

FESTIVAL

MOZAIC

2019 Summer Music Festival

JULY 24 - AUGUST 4, 2019 SAN LUIS OBISPO COUNTY, CALIFORNIA

MUSIC OF THE
OLD **WORLD**

49th

ANNIVERSARY
SEASON

SCOTT YOO
MUSIC DIRECTOR

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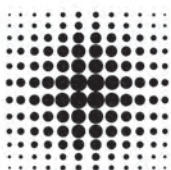


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Music of the Old World by Jeanie Greensfelder

Melodies combine and converse
culture to culture, and music evolves:
fresh flavors flow from flamenco
to Scarlatti, Beethoven, and Bartók.

The Arabic *oud* became our lute,
taarija, our tambourine, *qithara*,
our guitar as the Moorish influence
spread from country to country.



ABOUT THE COVER ART:

The Past Informs the Future

© 2018, Joanne Beaule Ruggles

Each year, Festival Mozaic partners with a local artist to produce an original work, which adorns the cover of the Summer Festival program and marketing materials, and is reproduced on the Festival's annual poster, a popular collectible item for private homes and local businesses. The poster is available for purchase, framed and unframed. The original work will be sold in auction during the Summer Festival, with half of the proceeds going to the artist and half the proceeds going to the Festival.

Joanne Beaule Ruggles was selected as the 2019 Festival Artist. Ruggles is an award-winning figure artist known for her innovative use of unorthodox tools, processes, and techniques. Professor Emeritus Ruggles taught studio art for 30 years at California Polytechnic State University, San Luis Obispo, winning the university's Distinguished Research Award in 2004. Her art is displayed world-wide in museums, galleries, and private collections.

Joanne Beaule Ruggles created her original painting, *The Past Informs the Future*, to reflect the theme of Festival Mozaic's 49th Anniversary Summer Season, *Music of the Old World*. The artwork is acrylic on canvas and measures 30" x 40". For more information about the artist, visit joannebeauleruggles.com.

A Ukrainian ballad deepens a piano
quintet, klezmer ignites an overture,
and gypsy tunes stir a Brahms serenade:
music bonding, bringing us together.

(c) 2019 Jeanie Greensfelder

Greensfelder is the former poet laureate of San Luis Obispo County.
Learn more about her at jeaniegreensfelder.com.



Welcome to the 49th Anniversary Season of Festival Mozaic

This summer's festival is about Music of the Old World in two senses. On one hand, we will see how ancient cultures inspired later composers. On the other, we'll discover how closely classical music and *world music* are linked.

You might wonder how these divergent types of music could possibly be related. During this festival, we invite you to expand your thinking. With our distinguished performers as your guides, explore the interweaving and interconnectedness of musical genres and art forms.

Some of the origins of classical music as we know it come from ancient Middle Eastern cultures, by way of Moorish influences on the Iberian Peninsula. The music of Spain played an important role in the early development of Western classical music. This is most clear in works by Domenico Scarlatti, who traveled from Italy to serve the Queen of Spain during the early 18th century.

Scarlatti composed an astonishing 555 keyboard sonatas during that time. He used the sounds and rhythms that he heard all around him. Scarlatti adapted Spanish guitar techniques to his Italian Baroque sensibility by composing rhythmic motifs for the violin, an instrument that historically had a more melodic part. This is one reason that I have asserted that Domenico Scarlatti created the original world music. Later, Scarlatti's interpretation of these old-world elements inspired many composers in succeeding eras, including Brahms and Chopin.

Thank you for choosing to spend these 12 days with us. We hope you enjoy the Music of The Old World as you discover Scarlatti's inspiration with us in fun, festive, and intimate performances in some of the most beautiful venues in San Luis Obispo County. As they say during flamenco performances, "¡Olé!"

A handwritten signature in black ink, appearing to read 'Scott Yoo'.

Scott Yoo, Music Director

About Scott Yoo

Scott Yoo is the Chief Conductor and Artistic Director of the Mexico City Philharmonic and the Music Director of Festival Mozaic. He is also the Host and Executive Producer of the all-new PBS series *Now Hear This*, the first show about classical music on American prime time TV in 50 years. He has been the Conductor of the Colorado College Music Festival since 2002, and the founder of the Medellín Festicámara, a chamber music program that brings together world-class artists with underprivileged young musicians. In 2020 he will inaugurate a similar program in Mexico City.

Mr. Yoo has conducted the Dallas, Indianapolis, New World, San Francisco and Utah Symphonies, and the St. Paul Chamber Orchestra. In Europe, he conducted the London Symphony, Royal Scottish National Orchestra, English Chamber Orchestra, City of London Sinfonia, the Britten Sinfonia, L'Orchestre Philharmonique de Radio France, the Ensemble Orchestral de Paris, Odense Symphony and the Estonian National Symphony. In Asia, Mr. Yoo has led the Yomiuri Nippon Symphony Orchestra in Tokyo and the Seoul Philharmonic and Busan Philharmonic in Korea.

After beginning his musical studies at age three, Scott Yoo 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, Mr. Yoo founded the Metamorphosen Chamber Orchestra, leading the orchestra in its subscription series at Jordan Hall and in 100 concerts on tour. He attended Harvard University, where he received a bachelor's degree.

From the President of the Board of Directors

On behalf of the Board and staff I am so grateful to not only be welcoming you as patrons to our outstanding summer music festival, but also to be welcoming our newly appointed Executive Director, Lloyd Tanner. Lloyd joined us on May 23rd and brings over 20 years of Performing Arts Management experience to our Festival and our community. I hope you will have a chance to engage with Lloyd, Scott and the fantastic musicians who are bringing 'Music of the Old World' to San Luis Obispo County.

Enjoy the music, the venues, the food and the wine—all part of the experience of Festival Mozaic!



Jo Anne H. Miller, President, Board of Directors



History of Festival Mozaic

During the latter half of the eighteenth century, while Wolfgang Amadeus Mozart was composing and performing all over Western Europe, something was happening on the other side of the world in California. Mission San Luis Obispo de Tolosa was founded in 1772 by Father Junipero Serra, linking a small Chumash village to El Camino Real and the rest of the California Missions.

In 1971, a group of visionary people started a music festival in the small agrarian community now known as San Luis Obispo. The Festival honored Mozart and all the musical genius and inspiration that his name embodies. This effort was led by Cal Poly Professor and Bassist Clifton Swanson.

The first festival began modestly with three performances over a weekend, featuring music by Mozart, Bach, Brahms and others. The price of admission to a concert was \$2.50 (\$1.50 for students). Over the years, the festival grew rapidly to six, nine, and then eleven concerts. In 1981, the Festival played a special role in history with a concert given by Dmitri and Maxim Shostakovich with cellist Mstislav Rostropovich, after their successful defection from the Soviet Union.

By the mid-1980s, the San Luis Obispo Mozart Festival had grown to 20 concerts each summer, including orchestral, chamber, and choral music led by John Russell. During the decades of Clif's tenure as Music Director, the Festival hosted luminaries such as Edgar Meyer, the Kronos Quartet, Turtle Island String Quartet and many stars of the classical music world, including Richard Goode, Hilary Hahn, Jeffrey Kahane, and many others. Clifton Swanson served as Music Director until 2005, when he passed the baton to Scott Yoo.

Over its nearly five decades, the Festival has offered an ever-expanding range of programming, including early music, jazz, contemporary music, opera, world music, and new commissions and world premieres. These concerts have taken place in a variety of venues throughout San Luis Obispo County, including Missions in San Luis Obispo and San Miguel, Serra Chapel (formerly Chapel Hill) in Shandon, the Harold J. Miossi CPAC at Cuesta College, and the Performing Arts Center on the campus of Cal Poly University. In 2008, the Festival adopted the brand "Festival Mozaic" to more accurately depict the full spectrum of music performed at the festival and to differentiate itself from the dozens of other Mozart Festivals around the world.

In 2007, the Festival launched a year-round presence with its popular WinterMezzo Chamber Music Series. In 2009, Scott Yoo debuted the Notable Encounter Series, which is designed to teach 21st century audiences about classical music as an art form. Since the Notable Encounter series' launch, these programs have become the foundation for all Festival programming.

In 2019, our 49th season, the Festival continues its artistic evolution, bringing the world's best musical influences to San Luis Obispo County through performances and informative educational music experiences. The Festival draws visitors from around the state, country and the world to its events each year to enjoy the bounty of our region and our warm hospitality.

As we look ahead to the Festival's 50th Anniversary Season in 2020, please consider making a gift of any kind to support our work.



Clifton Swanson,
Music Director
Emeritus

50th
Season



2020 Summer Music Festival

Since 1971, artists have gathered here in San Luis Obispo for memorable orchestra and chamber music concerts, engaging and informative musical experiences, and performances from all genres that have inspired both the novice and aficionado. For our 50th season, we promise to continue this path as we look well into the future. We are creating our mosaic from all the performing arts into one amazing Festival Mozaic for next summer.

We look forward to sharing the details this fall!

FESTIVAL MOZAIC

WinterMezzo Chamber Music Series

WinterMezzo I Nov 15–17, 2019

WinterMezzo II Feb 20–23, 2020

WinterMezzo III Apr 17–19, 2020

Events held in beautiful venues
throughout San Luis Obispo County.



Scott Yoo, Music Director



Festival Mozaic's WinterMezzo Chamber Music Series features three weekends of great works of chamber music, offering sequential ways to connect to the music and the artists. We encourage you to attend multiple events each weekend to experience the special intimacy that only happens at Festival Mozaic.

Four enthralling types of events await you at this year's WinterMezzo. Notable Encounter Insights are a one-hour tour behind the music. Join the artists in a musical and culinary adventure with our Notable Encounter Dinners. In the Master Classes, experience Festival artists guiding local musicians in the art of performance. And finally, hear all the works come together at the Concert to finish off the weekend.

WINTERMEZZO TICKETS ON SALE AUGUST 5

Visit FestivalMozaic.com or call (805) 781-3009



/FestivalMozaic

2019 SUMMER FESTIVAL-AT-A-GLANCE

DATE	TIME	EVENT	VENUE	PROGRAM
Wed., 7/24	12:00 p.m.	FREE Midday Mini-Concert: Susan Cahill Double Bass Recital	Community Church of Atascadero	Granados, Ravel, Gliere, Bottesini, Koussevitzky, Susan Cahill
Wed., 7/24	5:30 p.m.	Notable Encounter Dinner: Ravel's Iberian Influence	Halter Ranch Vineyard, Paso Robles	Ravel, hosted by Scott Yoo
Thu., 7/25	3:00 p.m.	FREE Master Class: Piano with John Novacek	WinklerPrins Residence, San Luis Obispo	
Thu., 7/25	7:30 p.m.	Chamber Series: Opening Night	United Methodist Church, San Luis Obispo	Mozart, Schulhoff, Ravel
Fri., 7/26	10:30 a.m.	FREE Master Class: Flamenco Dancing Workshop	Movement Arts Center, San Luis Obispo	Illeana Gomez
Fri., 7/26	7:30 p.m.	UnClassical Series: Flamenco with Illeana Gomez	Dana Adobe Cultural Center, Nipomo	Flamenco dance, guitar, percussion & vocals
Sat., 7/27	11:00 a.m.	Notable Encounter Luncheon: Bartók's Synthesis of East & West	Dallidet Adobe & Gardens, San Luis Obispo	Bartók, hosted by Caitlin Lynch
Sat., 7/27	2:00 p.m.	FREE Master Class: Clarinet with Anton Rist	Performing Arts Center Pavilion, San Luis Obispo	
Sat., 7/27	7:30 p.m.	Orchestra Series: Baroque in the Vines	Serra Chapel, Shandon (formerly Chapel Hill)	Avison, A. Scarlatti, Handel, Vivaldi
Sun., 7/28	2:00 p.m.	Chamber Series: European World Music	Congregation Beth David, San Luis Obispo	Mozart, D. Scarlatti, Bartók, Dvořák
Sun., 7/28	5:00 p.m.	UnClassical Series: Ancient Future	See Canyon Fruit Ranch, Avila Beach	Guitar, violin, keyboard, & Indian percussion
Mon., 7/29	11:00 a.m.	FREE Family Concert: Carnival of the Animals	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Saint-Saëns, with dance & narration
Mon., 7/29	6:30 p.m.	FREE Pre-Concert Lecture: Resplendent Baroque	Experimental Theater at Cuesta College, San Luis Obispo	Dr. Alyson McLamore
Mon., 7/29	7:30 p.m.	Orchestra Series: Resplendent Baroque	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Avison, A. Scarlatti, Handel, Vivaldi
Tues., 7/30	5:30 p.m.	Notable Encounter Insight: Chopin's Cello Sonata (SOLD OUT)	Home of Katherine and George Drastal, San Luis Obispo	Chopin, hosted by Brian Thornton
Wed., 7/31	12:00 p.m.	FREE Midday Mini-Concert: Premieres by Michael Fine	Santa Rosa Catholic Church, Cambria	Three new works by Michael Fine
Wed., 7/31	3:30 p.m.	FREE Open Rehearsal: Mozart in the Mission	Mission San Luis Obispo de Tolosa	Mozart, Haydn
Wed., 7/31	5:30 p.m.	Benefit Dinner	Mission Plaza, San Luis Obispo	Luna Red, Claiborne & Churchill
Wed., 7/31	6:30 p.m.	FREE Pre-Concert Lecture: Mozart in the Mission	Parish Hall, Mission San Luis Obispo de Tolosa	Dr. Alyson McLamore
Wed., 7/31	7:30 p.m.	Orchestra Series: Mozart in the Mission	Mission San Luis Obispo de Tolosa	Mozart, Haydn
Thu., 8/1	12:00 p.m.	FREE Midday Mini-Concert: Grace Park Violin Recital	Unitarian Universalist, San Luis Obispo	Schumann, Enescu, Dvořák, Sarasate
Thu., 8/1	7:30 p.m.	UnClassical Series: Take 3	Clark Center for the Performing Arts, Arroyo Grande	Pop with a classical twist on violin, cello, & piano.
Fri., 8/2	9:00 a.m.	Backstage Breakfast and Tour	Experimental Theater at Cuesta College, San Luis Obispo	SLO Provisions
Fri., 8/2	10:30 a.m.	FREE Open Rehearsal: Spanish Flair	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Brahms, Rodrigo, de Falla
Fri. 8/2	3:00 p.m.	FREE Master Class: Guitar with Robert Belinic	Experimental Theater at Cuesta College, San Luis Obispo	
Fri., 8/2	7:30 p.m.	Chamber Series: Silver and Gold	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Michael Fine, Françaix, Beethoven, Turina
Sat., 8/3	12:00 p.m.	FREE Midday Mini-Concert: Serious Mozart, Fun(ny) Beethoven with John Novacek	Trinity United Methodist Church, Los Osos	Mozart, Beethoven
Sat., 8/3	6:30 p.m.	FREE Pre-Concert Lecture: Spanish Flair	Experimental Theater at Cuesta College, San Luis Obispo	Dr. Alyson McLamore
Sat., 8/3	7:30 p.m.	Orchestra Series: Spanish Flair	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Brahms, Rodrigo, de Falla
Sun., 8/4	10:00 a.m.	Notable Encounter Brunch: Brahms in the Gypsy Style (SOLD OUT)	Home of Jo Anne and Rick Miller, San Luis Obispo	Brahms, hosted by Scott Yoo
Sun., 8/4	2:00 p.m.	Chamber Series: Scott Yoo and Friends	Harold J. Miossi CPAC at Cuesta College, San Luis Obispo	Prokofiev, Paquito D'Rivera, Piazzolla, Soler, Brahms

