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SCOTT YOO



SERENA MCKINNEY



MICHELLE DJOKIC



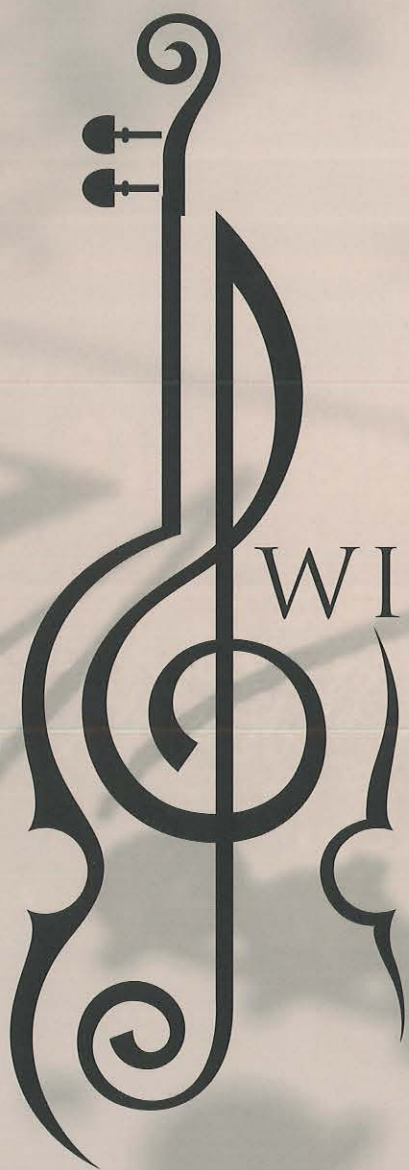
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WELCOME



Scott Yoo,
Music Director

Welcome to the 2014-2015 WinterMezzo chamber music series. We will be exploring an array of chamber music this season – duets, trios and quartets. This season is a time of reflection and of

celebration. It has been my pleasure and honor to serve as Music Director for the Festival for ten years now, and the Festival itself will celebrate its 45th anniversary season this summer. With your support, we have been able to bring many great works of music to life, and we have a bright future ahead.

Over the years, I have come to treasure these WinterMezzo weekends. They give me and my colleagues a chance to explore chamber music works in depth, and it allows us to strengthen the connection to the warm and engaged audience we have come to admire here on the Central Coast – all year round. Thank you for being here and thank you for your love of music.

Scott Yoo, Music Director

Scott Yoo is generously sponsored by Lucia Cleveland and Paul Vanderheyden

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Wintermezzo I: Mozart, Shostakovich & Beethoven

Friday, November 14, 5:30 p.m.

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Concert

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SERENA MCKINNEY, SCOTT YOO, Violins

BEN ULLERY, Viola

MICHELLE DJOKIC, Cello

LUDWIG VAN BEETHOVEN (1770—1827)

Duet with Two Eyeglasses Obligato, WoO 32 (1797)

Mr. Ullery, Ms. Djokic

WOLFGANG AMADEUS MOZART (1756-1791)

String Quartet in D minor, K. 421 (417b) (1783)

Allegro moderato

Andante

Menuetto

Allegretto ma non troppo

INTERMISSION

DMITRI SHOSTAKOVICH (1906-1975)

String Quartet No. 14 in F# minor, op. 142 (1973)

Allegretto

Adagio

Allegretto



*This WinterMezzo weekend is generously sponsored
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Ludwig van Beethoven (1770-1827)

Duet with Two Eyeglasses Obligato, WoO 32 (1797)

In an era of ubiquitous security cameras, YouTube videos, stored email, and cellphone records, it is easy to forget how much detective work may be required to unveil the mysteries of compositions from the past. A case in point is the Duet with Two Eyeglasses Obligato, a piece for viola and cello that was rediscovered in 1912 among a collection of Beethoven's music from his early years in Vienna. Beethoven had stayed for some time in the home of one of his patrons, Count Karl von Lichnowsky. The count held regular musical performances at his house on Friday mornings, and one of the attendees was the amateur cellist Nikolaus Zmeskall von Domanovecz. Zmeskall—eleven years older than Beethoven—became fast friends with the young composer, and he carefully preserved the letters he received from Beethoven.

