

FESTIVAL
MOZAIC

SAN LUIS OBISPO
MUSIC
FESTIVAL

FEBRUARY 19-22, 2026

SCOTT YOO | MUSIC DIRECTOR

Lucia Micarelli:
Anthropology

Thursday, February 19, 7:30 PM

Harold J. Miossi CPAC,
Cuesta College

Notable Insight:
Strauss On Stage

Friday, February 20, 5:30 PM

Harold J. Miossi CPAC,
Cuesta College

Notable Dinner:
Schubert Trio

Saturday, February 21, 3:00 PM

Trilogy Monarch Dunes, Nipomo

Chamber Music
with Scott Yoo

Sunday, February 22, 3:00 PM

Harold J. Miossi CPAC,
Cuesta College

Free Pre-Concert Lecture with
Dr. Alyson McLamore 2:00-2:30 PM

ARTISTS



SCOTT YOO
Violin



ORION WEISS
Piano



BION TSANG
Cello

CONCERT PROGRAM

RICHARD STRAUSS (1864-1949)
Cello Sonata in F major, op. 6, TrV 115 (1883)

Allegro con brio
Andante ma non troppo
Finale: Allegro vivo

Bion Tsang, cello
Orion Weiss, piano

INTERMISSION

FRANZ SCHUBERT (1797-1828)
Piano Trio No. 2 in E-flat major, op. 100, D. 929 (1827)

Allegro
Andante con moto
Scherzo: Allegro moderato
Finale: Allegro moderato

Orion Weiss, piano
Scott Yoo, violin
Bion Tsang, cello

PROGRAM NOTES

RICHARD STRAUSS (1864–1949)
Cello Sonata in F major, op. 6, TrV 115 (1883)



It is hard to resist a good rags-to-riches story; the tales of Cinderella and Aladdin have circulated for centuries, while Charles Dickens captivated nineteenth-century readers with the saga of *Oliver Twist*. Franz Strauss lived a saga of his own in the nineteenth century, but was fortunate in that his mother (not married to his ne'er-do-well father) had musical brothers.

They recognized their nephew's talent and started training him on multiple instruments. After being hired for a ducal orchestra at the age of fifteen, Franz began to focus on the French horn, leading to an appointment with the state opera orchestra and eventually a professorship at the Royal School of Music in Munich. There was still tragedy in Franz's future: illness carried off his first wife and both their children, but almost a decade later, he remarried, and his bride came from considerable family wealth.

By the time their first child Richard was born, the boy wanted for nothing. Like his father, he showed early musical talent, so the court harpist was engaged to give piano lessons to the four-year-old. When Richard Strauss composed his first vocal piece, his mother had to write the words into the score, since he had not yet learned the alphabet. In his mid-teens, he composed a cello sonata in response to a contest advertised in a German music newspaper. Alas!—he did not win, and in reviewing the score a little while later, Strauss ruefully told his father that he now shared the jury's opinion: "I would not have given it a prize either." The score went into a drawer.

Two years later, in the summer of 1883, Strauss took yet another look at the sonata, and this time, he saw the work's potential and not just its flaws. Yes, he completely rewrote the second and third movements, but he retained and expanded the first movement. The reworked Cello Sonata in F major achieved quick popularity after its premiere in early December by its dedicatee, Hanuš Wihan. Two weeks later, Strauss accompanied a different cellist in the work, and he proudly described the audience's extensive applause to his mother.

The listeners' enthusiasm is quite understandable. The first movement is bold and at times swashbuckling, foreshadowing Strauss's later tone poems. The central *Andante ma non troppo* is darker and more pensive, but yields in time to a flowing waltz. The finale, in sharp contrast, is mischievous and delightful.

FRANZ SCHUBERT (1797–1828)
Piano Trio No. 2 in E-flat major, op. 100, D. 929 (1827)



For many people, the phrase "boarding school" conjures up nightmarish visions of abusive bullying, but for an eleven-year-old Schubert, who won a place in the Imperial-Royal Seminary, the opportunity to receive the program's musical training was life-changing. Since the school also housed university students, one of Schubert's new fans was a fellow violinist in the school orchestra, a law student named Josef von

Spaun. Nine years older than Schubert, von Spaun became a staunch advocate for the younger boy, and he may have even helped keep the prolific young composer adequately supplied with manuscript paper.

Twenty years later, a party was held in January 1828 to celebrate von Spaun's engagement, and Schubert's "gift" was the premiere performance of his Piano Trio No. 2 in E-flat major. The trio then had its public premiere two months later as the centerpiece of an all-Schubert concert—astonishingly, the *only* public performance of his music that Schubert ever presented. Gratifyingly, there was an overflow (and enthusiastic) crowd, and the proceeds were an enormous boost to Schubert's limited finances.