2019 Festival Artists

VIOLIN

Erik Arvinder
Vamlingbo Quartet

Steven Copes
Concertmaster, St. Paul Chamber Orchestra

Clinton Dewing
Jacksonville Symphony

Aurelia Duca
Principal Second, Jacksonville Symphony

Rolf Haas
St. Paul Chamber Orchestra

Abigel Kralik
Kovner Fellow, Juilliard School

Grace Park
1st Place, Naumburg Violin Competition

Grace Seng
San Luis Obispo Symphony

Elly Suh
International Prize Winner

Jason Uyeyama
La Sierra University

Anthony Wong
Hong Kong Baptist University

Jisun Yang
*Assistant Concertmaster,
San Diego Symphony Orchestra*

Scott Yoo
Music Director, Festival Mozaic

VIOLA

Maurycy Banaszek
East Coast Chamber Orchestra

Michael Casimir
St. Louis Symphony

Jessica Chang
Founder, Chamber Music by the Bay

Caitlin Lynch
Aeolus Quartet

Jessica Oudin
Atlanta Symphony Orchestra

CELLO

Andrew Hayhurst
San Diego Symphony Orchestra

Jonah Kim
Founding Member, Ensemble San Francisco

Sophie Shao
University of Connecticut

Dariusz Skoraczewski
Principal, Baltimore Symphony Orchestra

Brian Thornton
Cleveland Orchestra

BASS

Susan Cahill
Colorado Symphony Orchestra

Robert Franenberg
Rotterdam Philharmonic Orchestra

FLUTE

Alice K. Dade
University of Missouri

Marcia McHugh
Baltimore Symphony Orchestra

OBOE & ENGLISH HORN

Xiaodi Liu
Oboe, Atlanta Symphony Orchestra

Cassie Pilgrim
Principal Oboe, St. Paul Chamber Orchestra

Robert Walters
English Horn, Cleveland Orchestra

CLARINET

Michael Fine
Grammy Award-Winning Producer

Anton Rist
Principal, Metropolitan Opera Orchestra

BASSOON

Conrad Cornelison
Principal, Jacksonville Symphony

Lisa Nauful
Principal, San Luis Obispo Symphony

Fei Xie
Principal, Minnesota Orchestra

HORN

Young Kim
St. Louis Symphony Orchestra

Kaitlyn Resler
Florida Orchestra

Avery Roth-Hawthorne
Alumni, Juilliard School

Paul Stevens
University of Kansas

TRUMPET

Jack Brndiar
Cleveland Chamber Symphony

Michael Tiscione
*Associate Principal,
Atlanta Symphony Orchestra*

TIMPANI & PERCUSSION

Scott Higgins
Percussion, Colorado Ballet Orchestra

Michael Roberts
*Assistant Principal Percussion,
Oregon Symphony*

Kevin Schlossman
Percussion, Portland Opera

Shannon Wood
Principal Timpani, St. Louis Symphony

HARP

Meredith Clark
Principal, Oakland Symphony

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Grammy Award Nominee

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Solo and Chamber Guitarist

Adrian Jost
Bandoneon, Trio Garufa

2019 Featured Artists



ROBERT BELINIĆ, Guitar

Robert won the Young Concert Artists International Auditions in New York, and is the only guitarist ever chosen for the YCA roster. He has performed extensively in Europe and in the U.S., both as a soloist and a collaborator. Some of his U.S. appearances include performances at Lincoln Center, Carnegie Hall, Kennedy Center,

92nd Street Y, Merkin Concert Hall, Spivey Hall, Morgan Library and the Isabella Stewart Gardner Museum. As a passionate teacher, an avid educator and outreach advocate, Robert has collaborated and given masterclasses at numerous universities and conservatories across the U.S., including the renowned Curtis Institute of Music.

Generously sponsored by Lucia Cleveland and Paul Vanderheyden



SUSAN CAHILL, DOUBLE BASS

Susan has been a member of the Colorado Symphony Orchestra since 1997. She regularly performs with the St. Paul Chamber Orchestra and Colorado Chamber Players and is on the faculty of the University of Denver and the Colorado College Summer Music Festival. A fan of diverse styles, Susan

has appeared with the American roots band *The Boulder Acoustic Society*, is a founding member of *Grande Orquesta Navarre*, and is co-director of Denver Eclectic Concerts, a series that fuses classical traditions with other musical genres. A Chicago native, she is a graduate of Indiana University's Jacobs School of Music and plays an 1823 bass made by Giuseppe Santori of Turin.

Generously sponsored by Anne Brown



MICHAEL FINE, Composer

Michael is widely acknowledged as one of the top producers of classical music recordings in the world and holds a Grammy Award for Classical Producer of the Year. Additionally, he has been artistic manager of orchestras including the Seoul and Rotterdam Philharmonics, Orchestre Philharmonique de

Radio France, and Gergiev Festival Rotterdam. In 2017 and 2018 Michael was named Composer-in-Residence at Habana Clásica, Cuba's first international classical music festival. A recording of his music with the Royal Scottish National Orchestra was recently released by the French label Evidence. As a clarinetist, Michael is a regular performer at Festival Mozaic and the Tongyeong International Festival.

Generously sponsored by Diane and Marty Moroski



JONAH KIM, Cello

Jonah made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra in 2003. The same year, he also appeared with the National Symphony Orchestra in Washington, DC. Jonah graduated from the Juilliard School and the Curtis Institute in spring of 2006 at the age of 17, and has

appeared as soloist with the National Symphony Orchestra, New Philharmonia, Symphony of the Americas, Orquestra Sinfônica Nacional and many others. He has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center. He has recorded at Skywalker Sound and Hit Factory studios and is the recipient of two Grammy awards.

Generously sponsored by Jo Anne and Rick Miller



JOHN NOVACEK, Piano

John is a Grammy nominee and Steinway artist, regularly touring the world as a soloist, recitalist and chamber musician. He has performed in the world's preeminent venues, including Carnegie Hall, Kennedy Center, Hollywood Bowl and major halls in Europe and Japan. He's appeared at dozens of festivals, among them Aspen, La Jolla, Ravinia, Wolf Trap, BBC Proms, Lucerne and Verbier. As a chamber musician, John has performed with Leila Josefowicz, Lynn Harrell, Yo-Yo Ma, and Joshua Bell. His own compositions are performed by the 5 Browns, Ying Quartet, Three Tenors, and pop diva Diana Ross and he has over 30 CDs on major labels including Naxos, Sony/BMG, and Universal Classics.

Generously sponsored by Jo and Ben McRee



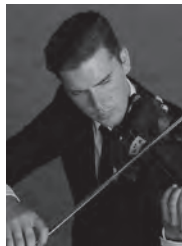
FEI XIE, Bassoon

Fei was named principal bassoon of the Minnesota Orchestra in 2017. He served as principal of the Baltimore Symphony Orchestra from 2012-2017, having joined the orchestra as second bassoon in 2008. Previously, he was a member of the Houston Grand Opera Orchestra and the Mansfield Symphony. He has performed as

guest principal with the Houston Symphony and the Baltimore Chamber Orchestra, and has performed at several festivals including Sun Valley, Tanglewood, and Compos do Jordão in Brazil. A Chinese native, Fei is the son of renowned Peking Opera musicians. He holds degrees from the Oberlin Conservatory and Rice University.

Generously sponsored by Joan Gellert-Sargen

2019 Festival Artists



ERIK ARVINDER, Violin

is a founding member of the Vamlingbo Quartet, which released its debut recording on the BIS label in 2017, and the founder and artistic director of the Leksand Chamber Music Festival. Erik has served as the concertmaster of a number of renowned ensembles including the Royal Swedish Opera, Norrköping Symphony Orchestra and the Wermland Opera Orchestra, and was a member of the Royal Stockholm Philharmonic Orchestra. In addition to his playing, Erik is known for his arrangements and orchestrations. His works have been performed and recorded by celebrated ensembles throughout the world.

Generously sponsored by Chris Hays and David Slater



MAURYCY BANASZEK, Viola

joined the Concert Artist Faculty at Kean University in 2011. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg. Founding member of the conductor-less chamber orchestra ECCO, he toured with the Musicians from Marlboro, performed with the Guarneri String Quartet and has frequently appeared at BargeMusic in New York. He was recently featured as a soloist with the National Symphony Orchestra of Mexico. He is a graduate of the Manhattan School of Music, where he studied with Michael Tree.

Generously sponsored by Edie and Bo Lycke



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 Karen and Eric Warren



MICHAEL CASIMIR, Viola

won the Laureate Award in the 2008, 2011, and 2015 International Sphinx Competitions, and the grand prize at the 2013 Hudson Valley Philharmonic Competition. He has appeared as Guest Principal of the London Philharmonic, and is currently performs with the St. Louis Symphony for the 2018-19 season. Michael recently acquired his post-baccalaureate degree from the Curtis Institute of Music in May 2018. While at Curtis, he performed regularly with the New York Philharmonic, Philadelphia Orchestra, and Orpheus Chamber Orchestra. He is also the composer and arranger for a recently-released mobile game that can be found on the Apple App Store and Google Play.

Generously sponsored by Elizabeth and Eric Barkley



JESSICA CHANG, Viola

is the founder and director of Chamber Music by the Bay, which brings concerts to over 2,000 youth in the Bay Area annually. Festival appearances include Bard Music West, the Perlman Workshop, Aspen, Verbier, Tanglewood, IMS Prussia Cove, Music from Angel Fire, Savannah Music Festival, Taos School of Music and performances on NPR's Performance Today. She also served as violist of the Afiara Quartet, which was the Quartet-in-Residence at the Royal Conservatory in Toronto and visiting faculty at The Banff Centre. Jessica holds degrees from Yale, Juilliard, and Curtis, and performs frequently with Chamber Music Silicon Valley, Ensemble Illume, and Ensemble San Francisco.

Generously sponsored by Mary Bianco and the MOCA Fund



MEREDITH CLARK, Harp

is a San Francisco-based harpist whose varied interests have taken her all over the world to perform. Recent performance highlights include performing as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, a residency at the Lou Harrison House and solo appearances with the conductor-less chamber ensemble *One Found Sound*. As a chamber musician, Meredith has been featured in the *Other Minds Festival* and with San Francisco new music group *Earplay*. Meredith is the Principal Harpist for the Oakland Symphony and performs frequently with other Bay Area orchestras. Meredith earned harp performance degrees at Oberlin and the Cleveland Institute of Music, studying under Yolanda Kondonassis.

Generously sponsored by Susan and Mark Frink



STEVEN COPES, Violin

has served as Concertmaster of the St. Paul Chamber Orchestra since 1998. He is also a frequent Guest Concertmaster, having led the Chamber Orchestra of Europe and Mahler Chamber Orchestra on numerous tours and recordings, and has served in the same capacity with the Royal Concertgebouw Orchestra, the San Francisco Symphony, the London Philharmonic, the Pittsburgh Symphony and the Baltimore Symphony. 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, and Marlboro, among others. He holds degrees from the Curtis Institute and Juilliard School.

Generously sponsored by Libbie Agran


CONRAD CORNELISON, Bassoon

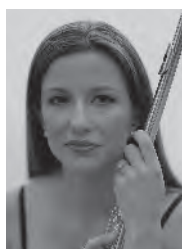
is Principal Bassoonist of the Jacksonville Symphony and Adjunct Professor of Bassoon at the University of North Florida. He has previously held the positions of Second Bassoon with the Houston Grand Opera and Principal Bassoon of the Baton Rouge Symphony Orchestra. He has also performed as a guest musician with the Houston Symphony, Houston Ballet, San Antonio Symphony, and the Louisiana Philharmonic. Mr. Cornelison holds degrees from Juilliard and Rice University.

Generously sponsored by Bette Bardeen


NOAM ELKIES, Harpsichord/Piano

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 Jill Anderson and Steve Jobst


ALICE K. DADE, Flute

is an award winner of the Olga Koussevitsky Wind Competition and the New York Flute Club Competition. She has performed as soloist with the Guanajuato Symphony, PRIZM Festival Orchestra, and the Festival Mozaic Orchestra. She has performed chamber music as part of the Busan One Asia Festival, Chestnut Hill Chamber Series, Concordia Chamber Players, the Princeton Festival, and Summerfest of Kansas City. As Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra, Ms. Dade performed in concert tours to Russia, Germany, Italy, and Belgium. Her first solo album, *Living Music*, was released in February 2018 on Naxos. Alice is a Powell Artist and plays a handmade 14K Powell Flute with a platinum headjoint.

Generously sponsored by Polly Monson


ROBERT FRANENBERG, Bass

has been a member of the Rotterdam Philharmonic Orchestra since 1984. In 1986 he took a part time position there to enable him to concentrate in performance on period instruments. He is also a member of the Orchestra of the 18th Century and the double bassist/violone player with the Netherlands Bach Society. He has toured with the Bach Collegium Japan, Gabrieli Consort, Netherlands Wind Ensemble, The English Concert and Dunedin Consort. A California native, he received a Bachelor of Music degree from the California State University, Northridge, and pursued additional studies at the Sweelinck Conservatorium in Amsterdam.

Generously sponsored by Kathryn Lawhun and Mark Shinbrot


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 Mary Baiamonte


SUSAN GRACE, Piano

is Associate Chair, Artist-in-Residence and Lecturer in Music at Colorado College and Music Director of the Colorado College Summer Music Festival. She has performed as a recitalist, chamber musician, and concerto soloist in the United States, Europe, the former Soviet Union, South Korea, India and China. Susan is a member of Quattro Mani, an internationally acclaimed two-piano ensemble. She has recorded for Bridge Records, the Belgium National Radio, WFMT in Chicago, the Society of Composers, Wilson Audio, Klavier International and Klavier Music Productions. She was nominated for a Grammy in 2005 in the Best Small Ensemble Performance category.

Generously sponsored by Barbara Johnson


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 the Principal Second Violinist of the Jacksonville Symphony and attended the Casella Conservatory in Italy.

Generously sponsored by Candice Lusk

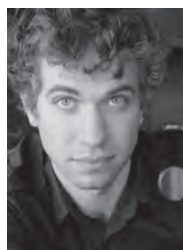

ROLF HAAS, Violin

performs all over the world as a soloist, recitalist, and chamber musician. He currently plays regularly as part of the St. Paul Chamber Orchestra, Potsdam Chamber Academy, Graz Chamber Orchestra, and the Munich Chamber Orchestra. Rolf's mother is an artist, and Rolf has frequently been involved in performances with visual artists, helping to show a unity between the disciplines. He plays on a Gagliano violin previously played by his grandfather.

2019 Festival Artists

Rolf is also a respected hip-hop artist and is a founding member of the group Nocturnal Unit. He holds diplomas from the Kunst Universitat in Graz, Austria and the University of Minnesota.

Generously sponsored by Julie and Rick Sample.



ANDREW HAYHURST, Cello

has been a member of the San Diego Symphony since 2015. He has performed with the Los Angeles Philharmonic and Los Angeles Opera, and has recorded in many major Hollywood studios. Mr. Hayhurst has performed on NPR and Los Angeles's *KMozart* and has been awarded scholarships from the Colburn School of Performing

Arts and the Santa Barbara Fé Bland Foundation. He holds Bachelor's degrees in Cello Performance and Performing Arts Technology from the University of Michigan. He earned his Master of Music from the Yale School of Music and has participated in the Kneisel Hall, Geneva and the Schleswig-Holstein Music Festivals.

Generously sponsored by Jeri and Todd Corgill



SCOTT HIGGINS, Percussion

is a percussionist, teacher and composer in Denver and has performed with the Colorado Symphony, Colorado Chamber Players, Opera Colorado and Boulder Philharmonic. He is a member of Colorado Ballet's orchestra, former Principal Percussionist of the Central City Opera and co-Director of the Denver Eclectic Concert Series. Before moving to Denver,

Scott was a member of the Louisiana Philharmonic Orchestra percussion section. Scott received a Master's degree from Temple University and Bachelor's degree from Loyola University in New Orleans.

Generously sponsored by Juliane and Pete McAdam



ADRIAN JOST, Bandoneón

is the co-founder of Trio Garufa, a popular San Francisco-based tango ensemble that enthralled audiences on the West Coast, in Argentina, Colombia, Canada and Europe. He has appeared as soloist with the San Jose Chamber Orchestra and performs in duo with Pablo Estigarribia. His discography includes the albums *Tango en el Mate*, *La Segunda Tradición*, *El Rumor de tus tangos*, *Revirado*, and *eXtraordinary Rendition*. He is the recipient of the ARMA gold medal and 1996 Landis & Gyr (Switzerland) awards. Adrian studied Bayan with Fritz Tschannen, Stephanie Chapuis, and holds a Master's from Northwestern University.

