

MUSIC DIRECTOR



## PLATEROTI AESTHETICS & INTEGRATIVE HEALTH

www.DrPlateroti.com

Dermatology
Plastic Surgery
Laser Treatments
Cosmetic Injectables
Weight Managment
Hormone Optimization

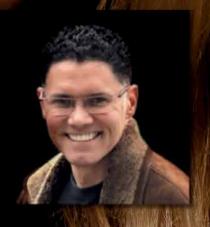
Where trust is more than skin deep



DR, Pontius мd



DR, PLATEROTI DO FAOCD FAAD



DR. POLYNICE MD FACS

805-434-2821

1111 Las Tablas Rd. Ste M Templeton, CA 93465

## **SLO MUSIC FESTIVAL** SUMMER 2025

## WELCOME

Music Di	rector's Welcome	5
Board Pre	esident's Welcome	7
Festival-at-a-Glance		11
Festival A	Artists	13
MAINS	STAGE EVENTS	
JUL 17	<b>Notable Encounter Insight</b> Dohnányi Sextet	27
JUL 18	Chamber Music at Cuesta (Opening Night) Haydn, Price, Schulhoff, Dohnányi	28
JUL 19	<b>Baroque in the Vines</b> Telemann, Respighi, Boccherini, Vivaldi	32
JUL 20	R. Carlos Nakai (with Will Clipman)	35
JUL 21	<b>Chamber Music at Templeton</b> Glinka, Glière, Shostakovich	38
JUL 22	Notable Encounter Insight  Adams Chamber Symphony	41
JUL 23	Family Concert  Babar the Elephant	43
JUL 23	<b>Chamber Music in the Mission</b> Gabrieli, Mozart, Brahms, Adams	44
JUL 24	Notable Encounter Soirée Bridge Piano Quintet	47
JUL 24	<b>Orquesta Akokán</b> Contemporary Cuban Mambo	48
JUL 25	Chamber Music at Cuesta Bridge, Thuille, Moore, Mendelssohn	50
JUL 27	Festival Mozaic Orchestra Romeo & Juliet	52
THANI	K YOU	
Contribu	tors	58
Sponsors	3	63
Leadersh	nip & Administration	64
Favorite Wineries		65
Hosts & \	Volunteers	66

# Celebrating EXCELENCE

20 YEARS WITH SCOTT YOO



## MUSIC DIRECTOR'S WELCOME

It is a great honor to welcome you to the 2025 Summer San Luis Obispo Music Festival, my 20th Anniversary Season as Music Director of Festival Mozaic. This season marks a milestone, built upon two decades of collaboration and shared passion for the transformative power of music.

Over these twenty years, I have been privileged to collaborate with extraordinary musicians and connect with you, our audience and community. Together, we have explored music spanning centuries and continents, including masterpieces and voices that deserve greater recognition.

The 2025 season reflects the spirit of discovery that defines Festival Mozaic. We present timeless works by Mozart, Brahms, and Schubert, alongside music by contemporary composers such as Ernö Dohnányi and Dorothy Rudd Moore, offering both reflection and a fresh perspective.

I am especially proud of our growth in performances, education, and community engagement. Initiatives like our Community Midday Concerts throughout the County, expanded school programs for our students, and the new Young Artist Program highlight our commitment to accessibility and innovation.

My wife Alice Dade, our son Malcolm, and I are deeply grateful to the community for treating us as family members. San Luis Obispo is our second home, and we are continually inspired by the people who make all that we create possible.

Thank you for being part of this journey. Whether it is your first Festival Mozaic concert or your fiftieth, I hope the music we share this summer inspires and connects us all.

With much gratitude,



**Scott Yoo**Music Director
The Sharon Harris & Dennis Schneider Chair

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.





# **CELEBRATING 20 YEA**

















# RS WITH SCOTT YOO







- Commercial, Large Format, and Letterpress Printing
- Full-Service Marketing & Design Studio
- Mail, Fulfillment,& Data Services



## **BOONE GRAPHICS**

SANTA BARBARA | SAN LUIS OBISPO boonegraphics.net • 805.683.2349

## **BOARD PRESIDENT'S WELCOME**

Welcome to the 2025 Summer San Luis Obispo Music Festival! It is a joy to share this vibrant music season with you, as Festival Mozaic continues its proud tradition of bringing extraordinary performances to the Central Coast.

For 54 years, Festival Mozaic has been a beacon for classical music lovers, offering unforgettable concerts, fostering emerging talent, and building deep connections between artists and audiences. This summer, we celebrate not just another season, but a festival shaped by decades of artistic excellence and community spirit.

We are especially honored to recognize Scott Yoo's 20th season as Music Director. His artistic leadership has been transformative, expanding our reach, deepening our impact, and setting a standard of excellence that defines everything we do.

As we honor Scott's 20 years of artistic leadership, we are proud to look toward the future. Cellist Sophie Shao joins us as our 2025 Artist-in-Residence, and we are thrilled to launch our new Young Artist Program, investing in the next generation of great musicians. We remain deeply committed, as we have for many years, to community engagement and accessibility, offering free concerts, educational experiences, and partnerships that ensure everyone can share in the joy and inspiration of live music.

Whether this is your first time attending or you've been with us for years, thank you for being part of the Festival Mozaic family. Your presence and support make this festival possible and ensure its legacy continues for generations.

Here's to a summer filled with music, inspiration, and the joy of live performance.

With gratitude,



**Jeri Corgill**President, Board of Directors









## SMOKED BBQ · CRAFT COCKTAILS · LOCAL BEER

OPEN EVERYDAY FROM 11AM-8:30PM

509 S MAIN ST, TEMPLETON CA | JACKSTEMPLETONGRILL@GMAIL.COM

1902 CRESTON RD, PASO ROBLES CA | JACKSPASOGRILL@GMAIL.COM



**COFFEE & BRUNCH** OPEN TUES-SUN FROM 8am-2pm

105 S MAIN ST #1, TEMPLETON CA (805) 400-1006



**GOOD FOOD • GOOD BEER • GOOD FRIENDS** 

PASO ROBLES 843 12th St, Paso Robles CA streetsidepaso@gmail.com 805-257-1515

## **ATASCADERO**

6155 El Camino Real, Atascader CA streetsidepaso@gmail.com 805-460-6820



#### JULY 16 WEDNESDAY

#### **GALA CELEBRATION**

20 Years with Scott Yoo Villa Loriana, San Luis Obispo 5:30 PM

## **JULY 17** THURSDAY

#### **NOTABLE INSIGHT**

Dohnányi Sextet Congregation Beth David, San Luis Obispo 3:00 PM

## **JULY 18** FRIDAY

## **COMMUNITY CONCERT**

Caitlin Lynch Viola Recital Community Presbyterian Church, Cambria 12:00 PM

## **CHAMBER CONCERT 1**

**Opening Night Celebration** Harold J. Miossi CPAC, Cuesta College 7:30 PM (Pre-concert lecture 6:30 PM)

## JULY 19 SATURDAY

## **COMMUNITY CONCERT**

Sophie Shao Cello Recital United Methodist Church, San Luis Obispo 12:00 PM

## **BAROQUE IN THE VINES**

Telemann, Respighi, Boccherini, Vivaldi Serra Chapel, Shandon 7:30 PM (Gates open 6:00 PM)

## **JULY 20** SUNDAY

## R. CARLOS NAKAI

Native American Flute Special guest Rosewood & Honey See Canyon Fruit Ranch, Avila Beach 4:00 PM

## **JULY 21** MONDAY

#### **COMMUNITY CONCERT**

Jisun Yang Violin Recital Patty Boyd Concert Hall, Santa Maria 12:00 PM

## **BOATZART**

Festival Brass Quintet Baywood Park Pier 4:00 PM

#### **CHAMBER CONCERT 2**

Glinka, Glière, Shostakovich Templeton Performing Arts Center 7:30 PM (Pre-concert lecture 6:30 PM)

## **JULY 22**

TUESDAY

## **COMMUNITY CONCERT**

Shannon Wood Percussion Recital Harold J. Miossi CPAC, Cuesta College 12:00 PM

#### **NOTABLE INSIGHT**

Adams Chamber Symphony Harold J. Miossi CPAC, Cuesta College 4:00 PM

## JULY 23 WEDNESDAY

#### **FAMILY CONCERT**

Babar the Elephant Harold J. Miossi CPAC, Cuesta College 11:30 AM

#### COMMUNITY CONCERT

Susan Cahill & Jory Herman Bass Recital Trinity United Methodist Church, Los Osos 12:00 PM

#### **CHAMBER CONCERT 3**

Gabrieli, Mozart, Brahms, Adams Mission San Luis Obispo de Tolosa 7:30 PM (Pre-concert lecture 6:30 PM)

## **JULY 24**

THURSDAY

#### COMMUNITY CONCERT

Alex Wasserman Piano Recital St. Barnabas' Episcopal Church, Arroyo Grande 12:00 PM

## **NOTABLE SOIRÉE**

**Bridge Piano Quintet** Trilogy Monarch Dunes, Nipomo 4:00 PM

#### ORQUESTA AKOKAN

Contemporary Cuban Mambo Fremont Theater, San Luis Obispo 7:30 PM

## **JULY 25**

FRIDAY

## **COMMUNITY CONCERT**

Aznavoorian Duo Recital Cass Winery Barrel Room, Paso Robles 12:00 PM

## **CHAMBER CONCERT 4**

Bridge, Thuille, Moore, Mendelssohn Harold J. Miossi CPAC, Cuesta College 7:30 PM (Pre-concert lecture 6:30 PM)

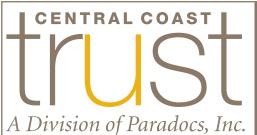
## **JULY 26**

SATURDAY

## **ORCHESTRA CONCERT**

Beethoven, Nielsen, Prokofiev Performing Arts Center, San Luis Obispo 7:30 PM (Pre-concert lecture 6:30 PM)

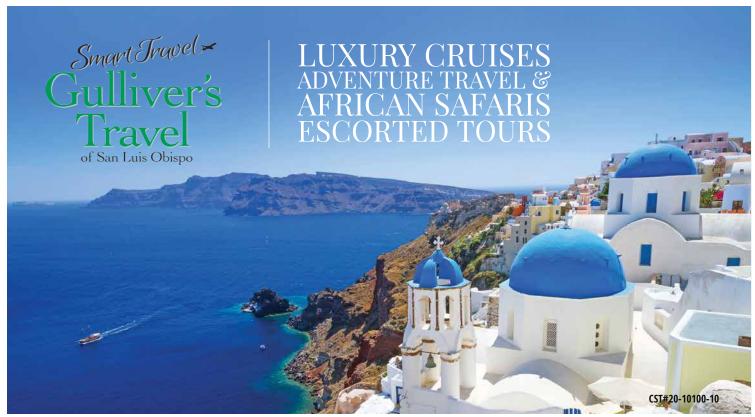




Our focus is you.

- Trustee
- Trust Administration
- Receiver
- Foundation Administration
- Executor & Administrator

Barry VanderKelen, President www.cctrust.net 805.592.2225



Specializing in Custom Travel Planning Since 1980 To Better Serve Our Clients Consulting by Appointment Only

805-541-4141



## 2025 ARTIST-IN-RESIDENCE

## **FEATURED SOLOIST**

## Sophie Shao | Cello

Cellist Sophie Shao is acclaimed for her eloquent and powerful performances. Winner of the Avery Fisher Career Grant and top prizes at the Rostropovich and Tchaikovsky Competitions, she has performed as a soloist with major orchestras across the U.S., Europe, and Asia, including the Houston Symphony, BBC Concert Orchestra, and National Symphony Orchestra of Taiwan. She has premiered works by Howard Shore, Richard Wilson, and Shih-Hui Chen, among others, and her performances have been praised by the New York Times, Los Angeles Times, and Washington Post.

As Festival Mozaic's 2025 Artist-in-Residence, Shao will curate performances throughout San Luis Obispo County and appear at the 2025 Summer Music Festival. Her upcoming recital with pianist Qing Liang takes place on April 6, 2025.

Shao is an active chamber musician, performing at festivals including Chamber Music Northwest, Vail, Santa Fe, and Marlboro, and leading her own ensemble, "Sophie Shao and Friends." She has appeared at Lincoln Center, Suntory Hall, the Phillips Collection, and other major venues.

A passionate educator, she is on faculty at the University of Connecticut and presents frequent masterclasses and lectures, including at Juilliard, Indiana University, and the National Gallery of Art. She previously taught at Princeton, Vassar, and Bard Conservatory. Her recordings span Bach Suites to Howard Shore's Mythic Gardens, with releases on Sony Classical, EMI, Albany, and Centaur.

Born in Houston, she studied at Curtis and Yale, where she earned degrees in cello and religious studies. She plays a ca. 1855 Honore Derazey cello once owned by Pablo Casals.

Learn more at sophieshao.com

## Alice K. Dade | Flute

Alice K. Dade enjoys a career of great variety including concerto and chamber music appearances, recording projects, and television appearances. As a soloist, Ms. Dade has performed with the Orquesta Filarmónica de la UNAM, Jalisco Philharmonic Orchestra, Xalapa Symphony Orchestra, Guanajuato Symphony Orchestra (Mexico), Orquesta Sinfónica Juvenil Red de Escuelas de Música de Medellín (Colombia), Manitoba Chamber Orchestra (Canada), Colorado College Summer Festival Orchestra, and the Festival Mozaic Orchestra.

Ms. Dade has been featured in chamber music as part of Guarneri Hall Presents, Festival Mozaic, Busan One Asia Festival, Chestnut Hill Chamber Series, Chamber Music Society of St. Louis, and Concordia Chamber Players at The Princeton Festival, and Flutes by the Sea.

Ms. Dade can be heard in upcoming premiere recordings of Michael Fine's Flute Concerto with the London Symphony and Mark Abel's chamber works. She has also released recordings on *Delos, Naxos, Evidence Classics*, and *Arte Verum*.

Ms. Dade is a recurring guest star of PBS Great Performances: *Now Hear This*, hosted by conductor and violinist, Scott Yoo. NHT travels the world chasing the secret histories of our greatest musical works and their composers while discovering connections to today's music, art, and culture.

Ms. Dade is Associate Professor of Flute at the University of Missouri and Artist Faculty of Colorado College Summer Music Festival. A graduate of The Juilliard School, she studied with Carol Wincenc, Robert Langevin, and Sandra Church.

Ms. Dade is a Powell Artist and plays a handmade 14K Powell Flute. She lives in Missouri with her husband, Scott Yoo, and their son, Malcolm, and enjoys cooking and stand-up comedy.



Celeste Golden Andrews Violin

Celeste Golden Andrews, Second Associate Concertmaster of the St. Louis Symphony Orchestra since 2011, also serves as Concertmaster of the Cincinnati Chamber Orchestra. A graduate of the Curtis Institute of Music and the Cleveland Institute of Music, she studied

with renowned violinists including Arkady Fomin, Jaime Laredo, and Ida Kavafian. A laureate of several major competitions, including the International Violin Competition of Indianapolis, she has appeared as a soloist with orchestras such as the Latvian Chamber Orchestra and the Dallas Symphony. She teaches at Interlochen Center for the Arts and has served as guest concertmaster with leading American orchestras, including the Pittsburgh Symphony Orchestra and the Houston Symphony Orchestra.



**Ani Aznavoorian** Cello

Cellist Ani Aznavoorian has appeared as soloist with orchestras around the world including the Chicago Symphony Orchestra, Tokyo Philharmonic, Helsinki Philharmonic, and Boston Pops. Aznavoorian is the principal cellist of Camerata Pacifica and appears regularly at chamber music

festivals globally. She has also served on the music faculty at the University of Illinois in Champaign/Urbana. She is the recipient of the Bunkamura Orchard Hall Award, was named Presidential Scholar in the Arts upon receiving a medal from President Bill Clinton, and was a top prize winner of the International Paulo Cello Competition. She is a proponent of new music and has premiered concertos by Lera Auerbach and Ezra Laderman and chamber music repertoire by John Harbison, David Bruce, and Bright Sheng. She proudly performs on a cello made by her father Peter Aznavoorian in Chicago.



Marta Aznavoorian

Multi-Grammy-nominated pianist Marta Aznavoorian has performed worldwide as a soloist, chamber musician, and educator. A Chicago native, she made her professional debut at 13 with the Chicago Symphony Orchestra under Sir George Solti. She has since collaborat-

ed with renowned conductors like Michael Tilson Thomas and performed with top orchestras, including the Sydney and San Diego Symphonies. A founding member of the acclaimed Lincoln Trio, she records for major labels and champions contemporary composers. Aznavoorian is also an educator, serving as a Piano Faculty member and Piano Coordinator Interim at DePaul University and as Artist in Residence at the Music Institute of Chicago. She is a Steinway Artist.



