

— FESTIVAL —
MOZAIC

SAN LUIS OBISPO
MUSIC
FESTIVAL

DECEMBER 5-7, 2025

**Notable Insight:
Beethoven Trio**

Friday, December 5, 5:30 PM

United Methodist Church,
San Luis Obispo

**Master Class
with Scott Yoo**

Saturday, December 6, 9:30 AM

St. Stephen's Episcopal Church,
San Luis Obispo

**Notable Dinner:
Dvořák Quartet**


Saturday, December 6, 3:00 PM

Paso Robles Inn

**Chamber Music
with Scott Yoo**

Sunday, December 7, 3:00 PM

Harold J. Miossi CPAC,
Cuesta College

 *Free Pre-Concert Lecture
on the stage 2:00-2:30 PM
with Dr. Alyson McIlmore*

ARTISTS

MAURYCY BANASZEK

Viola

SCOTT YOO

Violin

ANNA POLONSKY

Piano

ALEXANDER HERSH

Cello

CONCERT PROGRAM

ANTON WEBERN (1883-1945)

Two Pieces for Cello and Piano (1899)

Langsam

Langsam

Alexander Hersh, cello

Anna Polonsky, piano

LUDWIG VAN BEETHOVEN (1770-1827)

String Trio in E-flat major, op. 3 (before 1794)

Allegro con brio

Andante

Menuetto: Allegretto

Adagio

Menuetto: Moderato

Finale: Allegro

Scott Yoo, violin

Maurycy Banaszek, viola

Alexander Hersh, cello

INTERMISSION

ANTONÍN DVOŘÁK (1841-1904)

Piano Quartet No. 2 in E-flat major, op. 87, B162 (1889)

Allegro con fuoco

Lento

Allegro moderato, grazioso

Finale: Allegro, ma non troppo

Anna Polonsky, piano

Scott Yoo, violin

Maurycy Banaszek, viola

Alexander Hersh, cello

Performance made possible by a generous contribution from
Louise and Neil Paton

PROGRAM NOTES

ANTON WEBERN (1883–1945)

Two Pieces for Cello and Piano (1899)



What can you accomplish in nine and a half minutes? You *could* listen to Anton Webern's entire repertory for cello and piano. But, if you can spare only five minutes, you could enjoy the very first of his compositions for that duo. In fact, those "Two Pieces"—dated 1899—are the very first works of *any* sort that we have by Webern, written when he was all of fifteen. When he reached college age, his father tried to get Webern to study a practical

field, but he yielded in the face of his son's obvious love for music.

Novelists are often told to "write what you know," and Webern wisely did the same with these inaugural pieces. He had played both instruments for several years; his mother taught him piano lessons early on, and by age eleven, he was studying both piano and cello in school. He had grown proficient enough to perform the unaccompanied cello suites by Bach, giving him a foundation in Baroque music. Webern was also well acquainted with the Romantic music of his own era.

Despite his youth and conventional training, however, Webern already was showing signs of going his own way in the Two Pieces. Both are marked "Langsam"—"slowly"—and the piano writing is sometimes reminiscent of Chopin. The cello line sings eloquently over that foundation—but in small ways, Webern starts to exhibit some discomfort with the constraints of the Two Piece's key signatures. Although his future studies with the iconoclastic Arnold Schönberg would not begin for another five years, it seems he was already starting to steer in that modernist direction.

LUDWIG VAN BEETHOVEN (1770–1827)

String Trio in E-flat major, op. 3 (before 1794)



During their training, music students are often told: "Write a prelude in the style of Bach!" "Compose a sonata in the manner of Haydn!" Even before the rise of music conservatories, budding composers routinely studied other people's music to master their craft. Thus, a work written very late in Mozart's life—his Divertimento K. 563 for three string instruments—seems to have been the inspiration for a piece written very

early in Beethoven's career: the String Trio in E-flat major, op. 3. The works are in the same key and each has six movements; the structure of those movements is essentially the same, with *Allegros* bookending two slow movements that alternate with two minuets.

The date of Beethoven's composition is hard to pinpoint. Although Mozart wrote his divertimento in 1788, it was not published until 1792, the year after his death. We assume that Beethoven had not seen the work in manuscript, but did he begin his examination of the

newly published work right away, while he was still in Bonn? Or did he acquire it after moving to Vienna late in 1792? Beethoven's own trio was published in 1796, but he must have completed it by 1794, since that was the year that refugees from the Continent carried a manuscript copy to England, leading to the first known performance of a work by Beethoven in that nation. Despite the shared structure, however, Beethoven traveled a path that was much more dramatic than Mozart's. Movements stop and start; key changes are unexpected; quirky motifs abound, and fugal passages proudly demonstrate Beethoven's solid mastery of counterpoint.

ANTONÍN DVOŘÁK (1841–1904)

Piano Quartet No. 2 in E-flat major, op. 87, B162 (1889)



Many of us, sadly, are familiar with the concept of a "toxic friendship"—a relationship that persists because of a sense of obligation, but which, repeatedly, is hurtful and even destructive. By 1889, the publisher Simrock was making Dvořák crazy: he made anti-Czech statements that astonished Dvořák, and he kept pushing Dvořák to write simpler, "popular" pieces, claiming that large-scale works such as

symphonies didn't sell—but then Simrock would pay five times as much to Brahms for *his* symphonies. Then, when Dvořák began to pursue dealings with other publishers, Simrock threatened to take Dvořák to court because of their gentlemen's agreement that Simrock would be Dvořák's sole publisher.