Generously sponsored by Gary Brown



YOUNG KIM, Horn

started his first season as the Assistant/Utility Horn in the St. Louis Symphony Orchestra in the fall of 2018. He previously held the fourth horn position in the Sarasota Orchestra and has performed with Colorado, Hawaii, Houston, and San Antonio Symphonies as well as touring with the Toronto Symphony Orchestra and the Seoul Philharmonic Orchestra. His summers have been spent performing in festivals and operas at Aspen, Banff, Boulder, Breckenridge, Central City, Eastern, Lucerne, and Pacific music festivals. He holds Bachelor and Master of Music degrees from Boston and Rice Universities.

Generously sponsored by Wayne Wright



ABIGEL KRALIK, Violin

has performed as a soloist with several orchestras throughout the world, most recently with the Anima Musicae Chamber Orchestra in Budapest. Her most recent accomplishments include winning first prize at the New York International Artists Association, joining the artist roster of Jupiter Symphony Chamber Players and being invited as an Academy Artist at the Verbier Festival. In the fall of 2018, Abigel made her Carnegie Hall debut as a soloist. She now studies at Juilliard under the tutelage of Itzhak Perlman and Laurie Smukler, where she is recipient of the Kovner Fellowship.

Generously sponsored by Linda Clarke



XIAODI LIU, Oboe

is currently Acting Second Oboe with the Atlanta Symphony Orchestra. She recently completed a one-year position as Associate Principal Oboe of the Houston Symphony and was Associate Principal Oboe/English horn with the Shanghai Symphony. She 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.

Generously sponsored by Andrea and Jerre Sumter



CAITLIN LYNCH, Viola

has performed with artists ranging from Itzhak Perlman to Radiohead's Jonny Greenwood. She is violist of the Aeolus String Quartet and the Grammy-nominated conductorless chamber orchestra, *A Far Cry*. Ms. Lynch has performed with the Cleveland Orchestra, *Alarm Will Sound*, with members of the Tokyo, Cleveland, Juilliard, Guarneri, and Cavani Quartets, as well as the Weilerstein Trio. She is a member of the American Contemporary Music Ensemble and has appeared as soloist with numerous orchestras, whose tours have featured her performances across North America

and Europe. Ms. Lynch has performed in fourteen countries across five continents, from Carnegie Hall to the Sydney Opera House to the United Nations.

Generously sponsored by Tracy Schilling



MARCIA McHUGH, Flute

became a member of the Baltimore Symphony Orchestra after performing with the orchestra during the 2005-2006 Season. With five concertos performed since joining the BSO, Ms. Kämper has also been featured in chamber music concerts for the BSO's New Music Festival. Her flute, viola, and harp trio, Trio Sirènes, has performed world premieres

throughout the East Coast including the Chamber Music by Candlelight Series, which she is the Co-Artistic Director. Before joining the BSO, Ms. Kämper was a flutist and soloist with the Omaha Symphony. Her solo performance of Leonard Bernstein's Halil was broadcast live on Nebraska radio.

Generously sponsored by Elizabeth Phillips



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 the principal

bassoonist of the San Luis Obispo Symphony and the bassoon instructor at Cal Poly University. She holds degrees from the Eastman School of Music and Southern Methodist University.

Generously sponsored by Francie Levy and Larry Akey



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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GRACE PARK, Violin

was recently named first prize winner of the 2018 Naumburg International Violin Competition in New York. She has performed in the world's foremost concert halls including the Kennedy Center, Library of Congress, Walt Disney Hall, Jordan Hall, Carnegie Hall, Metropolitan Museum, Rudolfinum in Prague, and Glinka Hall in St. Petersburg.

Ms. Park has performed with a variety of ensembles around the world including St. Paul Chamber Orchestra, Mark Morris

Dance Company, Silk Road Ensemble, and has led the Orpheus Chamber Orchestra and Australian Chamber Orchestra. Her festival appearances include Yellow Barn Music Festival, Vail, Music@Menlo, IMS Prussia Cove and the Perlman Music Program's Chamber Music Workshop.

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CASSIE PILGRIM, Oboe

is the Principal Oboist of the Saint Paul Chamber Orchestra. In addition, she has performed in The Philadelphia Orchestra and the Atlanta Symphony. During the summer, she has appeared at Music From Angel Fire, the Aspen Music Festival, and the Colorado College Summer Music Festival. Currently pursuing an Artist Diploma at

Oberlin Conservatory with Robert Walters, Cassie previously studied with Richard Woodhams at the Curtis Institute of Music and Elizabeth Koch Tiscione.

Generously sponsored by Carrie Miller



KAITLYN RESLER, Horn

was appointed Second Horn of the Florida Orchestra in 2018 while completing her master's degree at the Juilliard School under the study of Julie Landsman. She has performed in an abundance of diverse environments including *Wicked* on Broadway, music videos with Grammy Award Winner Lorde, the American Ballet

Theatre, the Colorado Symphony, the American Symphony, and select performances on WQXR Radio and SiriusXM. As an activist for equality, Kaitlyn co-founded eGALitarian, a young energetic female brass ensemble devoted to sharing the works of female composers and on impacting women in the community.

Generously sponsored by Rosemary Remacle



ANTON RIST, Clarinet

was appointed principal clarinetist of the Metropolitan Opera Orchestra in 2016. He previously held principal positions with the Princeton and New Haven Symphony Orchestras. In addition, Anton has performed with the St. Paul Chamber Orchestra, Orchestra of St. Luke's, Louisiana Philharmonic, and the American Ballet Theater. Anton has appeared

at the Grant Park, Verbier, Pacific, St. Barth's, Colorado College, and Aspen Festivals. He is on faculty at the Interlochen Arts Camp and has presented masterclasses around the country. In addition, he is a founding member of the Montserrat Music Festival in the West Indies. He studied at the Juilliard School.

Generously sponsored by Gail Kammermeyer

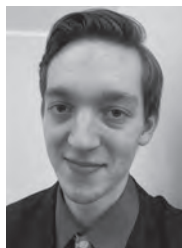
2019 Festival Artists



MICHAEL ROBERTS, Percussion

is the Assistant Principal Percussionist of the Oregon Symphony. He has also performed with the National, San Diego, Boston Symphony, Detroit, Kansas City, Portland, and New World Symphony Orchestras, and the Hyogo PAC Orchestra. His other notable engagements have included fellowships at the Verbier, Spoleto, and Schleswig-Holstein Festivals, as well as at the National Orchestral Institute, Music Academy of the West, and the Tanglewood Music Center, where the Boston Globe hailed him as a “fearlessly accomplished performer.” A native of Virginia, Michael holds degrees from the New England Conservatory and Boston University.

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EVERY ROTH-HAWTHORNE, Horn

is a native of Oakland, California, and was awarded a full scholarship to attend Juilliard where he studied with Julie Landsman. Avery also studied with Professor Landsman as a Fellow at the Music Academy of the West in Santa Barbara in summers of 2015-2018. He has appeared as a guest hornist with the San Francisco Ballet Orchestra performing with his teacher, Principal Horn Kevin Rivard. Prior to attending Juilliard, he was a 2014 YoungArts National Finalist in Music, a solo performer on NPR’s From the Top, and a recipient of the Jack Kent Cooke Young Artist Award.

Generously sponsored by Bettina Hodel and James Gates



KEVIN SCHLOSSMAN, Percussion

is a native of Los Angeles and moved to Portland, Oregon in the summer of 2016. He performs regularly with the Oregon Symphony, the Portland Opera, and the Oregon Ballet Theater, among others. He has also performed with the Los Angeles Philharmonic, LA Opera, and LA Chamber Orchestra. He holds a Bachelor of Music degree from the San Francisco Conservatory of Music, and an Artist’s Diploma from the Colburn Conservatory.

Generously sponsored by Len Jarrott and Bern Singen



GRACE SENG, Violin

Grace has performed with the San Luis Obispo Symphony, Opera SLO, SLO Master Chorale, and many other local musical groups since moving to San Luis Obispo in 2003. She maintains an active violin studio and enjoys playing chamber music with other local musicians. She holds a Bachelor’s degree from Northwestern University and a Master’s degree from the Manhattan School of Music.

Generously sponsored by Patricia Dauer



SOPHIE SHAO, Cello

received an Avery Fisher Career Grant at age 19, was a major prize winner at the 2001 Rostropovich Competition, and a laureate of the XII Tchaikovsky Competition in 2002. She has appeared as a soloist with the American Symphony Orchestra and the BBC Concert Orchestra. Sophie has performed at the Bard Music Festival, Chamber Music Northwest, Philadelphia Chamber Music Society, and at Union, Middlebury, and Vassar Colleges. She can be heard on EMI Classics, Bridge Records, and Albany Records, and recently released a double-CD set of the Bach Cello Suites. Sophie holds degrees from the Curtis Institute and Yale, and is a former member of Chamber Music Society Two at Lincoln Center.

Generously sponsored by Ann and David Lawrence



CHRISTOPHER SHIH, Piano

has a remarkable dual career as both full-time physician and actively concertizing pianist. He regularly collaborates with the world’s top artists and ensembles, including the American, Pacifica and Ying Quartets, and the National Symphony Orchestra in Washington, DC. He is the winner of the international amateur competitions of Paris, Boston, and the Cliburn, among others. He received his B.A. from Harvard University and his M.D. from Johns Hopkins, and he’s currently a gastroenterologist with Regional GI in Lancaster, PA.

Generously sponsored by Liz and Don Maruska



DARIUSZ SKORACZEWSKI, Cello

is Principal Cello of the Baltimore Symphony. His debut CD “Cello Populus”, a collection of contemporary solo pieces, earned considerable attention to award Dariusz the prestigious Baker Artist Award in Baltimore in 2013. His recording project—Bach’s Cello Suites—has been praised by the *Fanfare Magazine*: Skoraczewski’s Suites “present the best recorded sound of a cello I ever have heard.” Dariusz plays a 1702 cello made by Carlo Giuseppe Testore.

Generously sponsored by Jean Kidder and Warren Jensen

**PAUL STEVENS, Horn**

is professor of horn at the University of Kansas where he plays with the Kansas Brass Quintet, Kansas Woodwinds, and is principal horn of the Mozart Classical Orchestra of Los Angeles. In 2018 he was a Visiting Artist at the Grieg Conservatory in Bergen, Norway and Conservatorio Verdi in Milan, Italy. As an orchestral player he has performed with the orchestras of New York, San Francisco, Houston, and Oregon, as well as the LA Opera and Master Chorale and the Hollywood Bowl Orchestra. He also performed on many Hollywood soundtracks, including over fifty episodes of Star Trek: The Next Generation, Deep Space Nine.

Generously sponsored by Nancy and Cal Stevens

**ELLY SUH, Violin**

was named the winner of the 2016 Oleh Krysa International Violin Competition and the 2017 Concours International de l'Orchestre Philharmonique of Morocco, and was a top prizewinner in the Leipzig, Premio Paganini, Michael Hill, Moscow Oistrakh, and Naumburg Competitions. She was recently awarded Special Prizes at the 2018 Indianapolis and Singapore International Competitions. Elly has performed at the Salzburg Festival and the ProArte Musical "Young Virtuosos Series" and has appeared as guest concertmaster of the American Ballet Theatre and as a guest with the East Coast Chamber Orchestra. She holds degrees from Juilliard, the Salzburg Mozarteum, and Manhattan School of Music.

Generously sponsored by Leah Press and Scott Ahles

**BRIAN THORNTON, Cello**

is a member of the Cleveland Orchestra. He has appeared as soloist with over 30 orchestras across the United States, as well as in many chamber music collaborations with different ensembles. Having a special interest in modern music has led him to premiere works of little known to well-known composers such as Donald Erb and John Adams. He also leads many ensembles as conductor, including the precollege division at the Cleveland Institute of Music, and is the artistic director of the Lev Aronson Legacy Festival in Dallas, which promotes the teaching and playing traditions of one of the most influential cello pedagogues and Holocaust survivor, Lev Aronson.

Generously sponsored by Candace and Bert Forbes

**MICHAEL TISCIONE, Trumpet**

currently serves as Associate Principal 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.

Generously sponsored by Janice Odell

**JASON UYEYAMA, 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.

Generously sponsored by Jane Gersten

**ROBERT WALTERS, Oboe/English Horn**

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, and raised in Lincoln, Nebraska, he holds degrees from the Curtis Institute of Music and Columbia University.

Generously sponsored by Carol Joyce

**ANTHONY WONG, Violin**

is on the faculty of Hong Kong Baptist University. He served as Assistant Principal Violin for the Tulsa Philharmonic Orchestra and was a member of the Hong Kong Sinfonietta. He has participated in the Grand Teton and Waterloo festivals and is an active performer in both classical and pops concerts. Anthony holds a Bachelor's degree from the Manhattan School of Music and a master's degree from Rutgers University, where he also pursued doctoral studies. He was the recipient of the Hong Kong Jockey Club Music and Dance Fund scholarship.

Generously sponsored by Lorey and Eric Persing

2019 Festival Artists



SHANNON WOOD, Timpani

is the Principal Timpanist of the St. Louis Symphony. He previously held positions with the Grand Rapids Symphony and the Florida Philharmonic Orchestra and has performed with the orchestras of Auckland, Atlanta, Baltimore, Chicago, Cincinnati, Detroit, Philadelphia, San Diego, St. Paul, San Francisco, Santa Cecilia, Seattle, and Singapore. His summer engagements have included Aspen, Aims, Colorado, Grand Teton, Eastern Sierra, Spoleto, and Tanglewood. Shannon is a New World Symphony fellow alumni and holds degrees from the University of Michigan and Temple University. He is also a composer and has been commissioned by orchestras, chamber groups and contemporary ensembles. He owns and operates malletshop.com and is endorsed by Zildjian, Remo, Freer Percussion and BMI.

Generously sponsored by Marti Jorgensen Lindholm and Allan Smith



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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2019 UnClassical Artists



ILLEANA GOMEZ

Illeana first encountered Spanish dance in her home town of Laredo, TX. Since then she has studied with various artists in Madrid and Seville, then moved to Albuquerque to study at the Conservatory of Flamenco Arts where she was the first student in history to earn an MFA in Dance in flamenco. Illeana has performed with Yjastros: The American Flamenco Repertory Company, Flamenco Vivo Carlota Santana, and Juan Siddi Flamenco Santa Fe, and has been on several national tours. Most recently Illeana formed part of Theater Flamenco of San Francisco's 50TH season. Currently, she resides in Austin where she is co-director of La Juerga Flamenco Ensemble. She has taught dance at the University of New Mexico, Institute for Spanish Arts, and Aspen Santa Fe Ballet.

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—Eye on Dance

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Led by guitarist Matthew Montfort, Ancient Future is the first and longest running musical organization dedicated exclusively to the mission of creating world fusion music. Coined by Montfort, the term "world fusion music" describes the group's unusual blend of musical traditions from around the world. Their original music is an exhilarating mixture of exciting rhythms and sounds from around the globe that combines contemporary jazz and rock with the irresistible rhythms of African, Balinese, Indian, Middle Eastern and South American percussion, the rich harmonies of Europe, and the beautiful melodies of Asia. The ensemble has performed over 1,000 concerts worldwide and has released seven full-length studio recordings. Their performance at Festival Mozaic will feature a quartet of musicians: Matthew Montfort on guitar, Jim Hurley on violin, Doug McKeenhan on keyboards, and Vishal Nagar on Indian tabla drums.

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www.take3music.com

Sponsored by Shirley and Mike Ritter

A black and white photograph of three Black women. The woman on the left has long, straight hair and is resting her chin on her hand. The woman in the center has her hair in a bun and is wearing large hoop earrings. The woman on the right has curly hair and is wearing a textured sweater. They are all looking towards the camera with slight smiles.

