

FESTIVAL  
MOZAIC



CHAMBER  
MUSIC  
WITH  
SUSAN  
CAHILL

Michael Tilley, piano  
Eunice Kim, violin

Saturday, April 11, 2026  
3:00 PM

United Methodist Church,  
San Luis Obispo

An Afternoon  
& Evening with  
Susan Cahill

Michael Tilley, piano  
Ron McCarley, saxophone  
Darrell Voss, drums

Sunday, April 12, 2026  
2 PM & 5 PM

Libretto Jazz Club,  
Paso Robles

PROGRAM

**XAVIER DUBOIS FOLEY** (b. 1994)  
Etude No. 3: "Lament" for Solo Double Bass (2020)

**KRZYSZTOF PENDERECKI** (1933–2020)  
*Duo concertante* for Violin and Contrabass (2010)

*Andante, quasi una cadenza—  
Allegretto scherzando—  
Andante, quasi una cadenza*

**GEORGE FRIDERIC HANDEL** (1685–1759)  
Sonata in D major for Violin and Continuo, op. 1, no. 13,  
HWV 371 (c. 1750)

*Affettuoso  
Allegro  
Larghetto  
Allegro*

INTERMISSION

**VILMOS MONTAG** (1908–1997)  
Sonata in E minor for Contrabass and Piano (1967)

*Allegro moderato—Eroico—Pesante  
Andante  
Allegro*

**SERGE RACHMANINOFF** (1873–1943)  
*Trio élégiaque No. 1* in G minor (1892)

Festival Mozaic's  
2026 Artist-in-Residence  
is generously underwritten by

**Libbie Agran**



# PROGRAM NOTES

## XAVIER DUBOIS FOLEY (b. 1994)

Etude No. 3: "Lament" for Solo Double Bass (2020)



In 2014, the Sphinx Competition in Detroit made an unexpected announcement: its \$50,000 top prize would go to a nineteen-year-old Xavier Foley, the first double-bass player ever to win. Sadly, that same year saw the passing of Douglas Sommer at age fifty-four from cancer. Sommer was the Atlanta Symphony Orchestra bassist who had first started

Foley (at age eleven) on his path as a contrabass player. Foley proved to be a quick study, and by fourteen, he took first prize in his age group in an International Society of Bassists competition. Six years after Sommer's death, Foley wanted to honor his former teacher, still regarding him as "an incredible role model for young bassists." The result was Foley's third etude, titled "Lament." This unaccompanied piece travels through three sections: a busy opening that resembles a jazzy Bach prelude, followed by a lyrical slower passage that reaches a stratospherically high D, after which the busy passagework returns to conclude the lovely memorial.

## KRZYSZTOF PENDERECKI (1933–2020)

*Duo concertante* for Violin and Contrabass (2010)



After considering all the anonymous entries in the 1959 Young Composers Competition, the Polish Composers Union decided on the top three prizes. As each winning work was announced, its composer's name was revealed for the first time. The third prize went to—Krzysztof Penderecki! Second prize? Krzysztof Penderecki! First prize?

Krzysztof Penderecki!! This unexpected coup made Penderecki an overnight sensation in his homeland and beyond. Penderecki's subsequent wide-ranging achievements and number of honors are staggering, but it was not until 1998 that he felt he was "getting close to the essence of music." Twelve years later, he was commissioned by his long-time collaborator Anne-Sophie Mutter to write a piece to showcase one of her protégés, the bassist Roman Patkoló. The result, *Duo concertante*, featured not only the bass but also the violin, allowing Mutter to take part as well. The moods of this short duet vary wildly, with the two instruments appearing as antagonists, dance partners, and mimics in rapid succession.

## GEORGE FRIDERIC HANDEL (1685–1759)

Sonata in D major for Violin and Continuo, op. 1, no. 13, HWV 371 (c. 1750)



If the Baroque era had maintained *Billboard* listings for its top hits, Handel's Violin Sonata in D major would have spent a long time at the top of the charts. Written around 1750, less than a decade before Handel's death, it is an unusually late sonata; he had switched his compositional focus almost entirely to oratorios by that point. In

fact, he clearly still had oratorios on his mind as he crafted the sonata—especially since many of its melodies had previously appeared in vocal settings. Although many commentators have remarked on the songlike quality of the first movement, Handel actually borrowed the melody from a flute sonata that he had composed decades before. The lively second movement, however, came from the oratorio *Solomon*, written in 1748. The expressive third movement was the sole newly composed passage for the violin, since the energetic finale had also been derived from two earlier arias (and would see later service in the 1752 oratorio *Jephtha*).

