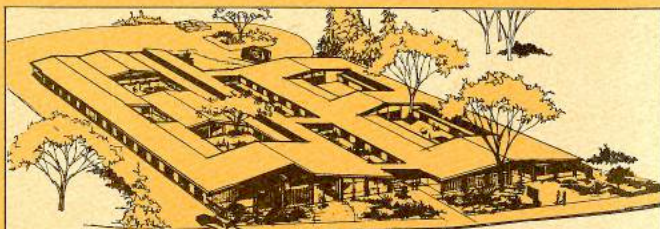


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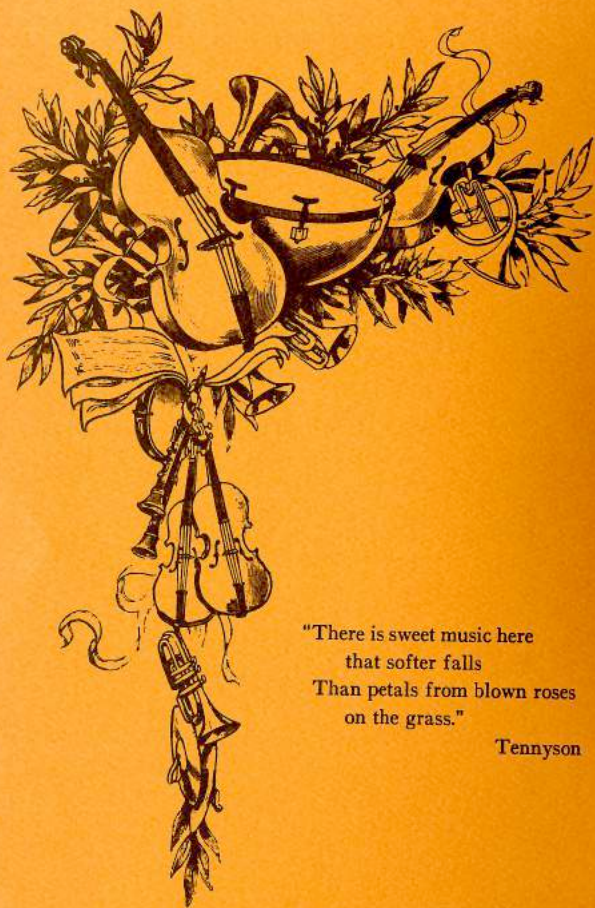
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that softer falls
Than petals from blown roses
on the grass."

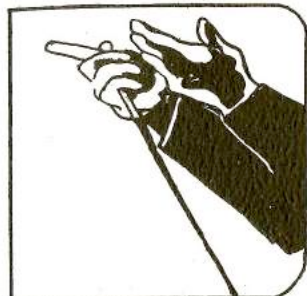
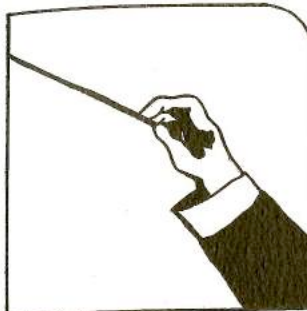
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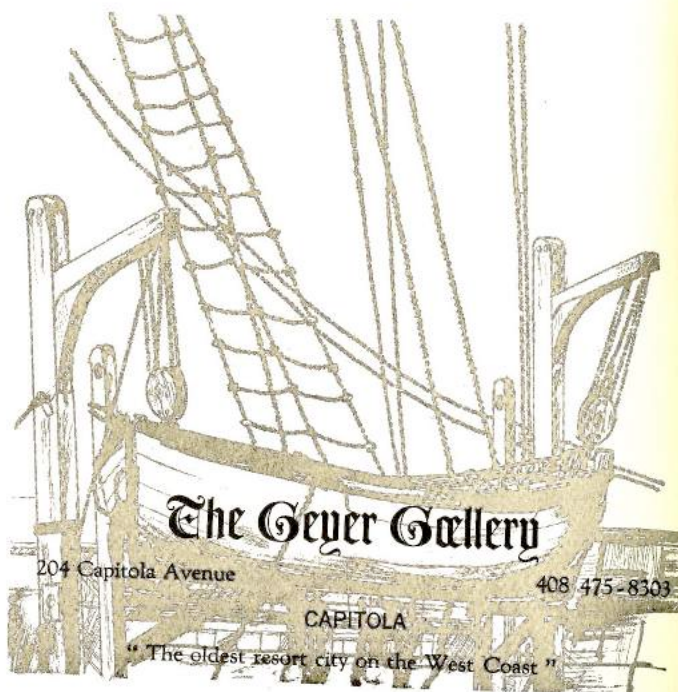
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cabrillo music festival

WEEKENDS of
AUGUST 18 & 25,
1972

presented by the cabrillo guild of music
at cabrillo college, aptos, california
cabrillo college theatre



Open Wednesday through Sunday from Noon

FESTIVAL PROGRAM

Concert 1

Johannes Brahms Piano Concerto No. 1 in D Minor, Op. 15
Peter Illich Tschaikowsky Sixth Symphony, Op. 74

Concert 2

Lou Harrison/Kenneth Rexroth Evening of Chinese Music and Verse

Concert 3

Claude Debussy Golliwog's Cake Walk (1908)
Igor Stravinsky Ragtime (1912)
Aaron Copland Jingo, from Statements (1933)
Erik Satie Parade (1917)
Carlos Chávez Jazzy Dance (from H.P. Ballet-Symphony) (1926)
Robert Schumann Konzertstück in F Major for 4 Horns and Orchestra, Op. 86
Carlos Chávez Four Dances From Pirámide
Maurice Ravel Rapsodie Espagnole

Concert 4

Franz Liszt Sonata in B Minor
Robert Hughes Auras
Charles Ives Sonata No. 2 for Piano, "Concord, Mass. 1940-60"

Concert 5

Ludwig van Beethoven Symphony No. 1 in C Major, Op. 21
Carlos Chávez Sinfonía No. 4, Romántica
Richard Wagner Tristan und Isolde
Richard Wagner Tannhäuser

Concert 6

Gustav Mahler First Symphony
Carlos Chávez Prometheus

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Message from the Festival President

Welcome Festival-goers!

Ten years ago the fledgling Cabrillo College and a group of dedicated individuals in this county collaborated in an exciting new venture. The newly formed Cabrillo Guild of Music set about to bring excellence in music to the people of this county; the 1963 Cabrillo Music Festival elicited critical acclaim as "a milestone in the Bay Region's musical history." The unique association of a community college with a major cultural event received national acclaim when the *Junior College Journal* called the Festival California's "... most ambitious community college undertaking."

