

FESTIVAL
MOZAIC
THE ART OF MUSIC ON THE CENTRAL COAST



2015 SUMMER MUSIC FESTIVAL

45TH ANNIVERSARY SEASON

JULY 16–26, 2015 • SAN LUIS OBISPO • CALIFORNIA

SCOTT YOO, MUSIC DIRECTOR

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CENTRAL COAST PRINTING (7.5 x 4.5)

Proclamation

festival mozaic 45th anniversary

whereas, festival mozaic is celebrating its 45th anniversary season in July 2015; and,

whereas, the festival was conceived to honor the music and life of composer wolfgang amadeus mozart and has expanded to include a wide array of music that spans centuries; and,

whereas, in the past 45 years the festival has grown from a three-concert weekend to a two-week schedule of orchestra, chamber, and fringe concerts, notable encounters, master classes and a year-round schedule of music events; and,

whereas, the community benefits both culturally and economically by the high caliber of musicians who come from around the world to participate in festival mozaic and by the many fans who travel to the central coast to attend this musical celebration; and,

whereas, the significance of this 45th year anniversary is recognized and wholeheartedly supported, with encouragement for the continuation of this superior salute to music as an integral part of our community,

now, therefore, i, jan howell marx, mayor of the city of san luis obispo, on behalf of the entire city council do hereby proclaim July 16-20, 2015 as the 45th anniversary of festival mozaic.

Jan Howell Marx
Mayor



June 16, 2015
Date



FESTIVAL MOZAIC

THE ART OF MUSIC ON THE CENTRAL COAST



Welcome to the 2015 Season of Festival Mozaic

45 years ago Richard Nixon was president, the voting age was lowered to 18, the United States Ping Pong team traveled to China, the Kennedy Center opened in Washington, D.C. and Clifton Swanson led the first San Luis Obispo Mozart Festival. The world and the Festival have both been through many changes since then. But the dedication to bringing the best in music to our community remains as strong as it was in 1971.

Whether you have been coming to the Festival for all its 45 years or if this is your first year joining us, we hope you will have an exceptional experience and we thank you for being a part of the Festival family.

We are so grateful that Scott Yoo and all the musicians share their amazing talent with us and enrich our lives through music. I'd like to say a huge "thank you" to my fellow board members, our staff and our volunteers for all their hard work and enthusiasm.

The board and staff would also like to salute and thank those visionary people who envisioned a classical music festival in San Luis Obispo. And we would also like to acknowledge and thank all the people who have worked so hard over the years to keep the music playing. It is our honor to continue the legacy.

On behalf of the Festival Mozaic board of directors, I wish each of you a magical festival season.

Steve Bland
President, Board of Directors

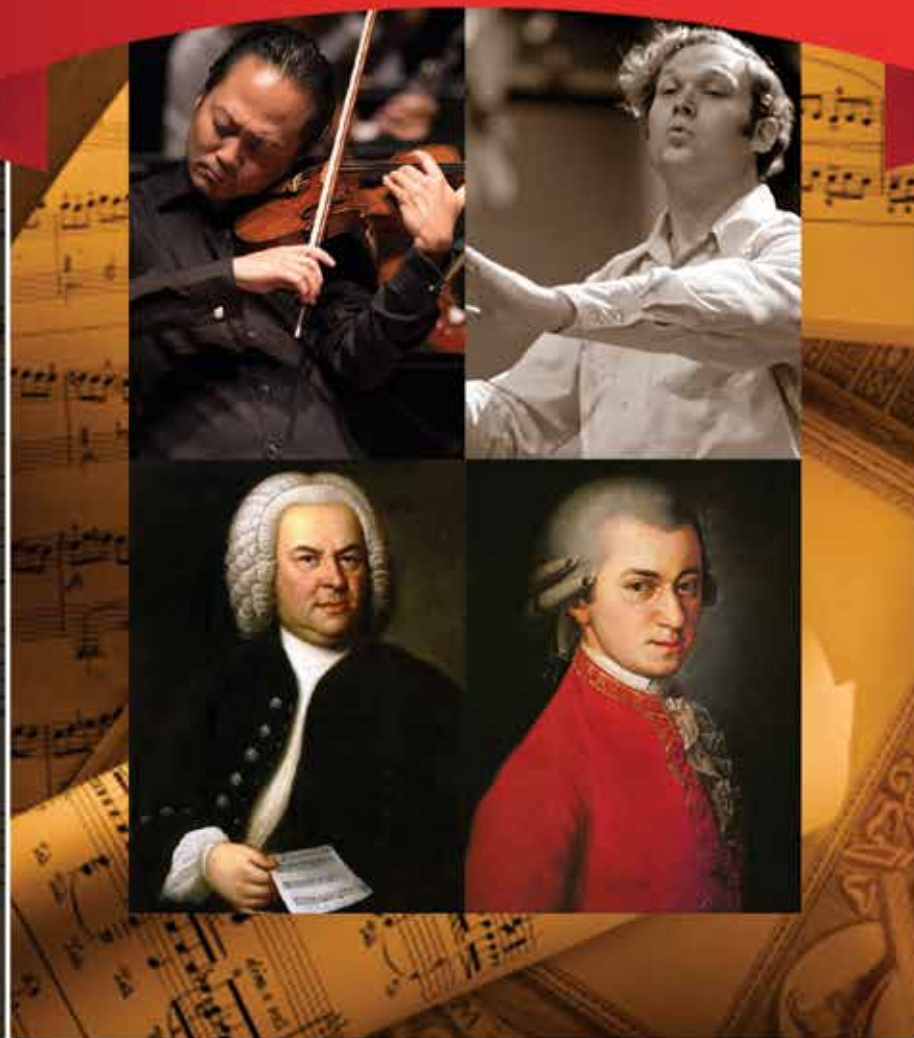


ABOUT THE COVER ART: **"MISSION MOZAIC" BY ANNE LADDON, 18 x 24, PASTEL**

Anne Laddon has been a professional artist for 40 years, beginning her career in a San Francisco ad agency as a graphic designer. Her current work features oils and pastels with bright color, bold design and strong composition. She often creates her work en plein air, enlarging and refining these works in her Paso Robles "bunkhouse" studio. In 2007 she founded Studios on the Park, a Paso Robles nonprofit organization dedicated to providing a creative, educational, and transformational experience to enhance understanding and appreciation of the visual arts. Learn more about the artist at AnneLaddon.com.

The original work will be auctioned during the Festival and poster reproductions will be available for purchase.

CELEBRATING 45 YEARS
1971 - 2015



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.



WinterMezzo Chamber Music Series

NOVEMBER 4-7, 2015 • FEBRUARY 26-28, 2016

WINTERMEZZO I: Mozart, Sibelius & Paganini

THURSDAY, NOVEMBER 5, 2015 • 5:30 pm

Notable Encounter Insight: Temple Ner Shalom

FRIDAY, NOVEMBER 6, 2015 • 5:30 pm

Notable Encounter Dinner: The Monday Club

SATURDAY, NOVEMBER 7, 2015 • 7:30 pm

Concert: United Methodist Church

SCOTT YOO, VIOLIN

SERENA MCKINNEY, VIOLIN

BEN ULLERY, VIOLA

MADELEINE KABAT, CELLO

LISA NAUFUL, BASSOON

MOZART / String Quartet in B-flat major, K. 589

PAGANINI / Duet Concertante No. 3 for Violin and Bassoon

SIBELIUS / String Quartet *Voces intimae*, op. 56

WINTERMEZZO II: Brahms & Bach

FRIDAY, FEBRUARY 26, 2016 • 5:30 pm

Notable Encounter Insight: SLO Museum of Art

SATURDAY, FEBRUARY 27, 2016 • 5:30 pm

Notable Encounter Dinner: Private Home

SUNDAY, FEBRUARY 28, 2016 • 3:00 pm

Concert: Congregation Beth David

SCOTT YOO, VIOLIN

BION TSANG, CELLO

JOHN NOVACEK, PIANO

BRAHMS / Piano Trio in C major, op. 87

BACH / Suite No. 1 in G major for solo cello, BWV 1007

BRAHMS / Piano Trio in B major, op. 8



This original stained glass mosaic was created by Pete McAdam over the course of 400 hours in his Los Osos home studio. The piece will be sold in auction during the WinterMezzo series to benefit Festival Mozaic. The piece is on display at the Festival office at 2050 Broad Street in San Luis Obispo.

TICKETS ON SALE JULY 27TH AT FESTIVALMOZAIC.COM

2015 Festival-at-a-Glance

DATE	TIME	EVENT	VENUE
Thursday, July 16	4:30 pm	VIP Opening Reception	Temple Ner Shalom, San Luis Obispo
Thursday, July 16	5:30 pm	Notable Encounter Insight: Hindemith Clarinet Quintet	Temple Ner Shalom, San Luis Obispo
Thursday, July 16	8:00 pm	Chamber Series: Opening Night	United Methodist Church, San Luis Obispo
Friday, July 17	10:00 am	Open Orchestra Rehearsal: Baroque in the Vines	Cuesta College CPAC, San Luis Obispo
Friday, July 17	8:00 pm	Fringe Series: Portland Cello Project	Cuesta College CPAC, San Luis Obispo
Saturday, July 18	2:00 pm	Violin Master Class with Kristin Lee	Home of Minke WinklerPrins, San Luis Obispo
Saturday, July 18	7:30 pm	Festival Orchestra: Baroque in the Vines	Chapel Hill, Shandon
Sunday, July 19	11:00 am	Fringe Series: Family Concert with Colcannon	See Canyon Fruit Ranch, Avila Beach
Sunday, July 19	3:00 pm	Fringe Series: Colcannon	See Canyon Fruit Ranch, Avila Beach
Sunday, July 19	6:00 pm	Notable Encounter Dinner: Math, Music, and Fine Art	Home of Ken and Marilyn Riding, Paso Robles
Monday, July 20	8:00 pm	Chamber Series: Bach and the Russians	Cuesta College CPAC, San Luis Obispo
Tuesday, July 21	10:30 am	Woodwind Master Class with Robert Walters	Home of Alexandra Santos, San Luis Obispo
Tuesday, July 21	2:00 pm	Open Orchestra Rehearsal: Mozart in the Mission	Old Mission, San Luis Obispo
Tuesday, July 21	6:00 pm	Dinner in the Plaza	Mission Plaza, San Luis Obispo
Tuesday, July 21	7:00 pm	Pre-Concert Lecture: Mozart in the Mission	Old Mission Parish Hall, San Luis Obispo
Tuesday, July 21	8:00 pm	Festival Orchestra: Mozart in the Mission	Old Mission, San Luis Obispo
Wednesday, July 22	5:30 pm	Notable Encounter: On Stage with Schumann	Cuesta College CPAC, San Luis Obispo
Wednesday, July 22	8:00 pm	Chamber Series: Scott Yoo and Friends	Cuesta College CPAC, San Luis Obispo
Thursday, July 23	10:30 am	Vocal Master Class with Chris Nomura	Cuesta College Experimental Theater, San Luis Obispo
Thursday, July 23	8:00 pm	Fringe Series: Classical Musicians Doing Un-Classical Things	Cuesta College CPAC, San Luis Obispo
Friday, July 24	10:00 am	Open Orchestra Rehearsal: Bach Mass in B minor	Cuesta College CPAC, San Luis Obispo
Friday, July 24	6:00 pm	Celebratory Dinner in the Parish Hall	Mission San Miguel Parish Hall
Friday, July 24	7:00 pm	Pre-Concert Lecture: Bach Mass in B minor	Mission San Miguel
Friday, July 24	8:00 pm	Festival Orchestra: Bach Mass in B minor	Mission San Miguel
Saturday, July 25	7:00 pm	Pre-Concert Lecture: Bach Mass in B minor	Old Mission Parish Hall, San Luis Obispo
Saturday, July 25	8:00 pm	Festival Orchestra: Bach Mass in B minor	Old Mission, San Luis Obispo
Sunday, July 26	11:30 am	Notable Encounter Lunch: Brahms Clarinet Trio	Home of Bruce and Brigitte Falkenhagen, Corbett Canyon
Sunday, July 26	3:00 pm	Chamber Series: Closing Concert	Cuesta College CPAC, San Luis Obispo

Music Director's Welcome



This summer the Festival celebrates its 45th anniversary. And while our roots as a festival belong to Mozart, much of Western music can be traced back to J.S. Bach. With that in mind, our 45th anniversary season will culminate in two performances of the Bach Mass in B minor and we have built much of the programming around Bach's influence. I hope you will enjoy these varied works that span centuries, instrumentation and world cultures. They all celebrate a common reverence for the beloved composer J.S. Bach.

It has been my distinct pleasure to serve as Music Director of Festival Mozaic for the past ten years, and I look forward to sharing more music with you for years to come. It is my wish that this monumental

music serves as a testament to the work of this community to support such a fine festival. My colleagues and I are honored to be a part of this tradition, and we hope you will join us on our journey as we continue to bring great works of music to life here on the beautiful Central Coast.

