

— FESTIVAL —  
MOZAIC

2021  
SUMMER  
MUSIC  
FESTIVAL

SCOTT YOO  
MUSIC DIRECTOR

SAN LUIS OBISPO  
COUNTY





# 2021 SUMMER MUSIC FESTIVAL

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# MUSIC DIRECTOR'S WELCOME

As Festival Mozaic celebrates more than 50 years of great music, and I embrace 15 years here in San Luis Obispo, I continue to search for the purpose and expression the great composers have poured into their works. I hope our concerts help you do that as well.

We are committed to a diverse and interesting group of artists and repertoire each and every season. This summer we are pleased to feature women composers with different points of view — from Fanny Mendelssohn to Clara Schumann, Louise Farrenc to Amy Beach. We'll also host the brilliant young singer-songwriter Gaby Moreno and hear the tango and cabaret stylings of Grande Orquesta Navarre.

This past year was devastating to the business of live performance. Musicians have never gone as many days without preparing for our next concerts. I, like all of the artists performing for you this week, am ready to go.

Thank you to our members of the board, supporters, volunteers, and staff; and to our musicians, who are the heart and soul of the Festival. From those friends of years past to the ones we've yet to discover, we hold these weeks in honor of you.

Some of you have been with us since Day One, when Clifton Swanson came up with this amazing idea. For others, this will be your first time attending. May everyone find joy in every concert.

**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 PBS Great Performances series Now Hear This. He is the Conductor of the Colorado College Music Festival and the founder of the Medellin Festicámara.

Scott has conducted major orchestras around the world, including Dallas, San Francisco, St. Paul, London Symphony, L'Orchestre Philharmonique de Radio France, and the Royal Scottish National Orchestra. As a violinist, Scott has made solo appearances with orchestras throughout the country and as a guest with chamber music festivals worldwide. Scott was born in Tokyo and raised in Glastonbury, CT. He received a bachelor's degree from Harvard University and has won the Young Concert Artists International Auditions and an Avery Fisher Career Grant.



# PRESIDENT'S WELCOME

I want to personally welcome you all to our 2021 Festival Mozaic Summer Season. Considering where we all were a year ago, it feels incredibly uplifting to be here. Back then, we faced incredible uncertainty as to how an organization that derives more than half of its operating revenue from live event ticket sales could survive while shut down. Not only did we lament the lack of gathering to enjoy the beautiful music we all love, but we worried about our staff's livelihoods and the responsibility of shepherding a 50-year-old SLO institution.

However, the most incredible group of individuals I have ever served with, your board of directors, answered the call. Frank, hard conversations were held via monthly Zoom meetings. We focused on keeping the staff employed, while developing strong fiscal policies that significantly increased reserves. I want to publicly thank each board member for their unswerving dedication to this Festival, because your work as a team has been stellar! Collectively, Festival Mozaic can now emerge back to live performances in arguably the best financial position it has been in for many years.

Thanks also to Lloyd, Scott, Dave, our staff and legion of awesome volunteers for their dedication and continued passion. So, on behalf of the board of directors, staff, donors and friends, it is my great pleasure to welcome you back to our Festival — ENJOY!

**Rick Sample**, President, Board of Directors

## HISTORY OF FESTIVAL MOZAIC

In May of 1970, a trio of music professors at the California Polytechnic State University (Cal Poly) came together to explore the possibility of starting a summer music festival in beautiful San Luis Obispo, California. A year later, the inaugural season of the San Luis Obispo Mozart Festival took place with three performances in venues on Cal Poly's campus, as well as the historic Mission San Luis Obispo de Tolosa.

Fifty years later, the vision of Clifton Swanson, Ronald Ratcliffe, and John Russell lives on through Festival Mozaic, which hosts a two-week summer festival of more than 30 events, a year-round chamber music and presenting series, and a vibrant virtual presence.



# 2021 FESTIVAL-AT-A-GLANCE

DATE	TIME	EVENT	VENUE
<b>JULY 24</b>	SAT 8:00 PM	<b>BAROQUE IN THE VINES</b> Handel, Telemann, Vivaldi & Bach	Serra Chapel, Shandon
<b>JULY 25</b>	SUN 2:00 PM	<b>GRANDE ORQUESTA NAVARRE</b> Cabaret & Tango	See Canyon Fruit Ranch, Avila Beach
<b>JULY 26</b>	MON 12:00 PM	<b>MIDDAY MINI-CONCERT</b> Susan Cahill with Noam Elkies	Trinity United Methodist Church, Los Osos
	MON 5:30 PM	<b>NOTABLE DINNER</b> Amy Beach & Fanny Mendelssohn	Tolosa Winery, San Luis Obispo
<b>JULY 27</b>	TUE 7:30 PM	<b>CHAMBER CONCERT</b> Amy Beach, Fanny Mendelssohn & Ravel	Mission San Luis Obispo de Tolosa
<b>JULY 28</b>	WED 5:30 PM	<b>NOTABLE DINNER</b> Clara Schumann & Louise Farrenc	Halter Ranch, Paso Robles
<b>JULY 29</b>	THU 7:30 PM	<b>GABY MORENO</b> Guatemalan Singer-Songwriter	Dana Adobe, Nipomo
<b>JULY 30</b>	FRI 12:00 PM	<b>MIDDAY MINI-CONCERT</b> Jonah Kim, Cello	Santa Rosa Catholic Church, Cambria
	FRI 4 & 8 PM	<b>CHAMBER CONCERT</b> Schubert, Mozart & Clara Schumann	SLO Brew Rock, San Luis Obispo
<b>JULY 31</b>	SAT 8:00 PM	<b>CHAMBER CONCERT</b> Bridge, Farrenc & Robert Schumann	Performing Arts Center, San Luis Obispo



# 2021 FESTIVAL ARTISTS



## Maurycy Banaszek

Viola

Maurycy joined the Concert Artist Faculty at Kean University in 2011. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg. A 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.



## Conrad Cornelison

Bassoon

Conrad 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.