This partnership has grown with increasing support and involvement of Cabrillo College and increasing numbers of citizens contributing time and dollars to keep the Festival in the top ranks of summer musical events in the country. President J. Jerome Barnes of the first Board of Directors of the Cabrillo Guild of Music said in the program of the 1963 Festival, "... it is the dream of the Board ... that this Festival be only the first of many." That dream has come true with the hard work of many people, not a few of whom have been active in the Guild since the first year.

Elsewhere in this program we pay tribute to the original group of guarantors whose vision made the first Festival possible. The program for this tenth anniversary Festival includes a tribute to a group of musicians who performed in the 1963 program and in most Festivals since: Lou Harrison, Robert Hughes, Sally Kell, Kenneth Harrison, and Donald O'Brien. Maestro Carlos Chavez in his third year as conductor and musical director brings us an exciting and varied program to continue the fulfillment of the dream of those courageous pioneers.

Sincerely,

RUTH FRARY, *president*
Cabrillo Guild of Music

Ode to the Dead Cow

Sung by Standing Audience

By Salz Tannery

The musical score is written on ten staves of music. The lyrics are as follows:

I was wading up San Lorenzo River
 one day and was wondering where to go. Sar a group of peo ple.
 Tra la la la. I followed 'm up the bank and heard the sound of good
 ole country music. We went into this here building and
 Wowie! Tra la la la. All kinds of leather like I'd never seen before.
 It was bet ter 'n fishin'. Tra la la la. Lots 'a good stuff
 for making about any thing you'd want. And they're open
 every day whether it's fishing sea son or not. Tra la la la.

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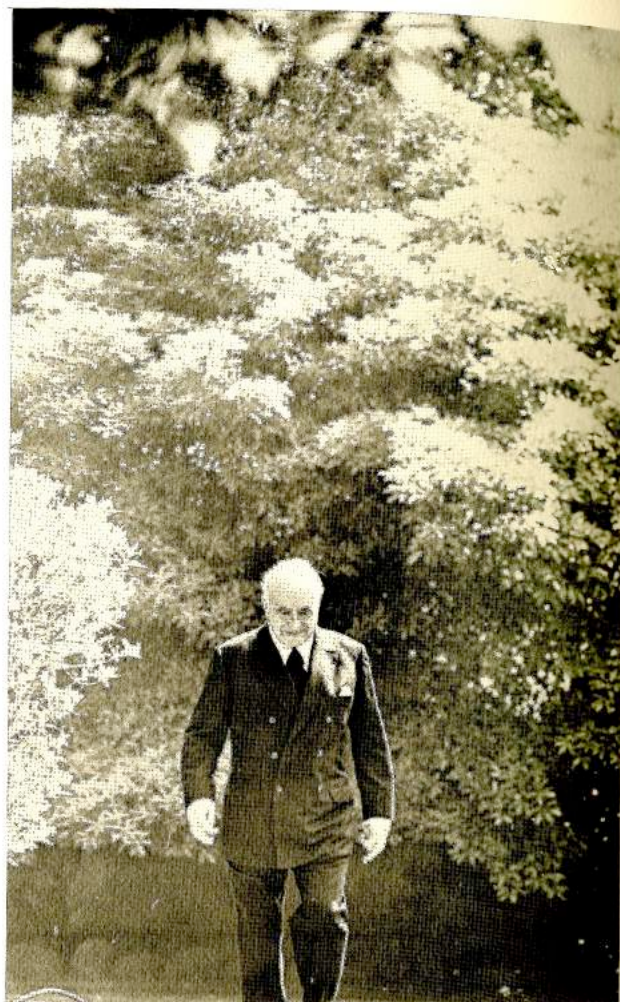
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CARLOS CHÁVEZ

Carlos Chávez, composer and conductor of wide acclaim in American and European concert halls, brings a remarkable international reputation with him to the 1972 Cabrillo Music Festival.

At 21 he presented 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 world's great music centers. Upon his return, unhappy with the narrow musical provincialism of his native city, he started the *Concerts of New Music*, presenting 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, which he conducted from its inception until 1948. During the 21 years of his leadership, Chávez presented an amazingly wide repertory of pre-classic, classic, romantic, and modern composers.

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). Since then, 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' 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."

Reviews 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."

PIANO CONCERTO NO. 1 IN D-MINOR, OP. 15 . . . Johannes Brahms
(1833-1897)

Brahms' D-minor Piano Concerto, his first major symphonic work, underwent several transformations before assuming its final form. Originally planned as a symphony, it was later cast as a two-piano work, then recast as a concerto. Its première in Hanover in 1859 with the composer at the piano was only moderately successful. Five days later in Leipzig, with Brahms again as soloist, it proved, in his own words, "a brilliant and decisive failure."

A number of features may have provoked this negative reaction, for in the long process of coming to terms with his material, Brahms had produced a concerto quite different from what an audience of that time expected from the title. All technical display as an end in itself is suppressed, the material developing organically from the whole. Further, instead of being spotlighted, the pianist appears on equal footing with the orchestra. Finally, in breadth and in the scope of its architectonic structure, as well as in the seriousness and profundity of its content, the work approximates a symphony.

Brahms conceived the concerto at a time of great emotional stress following upon the attempted suicide of his friend Robert Schumann. Unintentional or not, the initial theme resembles the opening of Schumann's Violin Concerto. The *Adagio*, which originally bore the inscription *Benedictus qui venit in nomine Domini*, has been called an instrumental requiem. It is one of the composer's most hushed and reverent slow movements.

SYMPHONY NO. 6, OP. 74 ("PATHETIQUE") . . . Peter Illich Tschaikowsky
(1840-1893)

Tschaikowsky's Sixth Symphony was composed in 1893, the final year of his life. First performed at St. Petersburg in October of that year with the composer conducting, it was coolly received, but made an overwhelming impression a month later under the direction of Napravnik. By then Tschaikowsky had already died.

The composer originally planned to call the work a *Program Symphony*, hinting that in it he was expounding a personal message, yet refusing to indicate what this message was. At its initial performance it was merely listed by number. Later Tschaikowsky, feeling the need for another title, seized upon the suggestion made by his brother Modeste, and called it *Pathetic*.

This work is Tschaikowsky's greatest symphony as well as his most popular. Its funereal character is established immediately in the introduction and grows deeper as the movement proceeds. There is temporary relief in the two ensuing movements. The second, a scherzo, is characterized by its use of a 5/4 beat. The third movement is a march, building up with tremendous power. Tradition is overturned in the *Finale*, this being one of the rare instances in which a slow movement serves to close a symphony.