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. In 1993, he founded the Metamorphosen Chamber Orchestra, conducting the ensemble in its series at Jordan Hall in Boston, and more than ninety performances on tour. In addition serving as Music Director of Festival Mozaic, he serves as Conductor of the Colorado College Music Festival and Artistic Director of Festicámara, a chamber music program for underprivileged young musicians in Colombia.

As a guest-conductor, Mr. Yoo has led the Colorado, Dallas, Indianapolis, New World, San Francisco and Utah Symphonies. In Europe, he conducted the City of London Sinfonia, the Britten Sinfonia, the Ensemble Orchestral de Paris, Odense Symphony and the Estonian National Symphony. In recent seasons, he made debuts with the Seoul Philharmonic and the Yomiuri Nippon Orchestra in Tokyo, and regularly conducts the St. Paul Chamber Orchestra.

A proponent of the music of our time, Mr. Yoo has premiered 60 works by 31 composers. His recent recording projects include complete orchestral works of Earl Kim with the RTE National Orchestra of Ireland for Naxos; and works of Elliott Carter and the complete Mozart Piano Concertos with Bridge.

Mr. Yoo has appeared as a conductor/soloist with the San Francisco, Utah, Phoenix, Dallas, Utah, and New World Symphonies, and has appeared as a chamber musician with Bargemusic, Boston Chamber Music Society, the Chamber Music Society of Lincoln Center, and the Seattle Chamber Music Festival. Mr. Yoo studied violin with Roman Totenberg, Albert Markov, Paul Kantor and Dorothy DeLay, and conducting with Michael Gilbert and Michael Tilson-Thomas.

Generously sponsored by Lucia Cleveland and Paul Vanderheyden

2015 Festival Artists

VIOLIN

Erik Arvinder

Steven Copes

St. Paul Chamber Orchestra

Clinton Dewing

Jacksonville Symphony

Aurelia Duca

Jacksonville Symphony

Nina Tso-Ning Fan

St. Paul Chamber Orchestra

Kristin Lee

Chamber Music Society of Lincoln Center

Serena McKinney

Janaki String Trio

Ellen Pendleton Troyer

Baltimore Symphony Orchestra

Paul Severtson

San Luis Obispo Symphony

Emily Daggett Smith

Jason Uyeyama

Eva Werner

San Luis Obispo Symphony

Jisun Yang

San Diego Symphony Orchestra

VIOLA

Anna Kolotylna

Oregon Symphony

Philip Kramp

Kansas City Symphony

Jessica Oudin

Atlanta Symphony Orchestra

Ben Ullery

Los Angeles Philharmonic

Matthew Young

San Francisco Symphony

CELLO

Kristina Reiko Cooper

Michelle Djokic

Concordia Chamber Players

Madeleine Kabat

Ray Kim

Peter Myers

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

OBOE

Anne Marie Gabriele

Los Angeles Philharmonic

Elizabeth Koch Tiscione

Atlanta Symphony Orchestra

Xiaodi Liu

ENGLISH HORN/OBOE D'AMORE

Robert Walters

Cleveland Orchestra

CLARINET

Romie de Guise-Langlois

Chamber Music Society of Lincoln Center

Michael Fine

BASSOON

Matthew McDonald

Rochester Philharmonic Orchestra

Lisa Nauful

San Luis Obispo Symphony

HORN

Jeff Garza

San Antonio Symphony

Paul Stevens

University of Kansas

TRUMPET

Jack Brndiar

Cleveland Chamber Symphony

Scott Macomber

San Francisco Chamber Orchestra

Michael Tiscione

Atlanta Symphony Orchestra

TIMPANI

Shannon Wood

St. Louis Symphony

HARPSICHORD/ORGAN

Noam Elkies

Harvard University

PIANO

John Novacek

VOICE

Derek Chester

Paul Flight

Christòpheren Nomura

Jennifer Paulino

Katarzyna Sądej

Bach Collegium San Diego Chorus

Ruben Valenzeula, Music Director

SOPRANO

Anne-Marie Dicce

Gitanjali Mathur

Stefanie Moore

Jenny Spence

Phoebe Jevtovic Rosquist

Alice Teyssier

Katie Walders

Andrea Zomorodian

ALTO

Janelle DeStefano

Angelica Eclar

Lexa Ferrill

Clifton Massey

Angela Young Smucker

TENOR

Daniel Babcock

Christian Crocker

Paul D'Arcy

Erik Gustafson

Jon Lee Keenan

BASS

David Kim

Edward Levy

Joel Nesvadba

Jay Tuttle

Patrick Walders

Jonathan Woody

2015 Soloists and Featured Artists



THE BACH COLLEGIUM SAN DIEGO

founded in 2003, is considered one of the premier early music ensembles on the West Coast and is fast developing as one of the exciting music ensembles to watch in the United States. In the Spring of 2012, the ensemble was sponsored by the United States Embassy to perform in Bolivia at the IX Internacional de Música Renacentista y Barroca 'Misiones de Chiquitos'. In December 2013, the BCSD made its New York City debut in collaboration with TENET and Dark Horse Consort performing the music of Michael Praetorius, as well as performing on the acclaimed Da Camera Society Series: Music in Historic Sites, Los Angeles. Their recording of Bach's *Mass in B minor* was released in December 2014. BCSD is led by Ruben Valenzuela, Music Director.



DEREK CHESTER, Tenor

began his career in Germany, where he performed as soloist with the Bach Collegium Stuttgart. He has also appeared at the Oregon and Toronto Bach Festivals, Boston Baroque, American Bach Soloists, Berkshire Choral Festival, Buffalo Philharmonic, Colorado Bach Festival, Dallas Bach Society, Korean Broadcasting

System Symphony, Fort Worth Symphony, and Seraphic Fire. He is Assistant Professor of Voice at the University of Northern Colorado and on the faculty of the Lutheran Summer Music Festival.

Generously sponsored by Mike and Shirley Ritter



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. A graduate of the Juilliard School, Alice was Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra and has performed with the Bergen, New York, and Los Angeles Philharmonics, as well as the St. Louis Symphony. She recently performed as Guest Principal Flute with the Seoul Philharmonic.

Generously sponsored by Polly Monson



NOAM ELKIES, Harpsichord/Organ

is a professor of mathematics at Harvard and the youngest person ever tenured at the University. Alongside his mathematical career, Noam has been playing the piano and composing since the age of three. His solo performances include Bach's *Brandenburg Concerto No. 5* with the Metamorphosen Chamber Orchestra, Beethoven's *Choral Fantasy* with Harvard's Bach Society Orchestra, and his own *Rondo Concertante* with the Boston Youth Symphony in Symphony Hall.

Generously sponsored by Don and Liz Maruska



PAUL FLIGHT, Countertenor

made his Edinburgh Festival debut with the BBC Scottish Symphony Orchestra, and has appeared with the Los Angeles Philharmonic, Atlanta Symphony, American Bach Soloists, Cleveland Orchestra, and at the Cincinnati May Festival, Ravinia Festival, and the Kennedy Center. Flight holds a DMA from Indiana University, has taught at the University of California, Berkeley and the University of California, Santa Cruz, and is in his ninth season as artistic director of the California Bach Society.

Generously sponsored by Libbie Agran and Guy Fitzwater



ANNE MARIE GABRIELE, Oboe

is a member of the Los Angeles Philharmonic. She previously held positions with the Columbus, Honolulu and Canton Symphonies. She received both Bachelor's and Master's degrees from the Juilliard School. Her festival appearances include Aspen, Kent/Blossom, Waterloo, the National Orchestral Institute

and the Breckenridge Music Festival. She has served on the faculty of Colorado College Music Festival and been a guest instructor at New England Conservatory and Indiana University.

Generously sponsored by Jim Hannah and Jo Ellen Hose



JENNIFER PAULINO, Soprano

was a national finalist in the NATS Artist Award Competition. She performs with the California Bach Society, San Francisco Choral Society, the Leiden Baroque Ensemble, Seraphic Fire, and has appeared at the San Francisco Festival of Contemporary Music, Berkeley Early Music Festival, and the International Chamber

Music Festival in Olsztyn, Poland. She is a faculty member of the San Diego Summer Choral Festival and holds degrees from the Royal Conservatory of the Hague and Westminster Choir College.

Generously sponsored by John and Mary Frey



KRISTIN LEE, Violin

is an Artist of the Chamber Music Society of Lincoln Center and has recently made solo appearances with the orchestras of West Virginia, St. Paul, and Milwaukee. As a chamber musician, she has made festival appearances at Ravinia Festival, Music@Menlo, La Jolla, El Sistema in Caracas, Festicamara de Medellin, and

the Perlman Music Program. She is on the faculty at the Copland School of Music and holds a Master's degree from the Juilliard School.

Generously sponsored by Roy and Jane Gersten



KATARZYNA SADEJ, Soprano

made solo debuts at the 2012 London Olympics, Carnegie Hall, Ojai Music Festival, Cartagena International Music Festival, Fisher Center for the Performing Arts, Banatul and Lviv Philharmonics and the National Arts Center in Ottawa. She has appeared at the Ravinia, Songfest and Villicroze festivals and has been a

Young Artist at Opera Lyra Ottawa and the National Arts Center Summer Music Festival. She graduated from Bard College, the University of Toronto and the University of Ottawa.

Generously sponsored by Jill Anderson and Steve Jobst



CHRISTÒPHEREN NOMURA, Baritone

has appeared with most of the leading American orchestras, including the Boston Symphony, Philadelphia Orchestra, San Francisco Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra, National Symphony, and the Orchestra of St. Lukes. He is a frequent

performer with the Oregon Bach Festival, Boston Baroque, Tafelmusik, Apollo's Fire, and Philharmonia Baorque Orchestra. He has appeared at Lincoln Center, Carnegie Hall, Kennedy Center, and San Francisco Performances, and his discography includes recordings on Sony & London. He joins the cast of the Broadway show "Allegiance" by George Takei in the fall.

Generously sponsored by Leon and Martha Goldin



RUBEN VALENZUELA, Founder and Music Director, Bach Collegium San Diego

has performed with Bach Collegium San Diego extensively throughout Southern California, including touring with the ensemble to the Festival Internacional del Órgano Barroco (Mexico City), and the Festival Internacional de Música

Renacentista y Barroca (Bolivia). He holds a PhD in Musicology from Claremont Graduate University, and is active as a conductor, historical keyboardist, and musicologist.

Generously sponsored by Steve Bland and Dwyne Willis

2015 Festival Artists

**ERIK ARVINDER, Violin**

was the youngest permanent member of the first violin section in the Royal Stockholm Philharmonic. He has served as Concertmaster of the Wermland Opera Orchestra, and is one of the founding members of the Vamlingbo String Quartet, which will release its debut recording with clarinetist Emil Jonason on the BIS

label. He completed undergraduate and graduate studies at the Royal College of Music in Stockholm under Henryk Kowalski, Magnus Ericsson, and Peter Herresthal.

Generously sponsored by Barbara Bell

**KRISTINA REIKO COOPER, Cello**

won the Naumburg Chamber Music Prize. She has appeared as soloist with the Prague Chamber Orchestra, the Toronto Symphony, and the Shanghai Symphony, and toured with the Tokyo Yomiuri Orchestra. This past season she made her solo Carnegie Hall debut. Her television appearances include CNN, 60 Minutes, and the Jerry Lewis Telethon. She has released over two dozen recordings for Arabesque, Pony Canyon, Helicon, and CP2. Ms. Cooper is a Professor at Tel Aviv University in Israel.

Generously sponsored by Donald and Anne Marr

**JACK BRNDIAR, Trumpet**

is Principal Trumpet of The Cleveland Chamber Symphony. He is a member of the Paragon and Kent Brass Quintets, and has performed with the Cleveland Orchestra for 34 years as an extra musician. He has performed with the Metropolitan Opera, the Cleveland Opera and Ballet, the Akron and Canton

Symphonies, and the Blue Water Chamber Orchestra. Jack is on faculty at Baldwin Wallace Conservatory, Cleveland Institute of Music and Case Western Reserve University.

Generously sponsored by Lu Em Wellhausen

**STEVEN COPES, Violin**

is the Concertmaster of the St. Paul Chamber Orchestra, and has appeared as Guest Concertmaster with the orchestras of Baltimore, London, Pittsburgh, and San Francisco, as well as the Royal Concertgebouw. In addition, he has performed as soloist with the Philharmonia Orchestra,

Colorado Symphony, and the Sioux City Symphony. His festival appearances include Chamber Music Northwest, La Jolla, Mainly Mozart, Marlboro, and Festival Mozaic, among others. He holds degrees from the Curtis Institute and Juilliard School.

Generously sponsored by Janice Odell

**SUSAN CAHILL, Bass**

is a graduate of Indiana University and has been a member of the Colorado Symphony since 1997. She has appeared as soloist with the Colorado College Summer Music Festival, Colorado Symphony, and the Louisiana Philharmonic. She is a member of the Grand Tetons Festival Orchestra, and

has performed with the St. Paul Chamber Orchestra and Utah Symphony. Susan is also the co-director of Denver Eclectic Concerts, a series dedicated to fusing classical music with other forms of art.