One of those letters addresses Zmeskall as "Baron Trash-Collector," and opens with the cryptic declaration (in French): "I am much obliged to the weakness of your eyes." The letter concludes with the provocative postscript: "Here is something [for you] out of the old pawn-shop." What had Beethoven sent to Zmeskall? Scholars believe it was the duet, since Beethoven had scrawled "Duetto mit zwei obligaten Augengläsern" across the top of the music. Since the piece called for "two pairs of obligatory eyeglasses"—and Beethoven had teased Zmeskall about his poor eyesight—Zmeskall was very likely the intended cellist. And the violist? We know Beethoven played viola, and that he needed eyeglasses on occasion—so the duet was likely a gift to the two near-sighted friends to play for their own amusement.

Wolfgang Amadeus Mozart (1756-1791)

String Quartet in D minor, K. 421 (417b) (1783)

Friendship also underlies the genesis of Mozart's String Quartet in D minor, K. 421. In 1781, Joseph Haydn published his opus 33 quartets, which, he announced, had been composed "in a new and special way." In late 1782, Mozart began writing his own set of six quartets, a genre he had previously set aside for almost a decade. When the quartets were published in 1785, Mozart dedicated them to Haydn—a mark of genuine friendship, since Mozart was thereby sacrificing an opportunity for profit. Haydn would not have been expected to give Mozart the customary acknowledgment (such as a gold snuffbox or a monetary present) that an aristocrat would have sent in thanks for the compliment of such a dedication.

The surviving autograph score shows that Mozart was not kidding when he wrote that the quartets were "the fruit of long and arduous work," since there are considerable erasures and reworkings of his musical ideas. Moreover, Mozart composed the second quartet, K. 421, in the minor mode, giving it an unusually restless character. The first movement is marked "sotto voce," as if the instruments were musing aloud about some inner turmoil. The "Andante" eases the tension to some degree, although it becomes more melancholy as it progresses. In contrast, a turbulent minuet frames a surprisingly cheerful central "trio." In the finale, a sober mood prevails until the very ending, when Mozart shakes off the shadows with a major-mode conclusion.

Dmitri Shostakovich (1906-1975)

String Quartet No. 14 in F# minor, op. 142 (1973)

In 1938, Shostakovich was in "recovery mode." In 1936, his opera Lady Macbeth of Mtsensk had run afoul of the restrictive Soviet policies governing "acceptable" compositional styles, and—for a time—Shostakovich had feared for the lives of himself and his family. But a successful premiere of his Fifth Symphony in 1937 had begun his political rehabilitation, and the following year, his reputation was sufficiently restored that the Glazunov Quartet commissioned him to compose his first string quartet—another well-received work. Two years later, he wrote another chamber piece, featuring himself on piano alongside four string players. His fellow performers in Piano Quintet No. 1 were the members of Moscow's Beethoven Quartet—and this 1940 collaboration launched a partnership that would endure for more than thirty years. The Beethoven Quartet premiered every one of Shostakovich's successive quartets until the last one, Number 15, when their cellist died unexpectedly during rehearsals; the Taneyev Quartet was asked to step in, since the surviving Beethoven Quartet members were too shaken to continue.

That deceased cellist was Sergei Shirinsky, who had been the dedicatee of the preceding Quartet No. 14. Starting with the eleventh quartet in 1966, Shostakovich had decided to dedicate a work to each of the Beethoven Quartet's founding members, and in 1973, he finished the fourth of these "tribute" quartets. In Shirinsky's honor, the cello part is emphasized all through Quartet No. 14. The cello introduces the opening "happy-go-lucky" melody of the first movement, and launches the second theme as well. The first violin and cello are frequent duet partners during the "Adagio," while in the finale, Shostakovich daringly quotes an aria melody from Lady Macbeth, which had the lyrics "Serezha, my dear! My dear!" "Serezha," as it turns out, is a Russian nickname for Sergei—a lovely salute to Shostakovich's longtime cellist friend.