**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.



Hakeem Bilal Trombone

Hakeem is Assistant Professor of Trombone at West Virginia University and remains in high demand as an orchestral player and soloist. He is a regular extra with the Cleveland Orchestra and the Pittsburgh Symphony; recently he has performed with the major orchestras of Atlanta,

Utah, Detroit, Cincinnati, Baltimore, West Virginia, and the Kennedy Center Opera. He is a member of C Street Brass, River City Brass, and is the MC of Beauty Slap. Hakeem was featured as a guest artist at the 2016 and 2019 Trombone Summit in Fort Worth, Texas and was invited to perform at the 2018 and 2022 International Trombone Festival.



**Claire Bourg** Violin

Claire has appeared in many of the world's leading venues, such as Carnegie Hall, Chicago's Orchestra Hall, and the Kimmel Center. She performs regularly with Jupiter Symphony Chamber Players, Orpheus Chamber Orchestra, Music for Food, Chameleon Arts Ensemble, Curtis on

Tour and currently serves as concertmaster of Symphony in C. Claire has attended several festivals including Marlboro, Yellow Barn, Ravinia, and Taos, among others. She studied at the New England Conservatory, Curtis Institute and the Juilliard School, where she held a Kovner Fellowship. She is now pursuing her Doctorate at the CUNY Graduate Center. Claire performs on a violin by Zosimo Bergonzi of Cremona, c. 1770 on loan through Guarneri Hall NFP and Darnton & Hersh Fine Violins, Chicago.



**Jack Brndiar** Trumpet

Jack 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.



**Ben Brogadir** English Horn

Ben Brogadir holds the position of English Horn with the San Francisco Opera and Principal Oboe of the Berkeley Symphony. Prior to joining the SF Opera, he held the same position with the Oregon Symphony. He has made numerous appearances as a guest musician with the San

Francisco Symphony, London Symphony Orchestra, San Diego Symphony and the Pacific Symphony. Brogadir served as Principal Oboe of the 2021 Ojai Festival Orchestra and has participated in numerous international festivals, including the Oregon Bach Festival, Pacific Music Festival, Music Academy of the West, Aspen Music Festival, Music from Angel Fire, Colorado College Music Festival and National Orchestral Institute. As a chamber musician, Brogadir has collaborated with globally esteemed artists such as Emanuel Ax, Andy Akiho, James Conlon, and Pedja Mužijević. He holds a degree from the Colburn School.



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.



Brian Cannady

Percussion

Brian Cannady is a percussionist, arranger, and music educator based in East Los Angeles. He performs with the Long Beach Symphony and a wide variety of ensembles across Southern California, including musical theater, jazz, chamber, and salsa groups. He is also deeply involved in

music education, teaching at La Sierra University and working with youth programs such as the Los Angeles Youth Orchestra, YOLA, and Roosevelt Elementary. Brian earned his Master of Music in Percussion Performance from Boston University, studying with Tim Genis and Kyle Brightwell, and his Bachelor of Music from CSU Fullerton under Todd Miller.



**Jessica Chang** Viola

Jessica is the Founder and Executive Director of Chamber Music by the Bay, where she directs and performs concerts for diverse communities throughout the San Francisco Bay Area reaching thousands of young people annually. She has held residencies with Project 440, the Savannah

Music Festival, Music from Angel Fire, and Music Beyond the Chamber. She also served as violist of the Afiara Quartet, with whom she toured North America and held residencies at The Banff Centre and the Royal Conservatory in Toronto. She has appeared at many festivals including Juneau Jazz and Classics, Bard, Prussia Cove, Tanglewood, Taos, Verbier, and Aspen, among others. Jessica holds degrees from Yale, The Juilliard School, and the Curtis Institute.



**Sena Cho** Violin

Sena began studying violin at the age of five and a half and enrolled at Los Angeles' Colburn School at age eight. She made her orchestra debut at the age of 12 with the South Coast Symphony, and has shared the stage with celebrated musicians including Sarah Chang,

James Ehnes, Lynn Harrel, Stefan Jackiw, and others. At the age of 14, Sena entered the Colburn Academy to study with Robert Lipsett. In 2019, she won first prize at the Osaka International Competition. In 2018, Sena became a student of acclaimed French violinist Renaud Capuçon at the Haute École de la Musique de Lausanne and graduated in 2023 with a Bachelor's and Master's degree. She is currently studying with Philippe Graffin at the Paris Conservatory of Music pursuing her second Master's degree.



**David Connor** 

Bass

David Connor enjoys a varied career as an orchestral, chamber, and jazz double bassist. He was appointed Assistant Principal Bass of the Houston Ballet Orchestra in 2018 and performs regularly with the Houston Symphony and Pacific Symphony. In partnership with the Houston

Symphony he has given hundreds of community performances including bedside visits at hospitals, interactive concerts for dementia patients, and classroom visits to Houston schools. During the summer he teaches double bass to young musicians for the Los Angeles Philharmonic's YOLA National Festival and performs with the Lakes Area Music Festival, and Festival Mozaic.



**Lisa Conway** Horn

Lisa plays second horn with the Cincinnati Symphony Orchestra. Previously, she was second horn in the Vancouver Symphony Orchestra and has also performed with the Boston, Philadelphia, San Francisco, and Montreal Symphony Orchestras. In Cincinnati, she has

played in the Linton Chamber Music Series, with concert:nova, and as a regular performer in the CSO Chamber Players. Lisa has taught at Miami University of Ohio and as an adjunct faculty member at Cincinnati's College Conservatory of Music. She holds a Bachelor's degree from Yale, where she graduated Magna Cum Laude. She went on to receive a Master's degree at the Juilliard School.



Steven Copes

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.



**Conrad Cornelison** 

Bassoon

Conrad was named Principal Bassoon of the Detroit Symphony Orchestra in June 2022. Previously he was Principal Bassoonist of the Jacksonville Symphony and Adjunct Professor of Bassoon at the University of North Florida. Prior to that he 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.



Gabe Cruz
Trombone

Gabe serves as the euphonium player for the Royal Hawaiian Band and as acting Associate Principal Trombonist with the Hawai'i Symphony Orchestra. Originally from Oakland ,California, Gabe was an active performer and educator in the Bay Area for over a decade, performing

regularly with the San Francisco Symphony, Opera, and Ballet orchestras. He has also performed with the Chicago Symphony, Buffalo Philharmonic, and Virginia Symphony. In Chamber music settings, Gabe can be heard as the newest member of the Honolulu Brass Quintet and in past recording projects with the International Low Brass Trio and the New York Festival Brass. As an educator, he is dedicated to sharing his expertise, having taught at the San Francisco Conservatory of Music's Pre-College division and lecturer of Brass Pedagogy at University of Hawai'i at Manoa.



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.



Noam Elkies Harpsichord & Synthesizer

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.



**Ari Evan** Cello

Ari has carved out an eclectic career on international stages. As part of Carnegie Hall's Ensemble Connect, he frequently performed in Weill Hall from 2018-2020. His previous chamber music collaborators include Shumel Ashkenasi, Miriam Fried, Gary Hoffman, Ani Kavafian, Itzhak

Perlman, Robert McDonald, among others. As an artist-in-residence at the Queen Elisabeth Chapel, he recorded the first three Cesar Franck piano trios with Frank Braley as part of the Chapel's upcoming Franck CD album. Prior solo performances include concertos with the Northwestern University Orchestra, Vienna Concert Orchestra, and Wallonie Royal Chamber Orchestra.



Susan Grace Piano

Susan is associate chair, artist-in-residence, and senior lecturer at Colorado College. She received the 2020 Gresham Riley Award and the 2023 Jane Cauvel Cultivating Collaboration and Community Presidential Leadership Award. Grace is also the Music Director of the Colorado

College Summer Music Festival, now in its 40th season. She records for Bridge Records and is part of the acclaimed two-piano ensemble Quattro Mani with Steven Beck. Their latest CDs feature works by Fred Lerdahl and other composers. Critics praise Quattro Mani for their exceptional skills, versatility, and fearless performances. Grace is a Grammy award nominee and a Steinway Artist.



**Wynton Grant** Violin

Wynton has performed live with Shawn Mendes, Miley Cyrus, Alicia Keys and has toured internationally with Grammy-winning artist Rostam. He has recorded on Grammy-nominated records for Hans Zimmer, for composers like Michael Giacchino, Alan Menken and Ramin Djawadi,

and can be heard on the soundtracks to King Richard, Spider Man: No Way Home, Disney's Mulan (2020), The Lion King (2019), Star Trek, and the Emmy-winning Star Wars: The Mandalorian, amongst many others. Wynton is an alumnus of the University of Southern California, Lynn Conservatory, and the Yale School of Music, where he was awarded the Dean's Prize.



Jory Herman Bass

Jory Herman joined the double bass section of the Los Angeles Philharmonic in the summer of 2017. He was a member of the San Diego Symphony from 2010–2017 and has previously performed with the National Symphony in Washington, D.C., and the New World Symphony in

Miami Beach. A native of Houston, he received both Bachelor and Master of Music Performance degrees in a five-year honors degree program at Rice University. Mr. Herman regularly performs on chamber music and new music series such as Green Umbrella, Art of Élan, and Ojai Music Festival. An ardent educator, he is the professor of bass at California State University in Northridge (CSUN), maintains a private teaching studio for all ages, and is the founder and clinician at the annual San Diego Bass Fest. As a recording artist, The Union-Tribune praised his debut album of music by J.S. Bach, stating, "You'll never think of the bass the same way again." He performs on a double bass made by luthier Ludovico Rastelli in 1848.



Maartje Hermans Artistic Director SLO Movement Arts Center

Maartje Hermans, born in southern Holland, trained in the Vaganova method and earned her Dance degree at the National Ballet Academy in Amsterdam, performing works by Balanchine, Kylian, and others. She won 3rd prize at the

2001 Eurovision Dance Festival and spent 10 years as a featured dancer with Scapino Ballet Rotterdam, touring internationally and appearing on the covers of Dance Europe and Dans. Now based in San Luis Obispo, she directs the SLO Movement Arts Center. An American Ballet Theater® Certified Teacher, she blends professional ballet training with a unique focus on body-oriented psychotherapy.



Alexander Hersh

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.



**Brad Hogarth**Trumpet

Brad Hogarth is a versatile trumpeter and conductor based in the San Francisco Bay Area. He performs regularly with the San Francisco Symphony, San Francisco Ballet, San Francisco Opera, and various other Bay Area orchestras. He has toured with the Indianapolis Symphony

and served as guest principal trumpet with the Louisville Orchestra. As a conductor, Brad is the Music Director of the Art Haus Collective and the Peninsula Youth Orchestra, and serves as Associate Conductor of the Monterey Symphony. He is also on faculty at the San Francisco Conservatory of Music and San Francisco State University.



**Jennise Hwang** Violin

Jennise Hwang joined the Pacific Symphony in 2017 after serving as a fellow with the New World Symphony from 2013-2017. Originally from Los Angeles, she began her musical training at the Colburn School and went on to earn a Bachelor's degree from Northwestern University

and a Master's degree at the New England Conservatory. While in Boston she performed with the Boston Philharmonic Orchestra, the Discovery Ensemble, A Far Cry, and collaborated with Daniel B.Romain and Ran Blake. She has spent summers performing at the Britt Festival, Britten-Pears Orchestra, Spoleto Festival USA, Tanglewood Music Festival, Pacific Music Festival, Strings Music Festival and Chautaugua Music Festival.



**Eunice Kim** Violin

A native of the San Francisco Bay Area, Eunice Kim has made solo appearances with Philadelphia Orchestra, Albany Symphony, Louisville Symphony, and Saint Paul Chamber Orchestra, amongst many others. Ms. Kim made her solo debut at the age of seven with the Korean

Broadcasting Symphony Orchestra in Seoul. An avid chamber musician, Ms. Kim has attended festivals such as Marlboro and Ravinia, and she is currently the violinist of the Steans Piano Trio. She graduated with a Bachelor's Degree at the Curtis Institute, where she led the Curtis Symphony Orchestra as concertmaster and was awarded with the prestigious Milka Violin Artist Prize upon graduation.



Kristopher King Contrabassoon

Kris King is a bassoonist and arranger in the San Francisco Bay area where he serves as contrabassoon with Santa Cruz Symphony. In the summer he plays with Festival Mozaic and the Mendocino Music Festival. He enjoys playing chamber music as a member of the wind octet Nomad Session

and the woodwind trio Keyed Kontraptions. Kris has recently performed with Santa Rosa Symphony, Marin Symphony, Symphony San Jose, San Francisco Chamber Orchestra, and Berkleley Symphony. He is a graduate of the San Francisco Conservatory of Music, studying with Steve Paulson and Steve Braunstein.



**Amy Ksandr** Percussion

Amy Ksandr is a freelance percussionist and timpanist in Los Angeles. Originally from Des Plaines, Illinois, Amy received her bachelor's degree from DePaul University in Chicago. Amy then moved to LA to complete both her master's degree and graduate certificate at USC, where

she studied with LA Phil musicians Joseph Pereira and James Babor. Amy has been a frequent extra player with the LA Phil since 2018, going on 4 international tours with the orchestra and performing on 3 Grammy winning albums recorded by the orchestra. Amy is also an adjunct professor of percussion at CSULB.



**Emily Lanzone**Violin

Emily Lanzone earned a Bachelor's of Music in Violin Performance from the University of Oregon, Master's of Music from the University of Nevada, Reno, and a Professional Studies Diploma from the San Francisco Conservatory of Music. She was appointed Concertmaster of the SLO Symphony

in 2020, after serving as Associate Concertmaster since 2017. Lanzone is a frequent guest in many California orchestras, including Fresno, Santa Maria, Monterey, and Santa Barbara. She is also a member of the Santa Cruz Symphony, and the Oregon Coast Music Festival in Coos Bay, Oregon. Lanzone is a member of the music faculty at Cuesta College and Cal Poly, and maintains a private studio of violin and viola students. She lives in Los Osos with husband Brian, two awesome kids, and two awesome cats.



Ryan Lawrence
Choreographer/Artistic Director
SLO Movement Arts Center

Ryan Lawrence is a graduate of the Juilliard School and dancer, choreographer, and teacher from San Luis Obispo, CA. As a performer his credits include: the Lar Lubovitch Dance Company, Hubbard Street Dance Chicago, Scapino Ballet

Rotterdam, and Panama Pictures. He has performed in New York, Chicago, Moscow, Stockholm, Tel Aviv, Amsterdam, Frankfurt, Berlin, and Rome among others. As a choreographer his work has been presented at the Holland Dance Festival, the Stuttgart Solo Dance Festival, and locally throughout the Central Coast with his company and school, which he co-founded in 2015 with his wife Maartje Hermans. He was recently recognized as Outstanding Choreographer at ICON Dance Awards in San Diego, California.



Owen Levine
Bass

Owen Levine joined the Colorado Symphony bass section in 2016. He holds degrees from the San Francisco Conservatory and the University of Southern California. Prior to moving to Colorado, he spent a season with the Kansas City Symphony, four seasons with the New

World Symphony, and performed as a substitute with ensembles such as the Chicago Symphony Orchestra and the Nashville Symphony. Mr. Levine holds degrees from the San Francisco Conservatory and the University of Southern California. His primary teachers include David Allen Moore, Leigh Mesh, Stephen Tramontozzi, and Thomas Derthick.



**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.



**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. She 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.



**Jay Mason** Saxophone

Jay Mason is one of the Los Angeles area's busiest saxophonists and woodwind artists, active since 1983 after graduating from CSU Long Beach. He has performed with artists such as Michael McDonald, Chaka Khan, Patti Austin, and Seth MacFarlane, and with ensembles

including the Los Angeles Philharmonic, Pacific Symphony, and Gordon Goodwin's Big Phat Band. His studio credits span films like *Soul, Frozen, La La Land,* and *Moana,* plus television shows like *Family Guy* and *American Dad.* He is on the faculty at CSU Long Beach's Bob Cole Conservatory and Concordia University, and is a Vandoren Artist.



**Marcia McHugh** Flute

Marcia 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. McHugh 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. McHugh was a flutist and soloist with the Omaha Symphony. Her solo performance of Leonard Bernstein's Halil was broadcast live on Nebraska radio.



**Hiroshi Nakachi** Tuba

Originally from Osaka, Hiroshi Nakachi joined the Metropolitan Opera as Principal Tuba in 2025. Prior to this appointment, he regularly performed as a substitute tuba player with the Kansai Philharmonic Orchestra, and he also performed in with the Strings Festival in Lucerne,

Switzerland, and the New York Philharmonic. He studied at the Osaka University of Arts and Zurich University of the Arts with Anne Jelle Visser, Hiroaki Shiomi, and Kazuhisa Nishida.



