

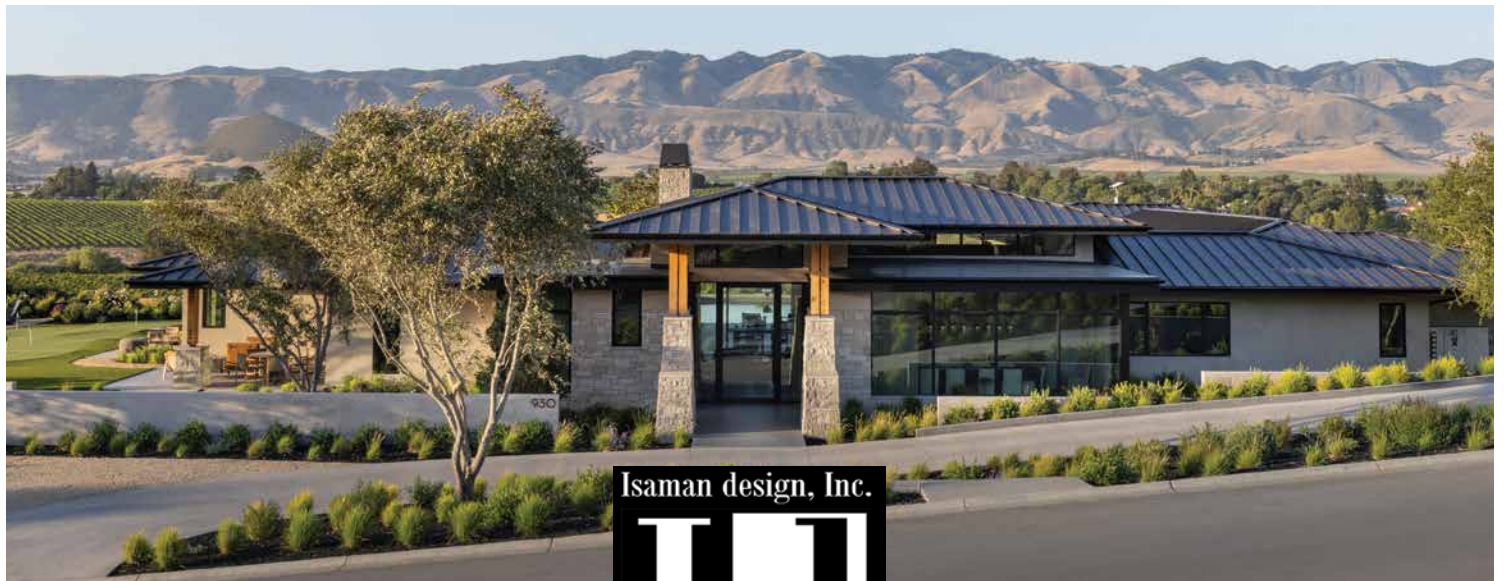
— FESTIVAL —
MOZAIC

PRESENTS

SAN LUIS OBISPO
MUSIC
& ARTS FESTIVAL

JUL 15 – AUG 1, 2026

SCOTT YOO
MUSIC DIRECTOR



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SLO MUSIC & ARTS FESTIVAL SUMMER 2026

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MUSIC DIRECTOR'S WELCOME

It is my pleasure to welcome you to Festival Mozaic's 2026 San Luis Obispo Summer Music & Arts Festival. Each summer, we bring together exceptional artists and an engaged community to explore music and the arts with curiosity, rigor, and joy. The 2026 season continues this mission, pairing timeless masterworks and contemporary voices in performances designed for meaningful listening and discovery.

This year carries added significance as our nation commemorates the 250th anniversary of the Declaration of Independence. In honor of this milestone, Festival Mozaic proudly features American composers with strong ties to California, presented in collaboration with the Coastal Awakening project. Their works reflect diversity, innovation, and independent spirit that continue to shape our cultural landscape.

Throughout the Festival, audiences can experience a wide range of programs: chamber music, orchestral concerts, family events, lectures, and more. We are proud to be collaborating with many local arts organizations to present dancers, choral music, poets, films, and contemporary artists. Our Notable Encounters and Community Midday Concerts provide opportunities to engage more deeply with the music and the creative process.

What truly sets the San Luis Obispo Music and Arts Festival apart are its settings and community: historic missions, lush vineyards, local libraries, neighborhood churches, concert halls, and the audiences who bring these spaces to life. It is a privilege to share this music with you in a place that values both connection and artistic excellence.

Thank you for joining us. I look forward to welcoming you this summer.



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 Designate of the UNAM Philharmonic starting in 2027. He has served as Music Director of Festival Mozaic since 2005, and is Host and Executive Producer of the Emmy-Nominated PBS series *Now Hear This*, the first show about classical music on American prime time TV since 1967.

Scott has conducted major orchestras throughout the world, including the London Symphony, Royal Scottish National Orchestra, L'Orchestre Philharmonique de Radio France. In the United States, he has led the Dallas, Indianapolis, Minnesota, New World, San Francisco and Utah Symphonies, and the St. Paul Chamber Orchestra. He is the founder of the Medellín Festicámara, a chamber music program for underprivileged young musicians. His discography includes over 30 recordings on Sony Classical, Warner Classics, New World, Naxos and Bridge. He received a bachelor's degree from Harvard University and an honorary doctorate degree from Colorado College.



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BOARD PRESIDENT'S WELCOME

On behalf of the Board of Directors, welcome to Festival Mozaic's 2026 Summer Music & Arts Festival. It is a pleasure to share another inspiring season of exceptional music and artistic experiences with our community.

For 55 years, Festival Mozaic has enriched California's Central Coast through world-class performances, education, and community engagement. This year's festival, celebrating American and California voices, honors America's 250th anniversary with more than 40 concerts and events that celebrate the creativity, diversity, and spirit of our nation.

As Board President, I am continually inspired by the generosity of our community. Festival Mozaic thrives because of the unwavering support of our donors, sponsors, volunteers, patrons, and community partners. Your belief in our mission makes it possible to present extraordinary artists, provide meaningful educational opportunities, and offer free performances that ensure music is accessible to everyone.

Whether you have supported Festival Mozaic for decades or are joining us for the first time, thank you for being part of our story. Your commitment strengthens our organization and helps ensure that live music continues to enrich lives across the Central Coast for generations to come.

We are grateful for your support and hope you enjoy an unforgettable summer of music.

With appreciation,



Jeri Corgill

President, Board of Directors
Festival Mozaic



Midday Concert at Cass Winery, 2025



Baroque in the Vines, 2025



Orquesta Akokan at Fremont Theater, 2025



Poor Richard's Press

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We're proud to
support artists,
makers, and
organizations
that inspire our
Central Coast
Community.

SLO MUSIC & ARTS FESTIVAL SUMMER 2026

Mainstage Performances

JULY 16: BODYTRAFFIC

Performing Arts Center, 7:30 PM

JULY 22: Chamber Concert 1

Harold J. Miossi CPAC, 7:30 PM

JULY 24: Chamber Concert 2

Hancock College, 4:00 PM

JULY 25: Baroque in the Vines

Serra Chapel, 7:30 PM

JULY 26: Taimane

See Canyon Fruit Ranch, 4:00 PM

JULY 27: Chamber Concert 3

Cass Winery, 4:00 PM

JULY 29: Family Concert

Harold J. Miossi CPAC, 10 & 11:30 AM

JULY 29: Chamber Concert 4

Mission SLO, 7:30 PM

JULY 30: Eric Whitacre

Performing Arts Center, 7:30 PM

JULY 31: Chamber Concert 5

Harold J. Miossi CPAC, 7:30 PM

AUG 1: Orchestra Concert

Performing Arts Center, 7:30 PM

Notable Encounters

JULY 21: Insight: Bloch

United Methodist, 2:00 PM

JULY 23: Soirée: Adams

Octagon Barn, 2:00 PM

JULY 28: Insight: Novacek

Cayucos Landing, 2:00 PM

JULY 30: Insight: Dvořák

Congregation Beth David, 2:00 PM

Community Midday Concerts

JULY 22: Duca & Elkie

San Luis Obispo, 12:00 PM

JULY 24: Hersh & Novacek

Arroyo Grande, 12:00 PM

JULY 25: Seo & Grace

Atascadero, 12:00 PM

JULY 27: Cahill & Novacek

Templeton, 12:00 PM

JULY 28: McHugh & Taubl

Morro Bay, 12:00 PM

JULY 29: James Vaughan

San Luis Obispo, 12:00 PM

JULY 31: Adam Neiman

Cambria, 12:00 PM

AUG 1: Alex Wasserman

Los Osos, 12:00 PM

Young Artist Program

JULY 16: Mini-Concert 1

Atascadero Library, 10:00 AM

JULY 16: Mini-Concert 2

Shandon Library, 2:00 PM

JULY 17: Mini-Concert 3

Nipomo Library, 10:00 AM

JULY 17: Mini-Concert 4

Los Osos Library, 2:00 PM

JULY 18: Mini-Concert 5

SLO Library, 10:00 AM

JULY 19: Community Concert

Harold J. Miossi CPAC, 2:00 PM

Special Events

JULY 15: Stand-Up Comedy

Palm Theatre, 7:30 PM

JULY 28: Boatzart

Baywood Pier, 5:00 PM

Films

JULY 15: On a String

Palm Theatre, 2:00 PM

JULY 17: Maestra

Palm Theatre, 2:00 PM

JULY 20: The Choral

Palm Theatre, 4:00 PM

JULY 26: Four Rational People

Palm Theatre, 1:00 PM

Meet the Artists

JULY 25: Bunnie Reiss

SLOMA, 9:30 AM

JULY 30: Eric Whitacre

SLO Botanical Garden, 9:30 AM

JULY 31: Jane Kaczmarek

SLOMA, 9:30 AM

Poetry Readings

JULY 20: Caleb Nichols &

Anna Zumbahlen

EDNA Contemporary, 2:00 PM

JULY 22: Prageeta Sharma &

MT Vallarta

EDNA Contemporary, 2:00 PM

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beautifully
as the music
you love.



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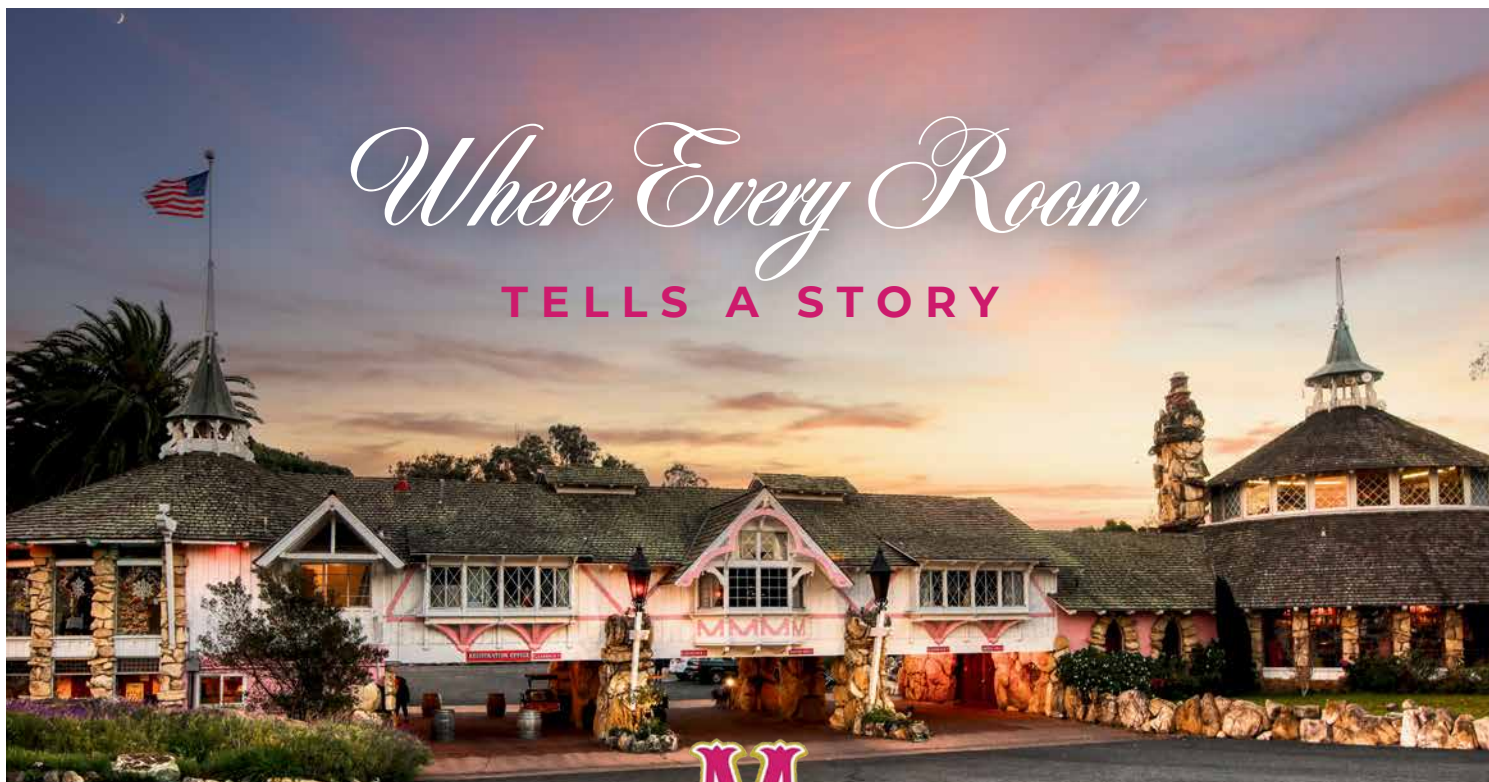
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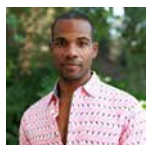
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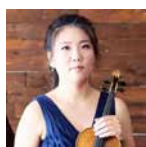
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2026 FESTIVAL ARTISTS



Derrell Acon
Bass-Baritone

Fulbright scholar and bass-baritone Dr. Derrell Acon has established himself as a leader among the discussions that surround artistic activism through music performance. His publications include "From Without the Veil" (Rome, Italy), "Neglected Legacy" (OPERA America Magazine), and "This is Just My Job: Duty and Intervention in Our 'Fidelio'" (Lille, France). Recent roles include Escamillo in Opera Ithaca's 'Carmen', Antron McCray in the Pulitzer Prize-winning production of 'The Central Park Five', and work as soloist and chorister with the LA Master Chorale. He performed live at the recent OSCARS and is featured on major film soundtracks, including the most recent 'Star Wars'.



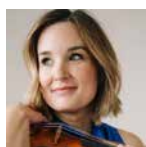
Julie Ahn
Violin

Julie received her Bachelor and Master of Music degrees at the Peabody Institute of the Johns Hopkins University, under the tutelage of Victor Danchenko. Her principal teachers have included Alexander Treger and Michelle Kim. She has appeared in major concert venues including Carnegie Hall, Kennedy Center, Alice Tully Hall and the Library of Congress. A member of the Pacific Symphony, Ahn also regularly performs as a guest with the National Symphony Orchestra, Washington National Opera and the Kennedy Center Opera House Orchestra. In addition to her performing career and private teaching studio, she adjudicated for festivals, competitions and led sectionals for youth orchestras.



Scott Andrews
Clarinet

Scott Andrews is the Principal Clarinetist of the St. Louis Symphony Orchestra. He was also a member of the Boston Symphony Orchestra from 1995-2006, during which time he served as chairman of the Woodwind Department at Boston Conservatory and on faculty at the Tanglewood Music Center. He has participated for many years at the Seiji Ozawa Matsumoto Festival, and performed with the Mito Chamber Orchestra. In addition, he has taught at the Aspen, Pacific, and Interlochen Music Festivals. A native of Virginia, Andrews attended the Virginia Governor's School for the Arts, the Interlochen Music Center, and New England Conservatory, where he was a clarinet student of Harold Wright.



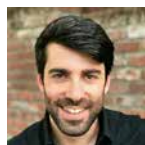
Celeste Golden Andrews
Violin

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.



Mauryc Banaszek
Viola

Mauryc 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.



Michael Barnett
Bass-Baritone

Bass-baritone Michael Barnett is a SAG-AFTRA session singer, classical concert soloist, and professional choral singer. Based in Los Angeles, he performs with a variety of musical organizations, including The Los Angeles Master Chorale, The Los Angeles Philharmonic, the Choir of St. James, Musica Angelica, Pacific Opera Project, the Clarion Singers, and the Baroque Music Festival Corona Del Mar. As a session singer, Michael has lent his voice to dozens of film and TV scores, including *Wreck it Ralph 2* (featured vocalist), *Wicked*, *Toy Story 5*, *Star Wars: The Rise of Skywalker*, and more. Michael holds a Bachelor of Music degree in vocal performance from USC's Thornton School of Music.



Tina Berkett
Founder of BODYTRAFFIC

Tina is a visionary leader in contemporary dance, known for curating original, compelling repertory and redefining the art form across the U.S. and internationally. In 2007, Tina founded BODYTRAFFIC in Los Angeles, driven by a commitment to elevate contemporary dance. Under her leadership, BODYTRAFFIC became a beacon in the global dance community, known for its innovative choreography, world-class dancers, and powerful performances. Through her curation and vision, Tina continues to foster a vibrant artistic community that captivates and inspires audiences around the world.



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.



Hunter Boaz
Tenor

Hunter is a San Luis Obispo native and a graduate of CSU Long Beach, where she earned a degree in vocal performance. As a member of many performance groups on the Central Coast, she has appeared in many local shows including *The Wizard of Oz* and *Carmen* with Opera SLO, *The Pirates of Penzance* with Central Coast Gilbert and Sullivan, and *The Music Man* with Players West.



Claire Bourg
Violin

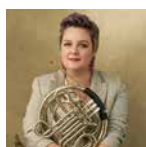
Violinist Claire Bourg has performed as a soloist and chamber musician at leading venues including Carnegie Hall, Chicago's Orchestra Hall, the Kimmel Center, and throughout Europe. Highlights include her recital debut at Caramoor and appearances with Camerata Bern. A 2021 Luminarts Fellow and prizewinner in several international competitions, Claire performs regularly with Musicians from Marlboro, Jupiter Symphony Chamber Players, and Orpheus Chamber Orchestra. She studied at the New England Conservatory, Curtis Institute of Music, and The Juilliard School, and is pursuing a doctorate at the CUNY Graduate Center. Claire performs on a c. 1770 violin by Zosimo Bergonzi.

