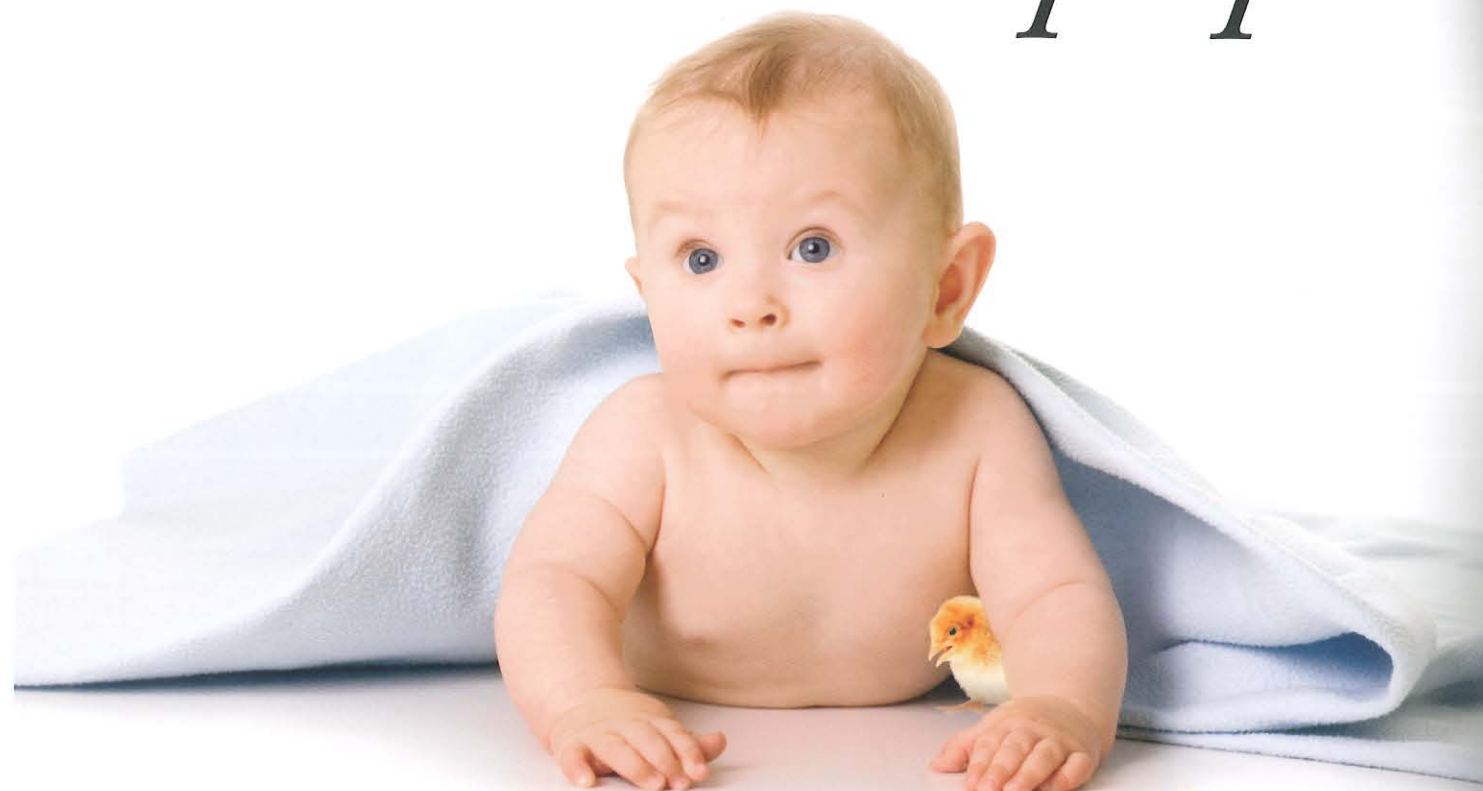


FESTIVAL
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Five Centuries of Music on the Central Coast



2014 Summer Music Festival

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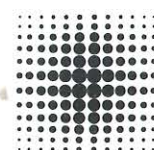


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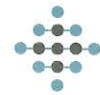
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FESTIVAL MOZAIC

Five Centuries of Music on the Central Coast

WELCOME



Welcome to the 2014 season of Festival Mozaic! Every summer since 1971 an array of musicians has come here to the Central Coast to take part in this unique and special musical event. What started with 3 concerts over a weekend currently encompasses 22 events over a 10 day span. Audiences have grown and now include visitors from around the world. The superb musical offerings, enchanting venues and bountiful hospitality presented at our Festival are what make it one of the best anywhere. And we are delighted to have you join us. Whether you have been attending the Festival for all its 44 years or if this is your first year, we hope you will have an exceptional experience and we thank you for being part of the Festival family.

We are so grateful that music director Scott Yoo and all the musicians share their amazing talent with us and enrich our lives through music. Our dedicated board, staff and volunteers all work tirelessly for the Festival that we love and deserve a "hats off" salute. The generosity of our donors and sponsors helps keep the music playing year after year, and we are so appreciative for their kindness.

And we thank you, our audience members! We hope every moment of your Festival experience will be filled with joy. We are always eager to hear of any ways we can improve your Festival experience. If you believe the experiences we provide are important in your life and for future generations, please join us as supporters. Our engaged and enthusiastic audiences help keep the Festival vibrant and exciting.

On behalf of the board of directors of Festival Mozaic, I wish everyone a magical Festival season.

Sincerely,

Steve Bland, *President*
Board of Directors



ANTONIN'S DANCE

About the cover art: "Antonin's Dance" by Sharon Harris was created specially for Festival Mozaic in 2014. Sharon is a painter and fiber artist living in Arroyo Grande. Poster reproductions, framed and unframed, are for sale at Festival events and at FestivalMozaic.com. The original work will be sold in a silent auction during the summer Festival. Learn more about the artist at SharonHarris.com. Poster reproductions of Antonin's Dance are underwritten by Barbara Bell.



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ABOUT THE FESTIVAL

"Here, surely, are people who know how to live, as well as to love music – if indeed they are not the same thing. In San Luis Obispo, at any rate, you are among true friends."

— Bernard Levin, "The Listener," from his review of the Festival Scene in America, August 1981.

"Here's a California concert series that's almost as much fun for architecture buffs as it is for music lovers."

— Sunset Magazine, Best of the West, July 2014

The San Luis Obispo Mozart Festival was founded by Clifton Swanson in 1971. Clif served as Music Director and Conductor until 2005 when Scott Yoo was selected to step into that role.

The Festival began modestly with three performances over a weekend. However, it grew rapidly to six, nine, and then eleven concerts. By 1983, the San Luis Obispo Mozart Festival presented 19 concerts. In its early days, the Festival featured primarily orchestral and choral music, but over the decades it has offered an ever-expanding range of programming, including early music, period instrument concerts, jazz, contemporary music, opera, chamber music, solo recitals, world music and much more.

Throughout its history, the Festival has attracted a share of luminaries, up-and-coming artists and exceptionally talented orchestral, choral, and studio musicians who come to participate in great music-making and to enjoy the pleasures of the Central Coast. Music critic Greg Hettmansberger wrote, in the prestigious *Performing Arts Magazine*, that the Festival offered a "stunning variety of venues" and "unique and provocative artists," and that it is an "aesthetic extravaganza."

In 2008, the Festival adopted the name Festival Mozaic to honor the rich legacy of the enduring universality, creativity and spirit of one of the greatest musicians the world has known and to embrace the mosaic of music created here. The Festival's impeccable and spirited performances by our guest artists and musicians, all masters of the classical style, bring Mozart's timeless masterworks to life, alongside the best of the world's musical influences with orchestral performances, chamber music, world music, jazz, and informative and educational musical experiences.

Clifton Swanson, Founder / Music Director Emeritus

One of the original founders of the San Luis Obispo Mozart Festival, Clif served as Music Director and Principal Conductor for over 30 years, helping the Festival to grow from three concerts on a weekend in early August 1971 to over 30 concerts and numerous other events today. In addition to conducting the San Luis Obispo Symphony from 1971 to 1984, he is an active string bass player and served as Principal Bass from 1985 to 2005. Chair of the Music Department at Cal Poly from 1984 to 1996 and then again from 1999 until his retirement in 2004, Clif has played an important role in the musical scene of San Luis Obispo since joining the faculty in 1967. During his tenure as department chair, the B.A. in Music degree was developed and has achieved an excellent reputation. Cal Poly's music graduates have distinguished themselves in many areas, from teaching and performance to graduate studies and research. Clif founded the Cal Poly Chamber Orchestra in 1967. He received the President's award for contributions to the Arts in San Luis Obispo County and the College of Engineering's Award for the Outstanding Professor in the School of Liberal Arts. Clif and his wife Jane are celebrating their 50th wedding anniversary on a trip to Europe this summer.



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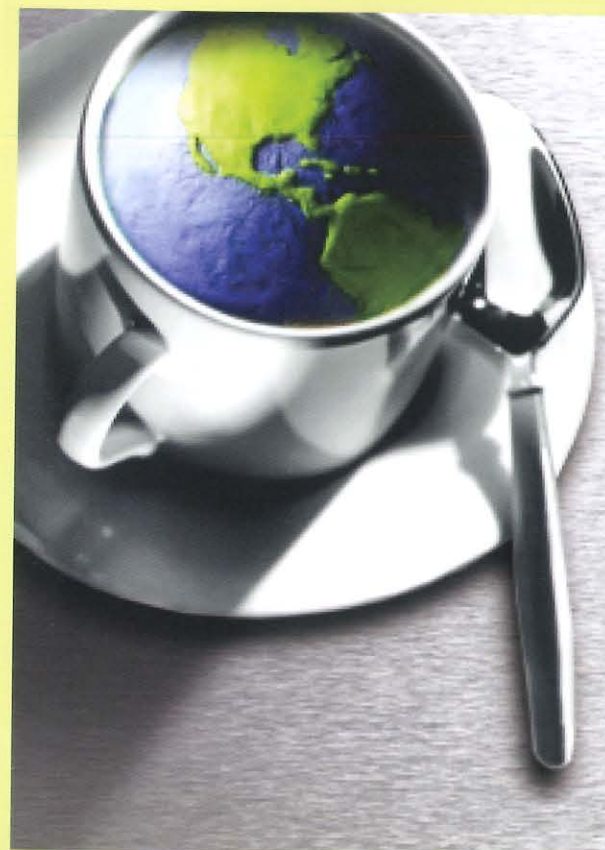
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WELCOME

Festival-at-a-Glance

Date	Time	Event	Venue	Work(s) By
Thurs., July 17	2 p.m. to 5 p.m.	FREE Open Rehearsal	Mission San Miguel	Haydn, Dohnanyi, Spohr, Brahms
Thurs., July 17	6 p.m.	Festival Dinner: Overture	Mission San Miguel Parish Hall	Chef Jeffery Scottt and Villa San Juliette Winery
Thurs., July 17	8 p.m.	Chamber Series: Serenades	Mission San Miguel	Haydn, Dohnanyi, Spohr, Brahms
Fri., July 18	7:30 p.m.	Fringe: Classical Musicians Doing Un-Classical Things	Cuesta College CPAC, San Luis Obispo	Edgar Meyer, Frank Zappa, The Beatles, The Grateful Dead and more
Sat., July 19	10 a.m. to 1 p.m.	Festival Orchestra: Open Rehearsal	Cuesta College CPAC, San Luis Obispo	J.S. Bach, Corelli, Geminiani
Sat., July 19	7:30 p.m.	Festival Orchestra: Baroque in the Vines	Chapel Hill, Shandon	J.S. Bach, Corelli, Geminiani
Sun., July 20	2 p.m.	Fringe Series: 3 Leg Torso	See Canyon Fruit Ranch, Avila Beach	Various artists
Sun., July 20	6 p.m.	Notable Encounter Dinner: Exploring the Oboe d'Amore	Paso Robles Home of Ken & Marilyn Riding	Chef Maegen Loring and Lone Madrone Winery
Mon., July 21	10:30 a.m.	Notable Encounter Insight: Coffee with the Quartet	The Inn at Morro Bay, Morro Bay	Schumann
Mon., July 21	8 p.m.	Orchestra: Baroque in the Mission	Old Mission, San Luis Obispo	J.S. Bach, Corelli, Geminiani
Tues., July 22	5:30 p.m.	Notable Encounter Insight: The Fine Art of the Fugue	San Luis Obispo Museum of Art	Beethoven, Villa-Lobos
Tues., July 22	7:30 p.m.	Chamber Series: Alternate Endings	United Methodist Church, San Luis Obispo	Villa-Lobos, Saint-Saëns, Beethoven
Wed., July 23	6 p.m.	Dinner in the Plaza with Big Sky Café	Mission Plaza, San Luis Obispo	Big Sky Café and Claiborne & Churchill Winery
Wed., July 23	8 p.m.	Festival Orchestra: Mozart in the Mission	Old Mission, San Luis Obispo	Mozart
Thurs., July 24	5:30 p.m.	Notable Encounter Insight: Onstage with Bartók	Cuesta College CPAC, San Luis Obispo	Bartók
Thurs., July 24	7:30 p.m.	Chamber Series: Bartók and Brahms	Cuesta College CPAC, San Luis Obispo	Brahms, Bartók
Fri., July 25	5:30 p.m.	Notable Encounter Insight: Mirror Images	La Perla del Mar Chapel, Shell Beach	Shostakovich, Sviridov
Fri., July 25	7:30 p.m.	Fringe Series: Los Angeles Percussion Quartet	Cuesta College CPAC, San Luis Obispo	Steve Reich, John Cage and more
Sat., July 26	10 a.m. to 1 p.m.	Festival Orchestra: Open Rehearsal	Christopher Cohan PAC, San Luis Obispo	Suk, Beethoven, Schumann
Sat., July 26	8 p.m.	Festival Orchestra: Beethoven & Schumann	Christopher Cohan PAC, San Luis Obispo	Suk, Beethoven, Schumann
Sun., July 27	3 p.m.	Chamber Series: Scott Yoo & Friends	Cuesta College CPAC, San Luis Obispo	Debussy, Shostakovich, Françaix, Sviridov



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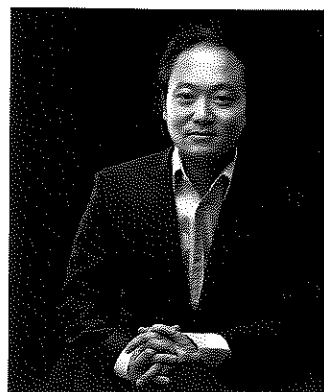
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Scott Yoo, Music Director

After beginning his musical studies at age three, Scott Yoo performed Mendelssohn's Violin Concerto with the Boston Symphony at age twelve. He received first prize in the 1988 Josef Gingold International Violin Competition, the 1989 Young Concert Artists International Auditions, and the 1994 Avery Fisher Career Grant. After graduating with honors from Harvard University, Mr. Yoo founded the Metamorphosen Chamber Orchestra, conducting the ensemble in its series at Jordan Hall in Boston, and more than ninety performances on tour.

Scott Yoo has collaborated with eminent artists Sarah Chang, Edgar Meyer, Benita Valente, and Dawn Upshaw. In the 2010-2011 season, Yoo made his Carnegie Hall debut with the St. Paul Chamber Orchestra and toured Europe with the Britten Sinfonia and jazz pianist Brad Mehldau.

As a guest-conductor, Mr. Yoo has led the Colorado, Dallas, Indianapolis, San Francisco and Utah Symphonies. He regularly conducts the St. Paul Chamber Orchestra, and led their Elliott Carter Festival as well as numerous subscription series. He has conducted the New World Symphony, the Civic Orchestra of Chicago, and the orchestras of Columbus, Hong Kong, Honolulu, Kansas City, Louisville, Winnipeg, Mexico City, Nashville, and Phoenix. In Europe, he conducted the City of London Sinfonia, Orchestre de Bretagne, Odense Symphony and the Estonian National Symphony. He recently made his debut with the Seoul Philharmonic and his debut with Yomiuri Nippon Orchestra in Tokyo.

A proponent of the music of our time, Mr. Yoo has premiered 60 works by 31 composers. With Metamorphosen, Mr. Yoo has recorded Mark O'Connor's American Seasons for Sony Classical; John Harbison's chamber orchestra works with soprano Dawn Upshaw for Archetype, nominated for a 1999 National Public Radio Performance Today Award; and song cycles of Earl Kim with sopranos Benita Valente and Karol Bennett for New World, named a 2001 "Critics Choice" by the New York Times. His recent recording projects include complete orchestral works of Earl Kim with the RTE National Orchestra of Ireland for Naxos and works of Mozart and Elliott Carter for Bridge Records.