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MIDDAY MINI-CONCERT

Midday Mini-Concert: *Susan Cahill Double Bass Recital*

Wednesday, July 24, 2019 at 12:00 pm

COMMUNITY CHURCH OF ATASCADERO
5850 ROSARIO AVENUE, ATASCADERO, CALIFORNIA

SUSAN CAHILL, double bass
SUSAN GRACE, piano

Intermezzo from *Goyescas*

ENRIQUE GRANADOS
(1867–1916)

Piece en Forme de Habanera

MAURICE RAVEL
(1875–1937)

Prelude and Intermezzo

REINHOLD GLIÉRE
(1875–1956)

Melodie for double bass and piano

GIOVANNI BOTTESINI
(1821–1889)

Ms. Cahill, Ms. Grace

Mu for bass alone

SUSAN CAHILL
(b. 1967)

Ms. Cahill

Waltz

SERGE KOUSSEVITZKY
(1874–1951)

Ms. Cahill, Ms. Grace

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Notable Encounter Dinner: *Ravel's Iberian Influence*

Wednesday, July 24, 2019 at 5:30 pm

HALTER RANCH VINEYARD
8910 ADELAIDA ROAD, PASO ROBLES

SCOTT YOO, host

GRACE PARK, ERIK ARVINDER, violins

JESSICA CHANG, viola

SOPHIE SHAO, cello

String Quartet in F major
Allegro moderato
Assez vif—Très rythmé
Très lent
Vif et agité

MAURICE RAVEL
(1875–1937)

Generously sponsored by Halter Ranch Vineyard



The Business Times and the Los Angeles District Office of the U.S. Small Business Administration conceived the Spirit of Small Business to recognize the accomplishments of small businesses in the Tri-Counties. This special report includes feature articles profiling our small business award winners, a variety of small-business "how-to" articles, and an extensive small-business resource guide.

PUBLISHING: JULY 26

**EVENT: AUGUST 22
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Chamber Series: *Opening Night*

Thursday, July 25, 2019 at 7:30 pm

UNITED METHODIST CHURCH
1515 FREDERICKS STREET, SAN LUIS OBISPO, CALIFORNIA

ALICE K. DADE, flute

ERIK ARVINDER, ROLF HAAS, GRACE PARK, ELLY SUH, violins

MAURYCY BANASZEK, MICHAEL CASIMIR, JESSICA CHANG, JESSICA OUDIN, violas

JONAH KIM, SOPHIE SHAO, cellos

SUSAN CAHILL, double bass

Viola Quintet in C major, K. 515

Allegro

Andante

Menuetto: Allegretto

Allegro

WOLFGANG AMADEUS MOZART

(1756–1791)

Mr. Haas, Ms. Suh, Ms. Oudin, Mr. Casimir, Mr. Kim

Concertino for Flute, Viola, and Double Bass

Andante con moto—Subito più mosso—Tempo I

Furiant: Allegro furioso—Pesante

Andante—Più mosso—Tempo I

Rondino: Allegro gaio

ERWIN SCHULHOFF

(1894–1942)

Ms. Dade, Mr. Banaszek, Ms. Cahill

INTERMISSION

String Quartet in F major

Allegro moderato

Assez vif—Très rythmé

Très lent

Vif et agité

MAURICE RAVEL

(1875–1937)

Ms. Park, Mr. Arvinder, Ms. Chang, Ms. Shao

Generously sponsored by Mary Bianco and the MOCA Foundation

OPENING NIGHT

PROGRAM NOTES: OPENING NIGHT • JULY 25, 2019

WOLFGANG AMADEUS MOZART (1756–1791) *Viola Quintet in C major, K. 515* (1787) *Approximate running time: 35 minutes*

Most of us are familiar with the film world’s “director’s cut”—a longer version of a movie that contains expanded shots and even entire scenes that had been chopped from the film before its theatrical release. Those reinstated trims and deletions show us what the director *wanted* to include, before being forced to shorten the movie (usually by a studio or producer).

In a similar way, Mozart may have been crafting a “composer’s cut” with his *Viola Quintet in C major, K. 515*. Vienna was awash in string quartets, and, not long before, Mozart had released a new set of six quartets, opus 10, dedicated to his friend and mentor Joseph Haydn. Although opus 10 stretched some boundaries—the last one is nicknamed the “Dissonance” quartet—Mozart clearly wanted to take a chamber ensemble even further than a quartet alone could manage, and the seemingly simple addition of a second viola opened numerous doors.

Even though we call this work a “viola” quintet, all members of the ensemble contribute to the kaleidoscope of textures. In fact, the very first melodic line is presented *not* by the first violin, nor by the extra viola, but rather by the cello—an instrument that was normally relegated to an understated “supporting role.” And, like a lengthier “director’s cut” film, the first movement of this quintet is assembled on a more massive scale than had ever been achieved in eighteenth-century chamber music—or even in orchestral music, for that matter. Still, Mozart’s variety and balance of ideas keep us engaged; as the scholar Charles Rosen notes, “Pacing and proportion are everything.”

ERWIN SCHULHOFF (1894–1942) *Concertino for Flute, Viola, and Double-Bass, WV 75* (1925) *Approximate running time: 16 minutes*

Erwin Schulhoff could scarcely have done a better job of antagonizing the Nazis if he had devoted his life toward that goal. Born in Prague to a German-speaking family, he entered the Prague Conservatory at age ten (!) with a recommendation from Dvořák (!!), but his political sympathies leaned toward communism. In fact, he set the *Communist Manifesto* as an oratorio in 1932, and became a Soviet citizen in 1941.

There was more—much more—about Schulhoff that the Nazis found objectionable. In the 1920s, he fell in love with American jazz, and performed in nightclubs while composing “Art Jazz.” At the same time, he was drawn to the counter-cultural wave of Dadaism, delighting in its irrationality and avant-garde nature; he wrote an entirely silent piece (“In futurum,” movement three of *Fünf Pittoresken*) in 1919, decades before John Cage’s *4’33”*. And if Schulhoff’s embrace of these styles—

deemed “degenerate” by the Nazis—wasn’t dangerous enough, he was also Jewish. It is no surprise that Schulhoff was one of the 108 composers blacklisted by the Nazis in 1935. Six years later, when Hitler attacked the Soviet Union, Schulhoff was promptly sent to a concentration camp, where he died of tuberculosis and malnutrition.

Schulhoff’s *Concertino* came from a happier time, however: he dashed it out in four days after attending a “Slavic Farmer Festival Week” in 1925. It requires three players but four instruments, since the flutist switches to piccolo at times. The piece is saturated with folk-like rhythms and melodies, and the rustic finale, according to Schulhoff, reflects a “Moravian seller of shepherd’s flutes in the streets of Prague.”

MAURICE RAVEL (1875–1937) *String Quartet in F major* (1902) *Approximate running time: 31 minutes*

We tend to lump Debussy and Ravel together, forgetting that Ravel was thirteen years younger—and struggling to launch his career while Debussy was already being lionized. Ravel decided to try to make his mark with a string quartet; true, Debussy *had* written an earlier quartet, but chamber music had not been his primary focus.

Although Ravel’s *Quartet in F major* reflects Debussy’s influence to a degree, Ravel also establishes his independence. In the first movement, the melodies have a folk-like quality, and a well-known French critic called the quartet “a miracle of grace and tenderness.” Still, not everyone liked the piece; a New York critic decided that Ravel’s problem was that “he made chords out of any notes that happened to be laying around.” Today, Ravel’s experimental harmonies seem pretty tame stuff, but the piece certainly challenged some audiences of the early twentieth century.

The “Scherzo” is full of rhythmic surprises, and the players use *pizzicato* (plucked strings) to bookend a lovely central melody. The third movement is markedly different: Ravel creates the musical equivalent of a still life, giving us time to study one main melodic idea that is shaped a little differently each time it reappears.

Gabriel Fauré was Ravel’s compositional advisor, and therefore Ravel was crushed when Fauré said the quartet’s finale was “stunted,” “unbalanced,” and needed rewriting. But, Debussy—who had also seen the score—hurriedly wrote to Ravel: “In the name of the gods of music, and in mine, do not touch a single note of what you have written in your quartet.” Fortunately for posterity, Ravel took Debussy’s advice.

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UnClassical Series: An Evening of Flamenco with Illeana Gomez

Friday, July 26, 2019 at 7:30 pm

DANA ADOBE CULTURAL CENTER
671 S. OAKGLEN AVENUE, NIPOMO, CALIFORNIA

ILLEANA GOMEZ, flamenco dance

ANDRES VADIN, guitar

DIEGO ALVAREZ, percussion

JOSE CORTES, vocals

Selections to be announced from the stage.

There will be one 15-minute intermission.

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Notable Encounter Luncheon: *Bartók's Synthesis of East & West*

Saturday, July 27, 2019 at 11:00 am

DALLIDET ADOBE & GARDENS
1185 PACIFIC STREET, SAN LUIS OBISPO

CAITLIN LYNCH, viola & host
GRACE PARK, ERIK ARVINDER, violins
DARIUSZ SKORACZEWSKI, cello

String Quartet No. 3, Sz. 85 / B93

Prima parte: Moderato—Quasi a tempo, tranquillo—Sostenuto—

Più andante—Tempo I—Più lento—Lento—Tempo I

Seconda parte: Allegro—Più mosso—Tempo I—Più mosso—

Tempo I—Più mosso—Ancora più mosso—Meno mosso—Più mosso

Ricapitolazione della prima parte: ♩=86—♩=96—Meno mosso—

Più lento—Lento Coda: Allegro molto—Meno vivo

BÉLA BARTÓK
(1881–1945)

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Orchestra Series: *Baroque in the Vines*

Saturday, July 27, 2019 at 7:30 pm

SERRA CHAPEL
McMILLAN CANYON ROAD, SHANDON, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader

ALICE K. DADE, flute

XIAODI LIU, CASSIE PILGRIM, oboes

Concerto Grosso No. 1 in A major (after Domenico Scarlatti)

Adagio (K. 91a, transposed)

Allegro (K. 24)

Amoroso (K. 91d)

Allegro (K. 26)

CHARLES AVISON

(1709–1780)

Sinfonia di Concerto Grosso No. 4 in E minor

Vivace

Adagio

Allegro

Adagio

Allegro

ALESSANDRO SCARLATTI

(1660–1725)

Ms. Dade, Ms. Pilgrim

Concerto Grosso in B-flat major, op. 6, No. 7

Largo

Allegro

Largo e piano

Andante

Hornpipe

GEORGE FRIDERIC HANDEL

(1685–1759)

INTERMISSION

Concerto Grosso No. 3 in D minor (after Domenico Scarlatti)

Largo andante (K. 89c)

Allegro (K. 37, transposed)

Vivace (K. 38)

Allegro (K. 1)

AVISON

Oboe Concerto in D minor, RV 454

Allegro

Largo

Allegro

ANTONIO VIVALDI

(1678–1741)

Ms. Liu

Generously sponsored by the Clark Family and the Augustine Foundation

BAROQUE IN THE VINES

PROGRAM NOTES: BAROQUE IN THE VINES • JULY 27, 2019

CHARLES AVISON (1709–1780) Concerto Grosso No. 1 in A major
(after Domenico Scarlatti) (1744) *Scored for: harpsichord and strings.*
Approximate running time: 13 minutes

Many television viewers are aware that certain hit shows—among them *The Office*—were derived from previous British series. Similarly, some of Hollywood’s blockbuster successes also owe their inspiration to an overseas model, such as *The Magnificent Seven*’s debt to Akira Kurosawa’s *The Seven Samurai*. Composers, too, have created spin-off compositions based on foreign imports—and this practice had been a long-standing custom even in 1744, when Charles Avison issued his *Twelve Concerto’s [sic] in Seven Parts...done from the Books of Lessons for the Harpsichord Composed by Signor Domenico Scarlatti with additional Slow Movements from Manuscript Solo Pieces by the same Author*.

As the long-winded title page makes clear, Avison openly acknowledged his use of Scarlatti’s keyboard pieces. In his adaptations, Avison expanded and modified the “lessons” to suit a seven-piece ensemble. The first concerto in the set reflects Avison’s customary slow-fast-slow-fast structure, derived from yet another Italian composer, Corelli. The result interweaves Scarlatti’s melodies into a series of delightful orchestral contrasts.

ALESSANDRO SCARLATTI (1660–1725) Sinfonia di Concerto Grosso No. 4 in E minor (1715) *Scored for: one flute, one oboe, harpsichord and strings.*
Approximate running time: 8 minutes

Early eighteenth-century life expectancy in Europe seldom exceeded age forty. It is startling, therefore that a fifty-five-year-old Alessandro Scarlatti—a man whose international reputation had rested exclusively on his operas and other vocal works—would suddenly turn his efforts to instrumental music. Not only did he begin to publish sets of harpsichord pieces (a repertory that his son Domenico would later produce in the hundreds), but the older Scarlatti wrote for larger ensembles as well, including twelve *Sinfonie di concerto grosso*.

The unusual title of these “symphonies with a big orchestra” has caused a great deal of head-scratching. Did Scarlatti intend that there be multiple players on each part? Or was he acknowledging that his concertos exceeded the three-movement norm of Vivaldi or four-movement standard of Corelli? Whatever Scarlatti’s intent, *Sinfonia di Concerto Grosso No. 4 in E minor* is an excellent illustration of his fast-slow-fast-slow-fast pattern, showcasing both a flute and an oboe in various combinations.

GEORGE FRIDERIC HANDEL (1685–1759) Concerto Grosso in B-flat major, op. 6, No. 7 (1739) *Scored for: harpsichord and strings.*
Approximate running time: 16 minutes

It is almost a truism of the modern world: when someone creates something commercially successful, others copy it. Therefore, after the posthumous publication of Corelli’s opus 6 concerti grossi took England by storm in 1714, other composers started turning their pens to the same genre. Some twenty-five years

after Corelli, Handel issued his own set of a dozen concerti grossi, or “Grand Concertos” (and Handel’s London publisher also gave them the opus number “6,” further echoing Corelli). Many of Handel’s works follow Corelli’s model by featuring a small “concertino” of soloists—2 violins and a cello—who break away for periods of “showcase” time separate from the larger “ripieno” ensemble. Number 7 in the set, however, is a bit of an anomaly. The whole ensemble works together almost without pause. However, like Corelli, Handel moves the orchestra through a series of movements in contrasting speeds. Perhaps in a bid to appeal to the British market, Handel concludes No. 7 with a rollicking British horn-pipe.

AVISON Concerto Grosso No. 3 in D minor (after Domenico Scarlatti) (1744)
Scored for: harpsichord and strings. Approximate running time: 11 minutes

A “Scarlatti Sect” developed in eighteenth-century England, sparked by British publications of Domenico Scarlatti’s keyboard sonatas. Musicians all through Great Britain enjoyed performing these imported Italian works, and Charles Avison—an “organist in Newcastle”—used many of Scarlatti’s harpsichord pieces as the inspiration for an orchestral set, *Twelve Concerto’s [sic] in Seven Parts*. However, there are two mysteries concerning Avison’s adaptations. In some of the concertos, certain movements have no known Scarlatti origins: did Avison simply compose them from scratch, without taking credit for them?

A second mystery concerns the first movement of *Concerto Grosso No. 3 in d minor*: it was based upon a Scarlatti sonata that had not been sold in England at all. Instead, Avison used some manuscript music by Scarlatti that is housed in Venice—a city Avison had never visited. We may never know how he accessed that unpublished music, but we can still enjoy his resulting concerto: sometimes brooding and often urgent.

ANTONIO VIVALDI (1678–1741) Oboe Concerto in D minor, RV 454 (1725)
Scored for: solo oboe, harpsichord, and strings. Approximate running time: 9 minutes

Even casual listeners to classical music usually recognize portions of *The Four Seasons*, four concertos by Vivaldi that illustrate spring, summer, fall, and winter. Fewer people know that these pieces come from a 1725 set of twelve concertos called *Il cimento dell’armonia e dell’invenzione* (*The Contest Between Harmony and Invention*). Although *Il cimento* showcased a solo violin plus orchestra, the ninth piece in the set—RV 236—advised purchasers that “This concerto can be played also by the oboe.” Thus, this concerto has a second catalogue number, RV 454, pertaining to the oboe version. One aspect that makes this d minor concerto playable on the oboe is that it has no “double-stops”—places where two pitches are played simultaneously, a feat that is relatively easy for a violin but virtually impossible on the oboe. Moreover, the concerto’s flowing lines and dramatic energy suit the oboe very well, and some scholars wonder if Vivaldi had the oboe in mind from the start.