## Susan Cahill

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.



## Alice Dade

Flute

Alice 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, Alice 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.



## Steven Copes

Violin

Steven 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.



## Noam Elkies

Harpsichord

Noam 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.

# 2021 FESTIVAL ARTISTS



## **Burt Hara**

Clarinet

Burt Hara joined the Los Angeles Philharmonic as Associate Principal Clarinet in 2013. He performed as Principal Clarinet with the Minnesota Orchestra, the Philadelphia Orchestra, and the Alabama Symphony Orchestra,

and has also performed with the Chicago Symphony, the New York Philharmonic, the Saint Louis Symphony, the Baltimore Symphony, the Saint Paul Chamber Orchestra, and the Seattle Symphony. At the age of fourteen, Hara made his solo debut with the Los Angeles Philharmonic and has appeared as soloist with other orchestras including the Minnesota Orchestra and the Philadelphia Orchestra. Hara is a graduate of the Curtis Institute of Music. He serves on the faculty at California State University Fullerton. He is a Buffet Group USA and Vandoren performing artist.



## **Ieva Jokubaviciute**

Piano

Lithuanian pianist Ieva Jokubaviciute has been described as “an artist of commanding technique, refined temperament, and persuasive insight” (New York Times) and as possessing “razor-sharp intelligence and wit”

(Washington Post). A recipient of a Borletti-Buitoni Trust Fellowship, Ms. Jokubaviciute released her debut recording in 2010 on Labor Records to international acclaim, which resulted in recitals in New York, Chicago, Philadelphia, Baltimore, Washington D. C., Vilnius, and Toulouse. As a collaborator, Ms. Jokubaviciute has performed in prestigious halls such as: Carnegie Hall, Wigmore Hall, and the Kennedy Center. She regularly performs at international music festivals including: Marlboro, Ravinia, Bard, Chesapeake Chamber Music, Four Seasons, Kneisel Hall and Prussia Cove, and collaborates in recitals with violinist Midori in Europe, Asia, and South America. Ms. Jokubaviciute is an associate professor of piano at Duke University in Durham, NC.



## **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.

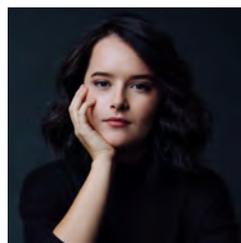


## **Elizabeth Koch Tiscione**

Oboe

Elizabeth has been Principal Oboe of the Atlanta Symphony since 2007. Liz is also Principal Oboe of the Grand Teton and Aspen Music Festivals and is a member of the Atlanta Chamber Players. She has performed with

the orchestras of San Francisco, Philadelphia, St. Louis, and Baltimore, as well as the Orpheus Chamber Orchestra. She serves on the faculty at Kennesaw State University and teaches privately. Liz studied at the Interlochen Arts Academy and Curtis Institute of Music.



## **Abigail Kralik**

Violin

Abigail 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, Abigail made her Carnegie Hall debut as a soloist. She now studies at The Juilliard School under the tutelage of Itzhak Perlman and Laurie Smukler where she is a proud recipient of the Kovner Fellowship.

# 2021 FESTIVAL ARTISTS



## Caitlin Lynch, Viola

Caitlin 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.



## Maureen Nelson, Violin

Maureen made her solo debut with the Philadelphia Orchestra at the age of 15. She is the founding first violinist of the internationally acclaimed Enso String Quartet and led the ensemble to top prizes at major competitions, including the Concert Artists

Guild Competition, the Banff International String Quartet Competition, and the Fischhoff National Chamber Music Competition. Her numerous recordings with Enso include the complete string quartets of Alberto Ginastera, which were nominated for a Grammy Award for Best Chamber Music Performance. Maureen holds degrees from Curtis Institute of Music, Musikhochschule Detmold, and Yale University. After almost two decades with the quartet, she joined the Saint Paul Chamber Orchestra in 2016.



## 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.



## Jessica Oudin

Viola

Jessica 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.



## Grace Park

Violin

Grace was recently named first prizewinner 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, The Grace Rainey Auditorium in the Metropolitan Museum, The 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.



## Kaitlyn Resler

Horn

Kaitlyn Resler 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.

# 2021 FESTIVAL ARTISTS



## Sophie Shao

Cello

Sophie received an Avery Fisher Career Grant at age 19, was a major prizewinner 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.



## Dariusz Skoraczewski

Cello

Dariusz is Principal Cello of the Baltimore Symphony. He has been described by the Baltimore Sun as having “lush tone, expressive style and solid technique that have earned him admiration in a career

that encompasses solo, chamber and orchestral music-making.” 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.

## 50<sup>th</sup> Anniversary Commemorative Hardcover Book



**PRE-ORDER TODAY!**

Available Summer 2022

[festivalmozaic.org/book](http://festivalmozaic.org/book)



SATURDAY

**JULY  
24**

8:00 PM

# BAROQUE IN THE VINES

Handel, Telemann, Vivaldi & Bach

Serra Chapel,  
Shandon



## ARTISTS

Alice K. Dade  
flute

Elizabeth  
Koch Tiscione  
oboe

Steven Copes  
Abigel Kralik  
Grace Park  
Scott Yoo  
violins

Maurycy Banaszek  
Caitlin Lynch  
Jessica Oudin  
Scott Yoo  
violas

Jonah Kim  
cello

Susan Cahill  
double bass

Noam Elkies  
harpsichord

*Performance  
made possible  
by generous  
contributions from  
the **Clark Family**  
and the **Augustine  
Foundation***

### JOHANN SEBASTIAN BACH

Sonata for Harpsichord and Viola da Gamba in G major, BWV 1027 (bef. 1741)

Adagio  
Allegro ma non tanto  
Andante  
Allegro moderato

*Mr. Kim, Mr. Elkies*

### GEORGE FRIDERIC HANDEL

Trio Sonata in G minor for Two Violins, op. 2, no. 8, HWV 393 (1719)