Mr. Yoo studied violin with Roman Totenberg, Albert Markov, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson Thomas.

Scott Yoo is generously sponsored by Lucia Cleveland and Paul Vanderheyden.

2014 Festival Artists

VIOLIN

Laura Albers
San Francisco Opera Orchestra

Steven Copes
St. Paul Chamber Orchestra

Emily Daggett Smith
Clinton Dewing
Jacksonville Symphony

Aurica Duca
Jacksonville Symphony

Sooah Kim
Serena McKinney
Janaki String Trio

Ellen Pendleton Troyer
Baltimore Symphony Orchestra

Igor Pikayzen

Paul Severtson
San Luis Obispo Symphony

Jason Uyeyama

Jisun Yang
San Diego Symphony Orchestra

Eva Werner
San Luis Obispo Symphony

VIOLA

Ben Bartelt

Hari Bernstein
Nashville Symphony

Katie Kadarauch
San Francisco Symphony

Eriikka Nylund
Swedish Radio Orchestra

Ben Ullery
Los Angeles Philharmonic

CELLO

Kristina Reiko Cooper

Michelle Djokic
Concordia Chamber Players

Madeleine Kabat

Ray Kim

Eastman School of Music

Brian Thornton
Cleveland Orchestra

BASS

Susan Cahill
Colorado Symphony Orchestra

Kenneth Hustad
San Luis Obispo Symphony

David Parmeter
Pacific Symphony Orchestra

FLUTE

Alice Dade
University of Missouri

Katrina Walter

PICCOLO

Rena Urso-Trapani
California State University Long Beach

OBOE

Anne Marie Gabriele
Los Angeles Philharmonic

Elizabeth Koch-Tiscione
Atlanta Symphony Orchestra

Xiaodi Liu

CLARINET

Michael Fine
Romie de Guise-Langlois

BASSOON

Fredrik Ekdahl
Swedish Radio Orchestra

Lisa Nauful
San Luis Obispo Symphony

HORN

Josh Cote
Jeff Garza
San Antonio Symphony

Paul Stevens
University of Kansas

Scott Strong
Detroit Symphony Orchestra

OBOE D'AMORE

Robert Walters
Cleveland Orchestra

TROMBONE

Terry Cravens
USC Thornton School of Music

Andrew Malloy
CSU - Northridge

Alvin Veeh
Long Beach Symphony

TRUMPET

John Brndiar
Cleveland Chamber Symphony

Roy Poper
Los Angeles Master Chorale Sinfonia

TIMPANI

Shannon Wood
St. Louis Symphony

PERCUSSION

Scott Higgins

HARP

Julie Smith Phillips
San Diego Symphony

HARPSICHORD

Paul Woodring
Cal Poly State University

PIANO

Susan Grace
John Novacek
Orion Weiss

COUNTERTENOR

Nick Zammit

2014 Fringe Artists

**Los Angeles Percussion Quartet**

Los Angeles Percussion Quartet, or LAPQ, has forged a distinct identity as a world-class contemporary chamber music ensemble dedicated to commissioning and presenting new works for percussion quartets. They champion important contributions of 20th century West Coast composers while collaborating with artists of today to continue the tradition of innovation and exploration, playing an array of percussion instruments, including "found percussion" objects. LAPQ's performances range in scope from art museums, warehouses, and living room salons, to appearances in numerous distinguished concert series. LAPQ's 2012 album *Rûpa-Khandha* was recorded at Skywalker Ranch and received multiple Grammy nominations.

**3 Leg Torso**

3 Leg Torso formed in 1996 as violin, cello and accordion trio and has now expanded to perform original compositions based on an eclectic synthesis of chamber music, tango, klezmer, Latin, and Roma (Gypsy) music. The ensemble got their start in street performances, which they titled "Meestering," and has led to their releasing three award-winning instrumental albums (*3 Leg Torso*, *Astor in Paris*, and *Animals & Cannibals*), East Coast and West Coast tours, performances with symphony orchestras and a profile on National Public Radio's "All Things Considered." 3 Leg Torso has collaborated with many film makers, including Oscar-nominated documentary artist Morgan Spurlock (*Super Size Me*). *Sponsored by Maryellen and Michael Simkins*

**Susan Cahill****Bass and Host of Classical Musicians Doing Un-Classical Things**

Bassist, soloist, educator, and clinician Susan Cahill is a Chicago native and a graduate of Indiana University's Jacobs School of Music, where she studied with Bruce Bransby and Lawrence Hurst. She joined the Colorado Symphony in 1997. Susan's recent solo appearances have been with the Colorado College Summer Festival Orchestra, where she's a faculty member; at the Bass2010 double-bass convention in Berlin, Germany; and with the Colorado Symphony. She teaches bass at the University of Denver. When she's not performing Beethoven or Bottesini, Susan plays with the acclaimed tango group Extasis. *Sponsored by Alexandra Santos*

2014 Festival Artists

**LAURA ALBERS, violin**

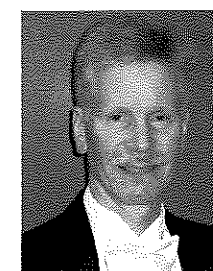
Is the Associate Concertmaster of the San Francisco Opera Orchestra. She also performs regularly with the Albers Trio, a string trio with sisters Julie and Rebecca. She spent several summers performing in the mansions of Newport, Rhode Island, as an artist in the Newport Music Festival. She has also performed with the Sarasota Opera in Florida and the Cabrillo Music Festival. Laura received her bachelor's and master's degree from the Cleveland Institute of Music and Juilliard. *Sponsored by Anne and Donald Marr*

**BENJAMIN BARTELT, viola**

Recently completed his Master's degree at the Yale School of Music. He received his Bachelor's degree in Music summa cum laude from UCLA in 2012. An enthusiastic orchestral musician, he has performed under conductors such as Michael Tilson Thomas, Helmuth Rilling and Peter Oundjian. Ben plays with an Audinot bow which is generously on loan from the Maestro Foundation. *Sponsored by Hilding and Mary Carole Larson*

**HARI SOFIA BERNSTEIN, Viola**

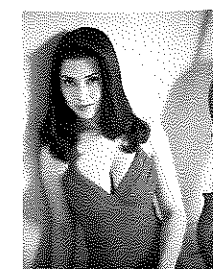
Is the youngest member of the Nashville Symphony. Born and raised in New York City, she completed undergraduate studies at Juilliard as a student of Robert Vernon, Heidi Castleman, and Steven Tenenbom. As a soloist, she has been featured throughout New York as well as in Kiev; she has received awards from the New York Viola Society and the Stamas Foundation of the New York Philharmonic, as well as the National Foundation for the Advancement of the Arts. *Sponsored by Larry and Marty Nelson*

**JACK BRNDIAR, Trumpet**

Is Principal Trumpet of the Cleveland Chamber Symphony, and has appeared as soloist on many occasions with the ensemble. He is a member of the Paragon Brass Quintet and the Kent Brass Quintet, and has performed, recorded, and toured with the Cleveland Orchestra for 34 years as a substitute trumpeter. Jack is a faculty member at the Baldwin Wallace Conservatory, the Cleveland Institute of Music and Case Western Reserve University. *Sponsored by Lu Em Wellhausen*

**SUSAN CAHILL, Bass**

Has been a member of the Colorado Symphony Orchestra since 1997, and appeared as soloist with the orchestra in 2002. She previously held section and acting-principal positions with the Louisiana Philharmonic. In 1994 she performed with the Carnegie Hall Orchestral Project under Chicago Symphony Music Director Sir Georg Solti. Susan is also the bassist of the acclaimed Argentinian tango ensemble Extasis, which has performed on three continents. She graduated from Indiana University, where she studied with Bruce Bransby and Lawrence Hurst. *Sponsored by Alexandra Santos*

**KRISTINA REIKO COOPER, cello**

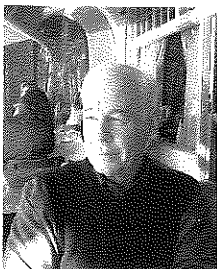
Received her Bachelor's and Master's degrees from Juilliard School. She has performed at Carnegie Hall, Lincoln Center, The Kennedy Center, Jerusalem's Henry Crown Hall, Toronto's Roy Thompson Hall, Seoul Arts Center, Kioi Hall of Tokyo, Beethoven Hall in Stuttgart, Radio France in Paris, Stockholm Concert Hall, and the Fiesole Amphitheater. Her many Festival appearances include The Lincoln Center Summer Festival, Mostly Mozart, Musicians from Marlboro, Bang on a Can All-Stars, Stresa International Music Festival, Aspen, and Spoleto. *Sponsored by Samantha Curran and Richard Berg*

2014 Festival Artists

**STEVEN COPES, Violin**

Is the Concertmaster of the St. Paul Chamber Orchestra. He has appeared as soloist with the Philharmonia Orchestra, Colorado Symphony, and the Sao Paulo State Symphony, and has appeared as guest concertmaster with the Chamber Orchestra of Europe, Mahler Chamber Orchestra, Baltimore Symphony, London

Philharmonic, Pittsburgh Symphony, Royal Concertgebouw Orchestra, and the San Francisco Symphony. His Festival appearances include Bridgehampton, Caramoor, Cartagena, Chamber Music Northwest, La Jolla Summerfest, Mainly Mozart, Marlboro, Mozaic, Norfolk, Piccolo Spoleto, Santa Fe, and Seattle. *Sponsored by Janice Odell*

**TERRY CRAVENS, trombone**

Earned performance degrees from the University of Louisville and the Academy of Music in Vienna. He completed doctoral studies at the University of Southern California. He is currently a member of the Pasadena Symphony, the Los Angeles Opera Orchestra, and the Los Angeles Master Chorale

Sinfonia. He is in his 34th year as professor of trombone at the University of Southern California, where he serves as Chairman of the Wind and Percussion Department.

**ALICE DADE, Flute**

Is the Assistant Professor of Flute at the University of Missouri, and is Artist Faculty of the Medellín Festicámara. She is also a member of the Missouri Quintet, an ensemble that has recorded on the Cambria and Albany Records labels. A graduate of the Juilliard School, Alice was Acting Co-Principal Flute of

the Swedish Radio Symphony Orchestra and has performed with the Bergen Philharmonic, New York Philharmonic, St. Louis Symphony and the Los Angeles Philharmonic.

Sponsored by Pauline Monson

**ROMIE DE GUISE-LANGLOIS, Clarinet**

Has appeared as soloist with the Houston Symphony, at Music@Menlo, and Banff Center for the Arts. She has toured with Musicians from Marlboro, and has appeared at the Philadelphia and Boston Chamber Music Societies, 92nd Street Y, the Kennedy Center, and

Chamber Music Northwest, among many others. Romie earned degrees from McGill and Yale, where she studied under David Shifrin. She is currently adjunct professor of clarinet at Montclair University and is a member of Chamber Music Society Two.

Sponsored by Shin Ja Kim, in memory of Paul V. Robinson

**CLINTON DEWING, Violin**

Is a member of the Jacksonville Symphony. He received a Bachelor of Music degree from the Juilliard School as a student of Joel Smirnoff. He has performed at the Aspen, Tanglewood, Sarasota, Spoleto USA, Spoleto Italy, and Pacific Music Festivals, and with the National Repertory Orchestra and

the National Orchestral Institute. Currently, Clinton is an active soloist, chamber and orchestral musician.

Sponsored by Jeff and Jennifer Carey

**MICHELLE DJOKIC, Cello**

Made her debut as soloist with the Philadelphia Orchestra at the age of 12, and was awarded the People's Prize in the 1981 International Casals Competition and the Prince Bernard Award for Excellence at the Scheveningen International Cello Competition. She is Founder and

Artistic Director of the Concordia Chamber Players, and served as Assistant Principal Cello of the San Francisco Symphony for two seasons. Her most recent recording with Quartet San Francisco, entitled QSF Plays Brubeck, earned a 2010 Grammy Nomination.

Sponsored by Mort and Hanne Nielsen

**AURELIA DUCA, Violin**

Won First Prize in the Cornelia Bronzetti violin competition and the International Violin Competition of Brasov, and was the Grand Prize winner at the Paul Constantinescu International Competition in Romania. She was awarded the Mayor's Scholarship of Chisinau, Moldova and the prestigious

scholarship from the Foundation of Beneficence. Aurelia has performed as soloist with the Moscow Chamber Orchestra, the National Philharmonic of Chisinau and the National Youth Orchestra in Holland.

Sponsored by Patti and Robbie Robbins

**FREDRIK EKDAHL, Bassoon**

Is Principal Bassoon of the Swedish Radio Symphony Orchestra and is a regular guest principal with the London Symphony Orchestra, Chamber Orchestra of Europe, Munich Philharmonic and Mahler Chamber Orchestra. In 2006, Fredrik was awarded second prize at the Gillet-Fox

Competition. In 2011, he premiered Jesper Nordin's Bassoon Concerto with the Swedish Radio Symphony Orchestra, and will repeat it with the Royal Stockholm Philharmonic Orchestra in 2014.

Sponsored by Eric and Karen Warren

**MICHAEL FINE, Clarinet**

Recently conducted the Opole Philharmonic in Poland, and has done artistic planning, touring and consulting for many orchestras and Festivals. As a clarinetist, Michael has performed with symphony orchestras in Europe and Asia, most recently as guest principal clarinetist in the Seoul Philharmonic

and in their chamber music series. He is best known as a recording producer where his work appears on all major labels. He has been honored with every major prize including the Grammy, Edison and the Echo awards.

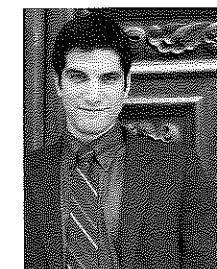
Sponsored by David and Diana Solomon

**ANNE MARIE GABRIELE, Oboe**

Is a member of the Los Angeles Philharmonic. She previously performed as second oboist of the Columbus and Los Angeles Symphonies. She received her bachelor's and master's degrees from the Juilliard School. Her Festival appearances include Aspen, Kent/Blossom, Waterloo, the National

Orchestra Institute and the Breckenridge Music Festival. She serves as adjunct faculty at the New England Conservatory of Music and Indiana University.

Sponsored by Betty and John Maynard

**JEFF GARZA, Horn**

Is Principal Horn of the San Antonio Symphony, and also serves as Principal Horn of the Britt Festival Orchestra. He has previously held principal positions with the Houston Grand Opera, Utah Festival Opera, and has served as Guest Principal Horn of the Brevard Music Center Orchestra, Fort Worth Symphony,

North Carolina Symphony and the St. Paul Chamber Orchestra. Jeff earned a bachelor's degree from Rice, and serves on the faculty of St. Mary's University, San Antonio College and Trinity University.

Sponsored by Nancy Piver

**SUSAN GRACE, Piano**

Nominated for a Grammy in 2005, Susan Grace has performed throughout the United States, Europe, the Soviet Union, Korea, India and China. With pianist Steven Beck, she is a member of the internationally acclaimed two-piano ensemble Quattro Mani, which will record two of Mozart's Concertos

with the Odense Symphony next season. She is Associate Chair, Artist-in-Residence and Senior Lecturer in Music at Colorado College and Music Director of the internationally renowned Colorado College Summer Music Festival.

Sponsored by Sheila Tiber

2014 Festival Artists

**SCOTT HIGGINS, Percussion**

Is an active freelance percussionist, teacher and composer in Denver, Colorado. He performs with the Colorado Symphony, Colorado Chamber Players, Opera Colorado and Boulder Philharmonic. He is a member of Colorado Ballet's orchestra, former Principal Percussionist with the Central

City Opera and Co-director of the Denver Eclectic Concert Series. He also served as acting principal percussion of the Louisiana Philharmonic.

Sponsored by E. Eugene and Diana Platt

**KEN HUSTAD, Bass**

Is Co-Principal Bass of the San Luis Obispo Symphony. He performs with several Central Coast orchestras, and is a founding member of the Tolosa Strings Quintet. He is a string coach for the San Luis Obispo Youth Symphony and bass instructor at Cuesta College and Cal Poly. Ken also performs with

several local jazz ensembles.

Sponsored by the estate of Kathryn R. Pezo

**MADELEINE KABAT, Cello**

Made her solo debut with the Cleveland Orchestra at age 18. Her concerto performances with orchestras this past season featured the concertos of Tchaikovsky, Dvořák, Shostakovich, Schnittke, and Ligeti. Madeleine has performed with the Orpheus Chamber Orchestra, Houston Symphony, and

Milwaukee Symphony, and won prizes in the Fischhoff, Klein, and Hellam competitions. She holds degrees from Rice University, the Juilliard School, and Oberlin College.