2026 FESTIVAL ARTISTS



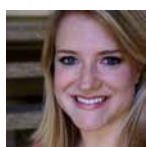
Meredith Brammeier
Soprano

Meredith Brammeier is a professor of music at Cal Poly, where she teaches music theory, musicianship, and composition. She holds a Bachelor of Arts degree in music from Princeton University, a Master of Music degree in composition from the Eastman School of Music, and a Doctor of Musical Arts degree in composition from the University of Southern California. Her compositions include pieces for soloists and small ensembles as well as works for concert band, choir, and orchestra. She sings with Canzona Women's Ensemble, San Luis Obispo Master Chorale, and the Cal Poly Bach Choir and has been featured as a soloist in all three ensembles.



Laura Brenes
Horn

French horn player Laura Brenes began playing at age nine and pursued music professionally after joining the Disney Collegiate All-Star Band in 1999. She earned her master's degree at USC, studying with Vince DeRosa, and performed with local orchestras while still in school. Her career has included international tours with the Los Angeles Philharmonic, performing at the Academy Awards, and appearances at Coachella Music Festival. She has recorded extensively for film and television soundtracks, including *Star Wars* and several animated Disney films. She has served as solo principal horn on major projects and released her solo album *A Time and a Place* in 2015.



Christina Bristow
Soprano

Christina Bristow is an accomplished soprano and music educator based in Los Angeles. A graduate of USC's Thornton School of Music and California Baptist University, she has earned prestigious accolades, including honors from the Metropolitan Opera Council and NATS-LA. As a versatile soloist and choral artist, she has performed with the Los Angeles Master Chorale and LA Opera Chorus. Her vocal talents also grace major film soundtracks, including *Star Wars* and *Mulan*. Beyond the stage, Ms. Bristow teaches voice at the university level and serves as a dedicated Music Director at Christ Lutheran Church, West Covina.



John 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. He holds a degree from the Colburn School.



Susan Cahill
Double Bass

ARTIST-IN-RESIDENCE

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.



Jessica Chang
Viola

Violist Jessica Chang is the founder of Chamber Music by the Bay, which brings interactive concerts to young audiences throughout the San Francisco Bay Area. She has held residencies with Project 440, the Savannah Music Festival, Music from Angel Fire, and Sound Impact, and performs with groups including Ensemble San Francisco and Chamber Music Silicon Valley. A former violist of the Afiara Quartet, she toured across North America and held residencies at The Banff Centre and the Royal Conservatory of Music in Toronto. Jessica has appeared at festivals including Verbier, Tanglewood, Aspen, Taos, Bard, Prussia Cove, and Juneau Jazz & Classics. She holds degrees from Yale, Juilliard, and Curtis.



Sena Cho
Violin

Sena 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 Harrell, and others. At the age of 14, Sena entered the Colburn Academy and 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.



Steven Copes
Violin

Steven has served as Concertmaster of the St. Paul Chamber Orchestra since 1998. He is also a frequent Guest Concertmaster, having led the Chamber Orchestra of Europe and Mahler Chamber Orchestra on numerous tours and recordings, and has served in the same capacity with the Royal Concertgebouw Orchestra, the San Francisco Symphony, the London Philharmonic, the Pittsburgh Symphony and the Baltimore Symphony. In addition, he has performed as soloist with the Philharmonia Orchestra, Colorado Symphony, and the Sioux City Symphony. His festival appearances include Chamber Music Northwest, La Jolla, Mainly Mozart, and Marlboro, among others. He holds degrees from the Curtis Institute and Juilliard School.

2026 FESTIVAL ARTISTS



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 Cruz serves as Principal Euphonium for the Royal Hawaiian Band and as acting Associate Principal Trombonist with the Hawai'i Symphony Orchestra. Before moving to Hawai'i, Gabe returned to his hometown of Oakland as a member of the San Francisco Ballet Orchestra and frequently performed with the San Francisco Symphony and opera orchestras. Other orchestral career highlights include appearances with the Chicago Symphony, Buffalo Philharmonic, and Seattle Symphony. An active chamber musician and educator, Gabe is a member of the Honolulu Brass Quintet and will be starting his role as Applied Lecturer of Trombone at the University of Hawai'i at Mānoa in the fall of 2026.



Kaitrin Cunningham
Soprano

Kaitrin Cunningham hails from Spokane, Washington. She holds Bachelor of Arts degrees from Seattle University and Gonzaga University, and a Master of Music from the University of Arizona. She made her professional debut in Vienna, Austria, singing with the Arnold Schoenberg Choir and at the Theater an der Wien opera house. She has performed as a featured soloist, chorister, and clinician in Europe, Asia, Africa, and the United States. Locally, in addition to teaching at Cal Poly and Cuesta College, she is the Executive Director of the SLO Master Chorale and has performed as a soloist with Opera SLO, Lompoc Pops, the Cuesta Concord Chorus and the Cal Poly Choirs.



Alice K. Dade
Flute

A guest star on the PBS series *Now Hear This*, Alice has performed as soloist with the Manitoba Chamber Orchestra, UNAM Philharmonic, and the Metamorphosen Chamber Orchestra. As Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra, Alice can be heard on Deutsche Grammophon with baritone Bryn Terfel. Her solo album, *Living Music*, was released in 2018 on Naxos. Flute Professor at the University of Missouri, Alice also served as Artist Teacher at the Medellín Festicámara, a chamber music program for disadvantaged young musicians in Colombia. A graduate of The Juilliard School, Alice is a Powell Artist and plays a handmade 14K Powell Flute.



Susan Azaret Davies
Alto

Susan Azaret Davies enjoys an active career as a pianist and a singer. She has performed with the Oregon Bach Festival Chorus and as alto soloist with the Festival Musica de Morelia, Mexico, the San Luis Obispo Master Chorale, the Santa Barbara Master Chorale and the Wisconsin Chamber Orchestra. Ms. Davies is the principal keyboardist for the San Luis Obispo Symphony, accompanist for the San Luis Obispo Master Chorale and choir director/organist for St. Paul's Catholic Church in Pismo Beach. She was staff accompanist and adjunct music faculty at Cal Poly San Luis Obispo for 35 years. Susan holds Bachelors and Masters Degrees from the University of Southern California.



Thomas Davies
Chorus Master, San Luis Obispo Chorus

Thomas Davies is Music Director of the San Luis Obispo Master Chorale and previously conducted the San Luis Obispo Mozart Festival (1996–2007). A Cal Poly San Luis Obispo faculty member (1983–2017), he received the 2010-11 Distinguished Teacher Award and co-founded the annual Bach Week. Davies has guest conducted for Opera San Luis Obispo and Cal Poly's Theater Department. His background includes directing master classes at the Oregon and Taipei Bach Festivals, leading the Central Coast Children's Choir, and serving on Idyllwild's choral faculty. A former American Choral Directors Association Western Division president, he holds music degrees from Bowling Green State University and USC.



Robert DeMaine
Cello

Robert is principal cellist of the Los Angeles Philharmonic and a founding member of the Ehnes String Quartet. He was the first cellist to win the grand prize at San Francisco's Klein International Competition. As soloist, he has collaborated with many distinguished conductors, including Neeme Järvi, Peter Oundjian, and Leonard Slatkin, and has performed nearly all the major cello concertos with the Detroit Symphony, where he was principal for over a decade. Robert has held faculty positions at the Colburn School and the Accademia Chigiana in Italy. He studied at Curtis, Juilliard, Eastman, USC, Yale, and the Kronberg Academy in Germany.



Clinton Dewing
Violin

Clinton is a member of the Jacksonville Symphony. He received a Bachelor of Music degree from The Juilliard School as a student of Joel Smirnoff. He has performed at the Aspen, Tanglewood, Sarasota, Spoleto USA, Spoleto Italy, and Pacific Music Festivals, and with the National Repertory Orchestra and the National Orchestral Institute. Currently, Clinton is an active soloist, chamber and orchestral musician.



Aurelia Duca
Violin

Aurelia won First Prize in the Cornelia Bronzetti Competition and the Brasov International Competition, was the Grand Prize winner at the Constantinescu International Competition in Romania and received scholarships from the Mayor of Chisinau, Moldova and the Foundation of Beneficence. Aurelia has performed as soloist with the Moscow Chamber Orchestra, National Philharmonic of Chisinau and the National Youth Orchestra in Holland. She is a member of the Jacksonville Symphony and attended the Casella Conservatory in Italy.



Taylor Eiffert
Clarinet, Bassett Horn

Taylor Eiffert is a member of the Los Angeles Philharmonic and clarinet instructor at California State University Fullerton. Prior to his appointment to the LA Phil, Eiffert held positions with the Milwaukee Symphony and Winnipeg Symphony. He has also performed with the Santa Fe Opera, Santa Fe Chamber Music Festival, and Aspen Festival. He is a distinguished alumnus of the USC and Northwestern University, where he studied with Yehuda Gilad, Steve Cohen, J. Lawrie Bloom, and David Howard. Eiffert finds solace in woodworking and enjoys the outdoors through camping and hiking with his wife, Lauren, and their dogs.

2026 FESTIVAL ARTISTS



Noam Elkies
Harpisichord, Piano

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.



Adam Faruqi
Tenor

Palestinian-American tenor Adam Faruqi can be heard on over forty film, TV, and video game soundtracks, including *Star Wars*, *Avatar*, and *The Super Mario Bros. Movie*. Adam is a long-standing member of the LA Master Chorale and LA Opera Chorus, and is a founding member of early music collective Peasant Fylthe. He has performed across the Southland and beyond with organizations such as the LA Philharmonic, San Diego Symphony Orchestra, Flagstaff Symphony Orchestra, LA Camerata, Baroque Collegium LA, and Street Symphony. Adam speaks five languages and holds a BM in Vocal Performance from USC.



Jessica Negus George
Soprano

A native of Chicago, Jessica grew up as a member of the Screen Actor's Guild and AFTRA, singing in commercials for McDonald's, United Airlines, the FOX Network, and more. She has sung in choirs for over 30 years, including local groups Resonance, Canzona Women's Ensemble, and the SLO Master Chorale. Jessica has sung as a soloist for the California Missions Foundation and has toured internationally with choirs. In addition to her choral work, Jessica is one of the lead vocalists and arrangers for her band Rosewood & Honey. She holds a Bachelor's Degree in Music Therapy from Sam Houston State University. She and her husband, Dave, have three wonderful children.



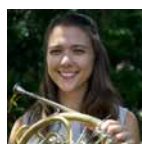
George Gorrindo
Tenor

George Gorrindo studied music at Cuesta College before transferring to Indiana University and receiving his Bachelor of Music in Vocal Performance. He has sung with many local ensembles over the years, including the SLO Master Chorale, Opera SLO, Resonance, Central Coast Gilbert & Sullivan, Cuesta Voce, and the Cuesta Chamber Singers, among others. He has also been a featured soloist for the SLO Master Chorale, Orchestra Novo, Cuesta Concord Chorus, Allan Hancock College, the New World Baroque Orchestra, and Cal Poly's annual Bach Week.



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.



Kaitlyn Graf
Horn

Kaitlyn Graf was appointed Second Horn of The Florida Orchestra in 2018 while completing her Master's Degree at The Juilliard School in New York City, where she held a Kovner Fellowship and studied with Julie Landsman, Jen Montone, Michelle Baker, and Eric Reed. A Tampa Bay native, Kaitlyn began studying horn in third grade. She has performed in diverse environments including over 300 shows of *Wicked* on Broadway, the American Ballet Theatre, the Colorado Symphony, and the American Symphony. When she is not playing horn, Kaitlyn can be found tending to their food forest with her husband, TJ, TFO's Principal Tuba, and their two children.



Wynton Grant
Violin

Wynton Grant is one of Los Angeles' most in-demand violinists. Wynton can be heard on records for artists such as Shawn Mendes, Miley Cyrus, and has toured internationally with Raye. He has recorded on Grammy and Oscar-winning soundtracks for Ludwig Goransson and on scores for Hans Zimmer, Alan Menken, Ramin Djawadi. He can be heard on the soundtracks to *Sinners*, *Oppenheimer*, *Avatar III*, *Star Wars: The Mandalorian*, and many others. He is also a core member of Vitamin String Quartet and regularly records and tours with them. His recordings with VSQ are featured in the hit show *Bridgerton*. He splits time between homes in Los Angeles and Montana.



Jeremy Hao
Violin

Known for his versatility and sensitivity, Jeremy actively performs as a soloist and chamber musician with a wide range of respected artists and orchestras. His solo debut with the Camerata Salzburg was described as "a rare, gracefully balletic account of Mozart's Concertone" by the *Strad*. Born in Hong Kong, Jeremy has performed in festivals and series around the world such as the Mozart Festival Verona; Kuhmo Chamber Music; and NEXUS Chamber Music. Jeremy frequently tours with the Musicus Soloists Hong Kong, and has held the Associate Concertmaster position with the Sarasota Opera. He currently serves as a violinist at the Saint Paul Chamber Orchestra for the 25-26 season.



Ryan Hartzell
Bass

Ryan Hartzell graduated from Cal Poly San Luis Obispo with a B.S. in Computer Science and works full time as a software engineer. In 2022 he was hired by St. Stephen's Episcopal Church as a choral scholar and currently serves as one of their organists. Ryan has been playing piano since he was 5, and since 2023 has been the accompanist for the Cuesta Concord Chorus. He is a member of the SLO Master Chorale and Resonance Vocal Ensemble, and has sung with Symphony of the Vines.

2026 FESTIVAL ARTISTS



Jory Herman
Bass

Jory Herman joined the Los Angeles Philharmonic in 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. A native of Houston, he received both Bachelor's and Master's of Music Performance degrees from Rice University. Mr. Herman regularly performs on chamber and new music series such as Green Umbrella, Art of Élan, and Ojai Music Festival. He is the professor of bass at California State University, Northridge, maintains a private teaching studio, and is the founder of the San Diego Bass Fest.



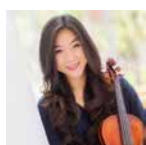
Maartje Hermans
Artistic Director,
SLO Movement Arts Center

Maartje, 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 third 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
Cello

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



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 Chautauqua Music Festival.



Barbara Jöstlein
Horn

Barbara Jöstlein joined the Metropolitan Opera Orchestra in 1998 at age 22. Raised in Chicago, she studied at The Juilliard School on a full scholarship with Julie Landsman. She has performed with the Los Angeles Philharmonic, San Diego Symphony, and as Associate Horn of the Jerusalem Symphony. A longtime professor at Bard College, she has also taught at Juilliard, Mannes, and Manhattan School of Music. She has been featured at major horn symposiums and is an active recording artist, having collaborated with artists including Billie Eilish and Tony Bennett. She is founder of Brass Witch and holds two patents for her brass accessory inventions.



Jon Lee Keenan
Tenor

Jon Lee Keenan, a native of Las Vegas, cultivated an interest in performing a variety of music at an early age. After studying both classical voice and jazz studies at UNLV, Jon relocated to California to pursue a singing career. In 2007, Jon joined the LA Master Chorale. Highlights with LAMC include the role of "Evangelist" in St. Matthew Passion and Händel's Messiah. Jon has helped create many characters with the experimental opera company The Industry LA.. Other recent performances include *A sunbeam's Architecture* with poetry by e.e. cummings and music by Elliot Carter and Albert Hoffman in Anne Lebaron's *LSD: The Opera*.



Charlie Kim
Tenor

Charlie Kim is a conductor, tenor, and arts leader. He can be seen as music director and pianist for LA Opera in educational efforts and is a frequent soloist and chorister for the LA Master Chorale. Charlie is member of SAG-AFTRA, with credits as a performer on-screen, in the recording studio, and as a coach for on-screen talent. As a community leader, Charlie is the artistic director for the San Fernando Valley Master Chorale and Director of Choirs and Orchestra at the Brentwood School. He seeks to create more opportunities for high-quality classical music by partnering with performance organizations and the City of Los Angeles.



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.



Siwoo Kim
Violin

Siwoo Kim is an "incisive" and "compelling" (The New York Times) violinist widely sought after as a chamber musician. He is the co-founding artistic director of the VIVO Music Festival in Columbus, Ohio, and a former member of the "whip-smart" Quartet Senza Misura (The New Yorker), which performed at venues including Alice Tully Hall, the Kennedy Center, and Seoul Arts Center. Siwoo has collaborated with artists such as Itzhak Perlman, Mitsuko Uchida, Jeremy Denk, and members of the Guarneri, Juilliard, and Takács Quartets. A Juilliard graduate, he performs on a 1753 Guadagnini violin.



Luc Kleiner
Bass-Baritone

Luc Kleiner, "gentle and emotive" baritone (Singerpreneur), is sought after for his expertise in both early and new vocal music. Kleiner performed Schoenberg's Ode to Napoleon, as well as Dylan Mattingly's *The Bakkhai* with Jacaranda Music, then went on to solo in LA Philharmonic's premiere of Mattingly's six-hour opera, *Stranger Love*, for which Kleiner was dubbed "darkly seductive" by The New York Times. Luc has recorded for artists such as Vampire Weekend, Melanie Martinez, Miley Cyrus, and The Weeknd, and has sung on over 30 film/television soundtracks. Luc is a faculty member at Pomona College and keeps busy as a composer/arranger.

2026 FESTIVAL ARTISTS



Alexander Knecht
Viola

Alexander Knecht, from Loma Linda, CA, joined the San Diego Symphony viola section in 2025. Previously he taught violin and viola as faculty at Riverside Community College, and continues to teach privately. In previous summers he has taught at the Montecito International Music Festival and studied at the Mariachi Nationals Workshop in Santa Ana. He has volunteered at Community Kids Connection, a program in San Bernardino providing free music lessons to local low-income schoolchildren, since 2008. In 2019 he founded a free violin class outreach program at the Los Angeles Chinese Seventh-Day Adventist Church. He earned his DMA from USC, MM from Juilliard, and BM from La Sierra University, where he studied with Festival Mozaic violinist Jason Uyeyama.



John Knutson
Bass-Baritone

John Knutson is Director of Choral Studies at Cuesta College. John performed with the professional ensemble, Vocalogy from 1998-2016. Vocalogy, created by grammy-nominated arranger and director Phil Mattson, toured all over the US and Europe and recorded two albums, *Distilled* and *Refilled*. Before moving to California, John taught at Southwestern Community College in Iowa. While at Southwestern, he performed with the award-winning vocal jazz group *Voiceslowa*. Prior to that John lived in New York City, where he taught choir at JHS #263 in Brooklyn, and performed with the a cappella cabaret group, the *QuintEssentials* in Greenwich Village cabaret clubs.



Sharmila Lash
Alto

Sharmila G. Lash is sought after as a jazz and classical singer, as well as for her voice-over work. She has been a member of the Los Angeles Master Chorale since 2006 and has sung with the San Francisco Symphony Chorus and San Francisco new music ensemble *Volti*. She is a private voice instructor, works as a session singer for film and television, and has recorded middle grade and young adult audiobooks. Sharmila is a proud member of AGMA and SAG-AFTRA.