THE FIRST CONCERT

Friday Evening

August 18, 1972

8:30 p.m.

PIANO CONCERTO NO. 1 IN D MINOR, OP. 15 . . . Johannes Brahms
(1833-1897)

I. Maestoso

II. Adagio

III. Rondo

WILLIAM MASSELOS, *piano*

— INTERMISSION —

SIXTH SYMPHONY, OP. 74 . . . Peter Illich Tschaikowsky
(1840-1893)

I. Adagio. Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale. Adagio lamentoso

THE INSTRUMENTS

LOU HARRISON: Cheng, Ti Tze, Hsiao, Piri, Bells, Percussion
 WILLIAM COLVIG: Sheng, Hsun, Pai Hsiao, Fank Hsiang, Percussion
 RICHARD DEE: Cheng, Ya Cheng, Nan Hu, Percussion

THE MUSIC

The music we will play ranges in age from the 9th to 20th century, although much of it is court music of the 17th and 18th centuries. It is classical Chinese music, court music and music of the upper and scholar classes and for the most part originated in the central and northern provinces (Honan and Shantung). Instruments to be heard range from the very ancient Hsün (the clay ocarina) through the silk-strung viol, the silk-strung (and metal-strung) psalteries, the vertical flute of bamboo, and cross flute with a delicate vibrating membrane from the inside of a water-reed, to assorted percussion instruments, and the glamorous ancestor of all mouth-organs or accordions, the beautiful sheng.

— LOU HARRISON

THE SECOND CONCERT

Saturday Evening
 August 19, 1972
 8:30 p.m.

An Evening of Chinese Music and Verse

The Verse: Kenneth Rexroth,
 Translator and Reader

The Music: Chinese Classical Music Ensemble
 Lou Harrison, Director
 William Colvig
 Richard Dee

- I. Rain on the Plantain Leaves (Southern, 18th century)
 A Hundred Birds Court the Phoenix (Honan, 17th century)
 Palace Lantern Dance (Southern, folk)
- II. Poems by Tu Fu:
 To Wei Pa, a Retired Scholar
 Jade Flower Palace
 Night in the House by the River
- III. The Lovely Night (Lin Tien Hua, 20th century)
 Old Six Beat, a "Chu Pai" (from 13th century opera)
 At the Make-up Stand (reputedly T'ang, 9th century)
 Cloudy Feather Robe (Fukien, 18th century)
- IV. Poems by Li Ch'ing Chao:
 Peach Blossoms Fall and Scatter
 The Day of Cold Food
 To the Tune "A Lonely Flute on the Phoenix Terrace"
- V. Hyi Mun, "Offering the First Cup of Divine Wine,"
 Music for the Shrine of the Royal Ancestors, Civil
 Homage (Korean, early Yi, 15th century — from
 very early Ko Chui wind music)
 Buddhist Chant, a "Chu Pai" (Chinese, 13th century opera)
 The Triple Refrain at Lang Kwan Pass
 (reputedly by Wang Wei, T'ang)
- VI. Poems by Su Tung P'o:
 A Walk in the Country
 The Terrace in the Snow
 At Gold Hill Monastery
- VII. Ascending the Tower (Honan, 18th century)
 Buddhist Litany (Northern, from popular, 17th-18th centuries)
 Five Glorias to the Buddha (folk)

There will be one intermission

GOLLIWOG'S CAKE WALK

Claude Debussy (1862-1918)
Debussy wrote his *Children's Corner* suite for his five-year-old daughter. These pieces are exquisite miniatures of artistic finish and sensitive psychological insight. Four of them, including *Golliwog*, were prompted by the child's own toys. The piece is jazzy and basically diatonic. Humor is achieved by sudden halts, sharp accents and dynamic contrasts. In the middle section Debussy also gets in a personal ironic fling at Wagner, with an engrossing take-off on the *Prelude* to *Tristan and Isolde*.

RAG-TIME FOR ELEVEN INSTRUMENTS

Igor Stravinsky (1882-1971)
Rag-Time received its first performance in London on April 27, 1920. It was a further essay into the new jazz idiom Stravinsky had first used in the *Ragtime* of *The Soldier's Tale*.

The aspect of jazz that interested Stravinsky most was the instrumental technique of the band which is based on the idea of each instrument being a solo instrument in its own right. In *Rag-Time* he concentrated on the peculiar jazz use of instruments such as the flute, clarinet, horn, cornet, trombone, violin, viola, double bass and percussion, adding to them the cymbalom which was common to gipsy orchestras.

"JINGO" FROM "STATEMENTS"

Aaron Copland (1900-)
Statements received its premiere in 1942 by the New York Philharmonic. The *Jingo* statement, most humorous of the six, is cast in rondo form. A quotation from *The Sidewalks of New York*, popular during Al Smith's presidential campaign, appears intermittently. Copland "borrowed" this waltz-tempo melody and gave it a kind of hurdy-gurdy or carousel harmonization, thus poking fun, musically speaking, at Tammany Hall.

PARADE

Erik Satie (1866-1925)
In 1915 Cocteau suggested that Satie join him and Picasso in creating a ballet for Diaghilev's Ballet Russe. The result was *Parade*.

The work is a satire on the touring companies of entertainers, and in it Satie combines elements of the music hall, circus and American negro bands.

Though violently denounced at its first performance in 1917, *Parade* has since been regarded as one of Satie's masterworks.

JAZZY DANCE

Carlos Chavez (1898-)
Chavez says, "*Jazzy Dance* is one in the Second Tableau of my *Ballet Symphony H.P.*, a joyous and active dance; the jazzy element in it derives solely from its rather polyrhythmic complexion."

FOUR DANCES FROM PIRAMIDE

Carlos Chavez (1898-)
Piramide is a ballet which depicts in successive short sketches the process from chaos to modern society. Played here is a group of short dances: Wind, Water, Earth and Fire; each representing primitive rituals to the gods of the four natural elements.

KONZERTSTÜCK IN F MAJOR FOR FOUR HORNS

AND ORCHESTRA, OP. 86 Robert Schumann (1810-1856)
While critics have differed from the composer's valuation of this work as one of his best, it nevertheless is one which extracts a maximum of expression from the horns which Schumann used. The *Konzertstück* is difficult to perform as the horn parts, written with little regard for the comfort of the soloists, lie in an extremely high range.