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Chamber Series: *European World Music*

Sunday, July 28, 2019, 2:00 pm

CONGREGATION BETH DAVID
10180 LOS OSOS VALLEY ROAD, SAN LUIS OBISPO, CALIFORNIA

JOHN NOVACEK, piano

ERIK ARVINDER, AURELIA DUCA, ABIGEL KRALIK, GRACE PARK, ELLY SUH, JISUN YANG, violins

MAURYCY BANASZEK, MICHAEL CASIMIR, CAITLIN LYNCH, violas

JONAH KIM, DARIUSZ SKORACZEWSKI, BRIAN THORNTON, cellos

String Quartet in F major, K. 590 "Prussian No. 3"

WOLFGANG AMADEUS MOZART

Allegro moderato

(1756–1791)

Andante (Allegretto)

Minuetto: Allegretto

Allegro

Ms. Suh, Ms. Yang, Mr. Casimir, Mr. Thornton

Piano Sonata in E major, K. 162

DOMENICO SCARLATTI

(1685–1757)

Mr. Novacek

String Quartet No. 3, Sz. 85 / B93

BÉLA BARTÓK

(1881–1945)

*Prima parte: Moderato—Quasi a tempo, tranquillo—Sostenuto—**Più andante—Tempo I—Più lento—Lento—Tempo I**Seconda parte: Allegro—Più mosso—Tempo I—Più mosso—Tempo I—**Più mosso—Ancora più mosso—Meno mosso—Più mosso**Ricapitolazione della prima parte: ♩ =86—♩ =96—Meno mosso—Più lento—Lento**Coda: Allegro molto—Meno vivo**Ms. Park, Mr. Arvinder, Ms. Lynch, Mr. Skoraczewski*

INTERMISSION

Piano Quintet in A major, op. 81

ANTONÍN DVOŘÁK

(1841–1904)

Allegro, ma non tanto

Dumka: Andante con moto; Vivace

Scherzo (Furiant): Molto vivace

Finale: Allegro

*Mr. Novacek, Ms. Kralik, Ms. Duca, Mr. Banaszek, Mr. Kim**Generously sponsored by Marti Jorgensen Lindholm and Allan Smith*

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PROGRAM NOTES: EUROPEAN WORLD MUSIC • JULY 28, 2019

WOLFGANG AMADEUS MOZART (1756–1791) String Quartet in F major, K. 590 “Prussian No. 3” (1790) *Approximate running time: 23 minutes*

Mozart—like many people—often told his friends and family what they wanted to hear, whether or not it had a foundation in fact. Mozart declared several times in his correspondence that he was writing works for the cello-playing King of Prussia, Friedrich Wilhelm II, implying that he had received a commission to do so. Scholars now doubt that this was the case; still, Mozart’s last three string quartets may have represented his genuine hopes of attracting the king’s interest. But Mozart wasn’t able to finish the customary set of six; his wife Constanze was in poor health, and his finances grew increasingly precarious, so Mozart sold the three quartets to a publisher for a fraction of their value, simply to bring in some cash.

It is likely that Friedrich Wilhelm II never saw the “Prussian” quartets at all, but Mozart may well have had that royal cellist in mind. In the third quartet, K. 590, Mozart gave the cello frequent opportunities to shine; for instance, the cello presents the first movement’s second theme. After the sensitive “Andante,” a high-register Violin I stars in the minuet. The finale races along—but inserts several unexpected pauses and even a bagpipe imitation.

DOMENICO SCARLATTI (1685–1757) Sonata in E major, K. 162 (1752) *Approximate running time: 5 minutes*

Even though the typical keyboard sonata by Domenico Scarlatti is a single movement lasting only a few minutes, it has been estimated that it would take over thirty-five hours to play them all—for he wrote more than 555. Scarlatti was born the same year as two of the Baroque era’s most prominent names—Bach and Handel—but each man’s career followed a different path. Handel traveled widely before settling in England, and was celebrated for his operas and, later, oratorios. Bach stayed much closer to home, and never wrote a single opera. Scarlatti had only modest success with opera, but met the Portuguese ambassador in Rome. This encounter led to Scarlatti’s employment in the Lisbon court, and when his royal pupil Maria Barbara married the heir to the Spanish throne, Scarlatti followed her to Spain.

Although a certain number of Scarlatti’s keyboard sonatas were published during the eighteenth century, the majority have survived in carefully notated Spanish royal manuscripts. One set ended up in Parma, and it included tonight’s *Sonata in E major*, K. 162. Vladimir Horowitz was one of its many fans, perhaps because of its unusual structure: unlike most of Scarlatti’s single-movement sonatas, it alternates between slower and faster tempos.

BÉLA BARTÓK (1881–1945) String Quartet No. 3, Sz. 85 / BB93 (1927) *Approximate running time: 16 minutes*

The string quartet model as conceived by Haydn, Mozart, and Beethoven dominated the nineteenth century. It wasn’t until the advent of Béla Bartók that quartet-writing truly broke new ground. Bartók ushered in sound effects and techniques that widened the scope of chamber music: sliding glissandos, *col legno* (tapping the strings with the bow’s wooden shaft), asymmetrical rhythmic patterns, and so forth.

Bartók once wrote, “It must have been observed...that I do not like to repeat a musical idea without change, and I do not bring back one single part in exactly the same way.” Bartók’s *String Quartet No. 3* illustrates his concise structuring. Instead of the expansive four-movement model of the past, Bartók boiled down his ideas into a single movement with four sections, economically designated as the “First Part,” “Second Part,” a “Return of the First Part,” and a “Coda.” Scholars have compared the first half of the work to traditional Hungarian dance: a deliberate, slow opening, followed by a fast section filled with whirling energy. Then, like looking through the wrong end of a telescope, the quartet revisits ideas from both sections in a compressed format. The quartet shared the first prize in an American chamber music competition, bringing Bartók a much-needed \$3,000.

ANTONÍN DVOŘÁK (1841–1904) Piano Quintet in A major, op. 81 (1887) *Approximate running time: 31 minutes*

It is a good thing that Antonín Dvořák’s father did not live to see the advent of the internet, for he surely would have been vexed to see the perpetuation of the myth that he opposed his son’s musical career and wanted Antonín to become a butcher. Instead, at some considerable sacrifice, Dvořák’s parents arranged for him to travel to the town of Zlonice to continue his musical training (the “certificate of apprenticeship” to a butcher—the basis of the false rumors—has been revealed to be a forgery).

Dvořák honored that sacrifice by holding high artistic standards. He had written a piano quintet (op. 5) in 1872, but after it was performed, he washed his hands of it; in fact, he destroyed the score. Fortunately, the concert organizer kept a copy, and fifteen years later, Dvořák used that copy to revise the work substantially. Moreover, the reworking of opus 5 stimulated new ideas, leading to the immediately popular *Piano Quintet in A*, op. 81. The first movement ranges from dreaminess to jubilation, and the “Dumka”—in the Czech folksong tradition—also wavers between somber and sunny sections. Exuberant outer passages frame the calm center of the “Furiant,” but the finale maintains a rustic cheerfulness throughout.

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UnClassical Series: Ancient Future

Sunday, July 28, 2019 at 5:00 pm

SEE CANYON FRUIT RANCH
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MATTHEW MONTFORT, guitar

JIM HURLEY, violin

DOUG McKEEHAN, keyboards

VISHAL NAGAR, tabla

Selections to be announced from the stage.

There will be one 15-minute intermission.

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Family Concert: *Carnival of the Animals*

Monday, July 29, 2019 at 11:00 am

HAROLD J. MIOSSI CULTURAL & PERFORMING ARTS CENTER AT CUESTA COLLEGE
HIGHWAY 1, SAN LUIS OBISPO, CALIFORNIA

SCOTT YOO, host & leader

DAN SHADWELL, narrator; text by **JACK PRELUTSKY**

CATHERINE BARNICKEL, MAARTJE HERMANS-LAWRENCE & RYAN LAWRENCE, choreographers

ALASKA AGUEDA, HALEY BERG, MIA GARNER, SARAH HILL, ELENA HSIA, SOFIA LIN HSIA, ABIGAIL HULSTINE,

IMKE LAWRENCE, A'LIA MARTIN, SIMONE MAULHARDT, LUCY PETERSON, ALLYSON SHANNON,

ALEXA SILVA, ELIANA TABAREZ, KAYLA THOMPSON, PEYTON WEIR, dancers

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Ms. Hermans-Lawrence, Mr. Lawrence

The Elephant

Ms. Berg

Kangaroos

Instrumental

Aquarium

*Ms. Agueda, Ms. Garner, Ms. Hsia, Ms. Hulstine, Ms. Lawrence, Ms. Peterson,
Ms. Shannon, Ms. Thompson, Ms. Weir*

Characters with Long Ears

Instrumental

The Cuckoo

Ms. Silva, Ms. Martin

Aviary

Instrumental

Pianists

Ms. Berg, Ms. Hill, Ms. Silva, Ms. Tabarez

Fossils

*Ms. Agueda, Ms. Garner, Ms. Hsia, Ms. Hulstine, Ms. Lawrence, Ms. Peterson,
Ms. Shannon, Ms. Thompson, Ms. Weir*

The Swan

Ms. Martin

Finale

Ms. Berg, Ms. Hill, Ms. Martin, Ms. Silva, Ms. Tabarez

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Orchestra Series: *Resplendent Baroque*

Monday, July 29, 2019 at 7:30 pm

HAROLD J. MIOSSI CULTURAL & PERFORMING ARTS CENTER AT CUESTA COLLEGE
HIGHWAY 1, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader

ALICE K. DADE, flute

XIAODI LIU, CASSIE PILGRIM, oboes

Concerto Grosso No. 1 in A major (after Domenico Scarlatti)

Adagio (K. 91a, transposed)

Allegro (K. 24)

Amoroso (K. 91d)

Allegro (K. 26)

CHARLES AVISON

(1709–1780)

Sinfonia di Concerto Grosso No. 4 in E minor

Vivace

Adagio

Allegro

Adagio

Allegro

ALESSANDRO SCARLATTI

(1660–1725)

Ms. Dade, Ms. Pilgrim

Concerto Grosso in B-flat major, op. 6, No. 7

Largo

Allegro

Largo e piano

Andante

Hornpipe

GEORGE FRIDERIC HANDEL

(1685–1759)

INTERMISSION

Concerto Grosso No. 3 in D minor (after Domenico Scarlatti)

Largo andante (K. 89c)

Allegro (K. 37, transposed)

Vivace (K. 38)

Allegro (K. 1)

AVISON

Oboe Concerto in D minor, RV 454

Allegro

Largo

Allegro

ANTONIO VIVALDI

(1678–1741)

Ms. Liu

Generously sponsored by Jane Gersten in loving memory of Roy Gersten

PROGRAM NOTES: RESPLENDENT BAROQUE • JULY 29, 2019

CHARLES AVISON (1709–1780) Concerto Grosso No. 1 in A major (after Domenico Scarlatti) (1744) *Scored for: harpsichord and strings.*
Approximate running time: 13 minutes

Many television viewers are aware that certain hit shows—among them *The Office*—were derived from previous British series. Similarly, some of Hollywood’s blockbuster successes also owe their inspiration to an overseas model, such as *The Magnificent Seven*’s debt to Akira Kurosawa’s *The Seven Samurai*. Composers, too, have created spin-off compositions based on foreign imports—and this practice had been a long-standing custom even in 1744, when Charles Avison issued his *Twelve Concerto’s [sic] in Seven Parts...done from the Books of Lessons for the Harpsichord Composed by Signor Domenico Scarlatti with additional Slow Movements from Manuscript Solo Pieces by the same Author*.

As the long-winded title page makes clear, Avison openly acknowledged his use of Scarlatti’s keyboard pieces. In his adaptations, Avison expanded and modified the “lessons” to suit a seven-piece ensemble. The first concerto in the set reflects Avison’s customary slow-fast-slow-fast structure, derived from yet another Italian composer, Corelli. The result interweaves Scarlatti’s melodies into a series of delightful orchestral contrasts.

ALESSANDRO SCARLATTI (1660–1725) Sinfonia di Concerto Grosso No. 4 in E minor (1715) *Scored for: one flute, one oboe, harpsichord and strings.*
Approximate running time: 8 minutes

Early eighteenth-century life expectancy in Europe seldom exceeded age forty. It is startling, therefore that a fifty-five-year-old Alessandro Scarlatti—a man whose international reputation had rested exclusively on his operas and other vocal works—would suddenly turn his efforts to instrumental music. Not only did he begin to publish sets of harpsichord pieces (a repertory that his son Domenico would later produce in the hundreds), but the older Scarlatti wrote for larger ensembles as well, including twelve *Sinfonie di concerto grosso*.

The unusual title of these “symphonies with a big orchestra” has caused a great deal of head-scratching. Did Scarlatti intend that there be multiple players on each part? Or was he acknowledging that his concertos exceeded the three-movement norm of Vivaldi or four-movement standard of Corelli? Whatever Scarlatti’s intent, *Sinfonia di Concerto Grosso No. 4 in E minor* is an excellent illustration of his fast-slow-fast-slow-fast pattern, showcasing both a flute and an oboe in various combinations.

GEORGE FRIDERIC HANDEL (1685–1759) Concerto Grosso in B-flat major, op. 6, No. 7 (1739) *Scored for: harpsichord and strings.*
Approximate running time: 16 minutes

It is almost a truism of the modern world: when someone creates something commercially successful, others copy it. Therefore, after the posthumous publication of Corelli’s opus 6 concerti grossi took England by storm in 1714, other composers started turning their pens to the same genre. Some twenty-five years after Corelli, Handel issued his own set of a dozen concerti grossi, or “Grand Concertos” (and Handel’s London publisher also gave them the opus number “6,” further echoing Corelli).

Many of Handel’s works follow Corelli’s model by featuring a small “concertino” of soloists—2 violins and a cello—who break away for periods of “showcase” time separate from the larger “ripieno” ensemble. Number 7 in the set, however, is a bit of an anomaly. The whole ensemble works together almost without pause. However, like Corelli, Handel moves the orchestra through a series of movements in contrasting speeds. Perhaps in a bid to appeal to the British market, Handel concludes No. 7 with a rollicking British horn-pipe.

AVISON Concerto Grosso No. 3 in D minor (after Domenico Scarlatti) (1744)
Scored for: harpsichord and strings. Approximate running time: 11 minutes

Scored for: harpsichord and strings. Approximate running time: 11 minutes A “Scarlatti Sect” developed in eighteenth-century England, sparked by British publications of Domenico Scarlatti’s keyboard sonatas. Musicians all through Great Britain enjoyed performing these imported Italian works, and Charles Avison—an “organist in Newcastle”—used many of Scarlatti’s harpsichord pieces as the inspiration for an orchestral set, *Twelve Concerto’s [sic] in Seven Parts*. However, there are two mysteries concerning Avison’s adaptations. In some of the concertos, certain movements have no known Scarlatti origins: did Avison simply compose them from scratch, without taking credit for them?

A second mystery concerns the first movement of *Concerto Grosso No. 3 in d minor*: it was based upon a Scarlatti sonata that had not been sold in England at all. Instead, Avison used some manuscript music by Scarlatti that is housed in Venice—a city Avison had never visited. We may never know how he accessed that unpublished music, but we can still enjoy his resulting concerto: sometimes brooding and often urgent.

ANTONIO VIVALDI (1678–1741) Oboe Concerto in D minor, RV 454 (1725)
Scored for: solo oboe, harpsichord, and strings. Approximate running time: 9 minutes

Even casual listeners to classical music usually recognize portions of *The Four Seasons*, four concertos by Vivaldi that illustrate spring, summer, fall, and winter. Fewer people know that these pieces come from a 1725 set of twelve concertos called *Il cimento dell’armonia e dell’invenzione* (*The Contest Between Harmony and Invention*). Although *Il cimento* showcased a solo violin plus orchestra, the ninth piece in the set—RV 236—advised purchasers that “This concerto can be played also by the oboe.” Thus, this concerto has a second catalogue number, RV 454, pertaining to the oboe version.

One aspect that makes this d minor concerto playable on the oboe is that it has no “double-stops”—places where two pitches are played simultaneously, a feat that is relatively easy for a violin but virtually impossible on the oboe. Moreover, the concerto’s flowing lines and dramatic energy suit the oboe very well, and some scholars wonder if Vivaldi had the oboe in mind from the start.