Ryan Lawrence
Artistic Director,
SLO Movement Arts Center

Ryan Lawrence is a Juilliard School graduate and dancer, choreographer, and teacher from San Luis Obispo. 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, Stockholm, Tel Aviv, Amsterdam, Berlin, and Rome among others. As a choreographer his work has been presented at the Holland Dance Festival, the Stuttgart Solo Dance Festival, and throughout the Central Coast with Movement Arts Center, 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.



Owen Levine
Double 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.



Michael Lichtenauer
Tenor

Michael Lichtenauer began singing as a boy in Kansas City and has since performed worldwide. He is active in studio work in Los Angeles, appearing on over 200 TV and film productions, and has sung with the Los Angeles Master Chorale since 2005. He toured internationally with their production of *Lagime di San Pietro* and appears on numerous recordings, including the Grammy-winning *Yanga*. Previously, he spent seven years with Chanticleer, performing extensively and earning two Grammy Awards. He also performed with the Kansas City Chorale and studied music and journalism at the University of Kansas. He lives in Pasadena.



Brandon Lim
Percussion

Brandon Lim is currently the Principal Percussionist with the Boise Philharmonic, a position he has held since 2022. In addition to Boise, he has also performed with the Houston Symphony, Los Angeles Philharmonic, Omaha Symphony, and the New World Symphony. Brandon studied at Rice University, earning his Bachelor's and Master's Degrees in Percussion Performance as a student of Richard Brown and Matthew Strauss. He also received a Graduate Certificate in Percussion Performance at the University of Southern California as a student of Joseph Pereira and James Babor.



Ben Han-Wei Lin
Bass-Baritone

Taiwanese American bass Ben Han-Wei Lin has been a roster member of the Los Angeles Master Chorale since the 2017-18 season. Based in Los Angeles, he frequently performs with the Los Angeles Philharmonic at the Walt Disney Concert Hall, the Hollywood Bowl during the summer, and the Los Angeles Opera at the Dorothy Chandler Pavilion. In addition to live concerts as a classically trained singer, his voice can also be heard in numerous major motion pictures, sound recordings, television shows, and commercials—demonstrating great versatility.



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.

2026 FESTIVAL ARTISTS



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.



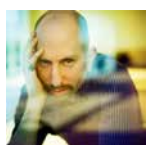
Julia Metzler
Alto

Julia Metzler is an active opera singer, soloist, and choral artist. As a roster member of the Los Angeles Master Chorale, she performs regularly at Disney Hall and the Hollywood Bowl, and has appeared as soloist with the LAMC and the Los Angeles Philharmonic. Julia appeared as an on-screen operatic soloist in Season 4 of *The Morning Show* on Apple TV+, and has contributed vocals to numerous other film and television projects. A past Metropolitan Opera National Council Awards National Semi-Finalist, she holds degrees from UCLA and the San Francisco Conservatory of Music.



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.



Adam Neiman
Piano

Hailed as one of today's preeminent American classical pianists, Adam Neiman has performed as soloist with many major orchestras, including those of Chicago, Dallas, Detroit, Houston, Minnesota, San Francisco, Washington, D.C., and Slovenia. His recitals have spanned many of the great halls and festivals across the globe. Mr. Neiman is an accomplished composer, with a catalogue of compositions that includes two symphonies, two piano concertos, a string quartet, and various solo and chamber works. He is a tenured Associate Professor of Piano at the Chicago College of Performing Arts at Roosevelt University, where he also serves as Chair of the Music Conservatory.



Caleb Nichols
Poet

Caleb Nichols is the Poet Laureate of San Luis Obispo County, California. They are a poet and a musician with publications on both sides of the Atlantic, writing about queerness and ecology. Their latest chapbook, *One For Sorrow, Two For Joy*, was published in 2024 by UK Press Broken Sleep, and their debut full length collection is forthcoming from Harbor Editions in October 2026.



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.



Paul Osborne
Tenor

Paul Osborne is a local choral director, composer/arranger, and tenor. He received his degree at Concordia College where he studied choral conducting with René Clausen. He is the founder/director of Resonance, Chorus Master for Central Coast Gilbert & Sullivan, and the worship leader at Paso Robles Church of the Nazarene. Past positions include San Luis Obispo High School, the Central Coast Youth Chorus, and Opera San Luis Obispo. He has performed as a soloist and chorister with the SLO Master Chorale, Cuesta Concord Chorus, Symphony of the Vines, and the annual "Bach Week" with Cal Poly. Paul is also a Certified Sommelier and can be found working in Hospitality at Adelaida Vineyards.



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.



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.



Ana Maria Raposo-Silva
Alto

Born and raised in San Luis Obispo, Ms. Raposo-Silva has been a lifelong learner and lover of music. She has performed with countless ensembles in the San Luis Obispo County area over the last 30 years, often appearing as a soloist. Some of her favorite experiences include singing with the local Mozart Festival, Bach Festival, San Luis Obispo Master Chorale, Pacific Repertory Opera, and Canzona. Outside her work as a musician, Ms. Raposo-Silva is dedicated to her work as a Speciality Infusion RN where she helps to improve the quality of life for patients suffering from chronic illnesses.

2026 FESTIVAL ARTISTS



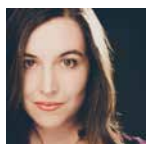
Amy Jo Rhine
Horn

Amy Jo Rhine was appointed Third Horn of the Los Angeles Philharmonic in 2014. She was a member of the Memphis-based IRIS Orchestra and held principal positions with the Colorado Music Festival and Louisiana Philharmonic. A passionate educator, Rhine was the Assistant Professor of Horn at Wichita State University and happily shares her accumulated knowledge with both beginners and professionals. Rhine is grateful for the rich training she received from Verne Reynolds at the Eastman School of Music and James Decker at the University of Southern California. With her husband Greg Roosa, also an LA Phil horn player, and their sons they enjoy traveling and staying active.



Morgan Roe
Soprano

Morgan is a member of Resonance and the SLO Master Chorale. Originally from Montana, she holds a degree in Music from Macalester College, singing under the baton of Dr. Robert Peterson and Dr. Eugene Rogers. She sang in the Portland Symphonic Choir under Dr. Steven Zopfi and shared stages with Andrea Bocelli, Amber Wagner, and the Oregon Symphony. She has performed in small ensembles across many genres and taught voice and piano. She currently enjoys running her musical podcast, *Zeitgeist Radio*.



Laura Smith Roethe
Alto

Laura Smith Roethe, mezzo-soprano, is a professional singer in the Los Angeles area, where she specializes in classical choral music, solo work, and session vocals. In addition to numerous local choirs, Laura has been a member of the GRAMMY-award winning LA Master Chorale since 2013. Laura has sung and toured extensively throughout North America and Europe, and can be heard on LA Philharmonic award-winning recordings, sacred recordings for Gothic Records, and the original recording of Eric Whitacre's *The Sacred Veil*. In addition to classical work, she's performed on more than 25 movie scores, including *Turning Red*, *Frozen 2*, *The Super Mario Bros. Movie*, and *Star Wars: Episode IX*.



Spud Schroeder
Bass-Baritone

Spud Schroeder holds a Bachelor of Arts in Music from Cal Poly San Luis Obispo (Class of 2009) and has been an active voice in the Central Coast choral scene ever since. He serves as a Choral Scholar at St. Stephen's Episcopal Church and sings with the SLO Master Chorale, Cuesta Concord Chorus, and the a cappella ensemble Resonance. A veteran of Central Coast Gilbert & Sullivan, his recent roles include the Sergeant of Police in *The Pirates of Penzance* (2025), Pish-Tush in *The Mikado* (2023), and Old Adam in *Ruddigore* (2022). He has also performed with Opera SLO and Celtic ensemble Jeweled Sky. It is Spud's personal mission to sing every day of his life.



Anna Schubert
Soprano

Praised for her "luminously expressive" artistry and "silvery voice," soprano Anna Schubert enjoys an international career spanning opera, concert, and contemporary music. Her repertoire ranges from Baroque and Classical works to French *mélodie* and modern premieres. She created roles in Pulitzer Prize-winning composer Ellen Reid's opera *Prism* and Kate Soper's *The Romance of the Rose*. An accomplished session singer, her solo vocals can be heard in the films *Birds of Prey*, *Guardians of the Galaxy Vol. 3*, and *Superman*, as well as the television series *Midnight Mass* and *Only Murders in the Building*.



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.



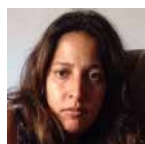
Jenni Seo
Viola

Appointed Assistant Principal Viola of the Los Angeles Philharmonic in 2023, Jenni Seo previously held the same position with the Minnesota Orchestra beginning in 2018. She has appeared at festivals such as Music@Menlo, Mainly Mozart, Bad Leonfelden, and the Perlman Music Program, and has performed alongside distinguished artists including Itzhak Perlman, Lynn Harrell, and members of the Cleveland, Emerson, and Juilliard String Quartets. A winner of the ASTA National Solo Competition, Jenni earned both her Bachelor's and Master's of Music degrees from The Juilliard School.



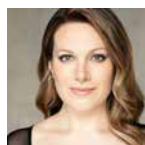
Amethyst Shanks
Soprano

Amethyst Shanks is from San Luis Obispo and has grown up in a musical family. She is currently in her sophomore year at California Polytechnic University getting her Bachelor of Arts in music with a focus in violin performance. Her choral experience includes singing with the San Luis Obispo Master Chorale and Cal Poly Chamber Choir. Amethyst participated as part of the Barcelona Festival of Song in 2025 and recently sung as soloist with the Cal Poly Symphony in 2026. She is under the vocal instruction of Mary Sue Gee and Amy Goymerac.



Prageeta Sharma
Poet

Prageeta Sharma is an American poet born in Framingham, Massachusetts, to Indian immigrant parents. Raised Hindu, she has cited her religious upbringing as an influence on her relationship to poetry and learning. Sharma attended Simon's Rock College of Bard, earned an MFA from Brown University, and an MA in media studies from The New School. Her poetry collections include *Bliss to Fill*, *The Opening Question* (winner of the Fence Modern Poets Prize), *Infamous Landscapes*, *Undergloom*, and *Grief Sequence*. A recipient of a Howard Foundation Award, she teaches at Pomona College and founded Thinking Its Presence.



Jessie Shulman
Alto

Mezzo-soprano Jessie Shulman is an accomplished soloist, chamber musician, and studio session singer based in Los Angeles. Jessie is a member of the LA Master Chorale and LA Opera Chorus and collaborates frequently with other organizations throughout the Southern California area. Recent solo performances include Mahler's *Rückert-Lieder* (Unbound Chamber Music Festival), Mozart's *Requiem* (LAMC), and Schubert and Brahms *Lieder* (South Bay Chamber Music Society). Film and television credits include *Toy Story 5*, *Wicked: For Good*, *Avatar: Fire and Ash*, *The Super Mario Bros. Movie*, *Frozen II*, *The Lion King*, *Star Wars: The Rise of Skywalker*, and many more.

2026 FESTIVAL ARTISTS



Dariusz Skoraczewski
Cello

Dariusz is Principal Cello of the Baltimore Symphony. He has been described by the Baltimore Sun as having “lush tone, expressive style and solid technique that have earned him admiration in a career that encompasses solo, chamber and orchestral music-making.” His debut CD “Cello Populus”, a collection of contemporary solo pieces, earned considerable attention to award Dariusz the prestigious Baker Artist Award in Baltimore in 2013. His recording project - Bach’s Cello Suites - has been praised by the Fanfare Magazine: Skoraczewski’s Suites “present the best recorded sound of a cello I ever have heard”. Dariusz plays a 1702 cello made by Carlo Giuseppe Testore.



Hannah Slobodnik
Alto

Hannah Slobodnik studied voice at UC Santa Cruz. A lifelong student of performing arts, Slobodnik switches roles, mediums and genres as needed to tell the story. Performing credits range from opera to acoustic punk, collaborations on original ballets, stage management and anything in between. A central coast native, Slobodnik has performed as an alto soloist with Ballet Theatre San Luis Obispo, Canzona Women’s Ensemble, Cuesta Concord Chorus, and San Luis Obispo Master Chorale. Hannah lives in San Luis Obispo county and enjoys teaching voice, performing with SLO Master Chorale and swimming in the ocean.



Cassandra Tarantino
Sommelier, Level III ISG

Cassandra Tarantino holds master’s degrees in choral conducting from San Jose State University and flute performance from California State University, Northridge, along with bachelor’s degrees in church music and English literature from Westmont College. While she has built a distinguished career in music education, conducting, and community arts leadership, she is also deeply involved in the wine industry. In 2021, she completed her Level III Sommelier certification through the International Sommelier Guild and serves as Sommelier for CASS Winery. Tarantino combines her passions for hospitality, education, and culture through her work in both the arts and wine communities.



Annabelle Taub
Harp

Annabelle joined the San Francisco Ballet Orchestra as the Principal Harpist in December 2014. 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.



Brian Thornton
Cello

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



Cory Tiffin
Basset Horn

Cory Tiffin is the Principal Clarinetist for the Las Vegas Philharmonic. Previous positions include Principal of Green Bay Symphony, and Performing Member of the Chicago Philharmonic. He won his first position in an orchestra at 23, playing second clarinet in the Illinois Symphony. Cory regularly performs with the San Francisco and Oakland Symphony Orchestras, having also performed with the Grant Park Music Festival Orchestra, Kalamazoo Symphony, the California Symphony, and many other orchestras across the country. Summer festival appearances include the New Hampshire, Mendocino, Bear Valley, and Music in the Mountains festival orchestras. Cory received his Bachelor’s in Music from DePaul University.



Colin Toohey
Bass-Baritone

Colin Toohey is a graduate of PCPA and has performed with SLO Master Chorale for four years. He has performed with Opera SLO, having appeared in their productions of Carmen and The Wizard of Oz. He is a regular performer with Central Coast Gilbert & Sullivan, having played The Pirate King in *The Pirates of Penzance* and Sir Marmaduke Pointdextre in *The Sorcerer*. He has previously performed as a featured soloist for Cuesta Concord Chorus.



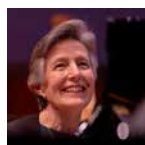
Jason Uyeyama
Violin

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.



MT Vallarta
Poet

MT Vallarta (they/them) is a queer, non-binary, disabled Filipinx poet and Assistant Professor of Ethnic Studies at California Polytechnic State University. Their teaching and scholarship center anti-imperialism, queer of color critique, disability justice, and creative expression. A Lambda Literary Fellow, Kundiman Fellow, and Pushcart Prize nominee, they are the author of *What You Refuse to Remember* (2023), winner of the 2022 Small Harbor Publishing Laureate Prize, and *The Science of Flowers* (2021). Their poetry appears in numerous literary journals. Previously a fellow at Dartmouth College, they earned a Ph.D. in Ethnic Studies from University of California, Riverside.



Ann Newton Vaughen
Piano

Ann Newton Vaughen holds degrees in piano performance from the University of Michigan and The Juilliard School. She received two years of additional training in London, England, where she taught and studied under the direction of artist-teacher Maria Curcio. Ann has given concerts and master classes throughout the U.S. and Canada and has served on the piano faculty at Vanderbilt University, The Community Music School in Buffalo, NY and St. Catherine’s School in Richmond, VA. Ann and her family currently reside in Champaign, IL, where she maintains a small private piano studio, teaching, accompanying, and performing chamber music.

2026 FESTIVAL ARTISTS



James Vaughan
Trumpet

James Vaughan currently performs with the Detroit Symphony Orchestra as assistant principal trumpet and serves as assistant principal trumpet of the Chicago Grant Park Music Festival Orchestra. 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.



Thomas Villa
Tenor

Thomas Villa is a 9th generation local on the Central Coast. He currently sings in many local choral ensembles including Resonance, Central Coast Gilbert & Sullivan, The San Luis Obispo Master Chorale, The SLO Mission Pro Cathedral Choir and has sung in many others through the years. Outside of music and work he likes to study Five Element Acupuncture, astrology and gardening. *Stopping by Woods on a Snowy Evening* is his favorite Eric Whitacre piece as of now.



Suzanne Waters
Soprano

Suzanne Waters is a sought-after soprano recognized for her artistry both on stage and in the studio. A longtime member of the Los Angeles Master Chorale, she has been featured as soloist under Grant Gershon in works by Eric Whitacre, Jeff Beal, Nico Muhly, and Shawn Kirchner. As a guest artist, Suzanne has performed as soloist for *Game of Thrones Live* at the Hollywood Bowl, pops concerts with the Oklahoma City Philharmonic, and programs with the acclaimed Jacaranda Music concert series. Her voice can be heard as a soloist and ensemble member on nearly 300 projects, including *Dune*, *Frozen*, *Star Wars: The Last Jedi*, *The Simpsons*, and *Wicked*.



Wesley Warnhoff
Clarinet

Clarinetist Wesley Warnhoff has earned 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 serves as Associate Teaching Professor 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*. He earned his Master's and Doctoral degrees from Michigan State University and is 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.



Lauren Webb
Alto

Lauren Webb is a mezzo-soprano with a Bachelor of Arts in Music from California Polytechnic State University, San Luis Obispo. A very experienced choral singer, she is an active performer on California's Central Coast. She has performed in Cal Poly's annual Bach Week since 2015, and was a featured soloist for the last two years. She sings locally with the San Luis Obispo Master Chorale, Resonance Vocal Ensemble, Canzona Women's Chorus, Opera San Luis Obispo, and Festival Mozaic. Her repertoire spans Baroque masterworks, choral-orchestral literature, and opera. She is passionate about choral music and is especially drawn to ensemble work that requires refined blend and strong musicianship.



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, Chicago, Philadelphia, San Diego, St. Paul, San Francisco, Seattle, and Singapore. His summer engagements have included Aspen, Aims, Colorado, Grand Teton, Spoleto, and Tanglewood. Shannon is a New World Symphony alumni and holds degrees from the University of Michigan and Temple University. He is also a composer and has been commissioned by many orchestras and ensembles. He owns 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.

2026 FESTIVAL ARTISTS



Ko-ichiro Yamamoto
Trombone

Ko-ichiro is the principal trombonist of the Seattle Symphony, a member of the Center City Brass Quintet, and was a member of the Metropolitan Opera Orchestra for 10 seasons. Active as a soloist, recitalist, and chamber musician, he has performed with the New York Philharmonic, Metropolitan Opera Chamber Orchestra, and as guest principal of the NHK Symphony, Tokyo. Yamamoto has also been a soloist with orchestras including the Osaka Philharmonic, Tokyo Symphony and the Seattle Symphony, among others. Born in Tokyo, he began studying trombone at age 12 with his father and later attended Juilliard. He is a S.E. Shires performing artist and clinician.



Anna Zumbahlen
Poet

Anna Zumbahlen is a poet living in Southern California. She holds a PhD in English & Literary Arts from the University of Denver and an MFA from the University of Montana. Zumbahlen's debut collection *Surety* traverses memory while attending to the landscape of northwestern Iowa during a year that brought ecopolitical tensions to the surface of daily life in a small town.