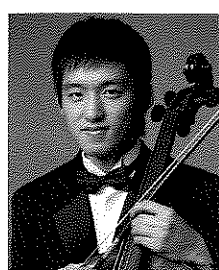
Sponsored by Robert and Linda Takken

**KATIE KADARAUCH, Viola**

Has served as Assistant Principal Viola of the San Francisco Symphony since 2007. She attended the Cleveland Institute of Music, the New England Conservatory of Music, and the Colburn School. Katie toured throughout the world with the Janaki Trio, and has performed at the Taos and Marlboro

Music Festivals. Katie is on the faculty of the San Francisco Conservatory of Music, where she heads the orchestral excerpt class for young orchestral violists.

Sponsored by Dr. Michael and Carol Nelson Selby

**RAY KIM, Cello**

Was the first prize winner of the Korean Music Concours and third prize winner in the Pho-ne classic Competition in Korea. At the age of 15, he performed Haydn's Cello Concerto with the Seoul Royal Symphony Orchestra. While studying at the Cleveland Institute of Music, his piano trio performed at the

Kennedy Center's Millennium Stage. He holds a Bachelor's degree from the Cleveland Institute of Music, and is currently pursuing a Master's degree at the Eastman School of Music.

Sponsored by David and Lois Bruns

**SOOAH KIM, Violin**

Won top prizes at the Strad Music Competition, the Korean-German Brahms Competition, and the Korean International Music Foundation Competition. Born in Seoul, Korea, Sooah began studying violin at the age of six. A graduate of the Seoul National University College of Music, she also

holds an Artist Diploma from the Colburn Conservatory. She currently performs with the Los Angeles Philharmonic, Pacific Symphony, and Santa Barbara Chamber Orchestra. In 2014, she joined the violin faculty at La Sierra University.

Sponsored by Juliane and Pete McAdam

**ELIZABETH KOCH TISCIONE, Oboe**

Currently holds the George M. and Corrie Hoyt Brown Chair as Principal Oboe of the Atlanta Symphony Orchestra. In addition to her responsibilities with the ASO, Liz plays Principal Oboe at the Grand Teton Music Festival, Aspen Music Festival, and is a member of the Atlanta Chamber Players. She has been

featured on NPR's "From the Top", and has performed with many of the top chamber music Festivals across the country, including the Chamber Music Society of Lincoln Center.

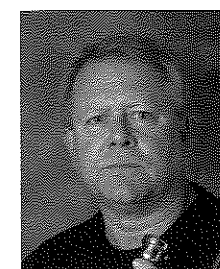
Sponsored by Don and Liz Maruska

**XIAODI LIU, Oboe**

Has served as Associate Principal Oboe of the Houston Symphony and Shanghai Symphony, and has performed as Guest Principal Oboe with the Orpheus Chamber Orchestra and St. Paul Chamber Orchestra. In addition, she has performed with the BBC Philharmonic Orchestra and the Royal Liverpool Philharmonic Orchestra.

Her summer activities have included the Spoleto Music Festival, the Colorado College Summer Music Festival, and the Aspen Music Festival. She holds degrees from the Royal Northern College of Music and Oberlin.

Sponsored by Dr. Vance and Virginia Rodgers

**ANDREW MALLOY, Trombone**

Holds degrees from the University of Massachusetts and Juilliard. He regularly performs with the Pasadena, Santa Barbara and New West Symphonies, and the Crown City Brass Quintet. In addition, he has performed with the Los Angeles Philharmonic, Los Angeles Opera and Los Angeles Chamber

Orchestra as well as the Long Beach Symphony, Hollywood Bowl Orchestra. He teaches trombone at Cal State University, Northridge and Pepperdine University. He has presented solo recitals at CSUN, Pepperdine and in Washington DC.

**SERENA MCKINNEY, Violin**

Is a founding member of the internationally-heralded Janaki String Trio, praised by The New York Times as exhibiting "irresistible electricity." She has performed as soloist with orchestras throughout the United States and Canada such as the Utah Symphony and the Santa Barbara Symphony. Her

Festival appearances include Chautauqua, Banff, Tanglewood, Yellow Barn, Mendocino, Ojai, Martha's Vineyard, and Aspen.

She recently performed with Paul McCartney during the 2012 Grammy Awards and at concerts with jazz trumpeter Chris Botti.

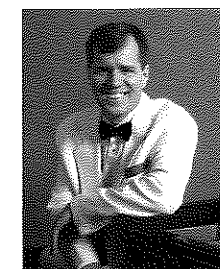
Sponsored by Libbie Agran and Guy Fitzwater

**LISA NAUFUL, Bassoon**

Was a member of the Dallas Ballet and Opera Orchestras for several seasons and has performed with the American Symphony Orchestra, Concerto Soloists of Philadelphia, the New York Pops and the Dallas Symphony Orchestra. She holds a Bachelor's degree from Eastman and a Master's degree from Southern

Methodist University. In addition to her playing career, Lisa built a career in the record industry that culminated in the position of US Label Head for Warner Classics.

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**JOHN NOVACEK, Piano**

Regularly performs internationally as a recitalist, chamber musician and concerto soloist. A highly sought after collaborative artist, John has performed with Yo-Yo Ma, Joshua Bell and Leila Josefowicz among others, and in major halls across the world, including the Kennedy Center, Avery Fisher Hall,

Carnegie's Zankel Hall and in halls across Europe and Japan. The LA Times has praised this California native as having "a commanding presence at the keyboard... sterling technique... virile, integrated playing."

Sponsored by John and Marian Gilbert

2014 Festival Artists

**ERIIKKA NYLUND, Viola**

Won first prize in the 2001 Nordic Viola Competition in Helsinki, and first prize in the Dmitri Shostakovich International String Quartet Competition. She currently serves as Principal Violist of the Swedish Radio Symphony Orchestra. She has also performed as Principal Viola with the Philharmonia Orchestra, the Royal

Swedish Opera, and the Stockholm Philharmonic. Her Festival appearances include Kuhmo, Davos, and Helsinki. Ms. Nylund studied at the Sibelius Academy, Salzburg Mozarteum, and Basel Musikhochschule.

Sponsored by Susan Branche and Neal Poteet

**DAVID PARMETER, Bass**

Began studying double bass at age 20 at UCLA, after studying the cello for 10 years. Focusing on classical as well as jazz studies, he won numerous scholarships and awards before graduating cum laude with a Bachelor's Degree in Double Bass and Music Composition. David has been a member

of the Pacific Symphony Orchestra since 1995. International performances include Festival appearances in Italy and France as well as tours through Germany, Austria and Switzerland.

Sponsored by Bern Singers

**ELLEN PENDLETON TROYER, Violin**

Made her solo debut at age 15 with the Florida Symphony, and won again the following year, performing the Tchaikovsky Violin Concerto. Ms. Troyer has attended the Aspen, Tanglewood, and Schleswig-Holstein Music Festivals. After graduating with both a Bachelor's and Master's degrees from Juilliard,

she joined the first violin section of the Baltimore Symphony in 1991. Ms. Troyer also serves as Assistant Concertmaster of the Baltimore Choral Arts Society.

Sponsored by David and Lorey Persing

**IGOR PIKAYZEN, Violin**

Made his concerto debut at the age of 8 performing a Mozart Concerto with the Ankara Philharmonic. He earned his Bachelor's Degree from the Juilliard School, and his Master's Degree and Artist Diploma at Yale. In 2012 he was named an Enhanced Chancellor Fellow at CUNY and joined the faculty

of Brooklyn College in 2013. He is a frequent guest at many chamber music series and Festivals around the world, including Bargemusic, Night Serenades Festival, and the Lima Chamber Festival.

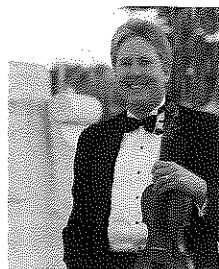
Sponsored by Jill Anderson and Steve Jobst

**ROY POPER, Trumpet**

Is Principal Trumpet of the Los Angeles Master Chorale Sinfonia, and former Principal Trumpet of both the Los Angeles Chamber Orchestra and the Los Angeles Music Center Opera. As a chamber musician, Roy was a member of the Modern Brass Quintet, with whom he toured for over fifteen years. In addition to his many performing activities, Roy is

on the faculty of the Oberlin College of Music. Roy has been the Festival Orchestra's Principal Trumpet since 1982.

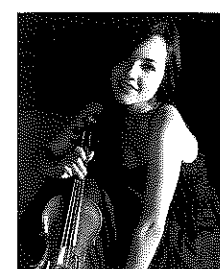
Sponsored by Martin and Doris Skov

**PAUL SEVERTSON, Violin**

Is Co-Concertmaster of the San Luis Obispo Symphony Orchestra, and a founding member of the Tolosa Strings Chamber Ensemble. A graduate of Yale College and the Yale School of Music, Paul has performed in numerous symphony, opera, ballet and chamber orchestras; popular, rock 'n roll and jazz groups; contemporary music

ensembles; and as a folk musician with special interest in the Norwegian hardanger fiddle. Paul is the Development Director at Public Radio KCBX FM.

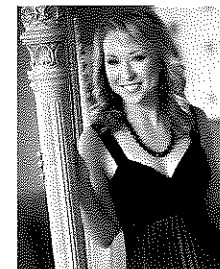
Sponsored by David and Patricia Ottesen

**EMILY DAGGETT SMITH, Violin**

Has performed as recitalist, soloist, and chamber musician in North America, Europe, and Asia. She made her New York concerto debut with the Juilliard Orchestra in Alice Tully Hall. As a chamber musician, she has performed with Claude Frank, Joseph Kalichstein, and Charles Neidich. She has performed as Concertmaster of the Juilliard

Orchestra under the direction of Leonard Slatkin and Michael Tilson Thomas, and holds bachelor's and master's degrees from the Juilliard School.

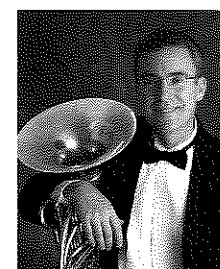
Sponsored by Jerre and Andrea Sumter

**JULIE SMITH PHILLIPS, Harp**

Is Principal Harpist of the San Diego Symphony. Silver medalist of the 2004 USA International Harp Competition, Julie made her National Symphony Orchestra debut in 2003. She is a founding member of the Myriad Trio, and is Adjunct Harp Professor at the University of San Diego. Her solo album, The Rhapsodic Harp, is available from

her website www.harpjas.com, and her trio album, The Eye of Night, is available on www.themyriadtrio.com. She received degrees from the Cleveland Institute of Music.

Sponsored by Joseph and Peggy Little

**PAUL STEVENS, Horn**

Is Associate Professor of Horn at the University of Kansas, and Principal Horn of the Mozart Classical Orchestra of Los Angeles. He also performs with the Chicago Lyric Opera, Kansas City Symphony, New York Philharmonic, the Los Angeles Opera, the Joffrey Ballet, the San Francisco Symphony,

the American Ballet Theatre, the Houston Symphony, the Los Angeles Master Chorale, the Hollywood Bowl Orchestra, the Oregon Symphony and the San Diego Opera.

Sponsored by James Ream

**SCOTT STRONG, Horn**

Is currently the Associate Principal Horn of the San Antonio Symphony Orchestra. He has performed with many orchestras throughout the country, including the Dallas, Mobile, Baton Rouge, and Milwaukee Symphony Orchestras.

Scott earned a Bachelor's degree from Southern Methodist University, followed

by graduate studies at Rice. Scott will join the Detroit Symphony Orchestra in Fall 2014.

Sponsored by John and Elizabeth Rolph

**BRIAN THORNTON, Cello**

Is a member of the Cleveland Orchestra. He has appeared as soloist with over 30 orchestras across the United States, as well as in many chamber music collaborations with different ensembles. Having a special interest in modern music has led him to give premiere performances of works by little known

to well-known composers such as Donald Erb and John Adams. Brian has taken part in first performances of over 100 new works of music.

Sponsored by Leon and Martha Goldin

**BEN ULLERY, Viola**

Serves as Assistant Principal Viola of the Los Angeles Philharmonic, after three seasons with the Minnesota Orchestra. He has performed frequently with the St. Paul Chamber Orchestra, and has toured with the Orpheus Chamber Orchestra. As a founding member of the San Julian String Quartet,

he played recitals throughout the Los Angeles area, including performances as part of the Los Angeles Philharmonic chamber series at Disney Hall, and in outreach concerts for underserved communities.

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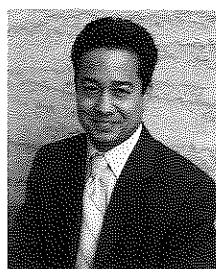
2014 Festival Artists

**RENA URSO-TRAPANI, Piccolo**

Is a member of the flute faculty at the Bob Cole Conservatory of Music at California State University, Long Beach. She is a member of the Oakland East Bay Symphony, San Francisco Opera Center Orchestra, and the Oregon Coast Music Festival Orchestra. She has also performed with the San Francisco

Opera, Pacific Symphony, Santa Barbara Chamber Orchestra, Carmel Bach Festival, Monterey, Marin, and California Symphonies, and the Pageant of the Masters Orchestra.

Sponsored by Bette Bardeen

**JASON UYEYAMA, Violin**

Is Associate Professor of Music and Director of String Studies at La Sierra University, where he teaches violin, viola, and chamber music. He has appeared at the Aspen, Taos and Tanglewood Festivals, and performs regularly with the Los Angeles Philharmonic. In 2008, he became

Music Director of Community Kids Connection, a mentoring program offering free music lessons to low-income children in San Bernardino, CA. Jason received his master's degree from the Juilliard School.

Sponsored by Anne Brown

**ALVIN VEEH, Trombone**

is a member of the Los Angeles Opera Orchestra, Long Beach Symphony and the Los Angeles Master Chorale Orchestra. He also performs regularly with the Pacific, Pasadena and Santa Barbara Symphonies, as well as with the Pasadena Pops and Los Angeles Chamber Orchestra. Al holds a Bachelor

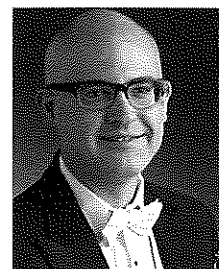
of Music from the University of Southern California and has served on the faculty at Cal State Fullerton and Cal Arts.

**KATRINA WALTER, Flute**

Is a freelance artist in San Francisco, where she plays with the Marin Symphony. Formerly a member of the New World Symphony, Katrina has performed with the St. Louis Symphony and as Guest Principal Flute of the Buffalo Philharmonic. Solo performance highlights include the Dame

Myra Hess Memorial Concert Series, radio broadcasts on WFMT, WNIB, and KDB-FM, and winning the 2006 Music Academy of the West Concerto Competition. Katrina attended Northwestern University and the San Francisco Conservatory of Music.

Sponsored by Robert and Teresa Stapleton

**ROBERT WALTERS, Oboe d'Amore**

Joined the Cleveland Orchestra as a solo English horn and oboe player in 2004. He previously held the same position with the Metropolitan Opera Orchestra and Cincinnati Symphony. Mr. Walters has appeared as a soloist with the Chicago and Cincinnati Symphonies, Orpheus Chamber Orchestra, and

Beijing Radio Symphony. He has served as artist faculty of the Aspen Music Festival since 2005 and has been has taught at Oberlin since 2006.

Sponsored by Ben and Jo McRee

**ORION WEISS, Piano**

Is one of the most sought-after soloists and collaborators in his generation. His career was made when in 1999, with less than 24 hours' notice, he stepped in to replace André Watts for a performance of Shostakovich's Piano Concerto No. 2 and was immediately recognized as one of the most gifted

young pianists on the world stage. He has since electrified the stages of the Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony and New York Philharmonic, among many others. In 2004, he graduated from the Juilliard School, where he studied with Emanuel Ax.

Sponsored by Marty and Diane Moroski

**EVA WERNER, Violin**

began her musical studies at the age of four in Tokyo. She graduated with a degree in Violin performance from the Toho Academy of Music and soon after became the youngest member of the Tokyo Symphony. She was a member of the Tokyo Baroque Orchestra and various theater and recording

orchestras. Eva came to the U.S. in 1968 as a member of the North Carolina Symphony. In 1969 she became a member of the New Orleans Philharmonic, where she played under Werner Torkanowsky, Leonard Slatkin, Philippe Entremont and Maxim Shostakovich. Since moving to the Central Coast of California in 1993, Eva has worked as a freelance violinist and is an active teacher and chamber music coach.

