

— FESTIVAL —  
MOZAIC

PRESENTS

SAN LUIS OBISPO  
**MUSIC**  
FESTIVAL

FALL 2024 | NOV 14-17

SCOTT YOO MUSIC DIRECTOR

*New Times*

  
*Allegretto*  
VINEYARD RESORT BY AYRES

  
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# SAN LUIS OBISPO MUSIC FESTIVAL

FALL 2024 | NOV 14-17

## Oboe Master Class with Xiaodi Liu

Thursday, November 14, 7:00 PM

Community Baptist Church, SLO

## Notable Insight: Oboe Quartet

Friday, November 15, 5:30 PM

Park Ballroom, Paso Robles

## Master Class with Scott Yoo

Saturday, November 16, 10:00 AM

Community Baptist Church, SLO

## Notable Dinner: Brahms Quartet

Saturday, November 16, 5:30 PM

Cypress Ridge Pavilion,  
Arroyo Grande

Thank you to the Paderewski Festival  
for loaning the Steinway piano.

## Fall Chamber Concert

Sunday, November 17, 2:00 PM

Harold J. Miossi CPAC,  
Cuesta College

🕒 Free Pre-Concert Lecture on the stage  
at 1:00 PM with Dr. Craig Russell

## ARTISTS

### XIAODI LIU

Oboe

### BEN ULLERY

Viola

### SCOTT YOO

Violin

### IEVA JOKUBAVICIUTE

Piano

### ROBERT DEMAINE

Cello

## CONCERT PROGRAM

### CLARA SCHUMANN

Three Romances for Violin and Piano, op. 22 (1853); arr. for oboe

Andante molto

Allegretto

Leidenschaftlich schnell ("Fervent, fast")

*Xiaodi Liu, oboe; Ieva Jokubaviciute, piano*

### BOHUSLAV MARTINŮ

Viola Sonata, H. 355 (1955)

Poco andante

Allegro non troppo

*Ben Ullery, viola; Ieva Jokubaviciute, piano*

### GORDON JACOB

Quartet for Oboe and Strings (1938)

Allegro moderato

Scherzo: Allegro molto—Presto

Andante semplice

Rondo: Allegro molto

*Xiaodi Liu, oboe; Scott Yoo, violin;*

*Ben Ullery, viola; Robert deMaine, cello*

## INTERMISSION

### JOHANNES BRAHMS

Piano Quartet No. 2 in A major, op. 26 (1861)

Allegro non troppo

Poco adagio

Scherzo: Poco allegro

Finale: Allegro

*Ieva Jokubaviciute, piano; Scott Yoo, violin;*

*Ben Ullery, viola; Robert deMaine, cello*

## PROGRAM NOTES

### CLARA SCHUMANN (1819–1896)

Three Romances, op. 22 (1853); arr. for oboe



Virtuoso performers in the nineteenth century were expected to write works that showcased their abilities, and thus we can still experience a bit of their artistry, even though most of the biggest Romantic “stars”—Paganini, Liszt, and so forth—lived before the era of recordings. The prodigy Clara Wieck was no exception; in the 182 concerts she gave before her marriage, nearly every performance featured a work she had written. Thus, her father (a celebrated

piano instructor) was strongly opposed to Clara’s suitor Robert Schumann, since Herr Weick feared marriage would undercut Clara’s career. Still, after a successful lawsuit, the young couple were wed in 1840.

In the subsequent years, Clara devoted herself to performing her husband’s music (and raising their seven surviving children); her composing was limited to times when it would not disturb her high-strung husband. In 1853, however, they moved to a larger house, where she could write at any time. A sudden flowering of new pieces emerged, including the three opus 22 Romances. Sending them to their dedicatee Joseph Joachim, she declared, “You can be truly pleased with what is coming!” Although written for violin and piano, their flowing lyricism also suits the oboe very well.

### BOHUSLAV MARTINŮ (1890–1959)

Viola Sonata, H. 355 (1955)



Bohuslav Martinů’s father was a cobbler with two side hustles: he was a fire-watcher and rang the bells for church services. Those two extra gigs allowed him and his family to live in an apartment at the top of the church tower—and thus Bohuslav heard church bells from his earliest infancy. He started violin lessons at age seven and gave much-applauded recitals at age fifteen, to the extent that his small Bohemian hometown raised the

funds to send him to Prague University. He was a miserable student!—and was eventually expelled—but he had discovered composition and thus pursued an independent path to a career.

Having fallen afoul of the Nazis during World War II, Martinů fled to the United States. Although he crossed the Atlantic repeatedly after the war, Communist control of Prague meant that he never saw his homeland again. Still, it is possible to “hear” Czech aspects in pieces such as the Viola Sonata. The piano’s opening block chords may evoke the church tower of his youth, while the subsequent jaunty viola melody resembles Bohemian folk music. The second movement, while modern in many ways, also has folk-like moments, suggesting that Martinů never recovered from homesickness.

### GORDON JACOB (1895–1984)

Quartet for Oboe and Strings (1938)



What do typical twenty-two-year-olds do? They date other young people; many go to college or start working at one of the ten jobs they are likely to hold before the age of thirty-eight.