Generously sponsored by Jo Anne and Richard Miller

**ROMIE DE GUISE-LANGLOIS, Clarinet**

has appeared as soloist with the Houston Symphony, Music@Menlo and at the Banff Centre. 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 University and the Yale School of Music, and is a member of Chamber Music Society Two at Lincoln Center.

Generously sponsored by Gail Kammermeyer



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.

Generously sponsored by Charles Myers



NINA TSO-NING FAN, Violin

joined the Saint Paul Chamber Orchestra in 1997. She earned a Bachelor's degree from Harvard University and a Master's degree at Indiana University. In 2002, she was the winner of a McKnight Artist Fellowship for Performing Musicians and participated in a ten-week residency at the Banff Centre for the Arts. She is

an active recitalist and chamber musician, and has attended many festivals including Aspen, Sarasota, Grand Tetons, Mainly Mozart, and the Quartet Program.

Generously sponsored by Elizabeth Phillips



MICHELLE DJOKIC, Cello

made her solo debut at age 12 with the Philadelphia Orchestra and was awarded the People's Prize in the 1981 International Casals Competition and the Prince Bernard Award at the Scheveningen International Cello Competition. She is Founder and Artistic Director of the Concordia Chamber

Players, and served as Assistant Principal 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.

Generously sponsored by Bern Singen



MICHAEL FINE, Clarinet

recently conducted the Opole Philharmonic in Poland and has done artistic planning, touring and consulting for several orchestras and festivals. Michael has performed with symphony orchestras in Europe and Asia, most recently as Guest Principal Clarinet of the Seoul Philharmonic. He is best known as

a recording producer with his work appearing on all major and many independent labels. He has been honored with every major prize including the Grammy, Edison and Echo awards.

Generously sponsored by Jim and Deborah Whitson



AURELIA DUCA, Violin

won First Prize in the Cornelia Bronzetti Competition and the Brasov International Competition, was the Grand Prize winner at the Constantinescu International Competition in Romania and received scholarships from the Mayor of Chisinau, Moldova and the Foundation of Beneficence. Aurelia has performed

as soloist with the Moscow Chamber Orchestra, National Philharmonic of Chisinau and the National Youth Orchestra in Holland. She is a member of the Jacksonville Symphony and attended the Casella Conservatory in Italy.

Generously sponsored by Betty and John Maynard



JEFF GARZA, Horn

is Principal Horn of the San Antonio Symphony and the Britt Festival Orchestra in Jacksonville, Oregon. He has previously held positions with the Houston Grand Opera, Utah Festival Opera and has served as Guest Principal Horn of the Brevard Music Center Orchestra, St. Paul Chamber Orchestra,

and the Fort Worth and North Carolina Symphonies. His festival appearances include Chamber Music International, Cape Cod, and the Texas Music Festival. Jeff holds a degree from Rice University.

Generously sponsored by Kathleen Long

2015 Festival Artists

**KEN HUSTAD, Bass**

has been performing on the central coast as a freelance musician and bass instructor for over 30 years, playing orchestral and chamber music as well as jazz, rock, blues and country. He is currently Co-Principal Bass of the San Luis Obispo Symphony, bass instructor at Cal Poly University and Cuesta College, bass

coach for the San Luis Obispo Youth Symphony and Summer String Workshop and a musician and contractor for Cal Poly Arts.

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**ANNA KOLOTYLNINA, Viola**

was the grand prize winner at the Regional Competition in Lutsk, Ukraine, and appeared as soloist with the Lviv Symphony Orchestra. As a member of the IMMA Quartet, she won First Prize and the Audience Prize at the Chamonix Mont Blanc International Chamber Music Competition. She has performed with the

Ebene String Quartet and members of the Tokyo and Guarneri String Quartets. She studied at the Menuhin Academy, Lviv National Music Academy, and the Colburn School.

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**MADELEINE KABAT, Cello**

made her solo debut with the Cleveland Orchestra at age 18. She currently serves as Visiting Artist at La Sierra University, Principal Cello of the Amarillo Symphony, and Assistant Principal Cello of the Madison Symphony. Madeleine has performed with the orchestras of Cleveland, Houston, Milwaukee, and

the St. Paul and Orpheus Chamber Orchestras. A prizewinner in competitions including Klein and Fischhoff, Madeleine holds diplomas from the Juilliard School, Rice University, Cleveland Institute of Music, and Oberlin College.

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**PHILIP KRAMP, Viola**

currently holds a position with the Kansas City Symphony, regularly performs with the Philadelphia Orchestra and New York Philharmonic, and tours with the Mark Morris Dance Group. He has performed chamber music with Pamela Frank, Philip Setzer, Peter Wiley, and at many festivals including Marlboro, Caramoor, Yellow

Barn, and Music from Angel Fire. Philip was a prizewinner at the 2010 Irving Klein Competition and holds degrees from the Curtis and the New England Conservatory.

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**RAY KIM, Cello**

was the first prize winner of the Korean Music Concourse 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 trio performed at the Kennedy Center's

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

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**XIAODI LIU, Oboe**

recently completed a one-year position as Associate Principal Oboe of the Houston Symphony. She formerly was Associate Principal Oboe/English horn with the Shanghai Symphony and has performed with the Orpheus and St. Paul Chamber Orchestras, and the Florida Orchestra.

In addition, she has appeared with the Royal Liverpool and BBC Philharmonic Orchestras, and at the Spoleto, Colorado College, and Aspen music festivals. Ms. Liu studied at Rice University, Oberlin Conservatory, and the Royal Northern College of Music.

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SCOTT MACOMBER, Trumpet

frequently performs with the San Francisco Symphony and San Francisco Opera. He has joined the San Francisco Symphony for several tours and appeared on several recent recordings. Scott is also Co-Principal Trumpet of the Arizona MusicFest Orchestra and Principal Trumpet of the Mendocino Music Festival.

Scott holds degrees from Northwestern University and the San Francisco Conservatory. He serves on the faculty of CSU East Bay, UC Davis and the San Francisco Conservatory Preparatory Division.

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MATTHEW McDONALD, Bassoon

is Principal Bassoon of the Rochester Philharmonic Orchestra. He was formerly Principal Bassoon of the Louisiana Philharmonic and Co-Principal of the ProMusica Chamber Orchestra. Matthew has performed as soloist with the orchestras of Rochester, Cleveland, Louisiana, and Huntsville, Alabama.

His festival appearances include Schleswig-Holstein and Tanglewood. A native of Huntsville, Matthew is a graduate of the Curtis Institute of Music. He is also the co-founder of Twickenham Fest, a chamber music festival in Huntsville.

Generously sponsored by Anne Brown



SERENA McKINNEY, Violin

is a founding member of the Janaki String Trio. She has performed as soloist with orchestras throughout the United States and Canada, including the Santa Barbara and Utah Symphonies. She has appeared at the Chautauqua, Tanglewood, Yellow Barn, and Ojai festivals, among others. As a substitute, she has performed with

the San Francisco Symphony, Los Angeles Chamber Orchestra, and the Hollywood Bowl Orchestra. She recently performed with Paul McCartney at the 2012 Grammy awards.

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PETER MYERS, Cello

is the founding cellist of the Saguaro Piano Trio, first prize winner of the 2009 Hamburg International Chamber Music Competition. He performed at the Marlboro Music Festival and on tour with Musicians from Marlboro, as well as festivals in Germany, Italy, and the United States. Since 2013, he has been a

Young Artist in Residence of the Da Camera Society, and serves as Co-Director of Music for the American Contemporary Ballet.

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LISA NAUFUL, Bassoon

was a member of the Dallas Ballet and Opera Orchestras and also performed with the Concerto Soloists of Philadelphia, the New York Pops and the Dallas Symphony. In addition to her performing career, Lisa built a career in the record industry that culminated in the position of US Label Head for Warner

Classics. Lisa is currently the Assistant Executive Director of the San Luis Obispo Symphony. She holds degrees from the Eastman School of Music and Southern Methodist University.

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JOHN NOVACEK, Piano

regularly appears internationally as a recitalist, chamber musician and concerto soloist, a capacity in which he has performed over thirty works. He has performed in halls throughout the world, including Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and major venues in Europe and Japan. John has

appeared on NPR as a featured performer/composer on *A Prairie Home Companion*, and has performed at dozens of festivals including Aspen, Ravinia, La Jolla, and Wolf Trap.

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2015 Festival Artists

**JESSICA OUDIN, Viola**

is a member of the Atlanta Symphony and has performed with the orchestras of Cleveland, Minnesota, Houston, Baltimore, and others. During summers she serves as Assistant Principal for the Cabrillo Festival. Ms. Oudin has appeared with the Chamber Music Society of Lincoln Center and has collaborated with violinist

Itzhak Perlman at both Carnegie Hall and New York's Metropolitan Museum of Art. She holds degrees from the Cleveland Institute of Music and the Juilliard School.

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**PAUL SEVERTSON, Violin**

is Co-Concertmaster of the San Luis Obispo Symphony and a founding member of the Tolosa Strings Chamber Ensemble. A native Californian and a graduate of Yale College and the Yale School of Music, Paul has performed in numerous symphony, opera, ballet and chamber orchestras; rock and jazz

groups; contemporary music ensembles; and as a folk musician with special interest in the Norwegian hardanger fiddle.

Paul recently retired as the Development Director for Public Radio KCBX FM.

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**DAVID PARMETER, Bass**

is a member of the Pacific Symphony. He began studying double bass at age 20 at UCLA, after studying the cello for 10 years, and won numerous scholarships and awards before graduating with a Bachelor's degree. International performances include festival appearances in Italy and France as well

as tours through Germany, Austria and Switzerland. David regularly performs with the Los Angeles Opera and various chamber ensembles, as well as on motion picture soundtracks.

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**EMILY DAGGETT SMITH, Violin**

made her New York concerto debut in Alice Tully Hall playing the Beethoven *Violin Concerto* with the Juilliard Orchestra. She is the founding first violinist of the Tessera Quartet and has performed internationally in venues including Carnegie Hall, the Vienna Konzerthaus and the Shanghai Grand

Theatre. Her festival appearances include the Lenape, Ravinia, Olympic, and Seattle Chamber Music festivals. She received both Bachelor's and Master's degrees from the Juilliard School.

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**ELLEN PENDLETON TROYER, Violin**

made her solo debut as a competition winner 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 degree 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.

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**PAUL STEVENS, Horn**

is Associate Professor at the University of Kansas and Principal of the Mozart Classical Orchestra in Los Angeles. He is a frequent performer with the Kansas City Symphony and Lyric Opera. He has performed with leading orchestras such as the New York Philharmonic, San Francisco, Houston, and Oregon

Symphonies and the Hollywood Bowl Orchestra. During more than a decade in Hollywood he appeared on many soundtracks, including over 50 episodes of *Star Trek: The Next Generation*.

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ELIZABETH KOCH TISCIONE, Oboe

has been Principal Oboe of the Atlanta Symphony since 2007. Liz is also Principal Oboe of the Grand Teton and Aspen Music Festivals and is a member of the Atlanta Chamber Players. She has performed with the orchestras of San Francisco, Philadelphia, St. Louis, and Baltimore,

as well as the Orpheus Chamber Orchestra. She serves on the faculty at Kennesaw State University and teaches privately. Liz studied at the Interlochen Arts Academy and Curtis Institute of Music.

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MICHAEL TISCIONE, Trumpet

currently serves as Acting Associate Principal and Second Trumpet with the Atlanta Symphony. He also serves as Second Trumpet with both the Sun Valley and Bellingham Music festivals. He has also performed with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, Toronto

Symphony, and Utah Symphony. Mr. Tiscione is a member of the Atlanta Symphony Brass Quintet and performs regularly with the Atlanta Chamber Players. He holds degrees from Indiana University and Northwestern University.

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BEN ULLERY, Viola

serves as Assistant Principal Viola of the Los Angeles Philharmonic. Prior to this he spent 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 Quartet, he played recitals

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

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JASON UYAYAMA, Violin

is an Associate Professor of Violin 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 holds a Master's Degree from the Juilliard School.

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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 with 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.

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ROBERT WALTERS, English Horn/Oboe d'amore

joined the Cleveland Orchestra as solo English horn and oboist in 2004. He previously held the same position with the Metropolitan Opera and Cincinnati Symphony. Robert has appeared as soloist with the Chicago and Cincinnati Symphonies, Orpheus Chamber

Orchestra, and Beijing Radio Symphony. He is on the faculty of the Aspen Music Festival and the Oberlin Conservatory. A native of Los Angeles, he holds degrees from the Curtis Institute of Music and Columbia University.

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2015 Festival Artists

**EVA WERNER, Violin**

graduated from the Toho Academy in Tokyo and soon after became the youngest member of the Tokyo Symphony, as well as Tokyo Baroque and various recording orchestras. Eva came to the U.S. as a member of the North Carolina Symphony and the New Orleans Philharmonic. She has performed as a

member of the resident string quartet at the Monteux Festival, and the Santa Fe and New Orleans Operas. Eva is currently an active freelance musician.