**SHANNON WOOD, Timpani**

Was recently named Principal Timpanist of the St. Louis Symphony. He has toured North America, South America, Europe, and New Zealand, performing with the Atlanta, Baltimore, Chicago, Cincinnati, Philadelphia, San Diego, San Francisco, Seattle, and Singapore Symphonies, the St. Paul Chamber

Orchestra, Auckland Philharmonic, and Accademia di Santa Cecilia. He was a New World Symphony fellow, and appeared at Aspen, Colorado Music Festival, Spoleto, Tanglewood, and Graz. Shannon holds bachelor's and master's degrees from Temple University.

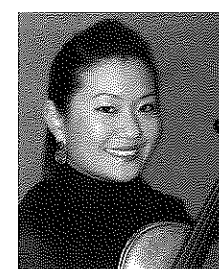
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**PAUL WOODRING, Harpsichord**

Specialized in organ performance at Cal State Northridge, studying under Sam Swartz and David Britton. While there, he won several prestigious awards, including first prize in the Western Regional American Guild of Organists Competition. He is currently University Organist for the Christopher

Cohan Center, presiding over the Forbes Pipe Organ, and an accompanist and coach at Cal Poly. He also serves the congregations of Mt. Carmel Lutheran Church and San Luis Obispo United Methodist Church as Director of Music.

Sponsored by Bert and Candace Forbes

**JISUN YANG, Violin**

Is Assistant Concertmaster of the San Diego Symphony. Previously, she was a member of the St. Louis Symphony, and Concertmaster of the Spoleto Festival and Opera Orchestra. Jisun was a finalist at the Carl Nielsen International Violin competition, and winner of the Cleveland Institute of

Music Concerto Competition, and G.D. Searle National String Competition. She has performed at the Music Academy of the West, La Jolla, Spoleto, and Bowdoin Music Festivals. Jisun is a graduate of the Cleveland Institute and Oberlin.

Sponsored by Dr. Kathleen Long and John Norris

**NICK ZAMMIT, Countertenor**

Has been hailed by the New York Times as "bright-voiced and poignant." Mr. Zammit was named a Finalist in the 2011 Eastern Region Metropolitan Opera National Council Auditions, and he was also a National Semifinalist in the 2010 Metropolitan Opera National Council Auditions. As a soloist, Mr.

Zammit has performed for the Metropolitan Opera Palm Springs Showcase of the Desert, Pasadena Opera Guild and The Opera Buffs. He received his Bachelor's degree from the New England Conservatory of Music and his Master's degree from UCLA.

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Chamber Series: Serenades

Thursday July 17, 2014 at 8 p.m.

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ALICE K. DADE, KATRINA WALTER, flute
 RENA URSO-TRAPANI, piccolo
 ANNE-MARIE GABRIELE, XIAODI LIU, oboe
 ROMIE DE GUISE-LANGLOIS, MICHAEL FINE, clarinet
 FREDRIK EKDAHL, LISA NAUFUL, bassoon
 JEFF GARZA, SCOTT STRONG, horn
 SCOTT YOO, conductor

AURELIA DUCA, SERENA MCKINNEY, IGOR PIKAYZEN,
 ELLEN PENDLETON TROYER, EMILY DAGGETT SMITH,
 JASON UYEVAMA, JISUN YANG, violin
 HARI BERNSTEIN, KATIE KADARAUCH, ERIKKA NYLUND,
 BEN ULLERY, viola
 KRISTINA REIKO COOPER, MICHELLE DJOKIC,
 MADELEINE KABAT, BRIAN THORNTON, cello
 SUSAN CAHILL, DAVID PARMETER, bass

FRANZ JOSEF HAYDN (1732-1809) and/or currently attributed to Romanus Hoffstetter? (1742-1815)

String Quartet in F major, op. 3/5, Hob. III:17 Serenade (1764?)

Presto
 Andante Cantabile
 Menuetto
 Scherzando

Mr. Uyeyama, Ms. Yang, Ms. Bernstein, Ms. Cooper

ERNÖ DOHNÁNYI (1877-1960)

Serenade in C major, op. 10 (1902)

Marcia: Allegro
 Romanza: Adagio non troppo, quasi andante
 Scherzo: Vivace
 Tema con variazioni: Andante con moto
 Rondo: Allegro vivace

Ms. McKinney, Ms. Kadarauch, Ms. Kabat

LOUIS SPOHR (1784-1859)

Double Quartet No. 1 in D minor, op. 65 (1823)

Allegro
 Scherzo: Vivace
 Larghetto
 Finale: Allegro molto

Ms. Smith, Mr. Pikayzen, Ms. Duca, Ms. Pendleton Troyer, Ms. Nylund, Mr. Ullery, Mr. Thornton, Mr. Parmeter

INTERMISSION

JOHANNES BRAHMS (1833-1897)

Serenade No. 2 in A major, op. 16 (1859)

Allegro moderato
 Scherzo: Vivace
 Adagio non troppo
 Quasi Menuetto
 Rondo: Allegro

*Ms. Dade, Ms. Walter, Ms. Urso-Trapani, Ms. Gabriele, Ms. Liu, Ms. de Guise-Langlois, Mr. Fine, Mr. Ekdahl, Ms. Nauful,
 Mr. Garza, Mr. Strong, Mr. Ullery, Ms. Bernstein, Ms. Djokic, Ms. Cahill, Mr. Yoo*

Generously Sponsored by Ron and Ann Alers

Serenades Program Notes July 17, 2014

Romanus Hoffstetter? (1742-1815); formerly attributed to Franz Joseph Haydn (1732-1809)—String Quartet in F major, op. 3, no. 5, Hob. III:17 “Serenade” (1764?)

Who composed the “Serenade” quartet? According to the Parisian publisher Bailleux, the quartet was part of a 1777 “opus 26” set by Haydn. However, twentieth-century scholars re-examined Bailleux’s printing plates and discovered that he had scraped off a different name: that of Romanus Hoffstetter. Moreover, Haydn had kept a detailed log of his compositions during the 1770s, and no mention was made of these quartets. But, seven years before Haydn’s death, Ignaz Pleyel included the 1777 set in a “complete edition” of Haydn’s quartets, renumbering them as “opus 3” to reflect their early appearance. The elderly Haydn (who is known to have forgotten other early pieces) did not resist their inclusion in Pleyel’s edition, and thus the “opus 3” quartets were routinely counted among Haydn’s works until the Hoffstetter attribution was rediscovered in 1964.

Regardless of the true authorship, the set’s fifth quartet contains a particularly charming slow movement, in which the lower strings play a pizzicato accompaniment while the first violin ‘sings’ a sweet melodic line. This simulation of a voice-and-plucked-guitar serenade gives the quartet its nickname. The opening “Presto” is cheerful, the “Minuetto” is full of flourishes, and the “Scherzando” races through abrupt jumps from soft to loud.

Ernö Dohnányi (1877-1960)—Serenade in C major, op. 10 (1902)

Ernö Dohnányi wrote his *Serenade in C* in 1902, the same year that his first child, Hans, was born. Although 125 years separate Dohnányi’s string trio from the eighteenth-century “Serenade” quartet, certain features remain in common—especially the second movement’s pizzicato accompaniment beneath a song-like melody. Like a well-travelled passport, however, Dohnányi’s *Serenade* reflects various influences from the passage of time. For instance, it opens with a march, similar to Beethoven’s *Serenade*, op. 8. But, part of Dohnányi’s march employs a sustained drone-like accompaniment, evoking images of a Central European bagpipe and reminding us of his Hungarian heritage.

The “Scherzo” cascades and climbs through skittering, intertwining lines, although the central section sounds Brahmsian—perhaps because Brahms had championed the younger composer from Dohnányi’s teenage years. The fourth movement is a sometimes-poignant set of variations on a solemn theme. The mood brightens in the wild Gypsy flavor of the closing “Rondo,” again suggesting Dohnányi’s love for Hungary.

And what of baby Hans? Like his father, he hated the anti-Semitism that began to shadow his country. Sadly, Hans paid the ultimate price for his resistance: he was executed during World War II for his role in the attempt to assassinate Hitler in the Wolf’s Lair.

Louis Spohr (1784-1859)—Double Quartet No. 1 in D minor, op. 65 (1823)

Sometimes it is best to let composers speak for themselves, and so we turn to Louis Spohr for the genesis of his *Double Quartet No. 1*. Spohr recalled that the idea had been the brainchild of his friend Andreas Romberg:

I imagined to myself the manner in which he had also comprehended it: . . . how two quartet parties sitting close to each other, should be made to play *one* piece of music, and keep in reserve the eight-voice play for the chief-parts of the composition only. According to this idea, I . . . began the theme of the first allegro with both quartets *unisono*, and *forte*, in order to impress it well upon the hearers, and then carried it concerted through both quartets in turn. . . .

I was greatly pleased to find that its effect was far greater than that of simple quartets and quintets.

Spohr noted that the new work excited “great sensation,” and small wonder: the expanded ensemble can produce a wide range of colors. Following the almost-symphonic “Allegro” and the effervescent “Scherzo,” the “Larghetto” is a song-like interlude. The finale then returns to the energetic power and brilliance that eight players can achieve.

Johannes Brahms (1833-1897)—Serenade No. 2 in A major, op. 16 (1859)

Anyone on the job market knows that salary alone may not reflect a job’s full value; astute applicants always enquire about the benefit package as well. In that sense, one of Brahms’s earliest positions—as choral director at the court in Detmold—came with an unexpected bonus: for the first time, he had access to an orchestra, and thus could start trying his hand at larger-scale instrumental works. These early experiments eventually shaped themselves into his two serenades and the first piano concerto. In turn, they helped him muster the courage to attempt his first full-fledged symphony.

Brahms published the third of these pieces, the *Serenade No. 2*, in 1860, but continued to tinker with it over the next fifteen years. In some ways, it is an old-fashioned work, omitting violins altogether and emphasizing the wind instruments, rather like Mozart’s serenades designed for outdoor entertainment. Nevertheless, it has its unexpected moments, such as the chorale-like opening that leads, in time, to massive surges of energy. The dancing “Scherzo” and “Menuetto” frame an expressive “Adagio,” which features an undulating bass line under a series of variations. A brilliant piccolo adds even more sparkle to the exuberant finale.

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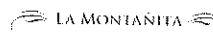
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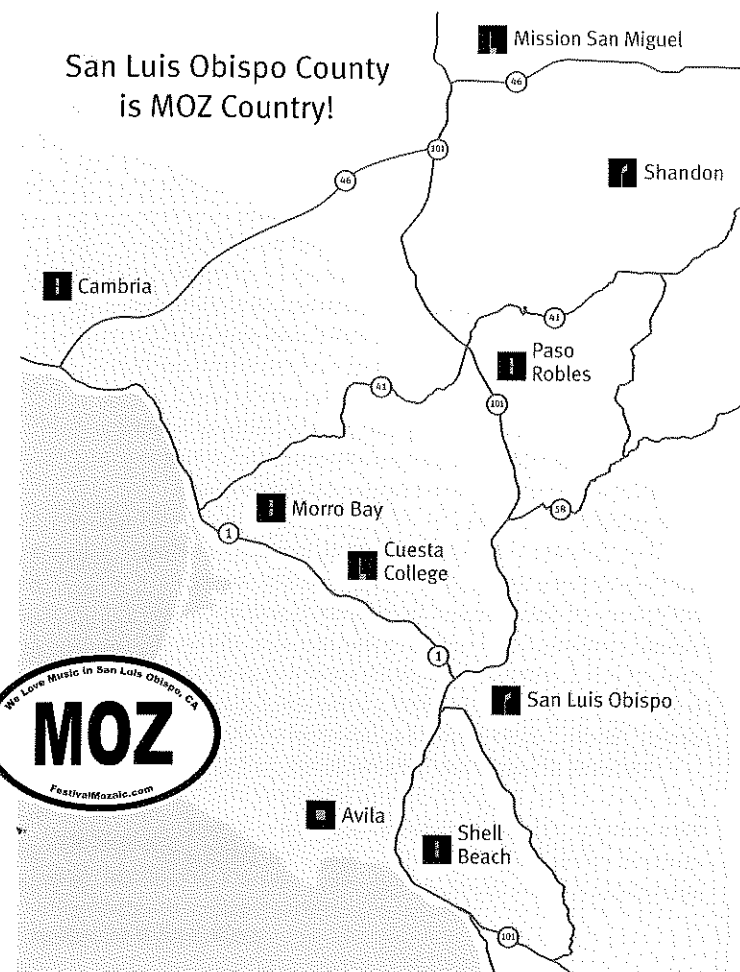
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Fringe Series: Classical Musicians Doing Un-Classical Things

Friday July 18, 2014 at 7:30 p.m.

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SUSAN CAHILL, host and bass
ALICE K. DADE, flute
SCOTT YOO, violin
MICHELLE DJOKIC, cello
JOHN NOVACEK, piano
SCOTT HIGGINS, percussion

TOM JOHNSON

Failing - a very difficult piece for solo string bass

JOHN NOVACEK

Two Rags

JOHN NOVACEK

Barcarolle (after Shenandoah)

EDGAR MEYER (arr. Cahill)

Cottonwood

SCOTT HIGGINS

Morning by The River

INTERMISSION

SUSAN CAHILL

Blue Light

ED HEYMAN (arr. Cahill)

Body and Soul

FRANK ZAPPA (arr. Higgins)

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Saturday July 19, 2014 at 7:30p.m.

Baroque in the Vines

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Monday July 21, 2014 at 8 p.m.

Baroque in the Mission

MISSION SAN LUIS OBISPO DE TOLOSA

Generously Sponsored by Joe Thomas

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader

ROBERT WALTERS, oboe d'amore

NICK ZAMMIT, countertenor

FRANCESCO GEMINIANI (1687-1762)

Concerto Grosso No. 12 in D minor, *La Folia*, after Corelli op. 5/12 (1729)

JOHANN SEBASTIAN BACH (1685-1750)

Concerto for Oboe d'Amore in A major, BWV 1055 (ca. 1717-1723)

Allegro

Larghetto

Allegro ma non tanto

Mr. Walters

INTERMISSION

ARCANGELO CORELLI (1653-1715)

Concerto Grosso in F major, op. 6/9 (1714)

Preludio: Largo

Allemanda: Allegro

Corrente: Vivace

Gavotta: Allegro

Adagio

Minuetto: Vivace

BACH

Cantata *Vergnügte Ruh, beliebte Seelenlust*, BWV 170 (1726)

Aria: *Vergnügte Ruh, beliebte Seelenlust*

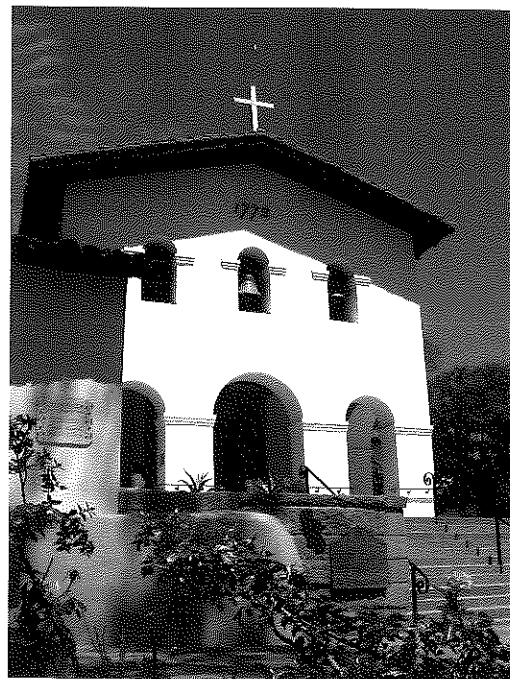
Recitativo: *Die Welt, das Sündenhaus*

Aria: Adagio: *Wie jammern mich doch die verkehrten Herzen*

Recitativo: *Wer sollte sich demnach wohl hier zu leben wünschen*

Aria: *Mir ekelt mehr zu leben*

Mr. Zammit



A pre-concert lecture by Dr. Alyson McLamore will take place at 7 p.m. at the Baroque in the Mission performance on July 21. No tickets required.