Andrea Zomorodian
Soprano

Originally from Seattle, Andrea Zomorodian is an active concertizing soprano based in LA performing across the US and abroad. She focuses on oratorio, early music, and studio singing. She is lauded for her warm tone, expressivity, and ethereal high notes ("sung with blinding luminosity" -Mark Swed, LA Times). Ms. Zomorodian holds a Bachelor of Music and Master's degree summa cum laude from the University of Southern California and was awarded a Fulbright Fellowship to Vienna, Austria. Her voice can be heard on over 50 films including *Wicked*, *Frozen II*, *Outlander*, *Star Wars*, *How to Train Your Dragon*, *Hoppers*, and more.

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Cuesta College

YOUNG ARTIST PROGRAM



Festival Mozaic is proud to present the second annual Young Artist Program, a groundbreaking initiative in collaboration with the esteemed Colorado College Summer Music Festival (CCSMF), where Scott Yoo is the conductor. A small group of students was selected as part of the CCSMF audition process to form the Festival Mozaic “Young Artist String Quartet.” They will travel to the SLO Music & Arts Festival to participate in chamber music coachings and community outreach events during the first portion of the Festival, July 15-19. During that time the Young Artists will

perform five free mini-concerts at our local SLO County Libraries guided by mentors Scott Yoo and Bion Tsang. The program will culminate in a full-length Community Concert on July 19 at the Harold J. Miossi CPAC, in which the Young Artists will be joined in performance by their mentors. When the Main Stage concert series begins, the Young Artists will join their professional colleagues on stage and perform side-by-side in chamber music concerts, Notable Encounters, and the final orchestra performance.



Aliza Creel
Viola | 2026 Young Artist

Aliza Creel is pursuing her Bachelor's in viola at The Juilliard School under Carol Rodland. She is an alumni of the Perlman Music Program, led by the renowned Itzhak Perlman. In 2022, she served as principal violist of the US National Youth Orchestra,

and she recently returned as part of the 2025 NYO-USA All Stars Orchestra alongside soloist Yuja Wang. She also participated in the 2024 New York String Orchestra Seminar. Last spring, she premiered a new arrangement of Matthew Aucoin's *This Earth* at Carnegie Hall's Zankel Hall. She is thrilled to return to Colorado College Summer Music Festival as a Festival Mozaic Young Artist.



Dylan Hamme
Violin | 2026 Young Artist

Rising young violinist Dylan Hamme won Juilliard's 2024 Ligeti Violin Concerto Competition and performed as soloist at Alice Tully Hall with Juilliard Orchestra and conductor Jeffrey Milarsky. In October 2025, he made his Carnegie Hall debut with orchestra

as winner of the Waldo Mayo Violin Competition. He won third prize at the 2025 Joseph Bologne International Violin Competition. Dylan is pursuing his master's at Juilliard studying with Catherine Cho. His other mentors include Areta Zhulla, Scott Yoo, Ying Fu, Ray Iwazumi, and Amelia Gold. Dylan has guest performed with ensembles including the New York Philharmonic and St. Paul Chamber Orchestra.



Dexter Doris
Violin | 2026 Young Artist

Dexter Doris is a native violinist from New York. At the age of 13, he was admitted into Juilliard Pre-College to study with Ann Setzer. During this time, he appeared as soloist with the Louisiana Philharmonic Orchestra, Sound Symphony of Long Island, and the Massapequa

Philharmonic in concerti by Vieuxtemps, Saint-Saens, and Mozart. Doris is a 2022 YoungArts winner, a 2023 guest artist on NPR's From the Top: Show #430, and has given public performances at the Metropolitan Museum of Art and Carnegie Hall. He has since then had numerous masterclasses with artists, such as Midori Goto, Lara St. John, and Maxim Vengerov. In February, his string quartet was part of a residency at the Frost School of Music, performing the music of Thomas Sleeper. Doris is a student at The Juilliard School, where he studies with Laurie Smukler.



Gabriella McClellan
Cello | 2026 Young Artist

Gabriella McClellan is a first-year master's student at the University of Georgia, pursuing a degree in cello performance under the instruction of James Kim. In 2025, she was the first prize winner of the Atlanta Music Club Scholarship competition, winner of the

Colorado College Summer Music Festival Concerto Competition, and prize winner in the Atlanta Festival Academy Young Artist Competition. Gabriella won both the UGA Symphony Orchestra Concerto Competition and the MasterWorks Festival Concerto Competition in 2023. As an orchestral musician, she has performed with the Atlanta Symphony Orchestra and served as principal cellist in the Colorado College Summer Festival Orchestra, the UGA Symphony Orchestra, the PRISMA Festival Orchestra, and the ARCO Chamber Orchestra.



Bion Tsang
Cello | 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 bionsang.com

2026 Young Artist Program made possible from additional generous contributions from **Marti Lindholm, Kim Hayashi & Leslie Rosen**

YOUNG ARTIST LIBRARY MINI-CONCERTS

All five events are FREE. Reservations required.

THURSDAY, JULY 16, 10:00 AM

Atascadero Library

THURSDAY, JULY 16, 2:00 PM

Shandon Library

FRIDAY, JULY 17, 10:00 AM

Nipomo Library

FRIDAY, JULY 17, 2:00 PM

Los Osos Library / Community Center

SATURDAY, JULY 18, 10:00 AM

San Luis Obispo Library

Featuring excerpts from Prokofiev
String Quartet No. 1 in B minor, op. 50

YOUNG ARTIST COMMUNITY CONCERT

\$10 suggested donation. Reservations required.

SUNDAY, JULY 19, 2:00 PM

Harold J. Miossi CPAC, Cuesta College

SERGEI PROKOFIEV

String Quartet No. 1 in B minor, op. 50

JOHANNES BRAHMS

String Sextet No. 2 in G major, op. 36

*Performance made possible by a generous contribution from
Kim Hayashi & Leslie Rosen*

We are proud to be partnering with the County of SLO Public Libraries and the SLO County Library Foundation to offer these Mini-Concerts with the Young Artist String Quartet at the libraries in Atascadero, Shandon, Los Osos, Nipomo, and San Luis Obispo.



County of SLO
Public Libraries

SLO COUNTY LIBRARY
FOUNDATION



Anne-Marie Wnek and Sophia Molina, 2025 Young Artists



2025 Young Artists



Ethan Blake and Daniel Simmons, 2025 Young Artists



2026/27 Season

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COMMUNITY AMBASSADORS

To deepen connections with the communities of San Luis Obispo and Northern Santa Barbara counties, Festival Mozaic is proud to introduce its Community Ambassador Program. The inaugural class of Ambassadors includes representatives from a broad cross-section of the communities that Festival Mozaic serves. Community Ambassadors serve as enthusiastic advocates and connectors for Festival Mozaic throughout the region. The primary goal of the program is to help expand awareness of Festival Mozaic by introducing new audiences, patrons, donors, volunteers, and community partners to the organization. They, along with their respective organizations, will be attending selected events during the Summer 2026 SLO Music & Arts Festival.



Michael Boyer
Santa Maria Valley Chamber

Michael Boyer has been a leader in operations, technology, and marketing for 30 years. He currently serves as the President & CEO of the Santa Maria Valley Chamber of Commerce, CEO of the Santa Maria Valley Community Foundation, and partner in Pismo Beach Homes. Previously, Michael led the Boys & Girls Club of Mid Central Coast through over 100% growth in three years and served as COO and Board Director at Digital West Networks. He is deeply involved in regional nonprofit leadership and resides in Pismo Beach with his wife Ashlea and son Jack.



Albert Liddicoat
Cal Poly University

Dr. Albert A. Liddicoat was appointed Provost and Executive Vice President for Academic Affairs for Cal Poly in September 2025, after serving in the interim role from April 2025. Liddicoat previously served as Interim Vice Chancellor for Human Resources at the California State University system. Liddicoat holds a Ph.D. and a master's degree in electrical engineering and a master's degree in industrial engineering and engineering management, all from Stanford University. He earned his bachelor's degree in electronic engineering from Cal Poly.



Rita Casaverde
Diversity Coalition SLO County

Rita Casaverde is Executive Director of Diversity Coalition San Luis Obispo County, where she builds partnerships and leads initiatives that bring nonprofits, businesses, government, and residents together to strengthen the community. Originally from Lima, Peru, her career has spanned environmental conservation, technology, public service, and nonprofit leadership, including service in the office of Congressman Salud Carbajal. She received a United Nations Green Youth Award for conservation work in the Andes of Peru.



Julie Lynem
R.A.C.E. Matters SLO

Julie Lynem is the current vice president of the board for R.A.C.E. Matters SLO, overseeing its parent and youth committee, RaiseUp SLO. Through RaiseUp SLO, Julie has helped connect with families of color by hosting educational activities and programs, with some tackling difficult topics including race and bullying. Julie is an assistant professor of journalism at Cal Poly and has worked as a journalist for more than 20 years in the Midwest and California, including a stint as reporter, columnist and editor at *The Tribune* in San Luis Obispo.



Jon Hooten
Allan Hancock College

Jon Hooten, Ph.D., serves as Executive Director of College Advancement for Allan Hancock College. With a background in educational and nonprofit leadership, Jon brings a distinctive blend of intellectual depth and strategic vision to philanthropic work. Passionate about access, equity, and the power of community college education, Jon works to ensure that every student has a fair chance to succeed. He also serves on the boards of the Santa Ynez Valley Foundation (president), Future for Lompoc Youth (president) and the CoastHills Credit Union Foundation.



Ron McCarley
Cuesta College Performing Arts

Ron McCarley is the Director of Jazz Studies and Performing Arts Division Chair at Cuesta College. He has served as a judge at many festivals including the Reno International Jazz Festival and the Monterey Next Generation Jazz Festival and made jazz education presentations at CMEA, JEN and NFA. As a saxophone player and woodwind doubler, he does studio work, appears as a featured artist and plays around Central and Southern California. He has performed or recorded with notable artists including Manhattan Transfer, The Temptations, Hanson, and many others.



THURSDAY

JULY
16

7:30 PM

Performing Arts
Center, SLO

BODYTRAFFIC

Farewell Tour



Presented in partnership with Cal Poly Arts

FOUNDING ARTISTIC DIRECTOR: Tina Finkelman Berkett

THE COMPANY: Katie García, Pedro Garcia, Joan Rodriguez, Jordyn Santiago, Grecia Cruz, Chandler Davidson, Becky García, Brenan Gonzalez

CREATIVE PARTNER: Trey McIntyre

MANAGING DIRECTOR: Dora Quintanilla

ASSOCIATE ARTISTIC DIRECTOR: Julie Opie

TECHNICAL DIRECTOR: Michael Jarett

REHEARSAL DIRECTOR: Katie García

EDUCATION & CHOREOGRAPHY ASSOCIATE: Joan Rodriguez

COMPANY REPRESENTATION: Margaret Selby, Selby/Artists Mgmt

BODYTRAFFIC presents:

Mayday

CHOREOGRAPHY: Trey McIntyre

MUSIC: Buddy Holly, written by Charles Hardin Buddy Holly, Jerry Allison, Elias McDaniel, Joe B. Mauldin, Norman Petty, Norman Petty.

LIGHTING DESIGN: James F. Ingalls

COSTUME DESIGN: Karen Young

COSTUME CONSTRUCTION: Victoria Bek

PROP DESIGN & CONSTRUCTION:

Cody Richardson and Rob Byerly

PERFORMERS: Chandler Davidson, Becky Garcia, Katie García, Pedro Garcia, Brenan Gonzalez, Joan Rodriguez, Jordyn Santiago

PREMIERE: The Wallis Annenberg Center for the Performing Arts, Beverly Hills, CA, 2024



ABOUT THE WORK:

Using the timeless music of Buddy Holly, *Mayday* explores the looming specter that life can be cut short at any moment. We are seemingly dancing on a tightrope that could render any of our plans useless. Yet we still dance, we still move toward love, and we still plan, create, and live as if infinity lies before us.

Mayday was generously underwritten by Virginia McGehee Friend.

This work was made possible in part by a creative residency at Argyros Performing Arts Center in Sun Valley, Idaho.

Mayday's costumes were underwritten by Mark and Judi Aronchick.

PAUSE

Performance made possible by a generous contribution from **Deborah Howe & Jim Hale**

PROGRAM NOTES

I Forgot The Start

CHOREOGRAPHY: Matthew Neenan

MUSIC: *In this Heart* by Sinéad O'Connor, *Machu Picchu* by Heather Christian & The Arbonauts, *Paka Ua* by Ozzie Kotani & Daniel Ho, *Anthems For a Seventeen Year Old Girl* by Broken Social Scene, and *Flint* by Sufjan Stevens.

LIGHTING, SET, and VIDEO DESIGN: Christopher Ash

COSTUME DESIGN: Márion Talán de la Rosa

COSTUME CONSTRUCTION: Victoria Bek

PERFORMERS: Chandler Davidson, Becky García, Katie García, Pedro García, Brenan Gonzalez, Joan Rodriguez, Jordyn Santiago

PREMIERE: Annenberg Center at University of Pennsylvania, Philadelphia, PA, 2024

BODYTRAFFIC dedicates tonight's performance of *I Forgot The Start* to the memory of Dito Van Reigersberg, the beloved husband of Matthew Neenan. May this work serve as a tribute to their profound love, reflecting the tenderness, intimacy, and beauty of their life together.

*It's the same outside,
Driving to the riverside.
I pretend to cry,
Even if I cried alone.
I forgot the start.
Use my hands to use my heart.
Even if I died alone.*

—FLINT by Sufjan Stevens

ABOUT THE WORK:

I Forgot The Start walks the line between joy and grief to illuminate the sheer relentlessness of hope. The work is an honest exploration of resilience in the pursuit of connection, despite life's uncertainties. We are reminded that there is no light without dark.

I Forgot The Start was generously supported by Ali Long.

This work was co-commissioned by Penn Live Arts, with support provided by the Penn Live Arts Accelerator Program.

This work was made possible in part by a creative residency at Argyros Performing Arts Center in Sun Valley, Idaho.

INTERMISSION

Coalescence

CHOREOGRAPHY: Jordyn Santiago

MUSIC: Rafa Aslan

LIGHTING DESIGN: Michael Jarett

COSTUMES: UNNAMED design

PERFORMERS: Grecia Cruz, Chandler Davidson, Katie García, Becky García, Jordyn Santiago

PREMIERE: The Avalon Hollywood, Los Angeles, CA, 2025

ABOUT THE WORK:

Jordyn Santiago's *Coalescence* explores the deeply personal and yet universal journey from self-doubt and isolation to joy and self-love. Combining contemporary ballet, social dance, and movement inspired by house culture, this work is a vibrant, affirming love letter to femininity, queerness, and community. An original score combines high-energy house music with a new composition by New York City musician/composer Rafa Aslan.

Jordyn Santiago's position at BODYTRAFFIC is generously underwritten by Karen Hohman Almeida.

PAUSE

o2Joy

CHOREOGRAPHY: Richard Siegal

MUSIC: Oscar Peterson's Mumbles, Billie Holiday's On the Sunny Side of the Street, Ella Fitzgerald's All of Me, Glenn Miller's Taps Miller, Oscar Peterson's My One and Only

MUSIC EDITING: David Karaganis

COSTUME DESIGN: Rita DiLorenzo and Richard Siegal

LIGHTING DESIGN: Burke Wilmore based on an original design by Kindred Gottlieb

PERFORMERS: Chandler Davidson, Katie García, Pedro García, Joan Rodriguez, Jordyn Santiago

PREMIERE: The Joyce Theater, New York, New York, 2012

ABOUT THE WORK:

An exuberant homage to American jazz standards, *o2Joy* is, as its title suggests, an expression of sheer joy through music and movement.

ABOUT BODYTRAFFIC

BODYTRAFFIC, an internationally acclaimed contemporary dance company from Los Angeles, has captivated audiences since 2007 with its technical excellence, versatility, and innovative collaborations. Under Founding Artistic Director Tina Finkelman Berkett, the company performs works by leading choreographers while reflecting the diversity of its home city. Touring across the U.S. and internationally, BODYTRAFFIC also reaches more than 700 students annually through education and community partnerships. Guided by values of inclusion, empathy, and artistic excellence, the company champions bold voices and believes movement has the power to inspire change.

WEDNESDAY

**JULY
22**

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

Chamber Concert 1

Haydn, Martinů, Bloch



ARTISTS

Adam Neiman
piano

Claire Bourg,
Dylan Hamme,
Jeremy Hao,
Siwoo Kim,
Jason Uyeyama,
Scott Yoo
violins

Jessica Chang,
Aliza Creel,
Caitlin Lynch,
Jenni Seo
violas

Robert deMaine,
Ari Evan,
Gabriella McClellan,
Brian Thornton
cellos

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

JOSEPH HAYDN (1732-1809)

String Quartet in D major, op. 64, no. 5, Hob. III:63, "The Lark" (1790)

Allegro moderato
Adagio: Cantabile
Menuet: Allegretto
Finale: Vivace

Ms. Bourg, Mr. Hao, Ms. Lynch, Mr. Evan

BOHUSLAV MARTINŮ (1890-1959)

String Sextet, H. 224 (1932)

Lento—Allegro poco moderato
Andantino—Allegro scherzando—Tempo I
Allegretto poco moderato

Mr. Yoo, Mr. Hamme, Ms. Seo, Ms. Creel, Mr. deMaine, Ms. McClellan

INTERMISSION

ERNEST BLOCH (1880-1959)

Piano Quintet No. 1, B. 43 (1923)

Agitato
Andante mistico
Allegro energico

Mr. Neiman, Mr. Kim, Mr. Uyeyama, Ms. Chang, Mr. Thornton

Performance made possible by a generous contribution from **Gail Kammermeyer**
Additional support provided by **Kathryn Lawhun** and **Mark Shinbrot**
This performance is dedicated in memory of Gayle Rosenberger

PROGRAM NOTES

JOSEPH HAYDN (1732–1809)

String Quartet in D major, op. 64, no. 5, Hob. III:63, "The Lark" (1790)



We know that it's October when we see "pumpkin spice" everywhere; manufacturers use that seasonal flavor as a way to boost profits. Similarly, eighteenth-century music printers knew that including Haydn's name (whether or not Haydn had written the work) was an easy way to drum up stronger sales. Even Haydn himself recognized his name's "selling power," so he did not hesitate to

publish his music simultaneously in different cities—and those publications were not always identical, much to the consternation of posterity's historians.

"The Lark" is a good illustration of this confusion. In Haydn's handwritten score, it is the final work ("No. 6") of his Opus 64 quartets. In London, Haydn arranged to have the set printed with "The Lark" as the *opening* quartet. Meanwhile, though, he had given (or sold) the quartets to Johann Tost, who published the set both in Vienna and in Paris. In Paris, "The Lark" is the second item, while the Viennese printer (or Tost himself) positioned "The Lark" as "No. 5"—the designation that we most commonly use today.