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**JISUN YANG, Violin**

is Assistant Concertmaster of the San Diego Symphony and was previously a member of the St. Louis Symphony. Jisun was a finalist at the Nielsen International Competition and was a winner of the concerto competitions at the Cleveland Institute of Music and Music Institute of Chicago, as well as the G. D. Searle

Competition. Her festival engagements have included the Music Academy of the West, La Jolla, Spoleto, and Bowdoin. Jisun holds degrees from the Cleveland Institute of Music and Oberlin College.

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**SHANNON WOOD, Timpani**

was named Principal Timpanist of the St. Louis Symphony in 2013. He previously held positions with the Grand Rapids Symphony and Florida Philharmonic Orchestra. He has performed with the orchestras of Atlanta, Baltimore, Chicago, Cincinnati, Philadelphia, San Diego, San Francisco, Seattle, and Singapore. His

summer engagements have included the Aspen, Colorado, Grand Teton, Spoleto, and Tanglewood festivals. Shannon was a New World Symphony fellow and holds degrees from the University of Michigan and Temple University.

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**MATTHEW YOUNG, Viola**

won a 2007 McKnight Artist Fellowship for Performing Musicians and the Grand Prize of the Fischhoff Chamber Music Competition as a member of the Verklärte Quartet. He is a member of the San Francisco Symphony, a founding member of Ensemble SF and was formerly a member of the Minnesota Orchestra.

He recently served as Guest Principal Viola of the Vancouver Symphony. Young serves as a faculty member of the National Orchestral Institute and the San Francisco Academy Orchestra.

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2015 Fringe Artists



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ERIK ARVINDER, SERENA MCKINNEY, violin
JESSICA OUDIN, viola
PETER MYERS, cello

Clarinet Quintet, op. 30 PAUL HINDEMITH

Sehr lebhaft
Ruhig
Schneller Ländler
Arioso
Sehr lebhaft

Ms. De Guise-Langlois, Ms. McKinney, Mr. Arvinder, Ms. Oudin, Mr. Myers

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ERIK ARVINDER, AURELIA DUCA, SERENA MCKINNEY, EMILY DAGGETT-SMITH, JASON UYEVAMA, SCOTT YOO, violin
JESSICA OUDIN, BEN ULLERY, MATTHEW YOUNG, viola
KRISTINA REIKO COOPER, MADELEINE KABAT, PETER MYERS, cello

***Clarinet Quintet in A major, K. 581* WOLFGANG AMADEUS MOZART**

Allegro
Larghetto
Menuetto
Allegretto con Variazioni

Mr. Fine, Mr. Yoo, Mr. Uyeyama, Mr. Young, Ms. Cooper

***Clarinet Quintet, op. 30* PAUL HINDEMITH**

Sehr lebhaft
Ruhig
Schneller Ländler
Arioso
Sehr lebhaft

Ms. De Guise-Langlois, Ms. McKinney, Mr. Arvinder, Ms. Oudin, Mr. Myers

INTERMISSION

***String Quartet No. 2 in F major, op. 22* PIOTR ILLYCH TCHAIKOVSKY**

Adagio—Moderato assai
Scherzo: Allegro giusto
Andante ma non tanto
Finale: Allegro con moto

Ms. Smith, Ms. Duca, Mr. Ullery, Ms. Kabat

Generously sponsored by Jim and Deborah Whitson

PROGRAM NOTES: OPENING CHAMBER MUSIC CONCERT JULY 16, 2015

WOLFGANG AMADEUS MOZART (1756-1791) *Clarinet Quintet in A major, K. 581* (1789)

From the time he first heard a clarinet in childhood, Mozart loved the instrument—and he seems to have loved it all the more when clarinetist Anton Stadler made his appearance in Vienna. The men became fast friends, and Mozart wrote several works to display Stadler's talents: besides composing obbligato clarinet lines in his last opera, *La clemenza di Tito*, Mozart showcased the clarinet in the *Clarinet Quintet*, K. 581, and in his final instrumental composition, the *Clarinet Concerto*, K. 622.

Stadler played the premiere of the K. 581 quintet at a 1789 benefit concert, but that work differed from what we would hear in a performance today, since Stadler favored what he called a “Bass-Klarinet” that could travel a few pitches lower than most clarinets. (Today, Stadler's instrument is often labeled a “basset

clarinet,” to distinguish it from the lower-voiced modern bass clarinet). When the quintet was published at last in 1802, it was adapted to suit the more conventional span of notes for clarinets.

Although Mozart's personal finances were in disastrous condition when he wrote this work, no hint of stress is apparent in its balance and good cheer. The finale's rather silly theme is transformed in ways that make us forget its somewhat trivial beginning. More than one writer has called this quintet “radiant,” and it certainly is one of the most remarkable gifts that Mozart could have given a friend.

PAUL HINDEMITH (1895-1963) *Clarinet Quintet, op. 30* (1923; revised 1955)

If you want to follow a printed score while listening to Paul Hindemith's *Clarinet Quintet*, op. 30, you have two options when the performers begin to play: you could start with the first page, as one normally would, or you could turn to the very end of the score—and read backward from the last measure! The last movement is a played-in-reverse version of the opening movement, and this is just one of the many compositional ingenuities that Hindemith employed within this inventive work.

Hindemith, born near Frankfurt, had formed a string quartet with three fellow soldiers during World War I. They were performing Debussy's *String Quartet* at the very moment when Debussy's death was announced over the radio. Shocked, they could not finish playing, and Hindemith realized, “Music reached out beyond political boundaries, national hatred, and the horrors of war. On no other occasion have I seen so clearly what direction music must take.”

Energized by this realization, Hindemith plunged whole-heartedly into composition. The *Clarinet Quintet* (1923) was one of dozens of

works that poured out of him over the next few years, although it was not published. Less than a decade later, the political climate was changing in Germany, and the new authorities had little appreciation for artistic innovations. When the National Socialists came into power in 1933, one of their first actions was to ban half of Hindemith's music. Hindemith soon realized that he must leave Germany to survive, so he spent the following years in Switzerland and the United States. After World War II, he accepted a professorship in Zurich; there, he returned to the *Quintet* and revised it, publishing it at last in 1955. It presents a kaleidoscope of techniques, from lively dissonances to meditative peacefulness, and is still strikingly “modern” despite its long history.

PIOTR ILLYCH TCHAIKOVSKY (1840–1893) *String Quartet No. 2 in F major, op. 22* (1874)

In 1874, Tchaikovsky was only thirty-four years old, with much of his most celebrated music still to come—but he *had* already composed his first two symphonies, plus a host of smaller works. So, when he proclaimed his *String Quartet No. 2* to be “my best composition,” this declaration carried some weight. The performers who played in the Moscow and St. Petersburg premieres were equally enthusiastic. After the Moscow performance, the published sheet music sold so quickly that a reprint had to be ordered.

In contrast, a strikingly hostile reaction came from Anton Rubinstein. During the first private performance of the quartet, one of Tchaikovsky's friends reported that Rubinstein had listened “with a dark, dissatisfied air,” and had declared afterward, “with his usual ruthless candor, that this was not at all in the chamber style, and that he did not understand the composition at all.” The friend added, “All the other listeners were, on the contrary, in ecstasy.” There is, of course, a back-story: Tchaikovsky was Rubinstein's former pupil,

and it was increasingly evident to their contemporaries that the teacher was suffering from jealousy.

To do Rubinstein justice, the quartet can be difficult to understand at first hearing, especially with its unsettled opening that evokes Mozart's “Dissonance” quartet and late Beethoven works. But Tchaikovsky's brother gave us a hint of what actually might be going on in this quartet. He recalled that Tchaikovsky devised the quartet's first melody during their 1873 Christmas revels—and it is possible, as scholar Roland John Wiley suggests, that the quartet is a “metaphor for tipsiness.” Only the intense “Andante” evades the wild “Russian Christmas” spirit.

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Portland Cello Project will announce their program from the stage. Since the group's inception in late 2007, the Portland Cello Project (or, PCP, as their fans affectionately call them), has wowed audiences all over the country with extravagant performances, everywhere from *Prairie Home Companion*, to parties on loading docks in NYC, to symphony halls from coast to coast, to punk rock clubs. The group has built a reputation mixing genres and blurring musical lines and perceptions wherever they go.

No two shows are alike, with a repertoire now numbering over 1,000 pieces of music both expected and unexpected to come from a cello. The Cello Project works to build bridges across musical communities through collaborations and educational outreach.

Please visit their website at PortlandCelloProject.com to learn more about the artists.

SOUND ENGINEER: JAY DEMKO

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Festival Orchestra: Baroque in the Vines
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SCOTT YOO, leader

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ALICE K. DADE, KATRINA WALTER, flute

ANNE MARIE GABRIELE, oboe

NOAM ELKIES, harpsichord

***Concerto Grosso in G major, op. 3, no. 3, HWV 314* GEORGE FRIDERIC HANDEL**

Largo, e staccato—Allegro

Andante

Allegro

Ms. Walter

***Oboe Concerto in A minor, RV 463* ANTONIO VIVALDI**

Allegro

Largo

Allegro

Ms. Gabriele

INTERMISSION

***Concerto for Three Violins in F major, TWV 53:F1* GEORG PHILIPP TELEMANN**

Allegro

Largo

Vivace

Ms. Lee, Ms. Smith, Mr. Uyeyama

***Brandenburg Concerto No. 5 in D major, BWV 1050* JOHANN SEBASTIAN BACH**

Allegro

Affettuoso

Allegro

Mr. Yoo, Ms. Dade, Mr. Elkies

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PROGRAM NOTES: BAROQUE IN THE VINES JULY 18, 2015

GEORGE FRIDERIC HANDEL (1685–1759) *Concerto Grosso in G major, op. 3, no. 3, HWV 314* (pub. 1734)

Imitation, they say, is the sincerest form of flattery. If so, then Arcangelo Corelli (had he been alive) surely would have felt extremely complimented by the numerous concerti grossi that followed in his wake. (A solo concerto features a single instrument; a concerto grosso showcases multiple players.) Corelli—nicknamed by posterity as “The Father of the Concerto Grosso”—planned to have a dozen of his finest pieces published as “Opus 6” by Estienne Roger in Amsterdam, but died before the set was printed in 1714. Still, the edition sold like hotcakes, and Roger’s rival John Walsh in London published his own (extremely profitable) version of Corelli’s Opus 6 in 1715.

No evidence has ever come to light to show that Walsh had permission to copy the Roger edition. Similarly, almost twenty years later, Walsh gathered up various pieces by Handel and put *them* together in an “Opus 3” set of concerti grossi, seemingly without Handel’s foreknowledge. The third of the concerti grossi, in G major, was compiled from portions of Handel’s *Chandos Anthems*, an earlier *Te Deum*, as well as a keyboard piece. Nevertheless, Opus 3 was also a great success—and five years later, Handel awarded Walsh an exclusive publishing contract.

ANTONIO VIVALDI (1678–1741) *Oboe Concerto in A minor, RV 463* (after 1735)

The early eighteenth century was an exciting time to be an oboist. Although the instrument had played a part in orchestral ensembles for some time, and had been heard in brief solo passages in late seventeenth-century operas, composers were beginning to showcase the oboe in starring concert roles. A new vogue began in Italy for solo oboe concertos, and the prolific Antonio Vivaldi was quick to capitalize on the trend, writing some twenty oboe concertos. In some cases, he seems to have adapted earlier compositions to suit the newly popular instrument; for the *Oboe Concerto in A minor*, RV 463, the basis was a bassoon concerto. Many of these new works were intended for his students at Venice’s Ospedale della Pietà—

the orphanage for girls where the young wards had the good fortune to have Vivaldi as their violin teacher as well as the composer of hundreds of pieces.

Although RV 463 conforms to several standard features of Vivaldi’s approach to concertos, various special nuances enhance its appeal. The minor-mode opening includes several luscious downward chromatic “slides” that recur in between the oboe’s featured solos. The oboe sings through the aria-like “Largo,” in contrast to the energetic fugue that overlaps all the players at the start of the finale.

GEORG PHILIPP TELEMANN (1681–1767) *Concerto for Three Violins in F major, TWV 53:F1* (pub. 1733)

What do you call it when a German composer writes French- and Italian-style music that is sold in England under a French title? *Musique de table* (“Banquet Music”) is one answer. This publication was the brainchild of Georg Philipp Telemann, who was employed as Hamburg’s Cantor, giving him responsibility for all the music at the city’s five principal churches. (J.S. Bach held the equivalent post in Leipzig—a position he had been awarded only *after* Telemann had turned it down!) Telemann seems to have used his Leipzig job offer to leverage better conditions in Hamburg, and the same may have been true for *Musique de table*; Telemann’s ability to attract more

than 200 subscribers (including Handel in London) helped him prove that Hamburg had a composer of significance in its employ.