Andante  
Allegro  
Largo  
Allegro

*Mr. Copes, Mr. Yoo, Mr. Kim, Mr. Elkies*

### GEORG PHILIPP TELEMANN

Trio Sonata in D minor for Flute and Oboe (Essercizii Musici, no. 11), TWV 42:d4 (1740)

Largo  
Allegro  
Affettuoso  
Presto

*Ms. Dade, Ms. Koch Tiscione, Mr. Kim, Mr. Elkies*

INTERMISSION

### ANTONIO VIVALDI

Trio Sonata in D minor for Two Violins, op. 1, no. 12 ("La Folia"), RV 63 (1705)

*Ms. Park, Ms. Kralik, Mr. Kim, Ms. Cahill, Mr. Elkies*

### JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (1721)

Allegro  
Adagio ma non tanto  
Allegro

*Mr. Banaszek, Ms. Oudin, Ms. Lynch, Mr. Yoo, Mr. Kim, Ms. Cahill, Mr. Elkies*

## PROGRAM NOTES

### **JOHANN SEBASTIAN BACH** (1685–1750)

Sonata for Harpsichord and Viola da Gamba in G major, BWV 1027 (bef. 1741)

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Any man who fathers twenty children probably doesn't have time for a careful day-to-day diary. Thus, we have many questions about when and why Bach wrote certain pieces, such as the Sonata for Harpsichord and Viola da Gamba in G major, BWV 1027. Scholars used to think it dated from Bach's years in Cöthen, where he focused on instrumental music, and where his patron, Prince Leopold, actually played viola da gamba. However, in recent years, a strong case has been made for a later dating, when Bach was employed in Leipzig. Although his workload preparing music (from scratch!) for the Leipzig churches was almost overwhelming, Bach made time for some rest-and-relaxation in the convivial atmosphere of Zimmermann's coffeehouse, where secular pieces (such as sonatas) were presented regularly.

Any man who has fathered that many offspring is undoubtedly also alert to the concept of "hand-me-downs." Therefore, we can understand Bach's re-use of an earlier trio sonata featuring two flutes and accompaniment (BWV 1037) as the foundation for the gamba sonata. While making it "fit" the new instrumentation, Bach elevated the keyboard's role from mere background support to a full-fledged partner—anticipating the "classical" sonatas of the era soon to come.

### **GEORGE FRIDERIC HANDEL** (1685–1759)

Trio Sonata in G minor for Two Violins, op. 2, no. 8, HWV 393 (1719)

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On the surface, Handel's Trio Sonata in G minor, op. 2, no. 8, HWV 393, seems very straightforward. True, a listener new to Baroque music might be surprised to see four people performing this "trio," unaware that normally the lowest part is performed by two instruments: one that plays the written pitches (only), with a second instrument (such as a harpsichord) that fleshes out the notated pitches with improvised full chords. Historians would tell us, however, that Handel's Opus 2, published in London in the 1730s, contained only six trio sonatas—there was no "Sonata no. 8"—and that our trio sonata comes from Dresden, not England.

As it turns out, Handel had gone to Dresden in 1719 on a "recruiting trip," seeking opera singers to perform in London's Royal Academy. Dresden's musical performances were one of the glories of Europe at the time, and Handel was quickly persuaded to contribute several trio sonatas to the repertory of the famed "Orchestra di Dresda." When F. W. Chrysander published the first "complete edition" of Handel's works a century later, he arbitrarily grouped HWV 393 with the Opus 2 set, creating confusion ever since—but, fortunately, revealing this enjoyable work to the world at large.

### **GEORG PHILIPP TELEMANN** (1681–1767)

Trio Sonata in D minor for Flute and Oboe (Essercizii Musici, no. 11), TWV 42:d4 (1740)

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It is an oft-quoted "fun fact" of Bach's biography: when he applied for the leading musical job in Leipzig, the town council—who viewed Bach as a "mediocre" candidate—reluctantly hired him after their three higher-ranked choices all turned down the job. In fact, the first-choice applicant used the Leipzig offer as a way to leverage a higher salary in his existing job in Hamburg. That shrewd negotiator was Georg Philipp Telemann, the most highly regarded musician in all of Germany during the first half of the eighteenth century. (He was also the godfather to Bach's second son.)

Telemann was celebrated for several reasons: not only for his prolific output of more than 3,000 pieces, but also for his cosmopolitan blend of German, French, Italian, and even Polish musical approaches. The dozen trio sonatas in *Essercizii musici* reflect his diversity: no two have the same instrumentation or key. The eleventh trio sonata, in D minor, showcases the starring flute and oboe in intertwining partnerships, one player leading while the other follows. The work is both elegant and charming. In his *Selbstbiographie*, Telemann noted the special emphasis he put on his trio sonatas; we can easily hear his skill today.

### **ANTONIO VIVALDI** (1678–1741)

Trio Sonata in D minor for Two Violins, op. 1, no. 12 ("La Folia"), RV 63 (1705)

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Anyone riding an elevator who has laughed after recognizing a slowed-down "Muzak" version of a rock 'n' roll tune might have had the same reaction to the once-wild Spanish, Portuguese, and New World dances that made their way into elegant Baroque art music. Over time, society had subdued the lascivious chacaona, the zarabanda (which the Spanish government actually tried to ban in 1583), and the folía—named for the "folly" of the fast, noisy performances in which the dancers seemed out of their minds. Particularly with the chaconne and the folia (or "follia" in Italian), Baroque composers customarily adopted the now-tamed melody and harmony as the basis for a series of variations.

In his "Opus 1" publication, Vivaldi clearly followed the maxim that audiences don't know what they like; they like what they know. Thanks to Corelli, Albinoni, Caldara, and others, audiences had come to expect composers to make their debut with trio sonatas—so Vivaldi did the same. And, Corelli had seen fit to conclude two of his trio-sonata publications with sets of variations—so Vivaldi mimicked that precedent as well. Nevertheless, Vivaldi used his considerable virtuosity to set the bar high for his two featured violins, who interweave through twenty beautifully balanced, contrasting versions of the folia.