Baroque Orchestra in the Vines and in the Mission Program Notes, July 19 & July 21, 2014

Francesco Geminiani (1687-1762)— *Concerto Grosso No. 12 in D minor, "La Folia"* (after the *Violin Sonata*, op. 5, no. 12, by Corelli) (1729)

It is literally a "folly" to perform *Geminiani's Concerto Grosso No. 12*—because the basis of the work is "La Folia" (or "Follia"), a simple harmonic foundation drawn from a wild song and dance known by the Italian word for "insanity" or "madness." References to "La Folia" date back to the fifteenth century, but by the time it reached the Baroque era, it had tamed down considerably. Dozens of composers used its harmonic scaffold for sets of variations; one particularly popular version was published by Arcangelo Corelli as the final work in his dozen violin sonatas, issued in 1700 as his opus 5.

Corelli was not only a fine composer but an outstanding violinist as well, and one pupil who came to study with him was Francesco Geminiani. Like many other continental musicians (Handel was the most famous), Geminiani settled in England where consumers were thirsty for music. Geminiani helped to supply that demand by adapting his teacher's opus 5 sonatas as concertos, expanding the twelfth sonata from one violin soloist to a quartet of "stars"—two violins, viola, and cello—accompanied by a small orchestra. This ensemble, in *Concerto Grosso No. 12*, makes Corelli's "La Folia" variations even more dramatic and powerful.

Johann Sebastian Bach (1685-1750)— *Concerto for Oboe d'Amore in A major*, BWV 1055 (ca. 1717-1723)

Archaeologists are known for digging beneath the surface to discover objects from the past. Similarly, in the case of Bach's *Harpsichord Concerto in A Major*, musicologists have burrowed beneath the existing score to unearth a lost *Concerto for Oboe d'Amore*. There were various factors that assisted scholars in this detective work, one being that Bach doesn't seem to have written any "original" harpsichord concertos. Most of Bach's pieces with that title are known to have been based on earlier compositions, and his remaining keyboard concertos are thought to have originated the same way. Looking closely at the A minor harpsichord score, Sir Donald Tovey could see that the solo part suited the range of an oboe d'amore perfectly.

Another clue was Bach's obvious love for the oboe's sound, an instrument he featured more often than any other in his cantatas. After the invention of the oboe d'amore—when Bach was still a young man—he immediately began incorporating it into his orchestral writing. Therefore, although tonight's performance presents the reconstruction of a "hypothetical" work, its appealing qualities are apparent throughout. The bright "Allegro" feels joyous, as does the finale. They frame the "Larghetto," an especially luscious and beautiful movement.

Arcangelo Corelli (1653-1713)—*Concerto Grosso in F major*, op. 6, no. 9 (publ. 1714)

Arcangelo Corelli has nowhere near the amount of name recognition enjoyed by Mozart, Beethoven, or Bach. This lesser familiarity is surprising when we consider the numerous "game-changing" contributions that Corelli made to posterity. Although he was a celebrated violinist and teacher, his international fame came from the widespread publication of his music—he was the first musician to have built his reputation in this manner. Moreover, he was the first composer whose fame derived exclusively from instrumental music. He was also the earliest composer to write solely in the major and minor modes still in widespread use today (previous musicians relied heavily on the now-antique "church" modes).

Two more of Corelli's achievements have direct bearing on this summer's Festival. Corelli was the first composer to produce instrumental "classics"—pieces that were studied and admired long past his lifetime (clear up to this evening). And, he was known for the high performance standards to which he held his ensemble players, laying the seeds for modern professional orchestral musicians. Many of Corelli's accomplishments are apparent in his opus 6 concertos, published after his death. Number 9, structured as a series of dances, reflects his skill and effervescence throughout.

Bach (1685-1750)— *Cantata: Vergnügte Ruh, beliebte Seelenlust*, BWV 170 (1726)

Climbing Mount Everest is an accomplishment few of us will ever achieve, and we celebrate those who do make it to the summit. Yet, many of the Sherpa guides who assist with those climbs make the ascent over and over again; Chhewang Nima, for instance, summited the mountain nineteen times. In a similar way, Bach's composition of some three hundred cantatas for use at weekly Sunday services in Leipzig is equally mind-boggling, especially in light of the hundreds of other works he composed during the same years.

Tonight's example, No. 170, is one of the shorter cantatas, lasting only a little over twenty minutes. Still, Bach packs a treasure-trove of expressivity into its three arias for alto soloist separated by two recitatives. The peaceful first aria suits the "pleasant rest" of the title, but the first recitative reflects the tension as the singer describes the world's sinfulness. The missing bass line in the second aria might symbolize those living without the foundation of God's love, and Bach adds an elaborate organ line, perhaps pulling humanity two ways. All is reconciled, though, in the final aria, as the singer envisions the Heavenly dwelling place that will pull her away from earthly terrors.

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Fringe Series: 3-Leg Torso

Sunday July 20, 2014 at 2 p.m.

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3-Leg Torso will announce their program from the stage. The band will also tell jokes, so guests are encouraged to bring a sense of humor along with their picnic materials.


Doors open promptly at 1. No early seating will be allowed. Beer and wine will be available for sale.

A prize for most delectable picnic will be awarded at the event. Share your photos of your picnic spread on the Festival Facebook page at [Facebook.com/FestivalMozaic](https://www.facebook.com/FestivalMozaic)

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JOHANN SEBASTIAN BACH (1685-1750)

Oboe D'amore Sonata in E minor, BWV 528

Adagio

Vivace

Andante

Un poco Allegro

OLIVER MESSIAEN (1908-1992)

Vocalise-Étude

ROBERT SCHUMANN (1810-1856)

Three Fantasy Pieces, op. 73

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Notable Encounter: Coffee with the Quartet

Monday July 21, 2014 at 10:30am

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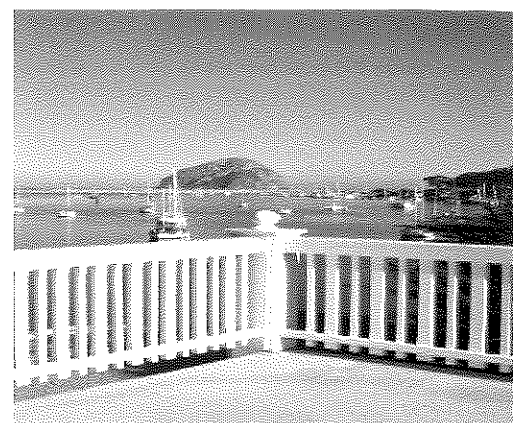
ELLEN PENDLETON TROYER, violin and host
JASON UYHEYAMA, violin
BEN ULLERY, viola
MADELEINE KABAT, cello

SCHUMANN (1810-1856)

String Quartet in A minor, op. 41, no. 1
Introduzione: Andante espressivo - Allegro
Scherzo: Presto
Adagio
Presto

Mr. Uyeyama, Ms. Troyer, Mr. Ullery, Ms. Kabat

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Notable Encounter: The Fine Art of the Fugue

Tuesday July 22, 2014 at 5:30 p.m.

SAN LUIS OBISPO MUSEUM OF ART
1010 BROAD STREET, SAN LUIS OBISPO, CA 93401

ALICE K. DADE, flute and host
FREDRIK EKDAHL, bassoon
SERENA MCKINNEY, violin
IGOR PIKAYZEN, violin
KATIE KADARAUCH, viola
BRIAN THORNTON, cello

HEITOR VILLA-LOBOS

Bachianas Brasileiras No. 6
Ária (Chôro): Largo
Fantasia: Allegro

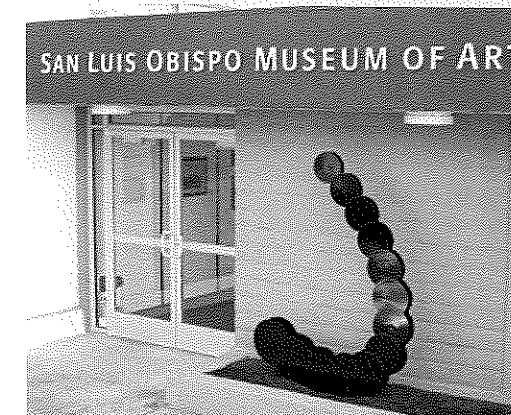
Ms. Dade, Mr. Ekdahl

LUDWIG VAN BEETHOVEN

Große Fuge, op. 133


Ms. McKinney, Mr. Pikayzen, Ms. Kadarauch, Mr. Thornton

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Chamber Series: Alternate Endings

Tuesday July 22, 2014 at 7:30p.m.

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FREDRIK EKDAHL, bassoon
LAURA ALBERS, SERENA McKINNEY, IGOR PIKAYZEN,
EMILY DAGGETT SMITH, JISUN YANG, violin
KATIE KADARAUCH, ERIKKA NYLUND, viola
MICHELLE DJOKIC, BRIAN THORNTON, cello
JULIE SMITH PHILLIPS, harp

HEITOR VILLA-LOBOS (1887–1959)
Bachianas Brasileiras No. 6 (1938)

Ária (Chôro): Largo

Fantasia: Allegro

Ms. Dade, Mr. Ekdahl

CAMILLE SAINT-SAËNS (1835–1921)

Fantaisie, op. 124 (1907)

Ms. Albers, Ms. Smith Phillips

LUDWIG VAN BEETHOVEN (1770–1827)

Große Fuge, op. 133 (1825)

Ms. McKinney, Mr. Pikayzen, Ms. Kadarauch, Mr. Thornton

INTERMISSION

BEETHOVEN

String Quartet in B-flat major, op. 130 (1825)

Adagio, ma non troppo - Allegro

Presto

Andante con moto, ma non troppo

Alla danza tedesca: Allegro assai

Cavatina: Adagio molto espressivo

Finale: Allegro

Ms. Smith, Ms. Yang, Ms. Nylund, Ms. Djokic

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Alternate Endings Program Notes July 22, 2014

Heitor Villa-Lobos (1887–1959)—*Bachianas Brasileiras*
No. 6 (1938)

The dictator Getúlio Vargas seized power in Brazil in 1930 and used the next fifteen years of his presidency to cultivate a tremendous national fervor—albeit by using right-wing methods that quickly led to charges of fascism. Nevertheless, he actively supported composer Heitor Villa-Lobos, who longed to rescue the nation from its woefully inadequate level of music education. This concern led to the establishment of a national conservatory that celebrated choral singing, especially Brazilian music—and the conservatory's director was Villa-Lobos.

Despite Villa-Lobos's patriotism, his aunt had taught him to love Baroque music, and he blended both styles in the nine suites called *Bachianas Brasileiras*. Villa-Lobos explained that in No. 6, the flute and the bassoon were intended "to suggest the old Brazilian serenade for two instruments." Although a now-obsolete woodwind called an ophicleide had often been used in Brazilian serenades, Villa-Lobos substituted a bassoon "because this instrument is nearer to the spirit of Bach." In fact, he added, "This suite is more 'Bachian' in form than 'Brazilian.'" But, as Villa-Lobos's biographer David P. Appleby observed, it is "the kind of music the Leipzig master might have written had he been born a twentieth-century Brazilian composer."

Camille Saint-Saëns (1835–1921)—*Fantaisie*, op. 124 (1907)

Camille Saint-Saëns is frequently compared to Mozart because of his early start as a musician and his prolific output of works in virtually every musical genre of his day. The two composers differed in at least one significant way, however: unlike Mozart, who died at thirty-five, Saint-Saëns lived to the age of eighty-six—despite the fact that as a baby, Saint-Saëns had to be placed in a nursing home for two years so he could be treated for tuberculosis. From that point on, though, Saint-Saëns led a stimulating life, traveling, performing, and composing clear up to the year of his death. Ironically, perhaps his best-known work today, *The Carnival of the Animals*, was not published or performed publicly during his lifetime; he viewed the suite as frivolous and was worried it would hurt his reputation. Only the movement called "The Swan" escaped the publication ban.

Later in his life, Saint-Saëns was drawn to lighter textures. In the *Fantaisie* for Violin and Harp, op. 124, the harp replaced the more customary piano—and the duo also showcased the talents of the sisters Marianne and Clara Eissler. In its several sections, the *Fantaisie* capitalizes on the ability of the violin and harp to play both percussively and lyrically.

Ludwig van Beethoven (1770–1827)—*Grosse Fuge*,
op. 133 (1825)

By 1826, Beethoven had been growing increasingly deaf for twenty-five years. He continued to compose, although the rich inner world of his musical imagination sometimes produced works that pushed performers to their limits. The quartet of string players led by Ignaz Schuppanzigh was the first group to wrestle their way through Beethoven's opus 130. The second violinist, Karl Holz, recalled that during rehearsals, "Schuppanzigh had quite a struggle with the difficult first violin part, at which Beethoven broke into peals of laughter." Before one rehearsal, a comparison was made between the string players and a military regiment preparing for battle. The most challenging movement of all was the finale: an enormous fugue.

Beethoven was proud of that fugue, and when the audience at the premiere did not call for an encore (as they had for the second and fourth movements of the quartet), he dismissed them as "Cattle! Asses!" Still, after some delicate negotiations, the publisher persuaded Beethoven to remove the "*Great Fugue*" and publish it separately as opus 133. Although many nineteenth-century ensembles were too intimidated even to attempt performing it, Stravinsky helped lead renewed enthusiasm for it in the twentieth century. He called it "a piece of music that will be contemporary forever."

Beethoven—*String Quartet in B-flat major*,
op. 130 (1825)

When NASA launched Voyagers 1 and 2 in 1977, the space probes each carried a copy of the "Golden Record"—a gold-plated copper disk containing sounds and images from Planet Earth, greetings in fifty-nine languages, and twenty-seven musical selections. The very last recording on the disk is the "Cavatina" from Beethoven's *String Quartet in B-flat major*, op. 130.

That "Cavatina" was the penultimate movement of a remarkable quartet commissioned by the amateur cellist Prince Nikolaus Galitzin, a Russian aristocrat. Beethoven wrote three quartets in response to Galitzin's invitation; the first had four movements, the second contained five, while op. 130 expanded to six. Opus 130 is often compared to a divertimento because of its contrasting, sometimes dance-like sections. In fact, the fourth movement's translation is "In the manner of a German dance." The songlike "Cavatina," however, is the passionate peak of the quartet, and much has been made of Beethoven's instruction to play one of its passages *beklemmt*, which can mean "as if caught in a vise." Beethoven replaced the original massive finale, the *Grosse Fuge*, with a delightful "Allegro"—and that substitute sixth movement was the last piece of music he completed before his death.

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Orchestra Series: Mozart in the Mission

Wednesday July 23, 2014 at 8 p.m.

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751 PALM STREET, SAN LUIS OBISPO, CA 93401

Orchestra series
sponsored by KCBX



FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor
KATRINA WALTER, flute
JULIE SMITH PHILLIPS, harp
EMILY DAGGETT SMITH, violin
ERIIKKA NYLUND, viola

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 34 in C major, K. 338 (1780)

Allegro vivace
Andante di molto
Finale: Allegro vivace

MOZART

Concerto for Flute and Harp in C major, K. 299 (1778)

Allegro
Andantino
Rondeau: Allegro

Ms. Walter, Ms. Smith Phillips

INTERMISSION

MOZART

Sinfonia Concertante in E-flat major, K. 364 (1779)

Allegro maestoso
Andante
Presto

Ms. Smith, Ms. Nylund

Generously Sponsored by Leon and Martha Goldin

*A pre-concert lecture by Dr. Alyson McLamore
will take place at 7 p.m. No tickets required.*

*The Mozart in the Mission Concert will be broadcast
in a live audio feed for members of the community to enjoy.
Thanks to Auzco and Marshall Family Farm for their support.*



Mozart in the Mission Program Notes July 23, 2014

Wolfgang Amadeus Mozart (1756–1791)—*Symphony No. 34 in C major, K. 338 (1780)*

Early in 1780, the twenty-four-year-old Mozart was almost certainly unhappy. He had been the toast of Europe as a young prodigy, but now, as an adult, he no longer stood out from the crowd, despite his talent. His employer, the Archbishop of Salzburg, had little interest in instrumental music, nor was there any place in the ecclesiastical court for opera, Mozart's most beloved genre. Moreover, the young woman with whom Mozart was infatuated had rejected him the preceding year.

By summertime, though, things began changing: Mozart was commissioned for a new opera, *Idomeneo*, in Munich. While he worked on the opera, he wrote his last Salzburg symphony: the *Symphony No. 34 in C major*. Scholars usually assume that Mozart composed it for an early September concert in Salzburg. However, it is possible that Mozart also hoped to use it in a concert in Munich, which might explain why a portion of a fourth movement—a minuet—appears in the autograph score: Mozart may have been planning to cater to the expectations of more sophisticated Munich listeners.