RAPSODIE ESPAGNOLE

Maurice Ravel (1875-1937)
Written in 1907, *Rapsodie Espagnole* was one of Ravel's first important orchestral works. De Falla, attesting to the authenticity of the *Rapsodie*'s Hispanic flavor, observed that Ravel did not achieve this "merely by drawing upon popular folk sources (except in the *Jota*, in *Feria*), but rather through the free use of modal rhythms and melodies and ornamental figures of our 'popular music,' none of which has altered in any way the natural style of the composer."

THE THIRD CONCERT

Sunday Evening

August 20, 1972

6:00 p.m.

EARLY CLASSIC JAZZ:

GOLLIWOG'S CAKE WALK (1908) Claude Debussy (1862-1918)

Instrumentation: ANDRÉ CAPLET

RAGTIME (1912) Igor Stravinsky (1882-1971)

JINGO, from *Statements* (1933) Aaron Copland (1900-)

PARADE (1917) Erik Satie (1866-1925)

Ballet Réaliste sur un thème de Jean Cocteau

- I. Choral. Prélude du Rideau rouge. Prestidigitateur. Chinois.
- II. Petite Fille Américaine
- III. Acrobates
- IV. Final

JAZZY DANCE (from H. P. Ballet-Symphony) (1926) . . Carlos Chavez (1898-)

— INTERMISSION —

KONZERTSTÜCK IN F MAJOR

FOR 4 HORNS AND ORCHESTRA, OP. 86 Robert Schumann (1810-1856)

- I. Lebhaft
- II. Romanze
- III. Sehr Lebhaft

Soloists: Fred Bergstone, Krehe Ritter, Roger Newman, George Mealy

FOUR DANCES FROM PIRAMIDE Carlos Chavez (1898-)

Wind
Water
Earth
Fire

RAPSODIE ESPAGNOLE Maurice Ravel (1875-1937)

- I. Prélude à la nuit
- II. Malagueña
- III. Habanera
- IV. Feria

PIANO SONATA IN B-MINOR *Franz Liszt (1811-1886)*

The *B-minor Sonata*, one of Liszt's masterpieces, was completed at Weimar in 1853 and first performed in Berlin in 1857 by his pupil Hans von Bülow. It is dedicated to Robert Schumann.

Belonging as it does to the period when Liszt was engaged in the composition of his Symphonic Poems, the Sonata, though devoid of any programme, possesses characteristics closely related to these orchestral works. The composer discarded the customary three or four-movement form in favor of one continuous fantasia-like movement. Using the device of presenting in a brief introduction three seemingly incongruous elements, and following the principle of metamorphosis adopted in his Symphonic Poems, he succeeded in welding them into a work of extraordinary unity and originality.

AURAS *Robert Hughes (1933-)*
Premiere

Auras was commissioned by and is dedicated to the Cabrillo Music Festival in honor of its Tenth Anniversary Season and to celebrate the four orchestral members who have been with the Festival from its inception — Sally Kell, Donald O'Brien, Kenneth Harrison, and the composer. The virtuoso abilities of my three friends as well as their individual personalities played no small part in inspiring and determining the nature of the solo music written for them. During the performance the musicians change locations throughout the hall and also change instruments, e.g., a major factor which helped to form the conception of Auras is the exquisite quality of Sally Kell's newly-acquired 18th Century instrument (with seven upper strings for bowing and nine lower strings tuned to vibrate sympathetically) — the baryton. The continuum of the composition, however, is electronic — the result of a year's work on the Moog Synthesizer at the Mills College Electronic Studio. Four speakers, each mounted in a corner of the auditorium, provide separate but stationary electronic interplay with the moving focus of the live performers. Sound upon sound, overlapping and shifting temporally and spatially, is intended to deflect the thrust of music as a "time art" . . . into a more diffuse world of free floating aural sounds. To this end rhythmic/melodic lines are often controlled by proximity rather than precision. The composition not only attempts to create a sound vortex around the individual soloists, but also to surround the audience by constant shifts in sound sources and dynamic balances. Just as lights in a vastness are surrounded by interpenetrating halos of varying intensity or vagueness, so sonorous points of concentration center and shift through musical auras.

AURA 1A) a subtle sensory stimulus 1B) a distinctive atmosphere surrounding a given light source 2) a luminous radiation 3) a subjective sensation as of lights) experienced before an attack of some nervous disorders. —Webster.

ROBERT HUGHES

SONATA NO. 2 FOR PIANO, "CONCORD, MASS. 1840-60" *Charles Ives (1874-1954)*

This sonata is regarded by most critics as Ives's greatest work. Composed between 1911-13, it was described by the composer as "an attempt to present [one person's] impression of the spirit of the literature, the philosophy, and the men of Concord, Mass. of over half a century ago." This work is actually not a sonata at all but a series of four pieces which Ives called "a sonata for want of a more exact name." However, the movements are not separate entities, but are united by a common method, concept and outlook. They contain much that is unusual.

To explain this complex and formidable work, Ives published a pamphlet, *Essays Before a Sonata*, dedicated to those "who can't stand the music — and the music to those who can't stand the essays; to those who can't stand either, the whole is respectfully dedicated."

THE FOURTH CONCERT

Friday Evening
August 25, 1972
8:30 p.m.

SONATA IN B MINOR *Franz Liszt (1811-1886)*

- I. Lento Assai
- II. Allegro Energico
- III. Grandios

WILLIAM MASSELOS, *piano*

AURAS (World Premiere) *Robert Hughes (1933-)*

SALLY KELL, *baryton and cello*
DONALD O'BRIEN, *clarinet and bass clarinet*
KENNETH HARRISON, *viola*
ROBERT HUGHES, *basoon and contra basoon*
RICHARD BEGGS, *audio engineer*

Four-channel electronic tape realized at the Mills Electronic Studio

— INTERMISSION —

SONATA NO. 2 FOR PIANO, "CONCORD, MASS. 1840-60" *Charles Ives (1874-1954)*

- I. Emerson
- II. Hawthorne
- III. The Alcotts
- IV. Thoreau

WILLIAM MASSELOS, *piano*

SYMPHONY NO. 1 IN C MAJOR, OP. 21 *Ludwig van Beethoven*
(1770-1827)

Beethoven's First Symphony, probably written in 1799, received its first performance April 2, 1800. The orchestration is similar to that of Mozart's late symphonies except that the winds were doubled — a practice that subsequently became the rule.

While the opening measures sound entirely inoffensive to an audience of today, they were something of a shock to the composer's contemporaries, who were used to a straightforward announcement of tonality. Instead, Beethoven, by his use of seventh chords, began seemingly in the key of F, then passed on to the key of G, before finally arriving at the key of C. Yet similarly dissonant openings had already been used by Bach and by Haydn, and Beethoven himself was to do so again in some of his later works. This veiling of tonality later became a favorite stylistic contrivance for the Romantics.