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Notable Encounter Insight: *Chopin's Cello Sonata*

Tuesday, July 30, 2019 at 5:30 pm

HOME OF KATHERINE & GEORGE DRASTAL
SAN LUIS OBISPO, CALIFORNIA

BRIAN THORNTON, host & cello
NOAM ELKIES, piano

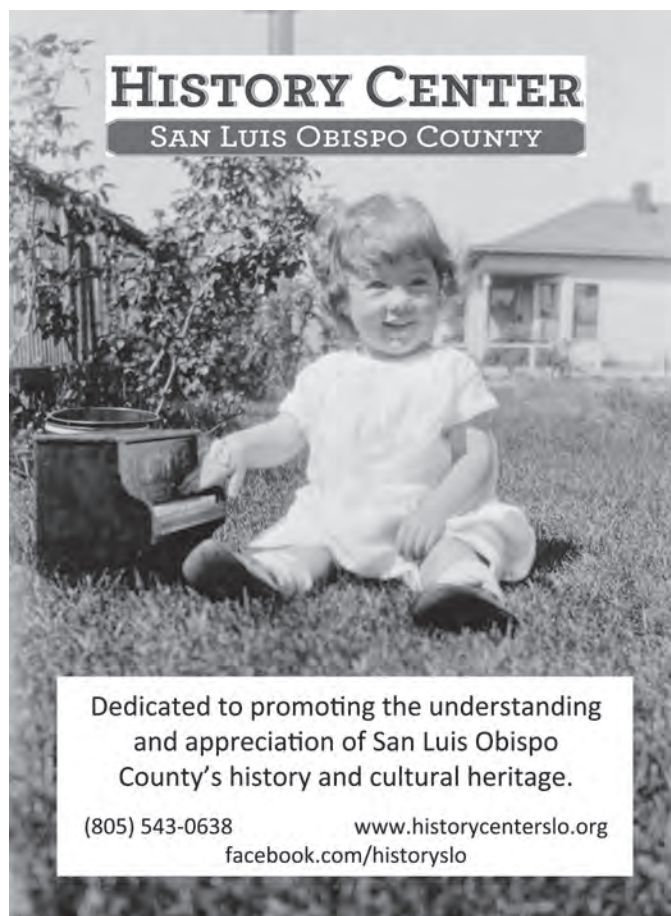
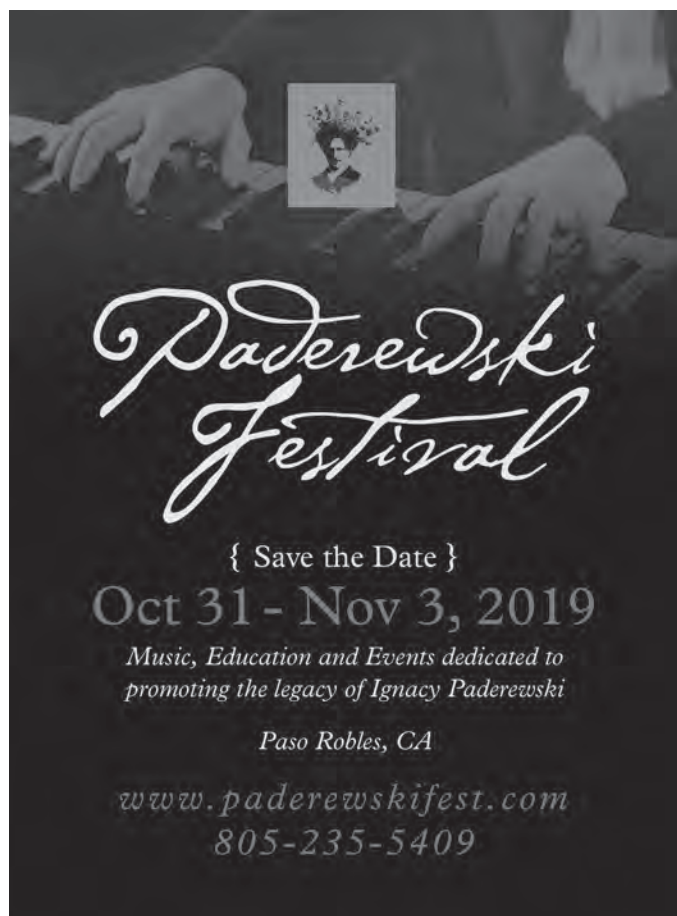
Cello Sonata in G minor, op. 65
Allegro moderato
Scherzo
Largo
Finale. Allegro

FRÉDÉRIC CHOPIN
(1810–1849)

Generously sponsored by Katherine & George Drastal



Special thanks to Steinway Los Angeles for
generously donating the use of their piano for
this evening's event.
www.steinwaylosangeles.com



MIDDAY MINI-CONCERT

Midday Mini-Concert: *Premieres by Michael Fine*

Wednesday, July 31, 2019 at 12:00 pm

SANTA ROSA CATHOLIC CHURCH
1174 MAIN STREET, CAMBRIA, CALIFORNIA

ALICE K. DADE, flute
XIAODI LIU, oboe
ROBERT WALTERS, English horn
SCOTT YOO, ERIK ARVINDER, violins
MAURCY BANASZEK, viola
JONAH KIM, cello

Flute Quintet (World Premiere)

MICHAEL FINE
(b. 1950)

Ms. Dade, Mr. Yoo, Mr. Arvinder, Mr. Banaszek, Mr. Kim

Oboe Quintet (USA Premiere)

FINE

Ms. Liu, Mr. Yoo, Mr. Arvinder, Mr. Banaszek, Mr. Kim

English Horn Quintet: *Elegy for...*

FINE

Mr. Walters, Mr. Yoo, Mr. Arvinder, Mr. Banaszek, Mr. Kim

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part by a generous gift from the estate of Julie Donahue.*

Orchestra Series: *Mozart in the Mission*

Wednesday, July 31, 2019 at 7:30 pm

MISSION SAN LUIS OBISPO DE TOLOSA
751 PALM STREET, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, leader & conductor

FEI XIE, bassoon

JONAH KIM, cello

Overture to *The Abduction from the Seraglio*

WOLFGANG AMADEUS MOZART
(1756–1791)

Bassoon Concerto in B-flat major, K. 191 (186e)

MOZART

Allegro

Andante ma adagio

Rondo: Tempo di Menuetto

Mr. Xie

Cello Concerto in C major, Hob. VIIb:1

FRANZ JOSEPH HAYDN
(1732–1809)

Moderato

Adagio

Allegro molto

Mr. Kim

INTERMISSION

Symphony No. 100 in G major, Hob. I:100 *Military*

HAYDN

Adagio—Allegro

Allegretto

Minuet: Moderato

Finale: Presto

Generously sponsored by Jo Anne & Rick Miller

PROGRAM NOTES: MOZART IN THE MISSION • JULY 31, 2019

WOLFGANG AMADEUS MOZART (1756–1791) Overture to *The Abduction from the Seraglio* (1782) Scored for: piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, bass drum, cymbal, triangle, and strings. Approximate running time: 6 minutes

Even as eighteenth-century Austrians battled the Ottoman Empire, they were fascinated by their enemy's exotic culture. From fabrics to furniture design, Austrian society mimicked all things Turkish—and music was no exception. “Janissary” music, aping the percussive sounds of Turkish military bands, found its way into keyboard pieces, symphonies, and stage productions such as Mozart's *Singspiel The Abduction from the Seraglio*. Even the orchestral overture that introduced the *Singspiel* set the Eastern tone; as Mozart explained to his father, “The overture is quite short, and changes from forte (loud) to piano (soft) all the time; all the forte passages contain the Turkish music. It modulates continually through various keys, and I don't think [the audience] will be able to sleep through it, even if they haven't slept the night before.”

True to his word, Mozart peppered all the loudest passages in the overture with percussion instruments such as a bass drum and triangle. The middle of the overture slows down, anticipating the mood of the first aria in the *Singspiel* itself. Soon, the fast energy takes control of the overture once more, driving the piece to an exciting conclusion—and most certainly keeping listeners awake.

MOZART Bassoon Concerto in B-flat major, K. 191 (186e) (1774) Scored for: solo bassoon, two oboes, two horns, and strings. Approximate running time: 17 minutes

In December 1773, angry activists dumped 342 tea containers into a harbor. This legendary “Boston Tea Party” reflected the American colonists' growing determination to declare their freedom from England's increasingly restrictive policies and to establish the colonies as an independent nation. Meanwhile, across the Atlantic in Salzburg, a young Mozart—just turning eighteen—was feeling a similar need to establish his own independence. Although it would be seven years until Mozart would completely break free of his none-too-exalted position serving the Archbishop of Salzburg, he was already stretching himself in new compositional directions. By June 4, 1774, he had finished his *Bassoon Concerto in B-flat Major*.

The decision to feature a bassoon was a surprising choice for Mozart's first wind concerto, so there has been much speculation about a possible “lost” commission from a wealthy amateur Munich bassoonist. Or, perhaps Mozart planned to showcase one of the two fine bassoonists in the archbishop's orchestra. Whatever the motivation, bassoonists today are the lasting beneficiaries. Mozart lets the bassoon cavort during fast passages but also lets its plaintive voice “sing” in lyrical melodies. Its agile, sometimes clownish character stars in the concerto's first movement, while the second movement resembles an opera aria. The bassoon's nimble aspects return to caper through the delightful minuet finale.

FRANZ JOSEPH HAYDN (1732–1809) Cello Concerto in C major, Hob. VIIb:1 (c. 1761–65) Scored for: solo cello, two oboes, two horns, and strings. Approximate running time: 27 minutes

Although the *C major Cello Concerto* was composed more than 250 years ago, many people still consider it to be a relatively “new” work—for it had been lost for almost two hundred years. Rumors of its existence had circulated since 1765, when Haydn, stung by his patron's suggestion that he should devote more effort to composition, put together a list of his pieces up to that time. Haydn's “Entwurf-Katalog” (“draft catalogue”) listed not one but two cello concertos in C major, but neither was published, and no one knew what had become of them. In 1961, though, a musicologist working in Prague came across a set of manuscript orchestral parts for a C major cello concerto—and the opening tune matched the melodic fragment Haydn had jotted down in his catalogue. The subsequent “re-premiere” of the work took place in 1962, and the concerto quickly joined the standard cello repertory. Each movement has a distinct character: the opening *Moderato* feels ceremonial, at times heroic, while the *Adagio* is a rapturous interlude for the strings alone. The energetic *Finale* drives the cellist and orchestra along in an almost unstoppable flurry of high spirits.

HAYDN Symphony No. 100 in G major, Hob. I:100 “Military” (1794) Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, bass drum, cymbal, triangle, and strings. Approximate running time: 26 minutes

Posterity often refers to Haydn, Mozart, and Beethoven as the “First Viennese School,” since most of their compositions were produced in the vicinity of the Austrian capital, and those works are now seen as the benchmarks of Classicism and early Romanticism. Still, it would be only fair to acknowledge another eighteenth-century city's importance, perhaps by calling it the “First London Market.” Capitalism invigorated the British concert milieu earlier than its European peers, and Haydn was only one of many musicians to be lured to the London metropolis and its active concert life. In fact, he came twice, and during his second visit in 1794—where he was (again) the prime ornament of a concert series run by Johann Peter Salomon—he completed his six final symphonies.

On March 31—Haydn's sixty-second birthday—*Symphony No. 100* premiered, and it clearly lived up to its advertised “Military” nickname because of the Turkish Janissary percussion effect heard at several points, especially in the boisterous second movement (which the London audience at the premiere immediately demanded be encored). The Janissary percussion's reappearance in the finale led theorist Donald Tovey to describe the movement as resembling a kitten, “until Haydn shows that it is a promising young tiger.”

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MIDDAY MINI-CONCERT

Midday Mini-Concert: *Grace Park Violin Recital*

Thursday, August 1, 2019 at 12:00 pm

UNITARIAN UNIVERSALIST FELLOWSHIP
2201 LAWTON AVENUE, SAN LUIS OBISPO, CALIFORNIA

GRACE PARK, violin
SUSAN GRACE, piano

Three Romances, op. 94
Nicht schnell (not fast)
Einfach, innig (simple, heartfelt)
Nicht schnell

ROBERT SCHUMANN
(1810–1856)

Violin Sonata No. 2, op. 6
Assez mouvementé
Tranquille
Vif

GEORGE ENESCU
(1881–1955)

Romance in F minor, op. 11

ANTONÍN DVOŘÁK
(1841–1904)

Introduction and Tarantella, op. 43
Introduction Moderato
Tarantella, Allegro vivace

PABLO DE SARASATE
(1844–1908)

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UnClassical Series: Take 3

Thursday, August 1, 2019 at 7:30 pm

 CLARK CENTER FOR THE PERFORMING ARTS
 487 FAIR OAKS AVENUE, ARROYO GRANDE, CALIFORNIA

LINDSAY DEUTSCH, violin

LILA YANG, cello

IRENE KIM, piano

Selections to be announced from the stage.
There will be one 15-minute intermission.

LINDSAY DEUTSCH, violin

is a charismatic and captivating presence on today's music scene. She has thrilled audiences world-wide with her passion for music and brilliant display of technique and musicianship. She is presently touring as a solo violinist with Yanni having just finished up tours with him throughout North America, Saudi Arabia, Uzbekistan, and Abu Dhabi. Future tours will include Indonesia, China and more. Deutsch frequently appears as guest soloist with American and Canadian symphony orchestras.


LILA YANG, cello

has received numerous awards and extensive training in chamber, orchestral and solo repertoire. She attended the Juilliard School under the tutelage of David Soyer. Yang's chamber and orchestral performances have taken her to venues such as Carnegie Hall, Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walt Disney Concert Hall as well as stages across Germany, Spain, and France. She is passionate about promoting Classical music to the younger generation of listeners as well as bringing it to less-reached communities throughout the world.


IRENE KIM, piano

is a critically acclaimed prize-winner of multiple international competitions and has performed across the globe in Europe, Asia, North America, and Australasia. Known for her powerful and authoritative performances, Irene appeared most recently at the Wallis Annenberg and Musco Centers for the Arts with Kaleidoscope Chamber Orchestra performing Prokofiev's 3rd Piano Concerto sans conductor. She holds a doctorate from the Peabody Conservatory and is an artistic team member of Kaleidoscope, through which she collaborates with musical, performing, and visual artists as well as with homeless shelters and children's hospitals.

Generously sponsored by Shirley & Mike Ritter

Chamber Series: *Silver and Gold*

Friday, August 2, 2018 at 7:30 pm

 HAROLD J. MIOSSI CULTURAL & PERFORMING ARTS CENTER AT CUESTA COLLEGE
 HIGHWAY 1, SAN LUIS OBISPO, CALIFORNIA
ANTON RIST, clarinet; **CONRAD CORNELISON**, **FEI XIE**, bassoons**KAITLYN RESLER**, horn; **JOHN NOVACEK**, piano**ERIK ARVINDER**, **STEVEN COPES**, **AURELIA DUCA**, **ROLF HAAS**, **ABIGEL KRALIK**,**GRACE PARK**, **JASON UYUYAMA**, **SCOTT YOO**, violins**MAURICY BANASZEK**, **MICHAEL CASIMIR**, **CAITLIN LYNCH**, **JESSICA OUDIN**, violas**JONAH KIM**, **DARIUSZ SKORACZEWSKI**, **SOPHIE SHAO**, **BRIAN THORNTON**, cellos**ROBERT FRANENBERG**, double bass

Bassoon Quintet (World Premiere)

Allegro scherzando

Largo

Allegro

MICHAEL FINE

(b. 1950)

Mr. Xie, Mr. Yoo, Mr. Arvinder, Mr. Banaszek, Mr. Kim

Octet for Clarinet, Bassoon, Horn, Two Violins, Viola, Cello and Bass

Moderato—Allegressimo

Scherzo

Andante—Adagio

Mouvement de Valse

JEAN FRANÇAIX

(1912–1997)

*Mr. Rist, Mr. Cornelison, Ms. Resler, Ms. Kralik,
Ms. Duca, Ms. Oudin, Mr. Skoraczewski, Mr. Franenberg*

String Quartet in C minor, op. 18, no. 4

Allegro, ma non tanto

Scherzo: Andante scherzoso quasi Allegretto

Minuet: Allegretto

Allegro

LUDWIG VAN BEETHOVEN

(1770–1827)

*Ms. Park, Mr. Haas, Mr. Casimir, Mr. Thornton***INTERMISSION**

Piano Quintet in G minor, op. 1

Fugue lente

Animé

Andante: Scherzo

Final

JOAQUÍN TURINA

(1882–1949)

*Mr. Novacek, Mr. Copes, Mr. Uyeyama, Ms. Lynch, Ms. Shao**Generously sponsored by Diane and Marty Moroski*

PROGRAM NOTES: SILVER AND GOLD • AUGUST 2, 2019

MICHAEL FINE (b. 1950) Bassoon Quintet (2019: World Premiere)*Approximate running time: 11 minutes*

Like most of my solo and concerted pieces, the Bassoon Quintet was written with the particular sound and musical personality of a specific musician in mind. I had the pleasure and privilege of performing with the incredible bassoonist, Fei Xei, in the Festival Mozaic Orchestra. We also performed chamber music together, including the fiendishly difficult Wind Quintet by John Harbison. Fei's sterling qualities as a musician and colleague were immediately apparent. Here was a bassoonist who, despite his youth, was already in the very top tier.