## VILMOS MONTAG (1908–1997)

Sonata in E minor for Contrabass and Piano (1967)



Bass students in twentieth-century Hungary loved their teacher, Lajos Montag—but they were terrified of his five-volume method book for the double-bass. (It provoked fear outside of Hungary, too, since each instruction also had parallel translations in German and English.) Still, its wide-ranging exercises helped students to master their

often-balky instrument and to follow in the footsteps of their virtuosic teacher. Another person who followed Lajos Montag into a musical career was his younger brother Vilmos. Vilmos, however, focused on violin, conducting, and especially composition. When Lajos asked his sibling to write a piece for him, the Sonata in E minor was the result. Vilmos (coached by Lajos) included specialized and challenging contrabass techniques, such as the requirement that three of the bass strings should be retuned a step higher than usual, or the frequent use of "thumb position," another virtuosic skill. Listeners, however, are more likely to focus on the sonata's eloquence, lyricism, poignancy, and great power.

## SERGE RACHMANINOFF (1873–1943)

*Trio élégiaque No. 1* in G minor (1892)



Why did Rachmaninoff compose his first *Trio élégiaque* in G minor? We are not entirely sure, but we do know that the nineteen-year-old Rachmaninoff was participating in a chamber music concert and perhaps simply wanted a new piece to perform with the other musicians.

Whatever artistic impulse lay behind the trio, he completed the one-movement work in a matter of four days. Why did Rachmaninoff give the trio its somber title? It seems that he was influenced by Tchaikovsky, who wrote *his* Trio in A minor, op. 50, as an homage to Nicolai Rubinstein. The memorial nature of Tchaikovsky's work explains the title of his first movement: "Pezzo elegiaco" (Elegiac piece)—a designation that seems to have led to the name of Rachmaninoff's trio (even though Rachmaninoff never named a memorial designee). The main tune of Rachmaninoff's work also shows a great deal of kinship with Tchaikovsky's first-movement melody; his early trio certainly shows Rachmaninoff's ability to write mournful, haunting music.

# Susan Cahill | Double Bass

2026 ARTIST-IN-RESIDENCE Generously underwritten by Libbie Agran

A highly accomplished performer, educator, and composer, Susan Cahill is associate professor of bass at the University of Colorado Boulder and artist faculty at the Colorado College Summer Music Festival. From 1997 to 2024, Cahill served as a member of the Colorado Symphony. She previously taught at the University of Denver and has presented master classes and workshops worldwide, including at the International Society of Double Bassists conventions. She has also taught and performed at Festicámara Medellín, a festival dedicated to providing music education to the youth of Colombia. Beyond her work in classical music, Cahill co-founded *Grande Orquesta Navarre*, an ensemble that fuses tango, classical music, and original compositions, and has performed with tango group Extasis. Cahill has been featured on PBS's *Now Hear This* alongside host Scott Yoo. She is equally celebrated for her innovative compositions and creative partnerships, including her work with improvisational actor Jon Wilkerson. Additionally, she is a regular performer at Festival Mozaic, the Grand Teton Music Festival, and frequently appears as a guest musician with the Saint Paul Chamber Orchestra. **Learn more at [susancahill.com](http://susancahill.com)**

## 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.

**Learn more at [eunicekimviolin.com](http://eunicekimviolin.com)**

## Ron McCarley | Saxophone



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. His most recent CD, *Speak*, features jazz favorites, standards and original compositions. He and his wife, Laura, live in Morro Bay.

## Michael Tilley | Piano



Michael Tilley is Associate Professor at the University of Illinois School of Music where he administers the opera program and teaches Vocal Coaching and Accompanying. As a conductor, he has led ensembles from Central City Opera, Opera Colorado, Emerald