Musique de table contained contrasts of all sorts, including pieces for both large and small ensembles. Telemann’s internationalism is also apparent in the French-style overtures and the Italianate concertos. The *Concerto for Three Violins* is specifically Venetian in character, since it follows the fast–slow–fast structure associated with Vivaldi. Its poignant minor-mode “Largo” is offset by the cheerful effervescence of the outer movements—a banquet indeed!

JOHANN SEBASTIAN BACH (1685–1750) *Brandenburg Concerto No. 5 in D major, BWV 1050* (pub. 1721)

Nearly everyone has received an unusable gift, which then sits in a closet until it’s finally carted off to Goodwill. This seems to have been the situation for Christian Ludwig, the Margrave of Brandenburg: in 1721, Bach had gathered up six fine examples of his concerto grosso writing and had sent them to the Margrave. However, the Margrave’s small complement of household musicians could not possibly have performed any of the concertos—composed for much larger ensembles—so the gift languished, unplayed, in the Margrave’s library; they were appraised at only 24 Groschen when the Margrave died. Fortunately, one of Bach’s pupils, Johann Philipp Kirnberger, purchased the score and gave it to *his* pupil, Princess Anna Amalia, who preserved the work in her own extensive library—thus protecting the “Brandenburg Concertos” for posterity and eventual rediscovery.

The solo performers in *Brandenburg Concerto No. 5* were, for Bach, a novel combination: he asked for a flute—rather than the customary recorder—along with a violin and harpsichord. Bach had recently acquired a new keyboard from Berlin, so this work clearly showcased what that instrument could achieve. After a slow movement for just the soloists, the full ensemble concludes with a joyous, bouncy gigue.

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ABOUT THE GROUP:

Mick Bolger sings in both English and his native Irish (Gaelic) and plays the bodhrán (the Irish goatskin drum). His stories and unexpected flights of humor keep audiences and his fellow bandmates intrigued. Mick originally moved to the U.S. to pursue a degree in sculpture, but ended up focusing on performing traditional music. He is an avid reader and a cook—you can find book reviews and recipes at Colcannon.com.

Jean Bolger began playing violin at the age of six where classical music was the 'approved listening' at home. Now an accomplished Irish fiddler, she is also known to play the accordion and has a weakness for Irish polkas. Jean is also a prolific composer, and at one point took on a project of writing a new tune every day for a year. She has a website devoted to teaching Irish fiddle tunes at www.irishfiddlecoach.com

Mike Fitzmaurice plays both guitar and acoustic bass in Colcannon. He earned a degree in painting before becoming involved in music. His musical past has run the gamut from bluegrass band to blues band to ballet orchestra. He is also a skilled composer, and has written two full-scale works for Colcannon and symphony orchestra, "The Red Kite" and "Lusanna."

Brian Mullins joined Colcannon as a guitarist and mandolin player in 1994. He plays mandocello, cittern, erhu (Chinese spike fiddle) and flute. (His collection of odd instruments is an ever-growing phenomenon.) Brian is a prolific composer, and has performed and recorded with more projects than it is possible to list here.

Cynthia Jaffe is a multi-instrumentalist with classical roots hailing from New York. She has lived in New England, Denmark, Amsterdam, India, and various places between, before settling in Colorado. Long intrigued by world music, she studied classical Indian music (flute and kanjira) at Wesleyan University's World Music Program and with master teachers in Madras, India.



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Chamber Series: Bach and the Russians

Monday July 20, 2015 at 8:00 pm

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PHILIP KRAMP, JESSICA OUDIN, BEN ULLERY, MATTHEW YOUNG, viola
MICHELLE DJOKIC, MADELEINE KABAT, RAY KIM, PETER MYERS, cello
DAVID PARMETER, bass
NOAM ELKIES, harpsichord

Meditation on the Bach Chorale

“Vor deinen Thron tret ich hiermit” **SOFIA GUBAIDULINA**

Ms. Yang, Ms. Pendleton Troyer, Mr. Kramp, Mr. Kim, Mr. Parmeter, Mr. Elkies

String Quartet in A minor, op. 13 **FELIX MENDELSSOHN**

Adagio—Allegro vivace

Adagio non lento

Intermezzo: Allegretto con moto—Allegro di molto

Presto—Adagio non lento

Ms. Lee, Mr. Arvinder, Mr. Young, Ms. Djokic

INTERMISSION

Sextet in A major **NICOLAI RIMSKY-KORSAKOV**

Allegro vivace

Rondo fugato: Allegretto grazioso

Scherzo: Vivace alla saltarello

Andante espressivo

Finale: Allegro molto

Ms. McKinney, Ms. Fan, Mr. Ullery, Ms. Oudin, Mr. Myers, Ms. Kabat

Generously sponsored by Dennis and Sharon Harris Schneider

PROGRAM NOTES: BACH AND THE RUSSIANS JULY 20, 2015

SOFIA GUBAIDULINA (b. 1931) *Meditation on the Bach Chorale “Vor deinen Thron tret ich hiermit”* (1993)

Researchers have determined that bloodhounds have forty times as many scent receptors as humans, and thus they can pick up smells that no person can detect. When it comes to sound rather than scent, there are musicians, too, who have extraordinary powers of perception; “perfect pitch” occurs in about one in ten thousand people. Still other composers have a tremendous sensitivity to structures and symbolism, which they often embed within their works. One of Bach’s best-known symbols was a four-note melody: B-flat, A, C, B-natural. Since Germans use “B” as the notation for “B-flat” and “H” for “B-natural,” Bach simply was using a musical version of his own name.

Some composers are fascinated by numbers, including the Russian-born Sofia Gubaidulina. While writing a 1993 commission for the Bremen Bach Society, she turned to a chorale prelude that Bach had revised shortly before his death, “Vor deinen Thron tret

ich hiermit” (“Before your throne I now appear”). Her *Meditation* on that chorale—for harpsichord and a string quintet—alternates between eerie, unpredictable material and phrases of the chorale melody. The chorale first appears in the solo string bass, but most listeners will not realize that the bass’s fourteen notes represent Bach himself: Gubaidulina assigned ordinal numbers to each letter of his name (B=2, A=1, C=3, and H=8), and added those numbers together ($2+1+3+8 = 14$). This numeric symbolism is just one of hundreds of such features in her *Meditation*, most of which simply can’t be aurally perceived—but we *might* be able to hear the highest pitches of the last four chords. They spell—unsurprisingly!—B, A, C, and H.

FELIX MENDELSSOHN (1809–1847) *String Quartet in A minor, op. 13* (1827)

In 1827, Bach was long dead and mostly forgotten. Even when he died in 1750, many already regarded his music as hopelessly out-of-date. There *were* specialists who had passed along and cherished Bach’s repertory—Mozart participated in one such “study group” in Vienna—but Bach was far from a household name. Unlike Bach, Beethoven was widely celebrated when he died in 1827—yet his primary fame derived from his earlier works, not the esoteric, hard-to-understand pieces from what musicologists label as Beethoven’s “Third Style Period.” A contemporary, Louis Spohr, felt these late compositions were “deficient in esthetic imagery and lacked the sense of beauty.”

For an eighteen-year-old Felix Mendelssohn in 1827, however, both these composers offered fruitful ideas. Mendelssohn was just beginning to rehearse Bach’s *St. Matthew Passion* with the Berlin Sing-Akademie, and although it would take two more years of

rehearsals to master the powerful oratorio, the performance was a triumph, launching a “Bach Revival” that has endured to the present day. Unsurprisingly, as Mendelssohn worked on his *String Quartet in A minor* in 1827, he borrowed ideas from Bach as he crafted fugues and other contrapuntal passages.

And, several of the “inaccessible” last works of Beethoven also had a tremendous influence on Mendelssohn’s quartet. For instance, the finale of Beethoven’s opus 135 quartet has an enigmatic motto opening: “Muss es sein?” (“Must it be?”), and Mendelssohn opened *his* quartet with a motto as well: “Ist es wahr?” (“Is it true?”), drawn from one of Mendelssohn’s own art songs. Throughout the quartet, Mendelssohn repeats and transforms that question, creating a tightly interconnected and coherent work.

NICOLAI RIMSKY-KORSAKOV (1844–1908) *Sextet in A major* (1876)

Voin Rimsky-Korsakov was a Russian naval officer, and he was convinced that a naval career was also the right path for his brother Nicolai, twenty-two years his junior. Still, when Nicolai entered the Naval College at age twelve, Voin rented a room with a piano so that his somewhat shy brother could, Voin hoped, attain a useful social skill. But, as the saying goes, “No good deed goes unpunished”: Nicolai’s first teacher saw that the boy had serious talent, so he handed him over to the guidance of Fyodor Kanille. Kanille introduced his piano protégé to the works of Glinka, Beethoven, and Bach. But when Voin saw how much time Nicolai (now age seventeen) was devoting to music, he called a halt to the piano lessons.

Undaunted, Kanille continued to meet with Rimsky-Korsakov to discuss theory and composition. Kanille also introduced the young man to the composer Balakirev. Balakirev, in turn, expanded Rimsky-Korsakov’s artistic circle to Mussorgsky, Cui, and the critic Vladimir Stasov (who, a decade later, would coin the famous “Mighty

Handful” nickname for the composers, who, along with Borodin, also became known as “The Five”). To please his brother, Rimsky-Korsakov continued his naval service; to please his new friends, he started composing seriously, and to please himself, he accepted a professorship at the St. Petersburg Conservatory. And, as a teacher, he studied Bach counterpoint more seriously than ever. Rimsky-Korsakov’s *Sextet* incorporated fugal imitation in several movements, and earned an honorable mention in the Russian Musical Society’s 1876 competition. Although it wasn’t published in his lifetime, he was still having it performed for his friends’ entertainment twenty-five years later.

Orchestra Series: Mozart in the Mission

Tuesday July 21, 2015 at 8:00 pm

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FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor

KRISTIN LEE, violin

***Serenade in E-flat major, K. 375* WOLFGANG AMADEUS MOZART**

Allegro maestoso

Menuetto

Adagio

Menuetto

Finale: Allegro

***Violin Concerto No. 4 in D major, K. 218* MOZART**

Allegro

Andante cantabile

Rondeau: Andante grazioso

Ms. Lee

INTERMISSION

***Adagio and Fugue in C minor, K. 546* MOZART**

***Symphony No. 35 in D major, K. 385 "Haffner"* MOZART**

Allegro con spirito

Andante

Menuetto

Presto

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PROGRAM NOTES: MOZART IN THE MISSION JULY 21, 2015

WOLFGANG AMADEUS MOZART (1756–1791) *Serenade in E-flat major, K. 375* (1781)

In 1781, Joseph Hickel—the Austrian court painter—commissioned Mozart to write the *Serenade in E-flat major* for Hickel’s sister-in-law Theresa, in order to celebrate her October 15th name-day. As an eighteenth-century Viennese almanac explained, “On fine summer nights you may come upon serenades in the streets at all hours . . . However late a serenade is performed, all windows are soon full, and within a few minutes the musicians are surrounded by an applauding crowd.”

Mozart and the performers were all pleased with the result. Mozart told his father, “On St. Theresa’s Night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it.”

Two weeks later, on Mozart’s own name-day, “These musicians asked that the street door [to my building] be opened and placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable, with the first chord.”

Mozart had exercised great care in writing the piece, since he hoped it might lead to a position in the imperial court. Although the hoped-for post did not materialize, Mozart’s serenade is still a delightful way to enjoy a summer evening.

MOZART *Violin Concerto No. 4 in D major, K. 218* (1775)

Historians used to believe that all five of Mozart’s violin concertos were composed the same year, when he was nineteen years old. We now know that this is not true; one of the concertos was written when he was even younger (!). The *Concerto No. 4 in D major*, however, is confidently dated to the summer of 1775, when Mozart had been concertmaster of the Salzburg court orchestra for five years. It is a marvelous, sparkling work—and yet Mozart’s father Leopold was often frustrated with his son, especially regarding what he viewed as a lack of effort in Mozart’s violin playing. Pieces such

as this help us understand Leopold’s exasperation, since Mozart—to play a work of this nature—had to be *very* good at what he did.

Part of the *Concerto No. 4*’s appeal stems from its frequent “playing against expectations.” The opening fanfare in the orchestra is low-pitched and rather like the opening of a comic opera; when the soloist enters, it is at a *very* high pitch. After a lovely, aria-like “Andante,” Mozart surprises us yet again with the “Rondeau,” which zig-zags unpredictably between three different dance styles.

MOZART *Adagio and Fugue in C minor, K. 546* (1788)

Much has been made about Mozart’s untimely death and how the music of his last years foreshadowed the Romantic style that was to follow. However, Mozart also developed a keen interest in music of the past, thanks to his friendship with Baron von Swieten. Von Swieten had amassed an impressive collection of works by Bach and Handel, and Mozart attended weekly gatherings at the baron’s home to play and discuss these rarely heard Baroque composers.