Samuel Nemec

Samuel Nemec joined the Pittsburgh Symphony Orchestra as second oboe in the fall of 2023. Previously, Mr. Nemec held the same position with the Atlanta Symphony for eleven seasons. He has also performed with the National, Cincinnati and Charleston Symphony Orchestras

and as guest principal with the Milwaukee Symphony and KBS Symphony of Korea. During the summer he is on the roster for the Grand Teton Music Festival. Mr. Nemec was born in South Korea and raised in New Jersey. He is a graduate of the Juilliard School where he studied with Elaine Douvas, Nathan Hughes and Pedro Diaz. Subsequently, he attended the Curtis Institute of Music as a student of Richard Woodhams. He is currently a faculty member of Duquesne University.



**Hannah Nicholas** Viola

Hannah Nicholas is the principal violist of the Philadelphia Ballet Orchestra. She has appeared on series including Philadelphia Chamber Music Society, Network for New Music, and Lincoln Center Atrium 360, and toured with the East Coast Chamber Orchestra. She was a featured

artist with the O, Miami Poetry Festival for three years. Hannah currently heads her own series, "Hannah Rose Presents," featuring soloists and musicians from the Philadelphia Orchestra and Chamber Orchestra. She enjoys writing music and has taught songwriting at the University of Pennsylvania. Hannah is on the faculty of the Philadelphia International Music Festival and teaches viola at Swarthmore College.



**John Novacek** Piano

John Novacek is a Grammy nominee and Steinway artist, regularly performing 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. His own compositions are performed by the 5 Browns, Ying Quartet, Three Tenors, and Diana Ross and he has over 30 CDs on major record labels.



Adedeji Ogunfolu Horn

Adedeji joined the Pacific Symphony as second horn in September 2018. He has also recorded for major film and television projects in Los Angeles such as Lion King, Oppenheimer, Spider-Man: No Way Home, and many others. Previously he was a member of the San Antonio

Symphony, a position he was awarded in 2014. Adedeji is a native of Washington D.C. He began his college education at the University of Maryland, College Park, and finished his undergraduate degree at the Curtis Institute. He went on to complete his master's degree at the University of Michigan, Ann Arbor.



**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.



**Gregory Raden**Clarinet

Gregory Raden is Principal Clarinetist of the Dallas Symphony Orchestra and formerly held positions with the National Symphony, Kennedy Center Opera Orchestra, and Charleston Symphony. He has appeared as Guest Principal with the orchestras of Minnesota, Saint Louis,

San Francisco, Saint Paul, and Bergen. Raden is a frequent performer at the Grand Teton and Bravo! Vail festivals and has also appeared at Marlboro, Aspen, Mainly Mozart, and others. He has collaborated with members of the Juilliard, Guarneri, Cavani, and Arianna Quartets, as well as Yo-Yo Ma and Pinchas Zukerman. A graduate of the Curtis Institute, he teaches at Southern Methodist University and is a Buffet and Vandoren artist.



Jaclyn Rainey Horn

Jaclyn is Acting Associate Principal with the Minnesota Orchestra. Before joining the orchestra in 2022, Jaclyn was the Principal of the Atlanta Symphony, Associate Principal with the Los Angeles Philharmonic, Acting Principal with the Naples Philharmonic as well as Associate

Principal with the Louisiana Philharmonic. She has also performed with the Boston Symphony, Buffalo Philharmonic, Chicago Symphony, Cincinnati Symphony, Dallas Symphony, Kansas City Symphony, Louisville Orchestra, Milwaukee Symphony, San Antonio Symphony, Sarasota Orchestra and the Vancouver Symphony. She has spent summers performing at the Tanglewood, Cabrillo, Chautauqua, and Lakes Area Music Festival. She holds degrees from the Eastman School of Music and New England Conservatory of Music.



Rannveig Marta Sarc Violin

Icelandic-Slovenian violinist Rannveig Marta Sarc is based in New York, where she enjoys a versatile freelance career as a performer and teacher. She has been featured as soloist with the Iceland Symphony, Slovene Philharmonic and Orchestra matutina, among others. As a cham-

ber musician, Rannveig has appeared at festivals including Ravinia, NEXUS Chamber Music Chicago, Taos and OCM Prussia Cove. She commissioned and premiered six Icelandic duos for violin and viola as a member of Duo Freyja, which were released on an album by the same name. Rannveig holds Bachelor and Master of Music degrees from The Juilliard School, where she was a proud recipient of a Kovner Fellowship.



**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.



**Tyler Stell** Percussion

Tyler Stell is a musician based in Los Angeles. Mr. Stell was unanimously selected by the audition committee of the Hollywood Bowl Orchestra to join as Principal Timpanist, and shortly after served as Principal Timpanist of the Tucson Symphony Orchestra. He resigned from TSO

to return to Los Angeles, performing regularly with the LA Philharmonic, including several national and international tours, grammy-winning recordings, and solo/chamber performances (including second solo timpanist on Philip Glass' "Concerto Fantasy for Two Timpanists and Orchestra"). Other ensembles include: Pacific Symphony, LA Chamber Orchestra, New Jersey Symphony, and many others.



**Annabelle Taubl** Harp

Annabelle joined the San Francisco Ballet Orchestra as the Principal Harpist in December 2014. Annabelle made her Carnegie Hall debut with the New York String Orchestra under the direction of Jaime Laredo. As a student she performed on NPR's "From the Top" and was

selected to be featured on the program's first CD. Annabelle attended the Juilliard School pre-college program and later earned a full scholarship to the Hartt School. Her solo appearances include the Tanglewood Music Center Orchestra, Juilliard Pre-College Symphony, the Merrimack Valley Philharmonic, Symphony ProMusica, Symphony by the Sea, the Nashua Chamber Orchestra, and the United States Military Academy Concert Band. Annabelle frequently performs with the Boston Symphony, Dallas Symphony, and the Boston Pops.



Cory Tiffin Clarinet & Bass Clarinet

Cory Tiffin is currently the Principal Clarinetist for the Las Vegas Philharmonic. Previous positions include Principal Clarinet of Green Bay Symphony, and Performing Member of the Chicago Philharmonic. He won his first position in an orchestra at 23 years old, playing second

clarinet in the Illinois Symphony. Cory regularly performs with the San Francisco Symphony and Oakland Symphony, having also performed with the Grant Park Music Festival Orchestra, Kalamazoo Symphony, the California Symphony, and dozens of other orchestras across the country. Summer festival appearances include performing as Principal Clarinet with the New Hampshire, Mendocino, Bear Valley, and Music in the Mountains festival orchestras. Cory received his Bachelor's in Music from DePaul University.



**Elizabeth Upton** Horn

Elizabeth Upton is an active freelancer and educator based in Portland, Oregon. Formerly on faculty at the Colburn School of the Performing Arts, she has performed with the Oregon Symphony, Los Angeles Philharmonic, Santa BarbaraSymphony, Pacific Symphony,

Macau Orchestra and the Royal Philharmonic. She can also be heard on various movie, tv, and video game soundtracks and has appeared with Arianna Grande, Moby, Pete Tong and Gaby Moreno. Elizabeth holds degrees from The Oberlin Conservatory of Music, The Yale School of Music and The Colburn Conservatory of Music.



**Jason Uyeyama** Violin

Jason 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.



**James Vaughen** Trumpet

James Vaughen currently performs with the Detroit Symphony Orchestra as assistant principal trumpet and will be joining as principal trumpet of the Minnesota Orchestra in fall of 2025. James has performed throughout Europe with the London Symphony Orchestra, spent

four months on tour with the Canadian Brass, and most recently won first prize and audience award at the 2023 Aeolus International Competition for Wind Instruments. Last year James held a one-year principal position with the Indianapolis Symphony Orchestra and served as the assistant principal trumpet of the Chicago Grant Park Music Festival Orchestra from 2023-2024.



Wesley Warnhoff Clarinet

American clarinetist Wesley Warnhoff's "thoughtful, effortless, and intense" performance style (NPR Radio) has earned him international acclaim as a soloist, orchestral musician, and chamber performer. Wes won the top prize at the White Lake International Concerto Competition and is

the former principal clarinetist of the Battle Creek Symphony Orchestra. He currently serves as Associate Teaching Professor of Clarinet at the University of Missouri, is a member of the Missouri Quintet, and performs with the Missouri Symphony Orchestra. Wes can be heard on his recent album with MSR Classics, The Talea Trio: 5 Trios for Oboe, Clarinet, and Piano, in which his playing is described as "deeply poignant" (Atlanta Audio Club). Wes earned his Master's and Doctoral degrees from Michigan State University, where he studied with Dr. Elsa Ludewig-Verdehr. He is also a performing artist for Backun Musical Services.



**Alex Wasserman** Piano

Alex serves as the head of the Piano Division at Reinhardt University, and performs regularly throughout the United States. His upcoming CD of music by Poulenc, Ravel, and Saint-Saens with oboist Elizabeth Tiscione and bassoonist Andrew Brady will be released on Centaur Records

later this year. Alexander holds degrees from the University of Southern California, Peabody Institute, and a Doctor of Musical Arts degree from the Cleveland Institute of Music. He is a Shigeru Kawai artist.



Brandon Webb

Percussion

Brandon is a member of the San Luis Obispo Symphony and the Cal Poly Arab Music Ensemble. While a student at Cal Poly, Brandon studied percussion performance with a particular focus on the iqa' metric modal system of Eastern Arab art music. His past work in the local music

community includes performances with the San Luis Obispo Master Chorale, Orchestra Novo, Central Coast Gilbert and Sullivan, and most recently, the Lompoc Pops Orchestra. He is also an estate planning and trust administration attorney based in San Luis Obispo.



Fei Wen

Graduating from the top of her class, Ms. Fei Wen received a Bachelor's Degree in flute performance from the Central Conservatory of Music in Beijing, the most prestigious music school in China. She went on to receive an Artist Diploma from Oberlin Conservatory under the

guidance of Michel Debost, and a Master's Degree from the Cincinnati College Conservatory of Music at the University of Cincinnati, where she suited with Dr. Bradley Garner. As an active freelance orchestral musician, Ms. Wen has performed with orchestras such as Baltimore Symphony Orchestra and Minnesota Orchestra.



**Anthony Wong** Violin

Anthony 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.



**Shannon Wood** Timpani & Percussion

Shannon 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.



**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, National Repertory Orchestra, Music Academy of the West, 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.



Ko-ichiro Yamamoto Trombone

Ko-ichiro is the principal trombonist of the Seattle Symphony and the newest member of the Center City Brass Quintet. He was formerly a trombonist with the Metropolitan Opera Orchestra for 10 seasons, and also co-principal trombonist of the All-Star Orchestra. Active as a soloist,

recitalist, chamber music performer, and clinician, Yamamoto has performed with a wide variety of ensembles including the New York Philharmonic, Metropolitan Opera Chamber Orchestra, and as guest solo principal trombonist of the NHK Symphony Orchestra, Tokyo. Yamamoto has also been guest soloist with orchestras including the Osaka Philharmonic, Tokyo Symphony and the Seattle Symphony, among many others. Born in Tokyo, he began studying trombone at age 12 with his father and went on to study at Juilliard. He is a S.E. Shires performing artist and clinician.



**Jisun Yang** Violin

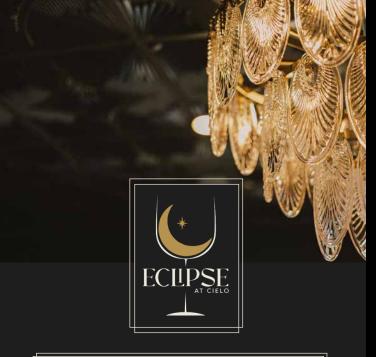
Jisun is Assistant Concertmaster of the San Diego Symphony and was previously a member of the St. Louis Symphony. Jisun was a finalist at the Nielsen International Competition and was a winner of the concerto competitions at the Cleveland Institute of Music and Music

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.



MODERN ITALIAN FARE, PIZZA, AND COCKTAILS SERVED IN AN UPSCALE LOCATION WITH A ROOFTOP BAR AND SCENIC VIEWS

JOIN US FOR OUR THREE UNIQUE HAPPY HOURS!



COME VISIT OUR NEW ROOFTOP BAR!

6400 EL CAMINO REAL, ATASCADERO (805) 538-9517 | cieloatascadero.com



COZY BOUTIQUE PUB CRAFTING SIGNATURE COCKTAILS, BEER, AND COMFORT FOOD USING LOCALLY SOURCED INGREDIENTS

**5925 ENTRADA AVE, ATASCADERO** (805) 460-6369 | barleyandboar.com



## FERAL

KITCHEN + LOUNGE

A ONE-OF-A-KIND EXPERIENCE WITH A WILD TWIST!

725 HIGUERA STREET, SAN LUIS OBISPO (805) 465-2211 | EATFERAL.COM

## YOUNG ARTISTS PROGRAM



Festival Mozaic is excited to launch its new Young Artist Program in collaboration with the Colorado College Summer Music Festival (CCSMF), where Scott Yoo is on faculty. A string quartet selected through the CCSMF audition process—comprising top conservatory students and recent graduates—will become the Young Artist String Quartet. After attending CCSMF in June, they will travel to San Luis Obispo to join Festival Mozaic in July. There, they will receive chamber music coachings and master classes with Scott Yoo and Bion Tsang, lead community outreach events, and perform alongside Festival Mozaic Artists on the Main Stage.



## **Sophia Molina** Violin | 2025 Young Artist

Miami native Sophia Molina began playing violin at age four and joined the Greater Miami Youth Symphony at six, where she advanced through all four ensembles and twice won the Concerto Competition. She has performed as a soloist and in ensembles at prestigious venues

including Carnegie Hall, Royal Albert Hall, the Elbphilharmonie, and the Concertgebouw. A graduate of the Juilliard School, she studied under Hyo Kang after previous training with Miclen LaiPang and Charles Castleman. At New World School of the Arts, she was concertmaster for three years and twice won the school's concerto competition. Sophia has participated in several summer music festivals including the Heifetz International Institute, Aspen Music Festival, Castleman Quartet Program, and Colorado College Summer Music Festival. Dedicated to music education, she co-founded Superpower of ME, a nonprofit supporting young musicians through scholarships and instruments.



## **Anne-Marie Wnek** Violin | 2025 Young Artist

Violinist Anne-Marie Wnek recently earned her Bachelor of Music from the Eastman School of Music, studying with Robin Scott, and received both the Arts Leadership and Performer's Certificates. She began her musical training at age three with Rebecca Henry at the Peabody

Preparatory and has since won top prizes in the Colorado College Summer Music Festival, Peabody Youth Orchestra, and National Philharmonic Bach Competitions. She made her solo debut at age nine and has performed with the Peabody Youth Orchestra, Landon Symphonette, and Colorado College Festival Orchestra. Anne-Marie has played in masterclasses for Midori, Donald Weilerstein, and Ida Kavafian, and has performed at Carnegie Hall and the Kennedy Center. Her piano trio at Eastman was repeatedly awarded Honors in Chamber Music. She recently joined the Syracuse Orchestra and is a substitute with the Rochester Philharmonic. She has attended Aspen, Domaine Forget, and Vivace! Matera festivals, and also has training in piano, ballet, and chorus.



## **Ethan Blake** Cello | 2025 Young Artist

Cellist Ethan Blake, a Colorado Springs native, recently earned his Master's from the Eastman School of Music under David Ying and holds a Bachelor's from the University of Colorado Boulder. He has performed with the Rochester Philharmonic, Colorado Symphony, and

Alabama Symphony, and served as Assistant Principal Cello of the Boulder Philharmonic. Ethan has appeared as principal cello with the Fort Collins Symphony, Greeley Philharmonic, and more. A winner of the Eastman Cello Concerto Competition and other accolades, he has soloed with the West Texas Symphony, Arapahoe Philharmonic, and Pikes Peak Philharmonic. He's received fellowships to Aspen, Chigiana (Italy), and the Colorado College Summer Music Festival. An active educator, he has taught at ROCmusic, El Sistema Colorado, and the Parlando School's outreach program. This fall, Ethan joins the Buffalo Philharmonic as Assistant Principal Cello. His mentors include David Requiro and Alice Yoo. Outside music, he enjoys cooking, basketball, and the outdoors.