### **JOHANN SEBASTIAN BACH** (1685–1750)

Brandenburg Concerto No. 6 in B-flat major, BWV 1051 (1721)

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Despite the prevalence of streaming audio nowadays, some people still use CD players (and even LP turntables). Not everyone abandons older equipment, even long after new technologies have come along. This reluctance to change may explain why—in Brandenburg Concerto No. 6—Bach called for instruments that were already falling out of fashion: two violas da gamba, which are customarily replaced by cellos in modern performances. Historians suspect that Bach incorporated these somewhat obsolete instruments so that his employer, Prince Leopold of Anhalt-Cöthen, could participate.

Accommodating a royal amateur may have influenced other aspects of the sixth concerto. Not only is Bach's music for the gamba players fairly simple in comparison to the rest of the ensemble, but the two gambas also "sit out" during the central movement, perhaps giving the prince a chance to rest up for the lively gigue that concludes the concerto. And, maybe because the viola da gamba is quieter than its cello cousin, Bach eliminated violins from the orchestra altogether, helping the softer instruments to remain audible. Still, it is perhaps ironic that the Brandenburg Concertos remained little known—until the age of recorded sound.



See Canyon  
Fruit Ranch,  
Avila Beach

SUNDAY  
**JULY  
25**  
2:00 PM

# GRANDE ORQUESTA NAVARRE

Cabaret & Tango



Festival Mozaic bassist Susan Cahill leads **Grande Orquesta Navarre**, an eclectic quartet that combines the heartbeat of an old cabaret orchestra with the modern feel of cutting edge new music, classical remixes and nuevo tango. Their unique style is both a throwback and a revelation.

Sara Parkinson, piano  
Tom Hagerman, accordion & violin  
Susan Cahill, double bass  
Evan Orman, bandoneon & cello  
*With special guest Alice Dade, flute*

*Selections will be announced from the stage. There will be a 20-minute intermission.*

*Performance made possible by a generous contribution from Linda Rawlings with additional gifts from Martha Goldin and Jo and Ben McRee*

	FRI / SEP 24 7:30 PM	<b>NOTABLE INSIGHT</b> Venue to be announced
<b>Notable Encounter Experience</b> Scott Yoo and Friends <i>Chamber Music</i>	SAT / SEP 25 5:30 PM	<b>NOTABLE DINNER</b> Venue to be announced
	SUN / SEP 26 2:00 PM	<b>CONCERT</b> Cuesta College Performing Arts Center, San Luis Obispo
<b>Lucia Micarelli, violin</b> Guest Artist	FRI / OCT 22 7:30 PM	<b>CONCERT</b> Cuesta College Performing Arts Center, San Luis Obispo
<b>Abigel Kralik, violin</b> Mozaic Spotlight Artist	SAT / JAN 22 7:30 PM	<b>RECITAL</b> Cuesta College Performing Arts Center, San Luis Obispo
	SUN / JAN 23 2:00 PM	<b>RECITAL</b> Templeton Performing Arts Center
	FRI / FEB 25 7:30 PM	<b>NOTABLE INSIGHT</b> Venue to be announced
<b>Notable Encounter Experience</b> Scott Yoo and Friends <i>Chamber Music</i>	SAT / FEB 26 5:30 PM	<b>NOTABLE DINNER</b> Venue to be announced
	SUN / FEB 27 2:00 PM	<b>CONCERT</b> Cuesta College Performing Arts Center, San Luis Obispo
<b>Stewart Goodyear, piano</b> Guest Artist	SAT / MAR 19 7:30 PM	<b>CONCERT</b> Harold Miossi Hall, Performing Arts Center, San Luis Obispo
<b>Abigel Kralik and Friends</b> Mozaic Spotlight Artist	FRI / APR 15 7:30 PM	<b>CONCERT</b> Templeton Performing Arts Center
	SAT / APR 16 7:30 PM	<b>CONCERT</b> Cuesta College Performing Arts Center, San Luis Obispo
<b>Sierra Hull, mandolin/bluegrass</b> Guest Artist	FRI / MAY 27 7:30 PM	<b>CONCERT</b> Venue to be announced
<b>Summer Festival 2022</b>	MON / FEB 28 4:00 PM	<b>SUMMER 2022</b> Season Announcement
	JULY 16–30 2022	<b>OVER 40 CONCERTS &amp; EVENTS</b> San Luis Obispo County



Tolosa Winery,  
San Luis Obispo

MONDAY

**JULY  
26**

5:30 PM

# NOTABLE DINNER

Fanny Mendelssohn & Amy Beach



TOLOSA

## ARTISTS

Scott Yoo  
violin and host

Alice K. Dade  
flute

Abigel Kralik  
Maureen Nelson  
Grace Park  
violins

Maurycy Banaszek  
Caitlin Lynch  
violas

Jonah Kim  
Dariusz Skoraczewski  
cellos

## FANNY MENDELSSOHN

String Quartet in E-flat Major

Adagio ma non troppo  
Allegretto  
Romanze  
Allegro molto vivace

*Ms. Kralik, Ms. Park, Mr. Banaszek, Mr. Kim*

## AMY BEACH

Theme and Variations, op. 80

Theme: Lento di molto, sempre espressivo  
Variation 1: L'istesso tempo  
Variation 2: Allegro giusto  
Variation 3: Andantino con morbidezza [quasi Valzer lento]  
Variation 4: Presto leggiero  
Variation 5: Largo di molto, con grand espressione  
Variation 6: Allegro giocoso

*Ms. Dade, Mr. Yoo, Ms. Nelson, Ms. Lynch, Mr. Skoraczewski*

*Evening made possible by generous contributions from Candace and Bert Forbes and Lucia Cleveland and Paul Vanderheyden with additional gifts from Rose and Gary Brown and Gayle and George Rosenberger*