As part of his study of Bach’s works, Mozart created original works using Baroque compositional procedures, including a fugue in C minor for keyboard duet, K. 426. A few years later, Mozart returned to this

early composition and rescored it for a string ensemble. Knowing Bach’s fondness for “paired” works (prelude and fugue, toccata and fugue), Mozart composed a new Adagio to precede his K. 426 transcription; the paired pieces have been catalogued as K. 546.

Mozart’s intended purpose for a quartet in this archaic style isn’t clear. We are left to enjoy the quartet on its own terms: an easy task, thanks to the beautiful austerity of the stately *Adagio* and the unexpected harmonic twists of the energetic *Fugue*.

MOZART *Symphony No. 35 in D major, K. 385 “Haffner”* (1782)

The Mozart and Haffner families were longtime friends, so when Sigmund Haffner was elevated to the nobility, Leopold Mozart wanted his son to write a symphony for the celebration. But Mozart was swamped: he had to compose a wind serenade, he was arranging his Singspiel *The Abduction from the Seraglio* for publication—and he married Constanze. Although Mozart mailed *Symphony No. 35* to Salzburg at last, it was too late for the Haffners.

The symphony did not go to waste, however. In December 1782, Mozart asked Leopold to send the symphony back to Vienna. After some revisions, it “bookended” a March performance—three movements opened the concert, and the finale was played at the end of the evening (in accordance with the practice of the day). Viennese journals confirm Mozart’s own assertion that the concert was a huge hit, even with the emperor himself.

The “Haffner” symphony certainly contributed to the evening’s success, thanks to its juxtaposition of majesty and playfulness. The teasing continues in the slow movement, which seems to flirt with us. Mozart was undoubtedly teasing his Viennese listeners by substituting a folk-like Ländler for the expected minuet. And, perhaps in a bit of self-promotion, he used a popular tune from his Singspiel for the finale.

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SCOTT YOO, violin
JESSICA OUDIN, viola
PETER MYERS, cello
JOHN NOVACEK, piano

***Piano Quartet in E-flat major, op. 47* ROBERT SCHUMANN**

Sostenuto assai — Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Mr. Novacek, Mr. Yoo, Ms. Oudin, Mr. Myers

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Chamber Series: Scott Yoo and Friends
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MATTHEW McDONALD, bassoon • JEFF GARZA, horn
STEVEN COPES, AURELIA DUCA, SCOTT YOO, violin • JESSICA OUDIN, MATTHEW YOUNG, viola
MADELEINE KABAT, PETER MYERS, cello • JOHN NOVACEK, piano
NOAM ELKIES, harpsichord

***English Horn Sonata in G major, BWV 1027* JOHANN SEBASTIAN BACH**

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Mr. Walters, Mr. Elkies

***Fantasy on a Fugue by J.S. Bach, op. 27* LOWELL LIEBERMANN**

Ms. Dade, Ms. Koch Tiscione, Ms. De Guise-Langlois, Mr. McDonald, Mr. Garza, Mr. Novacek

***String Quartet in F minor, op. 20, no. 5, Hob. III:35* FRANZ JOSEF HAYDN**

Allegro moderato
Menuetto
Adagio
Finale: Fuga a due Soggetti

Mr. Copes, Ms. Duca, Mr. Young, Ms. Kabat

INTERMISSION

***Trois Pièces Brèves* JACQUES IBERT**

Allegro
Andante
Assez lent

Ms. Dade, Ms. Koch Tiscione, Ms. De Guise-Langlois, Mr. McDonald, Mr. Garza

***Piano Quartet in E-flat major, op. 47* ROBERT SCHUMANN**

Sostenuto assai—Allegro ma non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

Mr. Novacek, Mr. Yoo, Ms. Oudin, Mr. Myers

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PROGRAM NOTES: SCOTT YOO AND FRIENDS JULY 22, 2015

JOHANN SEBASTIAN BACH (1685–1750) *English Horn Sonata in G major, BWV 1027* (before 1741)

Most children today (and their parents!) are familiar with “Transformers,” a popular line of toys for the past thirty years. Although we usually don’t think of Baroque music as entertainment for kids, it does share a similar ability to morph into new guises. This malleability is certainly true for the *Sonata in G major, BWV 1027*. During Bach’s lifetime, the sonata existed in versions for viola da gamba and keyboard, two flutes and a basso continuo, and even for solo organ. Today, it has been adapted for an English horn and harpsichord—another combination that works well with this flexible piece.

Bach employed the alternating slow–fast–slow–fast pattern that is called a *da chiesa* (“church”) sonata. After a fluid, languorous “Adagio,” the two instruments launch into a fugal game of tag, tossing about an upward-climbing melody (although Bach reverses the tune into a descending melody partway through). After a somewhat sorrowful “Andante” in E minor, the sonata ends with another exciting chase.

LOWELL LIEBERMANN (b. 1961) *Fantasy on a Fugue by J.S. Bach, op. 27* (1989)

In 1988, a sextet of five wind players and a pianist successfully auditioned for Young Concert Artists International and were added to the roster of performers whose careers have been launched by that organization. Known as “Hexagon,” the ensemble caught the attention of filmmaker Peggy Stern, who chronicled their struggles and triumphs over the next year. Stern’s documentary, *Debut*, was shown on PBS and won multiple awards.

During their New York debut on March 21, 1989, Hexagon premiered a work they had commissioned from another young

award-winner, Lowell Liebermann. Realizing that the concert fell on Bach’s 304th birthday, Liebermann chose a B-minor melody that had “haunted him for years”—the last fugue subject from *The Well-Tempered Clavier*, Book I—as the foundation for *Fantasy on a Theme of J.S. Bach*. This twenty-fourth fugue undergoes a series of variations, climaxing, as Liebermann describes it, “in a rather obsessive homage in the form of quintuple-fugal exposition *accompagnato*.”

FRANZ JOSEPH HAYDN (1732–1809) *String Quartet in F minor, op. 20, no. 5, Hob. III:35* (1772)

A late eighteenth-century German literary movement was called *Sturm und Drang* (“Storm and Stress”) because of its extreme drama and emotional excess. Not to be outdone, composers found ways to express similar turmoil and angst through music—and one of the best examples of musical *Sturm und Drang* is Joseph Haydn’s *String Quartet in F minor, op. 20, no. 5*. The scholar Donald Tovey regarded this quartet as the “most nearly tragic work Haydn ever wrote; its first movement being of astonishing depth of thought.”

Haydn keeps us off-balance through the remainder of the quartet as well. Although the second movement is designated as a minuet, its irregular phrasing would defeat any attempt to dance. The major-mode “Adagio” uses the sing-song rhythm of a *Siciliano* to ease the overall tension, but the finale returns to an agitated F minor. Despite its speed, this movement intertwines all four instruments in a tightly knit double-fugue, and locks the cello and first violin into a strict imitative canon near the end.

JACQUES IBERT (1890–1962) *Trois Pièces Brèves* (1930)

Many of the pioneers in the art of film worked in France. From the start, they used music to mask noisy projectors, and soon French composers were called upon to write customized scores to suit particular visual material. One aspiring composer, Jacques Ibert, helped to support himself by working as a cinema pianist. Although he would become known for his concert-hall music, Ibert was glad to write for the still-new medium of film, also publishing passionate defenses of film music and the need for better working conditions for composers.

Although Ibert’s *Trois pièces brèves* for woodwind quintet were not composed for the cinema, they sound as if they could have been. The “Allegro” is charming and insouciant (except for its dash to the finish), while the “Andante” features the flute and clarinet in a thoughtful duet. And, it is hard not to imagine the (mis-)adventures of cartoon characters during the finale’s varied textures.

ROBERT SCHUMANN (1810–1856) *Piano Quartet in E-flat major, op. 47* (1842)

Money can’t buy happiness—but perhaps marriage can. After the wedding of Robert Schumann and Clara Wieck in 1840, Schumann’s compositional output soared. He wrote some 135 art songs that year, leading historians to label 1840 as his *Liederjahr* (“year of song”). This was followed by Schumann’s “symphony year,” while 1842 became his “chamber music year”; one of its finest products was the *Piano Quartet in E-flat major*.

The piano part, as usual in Schumann’s compositions, was designed to feature Clara’s talents. She performed the work frequently, even

after her husband’s death. The quartet’s lasting appeal is due to several factors: it seems Beethovenian in the opening movement’s juxtapositions of quiet intensity and fire, while the Scherzo is delightfully spooky. The cello’s starring role in the slow movement reminds us that the dedicatee was a cellist—and clearly, a good one. The exuberant finale clarifies why Clara Schumann regarded the quartet as “a beautiful work, so youthful and fresh, as if it were [Robert’s] first.”

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Festival Mozaic Free Community Events

The following events and activities are **FREE** and **OPEN TO THE PUBLIC** • NO TICKETS ARE REQUIRED



OPEN ORCHESTRA REHEARSALS

Baroque in the Vines

FRIDAY, JULY 17, 2015 • 10:00 am – 1:00 pm

Cuesta College Cultural and Performing Arts Center, San Luis Obispo

Mozart in the Mission

TUESDAY, JULY 21, 2015 • 2:00 pm – 4:00 pm

Old Mission, San Luis Obispo

Bach Mass in B Minor

FRIDAY, JULY 24, 2015 • 10:00 am – 1:00 pm

Cuesta College Cultural and Performing Arts Center, San Luis Obispo



PRE-CONCERT LECTURES

Musicologist Dr. Alyson McLamore leads exciting and instructive lectures, complete with musical examples.

Mozart in the Mission

TUESDAY, JULY 21, 2015 • 7:00 pm

Old Mission Parish Hall, San Luis Obispo

Bach Mass in B Minor

FRIDAY, JULY 24, 2015 • 7:00 pm

Mission San Miguel

Bach Mass in B Minor

SATURDAY, JULY 25, 2015 • 7:00 pm

Old Mission Parish Hall, San Luis Obispo



MASTER CLASSES

If you are a student interested in performing in one of the master classes, please contact Bettina Swigger.

Violin Master Class with Kristin Lee

SATURDAY, JULY 18, 2015 • 2:00 pm

Home of Minke WinklerPrins, San Luis Obispo

Woodwind Master Class with Robert Walters

TUESDAY, JULY 21, 2015 • 10:30 am – 12:00 pm

Home of Alexandra Santos, San Luis Obispo

Vocal Master Class with Christòpheren Nomura

THURSDAY, JULY 23, 2015 • 10:30 am – 12:00 pm

Cuesta College Cultural and Performing Arts Center
Experimental Theater



MOZART FOR ALL

Bring a chair, a blanket and enjoy live, via audio broadcast, the Festival Orchestra conducted by Scott Yoo.

Live Audio Simulcast: Mozart in the Mission

TUESDAY, JULY 21, 2015 • 8:00 pm

Mission Plaza, San Luis Obispo

Fringe Series: Classical Musicians Doing Un-Classical Things

Thursday July 23, 2015 at 8:00 pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
SAN LUIS OBISPO

SUSAN CAHILL, host and bass

EMILY DAGGETT SMITH, violin

PHILIP KRAMP, viola

MICHELLE DJOKIC, cello

MICHAEL FINE, clarinet

JEFF GARZA, horn

SHANNON WOOD, drums

JOHN NOVACEK, piano

Divertimento a Tre, Hob. IV:5 FRANZ JOSEF HAYDN

Ms. Smith, Mr. Garza, Ms. Cahill

Intermezzo from Goyescas ENRIQUE GRANADOS (arr. Cahill)

Ms. Cahill, Mr. Novacek

Serenata (para Maria) SUSAN CAHILL

Ms. Cahill, Mr. Novacek

Not Gin and Tonic CAHILL

Ms. Cahill, Mr. Novacek, Mr. Wood

INTERMISSION

Piano Quintet ELLEN TAAFE ZWILICH

Quarter note = 60

Die launische Forelle

Quarter note = 120

Mr. Novacek, Ms. Smith, Mr. Kramp, Ms. Djokic, Ms. Cahill

Sophisticated Lady DUKE ELLINGTON

Do Nothing till You Hear from Me ELLINGTON

The "C" Jam Blues ELLINGTON

Mr. Fine, Ms. Cahill, Mr. Novacek, Mr. Wood

Generously sponsored by Mike and Shirley Ritter

Orchestra Series: Bach Mass in B minor

Friday July 24, 2015 at 8:00 pm • Saturday July 25, 2015 at 8:00 pm

MISSION SAN MIGUEL ARCÁNGEL

MISSION SAN LUIS OBISPO DE TOLOSA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor

BACH COLLEGIUM SAN DIEGO • RUBEN VALENZUELA, music director

JENNIFER PAULINO, soprano • KATARZYNA SADEJ, soprano • PAUL FLIGHT, countertenor

DEREK CHESTER, tenor • CHRISTOPHEREN NOMURA, bass

Mass in B minor, BWV 232 JOHANN SEBASTIAN BACH

I. Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison

II. Gloria

Gloria in excelsis Deo
Et in terra pax
Laudamus te
Gratias agimus tibi
Domine Deus
Qui tollis peccata mundi
Qui sedes ad dextram Patris
Quoniam tu solus Sanctus
Cum Sancto Spiritu

INTERMISSION

III. Symbolum Nicenum

Credo in unum Deum
Patrem omnipotentem
Et in unum Dominum
Et incarnatus est
Crucifixus
Et resurrexit
Et in Spiritum Sanctum
Confiteor unum baptisma
Et expecto resurrectionem

IV. Sanctus

Sanctus
Osanna in excelsis
Benedictus
Osanna in excelsis

V. Agnus Dei

Agnus Dei
Dona nobis pacem

The two performances of the Bach Mass in B minor are made possible by generous donors to the 2015 Maestro's Fund

Friday, July 24 is generously sponsored by Ron & Ann Alers

Saturday, July 25 is generously sponsored by Dr. Marti Jorgensen Lindholm & Allan Smith and Leon & Martha Goldin

ORCHESTRA SERIES
IS SPONSORED BY

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PROGRAM NOTES: BACH MASS IN B MINOR JULY 24 & 25, 2015

JOHANN SEBASTIAN BACH (1685–1750) *Mass in B minor*, BWV 232 (completed 1747–1749)

There are certain truths about Johann Sebastian Bach that always come as a surprise: that he was once jailed in Weimar for “too stubbornly” asking to quit his position; that he was a grudgingly accepted third-choice candidate for the job in Leipzig he would hold for twenty-seven years; and—in sharp contrast to his global reputation today—that most contemporaries regarded him as a “has-been” when he died in 1750. The *Mass in B minor* has its surprises as well: it isn’t really a functional mass (Bach took liberties with the liturgical practice of its texts); it isn’t really in B minor (the overwhelming majority of it is in D major); and Bach never witnessed a complete performance—and probably he never even expected to hear it performed.