**Daniel Simmons** Viola | 2025 Young Artist

Violist Daniel Simmons is known for his expressive and dynamic performances, connecting with diverse audiences across North America and Europe. He has performed at major festivals including the New York String Orchestra, Heifetz Institute, Toronto Summer Music, and the

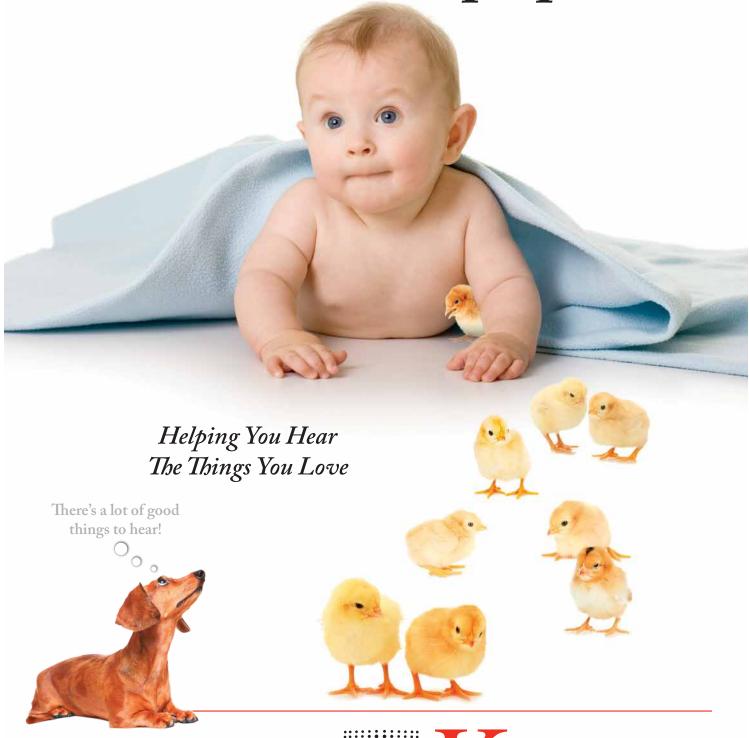
Colorado College Summer Music Festival, where he won the 2024 Concerto Audition. In 2023, he won Third Prize at the Prix Ravel in Fontainebleau, France. Daniel has performed in esteemed venues such as Carnegie Hall, Alice Tully Hall, Seiji Ozawa Hall, and the Château de Fontainebleau. He has collaborated with leading artists including Scott Yoo, Hsin-Yun Huang, and members of the Pacifica, Ying, and New Orford Quartets. He served as principal violist of the Columbia University Orchestra and regularly performs with the Brooklyn Orchestra. A Columbia University economics graduate, Daniel is currently pursuing his Master of Music at the Juilliard School, studying with Paul Neubauer and Steven Tenenbom.



**Bion Tsang**Cello | 2025 Young Artist Mentor

Cellist Bion Tsang, winner of an Avery Fisher Career Grant and Bronze Medal at the International Tchaikovsky Competition, has appeared as soloist with leading orchestras around the world, including the New York, Moscow, Hong Kong, Mexico City, and Atlanta Philharmonics, as well as the National and American Symphony Orchestras. His recordings include Beethoven: Sonatas and Variations, Brahms: Cello Sonatas, The Blue Rock Sessions, Dvorák/Enescu Cello Concertos, Bach Cello Suites, and Cantabile, all of which showcase his expressive artistry and technical mastery. Tsang earned degrees from Harvard and Yale, studying under renowned teachers including Aldo Parisot and Leonard Rose. He currently serves on the faculty of the University of Texas Butler School of Music. Learn more at biontsang.com

## Don't miss a peep



Call us today for your consultation

805**541-1790** 

www.KarenScottAudiology.com



audiology · hearing aids

## FESTIVAL — MOZAIC

## 2025-2026 SEASON

Sophie Shao, Cello | 2025 Artist-in-Residence October 25-26, 2025

**SLO Music Festival** December 2025 December 5-7, 2025

**SLO Music Festival** February 2026 February 20-22, 2026

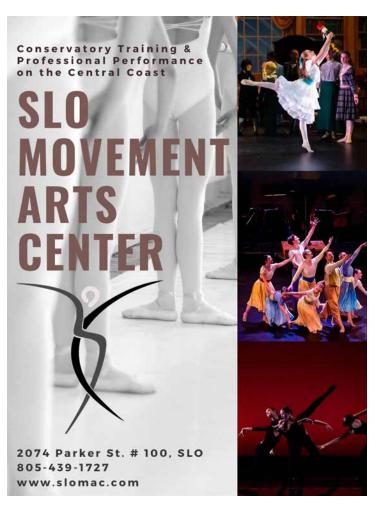
Susan Cahill, Bass | 2026 Artist-in-Residence April 11-12, 2026

**SLO Music Festival** Summer 2026

July 22 - August 1, 2026 Season Announcement February 23, 2026











## NOTABLE ENCOUNTER INSIGHT

## Dohnányi Sextet

Congregation Beth David, San Luis Obispo

Scott Yoo and the Festival Artists will take you on a "museum docent's tour" of Dohnányi's String Sextet during this one-hour event. He and the musicians will discuss the pieces' histories, the composers' influences and musical styles, and perform some selections. These are amazing opportunities to learn a little more about this great music before you attend the concerts.

Dohnányi – Sextet in B-flat, WO80

Scott Yoo, host & violin
Anne-Marie Wnek, violin
Caitlin Lynch / Daniel Simmons, violas
Robert deMaine / Ethan Blake, cellos

Performance is made possible by a generous contribution from Lucia Cleveland & Paul Vanderheyden



## **COMMUNITY MIDDAY CONCERT**

## Caitlin Lynch Viola Recital

with Marta Aznavoorian

Community Presbyterian Church, Cambria

Violist Caitlin Lynch of the Aeolus Quartet is joined by pianist Marta Aznavoorian for a recital of works for viola and piano.

J.S. Bach – Prelude and Fugue from Ste. No. 5 for Solo Viola, BWV 1011 Leilehua Lanzilotti – ko'u inoa Andrea Casarrubios – Armadura Schumann – Adagio and Allegro, op. 70 Schubert – Arpeggione Sonata, D. 821

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by generous contributions from **Dignity Health Central Coast** and **Andrea & Jerre Sumter**  JULY 18 7:30 PM

**Chamber Concert 1** 

Haydn, Price, Schulhoff, Dohnányi

Harold J. Miossi CPAC, Cuesta College



John Novacek piano

Steven Copes
Eunice Kim
Rannveig Marta Sarc
Jason Uyeyama
Anne-Marie Wnek
Scott Yoo
Jisun Yang
violins

Maurycy Banaszek
Jessica Chang
Caitlin Lynch
Hannah Nicholas
Jessica Oudin
Daniel Simmons
violas

Ani Aznavoorian Ethan Blake Robert deMaine Ari Evan Sophie Shao cellos

111313

**JOSEPH HAYDN** (1732-1809)

Divertimento a cinque (Cassation) in G major, Hob. II:2 (1753-54)

Scherzo: Presto Allegro moderato Menuet Adagio Menuet Finale: Presto

> Jason Uyeyama, violin Jessica Chang, Jessica Oudin, violas; Ari Evan, cello

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

**FLORENCE B. PRICE** (1887-1953)

Piano Quintet in A minor (c. 1935?; rev. 1952)

Allegro non troppo Andante con moto Juba: Allegro Scherzo: Allegro

> John Novacek, piano; Eunice Kim, Jisun Yang, violins Hannah Nicholas, viola; Sophie Shao, cello

> > INTERMISSION

**ERWIN SCHULHOFF** (1894-1942)

Fünf Stücke (Five Pieces) for String Quartet, WV 68 (1923)

Alla Valse viennese: Allegro Alla Serenata: Allegretto con moto Alla Czeca: Molto allegro Alla Tango milonga: Andante Alla Tarantella: Prestissimo con fuoco

> Steven Copes, Rannveig Marta Sarc, violins Maurycy Banaszek, viola; Ani Aznavoorian, cello

**ERNŐ DOHNÁNYI** (1877-1960)

String Sextet in B-flat major, WO80 (1893; rev. 1896)

Allegro ma tranquillo Scherzo: Allegro vivace Adagio quasi andante Finale: Animato

Scott Yoo, Anne-Marie Wnek, violins; Caitlin Lynch, Daniel Simmons, violas Robert deMaine, Ethan Blake, cellos

Performance is made possible by generous contributions from **George Drastal** and **Deborah Howe & Jim Hale** 

## **PROGRAM NOTES**

#### **JOSEPH HAYDN** (1732-1809)

Divertimento a cinque (Cassation) in G major, Hob. II:2 (1753-54)



Unlike our romantic notion of composers who use their works as a way to express innermost feelings, Haydn was a very practical musician. He generally wrote pieces to suit his employer's demands or works that might be marketable to the general public. As a young man, Haydn and his friends often performed various small pieces on the Viennese streets in the evenings (not always to the delight of early-rising

Austrian citizens). On one occasion, however, a householder came outside to ask for the composer's name—and then gave the nineteen-year-old Haydn a commission to write an opera.

We do not *know* that the "Divertimento a cinque" (Entertainment for five players) inspired the commission, but it might have. Its six movements reflect a common structure for these pieces intended for outdoor entertainment: fast opening and closing movements, an up-tempo second movement, and then the first of two minuets that frame an *Adagio* (slow) movement. It is easy to imagine that passersby who stopped to listen might have danced a few steps with their companions during the minuets, while Haydn shows the influence of his Italian teacher in the *Adagio*'s songlike melody, supported by charming *pizzicato* (plucked) accompaniment.

## **FLORENCE B. PRICE** (1887-1953)

Piano Quintet in A minor (c. 1935?; rev. 1952)



Curiosity may be hard on cats—but it was the salvation of Florence Price's Piano Quintet in A minor. In 2009, an Illinois couple bought several derelict cottages surrounding a long-defunct African American country club in St. Anne, about sixty miles south of Chicago. In one dilapidated house, a tree had broken a hole through the roof. Despite this damage, some old filing cabinets held paperwork that

was unharmed. Many developers might have hauled the cabinets straight to the dump, but the Gatwoods noticed that the contents included piece after piece of sheet music, all signed by "Florence Price." Curiosity led them to Google, which informed the couple that the University of Arkansas housed a Florence Price Archive—and the long-neglected music soon found a safe home at last.

Among the rediscovered works was the manuscript score for the Piano Quintet in A minor. Published in 2017–less than a decade ago—the piece interweaves the traditions of Romantic ensemble music and various Black styles. After a lush opening movement, the *Andante con moto* resembles the lyricism of spirituals, while the *Juba* conveys the exuberance of that African American dance. The rapid-fire *Scherzo* concludes the quintet with an exhilarating whirlwind of energy.

#### **ERWIN SCHULHOFF** (1894-1942)

Fünf Stücke (Five Pieces) for String Quartet, WV 68 (1923)



As a musical chef, Erwin Schulhoff used two favorite ingredients: mainstream musical traditions blended with avant-garde ideas. He produced numerous successes, such as a prize-winning piano sonata and other well-received conventional works, but he had also composed head-scratching pieces such as "In futurum," comprised solely of silences of varying lengths (to be performed "with

expression"), as well as the scandalous *Sonata erotica*. However, when the Nazis seized Czechoslovakia in 1939, they viewed his music as degenerate, and it certainly didn't help that he was Jewish *and* a Communist. Schulhoff found that it was too late to emigrate to the West, so he pursued citizenship in the Soviet Union. Before he could finalize his plans, however, he was arrested and sent to the Wülzburg internment camp, where he died eight months later.

The legacy of Schulhoff's music lives on, and the Five Pieces for String Quartet illustrate his quirky appeal. The set is actually a suite of dances, opening with an off-balance waltz. The "serenade" is surprisingly ominous, but it is offset by the wild Czech dance that follows. We can catch our breath during the sinuous Argentine tango, but the finale is a frenetic tarantella, ending with an abrupt (and loud!) unison.

## **ERNŐ DOHNÁNYI** (1877-1960)

String Sextet in B-flat major, WO80 (1893; rev. 1896)



"Cancel Culture" often gets it wrong, and this was certainly the case with Ernő Dohnányi. When his native Hungary aligned with Germany in 1940, Dohnányi–director of the Franz Liszt Academy of Music–resigned rather than impose the Nazis' antisemitic regulations. However, he did not flee his homeland until 1944, and therefore, after the war, the new communist regime in Hungary accused him of

having been a Nazi sympathizer *and* an antisemite. Even though he was exonerated, the persecution continued (because he was *not* a communist), so he left Hungary yet again in 1948—and in retaliation, the government officially branded him a war criminal.

Eventually, Hungarian authorities began to admit what was so clear to many –that Dohnányi was actually a national treasure—and in 1990, he was posthumously awarded the Kossuth Prize, his country's highest honor. His international reputation has continued to grow, especially with the rediscovery of once-lost works. One example is the String Sextet in B-flat major, which Dohnányi submitted as part of his application to college. He revised it in 1896, and that score was found among his papers donated to Florida State University. Listeners can once again enjoy the scope of Dohnányi's youthful talent, from the brooding opening to the forthright finale.

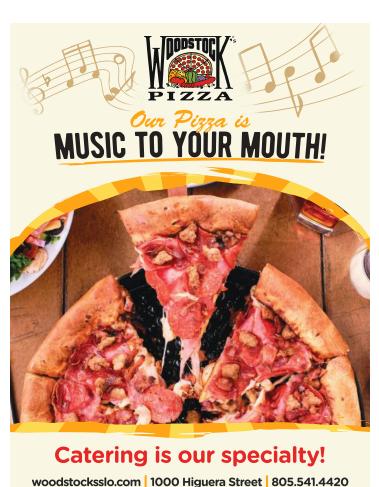




#1, San Luis Obispo, CA

93401







**COMMUNITY MIDDAY CONCERT** 

# Sophie Shao & John Novacek

United Methodist Church, San Luis Obispo

2025 Artist-in-Residence Sophie Shao is joined by 2024 Artist-in-Residence John Novacek for a recital of works for cello and piano.

Kaija Saariaho – Papillons for solo cello Brahms – Cello Sonata No. 2 in F major, op. 99 Fauré – Papillons for cello and piano

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Artist-in-Residence, Sophie Shao generously underwritten by **Libbie Agran** 

Performance is made possible by a generous contribution from **Dignity Health Central Coast** 



Supporting Festival Mozaic and the entire Central Coast arts community.

90.1 SANTA MARIA / SAN LUIS OBISPO

89.5 SANTA BARBARA • 91.1 CAYUCOS • 95.1 LOMPOC

91.7 PASO ROBLES & S. MONTEREY COUNTY

90.9 SANTA YNEZ, AVILA BEACH, CAMBRIA

STREAMING AT: KCBX.ORG

JULY 19 7:30 PM

## Baroque in the Vines

Telemann, Respighi, Boccherini, Vivaldi





## **ARTISTS**

Scott Yoo leader

Robert deMaine cello

Marcia McHugh piccolo

Alice K. Dade

Xiaodi Liu oboe

Conrad Cornelison bassoon

#### **BAROQUE ENSEMBLE**

Eunice Kim, Sophia Molina, Rannveig Marta Sarc, Anne-Marie Wnek, Anthony Wong, Jisun Yang, violins

Maurycy Banaszek, Jessica Oudin, Daniel Simmons, violas

Ari Evan, Ethan Blake, cellos

Susan Cahill, bass
Noam Elkies, harpsichord



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

Musique de table, Part III: Trio Sonata in D major, TWV 42:D5 (1733)

Andante Grave—Largo—Grave
Allegro Vivace

Alice Dade, Marcia McHugh, flutes

## OTTORINO RESPIGHI (1879-1936)

Ancient Airs and Dances, Suite No. 3, P. 172 (1932)

Italiana (Anonymous, c. 1600, and Santino Garsi da Parma, 1542–1604)
Arie di Corte (Jean Baptiste Besard, c. 1567–1617)
Andante cantabile: "It Is Sad to Be in Love With You"
Allegretto: "Farewell Forever, Shepherdess"
Vivace: "Lovely Eyes That See Clearly"
Lento con grande espressione: "The Skiff of Love"
Allegro vivace: "What Divinity Touches My Soul"
Vivacissimo: "If It Is For My Innocence That You Love Me"
Andante cantabile (da capo)
Siciliana (Spagnoletta) (Anonymous, c. 1600)
Passacaglia (Lodovico Roncalli, 17th century)

## LUIGI BOCCHERINI (1743-1805)

Cello Concerto in G major, G. 480 (1770)

Allegro Allegro Adagio

Robert deMaine, cello

INTERMISSION

#### **TELEMANN**

Musique de table, Part II: Quartet ("Sonata à 4") in D minor, TWV 43:d1 (1733)

Andante Largo Vivace Allegro

Alice Dade, flute; Xiaodi Liu, oboe; Conrad Cornelison, bassoon

## **ANTONIO VIVALDI** (1678-1741)

Flautino (Piccolo) Concerto in C major, RV 443 (c. 1728?)