In any event, the work displays Mozart's increasing expertise as he matured. The celebratory "Allegro vivace" is filled with trumpets and drums, while the slow movement has often been compared to Mozart's graceful operatic writing. The final movement is a lively jig—the last one Mozart would compose; as his tastes grew more refined in Vienna, he left bouncy jig finales behind. He also left the archbishop behind in 1781, managing to get himself fired. And as for that former sweetheart? Mozart married her younger sister.

Mozart—*Concerto for Flute and Harp in C major, K. 299 (1778)*

In a now-notorious letter to his father in 1777, Mozart claimed to hate the flute—but it seems that Mozart was trying to make up an excuse to explain why he had been dragging his heels about fulfilling a commission from a prominent flute player in Mannheim. Nevertheless, it is also true that the flute of Mozart's time was undergoing steady technical improvements, and he may have disliked the limitations of the older four-keyed instrument. While staying in Paris the following year, Mozart met the Duc de Guines, who had recently imported a new six-keyed flute from London, where he had been the French envoy. Not only did de Guines play the flute "extremely well," as Mozart told his father, but the duke's daughter also "plays the harp *magnifique*."

Therefore, Mozart did not hesitate to accept a commission from the duke for the *Concerto for Flute and Harp, K. 299*. Mozart sent the completed score to the duke in April 1778, but, despite repeated complaints, he was never paid for his work. We now know that the duke had been recalled to France from England due to "financial irregularities" (a lawsuit in London accused him of bribery and speculation), and this behavior helps to explain why he had so little regard for the debt owed to Mozart.

Posterity owes a debt to Mozart as well, for the concerto is a charming work. The small orchestra is suitable for an aristocratic salon, and the horns and oboes do not play in the "Andantino," showcasing the soloists even more. The concerto's Parisian genesis may have influenced the energetic finale, since it resembles a gavotte, one of France's most popular dances.

Mozart—*Sinfonia Concertante in E-flat major, K. 364 (1779)*

As an under-appreciated "inner-voice" of the orchestra, the viola suffers chronic disparagement in the form of viola jokes. Mozart, however, certainly knew the viola's full worth, allowing it to co-star in the *Sinfonia concertante* (a cross between a symphony and a concerto). It is possible that Mozart planned to play the viola part himself—and would his father have played the violin solo? Interestingly, Mozart asks the violist to retune the strings a half-step higher. This brighter tuning probably was intended to help the viola project more easily against the already-brilliant violin tone. However, the tighter strings put considerable stress on the instrument, and modern performers generally choose to transpose the viola part rather than follow Mozart's instructions.

The transposition is well worth the effort, for this sinfonia concertante is often considered to be Mozart's finest composition of its period. Musicologist Alec Hyatt King dubbed K. 364 the "Matterhorn," in contrast to other works that he called "gentle foothills." Mozart seems to have crammed it full of all the inspiration he had absorbed during recent journeys to Paris and Mannheim. The "Allegro maestoso" incorporates at least a dozen distinct motifs (evenly divided between the violin, viola, and the orchestra). It has been suggested that the contrasting "Andante's" minor mode and austere setting may reflect Mozart's memories of his mother, who had died during the last Parisian trip. Shaking off the melancholy mood, the "Presto" sounds like an exuberant folk dance, giving various instruments brief opportunities to shine before yielding the stage to the violin and viola, who "star" individually, in tandem, and in close-knit alternation.
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NOTABLE ENCOUNTER

EVENTS

Notable Encounter: Onstage with Bartók Thursday July 24, 2014 at 5:30p.m.

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 93405

SUSAN GRACE, piano
JOHN NOVACEK, piano
SCOTT HIGGINS, percussion
SHANNON WOOD, percussion

BÉLA BARTÓK

Sonata for Two Pianos and Percussion, Sz. 110

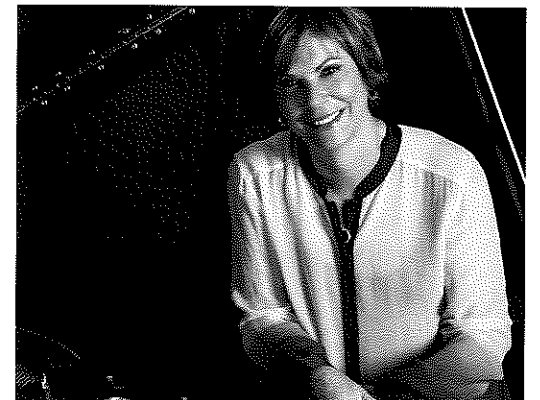
Assai lento - Allegro molto

Lento, ma non troppo

Allegro non troppo

Ms. Grace, Mr. Novacek, Mr. Wood, Mr. Higgins

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Chamber Series: Brahms and Bartók

Thursday July 24, 2014 at 7:30p.m.

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 93405LAURA ALBERS, STEVEN COPEs, AURELIA DUCA, SCOTT YOO, violin
KATIE KADARAUCH, BEN ULLERY, viola
MICHELLE DJOKIC, MADELEINE KABAT, cello
SUSAN GRACE, JOHN NOVACEK, piano
SCOTT HIGGINS, SHANNON WOOD, percussion

JOHANNES BRAHMS (1833–1897)

String Quartet in C minor, op. 51/1 (1873)

Allegro

Romanze: Poco Adagio

Allegretto molto moderato e comodo

Finale: Allegro

Ms. Albers, Mr. Yoo, Ms. Kadarauch, Ms. Djokic

BÉLA BARTÓK (1881–1945)

Sonata for Two Pianos and Percussion, Sz. 110 (1937)

Assai lento - Allegro molto

Lento, ma non troppo

Allegro non troppo

Ms. Grace, Mr. Novacek, Mr. Wood, Mr. Higgins

INTERMISSION

BRAHMS

String Quartet in A minor, op. 51/2 (1873)

Allegro non troppo

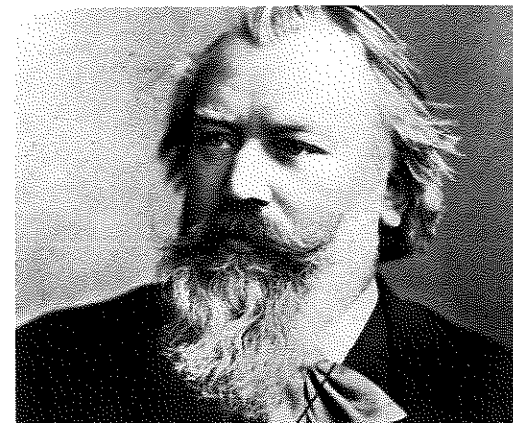
Andante moderato

Quasi Minuetto, moderato

Finale: Allegro non assai

Mr. Copes, Ms. Duca, Mr. Ullery, Ms. Kabat

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Brahms and Bartók Program Notes, July 24, 2014

Johannes Brahms (1833–1897)—String Quartet in C minor, op. 51, no. 1 (1873)

During most of Haydn's lifetime, composers were viewed as servants. By the Romantic era, however, society had begun to revere composers as artists, and no one was more celebrated than Beethoven. One aspect of Beethoven's legacy—besides his magnificent body of work—was the long shadow he cast; generations of subsequent composers have feared they could never measure up to his elevated artistic standards. Brahms—like many others—was so intimidated that he was in his forties before he dared to publish his first works in Beethoven's most outstanding ensemble genres: the symphony and the string quartet. Brahms's first quartet to be printed, the *String Quartet in C minor*, op. 51, no. 1, had been underway at least for four years, and perhaps as many as eight.

The quartet's long gestation is evident in its careful craftsmanship. Music analysts have admired the "cyclic" connections between movements, in which musical material reappears but is transformed each time. The serenity of the second movement fully merits its title, "Romanze," while the "Allegretto molto moderato e comodo" has a more restless spirit. Listeners have especially enjoyed the third movement's central section, when the second violin illustrates the technique of *bariolage* by alternating between an open string and a string being pressed by a finger. Daniel Gregory Mason writes, "You get an effect not unlike that of the 'warwhoop' children delight in when they sing 'Ah' and slap their mouths with the palms of their hands: 'Ah-oo, Ah-oo, Ah-oo,' etc." The passionate finale resumes the forcefulness and drive that had propelled the opening, drawing the quartet to a dramatic and satisfactory close.

Béla Bartók (1881–1945)—Sonata for Two Pianos and Percussion, Sz. 110 (1937)

Béla Bartók was a pioneer—not in the covered wagon sense, but in the sense that he broke new ground as a composer. He took old, familiar tools—folk songs and dances, pianos, percussion—and combined them in new, unexpected ways. As is often the case with musical novelties, some listeners struggled with the unusual sounds and textures he produced. Others embraced his ideas from the start; after hearing one of Bartók's sets of piano pieces, the composer Ferruccio Busoni happily exclaimed, "At last: something truly new!"

Bartók's *Sonata for Two Pianos and Percussion* was commissioned by an especially receptive audience: the International Society of Contemporary Music, and the Sonata premiered at the Basle branch's 10th Anniversary Jubilee Concert

in Switzerland, on January 16, 1938. The Sonata is actually a quartet, treating the pianos as two percussion instruments, and requiring two more players to play the timpani, xylophone, side drums, cymbals, bass drum, triangle, and tam-tam—although six percussionists shared the task in one early performance of the Sonata. At the Basle premiere, Bartók and his wife Ditta Pásztory performed the two piano parts, and they played it again for the premiere in the United States, when Bartók had expanded the sonata into a concerto. (That was to be Bartók's last public performance; leukemia took his life two years later.)

The sonata follows a fast-slow-fast tempo plan, although it starts slowly and almost imperceptibly quietly before starting to build in volume and speed. During the "Lento," Bartók employs his "Night Music" scoring of undulating, oscillating lines, before launching into the emphatic finale.

Brahms—String Quartet in A minor, op. 51, no. 2 (1873)

Joseph Haydn wrote at least sixty-eight string quartets; Mozart composed a minimum of twenty-three; Schubert produced at least twenty; and sixteen are attributed to Beethoven. How many quartets did Brahms compose? According to his friend Max Kallbeck, Brahms had scrapped as many as twenty earlier works before the opus 51 quartets were published. Brahms had acknowledged his struggle to create something satisfactory, lamenting to his publisher, "I take every pain and always hope something great and tremendously weighty will occur to me—and it always turns out small and pitiful." With opus 51, however, Brahms had at last crafted two works that met his personal standard.

The second of the pair, the *String Quartet in A minor*, is lyrical and expressive—and it may be a "tribute" work in multiple ways. It is dedicated to Theodor Billroth, but it also resembles a celebrated quartet in the same key by Schubert. And, it may contain allusions to the great violinist Joseph Joachim. When Joachim and Brahms were in their twenties, the two friends had each adopted a short musical motto. For Joachim, the pitches "F-A-E" stood for "frei, aber einsam" (free, but lonely)—a reference to his unmarried state. Not to be outdone, Brahms's motto consisted of "F-A-F," standing for "frei, aber froh" (free, but happy) (!). In the A minor quartet, the first violinist starts on "A," followed by an emphatic "F-A-E," evoking Joachim's old motto, and this four-note motif saturates the rest of the movement. Brahms adds a Hungarian flavor to the center of the second movement and again in the finale; these references might also allude to Joachim's Austro-Hungarian background.

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Notable Encounter: Mirror Images

Friday July 25, 2014 at 5:30 p.m.

LA PERLA DEL MAR CHAPEL
205 WINDWARD AVENUE, SHELL BEACH, CA 93449STEVEN COPES, SCOTT YOO, violins
MICHELLE DJOKIC, MADELEINE KABAT, cellos
JOHN NOVACEK, pianoDMITRI SHOSTAKOVICH 1906-1975
Piano Trio No. 2 in E minor, op. 67

Andante

Allegro con brio

Largo

Allegretto

Mr. Copes, Ms. Djokic, Mr. Novacek

GEORGY SVIRIDOV (1915-1988)

Piano Trio No. 1 in A minor, op. 6

Elegy: Allegro moderato

Scherzo: Allegro vivo

Funeral March: Andante

Idyll: Allegretto

*Mr. Yoo, Ms. Kabat, Mr. Novacek**Generously Sponsored by Samantha Curran and Richard Berg*

Fringe Series: Los Angeles Percussion Quartet

Friday, July 25, 2014 at 7:30 p.m.

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 93405MATT COOK
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Drumming (1st Movement)

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JOHN BERGAMO

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on Friday, July 25 at 2:30 p.m. with thanks to Yamaha.
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**Orchestra Series:
Beethoven and Schumann
Saturday July 26, 2014 at 8 p.m.**

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FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor
ORION WEISS, piano

JOSEF SUK (1874–1935)

Meditation on old Bohemian Chorale St. Wenceslas, op. 35a (1914)

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No. 4 in G major, op. 58 (1805–6)

Allegro moderato
Andante con moto
Rondo: Vivace

Mr. Weiss

INTERMISSION

ROBERT SCHUMANN (1810–1856)

Symphony No. 1 in B-flat major, op. 38 Spring (1841)

Andante un poco maestoso - Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

*Generously Sponsored by Libbie Agran & Guy Fitzwater
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*A pre-concert lecture by Dr. Alyson McLamore
will take place at 7 p.m. No tickets required.*

Orchestra series
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Orchestra Series Program Notes July 26, 2014

Josef Suk (1874–1935) – *Meditation on an Old Bohemian Chorale, op. 35 (1914)*

At the dawn of the twentieth century, life seemed good to Josef Suk: a graduate of the Prague Conservatory and the favorite student of his composition teacher Antonín Dvořák, he was admired by Brahms and widely regarded as Dvořák's natural successor. His ties to Dvořák had grown even stronger in 1898, when Suk married Dvořák's daughter Otilie (Otilka). Dark years lay ahead, however: Suk lost his beloved teacher in 1904, and Otilka died the following year. Suk took much comfort in his performances with the celebrated Czech Quartet, but it was not long until the winds of war began to blow through Europe, and the quartet's journeys had to end.

Suk continued to write for the ensemble, however, and he composed the *Meditation on an Old Bohemian Chorale* in response to the outbreak of World War I. This piece spoke to Czechs everywhere, for it quoted their ancient hymn *Svatý Václav* ("O, Saint Wenceslas"), which asked the saint to "save us and our future generations of children from perishing"—an apt prayer for those troubled years. Suk must have been overjoyed in 1918 to transcribe the *Meditation* for string orchestra, presenting it in Smetana Hall to honor the newly founded Czech Republic.

Ludwig van Beethoven (1770–1827)—*Piano Concerto No. 4 in G Major, op. 58 (1805–6)*

"Performance practice" is a discipline that has received ever-increasing attention over the past forty years as historians and performers have sought to uncover and replicate the ways that music was performed in the past. Audiences today, however, would be hard-pressed to endure a re-enactment of the premiere of Beethoven's *Piano Concerto No. 4*. The first public performance took place on December 22, 1808, in a program that included Beethoven's *Fantasia in C minor* for piano, chorus, and orchestra, his Fifth and Sixth symphonies, portions of the *Mass in C major*, a concert aria, a piano fantasia, as well as various smaller works. The composer Johann Friedrich Reichardt sat with Beethoven's patron Prince Lobkowitz in the prince's box and later noted in his diary, "There we sat from 6:30 till 10:30 in the most bitter cold, and found by experience that one might have too much even of a good thing." The performance fell apart more than once, even with Beethoven himself playing the piano, and the concerto quickly faded into obscurity; its rather shocking innovations—not to mention the weather itself—had left the audience cold.

Only after Beethoven's death did posterity begin to realize what a treasure was to be found in the inventive fourth concerto.

The work's first surprise comes at the very opening, when we hear only the pianist, rather than the usual orchestral introduction—have we wandered into a piano sonata instead? Another surprise is unveiled in the second movement, but it requires an awareness of opera to detect the reference. Beethoven, it seems, was mimicking a famous operatic scene from Gluck's *Orfeo*, in which the mortal Orpheus dares to approach the Furies guarding the gates of Hell. The orchestra depicts the angry Furies, forcefully refusing to grant Orpheus entry, while the piano portrays the quiet petitions of Orpheus, trying to melt the Furies' hearts with his gentle melodies. The sometimes-boisterous finale is a sharp contrast to both the earlier movements, containing surprisingly dreamy passages alternating with a bouncy drive.

Robert Schumann (1810–1856)—*Symphony No. 1 in B-flat major, op. 38 "Spring" (1841)*

In 1839, Franz Schubert had been dead for eleven years. Robert Schumann, while visiting Schubert's brother, found a manuscript for an unknown Schubert symphony squirreled away in his house. Excitedly, Schumann sent the score to his friend Felix Mendelssohn, who promptly arranged for a premiere of Schubert's long-lost "Great" C Major Symphony. After one of the rehearsals in December, Schumann wrote to his fiancée Clara Wieck, "Clara, today I was in the seventh heaven . . . I was utterly happy, and I would have wished for nothing but that you were my wife, and that I should be able to write such a symphony myself. . . ."

