabande Debussy-Ravel

Nuages, Fêtes, Sirènes Debussy

with Chorus of 16 female voices

Daphnis et Chloe, II Suite Ravel



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Season ticket holders from the 1970 Cabrillo Music Festival may reserve the same seats by renewing by July 15.

Ticket orders received after August 3 will be held at the box office to avoid possible late delivery via mail.

Unpaid single ticket reservations can be held only until 5:00 p.m. on Thursday of the performance week.

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