Regardless of its numbering, "The Lark" is clearly the jewel of Opus 64. Fifteen seconds into the first movement, the reason for its nickname becomes perfectly clear. In contrast, the first violin resembles a human singer during the "Adagio," sometimes nostalgic and sometimes mournful. We might feel like dancing during the "Menuet" (although Haydn teases us with occasional pulsation changes that would make real dancers stumble). The "Vivace" finale contains echoes of another dance—an English sailors' tune—that have led some to call this the "Hornpipe" quartet.

BOHUSLAV MARTINŮ (1890–1959)

String Sextet, H. 224 (1932)



It is (at first) a tale to warm the heart: a small town, delighted with the musical prowess of an impoverished native son, raises the funds to send the fifteen-year-old to the Big City Conservatory . . . but, alas! The teenager repaid their generosity by failing nearly all his classes; he was at last expelled for "incorrigible laziness." That would have been a quick ending to the story if it were not for the fact that the

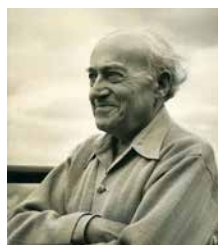
youth's talent was genuine—and while living in Prague, the young Bohuslav Martinů had been captivated by many of the latest musical trends, including the music of Debussy and Ravel.

Motivated at last, Martinů went home and started teaching himself how to compose. With the help again of hometown friends and neighbors, he managed to avoid conscription during World War I, and afterward, he eventually made his way to Paris. In this rich and inspiring milieu, his skills grew steadily, and in 1932, he decided to throw his hat into the ring when the American philanthropist Elizabeth Sprague Coolidge announced a new chamber music competition. In an astonishingly brief amount of time (one week!), Martinů produced the String Sextet, H. 224—which earned him the first prize.

It is easy to hear what the judges must have appreciated about the Sextet. After a somewhat mysterious opening, the first movement dashes through a rapid-fire kaleidoscope of various motifs. The "Andantino," in contrast, uses a sinuous melody to intertwine the six strings, while the finale partitions the players into various sub-groups that take turns leading the ensemble toward the grand finish.

ERNEST BLOCH (1880–1959)

Piano Quintet No. 1, B. 43 (1923)



"To find yourself" is the ambition of almost every young person, but the Swiss-born Ernest Bloch did not discover his own path until he was about thirty. Somewhat suddenly, he felt compelled to give voice to his religious heritage, and the "Jewish Cycle" was the result. The subsequent outpouring of deeply personal works included the famous *Schelomo* (1915–16), a rhapsody for cello and orchestra.

After establishing himself in the United States with concerts that showcased his "Jewish" music, Bloch signed an exclusive publishing contract with G. Schirmer. The firm devised a title-page logo that featured a six-pointed star surrounding the initials "EB," creating, in essence, a trademark for Bloch's compositions.

Despite that visual "branding," however, a great deal of Bloch's music contains no Hebraic themes whatsoever. An interesting case in point is the Piano Quintet No. 1 (1923), written while Bloch was serving as the inaugural director of the Cleveland Institute of Music—a period of some turmoil due to his unorthodox ideas about music education. It is perhaps due to his administrative struggles that a bit of an escapist "program" found its way into the Quintet. For instance, the opening "Agitato" theme was a tune Bloch had hummed since childhood to convey "a feeling of revolt against arbitrary authority." The "Andante mistico" was Bloch's dream of the "magical islands of the Pacific," while the "Allegro energico" expressed the "wild joy of announcing 'Polynesia in sight!'" Bloch never publicized what he called an "exotic dream," but several sources—including a close friend and Bloch's own children—also attested to these aspects of personal imagery in the unusual work.

FRIDAY

JULY
24

4:00 PM

Patty Boyd Concert
Hall, Hancock
College

Chamber Concert 2

Adams, Brahms, Dohnányi



ARTISTS

Adam Neiman
piano

Celeste Golden Andrews,
Maurycy Banaszek,
Claire Bourg,
Dexter Doris,
Jeremy Hao,
Eunice Kim,
Siwoo Kim,
Jessica Oudin,
Jason Uyeyama
violins

Jessica Chang,
Jenni Seo
violins

Robert deMaine,
Ari Evan,
Dariusz Skoraczewski,
Brian Thornton
cellos

Jory Herman
bass



3:00 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

JOHN ADAMS (b. 1947)
Shaker Loops (1978; rev. 1983)

*Shaking and Trembling—
Hymning Slews—
Loops and Verses—
A Final Shaking*

Mr. Uyeyama, Ms. Bourg, Mr. Hao, Ms. Seo, Mr. Thornton, Mr. Evan, Mr. Herman

JOHANNES BRAHMS (1833–1897)
String Quintet No. 1 in F major, op. 88, "Spring" (1882)

*Allegro non troppo ma con brio
Grave ed appassionato—Allegretto vivace
Allegro energico*

Mr. Kim, Ms. Kim, Mr. Banaszek, Ms. Oudin, Mr. deMaine

INTERMISSION

ERNŐ DOHNÁNYI (1877–1960)
Piano Quintet in C minor, op. 1 (1895)

*Allegro
Scherzo
Adagio, quasi andante
Finale: Allegro animato*

Mr. Neiman, Ms. Andrews, Mr. Doris, Ms. Chang, Mr. Skoraczewski

Performance made possible by a generous contribution from **Leonard Jarrott**
Special thanks to **Allan Hancock College Foundation** and **Santa Maria Valley Chamber of Commerce**

PROGRAM NOTES

JOHN ADAMS (b. 1947)
Shaker Loops (1978; rev. 1983)



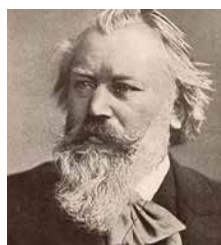
As long as humans have made music, they have employed repetition. Dancers rely on steady pulses; lullabies “lull” infants with recurring tunes. Medieval composers built elaborate pieces using “isorhythm” (separate pitch and rhythmic patterns); Renaissance composers wrote variation sets, reworking a single melody multiple ways. The Baroque era was awash in “motor-rhythms,” while, today, “minimalism”

takes small amounts of material and reuses these motifs efficiently, so that even small modifications catch our ears.

John Adams’s chamber work *Shaker Loops* is an outstanding example of minimalism. His title blends past and present: the first word alludes to the mid-eighteenth-century members of the United Society of Believers in Christ’s Second Appearing, who were often called “Shakers” because of their occasional trembling with religious fervor. The second word refers to the mid-twentieth-century rise of the magnetic tape recorder and its ability to play back, or “loop,” a segment of tape endlessly.

Adams explains that in *Shaker Loops*, “The ‘loops’ are melodic material assigned to the seven instruments, each of a different length and which, when heard together, result in a constantly shifting play among the parts. Thus, while one instrument might have a melody with a period of seven beats, another will be playing one with eleven while yet another will repeat its figure every thirteen beats, and so on.” He adds that each of the four movements is “really quite distinct, each being characterized by a particular style of string playing.” It is incredibly challenging to perform these motifs in the strict tempos required, making it clear why this style is sometimes called “New Virtuosity.”

JOHANNES BRAHMS (1833–1897)
String Quintet No. 1 in F major, op. 88, “Spring” (1882)



“Back to the salt mines!” is usually a lament, but for Brahms it signaled a high point of his year. Resorts such as Bad Ischl had begun to flourish in northern Austria—a region full of salt mines—thanks to the therapeutic qualities of salt baths. Brahms visited Bad Ischl annually from 1880 onward, and he composed String Quintet No. 1 there in 1882. The spa’s relaxed environment clearly found its way into the

Quintet, leading to its “Spring” nickname.

As Brahms packed his bags, he seems to have included strategies from several earlier composers. Like Mozart, Brahms added the rich tone of an extra viola to the “normal” quartet grouping of two violins, a viola, and a cello. Brahms then looked to Schubert for the first movement’s harmonies. When Schubert shifted keys, he often moved to a chord that was three steps away from his starting point, instead of the more customary practice of moving five steps away. Brahms does the same in the Quintet’s first movement. Even with no theory knowledge, listeners may detect the extra poignancy that results from these unusual changes of key.

Some of Brahms’s own compositions were the basis for the central movement. He reworked his older piano sarabande—a slow dance—to serve as the “A” refrains of the movement’s A–B–A–C–A “rondo” structure, while the B and C episodes are two different modifications of another of his piano dances, a gavotte.

For the “Allegro energico,” Brahms seems to have emulated the complex finale of one of Beethoven’s quartets. Both works blend features of “sonata form”—an elaborate structure on its own—with a mighty fugue, in which the instruments all imitate a shared motif. It is small wonder that Brahms himself declared the Quintet to be “one of my finest works.”

ERNŐ DOHNÁNYI (1877–1960)
Piano Quintet in C minor, op. 1 (1895)



In early 1895, Ernő Dohnányi (a first-year music student at the Budapest Academy) wrote something unexpected on his Piano Quintet No. 1: he labeled it “Opus 1.” Although he had previously completed some sixty-seven pieces, Dohnányi felt he had at last “arrived” as a composer. The Quintet was a rousing success when it was presented in June 1895 as part of an end-of-year examination concert (with

Dohnányi at the piano). Through the auspices of his composition teacher Hans Koessler (who was vacationing in the same resort town as Brahms), the Quintet was performed for a second time that same summer; afterward, Koessler wrote to Dohnányi to relay a remarkable compliment: Brahms had said, “I could not have written it better myself.” Brahms’s praise was sincere—and to prove it, he arranged for a third performance in November, this time in Vienna, in front of the Tonkünstlerverein (Composers’ Association), of which Brahms was president. Dohnányi—now all of eighteen years old—was well and truly launched.

One reason Brahms may have been so taken with the Piano Quintet was that its lush, romantic style *sounded* like Brahms. Still, there is also a resemblance between Dohnányi’s “Adagio” theme and the slow movement of Schumann’s second symphony, and Dohnányi also followed Liszt’s technique of unifying the piece by reusing melodic ideas. In particular, the “Allegro’s” opening theme reappears at the conclusion of the finale—but now in a triumphant C major.

SATURDAY

JULY
25

7:30 PM

Baroque in the Vines

Händel, Cowell, Elkie, Vivaldi, Bach

Serra Chapel,
Shandon



ARTISTS

Scott Yoo
leader

Alice K. Dade
flute

Marcia McHugh
piccolo

Xiaodi Liu
oboe

Conrad Cornelison
bassoon

James Vaughen
trumpet

Noam Elkie
harpichord

**Celeste Golden
Andrews, Clinton**

**Dewing, Aurelia Duca,
Dylan Hamme, Eunice Kim,
Siwoo Kim, Jason Uyeyama,
Anthony Wong**
violins

**Maurycy Banaszek,
Aliza Creel, Caitlin Lynch**
violas

**Robert deMaine,
Gabriella McClellan**
cellos

Susan Cahill
bass



GEORGE FRIDERIC HÄNDEL (1685-1759)
Concerto Grosso in F major, op. 6, no. 2, H. 320 (1739)

Andante larghetto
Allegro
Largo—Adagio—Larghetto andante, e piano
Allegro, ma non troppo

HENRY COWELL (1897-1965)
Quartet for Flute, Oboe, Cello, and Harpsichord, HC 802 (1954)

Con moto—Allegro
Lento
Allegro moderato
Molto vivace

Ms. Dade, Ms. Liu, Mr. deMaine, Mr. Elkie

NOAM ELKIES (b. 1966)
Brandenburg Concerto No. 7 in C Major, op. 49 (2003)

Allegro giusto
Andante moderato
Allegro giocoso

Ms. Dade, Ms. McHugh

INTERMISSION

ANTONIO VIVALDI (1678-1741)
Bassoon Concerto in D minor, RV 481 (after 1720)

Allegro
Larghetto
Allegro molto

Mr. Cornelison

JOHANN SEBASTIAN BACH (1685-1750)
Brandenburg Concerto No. 2 in F major, BWV 1047 (1721)

[Allegro]
Andante
Allegro assai

Ms. Dade, Ms. Liu, Mr. Vaughen, Ms. Andrews

Performance made possible by generous contributions from **Diane & Marty Moroski** and **The Augustine Foundation**
Additional support provided by **Louise & Neil Paton**

PROGRAM NOTES

GEORGE FRIDERIC HÄNDEL (1685–1759) Concerto Grosso in F major, op. 6, no. 2, H. 320 (1739)



Before social media, how did you “hype” an enterprise? One approach was through the newspapers. Thus, readers of the *London Daily Post* in 1739 were offered the chance to subscribe to a luxury edition of “Twelve Grand Concertos ... Compos’d by Mr. Handel.” To assure its quality, it would be engraved “in a Neat Character [and] printed on good Paper.” Subscribers would pay one guinea up front and

a second guinea when the music was delivered. To put this two-guinea cost in perspective, the average laborer earned less than fifty guineas per year. Unsurprisingly, therefore, the 100 subscribers were prominent people of significant means. To be fair, the music in this expensive set represented Händel at his finest. For instance, the Concerto Grosso No. 2 opens with a gentle “Andante larghetto,” followed by a minor-mode “Allegro” that showcases the two starring violins. After a stately “Largo,” Händel puts the full ensemble to work in a busy fugal finale.

HENRY COWELL (1897–1965) Quartet for Flute, Oboe, Cello, and Harpsichord, HC 802 (1954)



Henry Cowell was an innovator. In *The Banshee* (1925), he shocked audiences by rubbing and scraping piano strings to create all sorts of unworldly sounds. Cowell also coined the term “tone cluster” to describe the closely adjacent notes that are sounded when playing the piano keys with, say, a fist or a forearm. In fact, composer Béla Bartók wrote in 1923 to ask Cowell’s permission to use clusters, believing

that Cowell held the copyright. In comparison with this out-of-the-box thinking, Cowell’s Quartet for Flute, Oboe, Cello, and Harpsichord (1954) seems quite tame. Still, as a “neo-Baroque” work that mixes the past and present, there definitely is an emphasis on the “neo-” aspects. The harpsichord opens the piece with Cowell’s trademark clusters, followed by increasingly odd scales. The “Lento” intertwines a somewhat forlorn melody throughout the ensemble, while Cowell reworks an older tune for the effervescent “Allegro moderato.” The gigue-like finale brings the Quartet to a lively but slightly off-kilter close.

NOAM ELKIES (b. 1966) Brandenburg Concerto No. 7 in C Major, op. 49 (2003)



What do you do in your free time when you are a mathematician who has earned tenure at age 26, making you the youngest full professor in the history of Harvard? Well, there’s always composition ... and Noam Elkies is well-positioned to explore the dual paths of math and music, thanks to his bachelor’s degree double major in both subjects from Columbia University. His mathematical focus is number

theory, and it was the fingering “numbers” in piano sheet music that launched his musical interest as a child. Although he chose mathematics as his “day job,” he has produced just about equal numbers of compositions

and mathematical papers.

Elkies’ Brandenburg Concerto No. 7, opus 49, was written on a dare by Scott Yoo (who holds a Harvard degree in physics). Elkies sought to replicate and extend Bach’s Baroque idiom—a musical language dear to many—in a new work. His models—Bach’s six Brandenburg concertos—give him the three-movement fast-slow-fast structure, and his instrumentation emulates Brandenburg No. 4 (featuring a violin and two flutes). Elkies expands the orchestra’s tone color and range by having one of the flautists also play piccolo; moreover, he gives every orchestral section moments to shine.

ANTONIO VIVALDI (1678–1741) Bassoon Concerto in D minor, RV 481 (after 1720)



In a tongue-in-cheek tribute to Antonio Vivaldi, eighteenth-century historian Charles Burney quipped, “If acute and rapid tones are evils, Vivaldi has much of the sin to answer for.” Although Burney was referencing Vivaldi’s violin virtuosity, we need to hear only fifteen seconds of the Bassoon Concerto in D minor to realize that Vivaldi’s “sinfulness” extends to his

bassoon-writing as well. Nevertheless, the bassoon does far more than race through dazzling passages of scales and oscillations. During the intensely sad “Larghetto,” the bassoon seems to ache with sorrow, culminating in three successively lower drops into its very deepest register. Shaking off the mood, the bassoon tries to “out do” the orchestra throughout the finale, filling each pulse with a cluster of *three* notes when the ensemble had been performing only pairs. Later, in a climactic gesture, the bassoon starts playing rapid ascents with *four* notes on every pulse—no mean feat when those pulses are “Allegro molto” (very fast)!

JOHANN SEBASTIAN BACH (1685–1750) Brandenburg Concerto No. 2 in F major, BWV 1047 (1721)



Very few people today know anything at all about Christian Ludwig, Margrave of Brandenburg—but his name lives on because he was the *recipient* of a remarkable gift: the six works by Johann Sebastian Bach now nicknamed the “Brandenburg” concertos. Ironically, there is no evidence that the Margrave ever heard the works; in fact, he did not even have the personnel required to

perform them. The Margrave certainly would have needed excellent musicians for Concerto No. 2. It showcases four different wind instruments: a recorder (often a flute nowadays), oboe, violin, and trumpet. Moreover, Bach called for a trumpet in the key of F—an instrument that is not used in *any* of Bach’s other thousand-plus works. Its stratospherically high range adds to the sparkle of this engaging concerto; mercifully, the trumpet gets to “sit out” during the somber “Andante.” The instruments take turns in the spotlight during the playful first movement, while the finale is a frolicking musical depiction of “follow-the-leader.”

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SUN JUL
26
4:00 PM

SPECIAL GUEST ARTIST

Taimane

See Canyon Fruit Ranch, Avila Beach



Taimane translates to "diamond" from Samoan and perfectly reflects the different facets of her nature. Whether delicately finger-picking through Bach or radically ripping through Led Zeppelin, Taimane has the ability to morph genres – from classical to rock to flamenco – and stretch her instrument far beyond the familiar melodies of Hawai'i, where she grew up. When Don Ho caught wind of the talented teen, he invited her to join him as part of his venerable variety show at the Waikiki Beachcomber, further fueling Taimane's desire to perform for and connect with audiences. In addition to performing her own distinctive versions of well-known pieces, Taimane weaves in original compositions that are as far ranging as her musical tastes. With the fierceness of a rocker, and the grace of a dancer, Taimane and her music are wowing ever-larger audiences. She lights up rooms wherever she goes, sparkling like the diamond that she is.