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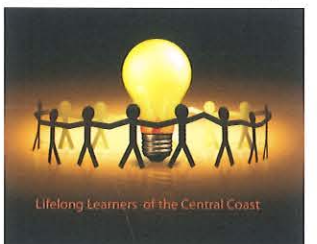


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JOCELYN SWIGGER, PIANO

Etudes, Opus 10

Frederic Chopin (1810–1849)

Dedicated to Franz Liszt

Etude in C major

Etude in A minor

Etude in E major "Tristesse"

Etude in C sharp minor

Etude in G flat major "Black Key"

Etude in E flat minor

Etude in C major

Etude in F major

Etude in F minor

Etude in A flat major

Etude in E major

Etude in C minor "Revolutionary"

*Special Thanks to Dennis and Sharon Schneider,
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PROGRAM NOTES | FRINGE BENEFIT

Chopin wrote twenty-seven etudes, each a study working out a specific technical problem, each just a couple of minutes long, each beautiful and inspiring and emotional. They're incredible pieces that stretch what the piano can do and what the pianist can do at the piano. The etudes are hard—that's part of the point of them—and they're an exhilarating, exhausting ride for both me and the audience. Every serious classically trained pianist has grappled with at least some of them: learning them all is making me a better pianist and musician. I'm spending five years, and then presumably the rest of my life, learning them all. It's an exciting and humbling process.

As a foil to the etudes, I started researching some obscure Tin Pan Alley songs in the Library of Congress archive: they're easy and charming and often a little silly, and the piano accompaniments stand alone nicely. I thought they'd be fun to play as a break from working so hard on the etudes, and they are. They're the perfect dessert.

So what do Chopin and these Tin Pan Alley pieces have to do with each other, aside from complementing each other surprisingly well? The music Chopin liked, besides his own and (of course) Mozart's and Bach's, was Bellini and Donizetti: the popular opera composers of the day, writing memorable tunes that people sang on the street. That's exactly what Tin Pan Alley music was, and I think it's closer to our modern ears than Bellini is. I don't know if Chopin would have liked these Tin Pan Alley tunes, but I have a feeling he might have appreciated their simplicity and lyricism.

The other part of this concert is improvisation. In Chopin's time, a pianist who didn't also compose and improvise would have been unthinkable. While it's starting to be part of piano training again, improvisation was largely missing from classical training, including mine, in most of the 20th century. I've been working on improvising effectively, and I'm finding it very enjoyable in practice and performance.

One of the principles of theater improvisation is that you have to say "Yes, and," ceding some control of the narrative to your partner. If someone tells you a chair is a car, you say "yes, and let's drive to the circus," not "no, we're at the dinner table." That's risky, containing the real possibility of failure, and that risk is part of the game. In this program, I have each audience member write down a word or phrase that could inspire a musical idea. Then I bring someone onstage to show each one, so that I and the audience see each idea at the same time, and I play from each. Risky. But that's the fun of it.

Besides giving us a glimpse of what would have been standard for a concert in Chopin's time—a soloist creating music out of thin air—the game can do a couple of exciting things. It gives you, the audience, a stake in the improvisation, since you helped create it. It may make you especially aware of music as a tool for communicating emotions and ideas. It might even change your listening, so that you hear Chopin differently. It also makes this particular live event different from any other. In today's digital world, we have wonderful access to sameness: a recording is the same every time. Improvisation makes this concert truly a once in a lifetime experience.

-Jocelyn Swigger

Wintermezzo II: Trios and Duos

Friday, February 20, 5:30 p.m.

Notable Encounter Insight

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Saturday, February 21, 5:30 p.m.

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Sunday, February 22, 3:00 p.m.