The situation was complicated by the fact that Simrock had given Dvořák a significant career boost by printing his music when the Czech composer was still unknown. Since Simrock had been begging Dvořák for a second piano quartet for over four years, delivering the Piano Quartet No. 2 probably helped to restore the peace.

Happily, Dvořák found the quartet satisfying to write as well. He told a friend that "the melodies just surged upon me, Thank God!," and he treated those tunes in particularly innovative ways. The first movement explores dramatic contrasts—almost melodramatic at times, ending with some marvelous "tremolando" (trembling) passages. The *Lento* is awash in melodies: five different themes make repeated appearances. In the third movement, a robust Ländler, Dvořák periodically mimics a cimbalon, a hammered string instrument popular in Czech folk music. In the finale, Dvořák writes so massively that the four players resemble a full orchestra—perhaps thereby sending Simrock some large-scale music after all.

ARTISTS



SCOTT YOO | Music Director & Violin

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.



ANNA POLONSKY | Piano

Anna Polonsky is an acclaimed soloist and chamber musician who has performed with ensembles including the Moscow Virtuosi, Buffalo Philharmonic, Saint Paul Chamber Orchestra, and Chamber Orchestra of Philadelphia. She has collaborated with leading quartets such as the Guarneri, Orion, Daedalus, and Shanghai, and with artists including Mitsuko Uchida, Yo-Yo Ma, Emanuel Ax, and Richard Goode. Her festival appearances include Marlboro, Chamber Music Northwest, Music@Menlo, Cartagena, Bard, Caramoor, and Bargemusic. She has appeared in major venues worldwide, including the Amsterdam Concertgebouw, Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall. Born in Moscow, she trained at Interlochen, Curtis, and Juilliard. She teaches at Vassar and performs in a trio with David Shifrin and Peter Wiley. Ms. Polonsky is a Steinway Artist. Learn more at annapolonsky.com



MAURYCY BANASZEK | Viola

Maurycy 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 Barge Music 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.



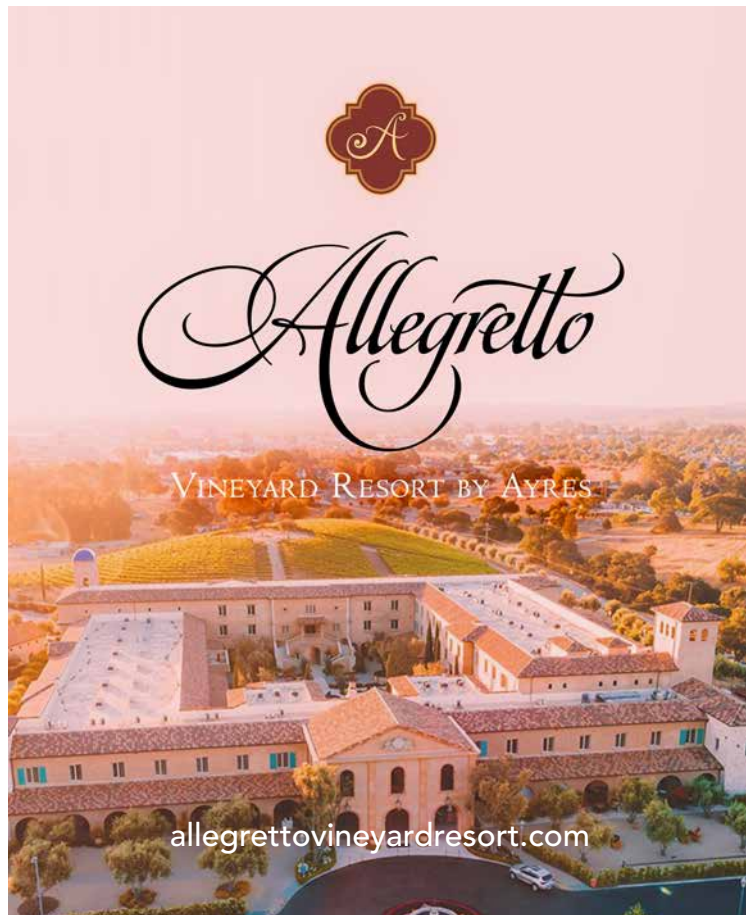
ALEXANDER HERSH | Cello

Having given his Carnegie Hall debut recital in 2022, Alexander Hersh has quickly established himself as one of the most exciting and creative talents of his generation. He frequently appears as soloist with major orchestras, including the Houston Symphony and the Boston Pops. Hersh has performed on tour with Musicians from Marlboro and at festivals including Chamber Music Northwest, Caramoor, Ravinia, Music@Menlo, IMS Prussia Cove, Manchester, Perlman, Kneisel Hall, Lucerne, and NEXUS Chamber Music, for which he serves as co-Artistic Director. He performs on a G.B. Rogeri cello on generous loan from the Guarneri Hall Affiliate Artists program. In his spare time, he composes original music and makes short films that marry classical music with narratives. Learn more at alexanderhersh.com

Scott Yoo's Music Director Chair is generously underwritten by [Dennis Schneider & Sharon Harris](#)

The 2025 Artist-in-Residence program is generously underwritten by [Libbie Agran](#)

Festival Mozaic is deeply grateful to the [Marcie and John Lindvall Educational and Community Initiative](#) for helping to broaden our outreach and expand access across San Luis Obispo.



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and commitment of our donors.



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SAN LUIS OBISPO
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FEBRUARY 19-22, 2026

Lucia Micarelli: Anthropology	Notable Insight: Strauss On Stage
Notable Dinner: Schubert Trio	Chamber Music with Scott Yoo