So, how did this work come to be regarded with such respect—even with such awe? Why does it now rank among Bach’s greatest masterpieces? Simply stated, the *Mass in B minor* is a culmination of Bach’s musical understanding—and by 1747–49, when Bach was putting the finishing touches on this work, his knowledge of music was astounding.

Even the history of the *B minor mass* is complex, since it pulls together strands of music drawn from Bach’s entire career. Bach’s duties in Leipzig supported the Lutheran Thomaskirche and its three sister churches. In 1724—still new in his Leipzig post—he composed a “Sanctus” for a Christmas service (for Lutherans, only high feasts would include a “Sanctus”). However, on 1 February 1733, the Elector August the Strong of Saxony died, and a five-month period of mourning gave Bach an unprecedented period of leisure. He spent much of his time crafting a monumental “Kyrie” and “Gloria,” which the Lutherans called a *missa*; these are also the first two sections of the traditional five “ordinary” components of a Roman Catholic mass (while a “Sanctus” comprises part of the mass’s fourth section).

In the summer of 1733, Bach’s motives became clear: he hoped to be named the Dresden court *Kapellmeister*—and the court was Catholic (because the elector wished to cement his claim to the throne of Poland, which required a Catholic ruler). Bach dedicated his new *missa* to the just-crowned elector, Friedrich August II, describing the movements as a “trifling product” of his musical knowledge. Scholars disagree whether or not the *missa* was performed in Dresden, and although Bach eventually got the post he wanted, it took three more years.

In 1740, Bach raided parts of the “Gloria” to reincorporate them in a new Christmas cantata, *Gloria in excelsis Deo*. Bach had turned fifty-five that year, and it seems that he was beginning to think about posterity and his musical legacy. He had just completed Part III of his *Clavier-Übung*, a keyboard compilation that demonstrated the huge

range of possible approaches to chorale-based organ pieces, and Bach dedicated these settings to the “spiritual delectation” of the “connoisseurs of this kind of work.” We can easily imagine that Bach could have pulled out the “Gloria” manuscript for the utilitarian purpose of recycling some of its music and might have been pleasantly surprised by its compositional mastery. “Hmm . . . not bad,” he might have said to himself, and from there he could have started to imagine the possibilities of an enormous vocal work that would illustrate all the kinds of things that could be accomplished with an orchestra, a chorus, and five vocal soloists.

Whether or not this was what Bach intended, it is certainly what he achieved, which is why the *Mass in B minor* stands in such high regard today. In the last years of his life, Bach carefully assembled his mass to produce balanced, symmetrical movements and sections that have Christ’s crucifixion at their heart. He included arias for each of the five solo voices, various duets, and a dizzying array of choral settings. Powerful fugues—and double fugues—of varying numbers of voices appear throughout the mass. Brilliant *concertato* contrasts between orchestra and choir are featured in the opening of the “Gloria,” while other sections—such as the second “Kyrie”—display the austere simplicity of Renaissance-style choral writing. Bach used structural devices such as a repetitive passacaglia for the accompaniment of the “Crucifixus” section. Bach turned to still older music, using Gregorian chants as a foundation in the “Credo” and “Confiteor” sections. Even diverse orchestral colors are featured in turn, with obbligato solos for flute, oboe d’amore, horn, and violin. In short, if there is an effective way to write for voice and orchestra, it can be found in this mass. It is hard to disagree with the composer Charles Gounod, who wrote, “Bach is a colossus of Rhodes, beneath whom all musicians pass and will continue to pass. Mozart is the most beautiful, Rossini the most brilliant, but Bach is the most comprehensive: he has said all there is to say.”

2015-2016 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!

A TASTE OF INDIA · SATURDAY, AUGUST 22, 2015

\$125 PER PERSON, LIMITED TO 10 GUESTS

Hosted by Ermina Karim, President/CEO of the San Luis Obispo Chamber of Commerce and Erik Justesen, President/CEO of RRM Design Group in their San Luis Obispo home.

SING FOR YOUR SUPPER HOOTENANNY · FRIDAY, AUGUST 28, 2015

\$65 PER PERSON, LIMITED TO 16 GUESTS

Hosted by Marti Jorgensen Lindholm and Allan Smith in their San Luis Obispo home.

PAELLA, POETRY SALON, AND PANNA COTTA · SUNDAY, SEPT. 20, 2015

\$125 PER PERSON, LIMITED TO 12 GUESTS

Hosted by Juliane and Pete McAdam in their Los Osos home.

GERSHWIN ON THE COMMONS · SATURDAY, SEPTEMBER 26, 2015

\$125 PER PERSON, LIMITED TO 10 GUESTS

Hosted by Anne and Donald Marr and Gail Kammermeyer at the Marsh Street Commons in San Luis Obispo.

"BACH" BLANKET BINGO · SATURDAY, OCTOBER 3, 2015

\$100 PER PERSON, LIMITED TO 14 GUESTS

Hosted by Candice Lusk at her charming beachside home in Cayucos.

BROADWAY, BLINTZES AND BACH · SATURDAY, OCTOBER 10, 2015

\$125 PER PERSON, LIMITED TO 15 GUESTS

Hosted by John and Marian Gilbert in their San Luis Obispo home.

PANCHO VILLA FIESTA · SUNDAY, OCTOBER 11, 2015

\$100 PER PERSON · LIMITED TO 16 GUESTS

Hosted by Paso Robles City Councilman John Hamon and his wife Marjorie in their Paso Robles Home with appetizers from Villa Creek Chef Sean Ellison.

SUNSET AT ROADRUNNER RIDGE · SATURDAY, OCTOBER 17, 2015

\$125 PER PERSON, LIMITED TO 12 GUESTS

Hosted by Neal and Susan Poteet in their rural Creston home.

COCKTAILS, COOKING DEMO AND DINNER · SUNDAY, NOVEMBER 15, 2015

\$125 PER PERSON, LIMITED TO 8 GUESTS

Steve Bland and Dwyne Willis will host a special evening at their newly opened business, SLO Provisions.

1920'S PARIS ARTIST SALON · SATURDAY, JANUARY 30, 2016

\$125 PER PERSON, LIMITED TO 10 GUESTS

Hosted by Barbara Radovich and Jano Kray in Barbara's historic San Luis Obispo home.

GARDEN PARTY IN DOWNTOWN SLO · SATURDAY, MAY 14, 2016

\$100 PER PERSON, LIMITED TO 10 GUESTS

Join hostess Barbara Bell for a garden party at her historic Old Town San Luis Obispo bungalow.

2015 Raffle Prizes

TEN FABULOUS PRIZES

\$10 PER TICKET OR 12 FOR \$100

1. ONE WEEK STAY IN COCOA BEACH, FLORIDA

Enjoy a one-week stay at the Seagull Beach Club. Close proximity to the Kennedy Space Center, Orlando's many attractions, museums and historic sites and Port Canaveral.

2. WEEKEND STAY IN CAMBRIA SEASIDE HOME

A short walk can take you to Shamel Park, Moonstone Beach, the Fiscallini Ranch bluffs, or quaint downtown Cambria, while a quick ride in the car can take you to Hearst Castle, the Elephant Seal Vista, or Cayucos. The two-story home features 3 bedrooms and a loft (sleeps up to 8), 2 and a 1/2 bathrooms, and a full kitchen.

3. GOURMAND'S DELIGHT/ RESTAURANT PACKAGES

Dinner for Two at Goshi, BuonaTavola, Foremost, Splash Café and Paso Terra.

4. MARTINI GIFT BASKET

Chopin vodka, Olivas de Oro olives, four martini glasses, box of assorted moustache toothpicks, bottle of vermouth, and two hand-crafted candles.

5. CRAFT BEER CELLAR STARTER KIT

Enjoy specialty and limited-edition ales and beers featuring eight months of Beer Brigade membership from the Wine Shed.

6. PASOLIVO OLIVE OIL AND GIFT BASKET

7. FRAMED AND SIGNED 2015 SOUVENIR POSTER by Anne Laddon

8. TICKETS TO THE HOLLYWOOD BOWL

4 reserved bench seats to select concerts through the end of the 2015 season.

9. FESTIVAL MOZAIC SWAG BAG

With DVDs, CDs, wineglasses and more.

10. STARTER PILATES GIFT CERTIFICATE

at Los Osos Pilates studio.

Notable Encounter Lunch: Brahms Clarinet Trio

Sunday July 26, 2015 at 11:30 am

HOME OF BRIGITTE AND BRUCE FALKENHAGEN
CORBETT CANYON, CALIFORNIA

ROMIE DE GUISE-LANGLOIS, clarinet

KRISTINA REIKO COOPER, cello

JOHN NOVACEK, piano

Clarinet Trio in A minor, op. 114 JOHANNES BRAHMS

Allegro

Adagio

Andantino grazioso

Allegro

Ms. De Guise-Langlois, Ms. Cooper, Ms. Novacek

Generously sponsored by Brigitte and Bruce Falkenhagen

WINE BY KYNSI WINERY



LUNCHEON BY FIELD TO TABLE

SAVE THE DATE

SEPTEMBER 19
2015

5 PM...TIL
ANYTHING GOES

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1 GRAND AVENUE

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Chamber Series: Closing Concert

Sunday July 26, 2015 at 3:00 pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER
SAN LUIS OBISPO

ALICE K. DADE, flute

ROMIE DE GUISE-LANGLOIS, clarinet

STEVEN COPES, JASON UYEYAMA, SCOTT YOO, violin

BEN ULLERY, MATTHEW YOUNG, viola

KRISTINA REIKO COOPER, MICHELLE DJOKIC, cello

SUSAN CAHILL, bass

JOHN NOVACEK, piano

Skipping Stones **MICHAEL FINE**

Ms. Dade, Mr. Yoo, Mr. Uyeyama, Mr. Young, Ms. Cooper, Ms. Cahill

Prelude and Fugue No. 1 in C major, op. 87 no. 1 **DMITRI SHOSTAKOVICH**

Mr. Novacek

Prelude and Fugue No. 15 in D-flat major, op. 87 no. 15 **SHOSTAKOVICH**

Mr. Novacek

Clarinet Trio in A minor, op. 114 **JOHANNES BRAHMS**

Allegro

Adagio

Andantino grazioso

Allegro

Ms. De Guise-Langlois, Ms. Cooper, Ms. Novacek

INTERMISSION

String Quartet in F major, op. 59 no. 1 **LUDWIG VAN BEETHOVEN**

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Thème russe: Allegro

Mr. Copes, Mr. Uyeyama, Mr. Ullery, Ms. Djokic

Generously sponsored by Joseph and Peggy Little

PROGRAM NOTES: CLOSING CONCERT JULY 26, 2015

MICHAEL FINE (b. 1950) *Skipping Stones* (2014)

I began to compose two years ago when my wife was diagnosed with a blood cancer. She suggested that I needed a creative outlet to help me deal with our new situation. Places, events, memories, and people always triggered a musical response but I never had the time or inclination to put them to paper. My first attempt was a string quartet with the oxymoronic title ‘Dutch Tango.’ My next composing moment came on a train as I was traveling to recording sessions from my home in Rotterdam to France. Looking out the window as the train crossed a particularly beautiful body of water, I remembered playing ‘skipping stones’ as a child wherever there was the happy concurrence of water and flat stones. By the time I crossed the

French border, the piece was sketched. The music might evoke other images or none at all: for me it is a happy memory of youth. All the instruments skip stones: in the fourth bar, the bass finds a particularly good stone with a pizzicato toss on the waters. But the flute takes the lead: the perfect instrument to play the game and remember playing both for its ease in skipping all over the musical staff and for its range of colors. Somewhat shyly, I sent the piece to Scott Yoo and Alice Dade who quickly responded with enthusiasm. I’m happy to say that my wife is in remission and that I continue to write music.