Concert

CONGREGATION BETH DAVID
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SCOTT YOO, Violin
ALICE DADE, Flute
BION TSANG, Cello
JOHN NOVACEK, Piano

JOAQUIN TURINA (1882–1949)

Piano Trio No. 2 in B minor, op. 76 (1933)
Lento — Allegro molto moderato
Molto vivace
Lento — Andante mosso — Allegretto

JENNIFER MARGARET BARKER (b. 1965)

Na Trí Peathraichean (2000) [California premiere]
Gearr Aonach
Aonach Subh
Beinn Fhada

HEITOR VILLA-LOBOS (1887–1959)

Assobio a Játo, W. 493 (1950)
Allegro non troppo
Adagio
Vivo—poco meno

INTERMISSION

MAURICE RAVEL (1875–1937)

Piano Trio in A minor (1914)
Modéré
Pantoum
Passacaille
Final



*This WinterMezzo weekend is generously sponsored
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*Special Thanks to Samantha Curran and Richard Berg
for the use of their Steinway piano.*

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Joaquín Turina (1882–1949)

Piano Trio No. 2 in B minor, op. 76 (1933)

Most of us—after visiting a foreign country—bring home souvenirs such as t-shirts or postcards. Composers, however, gather different sorts of mementos: they often have absorbed musical styles and idioms from other locales, which can find their way into new, blended compositions. This type of mixture appears in all the works in today's program, and it is certainly true for Joaquín Turina's Piano Trio No. 2 in B minor. Turina—born in Spain—abandoned his (family-endorsed) medical training to pursue music instead, and eventually travelled to Paris. He studied at the prestigious Schola Cantorum, and also witnessed the innovations of Debussy and Ravel, who challenged the Schola's conservative tendencies.

Turina's Trio No. 2 combines all those influences: he uses the conventional ensemble of violin, cello, and piano, letting them play crystal-clear melodies and textures. Some of the floating, ethereal harmonies reflect the experiments he heard in France, while others sound more like tight-knit Andalusian chords. The melodic lines often twist and turn in ways that resemble Spanish folk music, and the central movement uses the off-balance 5/8 meter typical of the Spanish dance called the rueda. In short, the trio is an evocative summary of Turina's varied experiences.

Jennifer Margaret Barker (b. 1965)

Na Trí Peathraichean (2000)

Na Trí Peathraichean (The Three Sisters...of Glencoe) was commissioned by Virginia Symphony flautist Laurie Baefsky for premiere on the 1999-2000 Virginia Wesleyan College Familiar Faces Concert Series. The commission was financed in part by Virginia Wesleyan College. Festival Mozaic is proud to host the California premiere of this piece.

"The three sisters, Gearr Aonach, Aonach Dubh and Beinn Fhada, are neighboring mountain ridges in the Glencoe region of the Scottish Highlands. Each movement of the work focuses on one individual aspect of these breath-taking mountain ridges. The first movement focuses on the motion of the wind whistling through the crevices and ferns. The second movement was inspired by the perpetual rolling-motion of the mountainside screes (loose rock carpets), while the third movement seeks to capture the sheer magnitude and beauty of these mountains."

— Jennifer Margaret Barker

Heitor Villa-Lobos (1887–1959)

Assobio a Játo, W. 493 (1950)

Similar to Turina, Heitor Villa-Lobos employs an eclectic mixture of elements in Assobio a Játo. He, too, left his homeland to travel to Paris, some eighteen years after the older composer, where he heard the music of Stravinsky, Poulenc, and Milhaud. Even before leaving Brazil, however, Villa-Lobos had become a champion of Brazilian folk music, infusing it into his artistic pieces, much to the horror of conservative critics (who also resisted the "modern" elements that Villa-Lobos employed). Gerard Béhague called him "the controversial, anti-establishment figure par excellence."

In 1944, Villa-Lobos visited the United States for the first time, and he proceeded to make numerous international trips to promote Brazil's music. Those journeys had a direct impact on the duet for flute and cello that he titled Assobio a Játo, meaning "jet whistle" in Portuguese. In the finale, Villa-Lobos asks the flute to imitate the roaring sound of jet engines through a series of ascending "whistles." The performer must blow into the flute as loudly as possible, "as if one were warming up the instrument on a cold day." These sound effects are an exciting finish to a duet that has already featured mesmerizing repetitive patterns against sinuous, undulating melodies.