[Allegro] Allegro molto Largo

Marcia McHugh, piccolo

Performance is made possible by a generous contribution from **Diane & Marty Moroski**Additional support provided by **The Ayres Group – Allegretto Vineyard Resort**Special appreciation for the use of Serra Chapel to **The Clark Family** and **The Augustine Foundation** 

## **PROGRAM NOTES**

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

Musique de table, Part III: Trio Sonata in D major, TWV 42:D5 (1733)



Most of us have hosted dinner parties, but few of us have hired a group of musicians to entertain the guests during the meal. In 1733, however, "table music" had been a long-expected practice in aristocratic circles, and thus Telemann had no difficulty in lining up more than two hundred subscribers for his planned publication *Musique de table*. By using French for the title, Telemann hinted to

customers that the composition was going to offer a mixture of international styles and approaches. Similarly, he labeled the work's three large-scale sections as "productions," the contemporary French term for "part." Each production employs the full ensemble in its first and last numbers, with different combinations of instruments featured in four inner segments. In "Production III," one segment is a trio sonata, meaning that its two treble lines—played by flutes—are supported by an accompaniment. Telemann used a "galant" approach in the flowing melodic lines, one of the newest trends in European music of the day.

#### OTTORINO RESPIGHI (1879-1936)

Ancient Airs and Dances, Suite No. 3, P. 172 (1932)



Lutes are rarely found in households today, so music written for that Renaissance instrument survives mostly in dusty archives. While exploring the holdings of the Bologna Conservatory, Respighi came across various obsolete lute pieces. He decided to treat them like a cook who updates old recipes; he "seasoned" the older works in modern ways, blending both past and present in appetizing combinations.

In Respighi's third suite of *Ancient Airs and Dances*, he rescored the archaic lute pieces for a string orchestra—so he was able to draw upon richer and more varied sounds than a solo lute could have achieved. The suite's four movements incorporate nine older works, beginning with the "Italiana," a blend of two gracious triple-meter galliard dances. The second movement is a rapid-fire medley of six French "courtly songs"; the movement is framed by the same melancholy complaint ("It is sad to be in love with you"). After the swaying "Siciliana," the "Passacaglia" presents a gradually intensifying set of variations.

## **LUIGI BOCCHERINI** (1743–1805) Cello Concerto in G major, G. 480 (1770)



If you have aspirations of being a prodigy, it helps to be born to musical parents. Boccherini was a product of this beneficial lineage, leading to his cello debut at age thirteen. With his father's help, he toured various European cities, and—as was customary—he composed music to showcase himself. A particularly smart genre to write was the concerto, since a traveling virtuoso could appear with resident orchestras,

promising a larger audience than a solo performance was likely to attract.

In 1770—the same year that Boccherini was hired by the King of Spain's younger brother—he published four of his concertos in Paris. The third was the Concerto in G major, G. 480, which is an excellent illustration of the young man's compositional talent. In fact, its poetic *Adagio* was lifted by Friedrich Grützmacher in 1895 to serve as part of a "new" composite concerto, which, regrettably, has been recorded much more often than the legitimate G. 480.

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

Musique de table, Part II: Quartet ("Sonata à 4") in D minor, TWV 43:d1 (1733)

In his lifetime, Telemann's reputation far exceeded that of the slightly younger Bach, and thus he had no trouble persuading 206 "prepublication" subscribers to pony up an eye-watering eight Reichsthaler for his voluminous *Musique de Table* in 1733. He told a friend, "I hope this work will bring me fame," adding that customers would never regret their (sizable) outlay. This was certainly true for Handel, a former classmate living in England. Numerous sections of *Musique de table* found their way into Handel's later compositions—transformed, certainly, but reliant on Telemann's foundation.

Such borrowing seems unethical today, yet this type of "sampling" was standard in the Baroque era. In fact, Telemann borrowed from himself in Part II of *Musique de table*: the quartet segment repurposes an earlier singsong Sicilian-style work for its *Largo* movement. This "Sonata à 4" (for flute, oboe, and bassoon soloists, plus accompaniment) also gives a nod to Poland in its dance-like *Vivace*.

## **ANTONIO VIVALDI** (1678-1741)

Flautino (Piccolo) Concerto in C major, RV 443 (c. 1728?)



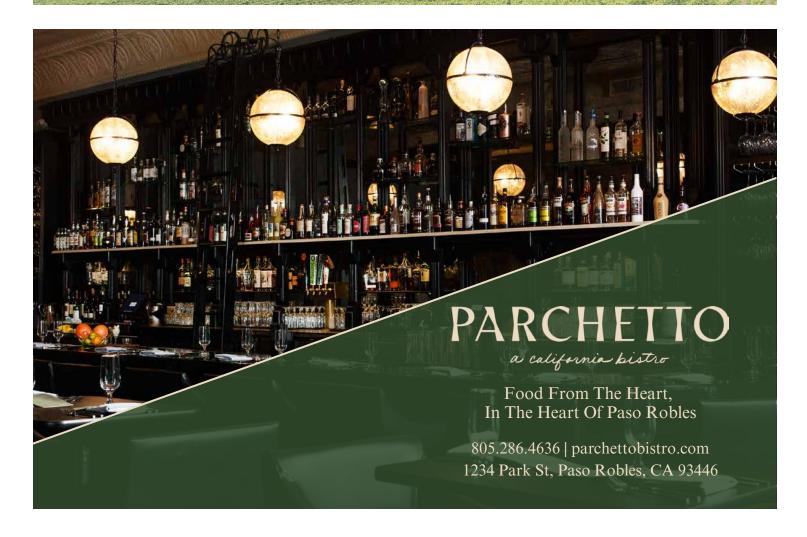
What a remarkable time it was in early eighteenth-century Venice! Its status as a major port—with countless visiting sailors—meant that large numbers of often-unwanted children were born. The city saw to it that sufficient orphanages could house abandoned infants; it also ensured that the children learned a trade. Unlike today, music was seen as a highly lucrative field (!), and also unlike some parts of

the world today, female children were just as rigorously trained.

One of the most celebrated violin teachers was Vivaldi. Moreover, he wrote hundreds of concertos to showcase the young women at the *Pietà* orphanage; some 230 of them featured a violin. In three cases, he specified a "flautino" as the soloist, although scholars do not agree what instrument was intended. The modern piccolo, however, can make good use of these works, as the Concerto in C major, RV 443, illustrates. The outer movements require tremendous agility, but the lovely central *Largo* "sings" like a poignant Italian love song.

33







**SPECIAL GUEST ARTIST** 

## R. Carlos Nakai

with special guests Rosewood & Honey

See Canyon Fruit Ranch, Avila Beach

Festival Mozaic is honored to welcome Grammy-nominated Native American flutist **R. Carlos Nakai** with support from percussionist **Will Clipman**. This powerful duo brings a meditative and evocative soundscape that draws from Native American traditions, world music, and contemporary improvisation. Nakai, the world's premier performer of the Native American flute, has released more than 50 albums and performed internationally for decades. He will be joined by Will Clipman, a seven-time Grammy nominee and longtime collaborator, whose rhythmic sensitivity and global instrumentation create an unforgettable sonic experience.

Special guests **Rosewood & Honey** kick off this concert with a thirty-minute opening set of their unique three-part harmony arrangements, spanning many eras and genres. In this concert they'll appear in their trio form, comprised of Jenny (vocals/percussion), Jessy (vocals) and Danny (vocals/guitar).

Performance is made possible by a generous contribution from Gail Kammermeyer





# World-class care, close to home.

At French Hospital Medical Center, we are evolving healthcare by treating people with innovations that amplify healing, with technology that empowers more personalized care, guided by the belief that we all hold the power to heal.

Discover how you can support quality healthcare in our community. Visit **supportfrenchhospital.org** to learn more.





#### **COMMUNITY MIDDAY CONCERT**

### Jisun Yang Violin Recital

with Susan Grace

Patty Boyd Concert Hall, Santa Maria

San Diego Symphony violinists Jisun Yang is joined by pianist Susan Grace for a recital of works for violin and piano.

**Stravinsky** – Suite Italienne **Brahms** – Violin Sonata No. 1 in G major, Op. 78

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by generous contributions from Allan Hancock College Foundation and Dignity Health Central Coast



#### **FESTIVAL BRASS QUINTET**

### **Boatzart**

#### Baywood Park Pier

Once an annual tradition in the early days of the SLO Mozart Festival, the Festival Mozaic Brass Quintet returns for this free concert on the Baywood Park Pier in partnership with the Baywood Navy.

## Lisa Conway, horn James Vaughen / Jack Brndiar, trumpet Ko-ichiro Yamamoto / Hakeem Bilal, trombone

This is event is free but requires a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by a generous contribution from

Dignity Health Central Coast

JULY 21 7:30 PM

Templeton Performing Arts Center

### Chamber Concert 2

Glinka, Glière, Shostakovich



#### **ARTISTS**

Marta Aznavoorian John Novacek pianos

Celeste Golden Andrews Steven Copes Eunice Kim Sophia Molina Rannveig Marta Sarc Jason Uyeyama Anne-Marie Wnek

violins

Maurycy Banaszek
Caitlin Lynch
Jessica Oudin
Daniel Simmons
violas

Ani Aznavoorian Ethan Blake Ari Evan Sophie Shao cellos

> Susan Cahill bass

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

**MIKHAIL GLINKA** (1804-1857)

Gran sestetto originale (Grand Sextet) in E-flat major, CG 63 (1832)

Allegro—Maestoso Andante— Allegro con spirito

Marta Aznavoorian, piano; Celeste Golden Andrews, Anne-Marie Wnek, violins Maurycy Banaszek, viola; Sophie Shao, cello; Susan Cahill, bass

REINHOLD GLIÈRE (1875-1956)

String Octet in D major, op. 5 (1900)

Allegro moderato Scherzo: Allegro vivace—Meno mosso—Allegro vivace Andante sostenuto Allegro non troppo

> Steven Copes, Rannveig Marta Sarc, Jason Uyeyama, Sophia Molina, violins; Caitlin Lynch, Daniel Simmons, violas Ani Aznavoorian, Ethan Blake, cellos

> > INTERMISSION

**DMITRI SHOSTAKOVICH** (1906–1975)

Piano Quintet in G minor, op. 57 (1940)

Prelude: Lento— Fugue: Adagio Scherzo: Allegretto Intermezzo: Lento— Finale: Allegretto

> John Novacek, piano; Eunice Kim, violin Jessica Oudin, violas; Ari Evan, cello

Performance is made possible by a generous contribution from Jo Anne & Rick Miller

#### **PROGRAM NOTES**

#### **MIKHAIL GLINKA** (1804-1857)

Gran sestetto originale (Grand Sextet) in E-flat major, CG 63 (1832)



We have hypochondria to thank for Mikhail Glinka's Grand Sextet. To be fair, his obsession with his health originated with his grandmother; she insisted on calling the doctor immediately if young Glinka showed the slightest sign of illness. Of course, even for healthy people, winters in Russia can be challenging, so, as an adult, Glinka eventually travelled to Italy on what he called a "medical"

excursion" (financed by his father). The three-year journey did not do much for Glinka's wellness, but it definitely had a tremendous impact on his musical outlook.

One of the products of the southern visit was the Grand Sextet. During a particularly hot summer in Milan, Glinka's Italian physician, Filippo de Filippi, recommended that Glinka retreat to the nearby Italian Alps. In fact, de Filippi had a married daughter living in one of the mountain towns near Lake Como and Lake Maggiore. Although Glinka did not record her name in his memoirs, he noted that she had played duets with Chopin the year before—so her skills as a pianist were formidable. He immediately began to compose a sestetto originale in her honor, but her father persuaded Glinka to dedicate it to someone else, since Glinka's frequent visits to de Filippi's daughter were exciting too much gossip.

Although the piano is quite prominent in the sextet, Glinka gives the full ensemble a lot to do. The first movement is robust and forthright, while the *Andante* resembles a gently swaying barcarole, a song popularized by Venetian gondoliers. The finale is a very cheerful conclusion to a work that never seems sickly at all.

### REINHOLD GLIÈRE (1875-1956)

String Octet in D major, op. 5 (1900)



What a boring life Reinhold Glière led! He did not suffer a dramatically impoverished childhood (his father was a successful musical-instrument maker). He did not struggle to develop his musical skills (his music-making with talented older siblings fostered a lifelong love of chamber music). He was not the despair of his instructors at the Moscow Conservatory (they awarded him their highest composition

prize, the Gold Medal). He was not a failure as a teacher (one of his pupils was Prokofiev). He did not labor unappreciated by an uncaring nation (he was the only Russian composer to be awarded the Glinka Prize three times). He did not lose his job after the Russian Revolution (he was employed by the Kiev and Moscow Conservatories for almost forty years). He did not fall afoul of Soviet authorities by writing transgressive music (he won numerous national awards and was named "The People's Artist of the USSR" in 1938). He did not experience tragic family losses (his five children, born between 1905 and 1913, all lived to their seventies and eighties, with his youngest son dying in 2002). A life lacking drama, indeed!

One of the reasons Glière won the conservatory's Gold Medal was the Octet (1900). This excellent but under-appreciated work demonstrates his skill in writing Russian-tinged melodies, which could be vigorous and robust—as in the first two movements—or poignant and passionate, as in the *Andante*. During the festive finale, the eight players sound more like a full orchestra, and it is easy to understand why Glière's piece has been called "the finest romantic string octet ever composed."

#### **DMITRI SHOSTAKOVICH** (1906-1975)

Piano Quintet in G minor, op. 57 (1940)



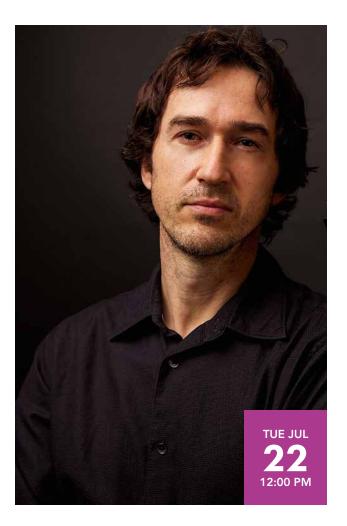
With our eyes closed, we might not immediately realize that we are hearing a piece for five instruments when Shostakovich's Piano Quintet in G minor begins. In fact, we might think it is a piano sonata, since the keyboard alone starts the work. Shostakovich then juggles the instruments throughout much of the quintet, and it is not until the *Scherzo* that all five players work together for an extended

period. It is also in this central movement that Shostakovich might have had a little tongue-in-cheek fun, for its melody resembles a Russian circus-clown tune. The other movements, however, are more contemplative; the *Fugue* pays tribute to the intricate counterpoint of J. S. Bach, and there is a sense of carefulness all through the quintet until the finale, when a note of defiance takes over the second theme.

Shostakovich had good reason to be careful: a composer working under the dictates of Stalin's Soviet regime had to maintain a delicate balancing act, needing to write "safe" works that still had artistic integrity. Four years earlier, Shostakovich had run afoul of the government with his opera Lady Macbeth of the Mtsensk District; an editorial in the newspaper Pravda called it "muddle instead of music," although it has been suggested that Stalin—who walked out of a performance—may have been more offended by the story's sexuality rather than its musical score. Nevertheless, this official displeasure put both Shostakovich and his family at risk, but he managed to start rehabilitating himself with the successful premiere of his Fifth Symphony the next year, and the Piano Quintet helped even more: it was awarded the "Stalin Prize."



Proud sponsor and official Internet, Fiber, and Voice provider of Festival Mozaic



#### **COMMUNITY MIDDAY CONCERT**

# Shannon Wood Percussion Recital

Harold J. Miossi CPAC, Cuesta College

St. Louis Symphony timpanist Shannon Wood presents a recital of works for percussion, joined by flutist Alice K. Dade and harpist Annabelle Taubl.

**Shannon Wood** – He Hunts in his Dreams for percussion and tape

**Richard Schwarz**– *Brujo* for solo percussionist **Joseph Pereira** – *Kyma* for solo timnpani and electronics **Preston Stahly** – *Kestrel* for harp, flute, and percussion

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by generous contributions from Dignity Health Central Coast and Jo Ellen Hose & James B. Hannah



#### NOTABLE ENCOUNTER INSIGHT

# Adams Chamber Symphony

Harold J. Miossi CPAC, Cuesta College

Scott Yoo and the Festival Artists will take you on a "museum docent's tour" of John Adams' Chamber Symphony during this one-hour event. He and the musicians will discuss the pieces' histories, the composers' influences and musical styles, and perform some selections. These are amazing opportunities to learn a little more about this great music before you attend the concerts.

Please note that the piece may not be performed in its entirety.