At a dinner with my colleagues before rehearsing the Harbison, I asked whose idea it was to play the piece? Fei cautiously looked around the table and asked everyone to put down their eating utensils, in particular their knives. He then told us that it was he who had requested the Harbison.

I jokingly threatened to write a revenge piece, even more challenging, especially for Fei. As I began to write the piece. I had his unique sound—warm with a particularly rich palette of colours—as well as his sovereign technique in mind. In his hands, the bassoon is a chameleon—it can laugh and cry, celebrate and mourn: Despite its large size and cumbersome appearance, in the right hands, the bassoon can tackle music of near extreme difficulty. I hope all of those elements will be immediately discernible in this Quintet, dedicated to Fei Xei.

The Quintet is in three movements: 1) Allegro scherzando—with an emphasis on scherzando (playful!). 2) Largo—the bassoon gets to show its lyrical side. 3) Allegro—beginning with dizzying sextuplets over tremolo strings letting the bassoon display its virtuosity with a few challenging moments for the strings as well.

COPYRIGHT 2019 BY MICHAEL FINE

JEAN FRANÇAIX (1912–1997) Octet for Clarinet, Bassoon, Horn,Two Violins, Viola, Cello, and Bass (1972) *Approximate running time: 16 minutes*

France's "Tender Tyrant," Nadia Boulanger, may well have been the best composition teacher of the twentieth century. Musicians from all over Europe and the Americas came to study with her. Her pupils ranged from Aaron Copland, Philip Glass, Virgil Thomson, and Elliott Carter to Astor Piazzolla and Quincy Jones. Stravinsky routinely showed her his latest scores, while Leonard Bernstein mailed her a copy of *West Side Story* for feedback. Yet, there was one student who cost her sleepless nights as she worried whether she would be up to the task of teaching him: this new pupil was the ten-year-old Jean Françaix.

It didn't take Boulanger long to realize that she was wasting time reviewing harmony with him; she declared, "He was born knowing what harmony is." They quickly moved on to counterpoint, and Françaix's first published composition soon followed. Over the next fifty years, he sustained virtually the same compositional style, always focused on "music that pleases." That spirit pervades his *Octuor*, which borrowed its instrumentation from Schubert's octet, 150 years earlier. Parts of Françaix's work are flowing and lyrical, while others contain a distinctly French insouciance. After an almost stormy introduction, the elegant finale fully earns its "waltz" designation.

LUDWIG VAN BEETHOVEN (1770–1827) String Quartet in C minor, op. 18,no. 4 (1798–1800) *Approximate running time: 23 minutes*

The subtitle of Gilbert and Sullivan's operetta *The Pirates of Penzance* is *The Slave of Duty*, reflecting the characters' penchant for doing what is expected of them, no matter how distasteful (or ridiculous). Almost a century earlier, Beethoven, too, was a slave to duty: he had just made the exciting trip to Vienna to study with Mozart when his mother died, and he felt compelled to return to Bonn to look after his younger brothers, since his father was an alcoholic. It would take Beethoven five years to return to the Austrian capital.

A few years later, when Beethoven embarked on his first set of string quartets, it is possible to believe that he was rebelling against "duty" at last. Haydn and Mozart had established certain conventions for quartets, but Beethoven started to break away from those expectations. Especially in the *String Quartet in C minor*, op. 18, no. 4, Beethoven launched into an opening movement filled with tension and turbulence. He then included a scherzo rather than the customary slow movement—and he followed it with a minuet, which normally would have been eliminated when a scherzo was present. A Hungarian-style finale, with a double-fast "prestissimo" conclusion, closes the work—but *without* the expected shift to the major mode.

JOAQUÍN TURINA (1882–1949) Piano Quintet in G minor, op. 1 (1907)*Approximate running time: 32 minutes*

In 1907, Joaquín Turina was making an international name for himself. He had left his native Seville in his mid-twenties to continue his training in France. His composition teacher was Vincent d'Indy (who had studied with César Franck), and Turina soon felt ready to issue the *Piano Quintet in G minor* as his "opus one." Not only was the quintet well received in both Paris and Seville, but it also won a prize in a competition headed by numerous celebrated judges.

Despite this auspicious beginning, Turina changed directions after that point. The reason was an encounter with two friends and fellow countrymen, Manuel de Falla and Isaac Albéniz, who could hear echoes of Spain in the work, but they also heard a great deal of French influence, and perhaps even shades of Brahms. Turina recalls their subsequent pact: "We were three Spaniards gathered together in that corner of Paris and it was our duty to fight bravely for the national music of our country"; they would devote themselves thereafter to writing "música española con vistas a Europa" ("Spanish music with a view of Europe"). For posterity, therefore, the opus 1 quintet remains as an interesting presentation of a multi-national blend of ideas.

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MIDDAY MINI-CONCERT

Midday Mini-Concert: *Serious Mozart, Fun(ny) Beethoven*

Saturday, August 3, 2019 at 12:00 pm

TRINITY UNITED METHODIST CHURCH
490 LOS OSOS VALLEY ROAD, LOS OSOS, CALIFORNIA

JOHN NOVACEK, piano

Minuet in D major, K. 355

WOLFGANG AMADEUS MOZART
(1756–1791)

Eine Kleine Gigue in G major, K. 574

MOZART

Adagio in B minor, K. 540

MOZART

Piano Sonata No. 6 in F minor, op. 10, no. 2

LUDWIG VAN BEETHOVEN
(1770–1827)

Marcia alla turca from Piano Sonata No. 11, K. 331

MOZART

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Elaine Horn at (805) 781-3009 or elaine@festivalmozaic.com

Orchestra Series: *Spanish Flair*

Saturday, August 3, 2019 at 7:30 pm

HAROLD J. MIOSSI CULTURAL & PERFORMING ARTS CENTER AT CUESTA COLLEGE
HIGHWAY 1, SAN LUIS OBISPO, CALIFORNIA

FESTIVAL MOZAIC ORCHESTRA

SCOTT YOO, conductor

ROBERT BELINIĆ, guitar

Serenade No. 1 in D major, op. 11

Allegro molto

Scherzo: Allegro non troppo—Trio: Poco più moto

Adagio non troppo

Menuetto I—Menuetto II

Scherzo: Allegro

Rondo: Allegro

JOHANNES BRAHMS

(1833–1897)

INTERMISSION

Fantasia para un gentilhombre

Villano y ricercare (Rustic Dance and Ricercar)

Españoleta y fanfare de la Caballería de Nápoles

(Ancient Spanish Dance and Fanfare of the Neapolitan Cavalry)

Danza de las hachas (Dance of the Torches)

Canario (Dance from the Canary Islands)

JOAQUÍN RODRIGO

(1901–1999)

Mr. Belinić

Suite No. 1 from the *Three-Cornered Hat*

Afternoon

Dance of the Miller's Wife

The Corregidor

The Grapes

MANUEL DE FALLA

(1876–1946)

Generously sponsored by Lucia Cleveland and Paul Vanderheyden

PROGRAM NOTES: SPANISH FLAIR • AUGUST 3, 2019

JOHANNES BRAHMS (1833–1897) *Serenade No. 1 in D major, Op. 11* (1860)

Scored for: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings. Approximate running time: 45 minutes

The Enlightenment spurred political upheavals such as the American Revolution, of course, but it also had a dramatic impact on musicians. At the start of the eighteenth century, most performers were no more than servants of aristocratic patrons. By the nineteenth century, though, musicians—especially composers—were viewed as artists. Why, then, would Johannes Brahms accept an old-fashioned job working for Prince Leopold III? Simply enough, Brahms needed the money: he was twenty-four years old, and although he had written some well-regarded piano music and chamber works, he was by no means a household name.

The court position ran from October through December, and Brahms earned enough during those three months to support himself for the following year. Unsurprisingly, Brahms returned the next two years. The prince and his family were music-mad, singing in a court choral society; Brahms strengthened his conducting skills as he led the group. Moreover, Brahms's duties gave him time to explore the Classical scores in the court library. And, since the prince's orchestra had a number of fine players, Brahms undertook a large-scale chamber work.

In time, friends pointed out that the work was really symphonic in scope, so Brahms broadened the instrumentation to a full orchestra, and in keeping with eighteenth-century serenade models, he expanded its duration as well, adding two more movements for a total of six. The expanded *Serenade No. 1* retained the emphasis on wind instruments that characterized many Classical serenades. But, Brahms also made use of the Romantic era's massive orchestral power—and thus this work is seen as Brahms's first “practice” effort as he worked up the nerve to compose a full-fledged symphony.

JOAQUÍN RODRIGO (1901–1999) *Fantasía para un gentilhombre* (1958)

Scored for: solo guitar, two flutes (second flute doubles on piccolo), one oboe, one bassoon, one trumpet, and strings. Approximate running time: 23 minutes

After the landmark success of the Broadway musical *Oklahoma!*, the producer Sam Goldwyn told the show's creators, Rodgers and Hammerstein, that he had two words of advice concerning what they should do next: “Shoot yourselves!” Goldwyn was acknowledging how hard it can be to surpass a previous triumph, and the composer Joaquín Rodrigo certainly understood that challenge. He had written the *Concierto de Aranjuez* in 1939, and the work had quickly soared in popularity. With that accomplishment under his belt, Rodrigo felt no desire to try to top it, so when Andrés Segovia came to supper a dozen years later and asked Rodrigo to compose a new guitar concerto, Rodrigo hedged.

Still, the request *did* come from a friend—who also happened to be perhaps the century's greatest guitar virtuoso—so the idea kept percolating in Rodrigo's mind. Eventually, he told his wife that he was drawn to the dance music of a Spanish Baroque composer, Gaspar Sanz. In 1674, Sanz had published an instruction manual with numerous melodies to help aspiring guitarists learn the instrument. Rodrigo wanted to create a suite based on selected pieces by Sanz, modernizing and expanding them to suit Segovia's talent.

Segovia was taken aback at first, since the tutorial's pieces were all quite short and, frankly, quite simplistic. Still, he trusted Rodrigo to pull them together into an effective structure; he even compared Rodrigo to a spider who could produce the thread needed to weave a web. Rodrigo fully met the challenge, and the resulting *Fantasía para un gentilhombre* quickly joined Rodrigo's earlier concerto as a beloved addition to the guitar repertory.

MANUEL DE FALLA (1876–1946) *Suite No. 1 from the Three-Cornered Hat*

(1918–19) *Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, xylophone, suspended cymbal, harp, piano, and strings.*

Approximate running time: 10 minutes

Not everyone, it seems, is a fan of music. Before Victor Hugo died in 1885, he left orders that his poetry should never be set to music. It didn't seem to occur to him that there was a need to protect his *novels*, however, and thus the team of Schönberg and Boubl transformed Hugo's masterpiece *Les misérables* into their blockbuster-success musical. In a similar way, the writer Pedro Antonio de Alarcón had put a clause in *his* will forbidding the use of his story *El sombrero de tres picos* (The Three-Cornered Hat) in operatic settings. Alarcón's heirs closed the door to Manuel de Falla's hopes of writing an opera—but they agreed to a “loophole” in the form of a ballet, which Falla would compose for the outstanding Ballets Russes led by Sergei Diaghilev.

The project was completed in 1917—but World War I meant the dance troupe could not travel freely around Europe. Therefore, Diaghilev agreed to let the work premiere as a pantomime in Madrid, under the title *El corregidor y la molinera* (The Magistrate and the Miller's Wife). Two years later, however, the Ballets Russes premiered the ballet in London. By this point, it acquired an expanded overture so the audience would have more time to admire the curtain that had been painted by Pablo Picasso. The ballet's instant popularity led Falla to craft two dance suites from its music. The first, heard tonight, is drawn from Part I of the ballet, when the miller and his pretty wife tease a doddering magistrate who has designs on the young woman.

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Notable Encounter Brunch: *Brahms in the Gypsy Style*

Sunday, August 4, 2019 at 10:00 am

THE HOME OF JO ANNE & RICK MILLER
SAN LUIS OBISPO, CALIFORNIA

SCOTT YOO, host & violin
CHRISTOPHER SHIH, piano
CAITLIN LYNCH, viola
DARIUSZ SKORACZEWSKI, cello

Piano Quartet in G minor, op. 25

Allegro

Intermezzo: Allegro ma non troppo—Trio: Animato

Andante con moto—Animato

Rondo alla Zingarese: Presto—Meno Presto—Molto Presto

JOHANNES BRAHMS
(1833–1897)

Generously sponsored by Jo Anne & Rick Miller

Wines provided by




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for generously donating the use of their
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Chamber Series: *Scott Yoo and Friends*

Sunday, August 4, 2019 at 2:00 pm

 HAROLD J. MIOSSI CULTURAL & PERFORMING ARTS CENTER AT CUESTA COLLEGE
 HIGHWAY 1, SAN LUIS OBISPO, CALIFORNIA

ALICE K. DADE, flute; **CASSIE PILGRIM**, oboe
MICHAEL FINE, **ANTON RIST**, clarinets
FEI XIE, bassoon; **KAITLYN RESLER**, horn
NOAM ELKIES, **SUSAN GRACE**, **JOHN NOVACEK**, **CHRISTOPHER SHIH**, pianos
ADRIAN JOST, bandoneon
STEVEN COPES, **ABIGEL KRALIK**, **ELLY SUH**, **SCOTT YOO**, violins
JESSICA CHANG, **CAITLIN LYNCH**, violas
SOPHIE SHAO, **DARIUSZ SKORACZEWSKI**, cellos
SUSAN CAHILL, double bass

Overture on Hebrew Themes for Clarinet, String Quartet and Piano, op. 34
SERGEI PROKOFIEV
 (1891–1953)
*Mr. Fine, Mr. Elkies, Mr. Copes, Ms. Suh, Ms. Chang, Ms. Shao**Aires tropicales*

Alborado ("Dawn Song")
 Son ("Cuban Song")
 Habanera ("Havana Dance")
 Vals Venezolano ("Venezuelan Waltz") (To Antonio Lauro)
 Dizzyness (To Dizzy Gillespie)
 Afro ("African")
 Contradanza ("Contredanse") (To Ernesto Lecuona)

PAQUITO D'RIVERA
 (b. 1948)
*Ms. Dade, Ms. Pilgrim, Mr. Rist, Mr. Xie, Ms. Resler**Kicho*
ASTOR PIAZZOLLA
 (1921–1992)
*Mr. Jost, Mr. Novacek, Ms. Kralik, Ms. Cahill***INTERMISSION**

Concerto No. 6 in D major for Two Keyboards

Allegro
 Andante
 Minué

PADRE ANTONIO SOLER
 (1729–1783)
Ms. Grace, Mr. Novacek

Piano Quartet in G minor, op. 25

Allegro
 Intermezzo: Allegro ma non troppo — Trio: Animato
 Andante con moto — Animato
 Rondo alla Zingarese: Presto — Meno Presto — Molto Presto

JOHANNES BRAHMS
 (1833–1897)
*Mr. Shih, Mr. Yoo, Ms. Lynch, Mr. Skoraczewski**Generously sponsored by Andrea & Jerre Sumter*

PROGRAM NOTES: SCOTT YOO AND FRIENDS • AUGUST 4, 2019

SERGEI PROKOFIEV (1891–1953) *Overture on Hebrew Themes for Clarinet, String Quartet and Piano, op. 34* (1919) *Approximate running time: 9 minutes*

Many Jews fled Tsar Nicholas's Russia to escape rampant antisemitism. After the 1917 October Revolution, the new Soviet government's hostility to intellectuals meant that many artists also eased their way out of Mother Russia. Thus, Sergei Prokofiev encountered various Russian friends in New York—among them the Jewish ensemble Zimro. The unusual sextet, consisting of a string quartet, a piano, and clarinet, requested a piece from Prokofiev, giving him a cherished notebook of Jewish folk melodies for inspiration.