Maurice Ravel (1875–1937)

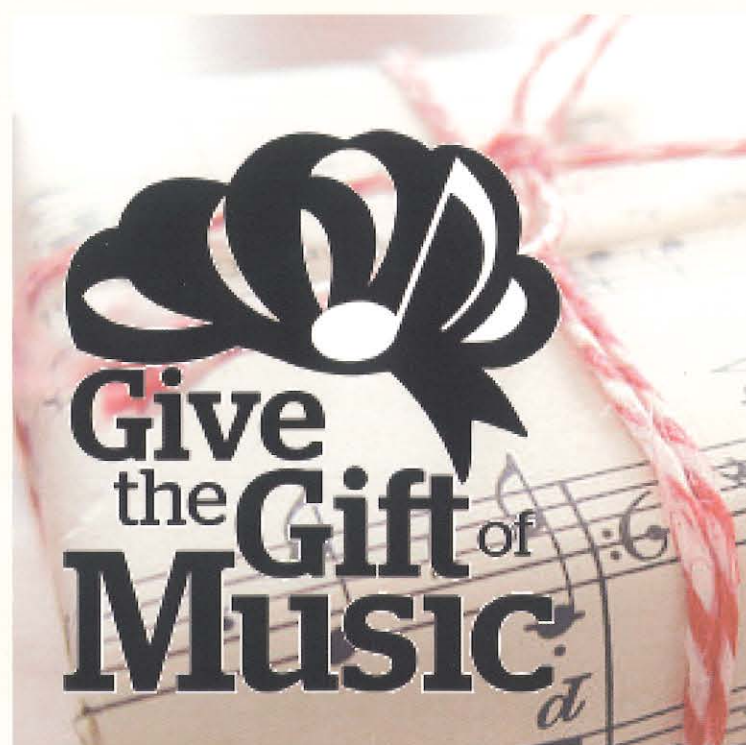
Piano Trio in A minor (1914)

Ravel regarded his Piano Trio in A minor as a potentially posthumous work—because he had decided to volunteer for service in World War I. Thus, before he reported for duty, he made sure the manuscript score was extremely tidy so that it could be printed accurately. Moreover, Ravel abandoned his deliberate compositional habits in order to finish the work quickly. In letters to friends, he noted, "The thought that I would go away forced me to do five month's of work in five weeks," adding, "I am . . . working with the sureness and lucidity of a madman."

Despite his speed, Ravel lavished on the trio his usual attention to detail. Ravel was living in the seaport town of St. Jean-de-Luz as he completed the trio, and the odd pulsations of dances from the surrounding countryside are reflected in the delicate rhythms that open the "Modéré"; Ravel described it as "Basque in color."

Ravel went much further afield for the remaining movements. The author Victor Hugo had introduced French readers to the pantoum, a poetic form from Malaysia that contained the rhyme scheme abab bcbc cdcd dede, etc. Ravel's "Pantoum" uses interlocking motifs that resemble this tight-knit poetic pattern. The "Passacaille" looks to the past, since it employs the Baroque device of a repetitive melody that shifts from instrument to instrument. After this dark, quiet movement, the finale sparkles with energy, and at times the three instruments achieve an almost orchestral intensity.

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SCOTT YOO, Music Director and violin, began his public career performing with the Boston Symphony at age 12. He went on to win first prize in the Josef

Gingold International Violin competition and received an Avery Fisher Career Grant. Scott has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center, as well as numerous festivals. As guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies, among others.

November Artists



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.



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



BEN ULLERY, Viola, is Assistant Principal Viola at the Los Angeles Philharmonic, after three seasons with the Minnesota Orchestra. He has performed with

the Saint Paul Chamber Orchestra and has toured with the Orpheus Chamber Orchestra. Ben is a founding member of the San Julian String Quartet. A native of St. Paul, Minnesota, Ben is a graduate of the Oberlin Conservatory. He later attended New England Conservatory and the Colburn School in Los Angeles.

Fringe Benefit Artist



JOCELYN SWIGGER, Piano, is Associate Professor of Music and Coordinator of Keyboard Studies at the Sunderman

Conservatory of Gettysburg College. She has taught at Fort Lewis College, the CUNY Queensborough, and Adelphi University, and has accompanied at the Manhattan School of Music and the Juilliard School. She has appeared with Ameropa chamber music festival in the Czech Republic and Spain, and received a Fulbright Scholar Teaching Grant in 2008 for work in Paraguay. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master's and doctoral degrees from the Eastman School of Music.