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TUESDAY

**JULY  
27**

7:30 PM

# CHAMBER CONCERT

Amy Beach, Fanny Mendelssohn & Ravel

Mission San Luis  
Obispo de Tolosa



## ARTISTS

Alice K. Dade  
flute

Steven Copes  
Abigel Kralik  
Maureen Nelson  
Grace Park  
Scott Yoo  
violins

Maurycy Banaszek  
Caitlin Lynch  
violas

Jonah Kim  
Sophie Shao  
Dariusz Skoraczewski  
cellos

## MAURICE RAVEL

Sonata for Violin and Cello (1922)

Allegro  
Très vif  
Lent  
Vif, avec entrain

*Mr. Copes, Ms. Shao*

## AMY BEACH

Theme and Variations, op. 80 (1916)

Theme: Lento di molto, sempre espressivo  
Variation 1: L'istesso tempo  
Variation 2: Allegro giusto  
Variation 3: Andantino con morbidezza [quasi Valzer lento]  
Variation 4: Presto leggiero  
Variation 5: Largo di molto, con grand espressione  
Variation 6: Allegro giocoso

*Ms. Dade, Mr. Yoo, Ms. Nelson, Ms. Lynch, Mr. Skoraczewski*

INTERMISSION

## FANNY MENDELSSOHN

String Quartet in E-flat Major (1834)

Adagio ma non troppo  
Allegretto  
Romanze  
Allegro molto vivace

*Ms. Kralik, Ms. Park, Mr. Banaszek, Mr. Kim*

*Performance made possible by generous contributions from  
Jo Anne and Rick Miller and Shirley and Michael Ritter with  
additional gifts from Paula Delay and Deborah and Jim Whitson*

## PROGRAM NOTES

These titles are dry, dry, dry: Theme and Variations for Flute and String Quartet, Sonata for Violin and Cello, String Quartet in E-flat Major. Yet the music is anything but – and the pieces span a century in which women became more prominent in the concert hall.

### **AMY BEACH** (1867-1944)

Theme and Variations, op. 80 (1916)

---

Amy Beach was a New Hampshire native whose mother was an amateur singer, pianist and member of Boston's Handel and Haydn Society. Young Amy Marcy Cheney was quite the prodigy – at age 1 she sang 40 tunes and at 4 composed her first piano pieces in her head and played them. She gave her first recitals at 7, performing her own music along with Chopin, Beethoven and Handel.

Amy's family moved to the Boston area when she was a child, and she studied with the leading local lights of the time. She was acquainted with such notables as Henry Wadsworth Longfellow and Oliver Wendell Holmes. She married one of these, an older Harvard physician, lecturer and amateur singer named Henry Harris Aubrey Beach in 1885, the same year she made her debut as pianist with the Boston Symphony. Five years later the Handel and Haydn Society presented her Mass in E for soloists, chorus and orchestra.

At her husband's request, she largely avoided performing in favor of composing. She had a steady stream of publications and commissions, which opened up further after his 1910 death and that of her mother a year later. She sailed for Europe and began a schedule of concertizing and self-promotion that would see her recognized as America's preeminent female composer, and in some quarters, a leading composer regardless of gender.

Beach's Theme and Variations was commissioned by the San Francisco Quartet Club. She added a flute to the standard string quartet. The theme, heard first in just the strings, is from her own "An Indian Lullaby" for women's voices, the text of which begins:

*Sleep in thy forest bed  
Where silent falls the tread  
On the needles soft and deep  
Of the pine*

The variations are alternately silky and fleet, waltzing and obsessive. In 1942 the piece was on a 75th anniversary program honoring Beach in Washington D.C. The Washington Post concluded: "It is a work of imagination in content and of ingenuity in structure, a rather elegiac theme being treated in moods of nostalgic meditation, gaiety, romantic sentiment and humor. The alternation of moods has a charming effect, as the theme is varied to the purposes of an extended reverie."

### **MAURICE RAVEL** (1875-1937)

Sonata for Violin and Cello (1922)

---

Twenty years earlier, Maurice Ravel wrote to a friend, "When your letter arrived, I was finishing – with such fury! – a Sonata for Violin and Cello, which required almost a year and a half of work. You can understand – and will certainly excuse me – that during this intense period, I couldn't even think of answering any letters."

Ravel's obsessive working and reworking of this serious but in no way off-putting material had a goal: clarity. "This music," he said, "is stripped down to the bone. The allure of harmony is rejected and increasingly there is a return of emphasis on melody." The piece is dedicated to the memory of Claude Debussy, whose death left Ravel as France's leading composer.

In the Sonata's enigmatic first movement, the overlapping lines of the instruments chase each other into a sudden, crystalline ending. The second movement is like a demented puppet pas de deux, with extensive pizzicato and angry punctuation; and it replaced Ravel's original scherzo, which he proclaimed "lousy."

While working on the third movement, Ravel wrote to a composer acquaintance, "Suddenly the Andante of my Duo, which is blue and black at the beginning, has turned bright red toward the middle." Hélène Jourdan-Morhange, the violinist who played the work's premiere, remembered Ravel saying the boisterous fourth movement should open with the cellist's bow bouncing "like a mechanical rabbit."

### **FANNY MENDELSSOHN** (1805-1847)

String Quartet in E-flat Major (1834)

---

Like Amy Beach, the young Fanny Mendelssohn received first-rate training, alongside her younger brother Felix. At age 13, Fanny played all the preludes in J.S. Bach's Well Tempered Clavier from memory; one of her teachers told one of his friends – Goethe! – that the teen had written 32 fugues.

Unlike Beach, Mendelssohn was restricted by the cultural norms of her time to performing in salons and at other private occasions. When she was 14, her father made this clear: "What you wrote to me about your musical occupations with reference to and in comparison with Felix was both rightly thought and expressed. Music will perhaps become his profession, whilst for you it can and must only be an ornament, never the root of your being and doing."

Yet it was all that to her. Today historians recognize her at the forefront of 19th century women composers, with about 450 works to her credit. Increasing publications, performances, recordings and a growing body of scholarship are helping disseminate her music to appreciative audiences.