A year later, Schumann had attained that first goal: in September, he married Clara at last, having prevailed in court (her father refused to countenance the match). By Christmas 1840, Clara announced that she had conceived their first child—and a month later, Schumann conceived his first symphony, writing it in a frenzied four days and nights beginning January 23, 1841. Schumann acknowledged that the frigid Leipzig winter had influenced the symphony's mood; he asked a conductor who was rehearsing the work, "Could you try to infiltrate some longing for spring into the playing of your orchestra? This is what I felt when I wrote it."

Schumann's *Symphony No. 1* has been known as "Spring" ever since. Initially, Schumann even had given each movement a descriptive title: 1) "Spring's Awakening"; 2) "Evening"; 3) "Joyful Plaything"; and 4) "Spring's Farewell," although he suppressed those titles before the first performance. The titles are unnecessary, since the symphony's spontaneity and joy speak for themselves.

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Chamber Series: Scott Yoo and Friends

Sunday July 27, 2014 at 3 p.m.

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
HIGHWAY 1, SAN LUIS OBISPO, CA 93405

ALICE K. DADE, flute
 ELIZABETH KOCH TISCIONE, oboe
 ROMIE DE GUISE-LANGLOIS, clarinet
 FREDRIK EKDAHL, bassoon
 JEFF GARZA, horn
 JULIE SMITH PHILLIPS, harp
 STEVEN COPES, JASON UYUYAMA, JISUN YANG, SCOTT YOO, violin
 HARI BERNSTEIN, viola
 MICHELLE DJOKIC, MADELEINE KABAT, BRIAN THORNTON, cello
 JOHN NOVACEK, piano

CLAUDE DEBUSSY (1862–1918)

Dances (1904)
 Danse Sacrée
 Danse Profane

Ms. Smith Phillips, Mr. Uyeyama, Ms. Yang, Ms. Bernstein, Mr. Thornton

DMITRI SHOSTAKOVICH (1906–1975)

Piano Trio No. 2 in E minor, op. 67 (1944)
 Andante
 Allegro con brio
 Largo
 Allegretto

Mr. Copes, Ms. Djokic, Mr. Novacek

INTERMISSION

JEAN FRANÇAIX (1912–1997)

Woodwind Quintet No. 1 (1948)
 Andante tranquillo - Allegro assai
 Presto
 Tema. Variation 1-4
 Tempo di marcia francese

Ms. Dade, Ms. Koch Tiscione, Ms. de Guise-Langlois, Mr. Ekdahl, Mr. Garza

GEORGY SVIRIDOV (1915–1998)

Piano Trio No. 2 in E minor, op. 67 (1945)
 Elegy: Allegro moderato
 Scherzo: Allegro vivo
 Funeral March: Andante
 Idyll: Allegretto

Mr. Yoo, Ms. Kabat, Mr. Novacek

Generously Sponsored by Dennis and Sharon Harris Schneider



Scott Yoo and Friends Program Notes July 27, 2014

Claude Debussy (1862–1918)—*Dances* (1904)

The consequences of the Industrial Revolution were widespread. For one thing, it gave rise to what we now call the “middle class”—a huge swath of people whose affluence and increased leisure time helped them aspire to various “pursuits of happiness,” such as attending concerts and studying music. Technological breakthroughs meant that manufacturers offered more and better instruments. One innovation in harp design was devised in 1897 by Gustave Lyon at the Pleyel piano manufacturing firm. Lyon’s cross-strung harp allowed room for all the chromatic pitches of the scale instead of requiring pedals (the primary design feature of harps built by Pleyel’s chief rival, Erard).

The Brussels Conservatoire started offering instruction in this new “chromatic harp,” so Pleyel gave Debussy a commission to write a contest piece for the conservatory students (thus helping to advertise Pleyel’s new product). *Dances* was the result, containing two movements played without pause. The “sacrée” (“sacred”) dance resembles an old-fashioned stately sarabande, while the “profane” (“worldly”) dance has the grand sweep of a ballroom waltz. Debussy himself felt their different colors expressed “gravity” and “grace.” Fortunately, the *Dances* also work beautifully on the pedal harp, since that is the design preferred by most harpists today.

Dmitri Shostakovich (1906–1975)—*Piano Trio No. 2 in E minor, op. 67* (1944)

Before Shostakovich met Ivan Sollertinsky, he had heard astonishing things about Sollertinsky’s command of languages, sciences, and literature—“that he knew, in short, everything.” After becoming fast friends, Shostakovich was devastated when the forty-one-year-old Sollertinsky, worn down by World War II, died of a heart attack. Shostakovich was also grieved by the death of his student Benjamin Fleischmann, who died at the Russian front in 1941—and Shostakovich was horrified by the whispers trickling into Moscow about Nazi treatment of Jewish prisoners.

Like many other musicians, Shostakovich turned to composition for solace, since music can express things that words cannot say. The result was his *Piano Trio No. 2*, a work composed in a disconsolate E minor. Its opening glassy harmonics establish a tense, forbidding atmosphere, and although the “Scherzo” lightens the mood, it also has an off-balance, uneasy effect. Darkness shrouds the funereal “Largo”; the solemn introductory chords repeat in the manner of a Baroque passacaglia. The “Largo” continues without pause into the finale; the “Allegretto’s” quotation of Jewish tunes is a bittersweet farewell to all those who had been lost. Many listeners wept at the premiere—and four years later, authorities banned the work for violating Soviet compositional ideals.

Jean Françaix (1912–1997)—*Woodwind Quintet No. 1* (1948)

As a consequence of the Franco-Prussian War (1870–71), France lost Alsace-Lorraine, and it also suffered the indignity of seeing Kaiser Wilhelm I crowned—at Versailles!—as monarch of the newly unified Germany. Although France regained control of Paris and its environs, the blows to French pride still stung. One reaction was a surge of nationalism, leading Camille Saint-Saëns and several colleagues to establish the *Société nationale de musique*. The society encouraged French composers to do all in their power to develop a “French”—not German—sound. Many of the members began to include the phrase “*musicien français*” when signing their names.

Some fifty years later, in 1921, a nine-year-old prodigy, Jean Françaix, began commuting from Le Mans to study at the Paris Conservatoire. When the death of Saint-Saëns was announced shortly afterward, Françaix vowed to carry on Saint-Saëns’ work as a *musicien français*. He made good on that promise, as the *Woodwind Quintet* illustrates: it sustains a French *joie de vivre* all through its four movements. The quintet was dedicated to the principal wind players of the *Orchestre National de Paris*, but in an interesting twist of history, it was premiered by players from the Austrian Radio Orchestra.

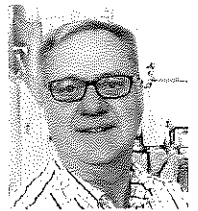
Georgy Sviridov (1915–1998)—*Piano Trio in A minor, op. 6* (1945)

Although Georgy Sviridov did not cite a model for his *Piano Trio* of 1945, its origins are not hard to detect: he was a student of Shostakovich, who had completed a second piano trio the year before. But Sviridov had already made a name for himself; his 1935 cycle of songs based on Pushkin poems had earned him an invitation to the exclusive state-sponsored Composers Union. Sviridov had a knack for accessible pieces that pleased Soviet authorities, yet he peppered them with enough novelties and musical interest that they stood the test of time.

This mixture is evident in Sviridov’s *Piano Trio*, which contains hints of other Russians such as Prokofiev and Tchaikovsky. The “Elegy’s” plaintive lament contains occasional harmonic twists; it is interrupted for a time by a harsher rhythmic pulsation, played *col legno* (with the wood of the bow). The “Scherzo,” like that of Shostakovich’s second trio, is rapid-fire but uneasy in character. A solemn tread in the “Funeral March” is established by the *pizzicato* plucking of the cello, but a subtle off-balance effect is created by numerous meter changes before a steady pulse is reached at last. The “Idyll”—like the preceding movements—traverses a wide range of sunshine and shadow.

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Festival Mozaic Board



STEVE BLAND,
President

relocated to San Luis Obispo from Atlanta ten years ago with his partner Dwyne Willis. In Atlanta Steve

worked in the meeting and travel industry. He did volunteer and board work with a number of organizations. This included heading up logistics for the largest fundraising event held at the Georgia World Congress Center, inaugurating and chairing a major fundraiser for a social services organization, assisting with the membership drive for the Atlanta Preservation Center and heading up merchandise sales for two different large fundraising events. His work in San Luis Obispo has all been in a volunteer capacity. He was president of the board of the San Luis Obispo County Arts Council (ARTS Obispo) for two terms, served on the board of the San Luis Obispo Symphony and is an active volunteer with Woods Humane Society. Steve grew up in west Georgia in the city of Columbus and attended the University of Georgia and Columbus State University. He has BA in English.



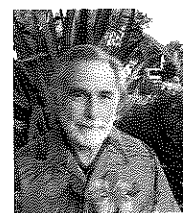
DIANE MOROSKI,
Immediate Past President

is a full time real estate agent with Patterson Realty. She enjoys helping both buyers and sellers with their real estate needs. Diane earned her law degree from Hastings College of the Law and practiced law in San Francisco for 2 years before moving to San Luis Obispo in 1984. Diane and her husband, Marty, raised two children in San Luis Obispo and have been long time supporters of the arts in the community.



JOHN DOYLE, Treasurer
is the vice president of finance and operations for The Spice Hunter. His 20+ years of experience in the executive finance and

operations positions have included Dell Industries, Emerson Electric, Vetter Corp, and California Cooperage. He holds degrees from the University of Missouri in education, computer science and electrical engineering. When not crunching numbers, John is an avid pilot.



MICHAEL RITTER,
Secretary
and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados

and olives. Following college and law school, Mike held various management positions for a telephone company. After practicing regulatory law he joined the cable television industry where he helped build what became the third largest cable television company in the country. He served as President and Chief Operating Officer and on the Board of Directors of that company. He also held Directorship positions on several entertainment media company Boards. Mike served on the Board of the Reno/Sparks Theater Coalition, his local church and is President of the Board of Trustees of the Avila Beach Community Foundation. He is an avid sailor having sailed many of the world's oceans, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandchildren.



JOHN GILBERT
is originally from Houston and holds a BSIE from Lamar University and MSIA from Purdue. John has a varied and

distinct career in technology, education, healthcare, consulting and recruiting. He has worked for Ford Aerospace, the Rand Corp., Rockwell, and Coopers & Lybrand. He was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. For the past 18 years, John has been Principal of John Gilbert Co., a national healthcare executive search firm. John has been First Vice President of Congregation Beth David of SLO and on the General Board, Finance and Capital Campaign committees. He lives in San Luis Obispo with his wife Marian, a concert pianist. They have two children: Lauren and Walter. John enjoys hiking, wine tasting and supporting classical music on the Central Coast.



WARREN JENSEN
recently retired, after serving almost 26 years as an attorney in the San Luis Obispo County Counsel office. He rose through

the ranks and, in his last four years, headed the 13-lawyer office, which is responsible for providing legal advice to all County officials and departments and handling all civil litigation involving the County. He was in private practice in Northern California for ten years before moving to San Luis Obispo. Warren has had a long-standing interest in classical music and has an extensive collection of classical CDs. During elementary and high school, he played trumpet in concert, marching, jazz and pit bands and attended summer music camps. He served as a commissioned officer in the Navy from 1969-72. Warren earned B.S., M.S., and J.D. degrees, all from the University of California at Berkeley. He and his wife enjoy movies, concerts, reading, and travel.



ANNE MARR
has recently returned to San Luis Obispo after spending several years in San Francisco and coastal North Carolina. She has

a Bachelor of Arts Degree in Art History from Bucknell University, and has been a lifelong volunteer and patron of the musical and visual arts. Her contributions have included volunteer, committee, and board participation with the Association of Junior Leagues, the Fine Arts Museums of San Francisco, the California Academy of Sciences, San Francisco, the Oakville Galleries (Toronto), and the San Luis Obispo Symphony, where she served as President of the Board. Anne and her husband Don love to hike and travel, and are avid boaters.



DON MARUSKA
has more than 30 years' experience building and growing organizations. He was vice president of marketing for

the company that became E*Trade and was founder and CEO of three Silicon Valley companies, winning the National Innovators Award in 1988. As a venture investor, Don aided start-ups that became public companies. Earlier in his career, he served as a legislative advisor in the U.S. Senate and developed management procedures to implement a nationwide rental housing program. He also led consulting projects for McKinsey & Company. He now serves as a business coach, speaker, and workshop leader for businesses, government agencies, and communities around the world. Don has written two books "How Great Decisions Get Made" and "Take Charge of Your Talent," has appeared on C-SPAN and PBS stations, and been heard on radio stations across America. Don Maruska's training includes a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter on the shore of Morro Bay, California.



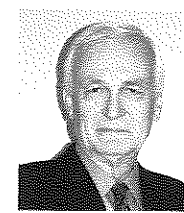
JULIANE MCADAM
and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Juliane's teaching career spanned

40 years, mostly English and Spanish to middle school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Senior Nutrition Program. For years Juliane would time visits to her parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Juliane has degrees from Stanford and the University of Missouri-Kansas City.



SUSAN BRANCHE POTEET
came to this area from New Orleans where she worked with the Army Corps of Engineers building

the Hurricane Protection System. Her background also includes less interesting engineering projects, such as installing the sewer system in the Florida Keys and other water/wastewater projects. Susan earned a BSBA-Finance degree from the University of Central Florida where she subsequently taught while managing her private tax and accounting practice. Currently, as the Corporate Sparkle Goddess for CheriArt, LLC, Susan is responsible for training distributors. Susan serves on the Board of Directors for the San Luis Obispo County Public Library Foundation and for RISE, the organization created from the merger of NCWS & SARP.



DENNIS SCHNEIDER
is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. His

interest in human impact trauma and its

relationship to automotive safety began in his hometown of Detroit, Michigan at Wayne State University and was expanded with his research investigations at General Motors Research Laboratories. Following MS and PhD degrees in bioengineering at the University of California at San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.



BERN SINGSEN
grew up in Storrs, Connecticut, in a university-based family immersed in classical music. While trained in Economics at Oberlin, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly 'nosebleed' student seats at Carnegie Hall, Lincoln Center, and Town Hall. Resident training in Los Angeles, two years as a Navy Pediatrician, and then Rheumatology specialty fellowship training, led to a 34-year medical school career of faculty research, administration, patient care, and mentoring residents and fellowship trainees. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant, and site visitor for many national university arthritis research programs. A mid-career, health systems research-based Masters in Public Health from Johns Hopkins University, eventually led to two-year tour as a Deputy Public Health Officer in SLO County. He has served on numerous local and national medical, college, and community-based Committees and Boards. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays bluegrass music. He and his cat reside in San Luis Obispo.

Festival Mozaic Staff 2014



BETTINA SWIGGER, Executive Director developed a love of music when she began playing the viola at age five in her hometown of Albuquerque, New Mexico. She came to Festival Mozaic from Colorado Springs, where she served as executive director of the Cultural Office of the Pikes Peak Region, an arts advocacy organization. Prior to that, she was Manager of the Colorado College Summer Arts Festival, which includes a Summer Music Festival, Dance Intensive, Vocal Arts Symposium and film series. She has a bachelor's degree in Comparative Literature from Colorado College. She serves on the boards of Arts Obispo and Leadership SLO. Bettina was named one of the Top 20 Under 40 by the San Luis Obispo Tribune in 2012.



KATHY EAST, Office Manager and Bookkeeper located permanently to the Central Coast 19 years ago after vacationing in the area for many years. She brings 34 years of bookkeeping and office experience, including Hearst Castle and the Museum of Natural History in Morro Bay, not to mention her reason, serenity and humor, to the office of the Festival. She and her husband, Shadie, reside in the picturesque town of Cambria with their dogs Mandy and Maxi.



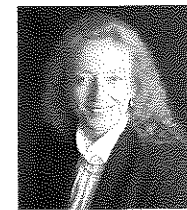
MARILYN FIDLER, Volunteer Coordinator has enjoyed a very eclectic career in marketing/communications, human resources administration and the non-profit sector, including almost 7 years in SLO and previous years in Los Angeles, New York and CT. Prior to moving to Pismo Beach last month from SLO, she was actively involved with the SLO Chamber of Commerce and was an appointed Commissioner on the SLO City Council's Promotion Coordinating Committee for

four years. Marilyn received a B.A. in English Literature at UCLA and M.A. in American Studies at Fairfield University.