February Artists



ALICE K. 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.



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."



BION TSANG, Cello, won an Avery Fisher career grant and the bronze medal in the IX International Tchaikovsky Competition. As a

chamber musician, he has collaborated with violinists Pamela Frank, Jaime Laredo, violist Michael Tree and cellist Yo-Yo Ma. He received his bachelor's degree from Harvard University and his master's in music from Yale University. He is on the faculty at the University of Texas Butler School of Music.



STEVE BLAND, President relocated to San Luis Obispo from Atlanta eleven years ago with his partner Dwyne Willis. In Atlanta Steve worked in the meeting and

travel industry and headed 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 and assisting with the membership drive for the Atlanta Preservation Center. 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.



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

and headed the 13-lawyer office, which is responsible for providing legal advice to all County officials and departments. 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 from the University of California at Berkeley.



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. 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.



JERI CORGILL is an accomplished local government manager with a passion for music and an awareness of the essential function of

arts in a vital community. Her experience working in the public/non-profit sector began after moving to Paso Robles in 1989, and has included financial management and grant writing. She is currently the Director of Administrative Services for the City of Greenfield. Jeri holds two degrees from Cal Poly: Bachelor of Science in Business Administration, and Master of Public Policy. Jeri's love of music began as a small child, she studied oboe seriously through high school and into college, attending CSU Northridge and New England Conservatory. Jeri first attended the Festival in 1980, driving from Northridge to San Luis Obispo for a Master Class.



JOHN FREY taught chemistry and engaged in chemical research for 40 years at several universities and is now retired. He served on the Board of

Directors of OperaSLO from 1999-2014 and currently serves on the Steering Committee of the Lifelong Learners of the Central Coast. He is a member of the Rotary Club of SLO. He teaches courses on opera and musical theater for LLCC and OperaSLO. He is married and has 4 children and 6 grandchildren. He

has had many years of singing experience with various choral groups and has performed in the chorus of OperaSLO.



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. He lives in San Luis Obispo with his wife Marian, a concert pianist.



MARTI JORGENSEN LINDHOLM

San Luis Obispo native, has always loved music, especially participating in the making and sharing of music. After graduating from UCSB in Piano Performance, Marti earned her Masters and her Doctorate in Music Education. After retiring from the San Luis Unified Coastal District in 2009 her greatest joy has been playing chamber music, being a rehearsal pianist accompanying various local productions, organizing fundraising concerts for SLOMA, teaching privately, and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. She has sung with Vocal Arts and Master Chorale and is an active member of Rotary de Tolosa.



GAIL KAMMERMEYER was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her

husband in Manhattan Beach. She taught with the Redondo Beach School District for 26 years. The family spent sabbatical and visiting professor years at Cornell in Ithaca, Carleton University in Ottawa, London, and Guadalajara. Active in community and philanthropic organizations in the South Bay of Los Angeles, she was a fundraiser for the University of Southern California and for the Los Angeles Philharmonic and supported the building of the Walt Disney Concert Hall.



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 MARSUKA

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. 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. Susan serves on the Board of Directors for the San Luis Obispo County Public Library Foundation and RISE.



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. During his 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.