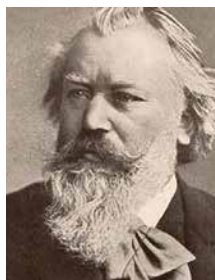
Few of them spend their time teaching themselves music theory while incarcerated as prisoners of war. Gordon Jacob, however, made the most of his confinement in a German prison camp during World War I; he wrote for the camp “orchestra,” using whatever

instruments the prisoners could obtain. Upon his release (he was one of only sixty survivors from his 800-man battalion), he enrolled in the Royal College of Music—and soon after his graduation, he joined the conservatory’s faculty, teaching there for over forty years. He was a highly regarded composer, even contributing to the coronation ceremony of Queen Elizabeth II.

Although Jacob suffered a hand injury as a child and could not play *any* instruments himself, he had a special affinity for instrumental composition—a gift that is particularly apparent in his Quartet for Oboe and Strings, written for virtuoso Leon Goossens. Not long before his death, Jacob pointed to the Oboe Quartet as one of the works by which he would like to be judged.

### JOHANNES BRAHMS (1833–1896)

Piano Quartet No. 2 in A major, op. 26 (1861)



Johannes Brahms never married. That does not mean that he never *loved*, however. Many historians are persuaded that Brahms harbored more than platonic affection for his dear friend Clara Schumann, while his amorous pursuit of (and rejection by) Agathe von Seibold is well documented.

Understandably, listeners routinely search for signs of his emotions in his works from the years of thwarted romance, such as his Piano

Quartet No. 2 in A major, op. 26. Brahms’s good friend, the violinist Joseph Joachim, declared early on that the quartet’s slow movement was filled with “veiled passion.”

No matter what inspired Brahms, he approached the quartet with energy, creating the longest chamber piece he would ever write. In the opening movement, he repeatedly regroups the performers: is this a piano sonata? Is it a string trio? After this antiphonal start, the four performers quickly come together to play in a beautifully balanced partnership that seems almost orchestral at times. The *Poco adagio* is rhapsodic, with the players embellishing each other’s motifs in varied ways. The *Scherzo* is intense and muscular, while the energetic *Finale* reflects Brahms’s fondness for Hungarian rhythms, and then concludes the quartet as if it all had been a light-hearted romp.



## **SCOTT YOO** | Music Director & Violin

Music Director Chair generously underwritten by Sharon Harris & Dennis Schneider

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 Medellín 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.



## **XIAODI LIU**

Oboe

Xiaodi currently serves as Adjunct Professor of Oboe at the University of North Florida in Jacksonville and was recently named Principal Oboe of the Savannah Philharmonic (GA). She has held positions

with the Atlanta Symphony, Houston Symphony, Shanghai Symphony, and the Symphony of Southeast Texas. In addition, she has performed as Guest Principal with the Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, and Phoenix Symphony and has also appeared with the Cleveland Orchestra, Jacksonville Symphony, Royal Liverpool Philharmonic, and BBC Philharmonic Orchestra. She has performed at the Spoleto, Colorado College, and Aspen Music Festivals. Xiaodi studied at Rice University, Oberlin Conservatory, and the Royal Northern College of Music. Learn more at [lcdoublereeds.com](http://lcdoublereeds.com)



## **BEN ULLERY**

Viola

In 2023, Ben Ullery was appointed Associate Principal Viola of the Los Angeles Philharmonic by Music Director Gustavo Dudamel, following his tenure as Assistant Principal since 2012. He has performed as Guest

Principal Viola with leading orchestras, including the Chicago, Pittsburgh, and Detroit Symphonies, the Minnesota Orchestra, and the St. Paul and Australian Chamber Orchestras. A sought-after chamber musician and recitalist, he regularly appears at festivals such as Mainly Mozart, Aspen, Grand Teton, and Music in the Vineyards, with his performances frequently broadcast on NPR's Performance Today. Since 2013, he has been on the faculty at the Colburn School, teaching orchestral repertoire and coaching the orchestra's viola section. His students have gone on to join top orchestras across the US, Europe, and Asia. Learn more at [benullery.com](http://benullery.com)



## **IEVA JOKUBAVICIUTE**

Piano

Lithuanian pianist Ieva Jokubaviciute's powerfully and intricately crafted performances have earned her critical acclaim throughout North America and Europe. She regularly tours and appears

at international music festivals including Marlboro, Ravinia, Bard, Caramoor and many others. Ieva is Associate Professor of the Practice of Piano at Duke University, having previously been on the faculty at Shenandoah Conservatory in Virginia. Ieva is also on the faculty at the Kneisel Hall Chamber Music School and Festival in Maine and is a mentoring artist at the Marlboro Music Festival in Vermont. She holds degrees from the Curtis Institute in Philadelphia and Mannes College of Music in NYC, where she studied with Seymour Lipkin and Richard Goode. Learn more at [ievajokubaviciute.com](http://ievajokubaviciute.com)



## **ROBERT DEMAINE**

Cello

Robert is principal cellist of the Los Angeles Philharmonic and was a founding member of the Ehnes String Quartet. He was the first cellist to win the grand prize at San Francisco's Irving M. Klein International

Competition. As soloist, he has collaborated with many distinguished conductors, including Neeme Järvi, Peter Oundjian, Joseph Silverstein, and Leonard Slatkin, and has performed nearly all the major cello concertos with the Detroit Symphony Orchestra, where he served as principal cello for over a decade. Robert has also held faculty positions at the Colburn School and the Accademia Chigiana in Siena, Italy. He studied at the Curtis Institute, Juilliard School, Eastman School, University of Southern California, Yale, and the Kronberg Academy in Germany. Learn more at [robertdemaine.com](http://robertdemaine.com)

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