She was one of the first women to compose a string quartet. She sent the score of her E-Flat Major Quartet to Felix as a Christmas present. It does not begin in a usual way – the first movement is a predominantly slow, full-throated fantasy in the manner of Beethoven, whose shadow looms over the brief, skittering scherzo as well.

The longest movement is the third, a Romanze that begins warmly and pleadingly but works itself into a state of overwhelming passion before reaching a sweet conclusion. The bouncy finale is a procession of dancing tunes with unrelenting energy that pushes the quartet to the edge, concluding a work that makes quite the case for its composer as not just her brother's sister, but a formidable colleague deserving of all the attention she is belatedly receiving.



Halter Ranch,  
Paso Robles

WEDNESDAY

**JULY  
28**

5:30 PM

# NOTABLE DINNER

Clara Schumann & Louise Farrenc



HALTER RANCH  
VINEYARD

## ARTISTS

Scott Yoo  
violin and host

Ieva Jokubaviciute  
piano

Alice K. Dade  
flute

Elizabeth Koch Tiscione  
oboe

Burt Hara  
clarinet

Conrad Cornelison  
bassoon

Kaitlyn Resler  
horn

Sophie Shao  
cello

## CLARA SCHUMANN

Piano Trio in G minor, op. 17

Allegro moderato  
Scherzo: Tempo di Menuetto  
Andante  
Allegretto

*Mr. Yoo, Ms. Shao, Ms. Jokubaviciute*

## LOUISE FARRENC

Sextet in C minor, op. 40

Allegro  
Andante sostenuto  
Allegro vivace

*Ms. Jokubaviciute, Ms. Dade, Ms. Koch Tiscione, Mr. Hara, Mr. Cornelison,  
Ms. Resler*

*Evening made possible by a generous contribution from  
Sharon Harris and Dennis Schneider with additional gifts from  
Diane and Marty Moroski and Andrea and Jerre Sumter*

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Dana Adobe  
Cultural Center,  
Nipomo

THURSDAY

**JULY  
29**

7:30 PM

## GABY MORENO

Guatemalan Singer-Songwriter

*Performance  
made possible  
by a generous  
contribution  
from **Edie and  
Bo Lycke** with  
additional gifts  
from **Mercedes  
Benz of San  
Luis Obispo** and  
**Barbara Renshaw***

Born and raised in Guatemala, **Gaby Moreno** grew up inspired by artists such as Ella Fitzgerald, Nina Simone, and Aretha Franklin. She immersed herself in blues, R&B and soul and learned to speak English by singing.

Her original blend of jazz, soul, blues and 1960s rock has earned her the respect and appreciation of audiences in Latin America, Europe and the U.S. In 2013, she received a Latin GRAMMY for Best New Artist. Previously in 2006, she won the Grand Prize at the John Lennon Songwriting Contest. Moreno also co-wrote the theme song for NBC's "Parks and Recreation" earning her an Emmy nomination.

Gaby Moreno has toured across the globe alongside artists like Tracy Chapman, Ani DiFranco, Ricardo Arjona, Van Dyke Parks, The Punch Brothers and Calexico. Gaby released her latest album "Spangled" in October 2019 on Nonesuch Records.

*Selections will be announced from the stage.*

# NOW HEAR THIS



Now Hear This, Scott Yoo's PBS music series,  
is filming at Festival Mozaic!  
Look for the episode next spring on PBS Great Performances.

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FRIDAY

**JULY  
30**

4 PM & 8 PM

# CHAMBER CONCERT

Schubert, Mozart & Schumann

SLO Brew Rock,  
San Luis Obispo



## ARTISTS

Elizabeth  
Koch Tiscione  
oboe

Burt Hara  
clarinet

Conrad Cornelison  
bassoon

Kaitlyn Resler  
horn

Ieva Jokubaviciute  
John Novacek  
pianos

Steven Copes  
Scott Yoo  
violins

Jessica Oudin  
viola

Sophie Shao  
Dariusz Skoraczewski  
cellos

### FRANZ SCHUBERT

String Trio in B-flat Major, D. 581 (1817)

Allegro moderato  
Andante  
Menuetto: Allegretto  
Rondo: Allegretto

*Mr. Copes, Ms. Oudin, Mr. Skoraczewski*

### WOLFGANG AMADEUS MOZART

Quintet for Piano and Winds in E-flat Major, K. 452 (1784)

Largo—Allegro moderato  
Larghetto  
Allegretto

*Mr. Novacek, Ms. Koch Tiscione, Mr. Hara, Mr. Cornelison, Ms. Resler*

## INTERMISSION

### CLARA SCHUMANN

Piano Trio in G minor, op. 17 (1846)

Allegro moderato  
Scherzo: Tempo di Menuetto  
Andante  
Allegretto

*Mr. Yoo, Ms. Shao, Ms. Jokubaviciute*

*Performance made possible by a generous contribution from  
Mary Bianco with additional gifts from Gail Kammermeyer,  
Marcie and John Lindvall, and Peggy Little*

## PROGRAM NOTES

### FRANZ SCHUBERT (1797-1828)

String Trio in B-flat major, D. 581 (1817)

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Parents and children often view the world quite differently. Schubert's father labored as a schoolmaster to support his wife and their five surviving children (nine had died). The youngest son was Franz Peter, who started his education in his father's school, but whose musical talent led to a place in the prestigious imperial college (the Stadtkonvikt) when he was eleven. Even though his voice changed five years later (ending his service in the court choir), young Schubert was offered another year's scholarship at the Stadtkonvikt. Schubert's father must have been thrilled—but for Schubert, the offer came with an unbearable cost: he was told to focus on his academics by giving up "singing and music," which were "a subsidiary matter."

It is no surprise which path Schubert chose—so after ten months of teacher-training (composing all the while), Schubert joined the small faculty of his father's school (living with his family in an apartment upstairs). It was not a happy solution: the seventeen-year-old Schubert was a cranky teacher, probably resenting the hours in the classroom that kept him from composing. After two years, he gave up, and started "couch-surfing"—but after a year of freedom, he unhappily returned to his former teaching responsibilities.