The trio was a milestone for Schubert, because he had decided, four years before, to shift his focus away from the composition of Lieder. Although he was a celebrated composer of these songs, they still were regarded as second-tier "popular music" by many nineteenth-century listeners. Therefore, Schubert decided to tackle the instrumental genres in which Beethoven had excelled—piano sonatas, string quartets, piano trios, and symphonies—to see if he could make a mark for himself in those categories. This "Beethoven Project" was risky, since many people believed that Beethoven had already written the definitive pieces in all of those genres.

To meet the challenge, Schubert crafted an expansive exploration of textures within the trio. He quotes a Swedish folk song ("The Sun Has Set") in the march-like slow movement, while the *Scherzo* demonstrates Schubert's ability to handle complex counterpoint. The finale interweaves segments of the earlier movements, and its massive structure is a startling contrast to his tiny vocal miniatures. One drawback to this change of direction, however, was the reluctance of publishers to print such large-scale instrumental works; his German printer called the trio "a luxury article that rarely brings in a profit" (and thus offered Schubert only a fraction of the fee usually paid). And, sadly, by the time the first printed copies reached Vienna, the ill-fated Schubert had been dead for a month.

ARTISTS



SCOTT YOO | Music Director & Violin

Scott Yoo is the Chief Conductor and Artistic Director of the Mexico City Philharmonic and the Music Director of Festival Mozaic. He is also the Host and Executive Producer of the PBS Great Performances series *Now Hear This*. He is the Conductor of the Colorado College Music Festival and the founder of the Medellín Festicámara. Scott has conducted major orchestras around the world, including Dallas, San Francisco, St. Paul, London Symphony, L'Orchestre Philharmonique de Radio France, and the Royal Scottish National Orchestra. As a violinist, Scott has made solo appearances with orchestras throughout the country and as a guest with chamber music festivals worldwide. Scott was born in Tokyo and raised in Glastonbury, CT. He received a bachelor's degree from Harvard University and has won the Young Concert Artists International Auditions and an Avery Fisher Career Grant.



BION TSANG | Cello

Winner of an Avery Fisher Career Grant and the Bronze Medal in the International Tchaikovsky Competition, cellist Bion Tsang has appeared with the New York, Mexico City, Moscow, Busan and Hong Kong Philharmonic Orchestras, the Atlanta, Pacific, Civic, American and National Symphony Orchestras, the Hollywood Bowl Orchestra, the Saint Paul and Stuttgart Chamber Orchestras and the Taiwan National Orchestra. Mr. Tsang's discography includes three live concert recordings: Beethoven: Sonatas and Variations for Cello and Piano (Artek), Brahms: Cello Sonatas and Four Hungarian Dances (Artek), and Bion Tsang & Adam Neiman: Live at Jordan Hall (BHM). Tsang released *The Blue Rock Sessions* (BHM), featuring eighteen virtuoso miniatures for cello and piano, in 2017, *Dvorák/Enescu Cello Concertos* (Sony), with conductor Scott Yoo and the Royal Scottish National Orchestra, in 2019, and *Bach Cello Suites* (Sony) in 2021. His latest album, *Cantabile* (Universal), with Yoo and the RSNO, was released in 2023. Mr. Tsang received his BA from Harvard University and his MMA from Yale University where he studied with Aldo Parisot. His other cello teachers included Ardyth Alton, Luis Garcia-Renart, William Pleeth, Channing Robbins and Leonard Rose. Mr. Tsang is on the faculty at the UT Butler School of Music. Learn more at biontsang.com