Prokofiev accepted the notebook out of politeness, believing that composers should produce original music. Soon, though, he crafted the *Overture on Hebrew Themes* by interweaving two tunes. (The tunes have not been identified, leading to speculation that the melodies were actually by Prokofiev, composed in the spirit of the older Jewish melodies.)

Whatever the melodic source, Prokofiev produced an engaging work. After a klezmer-like march for the clarinet, the cello follows with a lush, soulful melody. The overture is also punctuated by lovely shimmering passages, and Prokofiev reported, somewhat to his surprise, that the overture was “quite a success.”

PAQUITO D'RIVERA (b. 1948) *Aires tropicales* (1994)

Approximate running time: 23 minutes

Paquito D'Rivera grew up loving all types of music in his native Cuba—and couldn't understand his government's condemnation of rock and jazz as “imperialist.” Matters came to a head when he was thirty-two, so while he was on tour in Spain, he defected, and sought asylum in the United States, where several family members had already taken citizenship. In the subsequent forty years, D'Rivera's awards and accolades have been phenomenal—twelve Grammys! a Guggenheim! the National Medal of the Arts! honorary doctorates!—and his music is as consistently engaging as he is himself.

D'Rivera's *Aires tropicales* was written for the five-member Aspen Wind Quintet—but requires eight instruments during the course of the composition. The piece resembles a Latin/South American scrapbook, pulling together dance- and song-styles from the entire region (and celebrating various cherished friends along the way).

ASTOR PIAZZOLLA (1921–1992) *Kicho* (1974)

Approximate running time: 7 minutes

Astor Piazzolla died on July 4, 1992, and Enrique “Kicho” Díaz—Piazzolla's friend for more than fifty years—died three months and a day later. Their paths had intersected many times, and both men had left their marks on their Argentine homeland, especially in the genre of tango. Piazzolla's background was more multinational; not only did he spend much of his childhood in the United States before returning to Buenos Aires, but he also studied with the celebrated composition teacher Nadia Boulanger in Paris. With her encouragement, he began introducing his conception of *nuevo tango*—“new tango”—which blended the traditional folk format with jazz and various classical ideas.

Traditionalists fought *nuevo tango* at first, but Piazzolla was eventually seen as the genre's savior. Meanwhile, respect for Díaz's artistry led the Buenos Aires City Legislature to declare him “Tango Double Bass Player of the Century” in 2000. Piazzolla's own admiration for Díaz resulted in *Kicho*, a *nuevo tango* that showcased the bassist's virtuosity.

PADRE ANTONIO SOLER (1729–1783) *Concerto No. 6 in D major for Two Keyboards* (c. 1770) *Approximate running time: 10 minutes*

Many people stay up until at least midnight; many people arise by four a.m. Few people, however, do *both*—but this was the daily routine of Padre Antonio Soler, who lived in El Escorial, the great Spanish monastery and palace, for thirty-one years. His priestly duties were heavy, and he was kept even busier by serving as the monastery's organist and chapelmaster. And, in every spare moment, he composed; he even designed a small table to use as a writing surface when he was bedridden from illness.

Soler's duties expanded in 1766, when King Carlos III named him music tutor to Prince Gabriel. Gabriel had talent, judging from the pieces Soler began to write for his royal pupil. Among the works were six concertos for two organs (El Escorial had at least eight), and these charming pieces—composed as a “diversion” for Gabriel—have frequently been played on various other combinations of keyboard instruments.

JOHANNES BRAHMS (1833–1897) *Piano Quartet in G minor, op. 25*

(1861) *Approximate running time: 40 minutes*

Good friends tell each other the truth, so Brahms listened to what pianist Clara Schumann and violinist Joseph Joachim had to say about his *Piano Quartet in G minor, op. 25*. Both targeted the first movement for criticism; Schumann felt “the first part seems to me too little G minor and too much D major,” and Joachim regarded it as “undisciplined.” But, the finale “in the gypsy style” was another story: Joachim, who had written a *Hungarian Concerto*, declared, “You have defeated me on my own territory.”

The revised quartet proved to be a door-opener for Brahms. Schumann encouraged Brahms to present the work in his inaugural Viennese concert. Both Brahms and the piece were enormous hits, and the leader of the string ensemble proclaimed, “This is Beethoven's heir!” It is easy to agree; the first movement alternates between passion and longing, while the mood of the “Intermezzo” is wistful. The “Andante” movement's sweet melody is interrupted by a quasi- “toy-soldier” march, but it is the wild, tempestuous finale that is the climactic delight of this multi-faceted and popular quartet.

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JO ANNE HEYWOOD MILLER, President

is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. After successful careers as an engineer and entrepreneur, Jo Anne began working in early stage investing in 2003 for Nokia Innovent and in 2008 she started a West coast branch of Golden Seeds, investing in women-backed businesses. She joined the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship in 2010 and has been a member of the Cal Poly Engineering Dean's Advisor Council since 2011 and the University of Colorado Engineering Dean's Council since early 2014. Jo Anne currently serves as chair of the compensation committee of Synergy, Inc. in Chicago. 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.



DENNIS SCHNEIDER, Past President

is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. He grew up in Detroit, Michigan and attended Wayne State University. Following MS and PhD degrees in bioengineering at the University of California at San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.



RICK SAMPLE, Vice President

began a twenty plus year run in the financial services industry at E F Hutton & Company and Painewebber after graduating from Cal Poly. He then followed his own entrepreneurial call launching two startups. In 2013, Rick re-entered the Wealth Management Business with Morgan Stanley in SLO, relocating to SLO with his wife Julie. He mentors young entrepreneurs through Cal Poly's Center for Innovation and Entrepreneurship at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



JERI CORGILL, Treasurer

is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Her experience working in the public/non-profit sector began after moving to Paso Robles in 1989, and has included local government management and serving on non-profit boards. She also served as the Interim Executive Director of Festival Mozaic between October 2018 and June 2019. Jeri holds two degrees from Cal Poly: Bachelor of Science in Business Administration, and Master of Public Policy. Jeri's love of music began as a small child, and her desire to play music eventually led to studying oboe at CSU Northridge and the New England Conservatory. She has a cat named Mozart.



JULIANE McADAM, Secretary

and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Julianne's teaching career spanned 40 years, mostly English and Spanish to middle school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Meals That Connect. For years Julianne would time visits to her

parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Julianne has degrees from Stanford and the University of Missouri-Kansas City. Julianne joined the Festival Mozaic Board of Directors in 2014.



JAMIE BARLETT

is Founder, President & CEO of PolyPay. She graduated from Wellesley College with degrees in English and Economics, then attended the George L. Graziado School of Business and Management at Pepperdine University, where she earned an MBA. She founded Poly Pay in 2013. PolyPay is a credit card processing business at the forefront of merchant service industry, specializing in POS systems, terminal options, mobile, eCommerce, PCI compliance, and customer success. PolyPay is headquartered in San Luis Obispo. Jamie serves as the Treasurer of the Wellesley College Club of Santa Barbara.



PAULA DELAY

strongly believes the arts enrich a community and actively supports a multitude of public art events through such organizations as Cuesta College, ARTS Obispo, and the Chapman Estate Foundation.

After earning an MS in Education from Boston University, Paula held various teaching positions in the greater Boston area. Next she headed to Silicon Valley and worked at a variety of high-tech companies before starting her own consulting firm, PD Communications LLC. When Paula and her husband relocated to SLO in 2012, she decided to focus primarily on her artwork. Her award-winning impressionistic paintings have been featured in numerous juried exhibits including the California Art Club (CAC) Plein Air Painters Showcase, the SLOMA & ARTS Obispo Pop-up Galleries, and the Santa Barbara Artwalk.



LEN JARROTT

moved to San Luis Obispo County after living in Santa Barbara for almost 50 years. Len started Jarrott and Co. Real Estate Investments in Santa Barbara in 1976. He graduated from Loyola University in Los Angeles with a B.S. Degree in Biology. He then attended Cal State San Diego University where he obtained the MA Degree in Philosophy and later he graduated from the George L. Graziado School of Business and Management where he earned the prestigious Presidential Key Executive MBA degree from Pepperdine University. Len served as a member of the Board of Trustees at Santa Barbara City College and on SBCC's Foundation Board of Directors for 38 years.



GAIL KAMMERMEYER

was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her husband in Manhattan Beach. She enjoyed her work as a full time mother and homemaker for a number of years and then began a teaching career with the Redondo Beach School District for twenty six years. The family spent sabbatical and visiting professor years at Cornell in Ithaca, Carleton University in Ottawa, London, and Guadalajara. Active in community and philanthropic organizations in the South Bay of Los Angeles, she was a fundraiser for the University of Southern California and for the Los Angeles Philharmonic and supported the building of the Walt Disney Concert Hall. Gail enjoys family, friends, art, theater, symphony, opera, chamber music, jazz, traveling, dining, wine tasting, skiing, and hiking.

BOARD OF DIRECTORS



MARTI JORGENSEN LINDHOLM

San Luis Obispo native, has always loved music, especially participating in the making and sharing of music. After graduating from UCSB in Piano Performance, Marti earned her Masters at Cal and later her Doctorate in Music Ed from UOP. After retiring from San Luis Coastal Unified School District in 2009 her greatest joy has been playing chamber

music, being a rehearsal pianist accompanying various local productions, organizing fundraising concerts for SLOMA, teaching privately, and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. She has sung with Vocal Arts and Master Chorale and is an active member of Rotary de Tolosa. Marti loves traveling with her husband Allan either to see her grand daughters in WA, son in the Bay area, or adventuring abroad.



CARRIE MILLER

is a Partner at Trellis Wealth Management. She was raised in San Luis Obispo and has a degree in Literature from Claremont McKenna College. She lived in San Francisco and had an 18-year career at Charles Schwab. As a Managing Director within Schwab Institutional, Carrie helped lead efforts to improve the client experience for 7,000+ independent

advisory firms with over \$900 billion in client assets at Schwab. While living in San Francisco, she was an active volunteer for the Gulf of the Farallones Marine Sanctuary (2001–2011), conducting surveys of wildlife, responding to oil spills, and serving as a docent educating the public on wildlife in the Bay Area. After 20 years in San Francisco, Carrie moved back to San Luis Obispo in 2013. Carrie volunteers with the San Luis Obispo County Community Foundation on the Donor Engagement and Scholarship Committees (2015–present) and the Foundation for the Performing Arts Center on its Investment and Finance Committee (2015–present). She previously served on the San Luis Obispo Chamber of Commerce's Investment Committee (2016–2017). Carrie is also a graduate of Leadership SLO, Class XXIII.



ROSEMARY REMACLE

was born and raised in Arizona, but laid the foundation for her future with a move to Sunnyvale, California in 1967. There she worked in technology-based companies and raised her two sons. Rosemary retired from her Silicon Valley-based business career in 2008 and moved to the Central Coast's south San Luis Obispo County (Nipomo) in the fall of 2015.

She has traveled outside of the United States extensively and continues to do so in retirement. Other favorite activities include music of all genres, contemporary and folk art, reading, food and wine, and enjoying the company of friends and family. Rosemary earned a B.A. from Arizona State University and an M.A. from San Jose State University.



BERN SINGEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. While trained in Economics at Oberlin, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly 'nosebleed' student seats at Carnegie Hall, Lincoln Center, and Town Hall. Resident training in Los Angeles, two years as a Navy

Pediatrician, and then Rheumatology specialty fellowship training, led to a 34-year medical school career of faculty research, administration, patient care, and mentoring residents and fellowship trainees. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant, and site visitor for many national university arthritis research programs. A mid-career Masters in Public Health from Johns Hopkins University eventually led to two-year tour as a Deputy Public Health Officer in SLO County. He has served on numerous local and national medical, college, and community-based Committees and Boards. He enjoys biking, primitive and modern art, devouring the newspaper, and choral singing, and also plays bluegrass music. He and his cat reside in San Luis Obispo.



CAL STEVENS

is a member of Cal Poly's Orfalea College of Business faculty, teaching management and human resources. He is a consultant as well, providing expertise in organizational development and effectiveness. Previously, Cal was with Intel Corporation, in Folsom, CA, where he worked as an internal human resources and organizational development

consultant. He also brings previous experience with non-profits in staff, board, and consulting roles. A member of the San Luis Obispo Chamber of Commerce, Cal serves on the chamber's Legislative Action Committee. He also serves on the Personnel Board for the City of San Luis Obispo. Cal and Nancy, their three children, two sons-in-law and two grandchildren all live in SLO.

FESTIVAL STAFF



WELCOME NEW EXECUTIVE DIRECTOR LLOYD TANNER

With more than 20 years of performing arts administrative experience, Lloyd Tanner's professional portfolio has included senior management positions with the Los Angeles Opera, Washington National Opera, Washington Ballet, Atlanta Symphony Orchestra and, most recently, The Broad Stage in Santa Monica. With a background in artistic and operational administration, development, marketing, and strategic planning, Lloyd has contributed to helping generate millions of dollars in revenue—both contributed and earned—for opera, dance, performing arts centers, and orchestras. His insight into patron loyalty, sophisticated pricing structure and strategic planning has helped companies reach their desired potential. Originally, from Atlanta, Georgia, Lloyd holds a Bachelor of Music in Trombone Performance from Southern Methodist University. When not at the theater or in the office, you'll often find him hiking high up a mountain trail, crossing a desert dune, or enjoying a glass of Central Coast California wine with family and friends. Lloyd married to Lockwood, CA native Laina Babb, who is the Costume Shop Supervisor at CalPoly San Luis Obispo.

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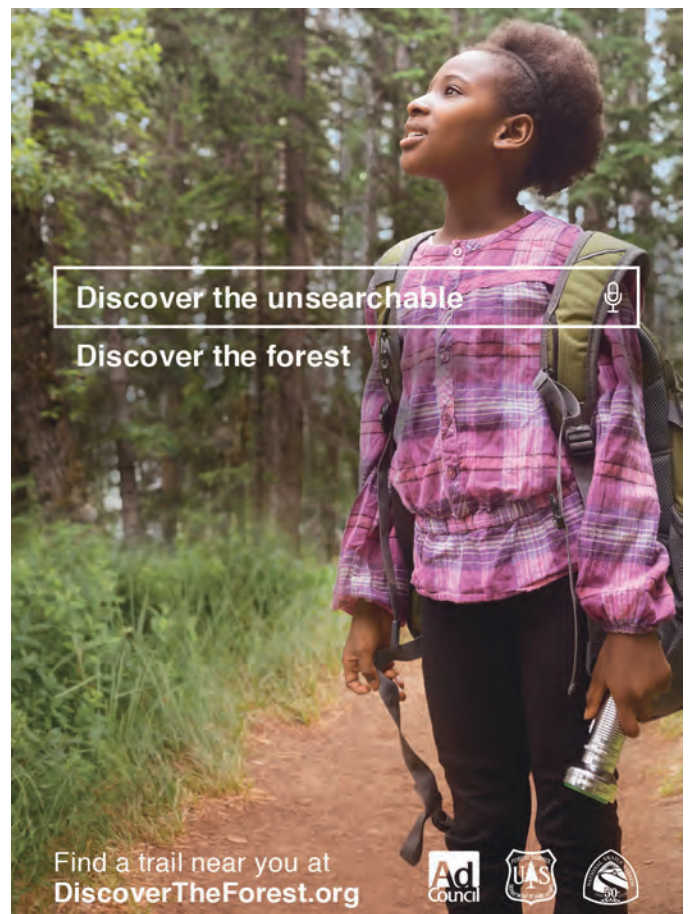









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