JANET HILLSON, Operations/Personnel Manager

is a native of New Jersey who has been a resident of the Central Coast since 2005. She holds a BA in art history and has worked at the Jewish Museum in New York City, The Phoenix Art Museum, the Los Angeles County Museum of Art, and at the Bowers Museum of Cultural Art in Santa Ana, where she oversaw bringing an exhibition of 350 objects from the Forbidden City Museum in Beijing, China to California. When Janet is not moving musicians and equipment around SLO County for Festival Mozaic, she enjoys tending her garden in Morro Bay, travel and listening to live music whenever possible.



ALYSON MCLAMORE, Lectures and Program Notes

won the Distinguished Teacher Award in 2002, as Musicology professor and teacher at Cal Poly. Besides music history and music education courses, she teaches classes in musical theater, film music and women composers, and she helps direct the Tournament of Roses Honor Band in Pasadena. She has published Musical Theater: An Appreciation (Prentice Hall) and essays in the Research Chronicle, New Dictionary of the History of Ideas, Music Observed, and Musica Franca. She writes program notes and gives pre-concert talks for the San Luis Obispo Symphony, Cal Poly Arts, Cuesta Master Chorale and Festival Mozaic.



PRUDY LOVTANG, Ticketing Concierge/Housing Coordinator

is a native of San Luis Obispo County and grew up in Santa Margarita. After teaching locally for 30 years, Prudy loves

being retired, if being the ticket manager for the Festival can be called "retirement." She sang with the Vocal Arts Ensemble for 23 years and the Festival Chorus once, but now focuses her talents on promoting the International Choral Festival. Her passions are her church choir, quilting, needlework, reading mysteries and her family.



ZACHARY HUBBARD, Technician Director has performed and stage managed concerts and events all over the country and the world,

including performances at Vina Robles Amphitheatre, the Christopher Cohan Center, The Clark Center, with the San Luis Obispo Symphony, San Francisco Renegades, San Luis Obispo Youth Symphony, and the Cal Poly Wind Orchestra. A classically-trained percussionist, Zach performs in and teaches a wide variety of groups, including orchestras, drum and bugle corps and high school bands across California.

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Special Events Coordinator

Meggie Brummelt

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Brian P. Lawler

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Dan Grimm

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Johnny Valdez

Audio Recording Engineers

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Emma Levine

Concert Piano Technician

Brian Peter Alexander

Festival Mozaic Free Community Events

The following events and activities are **FREE** and **OPEN TO THE PUBLIC**. No tickets required.

MASTER CLASSES

Festival artists are gifted teachers in addition to being gifted performers. Come watch young students from the San Luis Obispo Youth Symphony as they are guided and instructed by Festival artists. Fun and informative for musicians and non-musicians alike.

Saturday, July 19, 1:30 p.m., Cuesta College Experimental Theater in the CPAC, Violin Master Class with Ellen Pendleton Troyer

Wednesday, July 23, 3 p.m., Temple Ner Shalom, Cello Master Class with Brian Thornton

Friday, July 25, 2 p.m., Cuesta College CPAC Stage, Percussion Master Class with Los Angeles Percussion Quartet

Master Classes are funded in part by the Handler and Steiner Family Fund at the San Luis Obispo County Community Foundation and by Yamaha.



OPEN REHEARSALS

Get a behind-the-scenes glimpse into what it takes to make truly great music. Hear and watch Scott Yoo and the other Festival artists as they prepare for their concerts. Be sure to bring the young musicians in your life.

Thursday, July 17, Mission San Miguel, 2 – 5 p.m.

Saturday, July 19, Cuesta CPAC, 10 a.m. – 1 p.m.

Saturday, July 26, Cal Poly Performing Arts Center, 10 a.m. – 1 p.m.

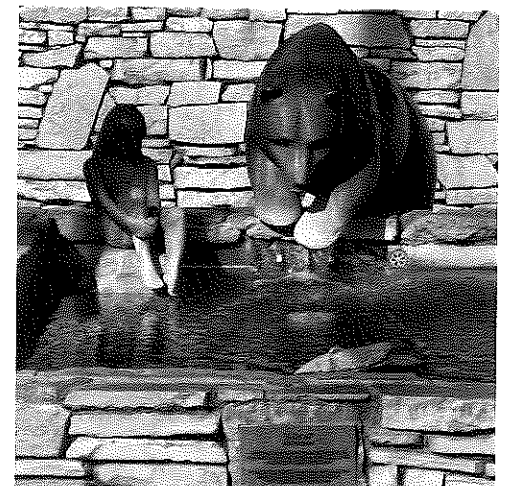
LIVE AUDIO SIMULCAST FOR MOZART IN THE MISSION

Bring a picnic and a chair to enjoy the dulcet tones of the Festival Mozaic Orchestra conducted by Scott Yoo. The Mozart in the Mission concert will be broadcast live via audio in Mission Plaza.

Wolfgang Amadeus Mozart – Symphony No. 34 in C major, K. 338 Wolfgang Amadeus Mozart – Concerto for Flute and Harp in C major, K. 299 (Katrina Walter, flute and Julie Smith Phillips, harp) Wolfgang Amadeus Mozart – Sinfonia Concertante in E-flat major, K. 364 (Emily Daggett Smith, violin and Eriikka Nylund, viola)

Wednesday, July 23, 8 p.m., Mission Plaza, San Luis Obispo

Live Audio Simulcast of Mozart in the Mission is funded in part by AUZCO Developments and Marshall Farm.



2014 Contributors

Festival Mozaic is a 501(c)3 nonprofit organization. We rely on the support of many generous donors to bring these concerts and musical events to San Luis Obispo. The following donors made gifts between June 1, 2013 and May 31, 2014. Those names with an asterisk have generously supported the Festival for five years or more. **Thank you for your support!**

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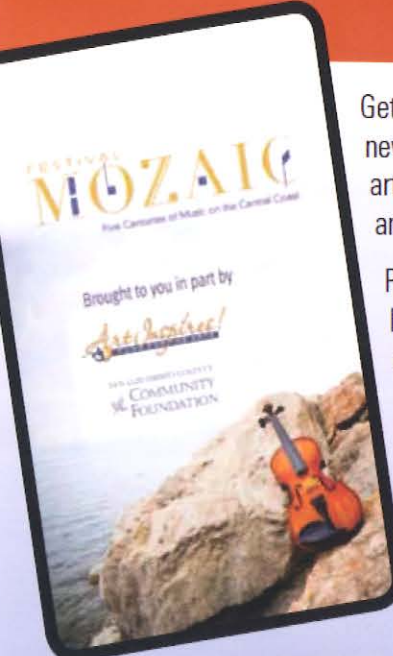
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2014 Schedule of Events

Thursday, November 6

6:30 pm Cass Winery
Wine reception and
Opening Concert featuring
Cuesta College Choir

Friday, November 7

11 am Cuesta College
Youth Exchange
Program Concert

2 pm Park Ballroom

Master Class with
Zheeyoung Moon

7 pm Park Ballroom

Wine reception and recital
of classical violin and piano
music with Mariusz Patyra,
violin and Giovanni Caella,
piano

Saturday, November 8

10 am Park Cinemas
Paderewski Festival
Documentary and
Impromptu

12:30 pm City Park Gazebo

Polish Dance Group

**4 pm Paso Robles Inn
Ballroom**

Youth Competition
Winners' Recital

**7:30 pm Paso Robles Inn
Ballroom**

Gala Concert with pianist
Zheeyoung Moon

Sunday, November 9

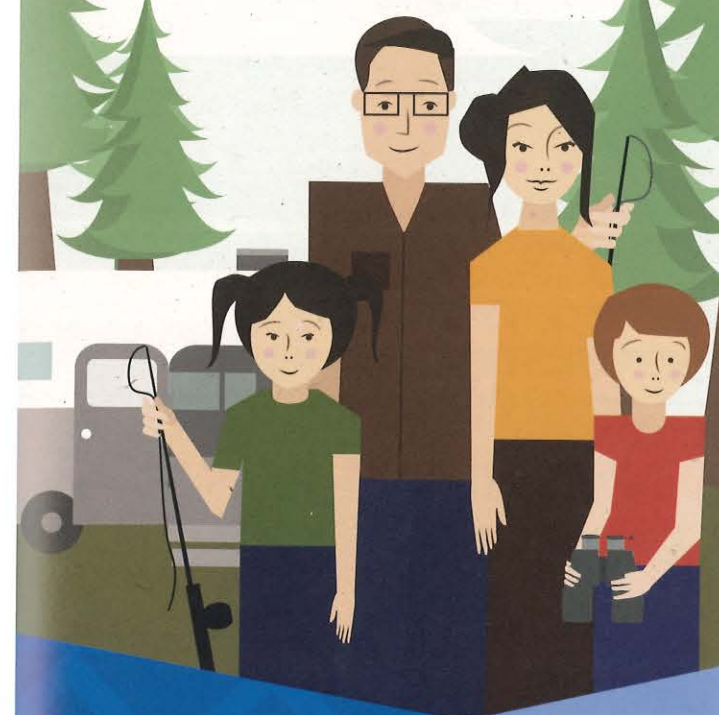
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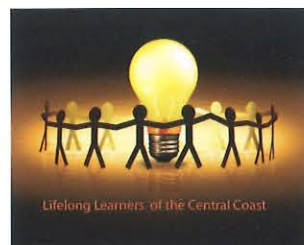
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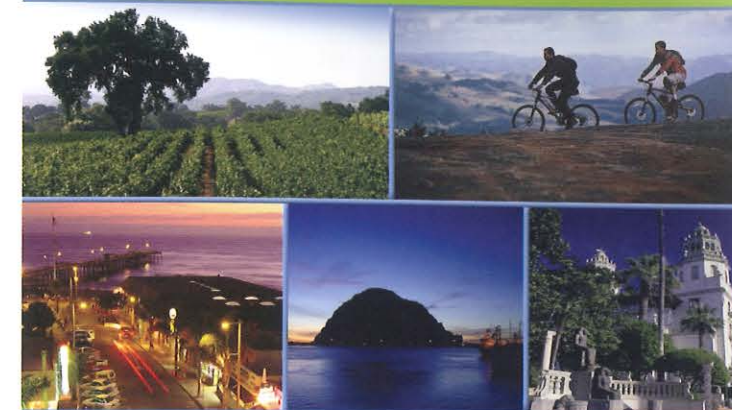
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Spend the day exploring the art exhibits and grounds of this magnificent museum. You can view the exhibits on your own or join one of the docent-led tours. Relax and enjoy the ride!

4. Framed and Signed Festival Mozaic commemorative poster

Enhance your art collection with a framed and signed poster of "Antonin's Dance" by acclaimed artist Sharon Harris. This beautiful piece was done especially for the 2014 Festival.

5. iPad Mini from Mac Superstore

6. Tour the Central Coast in a Porsche

Join Festival board member Bern Singsen and the Central Coast Porsche Club on one of their rides through the beautiful central coast. Bern will be your guide and chauffeur. You'll enjoy spectacular scenery, a delightful lunch and a ride you'll long remember.

7. Two Tickets for a Luxury Motorcoach Trip to the Nethercutt Collection on August 9, 2014

The Nethercutt Collection features rare collectibles ranging from mechanical musical instruments and antique furnishings to the true heart of the collection: over 250 American and European automobiles dating from 1898 to 1997. You can relax and enjoy the ride as the luxury motorcoach takes you to this "must see" collection just north of Los Angeles.

8. 4 Dinners + 4 Shows = 4 Perfect Dates!

\$75 gift certificate from Ciopinot, \$75 gift certificate from Buona Tavola, \$50 gift certificate from Goshi, and a \$70 gift certificate from Granada Bistro plus tickets to performances at the SLO Little Theatre, Cal Poly Arts, Opera SLO and Festival Mozaic.

9. Festival Mozaic "Bag of Swag"

Enjoy the useful and beautiful Festival tote bag filled with a seat cushion, water bottle, wine glasses and a bottle of wine.

10. CD of the 2014 Festival Mozaic Final Chamber Music Concert

You will be the proud owner of the only copy of this CD featuring Scott Yoo and some of the world's finest musicians.

Tickets \$10 each/6 for \$50/12 for \$100

Festivities for the Festival

We are pleased to present this season's Festivities for the Festival: a series of parties and events to benefit Festival Mozaic. Sign up for these events during the Festival. Only a few spots for each — first come, first served!

AFTERNOON IN A PICTURESQUE GARDEN: Join Festival Founders Clif and Jane Swanson in their Squire Canyon home for a high tea and a tour of "Clif's Folly" — the constructed "ruins" of a castle tower with cragged edges and remnants of arrow slits and arched doorways. Made from local stone, the folly is inspired by English Picturesque gardens that often included exotic ruins for romantic effect. Guests will enjoy traditional tea sandwiches and home-baked desserts along with tea service and Central Coast wine.

September 27, 2014/\$85 per person; limited to 12 people

ITALIAN NIGHT! Enjoy gourmet pizzas straight from an Italian style, wood burning pizza oven paired with a variety of great Italian and local wines. Then relax by the fire with dessert and a glass of limoncello. Hosted by Steve and Amy Tidik.

Friday, October 10, 2014/limited to 8 guests/\$100 per person

BAGPIPES, BLINTZES AND BEETHOVEN: Enjoy panoramic views of Bishop's Peak and Madonna Mountain at the home of John and Marian Gilbert. Enjoy a full New York deli spread of bagels and lox, matzoh ball soup and blintzes. The evening will begin with a serenade by local piper Paul Ellars and conclude with a private salon performance by concert pianist Marian Gilbert.

Saturday, October 11, 2014/limited to 15 guests/\$100 per person

A FEAST FOR THE SENSES: BAY DELIGHTS: Join hosts Don and Liz Maruska on Morro Bay in Cuesta by the Sea (Los Osos).

Your evening will begin with beverages while taking in the ever-changing bay scenery and Morros, which inspire Liz's beautiful art, found throughout the home. Then they will prepare for you the freshest offerings from local farmers and fishermen paired with their favorite local wines. This promises to be an enchanting evening.

Saturday, October 18/limited to 10 guests/ \$100 per person

PAELLA, POETRY SALON AND PANNA COTTA: Your hosts Julianne and Pete McAdam invite you to a casual patio gathering at their Los Osos home. Observe Chef Brian McAdam prepare delicious paella and perhaps pick up a few cooking tips. After savoring the paella along with some fine local wines, everyone is invited to share a few poems, your own, favorites from published poets or memorized verses. The evening will end with a dessert of different flavors of panna cotta, accompanied by espresso and dessert wine. An evening to remember!

Sunday, September 21, 2014/limited to 10 guests/\$100 per person

1962: A GOOD YEAR FOR MOVIES AND COCKTAILS: Fifty-two years ago the first James Bond movie, Dr. No, premiered and the phrase "shaken not stirred" became part of the lexicon. The spectacular Arroyo Grande home of Rodger and Kathy Mastako will be the setting for a vintage cocktail party. The bartender will whip up cocktails from the era and guests will nosh on an array of 1960's inspired hors d'oeuvres. Guests are encouraged to dress in outfits from the era or as your favorite Mad Men character.

Sunday, October 5, 2014/limited to 25 guests/\$75 per person

CLASSICAL COMFORT FOOD: Dwyne Willis and Steve Bland will welcome you into their art-filled San Luis Obispo home for an evening of comfort foods from various regions. Your evening will start with some classic cocktails and passed hors d'oeuvres featuring mini-versions of some comfort food icons. Then you'll sit down to a 3-course dinner of dishes that are sure to elicit a pleasant memory. Be prepared for an evening of fun and surprises!

Saturday, October 25, 2014/limited to 10 guests/\$100 per person

TURKISH DELIGHTS: Transport yourself to Byzantium when you attend this Turkish-inspired dinner at the home of Diane and Marti Moroski. You'll enjoy special cocktails, fine wine and a dinner that will be interesting and delicious.

Saturday, January 17, 2015/limited to 10 guests/\$100 per person



Luna Red

RESTAURANT • BAR

Enjoy late night music at Luna Live every Thursday, Friday and Saturday night from 10pm to midnight!



Summer Sundays offer live music on the patio from 3:00-5:00pm!



\$5 Happy Hour Sunday - Wednesday, 3-6pm and all day on Thursday.

Luna Red would like to extend a 10% discount during the festival if you present your ticket or ticket stub at the time of your visit. Discount available from July 17-27 only. Not valid with any other discounts or promotions.



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NOVO

restaurant lounge

A wonderful dining experience awaits you in the heart of downtown SLO.



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Discount available from July 17-27 only.
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