Surprisingly, we do not hear Schubert's turmoil in his Trio in B-flat, written shortly after his move back home. Instead, after showcasing the violin in the first movement, Schubert offers us graceful variations, an elegant minuet, and a cheerful rondo finale. We can hear Schubert's beloved forebears—Bach, Haydn, Mozart, and Rossini—in this effervescent trio, but never again would Schubert write for this ensemble.

### WOLFGANG AMADEUS MOZART (1756-1791)

Quintet for Piano and Winds in E-flat major, K. 452 (1784)

---

When a new composition premieres nowadays, the composer often says a few words beforehand, describing how the piece is constructed or explaining its inspiration; these comments frequently end with the humble wish: "I hope you like it." We cannot know what a twenty-eight-year-old Mozart would have said prior to the debut of his K. 452 quintet in 1784—but we know how he felt afterward: "I myself consider it the best work I have ever composed," he wrote to his father Leopold. "It is written for one oboe, one clarinet, one horn, one bassoon and the pianoforte. How I wish you could have heard it!"

Mozart needed to itemize the instrumentation since there was no prior work quite like K. 452. In fact, the audience at the premiere may have been a little skeptical about the piece, because many winds were still considered "outdoor" instruments, rather than suitable performers for a refined artistic work. Mozart clearly was unfazed; he treated all the instruments as equal partners, constantly shifting the spotlight to give the wind performers plenty of breathing time.

Unexpected combinations seem to be the quintet's overall theme. In the opening, for instance, we hear block chords that resemble Mozart's wind serenades interspersed with contemplative piano solos that evoke slow movements from his piano concertos. And then, scarcely a minute into the quintet, the instruments take turns with a series of cascading notes that are almost heart-stoppingly beautiful. The entire quintet is like a kaleidoscope, realigning itself into continually new groupings. Many believe that Mozart never did a finer job of blending such diverse colors into such a harmonious union.

### CLARA SCHUMANN (1819-1896)

Piano Trio in G minor, op. 17 (1846)

---

On 26 July 1846, a terse entry appeared in the household diary that the twenty-six-year-old Clara Schumann jointly maintained with her husband Robert: there had been a "change in her condition." This cryptic comment alluded to the miscarriage she had suffered that day, losing what would have been their fifth child. She had been pregnant since early April, just two months after the birth of their fourth baby. Another gestation had also been underway since May: that of her Piano Trio in G minor, op. 17.

Those dual excitements that spring had been overshadowed by concerns over Robert's mental state. Clara spent the middle of 1846 taking him to various resorts (leaving some or all of the children behind in Dresden in the care of a nurse). Undoubtedly, the stress contributed to the miscarriage, but Clara soldiered on with the trio, presenting it to Robert as an anniversary gift on 12 September 1846 (the day before her own twenty-seventh birthday). Robert was delighted with it, immediately making arrangements for a performance. After the first rehearsal, on 2 October, Clara made another diary entry: "There is nothing better than the pleasure of having composed something and then listening to it. There are a few pretty passages in the trio, and I think the structure is also quite successful."

Others agreed: Robert secretly arranged for its publication, giving Clara a copy of the sheet music on her next birthday. Moreover, it inspired him to write his own first trio. Posterity now regards Opus 17 as Clara's masterpiece—a remarkable achievement for the beleaguered but courageous wife, mother, performer, and composer.

SATURDAY

**JULY  
31**

8:00 PM

# CHAMBER CONCERT

Bridge, Schumann & Farrenc

Mioosi Hall,  
Performing Arts  
Center, SLO



## ARTISTS

Alice K. Dade  
flute

Elizabeth  
Koch Tiscione  
oboe

Burt Hara  
clarinet

Conrad Cornelison  
bassoon

Kaitlyn Resler  
horn

Ieva Jokubaviciute  
John Novacek  
pianos

Steven Copes  
Abigel Kralik

Maureen Nelson  
Grace Park  
violins

Maurycy Banaszek  
Caitlin Lynch  
Jessica Oudin  
violas

Jonah Kim  
Sophie Shao  
Dariusz Skoraczewski  
cellos

### LOUISE FARRENC

Sextet in C minor, op. 40 (1851-1852)

Allegro  
Andante sostenuto  
Allegro vivace

*Ms. Jokubaviciute, Ms. Dade, Ms. Koch Tiscione, Mr. Hara, Mr. Cornelison,  
Ms. Resler*

### FRANK BRIDGE

String Sextet in E-flat Major, H. 107 (1906-1912)

Allegro moderato  
Andante con moto  
Allegro ben moderato

*Mr. Copes, Ms. Kralik, Ms. Oudin, Mr. Banaszek, Mr. Skoraczewski, Mr. Kim*

INTERMISSION

### ROBERT SCHUMANN

Piano Quintet in E-flat Major, op. 44 (1842)

Allegro brillante  
In Modo d'una Marcia: Un poco largamente  
Scherzo: Molto vivace  
Allegro ma non troppo

*Mr. Novacek, Ms. Park, Ms. Nelson, Ms. Lynch, Ms. Shao*

*Performance made possible by generous contributions from  
Leonard Jarrott and Lorey and Eric Persing with additional gifts  
from Libbie Agran and Guy Fitzwater and Anne Brown*

## PROGRAM NOTES

While only one of the three pieces on this program was written by a woman, all of this music has strong connections to women – especially a generous patron and a piano virtuoso. And while they come from different years and countries, the pieces share a general sunniness and energy. This is one of the happiest concerts you'll hear.

### **LOUISE FARRENC** (1804-1875)

Sextet in C minor, op. 40 (1851-1852)

---

Louise Farrenc was a celebrated pianist who taught for 30 years at the Paris Conservatory, during a time women were not allowed to attend composition classes. Her set of etudes in all of the major and minor keys became required material for all students in both the men's and women's divisions. Yet – and this will be familiar to too many women today – she earned less than her male colleagues for much of her tenure.