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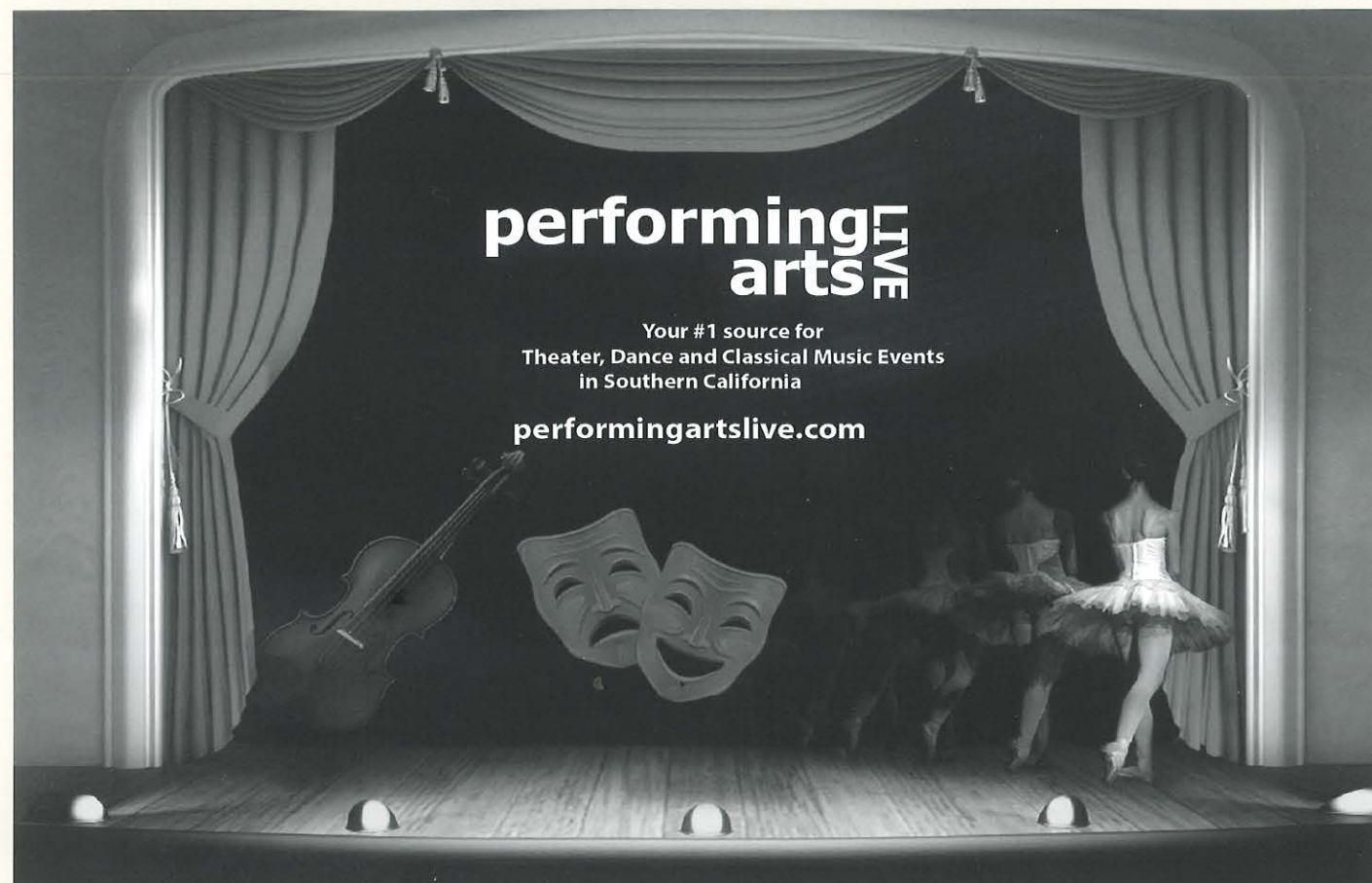
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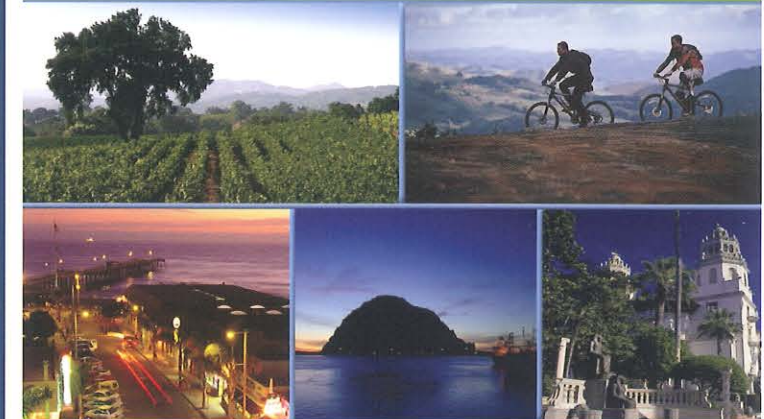
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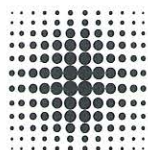


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