Kretzschmar has summed this symphony up as "the instrumental swan-song of the 18th century, the final symphonic manifestation of classicism, of its simplicity and clarity, in the face of the approaching romantic movement, for whose subjective course no one was to blaze the trail more decisively than Beethoven."

SINFONIA NO. 4, ROMÁNTICA *Carlos Chavez*
(1898-)

Carlos Chavez's Fourth Symphony, the *Romántica*, commissioned by the Louisville Orchestra, was premiered by them on February 4, 1953, with the composer conducting. The work is generally lyric and emotional in character, standing in marked contrast to the more dissonant and percussive qualities of his earlier compositions. The title, however, was an afterthought on the part of the composer, and unlike his previous *Sinfonía India* and *Sinfonía de Antígona*, the *Romántica* has no dramatic or evocative target. It is melodic and largely tonal, and except for a suggestion of Spanish-Mexican march-tune in the finale, is devoid of folk color.

TRISTAN AND ISOLDE
EINLEITUNG; ISOLDENS VERKLÄRUNG *Richard Wagner*
(1813-1883)

In 1857 Wagner began work on a music drama based on the love and death of Tristram the Cornish knight and the Irish princess Iseult. The composer's recent emotional involvement with Mathilde Wesendonck made him especially receptive to such a passionate theme and resulted in what is perhaps the greatest love music ever written.

The *Prelude* to Act I and the *Love Death* which closes the opera — played together and without interruption at concerts — are the most famous excerpts from this work. Newman points out that the *Prelude* transmits the spiritual essence of the drama in highly attenuated form. The *Love Death* is the poignant lament Isolde sings over the dead Tristan — her last utterance before her own death.

OVERTURE TO "TANNHÄUSER" *Richard Wagner*
(1813-1883)

Wagner wrote the libretto to *Tannhäuser* in 1843 and finished the final orchestration in 1845. Despite the fact that this work still clung to the older operatic tradition — relying for musical effect on individual numbers, ballet, processional, choral episodes and large vocal numbers — there was much in it that was new and that revealed the composer as a first-rate dramatist.

THE FIFTH CONCERT

Saturday Evening

August 26, 1972

8:30 p.m.

SYMPHONY NO. 1 IN C MAJOR, OP. 21 *Ludwig van Beethoven*
(1770-1827)

- I. Adagio Molto. Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto (Allegro molto e vivace)
- IV. Adagio. Allegro molto e vivace)

SINFONIA NO. 4, ROMÁNTICA *Carlos Chávez*
(1898-)

- I. Allegro
- II. Molto lento
- III. Vivo non troppo mosso

— INTERMISSION —

TRISTAN UND ISOLDE *Richard Wagner*
(1813-1883)

- Einleitung
- Isoldens Verklärung

TANNHÄUSER *Richard Wagner*
(1813-1883)

- Overture

SYMPHONY NO. 1 IN D MAJOR *Gustav Mahler*
(1860-1911)

Although violently opposed to programmatic hints, Mahler himself is said to have supplied the following for the 1894 performance in Weimar of his first symphony, called the *Titan*, after a novel by Richter:

Part I. The days of youth. Youth flowers and thorns. (1) Spring without end. The introduction represents the awakening of nature at early dawn. (2) A Chapelet of Flowers. (This movement was omitted after the Weimar performance.) (3) Full Sail. (Scherzo).

Part II. Human Comedy. (4) Stranded. A Funeral March à la Callot (a 17th century French engraver).

The main theme of the opening movement derives from Mahler's own song cycle *Lieder eines fahrenden Gesellen*. Material from this work appears throughout the symphony. A Ländler-like tune is the chief feature of the Scherzo, while the Trio has certain affinities with a waltz. In the third movement, the old French canon *Frère Jacques* appears, rendered in D-minor with sombre satire. Later it reappears, again in solemn mockery, against a G-major theme of markedly Hungarian flavor. It was this movement that aroused sharp antagonism towards Mahler for his alleged "triviality and accumulation of extravagances" and that interested the young Bruno Walter so keenly that he wrote, "I admired the daring author of so strange a Funeral March, and felt a burning desire to know the extravagant man and his extravagant work."

PROMETHEUS (World Premiere) *Carlos Chávez*
(1898-)

Cantata for chorus, soprano solo, and orchestra

Chavez says, "I had always thought Prometheus would be a good subject for a Cantata but it was not until 1956 that I started to think seriously of the practical problems. Some of my time had been freed for composition thanks to a Guggenheim Fellowship granted to me that year and I began by trying to decide on the text. After studying various translations of the Aeschylus masterpiece, I decided on that of R. C. Trevelyan. The directness and simplicity of this text, the beauty of the poetical images and the rhythmical sense of the metrical pattern captivated me. I had to make a contraction that would not hurt the continuity of the thread; this took a great deal of effort and time.

"My music is simple, melodic, lyrical, and, obviously, is nothing but the musical image of the feelings awakened in me by the aeschylan Prometheus, the fore-thinker, the 'kind god' who 'champions mankind,' who protects the feeble, and who, heroically, rebels against tyranny and injustice."

THE SIXTH CONCERT

Sunday Evening

August 27, 1972

6:00 p.m.

FIRST SYMPHONY *Gustav Mahler*
(1860-1911)

- I. Langsam Schleppend
- II. Kraftig bewegt
- III. Feirlich und gemessen, ohne zu schleppen
- IV. Sturmich bewegt

— INTERMISSION —

PROMETHEUS (World Premiere) *Carlos Chávez*
(1898-)

Cantata for Chorus, Soprano Solo, and Orchestra

JOSEPH LIEBLING, *conductor*, and OAKLAND SYMPHONY CHAMBER CHORUS

- Io* MARIAN MARSH
- Hermes and Leader of the Chorus* WILLENE GUNN
- Power* DUDLEY KNIGHT
- Hephaistos* JERRY WALTER



WILLIAM MASSELOS

Pianist William Masselos, called a "giant in his field" by the *New York Times*, appeared in every major hall in New York last season. At Carnegie Hall he performed with the London Philharmonic and was hailed by *Musical America* as "a super pianist who solves the problems of music as naturally as breathing."

Among his frequent appearances with major eastern orchestras are included historic premiere performances of Charles Ives' *First Piano Sonata*, Copland's *Piano Fantasy* and nearly all of Ben Weber's piano music.

New York Times critic Harold Schonberg says, "He was always one of the better American pianists. Now he has developed into a great one. . . . He has everything."