Opening Act: Na Mele o ke Kai – Hula of San Luis Obispo

CHAMISAL
VINEYARDS

*Performance made possible by a generous contribution from Edie & Bo Lycke
Special thanks to the Diversity Coalition San Luis Obispo County and R.A.C.E. Matters SLO
This performance is dedicated in memory of Cynthia Fatzinger*

MONDAY

JULY
27

4:00 PM

Chamber Concert 3

Clarke, Glazunov, Ran, Prokofiev, Turina

Cass Winery,
Paso Robles



ARTISTS

Scott Yoo

host & violin

Cassandra Tarantino,

Level III ISG

host & sommelier

Xiaodi Liu

oboe

Scott Andrews,

Wesley Warnhoff

clarinets

John Novacek,

Susan Grace

pianos

Claire Bourg, Steven

Copes, Aurelia Duca,

Jeremy Hao, Eunice Kim,

Siwoo Kim

violins

Maurycy Banaszek,

Jessica Chang, Aliza

Creel, Caitlin Lynch,

Jessica Oudin

violins

Ari Evan, Alexander Hersh,

Dariusz Skoraczewski,

Brian Thornton

cellos

Susan Cahill

bass

Hosts Scott Yoo and Cassandra Tarantino will guide you through the musical and wine selections, offering musical insight into the program, drawing connections between the wine and the music, and offering tasting notes for the wines.

REBECCA CLARKE (1886-1979)

Midsummer Moon (1924)

Ms. Grace, Mr. Yoo

ALEKSANDR GLAZUNOV (1865-1936)

Rêverie orientale, op. 14, no. 2 (1886)

Mr. Warnhoff, Ms. Duca, Mr. Hao, Ms. Creel, Mr. Skoraczewski

SHULAMIT RAN (b. 1949)

Lyre of Orpheus (2008)

Ms. Kim, Ms. Bourg, Ms. Lynch, Ms. Chang, Mr. Hersh, Mr. Evan

SERGEY PROKOFIEV (1891-1953)

Quintet in G minor, op. 39 (1924)

Moderato

Andante energico

Allegro sostenuto, ma con brio

Adagio pesante

Allegro precipitato, ma non troppo presto

Andantino

Ms. Liu, Mr. Andrews, Mr. Copes, Mr. Banaszek, Ms. Cahill

JOAQUÍN TURINA (1882-1949)

Piano Quartet in A minor, op. 67 (1931)

Lento – Andante mosso

Vivo

Andante – Allegretto

Mr. Novacek, Mr. Kim, Ms. Oudin, Mr. Thornton

CASS|WINERY

Performance made possible by a generous contribution from Mercedes Ellison

PROGRAM NOTES

REBECCA CLARKE (1886–1979)

Midsummer Moon (1924)



Writers sometimes describe pieces of music as “jewels,” but for Rebecca Clarke, the term was literally true. She spent her royalty payments at the jewelry store, telling her diary how fun it was that “my pearls are all to be out of my compositions!” Clarke had good reason to be proud of her often-pioneering achievements. She played viola at her father’s insistence (he wanted chamber music on tap at home), but

her studies at the Royal College of Music ended abruptly when her harmony teacher interrupted a lesson to propose. Transferring to the Royal Academy of Music, she was the first female student accepted by the RAM’s chief composition professor. She then became one of the first women to be hired by an English orchestra, and she was an active chamber musician as well. She dedicated *Midsummer Moon* to a frequent chamber collaborator, saying that the dreamy “fiddle piece” used “some old scraps,” rather like a patchwork quilt of music.

ALEKSANDR GLAZUNOV (1865–1936)

Rêverie orientale, op. 14, no. 2 (1886)



Composers can create evocative portrayals of things they have never seen: Brooklyn-born Aaron Copland made the American frontier come alive in *Appalachian Spring*, *Rodeo*, and *Billy the Kid*, while Igor Stravinsky took listeners through the rituals of a prehistoric tribe in *The Rite of Spring*. It is not a surprise, therefore, that a twenty-one-year-old Russian, Aleksandr Glazunov, would be able to compose a vision of

the Far East without having journeyed there. Instead, he studied the works of other European composers who had created their own second-hand interpretations of Asian culture.

Understandably, Glazunov’s *Rêverie orientale* contains no “authentic” ethnic music from any Eastern land, but it does employ nuances that sound “non-western,” enhancing its exotic atmosphere. For instance, the clarinet winds its way through a sinuous melody with unusual intervals between its pitches. After finishing the quintet in March 1886, Glazunov immediately orchestrated it in April. Still, bigger is not always better; Glazunov always preferred his more intimate chamber version.

SHULAMIT RAN (b. 1949)

Lyre of Orpheus (2008)



Some compelling titles were not pre-planned; for example, *Threnody for the Victims of Hiroshima* was not named until *after* its premiere. Still, these belated designations can be surprisingly apt—sometimes surprising even the composer, as was true for Shulamit Ran and her *Lyre of Orpheus*, written to showcase the first cellist of the *Concertante* sextet. Ran writes, “I found myself looking through the piece with

a mixture of delight and astonishment—the narrative of this almost iconic mythological story of love and loss seems ... entirely plausible. Of course, the music was written with no such tale (or any tale, for that matter) in mind. But perhaps some stories are emblematic of ... our lives and psyches, of our desires, fears and wishes. Orpheus, whose longing for Eurydice recognizes no boundaries of heaven and hell ... Love regained, then forever lost ... Orpheus’ lyre intoning his sorrowful yearning ...”

SERGEY PROKOFIEV (1891–1953)

Quintet in G minor, op. 39 (1924)



The abstract title “Quintet in G minor” gives no hint of the work’s origin: it is actually circus music! Or, to be more precise, it is music for a ballet that envisioned life in a circus. Or, even more precisely, it’s a vision of circus life as a Cubist might paint it—for when the composer, Sergey Prokofiev, was commissioned to write the score for the ballet *Trapèze*, he was living in Paris, perhaps the city most immersed in

“Modernism” in the 1920s. Prokofiev readily acknowledged that the commission income was his primary motivation for accepting the request from choreographer Boris Romanov—but he seems to have had his eye on the work’s potential as a stand-alone “concert” piece from the very start. Thus, there are “wrong-note” effects and rhythmic complexities that flummoxed the ballet company for months; in fact, Prokofiev actually created a simplified version of the third movement. Listeners who don’t have to dance, however, can enjoy the Quintet enormously.

JOAQUÍN TURINA (1882–1949)

Piano Quartet in A minor, op. 67 (1931)



“Three men sat in a bar” sounds like the start of a joke, but it actually was a serious discussion among three Spaniards in Paris in 1907. Isaac Albéniz, Manuel de Falla, and Joaquín Turina had all just attended the Parisian premiere of Turina’s “Opus 1,” a piano quintet. We can only imagine what reaction Turina *hoped* to hear from the others, but it almost certainly wasn’t what Albéniz *did* say: “You must give me your

word that you will not write music like this again” (!). Turina found himself agreeing, and later recalled, “We were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country.” That spirit, therefore, permeates Turina’s Piano Quartet. Rapid “trembling” in the string instruments evokes the flamenco guitar, as does the *pizzicato* “plucking” in the second movement. We can also easily imagine the heel-clicking and stomping of a *zapateado* during the energetic finale.

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Festival Mozaic was deeply honored to receive a significant financial gift in 2026 from dear supporters Marcie & John Lindvall to establish the Marcie & John Lindvall Educational & Community Initiative. This initiative will provide funds to support Festival Mozaic's efforts in expanding access to the arts for young people and families in San Luis Obispo County. This is a truly meaningful and lasting investment in the cultural vitality and future of our community.

Some of the Festival Mozaic programs that will benefit from this funding are:

Master Classes

A portion of Lindvall Initiative funds will underwrite guest artist master class opportunities for local students during the fall, winter, and/or spring, supporting students from the SLO Youth Symphony, Cuesta College, Allan Hancock College, Cal Poly University, and private music lesson studios throughout the area.

Partnerships with Schools

Festival Mozaic will work with local school districts to present live music education concert experiences for school field trips. These short, interactive concerts will be performed by Festival artists and aligned with the California Arts Standards, designed to introduce young audiences to the chamber and orchestra music, musical storytelling, emotional expression, and the joy of live performance.

Student Tickets

Additionally, during the Summer Festival, the initiative will underwrite the cost of 100 tickets to the Festival Orchestra concert at the Performing Arts Center SLO to be gifted to students and families of the San Luis Obispo Youth Symphony.

This initiative reflects what Marcie and John value most: connecting people through music, creating opportunities for children to learn, grow, and experience beauty, and strengthening our community through shared cultural experiences.

CAMILLE
SAINT-SAËNS

Carnival OF THE ANIMALS

WED JUL

29

10:00 AM
11:30 AM

FAMILY CONCERT

Carnival of the Animals

Harold J. Miossi CPAC, Cuesta College

The Movement Arts Center once again joins forces with Festival Mozaic to lead this family-friendly performance of *Carnival of the Animals* by French composer Camille Saint-Saëns, featuring local dancers acting out each of the animals depicted by the live orchestra. This concert is open for all ages and will last under one hour without an intermission.

Come out to the CPAC at 10:30 AM for face painting and the SLO Symphony's Instrument Petting Zoo!



Festival Mozaic Orchestra

Scott Yoo, conductor

John Novacek, Susan Grace, pianos

Movement Arts Center

Ryan Lawrence,

Maartje Hermans,

Artistic Directors & Choreographers

Laina Babb, costume designer

Zachary Hubbard, lighting designer

Catherine Barnickel, additional choreography

*Performance made possible by a generous contribution from Ann & David Lawrence
Special appreciation to the Marcie & John Lindvall Educational and Community Initiative*

WEDNESDAY

JULY
29

7:30 PM

Chamber Concert 4

Norman, Stravinsky, Novacek, Mozart

Mission San Luis
Obispo de Tolosa



ARTISTS

Alice K. Dade
flute

Scott Andrews,
Wesley Warnhoff
clarinets

Taylor Eiffert, Cory Tiffin
basset horns

Conrad Cornelison, Fei Xie
bassoons

Kaitlyn Graf, Barbara Jöstlein,
Jaclyn Rainey, Amy Jo Rhine
horns

Jack Brndiar, James Vaughen
trumpets

Hakeem Bilal,
Ko-ichiro Yamamoto
trombones

Claire Bourg, Steven Copes,
Clinton Dewing,

Aurelia Duca, Celeste Golden
Andrews, Dylan Hamme,
Eunice Kim, Siwoo Kim,
Jason Uyeyama, Scott Yoo
violins

Jessica Oudin, Jenni Seo
violas

Alexander Hersh,
Robert deMaine
cellos

Jory Herman, bass

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

ANDREW NORMAN (b. 1979)
Gran Turismo (2004)

Mr. Yoo, Ms. Duca, Mr. Kim, Ms. Andrews,
Ms. Bourg, Mr. Uyeyama, Ms. Kim, Mr. Dewing

IGOR STRAVINSKY (1882-1971)
Octet for Winds (1923; rev. 1952)

Sinfonia (Lento—Allegro moderato)
Tema con Variazioni—
Finale

Ms. Dade, Mr. Andrews, Mr. Xie, Mr. Cornelison,
Mr. Vaughen, Mr. Brndiar, Mr. Yamamoto, Mr. Bilal

JOHN NOVACEK (b. 1964)
Music for 8 (2025) [California Premiere]

Step-to
Coconino
Heirloom Stomp (Thinking of Jelly Roll)

Mr. Copes, Mr. Uyeyama, Ms. Kim, Mr. Hamme,
Ms. Seo, Ms. Oudin, Mr. deMaine, Mr. Hersh

INTERMISSION

WOLFGANG AMADEUS MOZART (1756-1791)
Serenade in B-flat major, K. 361/K⁶ 370a "Gran Partita" (1781-4)

Largo—Molto allegro
Menuetto
Adagio
Menuetto: Allegretto
Romance: Adagio—Allegretto—Adagio
[Tema con variazioni: Andante]
Finale: Molto allegro

Ms. Liu, Mr. Brogadir, Mr. Andrews, Mr. Warnhoff, Mr. Eiffert, Mr. Tiffin, Mr. Xie,
Mr. Cornelison, Ms. Rainey, Ms. Graf, Ms. Rhine, Ms. Jöstlein, Mr. Herman
Scott Yoo, conductor

Performance made possible by a generous contribution from Jo Anne & Rick Miller
Additional support provided by Jo Ellen Hose and James B. Hannah

PROGRAM NOTES

ANDREW NORMAN (b. 1979)

Gran Turismo (2004)



Powerful stories and natural wonders have often inspired composers. Tchaikovsky gave us the fantasy-overture *Romeo and Juliet*, while Ferde Grofé produced the *Grand Canyon Suite*. But—*Gran Turismo*? The videogame? *Really*? Yes, really—that was the spark for Andrew Norman, who was a student at the University of Southern California when he wrote his exhilarating violin octet. Norman tells us that this supercharged

chamber piece was the product of “a particular week in 2003 when I was researching the art of Italian Futurist Giacomo Balla for a term paper, watching my roommates play a car racing video game called *Gran Turismo*, and thinking about the legacy of Baroque string virtuosity.”

These disparate inspirations came together surprisingly well. Norman's use of multiple repetitive rhythms can be traced both to the videogame's soundtrack and to the “motor rhythms” (!) of the Baroque era. As different violinists weave in and out of prominence, the effect resembles high-performance cars jockeying for position around a racetrack. The piece interlaces Vivaldi-esque motifs with modern virtuosity, while the score sustains the racing mindset with instructions such as “Pedal to the Metal,” “Grinding ... to ... a ... halt,” “Overdrive,” and “Floor It.”

IGOR STRAVINSKY (1882–1971)

Octet for Winds (1923; rev. 1952)



How do we classify Igor Stravinsky's music? There are many answers: his *Firebird* ballet was clearly the product of a “Russian nationalist” composer. People who attended (or rioted at) the raucous debut of *The Rite of Spring* called it “Primitivist.” But when Stravinsky conducted the premiere of his Octet in 1923, listeners didn't know *what* to think. Aaron Copland was in the audience, and later said, “I can attest to

the general feeling of mystification that followed the initial hearing. Here was Stravinsky ... making an about-face and presenting a piece to the public that bore no conceivable resemblance to the individual style with which he had hitherto been identified.... No one could possibly have foreseen ... that the Octet was destined to influence composers all over the world.”

The Octet is now viewed as a “Neoclassic” work (although Stravinsky detested the label) because of its blend of past and modern practices. There are distorted hints of Haydn symphonies in the “Sinfonia,” while Stravinsky wrote—and then modified—a waltz melody for the second movement's variations. The last section of the jaunty finale hints that perhaps Stravinsky had also been listening to jazz.

JOHN NOVACEK (b. 1964)

Music for 8 (2025) [California Premiere]



This string octet is a sort of *Divertimento*, or *Dance Suite*. The first movement ‘Step-to’ is particularly balletic to my mind. Following a brash opening flourish, all four violins enter one after another, their one-upmanship emphasizing the sense of ‘stepping-to’ as a sort of provocative challenge. Primarily though, this is a good-natured - if spiky - neoclassical movement in compact sonata-form, ultimately

settling into an off-kilter waltz. ‘Coconino,’ a word derived from the Hopi language, has for me strong associations with the Southwestern US. Some of my most treasured memories are of taking in that region's star-packed skies, ancient ruins, and desert terrain. Indeed, I consider this my ‘Desert Nights’ piece, an unhurried, stylized ‘cha-cha’ (if you will) enclosing a middle tune which rises to an unabashedly romantic climax. The final ‘Heirloom Stomp’ is my humble tribute to that key New Orleans early jazz figure, Jelly Roll Morton, recalling in particular his astonishing Red Hot Peppers records of 1926. I especially love Morton's 3rd *strains*, in which series of solos and polyphonic ensembles build to almost unbearably exciting finishes. Along with the trad-jazz influence, my little raggy showpiece contends with some post-modern intrusions of the waltz and even a brief old-school development section. *Music for 8* was jointly commissioned by the Colorado College Summer Music Festival, Festival Mozaic, The Schubert Club, and the Seattle Chamber Music Society. Copyright 2026 by John Novacek

WOLFGANG AMADEUS MOZART (1756–1791)

Serenade in B-flat major, K. 361/K6 370a “Gran Partita” (1781-4)



It would be stretching a point to call Mozart a mystery writer, but it is certainly true that many of his pieces remain a mystery to us. One perplexing case is the *Serenade in B-flat major, K. 361 (K6 370a)*. For one thing, who gave the work its “Gran Partita” nickname? The designation—in an unknown handwriting—is in a red crayon that appears nowhere else in the score. Why was the score written? We know that

at least portions of it were performed in March 1784 at a benefit concert for the outstanding clarinetist Anton Stadler; possibly Stadler commissioned the work to showcase the fine wind players assisting him during his concert. However, scholars who study Mozart's score paper date the serenade some years earlier—perhaps in 1781 or 1782. There is conjecture (unconfirmed) that it had been a wedding present for Mozart's bride-to-be, Constanze; they were married in August 1782. No matter why Mozart wrote the “Gran Partita,” it is definitely his gift to posterity. He makes full use of all thirteen instruments in various combinations during the expansive seven movements; the “singing” nature of several sections reminds us that Mozart loved writing for opera above all things.

THURSDAY

JULY
30

7:30 PM

Performing Arts
Center, SLO

Eric Whitacre

The Sacred Veil

ARTISTS



Eric Whitacre

conductor & composer

Alex Wasserman

piano

Ari Evan

cello

**Members of
the Los Angeles
Master Chorale**

**San Luis Obispo County
Chorus**

Thomas Davies

Chorus Master
San Luis Obispo County
Chorus

6:30 PM PRE-CONCERT LECTURE

with Eric Whitacre

ERIC WHITACRE (b. 1970)

The Sacred Veil

Words by Charles Anthony Silvestri, Julia Lawrence Silvestri, and Eric Whitacre

The Veil Opens
In a Dark and Distant Year
Home
Magnetic Poetry
Whenever There is Birth
I'm Afraid
I Am Here
Delicious Times
One Last Breath
Dear Friends
You Rise, I Fall
Child of Wonder

ABOUT ERIC WHITACRE

Eric Whitacre is among today's most popular musicians. A graduate of The Juilliard School, his works are performed worldwide, and his groundbreaking Virtual Choirs have united more than 100,000 singers from over 145 countries. Among his recent accolades, Eric received the Richard D. Colburn Award from the Colburn School and an Honorary Doctor of Arts from Chapman University. He served consecutive terms as Artist in Residence with the Los Angeles Master Chorale and currently holds the position of Visiting Composer at Pembroke College. He is also an Ambassador for the Royal College of Music in London and a Yamaha artist. His long-term relationship with Decca Classics has produced several No. 1 albums. Recorded with VOCES8 and released in 2023, *Home* features *The Sacred Veil* alongside works spanning his thirty-year career.

Performance made possible by a generous contribution from **Marti Lindholm & Allan Smith**

PROGRAM NOTES

In 2016, after a visit from his closest friend and longtime collaborator – lyricist, poet and historian Charles Anthony (Tony) Silvestri – composer Eric Whitacre found a poem that Tony had left for him sitting on his piano. Tony had lost his wife to cancer 12 years previously, losing his soulmate and leaving him to bring up their two young children. He hadn't felt able to talk about her loss but encouraged by Eric, he started to share his experience through poetry.