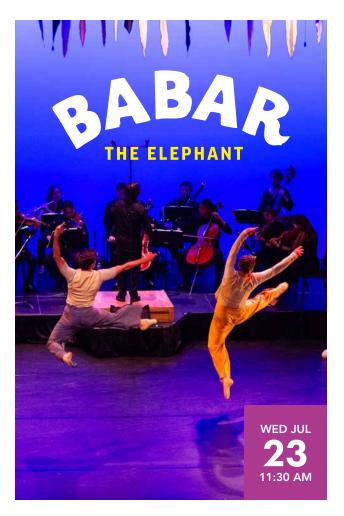
Performance is made possible by a generous contribution from Edie & Bo Lycke



# SLO ARTS COMMUNITY

San Luis Obispo boasts a vibrant performing arts scene, enriched by cultural diversity, community support, local venues, and the creative influence of its picturesque surroundings.





#### **FAMILY CONCERT**

### Babar the Elephant

Harold J. Miossi CPAC, Cuesta College

The SLO Movement Arts Center joins forces with Festival Mozaic to lead this family friendly performance of Babar the Elephant, with ballet dancers and live performance of the solo piano score by Francis Poulenc.

SLO Movement Arts Center Maartje Hermans, director Ryan Lawrence, director/ choreographer/narrator John Novacek, piano Laina Annette Babb, costumer designer Niki Gatton, set designer Zach Hubbard, lighting designer

This concert is open for all ages and will last about 45 minutes without an intermission. Come out to the CPAC at 10:30 AM for face painting and the SLO Symphony's Instrument Petting Zoo!

Performance is made possible by a generous contribution from

Ann & David Lawrence



#### COMMUNITY MIDDAY CONCERT

# Susan Cahill & Jory Herman

with Susan Grace

Trinity United Methodist Church, Los Osos

Double bassists Susan Cahill (Colorado Symphony) and Jory Herman (Los Angeles Philharmonic) will join pianist Susan Grace to present a recital of works for double bass and piano including compositions by John Clayton, Jordan Jinosko, Missy Mazzoli, Rachel Portman and Giovanni Bottesini.

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by generous contributions from
Dignity Health Central Coast and
Cynthia Johnson-George & Roger George

JULY 23 7:30 PM

### **Chamber Concert 3**

Gabrieli, Mozart, Brahms, Adams



Mission San Luis Obispo de Tolosa



#### **ARTISTS**

Celeste Golden Andrews, Claire Bourg, Anne-Marie Wnek, Sophia Molina violins

Hannah Nicholas, Jessica Chang, Caitlin Lynch, Jessica Oudin

Robert deMaine, Ani Aznavoorian, Ari Evan cellos

> **Lisa Conway** horn

James Vaughen, Jack Brndiar trumpets

> Ko-ichiro Yamamoto, Hakeem Bilal trombones

#### CHAMBER SYMPHONY

Scott Yoo, conductor
Alice Dade, flute
Xiaodi Liu, oboe
Gregory Raden, Cory Tiffin,
clarinets

Conrad Cornelison, Kristopher King, bassoons Jaclyn Rainey, horn James Vaughen, trumpet Ko-ichiro Yamamoto,

Noam Elkies, synthesizer Tyler Stell, percussion Steven Copes, violin Maurycy Banaszek, viola Alexander Hersh, cello

trombone

Susan Cahill, bass

#### 6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

#### **GIOVANNI GABRIELI** (c. 1554/7-1612)

Canzoni et sonate (1615)

Canzona 1 a 5. Ch. 195

Lisa Conway, horn; James Vaughen, Jack Brndiar, trumpets Ko-ichiro Yamamoto, Hakeem Bilal, trombones

#### **WOLFGANG AMADEUS MOZART** (1756-1791)

Viola Quintet No. 1 in B-flat major, K. 174 (1773)

Allegro moderato Adagio Menuetto ma allegretto—Trio—Menuetto da capo Allegro

> Claire Bourg, Anne-Marie Wnek, violins Hannah Nicholas, Jessica Chang, violas; Ari Evan, cello

#### **JOHANNES BRAHMS** (1833-1897)

String Sextet No. 1 in B-flat major, op. 18 (1859-60)

Allegro ma non troppo Andante, ma moderato Scherzo: Allegro molto—Trio: Animato Rondo: Poco Allegretto e grazioso

> Celeste Golden Andrews, Sophia Molina, violins Caitlin Lynch, Jessica Oudin, violas Robert deMaine, Ani Aznavoorian, cellos

#### **INTERMISSION**

#### **GIOVANNI GABRIELI** (c. 1554/7-1612)

Canzona per sonare con ogni sorte di stromenti (1608)

No. 1 "La Spiritata," Ch. 186

#### **JOHN ADAMS** (b. 1947)

Chamber Symphony (1992)

Mongrel Airs Aria with Walking Bass Roadrunner

Performance is made possible by generous contributions from Marti Lindholm & Allan Smith and Kathryn Lawhun & Mark Shinbrot

#### **PROGRAM NOTES**

#### GIOVANNI GABRIELI (c. 1554/7-1612)

Canzona I a 5, Ch. 195, from Canzoni et sonate (1615)
No. 1 "La Spiritata" from Canzona per sonare con ogni sorte di stromenti (1608)



The early 1600s were a remarkable period of innovation in European art music. Composers began specifying details that had never before appeared in scores—even basic indications to control the volume were new. Composers increasingly called for specific instruments, writing idiomatic music that was well-suited for those performers. One outstanding musician to employ these fresh strategies was

Giovanni Gabrieli, organist at St. Mark's in Venice. His reputation for spectacular ensemble music was so exalted that numerous rulers–from as far away as Germany–sent their court composers to study with Gabrieli, often for years at a time.

Gabrieli began writing grandiose music in the late 1500s, and one measure of its prestige was how quickly his handwritten pages were copied (not always with permission) and published elsewhere. In fact, when the lively *La Spiritata* was finally printed as the first item in a 1608 collection of *Canzona per sonare* (literally, "songs to be sounded" [i.e., played by instruments]), it had already been issued in a lute adaptation seven years earlier. Gabrieli's lasting reputation was also demonstrated in 1615, when his executor arranged for twenty-one more pieces to be published as *Canzoni et sonate*, two years after Gabrieli's death. Like *La Spiritata*, *Canzon I a 5* again took pride of place: it was the opening item in that long-awaited set.

#### **WOLFGANG AMADEUS MOZART** (1756-1791)

Viola Quintet No. 1 in B-flat major, K. 174 (1773)



In the nineteenth century, society began exalting composers; several Viennese aristocrats funded an annuity to persuade Beethoven *not* to leave their city. In the eighteenth century, however, most composers were still regarded as servants; even Joseph Haydn had to wear livery (the household uniform) while employed by the Esterházy family. Mozart was caught in the middle: after

being a celebrated prodigy during his childhood international tours, it was a comedown to be a mere employee in the provincial Salzburg ecclesiastical court.

Despite his discontent, Mozart threw himself into composition as a teenager. After his friend Michael Haydn (the younger brother of Joseph) wrote a work for five string instruments, Mozart seems to have been inspired to produce his own first string quintet, K. 174. The opening movement is full of contrasting melodies, while the *Adagio* uses string mutes to marvelous effect. However, when Haydn produced another quintet several months later, Mozart immediately returned to his own effort and replaced the entire finale; he also substituted a brand-new *Trio* for the middle of the *Menuetto*. Clearly, he had a lot of fun with the "echo" effects in the replacement *Trio*, and the rapid-fire finale interweaves melodies in all sorts of contours.

#### **JOHANNES BRAHMS** (1833-1897)

String Sextet No. 1 in B-flat major, op. 18 (1860)



In October 1853, subscribers to the periodical *Neue Zeitschrift für Musik* read an article entitled "New Paths," in which Robert Schumann excitedly declared that the "ideal" musician had appeared: "His name is Johannes Brahms." This rousing championship launched a close friendship between Brahms and Schumann. Understandably, Brahms was horrified when Schumann was institutional-

ized after an 1854 suicide attempt. Brahms immediately came to Düsseldorf to help Clara Schumann support her seven children, although many scholars believe he was motivated by passion as well as friendship. In any event, he stood by her until she resumed her touring career after Schumann's death in 1856.

After those draining two years, Brahms must have been glad to accept an appointment at the court of Detmold. There, after long head-clearing walks in the woods, he eventually began his String Sextet No. 1. Brahms was a slow, careful craftsman, so the sextet took him three years to write—but the sextet was worth the wait. Instead of a customary bold, vigorous opening, the first movement is unexpectedly waltzlike. In contrast, the second movement presents variations of an initially stern theme. After an energetic *Scherzo*, the sextet relaxes for a graceful, congenial rondo finale.

#### **JOHN ADAMS** (b. 1947) Chamber Symphony (1992)



Most people know the name "John Adams," but many think first of the eighteenth-century U.S. president rather than the unrelated composer (although both were born in Massachusetts). Similarly, many listeners know the title "Chamber Symphony," but some associate it with a work by Austrian composer Arnold Schönberg rather than the 1992 piece by Adams. There actually is a relationship between

the compositions: Adams says that the "hyperactive, acrobatic, and not a little aggressive" qualities in Schönberg's piece matched the frenetic cartoon music that he could hear when his children were viewing favorite shows—and he decided to mix aspects of these two traditions.

Adams let the cartoon-based ancestry within Chamber Symphony influence his satirical title for the first movement: *Mongrel Airs* was his response to a British critic who accused his music of lacking "breeding." During *Aria with Walking Bass*, a contrabass performs pulses almost inexorably while a trombone and other instruments sing—sometimes disjointedly—above that foundation. The third movement's title, *Roadrunner*, prepares listeners for the finale's wild chase. The overall effect is often hilarious—but Adams himself warns, "Despite all the good humor, my Chamber Symphony turned out to be shockingly difficult to play."



Festival Mozaic is proud to partner with the Palm Theatre & The SLO Film Center to present four film screenings during our summer festival.



One To One: John & Yoko

THU, JULY 17, 1 PM & 4 PM FRI, JULY 18, 1 PM & 4 PM

Palm Theatre, San Luis Obispo



**Fantasia** 

SAT, JULY 19, 1 PM & 4 PM

Palm Theatre, San Luis Obispo



¡Viva Maestro!

SUN, JULY 20, 1 PM & 4 PM MON, JULY 21, 1 PM & 4 PM

Palm Theatre, San Luis Obispo



**Love & Mercy** 

THU, JULY 24, 1 PM & 4 PM FRI, JULY 25, 1 PM & 4 PM

Palm Theatre, San Luis Obispo



#### COMMUNITY MIDDAY CONCERT

### Alex Wasserman Piano Recital

St. Barnabas' Episcopal Church, Arroyo Grande

Pianist Alexander Wasserman once again presents a solo recital at Festival Mozaic.

**Messiaen** – Vingt Regards Sur L'Enfant Jésus XI - Première communion de la Vierge **Liszt** – Sonata in B minor, S. 178

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These

events last no longer than one hour without an intermission.

Performance is made possible by a generous contribution from

Dignity Health Central Coast



#### NOTABLE ENCOUNTER SOIRÉE

### Bridge Piano Quintet

Monarch Club at Trilogy Monarch Dunes, Nipomo

Scott Yoo leads an interactive musical discussion of English composer Frank Bridge's Piano Quintet. Afterwards, include in hors d'oeuvres and delicious wines from Kynsi Winery (Arroyo Grande) as you mingle with the musicians and fellow attendees.

Bridge – Piano Quintet in D minor

Scott Yoo, violin & host John Novacek, piano Claire Bourg, violin Hannah Nicholas, violas Robert deMaine, cello



Please note that the piece may not be performed in its entirety.

Performance is made possible by a generous contribution from Barbara Renshaw



SPECIAL GUEST ARTIST

### Orquesta Akokán

Fremont Theater, San Luis Obispo

Get ready for an unforgettable night with Orquesta Akokán—the electrifying big band that's reigniting the golden age of Cuban mambo! Don't miss your chance to dance, feel, and celebrate the spirit of Cuba—live and loud.

Since their explosive debut in 2018, this powerhouse group has been setting stages ablaze worldwide with their high-octane, soul-deep sound. A dream team of Havana's top musicians, brought together by producer Jacob Plasse and arranger Michael Eckroth, Orquesta Akokán blends vintage mambo magic with a modern edge that hits you right in the heart—akokán, as Cubans say.

Choose your experience! Purchased a reserved seat to sit back, relax and enjoy the show. Or you can purchase a General Admission ticket to stand up front and dance the night away.

Performance is made possible by a generous contribution from Leonard Jarrott



#### **COMMUNITY MIDDAY CONCERT**

### **Aznavoorian Sisters**

Cass Winery Barrel Room, Paso Robles

Sisters Ani and Marta Aznavoorian form the Aznavoorian Duo! They will present a recital of works for cello and piano.

**Komitas Vartabed** – Chinar Es (You are like a Plane Tree), Tsirani Tsar (Apricot Tree), Al Ailux (My Scarlet Handkerchief), Krunk (The Crane)

Manuel de Falla – Suite Populaire Espagnol
Johannes Brahms – Sonata No. 1 in E minor, op. 38
Niccolo Paganini – Variations on One String on a Theme by
Rossini "Moses"

Community Midday Concerts are free but require a reservation. There is a suggested donation of \$10 per reservation. These events last no longer than one hour without an intermission.

Performance is made possible by a generous contribution from Dignity Health Central Coast





(formerly Wacker Wealth Partners)

Investment Management Financial Planning Wealth Advisory



JULY 25

Harold J. Miossi CPAC, Cuesta

College

### **Chamber Concert 4**

Bridge, Thuille, Moore, Mendelssohn



#### **ARTISTS**

#### Marcia McHugh

flute

#### Xiaodi Liu

oboe

#### **Gregory Raden**

clarinet

#### Fei Xie

bassoon

#### Jaclyn Rainey

horn

#### Marta Aznavoorian

Susan Grace John Novacek

pianos

#### Celeste Golden Andrews

**Claire Bourg** 

**Steven Copes** 

**Eunice Kim** 

**Scott Yoo** 

violins

#### Maurycy Banaszek Jessica Chang

Hannah Nicholas

violas

#### Robert deMaine Alexander Hersh

cellos

#### 6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

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

Piano Quintet in D minor, H. 49a (1904-05; rev. 1912)

Adagio—Allegro moderato Adagio ma non troppo Allegro energico

> John Novacek, piano; Scott Yoo, Claire Bourg, violins Hannah Nicholas, viola; Robert deMaine, cello

#### **LUDWIG THUILLE** (1861-1907)

Sextet in B-flat major, op. 6 (1886-88)

Allegro moderato

Larghetto

Gavotte: Andante, quasi allegretto

Finale: Vivace

Marta Aznavoorian, piano; Marcia McHugh, flute; Xiaodi Liu, oboe Gregory Raden, clarinet; Fei Xie, bassoon; Jaclyn Rainey, horn

#### **INTERMISSION**

#### **DOROTHY RUDD MOORE** (1940-2022)

Three Pieces for Violin and Piano (1967)

Vignette Episode Caprice

Steven Copes, violin; Susan Grace, piano

#### FELIX MENDELSSOHN (1809-1847)

Viola Quintet No. 2 in B-flat major, op. 87 (1845)

Allegro vivace Andante scherzando Adagio e lento Allegro molto vivace

> Celeste Golden Andrews, Eunice Kim, violins Maurycy Banaszek, Jessica Chang, violas; Alexander Hersh, cello

Performance is made possible by a generous contribution from Libbie Agran

#### **PROGRAM NOTES**

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

Piano Quintet in D minor, H. 49a (1904–05; rev. 1912)



Poor Frank Bridge! His cruel, merciless, and heartless father forced him to practice the violin—sometimes for more than an hour at a time—under the ridiculous rationale that young Frank would someday be able to make a living from music-making. Sure, Bridge was playing professionally in theaters by his early teens, and sure, he was admitted to the Royal College of Music at age seventeen, and sure, he was

accepted into the studio of the College's most exacting composition teacher, and sure, the College *did* award him the Tagore Gold Medal as the "Most Generally Deserving Pupil" –but that doesn't mean that his father was *right*.

Despite himself, Bridge seems to have inherited some of his father's high standards. After graduation, it took him two years to compose the Piano Quintet in D minor, and it was two more years before it premiered in a private performance (with Bridge on piano). Two weeks later, Bridge was in the audience when the quintet made its public debut—and he was dismayed by what he heard. He immediately withdrew it and set it aside—but five years later, he made substantial revisions, and the reconfigured quintet is the work that satisfied Bridge at last.