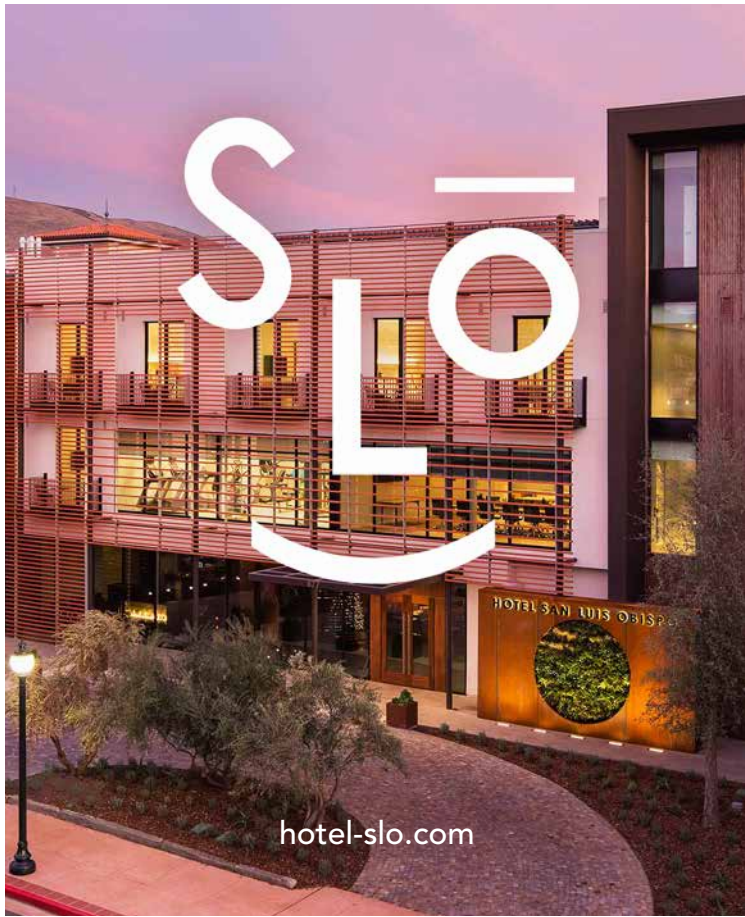
City Opera and Boulder Opera. He has been a featured performer with the Colorado Symphony Orchestra, as well as with the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He plays, sings and writes for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango. He holds bachelor's and master's degrees from the University of Colorado-Boulder.

## Darrell Voss | Drums

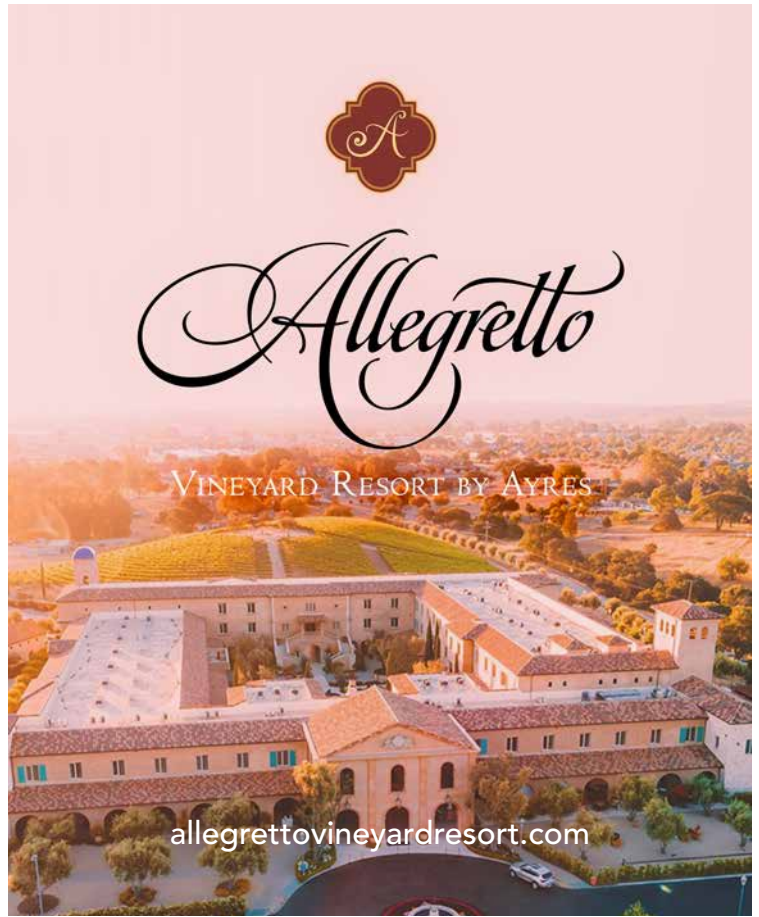


Percussionist Darrell Voss has been a member of the Cuesta College faculty since 2000, where he teaches in the jazz and applied music programs and has co-directed the Summer Jazz Workshop for eight years. An active performer and recording artist, he has collaborated

with hundreds of musicians, including the Starlight Dream Band, the Jim Barnett Trio, and Randy Brecker. Voss has studied with renowned jazz artists Jeff Hamilton, Charlie Shoemaker, and Steve Houghton, as well as classical instructors Ross Sears and Pauline Soderholm. He has further enriched his musical training through participation in the Stanford Jazz Workshop, USC masterclasses, the Percussive Arts Society, and Jazz Education Network events. He holds degrees from Cuesta College and Cal Poly SLO.



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