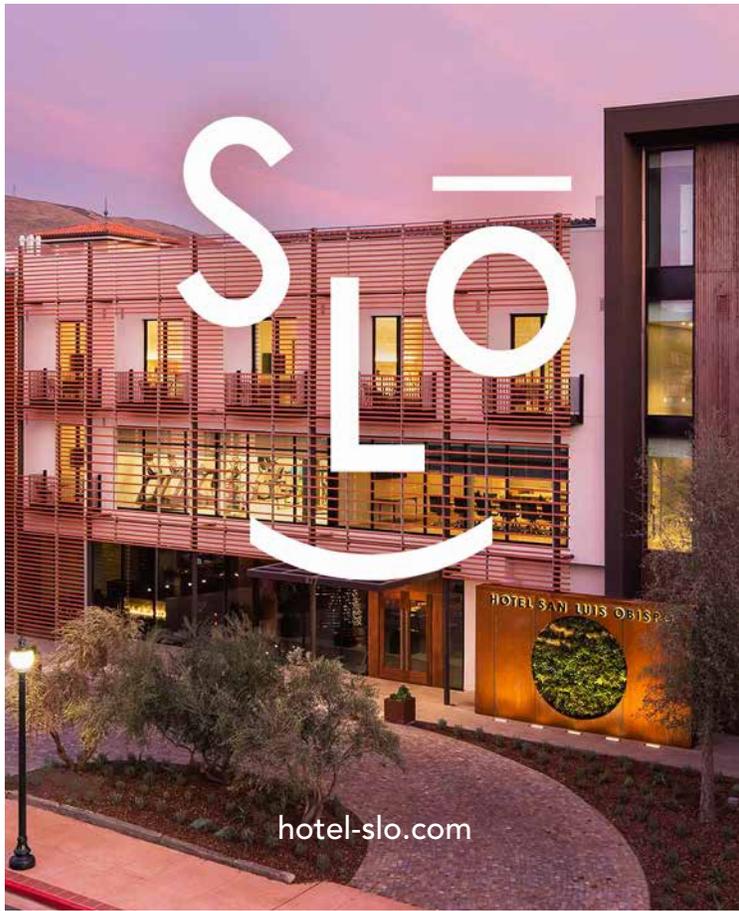
ORION WEISS | Piano

Hailed as a "brilliant pianist" (*The New York Times*), Orion Weiss is one of today's most sought-after soloists and chamber musicians, praised for his powerful technique and expressive range. He has performed with major orchestras across North America, including the Chicago Symphony, Boston Symphony, and New York Philharmonic. In 2025, he released *Arc III*, completing his acclaimed recital trilogy, praised by *Gramophone* as "expansive, colorful, and texturally varied." An active recitalist, Weiss appears at leading venues and festivals worldwide, including Wigmore Hall, Lincoln Center, and the Santa Fe Chamber Music Festival, and tours internationally with artists such as James Ehnes and Augustin Hadelich. A dedicated chamber musician, he frequently collaborates with prominent instrumentalists and ensembles. Weiss's numerous honors include an Avery Fisher Career Grant and the Gilmore Young Artist Award. A Juilliard graduate, he studied with Emanuel Ax.

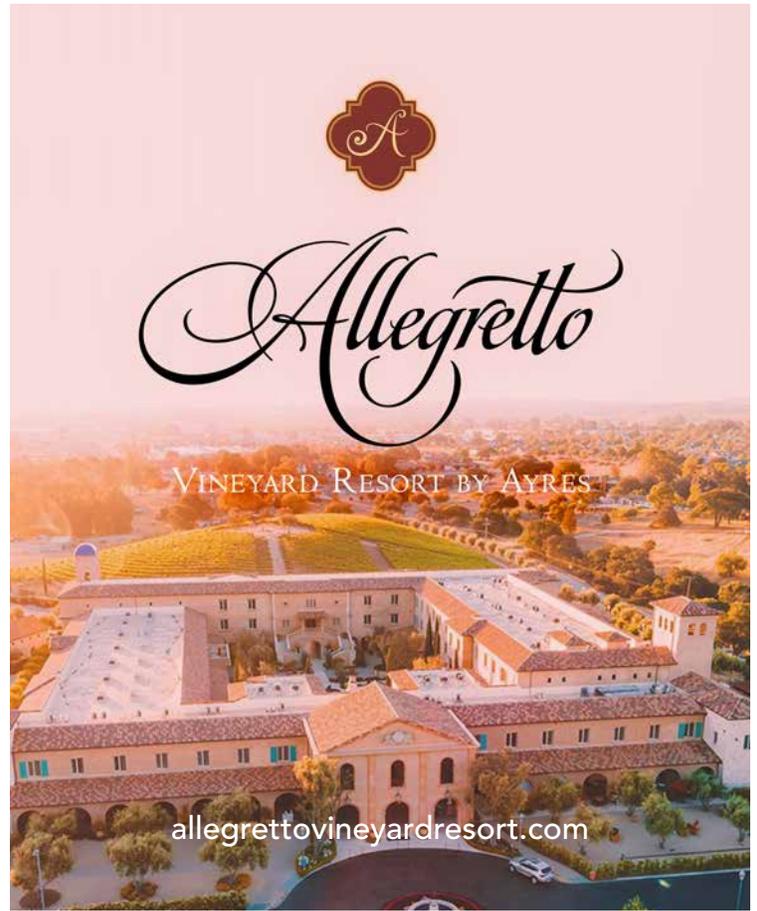
Scott Yoo's Music Director Chair is generously underwritten by [Dennis Schneider & Sharon Harris](#)

The 2026 Artist-in-Residence program is generously underwritten by [Libbie Agran](#)

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SUSAN CAHILL

APR 11, 3:00 PM
United Methodist Church

APR 12, 5:00 PM
Libretto Jazz Club



2026 ARTIST-IN-RESIDENCE