#### **LUDWIG THUILLE** (1861–1907) Sextet in B-flat major, op. 6 (1886–88)



Many people have heard of Richard Strauss, especially his dramatic tone poem that opens the movie 2001: A Space Odyssey. Far fewer people recognize the name "Ludwig Thuille"—yet the two men, who differed three years in age, were friends and correspondents for most of their lives. They had met when the orphaned Thuille was taken under the sponsorship of a wealthy widow who was a friend of Strauss's

parents. It was thanks to the younger Strauss that Thuille learned to love the German card-game *Skat*. In addition, Thuille met his future wife through Strauss, and–probably most significant in terms of tonight's concert–Strauss (along with Alexander Ritter) helped Thuille to break away from more old-fashioned musical approaches and to embrace the modern trends in composition.

Despite this friendship, Thuille largely went his own way musically, focusing on chamber works rather than tone poems. The Sextet, op. 6, was composed while he was still in school (and, actually, against the advice of Strauss). Thuille dedicated it to his young bride, but it was Strauss who managed its premiere at the Wiesbaden Festival in 1899. The sextet was enthusiastically received—a response that remains true to this day.

#### **DOROTHY RUDD MOORE** (1940-2022)

Three Pieces for Violin and Piano (1967)



The Rudd family in New Castle, Delaware, loved music, and young Dorothy shared their passion. Dorothy's mother, a fine singer, gave her daughter voice lessons, and Dorothy also began studying piano while still quite young. In high school, though, she ran into two obstacles: she wanted to join the band, but 1) she didn't play a band instrument, and 2) the band was all male. She couldn't do anything

about the second issue, but she quickly started learning to play the clarinet. She soon was so skilled that she was allowed to join the ensemble, thereby breaking its gender barrier for the first time.

This anecdote encapsulates Dorothy Rudd Moore's general approach to her career: she overcame whatever barriers she encountered, whether from her gender or her race or gaps in her knowledge, by figuring out ways to surmount the problem. Her accomplishments are staggering—symphonies performed by major orchestras, an opera presented in New York City, co-founder of the Society of Black Composers—and she also wrote intriguing small-scale works, such as tonight's Three Pieces. After they were commissioned by Richard Elias and premiered in Carnegie Hall, the *New York Times* reviewer called them "musical, strongly melodic, and idiomatic for the violin."

#### **FELIX MENDELSSOHN** (1809–1847) Viola Quintet No. 2 in B-flat major, op. 87 (1845)



Ferdinand David, concertmaster of the Gewandhaus orchestra in Leipzig, must have been overjoyed to receive an 1838 letter from the group's conductor, Felix Mendelssohn, promising to write a violin concerto for David the following winter. Yet, 1839 came and went with no new composition, as did 1840, 1841, 1842, and 1843. In 1844, David teasingly called the concerto "antediluvian" (dating back

before Noah's Flood), and he wondered if Mendelssohn might instead have a violin sonata in his pen, hoping it could be in the "stilo moltissimo concertantissimo." Or, failing a sonata, maybe Mendelssohn could write a quintet?

Mendelssohn's response was to finish the concerto at last (with a lot of input from David). But it seems that David's quintet suggestion also took root. In July 1845—two months before the concerto was done—Mendelssohn completed the Viola Quintet No. 2, almost twenty years after his first quintet, produced in his teens. The later quintet shows that Mendelssohn had lost none of his ability to write exuberant (and urgent) music, as heard in both the first and last movements. But, it also shows his mature mastery of other moods: the second movement is gently playful, while the third feels poignant and elegiac.

JULY 26 7:30 PM

### Festival Mozaic Orchestra

Romeo & Juliet

Performing Arts Center, SLO



#### **ARTISTS**

#### Festival Mozaic Orchestra



Scott Yoo conductor



Alice K. Dade flute

Featured soloist generously underwritten by **Shirley & Michael Ritter** 

See page 55 for a complete list of Orchestra members

#### 6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

#### **LUDWIG VAN BEETHOVEN** (1770-1827)

Leonore Overture No. 3, op. 72b (1806)

#### **CARL NIELSEN** (1865-1931)

Concerto for Flute and Orchestra, FS 119 (1926; rev. 1927)

Allegro moderato
Allegretto—Adagio ma non troppo—Allegretto—Tempo di marcia

#### INTERMISSION

#### **SERGEI PROKOFIEV** (1891-1953)

Selections from Romeo and Juliet (1936-46)

Montagues and Capulets Juliet, the Young Girl Minuet Masks Romeo and Juliet Death of Tybalt Friar Laurence Dance Romeo at Juliet's Grave

Performance is made possible by a generous contribution from **Sharon Harris & Dennis Schneider** 

#### **PROGRAM NOTES**

#### **LUDWIG VAN BEETHOVEN** (1770-1827)

Leonore Overture No. 3, op. 72b (1806)

Scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani and strings



Marco da Gagliano described opera as "the delight of princes," but it was the despair of more than one composer. Bach avoided it altogether, despite writing works in all the other genres of his time. Beethoven, on the other hand, did tackle an opera, but he later ruefully told a friend, "This opera will win for me a martyr's crown." In one aria, he had to revise the introduction eighteen times. Even

the opera's orchestral overture exists in four versions: one for the 1805 premiere, a second for an 1806 revision of the opera, and yet another for a significantly altered version in 1814, when even the opera's title was changed, from *Leonore* to *Fidelio*. Scholars think that a fourth overture was written for a proposed production in Prague in 1808.

Beethoven jettisoned *Leonore* Overture No. 3–devised for the 1806 staging–because it was a giant "spoiler": it conveys the entire story of the opera to come. Its slow introduction quotes Florestan's lament melody as he languishes in prison. A fast section illustrates his wife Leonora's courageous maneuvers on his behalf. A distant trumpet fanfare announces the state official who will free Florestan; after the couple's tender reunion, we hear the closing celebration.

#### **CARL NIELSEN** (1865-1931)

Concerto for Flute and Orchestra, FS 119 (1926)

Scored for two oboes, two clarinets, two bassoons, two horns, bass trombone, timpani, strings, and solo flute



We have Mozart to thank for Carl Nielsen's Concerto for Flute and Orchestra. After the Danish composer heard the Copenhagen Wind Quintet rehearsing some music by Mozart in 1921, he was inspired to write for that instrumentation himself, and he finished his Wind Quintet the next year. A special feature of his quintet is its finale; Nielsen created "musical portraits" of the five performers,

exploring their instruments' idiosyncrasies as well. The success of the quintet led Nielsen to promise a "showcase" work for each player in the ensemble: flute, clarinet, oboe, bassoon, and horn. Sadly, only the flute and clarinet players received concertos; poor health kept Nielsen from finishing the remaining pieces.

Flutists are certainly fortunate that their instrument was the first in line—but even so, their concerto wasn't truly finished when it made its debut in 1926. Although Nielsen had set aside hours every day to work on the concerto, a stomach ailment derailed him, so he hurriedly slapped together a temporary, fairly abrupt ending for the work's premiere. It wasn't until the third performance, early in 1927, that Nielsen finished the piece as he had intended.

We are fortunate to have the composer's own imagery to guide our listening. Nielsen described the flute and orchestra's journey through the concerto's two movements as a type of search. The flute has various encounters with other instruments—especially a boisterous bass trombone (an instrument that Nielsen himself played). Despite the often-agitated interjections of the orchestra, the flute retains its essentially pastoral nature, since, according to Nielsen, "it hails from Arcadia." The second movement continues the search (through what Nielsen called "spicy episodes"), but at last a cheerful march motif is unveiled, allowing the concerto to end in what Nielsen regards as a "smiling atmosphere."

#### **SERGEI PROKOFIEV** (1891-1953)

Selections from *Romeo and Juliet* (1936–46)

Scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, four horns, two trumpets, cornet, three trombones, tuba, harp, piano, celesta, glockenspiel, xylophone, snare drum, cymbals, bass drum, timpani, and strings

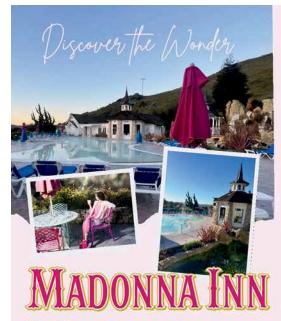


Prokofiev and his collaborators had to be talked out of their initial plan for their *Romeo and Juliet* ballet. Their "concept"? The story would have a happy ending (in which Romeo arrives a minute earlier to find Juliet still conscious). Prokofiev later tried to explain that their "barbarous liberty" was for "purely choreographic" reasons: "live people can dance, but the dying cannot." The creators

refused to budge until it was pointed out that Prokofiev's music did "not express real joy at the end." At last, the artistic team figured out a way to convey Shakespeare's tragic conclusion through movement.

There were other problems to come, however. The Kirov Ballet, which had commissioned the work in 1935, backed out, as did two more ballet companies (one of which called Prokofiev's music "undanceable"). So, Prokofiev extracted various dances to form two orchestral suites. These enjoyed successful concert performances in 1936 and 1937, helping the ballet to make its actual debut in 1938. It now has a lasting place in the repertory, while some consider it to be the best ballet score ever.

Building on the ballet's success, Prokofiev devised a third orchestral suite in 1946. Each suite contains moments of tenderness and of menace, but conductors often present pieces from multiple suites. This "compilation" approach can create a more logical chronology of events; it also can include "greatest hits" from the ballet. One of those opens tonight's selections: "The Montagues and the Capulets," a brooding, intense passage that was adapted from "The Dance of the Knights" during the Capulets' ball (where a disguised Romeo sees Juliet for the first time). Its ominous dissonances are a foreshadowing of the grief to come. Nevertheless, Prokofiev (and Shakespeare) understood the need for emotional balance, so the subsequent movements reflect the story's romance and excitement before the final tragic outcome.



#### About Us

Madonna Inn has been an iconic property on the Central Coast since 1958. With 110 uniquely themed guest rooms, award-winning restaurants and bars, luxurious spa and fitness center facilities, boutique shopping, horseback riding, tennis and basketball courts, and lush gardens, Madonna Inn brings together time-honored, Old World charm with the modern amenities and comfort - all packaged in a pop of Pink!

#### Contact Us

www.madonnainn.com 0 805.543.3000



110 Uniquely Themed Guest Rooms



The Copper Cafe-Open daily 7am-10pm Alex Madonna's Gold Rush Steak House Open daily 5pm-10pm



The Silver Bar and Cocktail Lounge Open daily from 10am to midnight.



Legendary desserts made fresh daily. The Bakery-Open daily 7am-10pm



The Spa is open daily 9pm-6pm Massage, Facial, and Body Treatments in an opulent, celestial setting.



The Shops are open daily 9pm-9pm Delight in gourmet snacks, designer fashions, and signature souvenirs, gifts and toys in our three on-site shops.



#### PLAY

Out signature hot pink athletic courts are regulation size and ideal for a game of tennis, basketball or pickleball.





### **2025** ORCHESTRA ARTISTS

#### **FIRST VIOLIN**

Steven Copes

The Lucia Cleveland and Paul Vanderheyden Chair

Celeste Golden Andrews

Sena Cho

Wynton Grant

Rannveig Marta Sarc

Jason Uyeyama

Anne-Marie Wnek

Jisun Yang

#### **SECOND VIOLIN**

Eunice Kim

Principal

Claire Bourg

Jennise Hwang

**Emily Lanzone** 

Sophia Molina

**Grace Seng** 

**Anthony Wong** 

#### **VIOLA**

Maurycy Banaszek

The Kim Hayashi and Leslie Rosen Principal Chair

Jessica Chang

Caitlin Lynch

Hannah Nicholas

Jessica Oudin

**Daniel Simmons** 

#### **CELLO**

Robert DeMaine

The Beverly Cohen Principal Chair

Ani Aznavoorian

Ethan Blake

Ari Evan

Alexander Hersh

Sophie Shao

#### **BASS**

Susan Cahill

Principal

**David Connor** 

Jory Herman

Owen Levine

#### **HARP**

Annabelle Taubl

Principal

#### **FLUTE**

Marcia McHugh

Principal

Alice K. Dade

Fei Wen

Flute & Piccolo

#### **OBOE**

Xiaodi Liu

Principal

Samuel Nemec

Benjamin Brogadir

English Horn

#### **CLARINET**

Gregory Raden

Principal

Wesley Warnhoff

Cory Tiffin

Bass Clarinet

#### **SAXOPHONE**

Jay Mason

Principal

#### **BASSOON**

Fei Xie

Principal

Conrad Cornelison

Kristopher King

Contrabassoon

#### **HORN**

Jaclyn Rainey

Principal

Lisa Conway

Adedeji Ogunfolu

Elizabeth Upton

#### **TRUMPET**

James Vaughen

Principal

Jack Brndiar

**Brad Hogarth** 

#### **TROMBONE**

Ko-ichiro Yamamoto

Principal

Gabral Cruz

Hakeem Bilal

#### **TUBA**

Hiroshi Nakachi

Principal

#### **TIMPANI**

Shannon Wood

Principal

#### **PERCUSSION**

Amy Ksandr

Principal

Brian Cannady

Tyler Stell

Brandon Webb

#### **KEYBOARD**

Susan Grace

Principal



Festival Mozaic invites you to play a key role in sustaining the rich tradition of classical music in our community through our Principal Orchestra Chair Underwriting Campaign. This unique opportunity allows you to directly support the talented musicians who bring our performances to life, ensuring that Festival Mozaic continues to offer world-class musical experiences for years to come. Contact Lloyd Tanner at lloyd@festivalmozaic.org or (805) 781-3009





#### YOUR PROFESSIONAL CENTRAL COAST REALTORS



SANDRA LEE
REALTOR®

805.550.6052

Sandra@SandraLee.net
CA LIC #01856768



PIANE MOROSKI
REALTOR®
805.550.2543
Diane@DianeMoroski.com
CA LIC #01492366

Thank you, Scott, for 20 Years of Great Music!



HAVEN PROPERTIES

# SHOW YOUR SUPPORT

At Festival Mozaic, we bring powerful live performances to stunning venues across San Luis Obispo County, create meaningful, hands-on opportunities for young artists, and produce memorable, inspiring experiences for our entire community. The single most important key to our future is you—our extraordinary philanthropic community. Your generosity makes everything we do possible. As we look ahead, we count on you to help build what comes next. Just as your support has strengthened us time and again, it will once more enable us to emerge stronger, more vibrant, and more creative than ever.



FESTIVAL MOZAIC SAN LUIS OBISPO MUSIC FESTIVAL



For more than 50 years, Festival Mozaic has been at the heart of the musical and cultural life of San Luis Obispo County. We uphold the highest standards in everything we do—from our world-class artistic programming to our expanding educational and community engagement initiatives. This success is only possible because of the passion and generosity of our donors. Their support makes possible some of Festival Mozaic's most innovative artistic projects—underwriting concerts, commissioning new works, and providing essential resources that sustain our organization and its mission.

The following individuals and institutions have made gifts between April 1, 2024 and June 30, 2025. To pledge your support or to learn more about the benefits of giving, please contact us at 805-781-3009 or visit www.festivalmozaic.org.

#### **FOUNDER CIRCLE**

Festival Mozaic is pleased to recognize this dedicated group of individuals and institutions whose annual support ensures memorable seasons year after year.

### Philharmonic Circle \$20,000+

Libbie Agran

Leonard Jarrott

Gail Kammermeyer

Ann & David Lawrence

Marti Lindholm & Allan Smith

Edie & Bo Lycke

Jo Anne & Rick Miller

Shirley & Michael Ritter

Sharon Harris & Dennis Schneider

#### Symphony Circle

\$10,000 - \$19,999

Dignity Health Central Coast

George Drastal

Cynthia Johnson-George & Roger George

Jo Ellen Hose & James B. Hannah

Deborah Howe & Jim Hale

Kathryn Lawhun & Mark Shinbrot

Mercedes Benz San Luis Obispo

Diane & Marty Moroski

Barbara Renshaw

Andrea & Jerre Sumter

Lucia Cleveland & Paul Vanderheyden

#### INSIGHT CIRCLE

It is our Patrons from this dedicated group of individuals and institutions that provide the critical and consistent underpinning of support that has both inspired and enabled our success.