The Sacred Veil is a 12-movement work – dedicated to Tony's late wife Julia (Julie) Lawrence Silvestri – which includes text written by Silvestri, Whitacre, and Julie herself, capturing the human experience through a story of love and loss.

"Whenever there is birth or death" are the first words of the poem that Silvestri brought to Whitacre,

which the composer read over and over before immediately sitting at the piano and writing music. Eric decided to write this entire work centered on Silvestri's idea of a "veil" that separates the world of the living and those who have passed. This first poem, "The Veil Opens," became the first movement of the larger work.

Whitacre states: "I knew that I would repeat texts and phrases three times every time I wanted to meditate on an idea, to 'formalize' the poetry and to create a sense of stasis in the

music. I decided early on that the 'veil' would be represented by a middle C (the third letter of the alphabet), and that moments or even entire movements would 'cross' the veil, oftentimes up a third or down a third. And I knew that Julie's theme would be based on three notes starting on middle C, up a third to E flat, then back down again to C."

Whitacre and Silvestri crafted a structure for *The Sacred Veil* that follows the journey of a soul across the threshold between finitude and eternity into and, ultimately, out of this life. It follows the trajectory of Tony and Julie's story from beginning to end. The two halves of the piece bridge the gap between "before" and "after" learning that Julie was diagnosed with cancer.

Following "The Veil Opens," the pair wrote what would become the penultimate movement, "You Rise, I Fall." Whitacre comments, "Before I had a note of music written I jotted down the words 'You rise, I fall,' thinking that it perfectly encapsulated the culmination of Tony and Julie's journey together."

The third movement, "Home," centers around the moment Silvestri knew he was in love with Julie. "He said he remembered looking at her while she was talking and that a single thought filled his mind as he watched her speaking: 'You feel like home.' When he told me that I said, 'That's it,' knowing that was all the poetry we needed for this movement."

The Sacred Veil allows the listener space to grieve and acknowledge that it is okay to do so. Silvestri notes, "We all have pain. We all have experienced loss. We all long for catharsis and closure, even as we grieve."

Members of the Los Angeles Master Chorale

Soprano

Christina Bristow
Anna Schubert
Suzanne Waters
Andrea Zomorodian

Tenor

Adam Faruqi
Jon Lee Keenan
Charlie Kim
Michael Lichtenauer

Alto

Julia Metzler
Laura Smith Roethe
Jessie Shulman
Sharmila Lash

Bass

Derrell Acon
Michael Bennett
Luc Kleiner
Ben Han-Wei Lin

Special thanks to Grant Gershon, Artistic Director, Los Angeles Master Chorale, for his assistance in selecting the singers for this project.

San Luis Obispo County Chorus

Soprano

Meredith Brammeier
Kaitrin Cunningham
Jessica Negus George
Morgan Roe
Amethyst Shanks

Tenor

Hunter Boaz
George Gorrindo
Paul Osborne
Thomas Villa

Alto

Susan Davies
Ana Maria Raposo-Silva
Hannah Slobodnik
Lauren Webb

Bass

Ryan Hartzell
John Knutson
Spud Schroeder
Colin Toohey

Thomas Davies, Chorus Master
San Luis Obispo Chorus

FRIDAY

JULY
31

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

Chamber Concert 5

Reich, Korngold, Dvořák



ARTISTS

Alice K. Dade,
Marcia McHugh
flute

Scott Andrews,
Wesley Warnhoff
clarinet

Susan Grace,
John Novacek
piano

Brandon Lim,
Shannon Wood
vibraphone

Steven Copes,
Aurelia Duca,
Dexter Doris,
Celeste Golden Andrews,
Jeremy Hao,
Scott Yoo
violin

Maurycy Banaszek,
Caitlin Lynch,
Jessica Oudin,
Jenni Seo
viola

Robert deMaine,
Alexander Hersh,
Gabriella McClellan,
Dariusz Skoraczewski,
Brian Thornton
cello

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

STEVE REICH (b. 1936)
Double Sextet (2007)

Fast
Slow
Fast

Ms. Dade, Ms. McHugh, Mr. Andrews, Mr. Warnhoff, Mr. Novacek, Ms. Grace,
Mr. Wood, Mr. Lim, Mr. Copes, Mr. Hao, Mr. Hersh, Mr. Thornton

ERICH WOLFGANG KORNGOLD (1897-1957)
Sextet, op. 10 (1914-6)

Moderato—Allegro
Adagio
Intermezzo: In gemäßigtem Zeitmaß, mit Grazie
Finale: So rasch als möglich

Ms. Andrews, Ms. Duca, Ms. Oudin, Ms. Lynch, Mr. deMaine, Ms. McClellan

INTERMISSION

ANTONÍN DVOŘÁK (1841-1904)
Viola Quintet in E-flat major, op. 97 "American" (1894)

Allegro non tanto
Allegro vivo—Un poco meno mosso
Larghetto
Finale: Allegro giusto

Mr. Yoo, Mr. Doris, Ms. Seo, Mr. Banaszek, Mr. Skoraczewski

Performance made possible by a generous contribution from **George Drastal**

PROGRAM NOTES

STEVE REICH (b. 1936)
Double Sextet (2007)



Many composers don't want to be called "Minimalists." However, that resistance has not prevented the public—and historians—from using the term broadly; indeed, minimalism has a lot of fans. The "take-away" is that—historically speaking—composers' preferences are often disregarded. As Steve Reich notes: "Debussy resented 'Impressionism.' Schoenberg preferred 'pantonal' to 'atonal' or 'twelve-tone' or 'Expressionist.' Too bad for them."

It is true that "minimalism" is often misunderstood; perhaps a better designation would be "pattern and process music." Those characteristics are very apparent in Reich's *Double Sextet*, written at the insistence of a friend. She told him, "You've got to write a piece for *Eighth Blackbird*!," referring to six musicians who play flute, clarinet, violin, cello, piano, and percussion. Reich likes to compose in interlocking pairs, however, so he proposed that he write *two* simultaneous sextets; *Eighth Blackbird* could record one of them and then play it back while performing the other sextet. They agreed, and that solution works fine—but Reich predicted that most ensembles would prefer to perform it with twelve "live" musicians, and he was perfectly right. *Double Sextet* illustrates the power of creating a pattern and then breaking that regularity, sometimes in small, almost imperceptible ways, and sometimes abruptly, as if the rug has been pulled out from under us. Reich's three movements—"Fast," "Slow," and "Fast"—are abstract, but listeners cannot help but assign moods to them. When *Double Sextet* won the Pulitzer Prize, the committee praised its "ability to channel an initial burst of energy into a large-scale musical event, built with masterful control and consistently intriguing to the ear."

ERICH WOLFGANG KORNGOLD (1897–1957)
Sextet, op. 10 (1914–6)



In bestowing the middle name "Wolfgang" on his son Erich, it seems that Julius Korngold *knew* that his child would be a prodigy. However, young Korngold surpassed even his father's expectations. Gustav Mahler—no musical slouch himself—kept exclaiming, "Genius! Genius!," while he heard the nine-year-old Korngold play his first cantata.

Mahler insisted that Korngold study with

Zemlinsky, who had a profound impact on the youngster. Zemlinsky supervised Korngold's first ballet, written at age eleven and performed by the Vienna Court Opera, as well as his second piano sonata, a work that virtuoso Artur Schnabel performed all over Europe. But, Korngold lost his "honored and beloved teacher" at age thirteen, when Zemlinsky took a post in Prague. A few months later, when Zemlinsky heard that Korngold was taking lessons in choral composition with a new teacher, he sent Korngold a postcard: "I hear you are studying with Grädener now. Is he making any progress?"

Thus, although Korngold's String Sextet in D major was written when he was a teenager, it is no "student" work. In fact, many regard it as Korngold's finest chamber piece. Each movement has its own distinctive quality, ranging from a densely contrapuntal first movement to a passionate "Adagio," an increasingly whimsical "Intermezzo," and a jaunty finale. Those who know Korngold's music well may detect his "motto" theme in the third movement, a melody that he called the "Motif of a Cheerful Heart." Korngold repeats bits of the earlier movements in the finale, somewhat resembling the way that his namesake Mozart would bring an opera's characters together in a climactic "ensemble finale."

ANTONÍN DVOŘÁK (1841–1904)
Viola Quintet in E-flat major, op. 97 "American" (1894)



Many newcomers to America head to Las Vegas or Hollywood, or to natural wonders such as the Grand Canyon or Yosemite. Not many people set their sights on Spillville, Iowa, but that small town was Antonín Dvořák's destination in the summer of 1893. He had been persuaded to come to New York City to direct the newly founded National Conservatory of Music, lured in part by a salary that was twenty-five times (!)

as much as he was earning at the Prague Conservatory.

New York, for all of its excitement and stimulation, can be an exhausting place to work, so Dvořák was anxious for a change of scene during his first vacation. He had learned that Spillville had a large expatriate Czech population, so off he and his family went. It was comforting to be surrounded by speakers of his native language, and the quiet atmosphere was just what his creativity needed. After finishing his twelfth string quartet, opus 96, he turned his pen to opus 97, the String Quintet in E-flat.

Both the quartet *and* quintet are nicknamed "American" because of their U.S. origin. They also share clarity and directness; Dvořák said he "wanted to write something really melodious and simple." Dvořák showcases the extra viola right at the quintet's start; it plays a solo melody before the other instruments enter. That tune's emphasis on a five-note scale—and later stretches of steady rhythmic patterns—may (or may not) reflect some influence from Native American music. Regardless of its sources of inspiration, the quintet reflects Dvořák's gift for writing soulful themes as well as passages of exuberant cheerfulness.

SATURDAY
AUGUST
1
7:30 PM

Festival Mozaic Orchestra

Kim, Rachmaninoff, Brahms

Performing Arts
Center, SLO



ARTISTS

Festival Mozaic
Orchestra



Scott Yoo
conductor



Sergei Babayan
piano



Jane Kaczmarek
narrator

See page 51
for a complete list of
Orchestra Artists

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

EARL KIM (1920-1998)

Cornet (1984; rev. 1985)

I. Riding, riding, riding, through the day, through the night, through the day
II. Von Langenau stirs in his saddle and says: "My Lord Marquis ..."
III. Camp-fire. They sit round it and wait
IV. The little Marquis says, "You are very young, Sir?"
V. One day, in the morning, a horseman appears ...
VI. A day's ride with the Army
VII. Von Langenau is writing a letter, deep in thought
VIII. They ride over a slain peasant
IX. It began as a feast. Then it became a festival, one hardly knows how
X. And there is one who stands and gazes with wonder upon this splendour
XI. "Have you forgotten that you are my page for this day?"
XII. Slowly the castle lights go out
XIII. Was a window open? Is the storm in the house?
XIV. He races to outstrip the blazing corridors, through the burning embrace of red-hot doors ...
XV. Count von Langenau is right in the midst of the enemy, but quite alone
XVI. The tunic was burnt in the castle, the letter and the rose-leaf of a lady unknown

Ms. Kaczmarek

SERGE RACHMANINOFF (1873-1943)

Concerto for Piano and Orchestra No. 2 in C minor, op. 18 (1901)

Moderato
Adagio sostenuto
Allegro scherzando

Mr. Babayan

INTERMISSION

JOHANNES BRAHMS (1833-1897)

Symphony No. 2 in D major, op. 73 (1877)

Allegro non troppo
Adagio non troppo—L'istesso tempo, ma grazioso
Allegretto grazioso (Quasi Andantino)—Presto ma non assai—Tempo I
Allegro con spirito

Performance made possible by a generous contribution from **Sharon Harris & Dennis Schneider**
Special appreciation to the Foundation for the Performing Arts Center celebrating their 30th Anniversary

PROGRAM NOTES

EARL KIM (1920-1998)

Cornet (1984; rev. 1985)



What does “major” mean? It depends; for musicians, it describes particular intervals, triads, or scales. Elsewhere, it could refer to a college student’s field of study. A physician might use it to describe an epileptic seizure. Soldiers would recognize it as a military rank. In short, context is everything, and the same is true for Earl Kim’s *Cornet*. The title does *not* reference the trumpet-like musical instrument;

instead, Kim’s narrator-plus-orchestra work uses the military meaning: a “cornet” is the officer in a cavalry troop who carries the colors.

Cornet was an unusual piece for Kim, commissioned by a consortium of five orchestras in the northeastern United States. Kim drew the narrator’s text from Rainer Maria Rilke’s most popular work, the prose-poem titled *The Love and Death of Cornet Christopher Rilke*, which thousands of German soldiers carried in their packs during World War I. They resonated with the standard-bearer’s dreamlike experiences: the tedium as armies move from place to place, the almost magical respite found in a lover’s embrace, the moments of courage when the enemy is at hand. Kim wrote, “The text has not lost its timeliness. It still represents a powerful and passionate outcry against war.”

Kim selected sixteen of some twenty-seven episodes in Rilke’s poetry to create an ever-shifting narrative with varied textures and instrumental tone-colors. Much of *Cornet* reflects Kim’s beautifully delicate scoring, but other passages are almost cinematic, such as the romantic waltz during the cornet’s night of passion, or the crashing cymbals—the slashing scimitars—at the moment of his death.

SERGE RACHMANINOFF (1873-1943)

Concerto for Piano and Orchestra No. 2 in C minor, op. 18 (1901)



Imagine the reaction of a twenty-four-year-old Sergei Rachmaninoff as he read a review of his first symphony: “If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on ‘The Seven Plagues of Egypt,’ and if he were to compose a symphony like Mr. Rachmaninoff’s, then he would have fulfilled his task brilliantly and delighted the inmates of Hades.” Horrified,

the demoralized Rachmaninoff virtually abandoned composition for almost three years.

Early in 1900, however, Rachmaninoff began to visit Dr. Nicolai Dahl, a practitioner of psychotherapy and hypnotism. Whether it was the treatments or Dahl’s genuine interest in music, the visits were highly therapeutic. Rachmaninoff found himself putting thoughts onto music paper once again, and the result was Piano Concerto No. 2, which he dedicated to Dahl. It was widely acclaimed, and Rachmaninoff never again suffered such severe self-doubt.

The concerto has no “storyline,” but it is easy to imagine that the slow, measured opening chords are marching forward into an unfolding drama. The sweeping, passionate melodies—some martial, others lyrical—sustain the solemnity. Almost magically, the mood changes to a peaceful serenity

(showcasing the clarinet) during the “Adagio sostenuto”; the movement then swells to a dramatic peak, but calms down almost as quickly as it had crested. The most famous movement is undoubtedly the “Allegro scherzando,” in part because of its second theme, appropriated as the melody for “Full Moon and Empty Arms” in the 1940s. Even without that extramusical association, however, the second concerto still stands as one of the most popular piano concertos ever written.

JOHANNES BRAHMS (1833-1897)

Symphony No. 2 in D major, op. 73 (1877)



Brahms had a terrible case of imposter syndrome: he did not think he could ever live up to the nine Beethoven symphonies. When he finally summoned the courage to attempt his own first symphony, it took almost fifteen years to compose; he was forty-three years old when it premiered in 1876. Buoyed by its positive reception, Brahms dove straight into his Symphony No. 2. When he played drafts for

close friends, their response was immediate and unanimous: they *loved* it. Brahms then teasingly misled people who had *not* yet heard the piece; he told his publisher Fritz Simrock, “The new symphony is so melancholy that you will not be able to bear it. I have not yet written anything quite so sad, so ‘minor-ish’; the score must be printed with a black border.” He quipped that the orchestra would need to wear black armbands.

In some ways, Brahms was not teasing at all. Although the D-major symphony opens with a great deal of warmth, somber overtones are not far away. Brahms told a colleague that he had tried to resist using trombones, but had to yield in order to convey “the black wings [that] flutter constantly over us.” Percussion and low strings add to the dark atmosphere. Still, the sunny qualities make repeated appearances.

Brahms loved “inner” voices, as heard in the second movement’s prevalent cello solos. The third movement has an almost irresistible charm, produced by the “plucked” accompaniment and a surprise shift to a quicksilver “Presto” tempo in the middle. Brahms again mixes sunshine and shadows in the finale, but a joyful exuberance emerges over and over again.

2026 FEATURED SOLOISTS



Sergei Babayan | Piano

A “pianist’s pianist” whose interpretations combine “quiet beauty and emotional fire” (*The Times*, UK), Armenian American pianist Sergei Babayan is celebrated for his recitals, chamber concerts, and concerto collaborations with leading orchestras around the globe. These include the premiere orchestras of Baltimore, Cleveland, Leipzig, London, New York, Toronto, and the Orchestre philharmonique de Radio France, led by Neeme Järvi, Klaus Mäkelä, Antonio Pappano, Xian Zhang, and others. As well as performing at such prestigious venues as New York’s Carnegie Hall, London’s Wigmore Hall, Amsterdam’s Concertgebouw, and Paris’s Théâtre des Champs-Élysées, Babayan appears at key international festivals including Salzburg, Verbier, Aspen, and the BBC Proms.

Babayan is also an exclusive Deutsche Grammophon artist, whose recordings include *Prokofiev for Two* with Martha Argerich, *Rachmaninoff for Two* with Daniil Trifonov, and the solo *Rachmaninoff*, a *BBC Music* “Recording of the Month.” Besides streaming worldwide on Medici TV, his performances have been broadcast by BBC TV and Radio 3, Radio France, and Japan’s NHK Satellite Television. Born in Soviet Armenia, Babayan studied at the Moscow Conservatory before drawing international notice with first-prize wins at the Cleveland, Hamamatsu, and Scottish International Piano Competitions. He is now an American citizen who lives in New York City.



Jane Kaczmarek | Narrator

Jane Kaczmarek is an acclaimed American actress best known for her portrayal of Lois on the Emmy Award-winning FOX sitcom *Malcolm in the Middle* (2000–2006). Her performance earned seven Emmy Award nominations, three Golden Globe nominations, and two consecutive Television Critics Association Awards for Individual Achievement in Comedy, making her the first woman to receive that honor in consecutive years. Born and raised in Milwaukee, Wisconsin, Kaczmarek studied theater at the University of Wisconsin–Madison. She went on to earn her MFA from Yale University and performed with the Yale Repertory Company.

Her extensive film and television career includes roles in *Pleasantville*, *Three Kings*, *Reviving Ophelia*, *Who Gets the Parents*, *Without Warning*, *Spooner*, *The Christmas Gift*, and *Something About Amelia*. On stage, she made her Broadway debut as Bella in *Lost in Yonkers* and earned acclaim in numerous Off-Broadway and regional productions, including *Kindertransport*, for which she received an Ovation Award. Other notable theater credits include *Ice Cream with Hot Fudge*, *Loose Ends*, *The Hands of Its Enemy*, *Good People*, *The Autumn Garden*, and *The Legend of Oedipus*.