ROBERT HUGHES

Returning for his ninth time to the Cabrillo Music Festival, Robert Hughes brings *Auras*, a new work commissioned to honor the Festival's tenth anniversary. Last year we heard the premiere of another work of his, *Radiances*.

Since his last Aptos appearance, Mr. Hughes has conducted the world premiere of Ezra Pound's opera, *The Testament*, at UC Berkeley. The San Francisco Chamber Music Society recently performed a Hughes work, *Sonata*, and his *Ballet for Trombone and Drums* has received two Bay Area performances.



LOU HARRISON

In the early 1960's Mr. Harrison spent two years studying 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 about music in other cultures at California State University, San Jose.

Along with Richard Dee, Mr. Harrison has been giving oriental music concerts for 10 years. Four years ago William Colvig joined the pair and their performances at the University of Buffalo, on New York television and at the Mark Taper Forum in Los Angeles have drawn critical acclaim.



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JOSEPH LIEBLING

Saturday Review music writer Irving Kolodin, reviewing the 1967 Cabrillo Music Festival, said, "Liebling is the sort of choral director whose fingers reach beyond the eyes to the vocal chords of the performers under his direction."

Joseph Liebling, conductor of the Oakland Symphony Chorus and Chamber Chorus, is a Juilliard School and Columbia University alumnus. He sang in Robert Shaw's "Collegiate Chorale" for five years, studied with Shaw and has taught college music for seven years, most recently a summer session choral conducting workshop at Sonoma State College

KEN HARRISON

Principal violinist of the Oakland Symphony, Ken Harrison is making his ninth CMF appearance.

He was a student of Joachim Chassman and Vera Barstow, held the Olin chair in composition while at the University of Southern California, and earned his master's degree at San Francisco State College in 1967 and now is personnel manager of the Oakland Symphony. Mr. Harrison also teaches at College of San Mateo.



KENNETH REXROTH

Kenneth Rexroth is currently a columnist for *San Francisco Magazine* and the *San Francisco Bay Guardian*. His writings have appeared in most major American literary magazines and many in Europe. He books of poetry include *In What Hour*, *The Phoenix and the Tortoise*, *The Art of Worldly Wisdom*, *Collected Shorter Poems*, *Collected Longer Poems* and others. His volumes of translations include poems from Spanish, Japanese, Greek and Chinese. A member of the National Institute of Arts and Letters, Mr. Rexroth has won two Commonwealth medals, two Guggenheim Fellowships, the Eunice Teitjens Award from *Poetry Magazine*, the Poetry Society of America's Shelley Award and many others.



FOLK DANCING EXHIBITIONS

Early-arriving concert goers on Friday, August 18, will be greeted by the exciting Ensemble International, a group of 10 folk dancers from Sunnyvale. For this occasion they have selected eleven dances from Germany.

One week later, at 7:30 p.m. on August 25, the Cabrillo Folk Dancers will perform several dances from Israel and Balkan countries.

ART EXHIBIT

An outstanding art collection has been assembled by Howard Ikemoto, Chairman of Cabrillo College's Visual Arts Department. The works of the following artists are being displayed in the theatre:

Donald Thompson David Teachout
Geoffrey Bowman Joe Draegert
Bob McGill and Richard Wilson
Courtesy Hank Baum Gallery, San Francisco

PAJARO VALLEY CONCERT ASSOCIATION

1972-73 SEASON

Mack McCray, pianist October 14, 8:15 P.M.
Aptos High Pavilion
Ciro and his Ballet Espanol January 21, 2:30 P.M.
Santa Cruz Civic Auditorium
Music from Marlboro
with Jaime and Ruth Laredos February 26, 8:15 P.M.
Aptos High Pavilion
Western Opera Theater in "La Generentola" April 1, 2:30 P.M.
Aptos High Pavilion
LARRY SWANSON, *President*

CONCERT PREVIEWS

Composer-conductor Robert Hughes will give two lectures on musical compositions being presented by the Festival. The first is scheduled for 8 p.m. on Wednesday, August 23. The "place" is the St. Andrews Presbyterian Church in Aptos. The church can be reached by driving south on Soquel Drive and turning left on Monroe Avenue (near Arabian Restaurant).



KENNETH GOLDSMITH

Now teaching violin, chamber music and music literature at California State University, Fullerton, Kenneth Goldsmith has established himself as one of the state's outstanding violinists. He is appearing as concertmaster at Cabrillo for the second time under Carlos Chavez. He is Orange County Symphony concertmaster and performs with the Los Angeles Chamber Orchestra and Glendale Symphony.

Mr. Goldsmith has recently been Claremont Music Festival concertmaster. In the past he has been concertmaster for the San Jose and Nashville Symphonies and the Carmel Bach Festival. He also played in the Casals Festival and the Festival of Two Worlds, Spoleto, Italy.

DONALD O'BRIEN

Clarinetist Donald O'Brien has appeared with the Mills Performing Group, San Francisco Symphony, Griller Quartet, Oakland Symphony, San Francisco Ballet, Francesca Trio 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 teaches privately and at Stanford and Sonoma State College.



SALLY KELL

Appearing for her ninth Cabrillo Music Festival, Sally Kell is principal cellist with the Oakland Symphony, Carmel Bach Festival and San Francisco Ballet Orchestra. She has appeared throughout the western states as a member of several chamber music groups, including the Goliard Players, Camerata Ensemble and Mills Performing Group.

Next spring she will present the world premiere of a cello sonata by Andrew Imbrie commissioned for her by the Oakland Symphony. In addition to her performing career she teaches at Sonoma State College.



PHOTOGRAPHIC EXHIBIT

Sam Vestal has been "covering" the Cabrillo Music Festival with his busy cameras from its very beginning. From the thousands of available prints Sam has selected one outstanding picture for each year. These pictures are displayed in the theatre lobby. Mr. Vestal is a photographer for the Watsonville Register-Pajaronian.