How good a composer was she? Robert Schumann, one of the leading musicians and critics of the age, said her piano variations on a Russian tune were “so sure in outline, so logical in development ... that one must fall under their charm, especially since a subtle aroma of romanticism hovers over them.” And how good a teacher was she? At the Brussels and Paris premieres of her First Symphony, the soloist in Beethoven's “Emperor” Concerto was one of her students, her daughter, Victorine.

Farrenc's Sextet in C minor is the first known work for this combination of instruments: piano, flute, oboe, clarinet, horn and bassoon. This collection – a wind quintet – was relatively new. Her principal composition teacher, Anton Reicha, wrote dozens of wind quintets, which may have influenced her choice of instrumentation for this piece.

The Sextet can be heard as a miniature piano concerto, with the bulk of the musical material for the keyboard. But the lyrical wind writing, especially in the gentle second movement, hints at what might have been for this long-neglected composer, who is having something of a moment now. She never wrote an opera, but her intertwining wind lines demonstrate that if she had, it likely would have been well worth singing.

### **FRANK BRIDGE** (1879-1941)

String Sextet in E-flat Major, H. 107 (1906-1912)

---

Frank Bridge was an English composer and violist who spent much of his career conducting and playing in string quartets. He was also a teacher, but of exactly one sustaining student, who was a doozy: composer Benjamin Britten, one of the most prominent English musicians of the 20th century, who was, like Bridge, a pacifist.

Later in his career, Bridge called his Sextet old-fashioned, but time has a way of blurring such distinctions and allowing listeners to hear pieces with fresh ears. This luminous work for strings has an admirable equality of musical material for all six voices. Like the Farrenc Sextet, it is in three movements. But Bridge's second movement is slow-fast-slow, leading some scholars to speculate that his piece was originally planned as a four-movement work.

While Bridge may have somewhat pooh-pooed his Sextet, it helped begin an extremely beneficial relationship with an American patron of the arts, Elizabeth Sprague Coolidge. He met the amateur pianist and composer at a tea party in 1922, and a month later she attended a reading of the Sextet at his home. She included the work in her Berkshire Festival in Massachusetts the following year. The New York Times reported: “Mr. Bridge is by no means one of the extreme moderns. He has not thrown overboard the ideals of

beauty and consistency that have been cherished up to the present time.” Coolidge's financial and promotional support allowed Bridge to focus on composition and pursue new paths.

### **ROBERT SCHUMANN** (1810-1856)

Piano Quintet in E-flat Major, op. 44 (1842)

---

Robert Schumann wrote his Piano Quintet in 1842, and saw to it that it was published in time for his wife Clara's birthday the following year. While the other pieces on the program took a while to gestate, Robert Schumann's was written in one of his fits of inspiration. The year 1842 was devoted to chamber music, and between July and December he wrote three string quartets, this Piano Quintet, his Piano Quartet and the Fantasy Pieces for piano trio.

In September of that year, Schumann wrote, “I have a talent to take care of ... I am at the height of my powers and must make use of my youth while it lasts.” You can hear that confidence and exuberance in the music, which journeys from a bracing opening through a funereal second movement to a rollicking scherzo. Schumann caps the piece by combining the first movement's arresting main theme and that of the finale main theme in a triumphant double fugue.

Clara, a virtuoso pianist, would perform the Quintet often, and it was dedicated to her. But she was ill on the occasion of the piece's premiere, at a house concert. Her replacement was none other than Felix Mendelssohn, who sightread the part, much to Robert Schumann's delight: “My heart laughed inside my body.” This entire program elicits the same reaction nearly 180 years later.

# BOARD OF DIRECTORS



**Rick Sample**  
President

Rick 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.



**Jo Anne Heywood Miller**  
Past President

Jo Anne 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,**  
Vice President

Dennis 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.



**Jeri Corgill**  
Treasurer

Jeri 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

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

school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Meals That Connect. For years Juliane would time visits to her parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Juliane has degrees from Stanford and the University of Missouri-Kansas City. Juliane joined the Festival Mozaic Board of Directors in 2014.

# BOARD OF DIRECTORS



## **Paula Delay**

Paula earned an MS in Education from Boston University and has held various teaching positions in the greater Boston area. She later moved 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.



## **Gail Kammermeyer**

Gail 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.



## **Len Jarrott**

Len 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

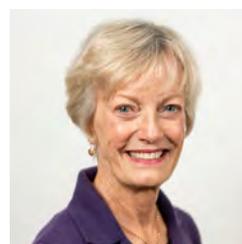
he graduated from the George L. Graziado School of Business and Management where he earned the prestigious Presidential Key Executive MBA degree from Pepperdine University. Len served as a member of the Board of Trustees at Santa Barbara City College and on SBCC's Foundation Board of Directors for 38 years.



## **Marti Jorgensen Lindholm**

Marti is a San Luis Obispo native and 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 to see her granddaughters in WA, son in the Bay area, and adventuring abroad.



## **Edie Lycke**

Edie considers herself very fortunate to have found San Luis Obispo and the Mozaic Music Festival, given that she grew up in Atlanta, GA and lived in Dallas, TX. After graduating from Vanderbilt

University, she made her way to New York City where she worked as an advertising sales representative for Sports Illustrated and Life magazines. In Dallas, she founded and chaired a non-profit, Bridge Lacrosse, which introduced lacrosse to underserved children of Dallas and served on several non-profit boards. She and her husband, Bo, were summertime only visitors to SLO for years until the lure of this beautiful part of the Central Coast became irresistible and they relocated here full time.



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For over 50 years, Festival Mozaic has stood at the center of musical and cultural life in San Luis Obispo County and maintains the highest standards, from our artistic programming to our ever-growing commitment to educational programs and community engagement. This success is fueled by the passion and commitment of our donors.

Our contributors generously fund some of Festival Mozaic’s most innovative artistic programs by underwriting concerts and newly commissioned pieces and providing necessary support to our organization.

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