Beyond acting, Kaczmarek co-founded the charitable organization *Clothes Off Our Back*, reflecting her long-standing commitment to philanthropy and community engagement.

2026 ORCHESTRA ARTISTS

VIOLIN I

Steven Copes

The Lucia Cleveland & Paul Vanderheyden
Concertmaster Chair

Julie Ahn

Celeste Golden Andrews

Clinton Dewing

Dylan Hamme

Jeremy Hao

Jennise Hwang

Siwoo Kim

Jason Uyeyama

VIOLIN II

Eunice Kim

Principal

Claire Bourg

Sena Cho

Dexter Doris

Aurelia Duca

Wynton Grant

Grace Seng

Anthony Wong

VIOLA

Maurycy Banaszek

The Kim Hayashi & Leslie Rosen Principal Chair

Jessica Chang

Aliza Creel

Alexander Knecht

Caitlin Lynch

Jessica Oudin

Jenni Seo

CELLO

Robert deMaine

The Beverly Cohen Principal Chair

Ari Evan

Alexander Hersh

Gabriella McClellan

Dariusz Skoraczewski

Brian Thornton

BASS

Susan Cahill

Principal

David Connor

Jory Herman

Owen Levine

HARP

Annabelle Taubl

Principal

FLUTE

Alice K. Dade

Principal

Marcia McHugh

OBOE

Xiaodi Liu

Principal

Benjamin Brogadir

CLARINET

Scott Andrews

Principal

Wesley Warnhoff

BASSOON

Fei Xie

Principal

Conrad Cornelison

HORN

Jaclyn Rainey

Principal

Kaitlyn Resler

Amy Jo Rhine

Barbara Jöstlein

TRUMPET

James Vaughen

Principal

John Brndiar

TROMBONE

Ko-ichiro Yamamoto

Principal

Gabe Cruz

Hakeem Bilal

TUBA

Hiroshi Nakachi

Principal

TIMPANI

Shannon Wood

Principal

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Brandon Lim

Principal

Brandon Webb

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Paula & Don DeLay Principal Chair

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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

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TUE JUL
21
2:00 PM

NOTABLE ENCOUNTER

Notable Insight: Bloch Quintet



Eric Johnson
Presenter

United Methodist Church, San Luis Obispo

Join Scott Yoo and Festival Artists for an engaging introduction to Bloch's Piano Quintet No. 1, B. 43. A perfect chance to deepen your appreciation before hearing the complete piece at Chamber Concert 1 on July 22. We will also welcome Eric Johnson, retired Cal Poly photography professor, for a special presentation about Bloch's lesser-known talents as a photographer.

Scott Yoo, host **Jessica Chang**, viola
Adam Neiman, piano **Brian Thornton**, cello
Siwoo Kim, **Jason Uyeyama**, violins

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

*Performance made possible by generous contributions from
Minke WinklerPrins & Pete Petersen*



THU JUL
23
2:00 PM

NOTABLE ENCOUNTER

Notable Soirée: John Adams



Octagon Barn Center, San Luis Obispo

Join Scott Yoo for an interactive exploration of *Shaker Loops* by John Adams. Learn how this groundbreaking minimalist work evolved and discover the concept of musical "looping." Afterwards, enjoy afternoon tea, wine, and conversation before hearing the complete piece at Chamber Concert 2 on July 24.

Scott Yoo, host **Jenni Seo**, viola **Jory Herman**, bass
Jason Uyeyama, **Claire Bourg**, **Jeremy Hao**, violins
Brian Thornton, **Ari Evan**, cellos

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

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TUE JUL
28
2:00 PM

NOTABLE ENCOUNTER

Notable Insight: Novacek Octet

Cayucos Landing, Cayucos

Join John Novacek and Festival Artists for a guided exploration of his original string octet, *Music for 8*. Discover the inspiration and techniques behind the work before its California premiere on July 29 at Mission San Luis Obispo.

John Novacek, host
Steven Copes, Jason Uyeyama,
Eunice Kim, Dylan Hamme, violins
Jenni Seo, Jessica Oudin, violas
Robert deMaine, Alexander Hersh, cellos

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

*Performance made possible by generous contributions from
Shirley & Michael Ritter*



THU JUL
30
2:00 PM

NOTABLE ENCOUNTER

Notable Insight: Dvořák Quintet

Congregation Beth David, San Luis Obispo

Join Scott Yoo and Festival Artists for an engaging exploration of Dvořák's String Quintet No. 3, op. 97, B. 180 "American". Discover its history, influences, and musical style through live excerpts before hearing the complete work at Chamber Concert 5 on July 31.

Scott Yoo, host & violin **Dexter Doris**, violin
Jenni Seo, Maurycy Banaszek, violas
Dariusz Skoraczewski, cello

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

*Performance made possible by a generous contribution from
Jean Kidder & Warren Jensen*

COMMUNITY MIDDAY CONCERT

Aurelia Duca & Noam Elkies

United Methodist Church, San Luis Obispo

Violinist Aurelia Duca of the Jacksonville Symphony is joined by her daughter, violinist Siena Dewing, and pianist Noam Elkies for a recital of works for violins and piano.

Franz Schubert – Violin Sonata in A major, D. 574

J. S. Bach – Sonata in C major for Two Violins, BWV 1037

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.

WED JUL

22

12:00 PM

*Performance made possible by a generous contribution from
Paula & Don DeLay and Dignity Health Central Coast*

COMMUNITY MIDDAY CONCERT

Alexander Hersh & John Novacek

St. Barnabas' Episcopal Church, Arroyo Grande

Cellist Alexander Hersh is joined by pianist John Novacek for a midday recital of works for cello and piano.

Foss – Capriccio for cello and piano

Barber – Sonata for Cello and Piano in C minor, op. 6

Hersh – *Clairo* for solo cello

Saint-Saëns – Sonata for Cello and Piano No. 1 in C minor, op. 32

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.

FRI JUL

24

12:00 PM

*Performance made possible by a generous contribution from
Andrea & Jerre Sumter and Dignity Health Central Coast*

COMMUNITY MIDDAY CONCERT

Susan Grace & Jenni Seo

Community Church of Atascadero

Violist Jenni Seo, Assistant Principal of the Los Angeles Philharmonic, is joined by pianist Susan Grace for a recital of works for violin and piano.

Rebecca Clarke – Viola Sonata

Robert Schumann – Märchenbilder, op. 113

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 made possible by a generous contribution from
Lucia Cleveland & Paul Vanderheyden
and Dignity Health Central Coast*

SAT JUL
25
12:00 PM

COMMUNITY MIDDAY CONCERT

Cahill & Novacek Jazz

Templeton Performing Arts Center

Bassist and Festival Mozaic Artist-in-Residence Susan Cahill and pianist John Novacek lead a midday concert of jazz-inspired music! They will be joined by Shannon Wood on the drum set.

Susan Cahill – *Fading Into Autumn*

Erik Satie – *Gymnopedie No. 1*

George Gershwin, arr. Susan Cahill – Selected Preludes

Billy Strayhorn – *Lush Life*

Frederic Chopin (arr. Susan Cahill) – *Mazurka, op. 17, no. 4*

Susan Cahill – *Blues for Graham*

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 made possible by a generous contribution from
Nancy Piver and Dignity Health Central Coast*

MON JUL
27
12:00 PM

COMMUNITY MIDDAY CONCERT

Marcia McHugh & Annabelle Taubl

Morro Bay High School Theater

Flutist Marcia McHugh of the Baltimore Symphony Orchestra is joined by harpist Annabelle Taubl of the San Francisco Ballet Orchestra for a recital of works for flute and harp.

Vincent Persichetti – Serenade No. 10, op. 73

Lowell Liebermann – Sonata, op. 56

Astor Piazzolla (arr. Kari Vehmanen) – *History of Tango*

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 made possible by a generous contribution from
Linda Clarke and Dignity Health Central Coast*

COMMUNITY MIDDAY CONCERT

James Vaughan

First Presbyterian Church, San Luis Obispo

Newly-named Principal Trumpet of the Philadelphia Orchestra James Vaughan is joined by his mother, pianist Ann Newton Vaughan, for a recital of works for trumpet and piano.

Frédéric Chopin

Minute Waltz / Sonata no. 3 in B Minor, op. 58 III. Largo

Claude Debussy

Reverie / Girl with the Flaxen Hair

Florence Price – Selected Songs

Maurice Ravel – *Le Tombeau de Couperin*, M. 68a

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 made possible by a generous contribution from
Mary Beth & Bob Starzel and Dignity Health Central Coast*

COMMUNITY MIDDAY CONCERT

Adam Neiman

Community Presbyterian Church, Cambria

Pianist Adam Neiman performs a recital of Prokofiev Piano Sonatas.

Sergei Prokofiev

Sonata No. 1 in F minor, op. 1

Sonata No. 4 in C minor, op. 29

Sonata No. 8 in B-flat Major, op. 84

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.

FRI JUL
31
12:00 PM

*Performance made possible by a generous contribution from
Cynthia Johnson-George & Roger George
and Dignity Health Central Coast*

COMMUNITY MIDDAY CONCERT

Alex Wasserman

Trinity United Methodist Church, Los Osos

Pianist Alex Wasserman performs a recital of works for solo piano.

Wolfgang Amadeus Mozart – Fantasia in D minor, K. 397

Franz Schubert – Sonata in A minor, op. 143

J. S. Bach – Chromatic Fantasia and Fugue in D minor, BWV 903

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.

SAT AUG
1
12:00 PM

*Performance made possible by a generous contribution from
Susan Minker and Dignity Health Central Coast*



THE LINDHOLM FULL CIRCLE SOCIETY

Ensuring the Future of Music on the Central Coast

For more than 50 years, Festival Mozaic has enriched the Central Coast through extraordinary music, artistic innovation, and community engagement. By joining the Lindholm Full Circle Society, you can help ensure this legacy continues for generations to come.

The Society recognizes individuals who have included Festival Mozaic in their estate plans through a bequest, beneficiary designation, retirement account, charitable trust, life insurance policy, or other planned gift. Named in honor of Marti Lindholm, it celebrates those whose vision and generosity will sustain the future of music in our community.

Legacy gifts provide enduring support for world-class performances, music education, community programs, emerging artists, and innovative artistic experiences throughout San Luis Obispo County.

If you have already included Festival Mozaic in your estate plans, we would be honored to welcome you as a member of the Lindholm Full Circle Society.

Your legacy becomes part of the music that will inspire tomorrow.

"San Luis Obispo's Festival Mozaic is a local treasure! What started out as the Mozart Festival over 50 years ago has given thousands of people the many gifts of great live music.

When I was growing up, all we had in the way of classical music was the national community concert series which brought four concerts a year to the old San Luis Obispo high school auditorium. Today thankfully, we have many more cultural riches, one of which is our very own San Luis Obispo summer music festival put on by Festival Mozaic. We are so fortunate to be able to attend such excellent classical music concerts right here in our local venues and our exceptionally fine San Luis Obispo performing arts center. Our support enables this to happen. This is our gift to our community. This is our festival!

I sincerely want to do my part to ensure Festival Mozaic's continuation. Please join me in supporting the Full Circle campaign by including Festival Mozaic in your estate plans. Together we can rest assured that our local treasure will continue to provide a wealth of riches for our children and our children's children."

—Marti Lindholm



To learn more about planned giving opportunities or to notify us of an existing estate commitment, please visit: festivalmozaic.org/legacy-giving or contact Executive Director Lloyd Tanner at 805-781-3009.

SPECIAL EVENT

Stand-Up Comedy

SLO Film Center at the Palm Theatre

Juilliard-trained violist and stand-up comic Isabel Hagen headlines this special night of comedy! As a comedian, Isabel has been featured on *The Tonight Show Starring Jimmy Fallon* and was a *New Face of Comedy* at the *Just for Laughs* festival in Montréal. Isabel started stand-up right after earning her Bachelors and Masters degrees in viola performance from The Juilliard School. As a musician, she has performed with Ed Sheeran, Max Richter, Steve Reich, and the band Vampire Weekend. Special guest, Festival Mozaic flutist and stand-up comedian Alice K. Dade, will open the show.

For mature audiences only.



Presented in collaboration with
SLO International Film Festival

SPECIAL EVENT

Boatzart: Festival Brass

Baywood Park Pier

The Festival Brass Ensemble returns to the Baywood Park Pier for this annual concert featuring classical and popular music for brass.

Hakeem Bilal, bass trombone & host
James Vaughen, **Jack Brndiar**, trumpets
Kaitlyn Graf, horn
Ko-ichiro Yamamoto, trombone
Hiroshi Nakachi, tuba

Performance made possible by a generous contribution from
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ON A STRING

WED, JULY 15, 2:00 PM / Palm Theatre, SLO

This comedy follows Isabel Hagen, a Juilliard-trained violist, as she struggles post-college, gigging in strangers' homes. Until her ex informs her of an opening in his orchestra. *Join Isabel and special guest Alice Dade for live stand-up comedy at 7:30 PM!*



MAESTRA

FRI, JULY 17, 2:00 PM / Palm Theatre, SLO

Directed by Maggie Contreras, *Maestra* follows five women from around the world competing in the only international competition for female orchestra conductors.



THE CHORAL

MON, JULY 20, 4:00 PM / Palm Theatre, SLO

In this WWI drama, Ralph Fiennes stars as a demanding conductor who recruits local teenagers to sustain a choral society after its men depart for the front.



FOUR RATIONAL PEOPLE

SUN, JULY 26, 1:00 PM / Palm Theatre, SLO

An intimate documentary film directed by Tristan Cook that chronicles the final season and fifty-year legacy of the renowned Emerson String Quartet

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MEET THE ARTIST SERIES

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BUNNIE REISS

SATURDAY, JULY 25, 9:30 AM

SLO Museum of Art

Muralist Bunnie Reiss hails from Colorado but has exhibited all over the world, and will be presenting a new mural in San Luis Obispo.

Hosted by Emma Saperstein, Chief Curator, Director of Education SLOMA



ERIC WHITACRE

THURSDAY, JULY 30, 9:30 AM

SLO Botanical Garden

Grammy-winning composer and conductor Eric Whitacre is celebrated for his luminous choral works and pioneering "Virtual Choir" projects.

Hosted by Dave Congalton, KVEC Hometown Radio

Appearance made possible by a generous contribution from **Kim & Thomas Vetsch**



JANE KACZMAREK

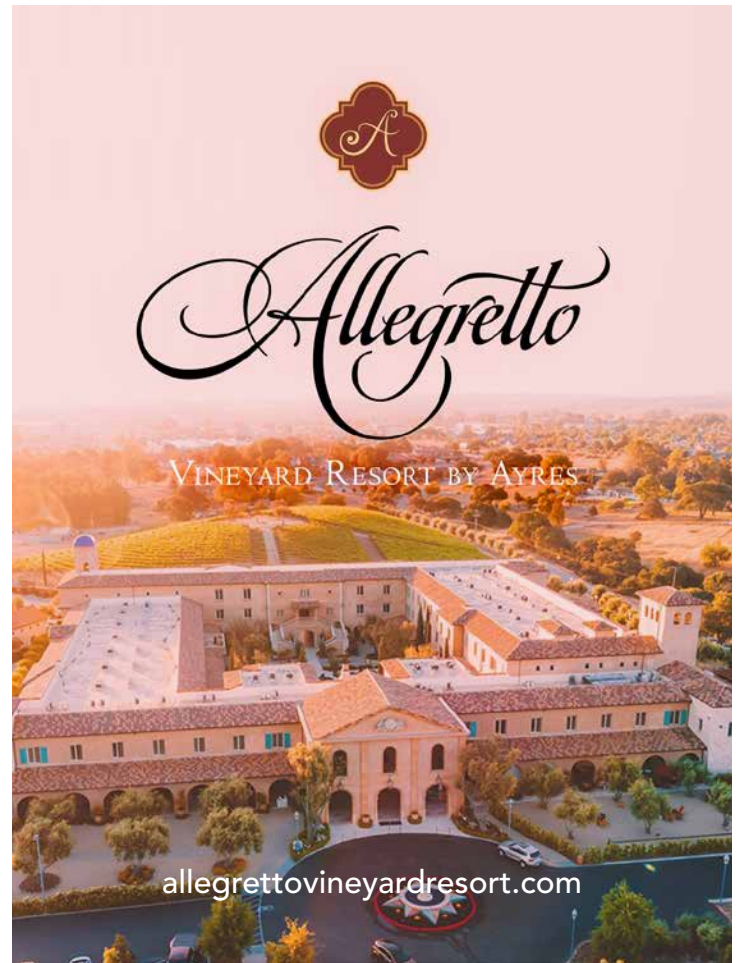
FRIDAY, JULY 31, 9:30 AM

SLO Museum of Art

Jane Kaczmarek is an American actress best known for her Emmy-nominated role as Lois on the sitcom *Malcolm in the Middle*.

Hosted by Dave Congalton, KVEC Hometown Radio

Appearance made possible by a generous contribution from **Reid Hester**



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INTERMEZZO: A SUMMER POETRY SERIES

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MONDAY, JULY 20, 2:00 PM
EDNA Contemporary Gallery, SLO

CALEB NICHOLS

Nichols is the poet laureate of San Luis Obispo County whose poetry has been featured in many publications.

ANNA ZUMBAHLEN

Anna Zumbahlen is a Southern California-based poet whose debut collection *Surety* explores memory and ecopolitical tension through the landscape of northwestern Iowa.

WEDNESDAY, JULY 22, 2:00 PM
EDNA Contemporary Gallery, SLO

PRAGEETA SHARMA

On faculty at Pomona College, Sharma is an award-winning poet, author of five collections, and founder of *Thinking Its Presence*, recognized with a 2010 Howard Foundation Award.

MT VALLARTA

Vallarta is a Filipinx poet and professor at Cal Poly, author of *What You Refuse to Remember*, whose work explores anti-imperialism, disability, and queer futures.



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, 2025 and June 30, 2026. 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.

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Symphony Circle \$10,000 – \$19,999

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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

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\$250 – \$499

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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.

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Beverly Cohen
Jeri Corgill
Paula DeLay
Geroge Drastal
Mercedes Ellison
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Len Jarrott
Gail Kammermeyer
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Juliane & Pete McAdam
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Pete Petersen

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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

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Cynthia Fatzinger
Roy Gersten
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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!

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TABLAS
CREEK
VINEYARD

HOSTS

Festival Mozaic is grateful to the individuals and families who opened their homes to our visiting musicians in July 2026. If you are interested in hosting a musician during the 2026-2027 Season, please visit festivalmozaic.org/host or call **805-781-3009**.

Diane Aaron	Fred & Rochelle Friedman	Maureen O'Hearn & John McAndrew	Amy & Richard Schuh
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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**.

Nan Albee	Pam Clare	Connie Gaffney	Janet Richardson
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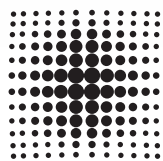
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— FESTIVAL —
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