GEORGE BARAT

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SANTA CRUZ COUNTY SYMPHONY ORCHESTRA

1972-73 CONCERT SCHEDULE

OCTOBER "BIRTHDAY CONCERT"

Love for Three Oranges Suite, Op. 33	PROKOFIEV
Havanaise	SAINT-SAENS
Poeme, Op. 25	CHAUSSON
Tzigane (1924)	RAVEL
Symphony No. 3 in A minor, Op. 56 "Scottish"	MENDELSSOHN
(125th year of the death of the composer)	
October 6, 1972 — 8:30 p.m.	To be announced
October 7, 1972 — 8:30 p.m.	Cabrillo Theater

DECEMBER (David Andre, Guest Conductor)

Piano Concerto in A minor, Op. 54 (1st Movement)	SCHUMANN
Symphony for Trombone and Orchestra	BLOCH
Symphony No. 2 in D minor	SIBELIUS
December 1, 1972 — 8:30 p.m.	E. A. Hall School, Watsonville
December 2, 1972 — 8:30 p.m.	Cabrillo Theater

FEBRUARY

Symphony No. 1	CHARLES IVES
Concerto for Harpsichord and Orchestra in D minor	C. P. E. BACH
Symphony No. 2	BEETHOVEN
February 2, 1973 — 8:30 p.m.	To be announced
February 3, 1973 — 8:30 p.m.	Cabrillo Theater

MARCH

Freischuetz Overture	WEBER
All in the Spring Wind	CHOU WEN-CHUNG
Violin Concerto No. 1	PAGANINI
Symphony No. 2 in D Major, Op. 73	BRAHMS
March 9, 1973 — 8:30 p.m.	To be announced
March 10, 1973 — 8:30 p.m.	Cabrillo Theater

APRIL

The Sicilian Vespers Overture	VERDI
Magoi (World Premiere)	JAN NAFTULIN
Arias to be announced	
Symphony No. 4 in G Major (1900)	MAHLER
Soloist to be announced	
April 13, 1973 — 8:30 p.m.	Civic Auditorium
April 14, 1973 — 8:30 p.m.	Cabrillo Theater

MAY

Symphony No. 60 in C "Il Distratto"	HAYDN
Piano Concerto (commissioned for the 15th anniversary of the Orchestra)	GEORGE BARAT
Piano Concerto No. 2 in A major	LISZT
Romeo and Juliet	TSCHAIKOVSKY
May 25, 1973 — 8:30 p.m.	To be announced
May 26, 1973 — 8:30 p.m.	Cabrillo Theater

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- OCTOBER 8 Bernard Hendrik Crusell (1775-1838)—Quartet—clarinet, violin, viola, 'cello
Schubert—Fantasy in C major, D. 934—Violin and piano
Brahms—Quartet in C minor, Op. 60—violin, viola, 'cello, piano
Guest artist: DAVID ABEL, violin
- NOVEMBER 12 Piano Recital—Schubert—Fantasy—Sonata in G major, D. 894
Andrew Imbrie—Sonata (1947)
Schubert—Sonata in A minor, D. 845
- DECEMBER 3 Mozart—Sonata in G major, K. 379—piano and violin
Wayne Peterson—Trio (1972)—violin, 'cello, piano
Beethoven—Trio in B flat major, Op. 97—violin, 'cello, piano
Guest artist: DAVID ABEL, violin
- JANUARY 14 Flute and Harpsichord Recital—Program to be announced
(1973) *Guest artists: RAYMOND FABRIZIO, flute and MARK KROLL, harpsichord*
- FEBRUARY 4 Hindemith—Trio Op. 34—violin, viola, 'cello
Mozart—Quartet in D major, K. 285—flute, violin, viola, 'cello
Schumann—Fantasy Pieces, Op. 73—viola and piano
Ernst Bacon—Sonata—'cello and piano
Guest artists: DAVID ABEL, violin and RAYMOND FABRIZIO, flute
- MARCH 4 Archduke Rudolph (1788-1831)—Trio—clarinet, 'cello, piano
Gordon Binkerd—Trio (1970)—clarinet, viola, 'cello
Beethoven—Sonata in A major, Op. 69—'cello and piano
Guest artist: KATIE CLARE MAZZEO, piano
- APRIL 18 Jean-Marie Leclair—Sonata in D major, Op. 9, No. 3—violin, piano
Copland—Sonata (1943)—violin and piano
Brahms—Trio in E flat major, Op. 40—horn, violin, piano
Guest artists: JACOB KRACHMALNICK, violin HERMAN DOREMAN, horn
- MAY 13 Violin and piano recital—Beethoven—Sonata in G major, Op. 30, No. 3
Janacek—Sonata
Franck—Sonata in A major
Guest artist: JACOB KRACHMALNICK, violin
- JUNE 3 All Brahms Program—Quintet in B minor, Op. 115—clarinet, two violins, viola and 'cello
Quintet in F minor, Op. 34—piano, two violins, viola and 'cello
Guest artist: JACOB KRACHMALNICK, violin
Additional violinist to be announced



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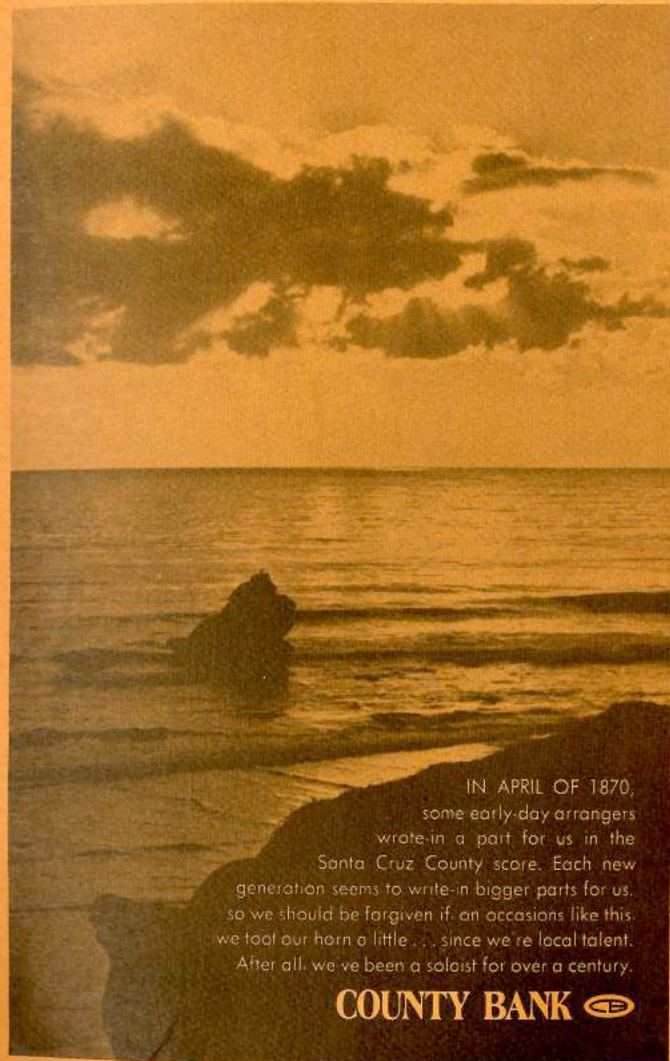
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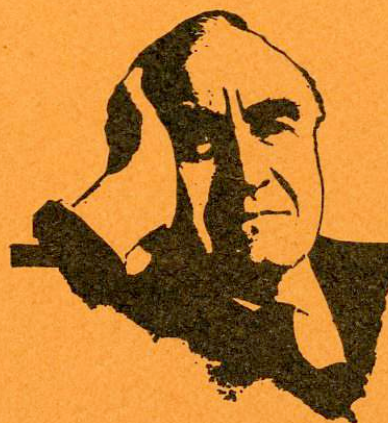


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Tenth Anniversary

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CARLOS CHAVEZ

The Cabrillo Music Festival celebrates its Tenth Anniversary with two premieres, an Evening of Chinese Music and Verse, and a program of Early Classic Jazz.