[NOTES PROVIDED BY COMPOSER]

DMITRI SHOSTAKOVICH (1906–1975) *24 Preludes and Fugues, op. 87* (1950–1951)

Shostakovich’s *24 Preludes and Fugues* were a clear act of homage to Johann Sebastian Bach, who had assembled his own set of preludes and fugues as Book I of *The Well-Tempered Clavier* some 225 years before the Russian composer. The two had even more in common, however; both men had spent substantial portions of their careers struggling against unappreciative authorities. For Bach, his conflicts with the Leipzig town council were frustrating and annoying. For Shostakovich, failing to please the capricious Soviet leadership was—potentially—fatal. During one fearful period, he kept a suitcase packed with spare clothes by his front door, so he’d be ready if/when the secret police came for him.

The *Preludes and Fugues* were written during another dark time of Shostakovich’s life. Accused of being a “formalist” composer (meaning his music was sometimes difficult to understand upon first hearing), he had lost his teaching positions. As part of his “rehabilitation,” he represented the Soviets during the Bach bicentennial celebrations in Germany. Hearing a performance of *The Well-Tempered Clavier*, he was inspired to write his own, modern versions of keyboard preludes and fugues. These, too, were at first condemned—but attitudes fortunately changed, and the set was given official approval in 1952.

JOHANNES BRAHMS (1833–1897) *Clarinet Trio in A minor, op. 114* (1891)

Publisher Fritz Simrock’s heart must have sunk when he opened his mail in mid-December, 1890. A letter from his good friend Johannes Brahms announced, “You can take your farewell from my music—because quite literally, it is time to stop.” Brahms had recently finished his second string quintet, op. 111, and felt he had reached the end of the line.

Enjoying the leisure of his fairly abrupt retirement, Brahms traveled to Meiningen the following March—and he encountered something he didn’t expect. He told Clara Schumann, “One cannot play the clarinet more beautifully than [Richard] Mühlfeld does here.”

Suddenly, retirement lost its appeal, and the *Clarinet Trio in A minor* was the first of several works that Brahms wrote to showcase Mühlfeld’s outstanding abilities.

Despite this inspiration, the work is often labeled simply as a “trio,” acknowledging the importance of the other two instruments. In fact, the piece initially sounds like an unaccompanied cello sonata, until the clarinet and piano join in. The four movements traverse a wide variety of moods, from relaxed languor to anxious agitation. The finale particularly keeps us on our toes, thanks to its multiple shifts between dupe and triple pulsations.

LUDWIG VAN BEETHOVEN (1770–1827) *String Quartet in F major, op. 59, no. 1* (1806)

In February 1806, the Schuppanzigh Quartet gathered for an exciting rehearsal: their patron, Count Razumovsky, had commissioned three new quartets from Vienna’s most admired composer, Ludwig van Beethoven, and they were about to read through the parts of the *Quartet in F major*, op. 59, no. 1, for the first time. The run-through began—and according to Carl Czerny, Beethoven’s pupil, their reaction was incredulous laughter. Had Beethoven played a joke on them? Had he substituted some other piece?

The Schuppanzigh Quartet was not alone in their befuddlement. Others called it “crazy music” or “patchwork by a madman.” Beethoven, however, was unfazed; he told one doubter that this

music “was not for you, but for a later age.” In fact, that later age was not long in arriving; just a year later, Viennese newspapers were calling the “Razumovsky” quartets “difficult but fine.”

It is true that Beethoven incorporated many unexpected elements in this quartet. The cello repeatedly has the starring role—even though, as in the start of the second movement, it might be a melody on just one repeated pitch. Still, there is something for everyone in this diverse work, including a “Thème Russe” in the finale to honor the Russian count.

Festival Mozaic Board of Directors



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 volunteered

with a number of organizations. Since moving to San Luis Obispo he has served as president of the board of the San Luis Obispo County Arts Council (ARTS Obispo) on the board of the San Luis Obispo Symphony and is an active volunteer with Woods Humane Society. Steve and Dwyne are now in the process of opening SLO Provisions, a gourmet and specialty food market. Steve joined the Festival Mozaic Board of Directors in 2011.



MICHAEL RITTER, Secretary

and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados and olives. 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, where he served as President and Chief Operating Officer. Mike is President of the Board of Trustees of the Avila Beach Community Foundation. He is an avid sailor, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandchildren.



MARTI JORGENSEN LINDHOLM

holds degrees in piano performance and a doctorate in music education. A San Luis Obispo native, Marti became a music educator

to help children learn that they could make music. In retirement, her greatest joy has been playing chamber music, accompanying various local productions, and teaching privately and being the Music Director/ Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. Marti loves traveling with her new husband Allan either to see her granddaughters in Washington, son in the Bay area, or adventuring abroad.



JERI CORGILL, Vice President

is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Jeri

holds a Bachelor's in Business Administration and a Master's of Public Policy from Cal Poly. Her love of music began as a small child, and she studied oboe at CSU Northridge and New England Conservatory. She has a cat named Mozart. Jeri's appreciation of Festival Mozaic began after attending her first Mozart Festival in 1980. She has a cat named Mozart.



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 and is a member of the Rotary. His interests include opera, cycling, music, family history and travel. He is married and has four children and six grandchildren. He has had many years of singing experience with various choral groups and has performed in the chorus of OperaSLO.



JO ANNE HEYWOOD MILLER

is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. A successful engineer and entrepreneur, she started

a west coast branch of Golden Seeds, a nation-wide angel network that invests in women-backed businesses. She serves on the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship, the Cal Poly Engineering Dean's Advisor Council and the University of Colorado Engineering Dean's Council. She has a BS in Mathematics from the University of Michigan, an MS in Computer Science from the University of Colorado and an MBA from the University of Chicago.



WARREN JENSEN, Treasurer

recently retired after 26 years as an attorney in the San Luis Obispo County Counsel office. He was in private practice in Northern California

for ten years prior to moving to San Luis Obispo. He has a long-standing and deep interest in classical music. As a youth, 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. He and his wife enjoy movies, concerts, reading, and travel.



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, and was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. John current runs John Gilbert Co., a national healthcare executive search firm. John has served on the board of Congregation Beth David. He lives in San Luis Obispo with his wife Marian, a concert pianist.



GAIL KAMMERMEYER

was born and raised in Los Angeles, where she 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 LA Phil and supported the building of the Walt Disney Concert Hall.



ANNE MARR

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. She has been involved 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.



JANO KRAY

is a native Californian who spent part of her childhood on the Central Coast before relocating to the Bay Area. She returned to the Central Coast in 2010 and now makes her

home in San Luis Obispo. Jano has had a successful career specializing in information technology strategy and technical training, working with financial institutions, retail, and corporate clients. She spent 14 years at Stanford University working in fundraising/donor management, ecommerce, and information security. Jano has been a dedicated fan and supporter of Festival Mozaic since attending her first concert at Chapel Hill in 2010.



DON MARUSKA

was vice president of marketing for the company that became E*Trade and was founder and CEO of three Silicon Valley companies. Don now serves as a business

coach, speaker, and workshop leader around the world. Don has written two books: "How Great Decisions Get Made" and "Take Charge of Your Talent," and he has appeared on C-SPAN and PBS stations, and been heard on radio stations across America. He holds a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter in Morro Bay, California.



JULIANE McADAM

and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Her teaching career spanned 40 years, teaching English and Spanish to middle school

students. She currently volunteers and oversees grant applications for SLO's Senior Nutrition Program. For years she timed 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. She has degrees from Stanford and the University of Missouri-Kansas City.



SUSAN BRANCHE POTEET

came to San Luis Obispo from New Orleans where she worked with the Army Corps of Engineers building the Hurricane Protection System. Her engineering background

also includes water/wastewater projects. Susan earned a BSBA-Finance degree from the University of Central Florida, where she subsequently taught while managing her own private tax and accounting practice. Susan serves on the Board of Directors for the San Luis Obispo County Public Library Foundation and for RISE.



MIKE POYNTZ

is a mortgage loan officer at Central Coast Mortgage. In his prior career he worked as an insurance risk advisor with RL Insurance and Associates and Morris

and Garritano. He and his wife, Erica, a nurse, have lived in San Luis Obispo since 2009. He has a Bachelor's degree in Finance and Risk Management from Sacramento State University. When Mike is not discussing the intricacies of Real Estate finance with clients and other professionals you can find him either camping, enjoying great food and wine, or on a golf course somewhere on the Central Coast.



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, also served on faculty member at UCSD Medical School. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast in 2000.



BERN SINGSEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. He trained in Economics at Oberlin and 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 and Lincoln Center. 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. He enjoys biking, primitive and modern art, choral singing, and bluegrass music.

2015 Festival Mozaic Staff and Technical Crew



**BETTINA SWIGGER,
Executive Director**

developed a love of music when she began playing the viola at age five. Originally from Albuquerque, New Mexico, Bettina comes 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 the manager of the Colorado College Summer Music Festival, a training program for pre-professional musicians. She holds a bachelor's degree in Comparative Literature from Colorado College. A passionate advocate for all the creative arts, Bettina has served as an elected member of the National Emerging Leaders Council for Americans for the Arts. She serves on the board of Arts Obispo, the San Luis Obispo County Arts Council and 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.



**DAVE GEORGE,
Operations and
Personnel Manager**

grew up in a musical family in Arlington, Virginia. He started studying piano at age 5 and double bass at age 10. He received a bachelor of music in double bass from the Cleveland Institute of Music and a bachelor of arts in economics from Case Western. He attended graduate school at the University of Maryland where he earned a master of music while working on the staff of the National Orchestral Institute. Most recently, Dave served as the Assistant Personnel Manager at the Baltimore Symphony for the past two seasons. As a bassist, Dave has performed with the Baltimore, National, and San Luis Obispo symphonies, the Chautauqua, Pacific, Tanglewood, and Staunton music festivals, and the Grammy-nominated Inscape Chamber Orchestra. In 2009, he was selected as principal bass for the inaugural YouTube Symphony at Carnegie Hall. Dave lives in San Luis Obispo with his wife Jessica, a preschool teacher and music therapist, and their two cats, Henry and Shea.



**KATHY EAST, Office
Manager and Bookkeeper**

located permanently to the Central Coast 16 years ago after vacationing in the area for many years. She brings 26 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 Brandi and Max.



**SUSAN DESMOND,
Volunteer Coordinator
and House Manager**

has been Volunteer Coordinator/House Manager at the Clark Center for the Performing Arts for the past fourteen years. An active member of the local theatre scene, Susan has volunteered for the SLO Little Theatre, Central Coast Follies, and Chameleon Productions among others. She's thrilled to join Festival Mozaic this season as Volunteer Coordinator/House Manager and looks forward to getting to know a whole new group of volunteers and music lovers.



**PRUDY LOVTANG,
Housing Coordinator and
Ticketing Concierge**

is a native of SLO County, born in Arroyo Grande, raised in Santa Margarita, taught at Los Osos Middle School for 31 years and was recruited for Festival Mozaic when she retired. She was surprised to realize that

this is her 9th year with the Festival, selling tickets and arranging housing for our musicians. When it's not Festival time, she loves to travel to Kentucky and Oregon to visit grandchildren, read, do aqua aerobics, stitch, quilt and sing in her church choir.



**ZACHARY HUBBARD,
Technical Director**

has performed and stage managed concerts and events all over the country and the world, including performances at 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.



**ALYSON McLAMORE,
Program Notes and
Lectures**

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.

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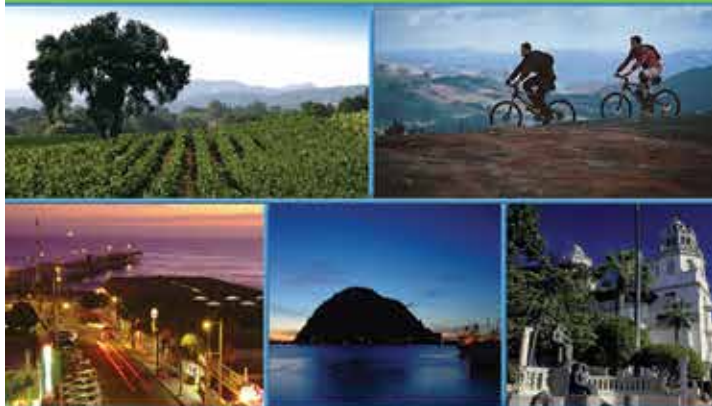
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