#### Concerto Circle \$7,500 - \$9,999

The Ayres Group -Allegretto Vineyard Resort Mary Baiamonte Suzan Boatman Beverly Cohen Kim Hayashi & Leslie Rosen Hotel San Luis Obispo Jean Kidder & Warren Jensen Andrew B. Kim and Wan Kyun Rha Kim Family Foundation, Inc. Marcia & John Lindvall Minke WinklerPrins & Pete Petersen

Gayle & George Rosenberger

#### **Overture Circle** \$5.000 - \$7.499

Maria & Boyd Carano Linda Clarke Jeri Corgill Paula & Don Delay Candace & Bert Forbes Christine Hays & David Slater Carol Joyce & Rowland Johnson KCBXFM Central Coast Public Radio Ingrid & Mark Kovacs Annie Mohler New Times San Luis Obispo Rosemary Remacle Bernhard Singsen Susan Wallace Beth & Gary Wray Wayne W. Wright

Margo & Russ Zink

#### Virtuoso Circle \$2.000 - \$4.999

Bette Bardeen Margaret Bauman, MD Julia & Chris Bockmon James Corridan Corvus Wealth Advisors Sharon Dobson Phyllis & Stephen Dorsi Mercedes Ellison Susan & Mark Frink Gail Gresham Wayne Hansen Allan Hancock College Foundation Janet Huston Jill Anderson & Steve Jobst Patricia Kohlen Bette Kulp Ashala & Brian Lawler Francie Levy & Larry Akey Liz & Don Maruska Juliane & Pete McAdam

Susanne & Marc Mumby

Morten Nielson Barbara & Carl Peck Elizabeth Phillips Bonnie Piatek Nancy Piver Julie & Luke Rawlings Marilyn & Ken Riding Deborah & Frank Rugani Cyndi & David Runstrom Carol Nelson-Selby & Michael Selby Yvonne & Vic Smith Susan Reid & Ron Sneddon RuthLynn & Hank Sobel Mary Beth & Robert Starzel Nancy & Cal Stevens Jane & Clifton Swanson Elaine & Phil Tillman Kimberly & Thomas Vetsch Karen & Eric Warren

Kathy & Michael Wright

Hanne Sandsberg &

#### **FESTIVAL CIRCLE**

Members of this steadfast group build a strong relationship with Festival Mozaic and join a community whose passion they mutually share.

#### Serenade Circle \$500 - \$1,999

Anonymous (1) Laina Babb & Lloyd Tanner Virginia Baker Barbara Bell Carol Boche Kathleen Bond Irene Boyd Chris & Cindy Brady Marjorie Brooks Wendy Brown Lucyann & Jerry Carlton Deborah & Wyatt Cash Sharynn & Jerry Chirpich John Doyle Tess Duffy Constance & Stewart Edwards

Jeff Eidelman ♥ Sky Bergman

Julie & Richard Frankel

Bettina & James Gates W. James Gealy, Jr. Jessica & David George Wendy & Keith George Miki Gillman & Larry Batcheldor Frieda Gordon Susan & Michael Grace Kathleen Grainger Jeanie & Andrew Grennsfelder Barbara Haas Marjorie & John Hamon Cricket Handler & Jerry Boots Dotty & Jim Hawthorne Marcie Hawthorne Joan Gelfand & Adam Hertz Carolyn Herzog Joan Hurwit Jane & Denis Johansen Ermina & Erik Justesen

Barbara Kokkinakis

Andrea & Jay Labinger Cathy & Mark Larsen Mary Carole & Hilding Larson Rosemarie & Adrian Le Roy Kathleen Long Elizabeth Manak Diane M. Mandala Ernest March Kathy & Roger Mastako Lois McFarland Marina Michel Kit Mitsuoka April Paletsas Louis & Neil Paton Marta Peluso & George Cotkin Laura Perry Richard Potts

Leah Press & Scott Ahles Mary Qualls Faye Zeeb Michael Quinette Linda & Bud Zeuschner

Ann & James Ream Emma & Mike Reeve Susie Reid & Ron Sneddon Diana & David Salmon Julie Schneringer Amy Nielson & Richard Schuh Chip & David Selby Ingrid and Carol Siegel Tess & Bob Stapleton Stacy Sullivan Bettina Swigger Bonita & Gregory Thomas James van Beveren Ward + Associates -Injury Attorneys Mary L. Watt Tanis & Bert Wilgenburg Mitsuko Yoo Brad Yoo

### **Sonata Circle** \$250 – \$499

Anonymous (5) Lee & Tony Adinolfi Janine Clayton & Joseph Alexander Janet Amanzio

Sharon Aronovici Patricia & John Ashbaugh Barbara & Jerry Asher Lynne & Frank Babb

Jerry Baiamonte Linda & Robert Bailey

Risa Kaiser-Bass & Arlen Bass

Carol Bean Larry Bittner Wendy Black

Naomi & David Blakely Catherine Blaney Maria Tattu Bowen

Carolyn & James Brescia

Kathryn Bumpass & Sari Dworkin

Elaine Christ

Jude & Dan Clement Robin Noble Len Colamarino

John Colbert Fritzi Cole

Susan & Thomas Davies India D'Avignon

Lynn Davis Virginia de Laval

Alicia Doyle & John Jacobson

Linda Farbstein

In honor of Alessandro and

BellaSofia Huerta LeeAnne Fisher

Rochelle & Fred Friedman

Mary Sue & Howard Gee Joan G. Sargen

Marian & John Gilbert

Susan Gray

K.C. Victor & Irv Hepner Debra & Herbert Holt Ruth & Robert Holzhauer

Marilee Hyman Martina & Bob Israely Andrea & Robert Jones

Dave Keitel Margaret King Gina Kirk

Luanne & Bob Kittle Margaret Korisheli Sandra Lee

Adian & Richard Lenz Jeannie & Greg MacDougall The Perkins Makino Family

Nancy & Ronald Marvin in honor of

Clif Swanson Patricia Mctague-loft

Karen Wren Mead Barbara Mejia Karen Merriam

Bill Donovan & Charles Myers

Airi & John Novacek

Karen O'Grady Remembering Maj. John O'Grattan

Julie & Charles Oudin Delaine & Michael Patrick

Nancy Pearson

Susan Piel

Margaret & Raymond Quiett Sandra & Larry Reider Elizabeth & John Rolph

Sue Sacks Ruth Sayre William Sereque Lauren & Skip Shaw

Sandi Sigurdson & Steve McGrath Deborah & John Spatafore Pamela Bleisch & Timothy Strawn

Jan Tabarez

Mary & Thomas Tanner James Tedford Joy & Bob Tuman Mary Vickers

Karen Morgan & Bob Wagoner Belinda & John Walker Nancy & Frank Welts Suzanne & David Werner Kathleen & Jonathan York

Sally H. Young

#### **ENCORE CIRCLE**

Festival Mozaic's artistry on the stage and in the community will continue thanks to the generosity and foresight of performing arts lovers who have established future gifts in their estate plans.

#### Vivace Endowment

Lyn Baker

Jeri & Todd Corgill

Karl Deardorff

Mary & John Frey

Jean Kidder & Warren Jensen

Gail Kammermeyer

Jano Kray

Bonnie & Jason Len

Marti Lindholm & Allan Smith

Dr. Zorica Ljaljavic

Kathleen Long

Liz & Don Maruska
Juliane & Pete McAdam

Jo Anne & Rick Miller

Anna & John Peschong

John R. Peschong

Margaret Stevens & John Peschong

Susan Branche Poteet

& Neal Poteet

Erica & Mike Poyntz

Shirley & Michael Ritter

Sharon Harris & Dennis Schneider

Bernhard H. Singsen

Kay & James Stapleton

Bettina Swigger

Claudia & James Tedford

Bonita & Gregory Thomas

#### **Bequests**

Jeanne P. Holden (2001)

Avis S. Goodwin (2005)

Florence B. Wells (2005)

J. and M. Brockhouse Trust (2007)

Joseph and Lillian Gleicher Trust

(2010)

Arthur Z. Rosen (2010)

Kathryn R. Pezo (2010)

Peggy Peterson (2011)

Roy Gersten (2016)

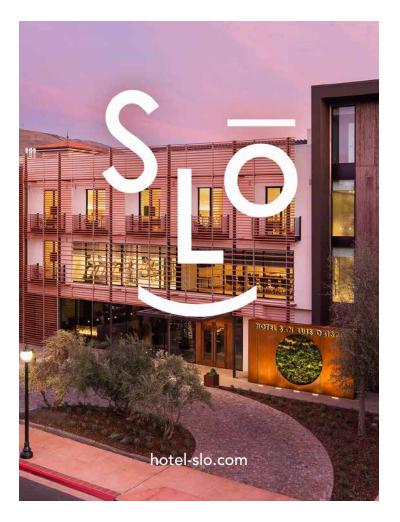
Robert George Wayne (2017)

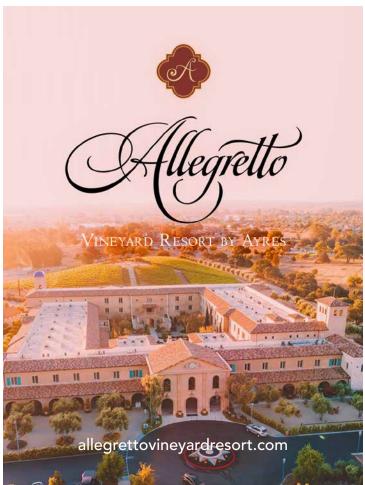
Julie Donahue (2019)

#### **Mozaic Legacy Circle**

Jeri and Todd Corgill Marti Lindholm Bernhard H. Singsen

Andrea and Jerre Sumter







1003 OSOS STREET, SAN LUIS OBISPO | (805) 541-1417 | OPENAIRFLOWERSSLO.COM



#### **GALA TABLE UNDERWRITERS**

#### **DIAMOND \$10,000**

Lucia Cleveland & Paul Vanderheyden Deborah Howe & Jim Hale Leonard Jarrott

Ty Kim, Felicia Paik Kim and the Andrew B. Kim and Wan Kyun Rha Kim Foundation, Inc.

Ann & Dave Lawrence
Marti Lindholm & Allan Smith
Jo Anne & Rick Miller
Sharon Harris & Dennis Schneider

#### GOLD \$5,000

Mary Baiamonte Linda Clarke, Ingrid & Mark Kovacs Kim Hayashi & Leslie Rosen Minke WinklerPrins & Pete Petersen Bern Singsen

#### **SILVER \$2,500**

Suzan Boatman Jeri Corgill Mercedes Ellison
Jon Hooten
Gail Gresham & Sharon Dobson
Edie & Bo Lycke
Susie Reid & Ron Sneddon
Mary Beth & Bob Starzel
Andrea & Jerre Sumter
Susan Wallace

#### **BRONZE \$1,000**

Beth & Gary Wray

Corvus Wealth

Anonymous
Bette Bardeen
Carole Ann Stephens & John Colbert
Cynthia Johnson-George
& Roger George
Wendy & Keith George
Francie Levy & Larry Akey
Juliane & Pete McAdam
Gayle & George Rosenberger

Deborah & Frank Rugani Cyndi & David Runstrom Amy & Richard Schuh Kim & Thomas Vetsch

#### **OTHER CONTRIBUTORS**

Libbie Agran
Gail Kammermeyer
Patricia Kohlen
Ruth Lynn & Hank Sobel
Wayne Hansen
Rosemary Remacle
Lois McFarland

#### **EVENT SPONSORS**











### SPONSORS





































































Corazón Cafe SLO



### **BOARD OF DIRECTORS**

Jeri Corgill President

Jo Anne Miller Past President

**Jim Hale** Treasurer

Juliane McAdam Secretary Suzan Boatman

Beverly Cohen

Paula DeLay

Leonard Jarrott

Marti Jorgensen Lindholm

Pete Petersen

Yvonne Smith

Mary Beth Starzel

### STAFF

#### **ADMINISTRATIVE**

Scott Yoo Music Director Sharon Harris & Dennis Schneider Chair

Clifton Swanson Music Director Emeritus

Lloyd Tanner Executive Director

David George General Manager

Tess Duffy
Operations Coordinator

Joan Hurwit Coordinator, Volunteers & Social Media

Zachary Hubbard
Technical Director

**Dr. Alyson McLamore**Program Annotator & Lecturer

**Brian Christopher** Graphic Designer

#### **SEASONAL & PRODUCTION**

Sarah Kang, Ari Maman, Trinity Patterson Production Associates

Vanessa Rivera Administrative Associate

Brittany Woolley
Community Event Coordinator

Tom Garrett, Brett Malta, Tim Seawell, Tom Sloger Stage Technicians

Jill Souza Hospitality Coordinator

Paul Burkle, Sharon Chan, Joy Patterson, Lauren Webb Box Office Associates

Isabelle Koenig, Adrian Melon, Clare Olson Page Turners Tyson Leonard Audio Engineer

Brian Alexander Concert Piano Technician

Brian P. Lawler Festival Photographer

Sarai Devi Dasi, Zach Kanter Videographer Associates

Clark Stewart Technical Director, Harold J. Miossi CPAC

Johnny Valdez Adept Events Staging Services

Chuck Hiigel Braumeister

# **EXPLORE**WINE COUNTRY

Explore wine country with Festival Mozaic! Our wine sponsors have supported the Festival with generous donations of their delicious wines. We encourage you to visit these tasting rooms to experience all that they have to offer. Cheers!









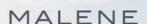
















SIXMILEBRIDGE







TOLOSA

- sugaranto ()

### HOSTS

Festival Mozaic is grateful to the individuals and families who opened their homes to our visiting musicians in July 2025. If you are interested in hosting a musician during the 2025-2026 Season, please visit **festivalmozaic.org/host** or call **805-781-3009**.

Lorie Adoff
Cristy & Sam Anderson
John & Patricia Ashbaugh
Dave Bernhardt
Larry Bittner
Naomi & David Blakely
Marsha & Charles Braun
Sharynn & Jerry Chirpich
Jill & Steve Cholewa
Linda Clarke
Sharon Dowdell
John Doyle
George Drastal
Nicki Edwards

Jeff Eidelman	
Elizabeth Frost	
Deborah Woodle & Jim Gealy	
Deborah Howe & Jim Hale	Э
Vivian & Stephen Hanover	
Marcie Hawthorne	
K. C. & Irv Hepner	
Vanessa & Ron Holcombe	
Patrice Iqbal	
Beverly James	
Jill Anderson & Steve Jobs	i
Gail Kammermeyer	
Jeanne & Todd Katz	

Mary Kleeman
Ann & Dave Lawrence
Marcie & John Lindvall
Edie & Bo Lycke
Shab & Craig Main
Cathy & Rick McGuire
Karen Merriam
Jo Anne & Rick Miller
Susan Minker
Minke WinklerPrins & Pete Petersen
Nancy Piver
Shirley & Mike Ritter
Ginny & Vance Rodgers

Vicki Shafer
Marti Lindholm & Allan Smith
Kay & Jim Stapleton
Mary Beth & Bob Starzel
Gail Taylor
Bonnie & Greg Thomas
Jeanne Potter & Ron Tilley
Su & Ke-Ping Tsao
Wendy Wendt
Betsy Whitaker
Janet Windman
Linda & Bud Zeuschner

Amv & Richard Schuh

### VOLUNTEERS

Festival Mozaic is grateful to the individuals below who volunteer their time and talents as ushers, concessionaires, parking attendants, and more. If you are interested in joining the Festival's volunteer team, please visit **festivalmozaic.org/volunteer** or call **805-781-3009**.

Cristy Anderson	Mary Kay Coo
Flo Bargar	Laura DeLoye
Valerie Barboza	Richard Dodder
Arlen Bass	Julie Escobedo
Risa Kaiser-Bass	Matthew Escobedo
Darlene Bates	Raye Fleming
Judith Bernstein	Barbara Frasher
Nikki Biddison	Christopher Frasher
Lorraine Burkett	Connie Gaffney
Jerry Chirpich	Yvonne Hoffmann
Sharynn Chirpich	Risa Kaiser-Bass
Pam Clare	Mark Larsen

Carolyn Long
Diane Mandala
Cynthia Mein
Kit Mitsuoka
Cathy Murray
Linda Neugent
Alison Preston
Penny Principe
Donna Pulling
Janet Richardson
Anne Robin
Pavlo Rudakevych

Victoria Schmidt
Bev Shaw
Paula Sigman
Lygia Smidt
Catarino Soto
Sandy Strohman
Kevin Vericker
Priya Verma
Karen Weber
Sharleen Wenning
Charlene West
Norma Wightman



### **Voices Unite!**

Coastal California Choral Festival

AUGUST 14-18, 2025

# SAVE THE DATE

Cuesta Concord Chorus in Collaboration with Music Contact International Hosts an International Choral Festival in Summer of 2025

- Featuring Combined Choral performance of "Carmina Burana" with orchestra at the PAC
- Concerts at the San Luis Obispo Mission and Paso Robles Wineries
- All performances are FREE to the public

Cuesta Concord Chorus, a community of singers founded in 2005, shares their joy and love of music near and far. Founded and directed by Cassandra Tarantino.

Vox Concordia Mundi | Voices in Harmony Around the World.

This festival is the culmination of our 20th Anniversary Season honoring our beloved benefactor, Ann Coppenbarger.







# Mercedes-Benz

of SAN LUIS OBISPO

www.mbslo.com