Mexico's internationally renowned composer and conductor Carlos Chávez returns as Musical Director of the Festival to present the world premiere of his "Prometheus." Described as a man of "towering authority and vitality" who "almost runs to the podium," Chávez has written six symphonies and numerous other works. Aaron Copland describes his compositions as "manifestations of life" and comments that Chávez "has created a tradition that no modern composer can afford to ignore." Although these compositions alone could have earned Chávez his title as "one of the most significant musicians of our time," Chávez has also led a full career of organizing and conducting symphony orchestras. He organized the Mexican Symphony Orchestra and has been guest conductor of major orchestras throughout the world.

Two other features of the Tenth Anniversary will be a guest appearance by frequent Carnegie Hall piano soloist William Masselos and the world premiere of "Auras," commissioned to honor the occasion. Written for four well-known members of the Cabrillo Orchestra, "Auras" is both electronic and spatial. Speakers will be placed at the four corners of the auditorium to create "auras" of sound while the live performers change both their locations and instruments, which will include the newly acquired baryton, an 18th century, 16-stringed instrument. Instrumentalists will be Don O'Brien, Robert Hughes, Kenneth Harrison, and Sally Kell.

The Evening of Chinese Music and Verse will feature classic poems by three poet/philosophers, read and translated by Kenneth Rexroth, and 18th and 19th century Chinese music performed by the Chinese Classical Music Ensemble. The ensemble, with Director Lou Harrison, William Colvig, and Richard Dee, will perform with several ancient oriental instruments such as the Hsün, a clay ocarina.

PROGRAM OF CONCERTS

I FRIDAY, AUGUST 18

- I Piano Concerto in D Minor, Op. 15 Brahms
Soloist: William Masselos
6me. Symphonie, Op. 74 Tschaikowsky



II SATURDAY, AUGUST 19

- Evening of Chinese Music and Verse
The Chinese Classical Music Ensemble: Lou Harrison, Director;
William Colvig, Richard Dee. Reader, translator: Kenneth Rexroth.



III SUNDAY, AUGUST 20

- Early Classic Jazz:
Golliwogg's Cake Walk (1908) Debussy
Ragtime (1912) Strawinsky
Jingo (from Statements) (1933)..... Copland
Parade (1917) Satie
Jazzy Dance (from H. P. Ballet-Symphony) (1926) Chávez
Four Dances from Pirámide Chávez
Konzertstück in F Major for 4 Horns and Orchestra, Op. 86..Schumann
Rapsodie Espagnole Ravel



IV FRIDAY, AUGUST 25

- Sonata in B Minor Liszt
Piano Solo: William Masselos
Auras (World premiere)..... Hughes
Commissioned by the Cabrillo Music Festival to commemorate its
Tenth Anniversary Season. Instrumentalists: Don O'Brien, Robert
Hughes, Kenneth Harrison, Sally Kell.
Second Pianoforte Sonata Ives
Piano Solo: William Masselos



V SATURDAY, AUGUST 26

- Symphony No. 1 in C Major, Op. 21 Beethoven
Sinfonía No. 4, Romántica Chávez
Tristan und Isolde Wagner
Einleitung
Isoldens Verklärung
Tannhäuser Wagner
Overture

VI SUNDAY, AUGUST 27

- First Symphony Mahler
Prometheus (World premiere) Chávez
Cantata for chorus, solo voices and orchestra

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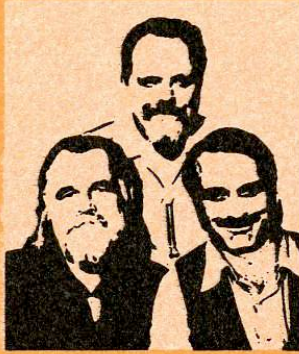
Although tickets may be exchanged before the date of the performance involved, no ticket refunds can be made.

The Guild is a non-profit corporation composed of the Friends of The Cabrillo Music Festival who conduct an annual membership campaign to help support the Festival. Memberships are tax deductible. Membership categories are: Contributing: \$10-24; Supporting: \$25-49; Sponsoring: \$50-99; Patron: \$100-499; Endowment: \$500 and over.



A diagram of a stage layout. The stage is represented by a large rectangle with a curved top edge. The top edge is labeled "STAGE" in the center. The left side is labeled "LEFT", the center is labeled "CENTER", and the right side is labeled "RIGHT". Three positions are marked: "A" is in the center, and "B" is on the left and right sides.

GUEST PERFORMERS



THE CHINESE CLASSICAL MUSIC ENSEMBLE

The Chinese Classical Music Ensemble, directed by prominent American composer and ethnomusicologist Lou Harrison, will feature 17th and 18th century music performed with oriental instruments for the Evening of Chinese Music and Verse. Other members of the ensemble are William Colvig, left, and Richard Dee, right.



KENNETH REXROTH

Author and critic Kenneth Rexroth will perform in a special Evening of Chinese Music and Verse. Rexroth, co-founder of the San Francisco Poetry Center, is well known for his extensive work in oriental literature and is author of *100 Poems from the Chinese* and *Chinese Poems of Love and Turning of the Year*.



WILLIAM MASSELOS

Frequent Carnegie Hall piano soloist William Masselos will perform a Liszt Sonata in B Minor and the Second Pianoforte Sonata by Ives. Described as a performer "who has the rare capacity for communicating the joyful essence of music," Masselos has performed not only at Carnegie Hall, but at the Metropolitan Museum of Art and virtually every major American music center.



ROBERT HUGHES

Prominent bay area composer Robert Hughes returns, after his triumphant 1971 world premiere of "Radiances," with the first performance of "Auras," commissioned to honor the Tenth Anniversary of the Cabrillo Music Festival. Hughes is a former conductor of the San Francisco Conservatory of Music and the Oakland Symphony's Youth Chamber Orchestra.

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