

— FESTIVAL —
MOZAIC

PRESENTS

SAN LUIS OBISPO
SUMMER
MUSIC
FESTIVAL
JULY 18-27, 2024

SCOTT YOO / MUSIC DIRECTOR



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2024 SLO SUMMER MUSIC FESTIVAL

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MUSIC DIRECTOR'S WELCOME

It is with great excitement and joy that I present to you Festival Mozaic's 2024 San Luis Obispo Summer Music Festival. As we gather once again to celebrate the beauty and power of music, we embark on a journey of discovery, inspiration, and connection.

Throughout history, music has been a universal language that transcends boundaries and unites us in harmony. At this year's festival, we embrace this timeless tradition as we explore a diverse repertoire spanning centuries and genres.

As we come together to experience the magic of live performance, let us also celebrate the resilience and creativity of our artistic community. In the face of unprecedented challenges, we have persevered with passion and determination, finding new ways to share our gifts with the world.

I am deeply grateful to our talented musicians, dedicated volunteers, generous sponsors, and loyal patrons for their unwavering support and commitment to the arts. It is through your collective efforts that Festival Mozaic's presentations continue to thrive and inspire generations to come.

This summer marks my 19th season stewarding this incredible organization. As I reflect on auditioning and interviewing twenty years ago, I could have never imagined the incredible performances our amazing musicians would create, but moreover, the relationships and community Alice and I (and now Malcolm) would create. Thank you for joining us, and may the music fill your hearts with joy and inspiration.



Scott Yoo

Music Director

The Sharon Harris & Dennis Schneider Chair

Scott Yoo is the Chief Conductor and Artistic Director of the Mexico City Philharmonic and the Music Director of Festival Mozaic. He is also the Host and Executive Producer of the PBS Great Performances series *Now Hear This*. He is the Conductor of the Colorado College Music Festival and the founder of the 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.



Baroque in the Vines at Serra Chapel



Steven Copes, Scott Yoo

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PRESIDENT'S WELCOME

Dear Festival Mozaic Family and Friends,

Welcome to the San Luis Obispo Music Festival, Summer 2024! As President of the Board of Directors, it is my pleasure to extend a warm welcome to each of you.

Our team has curated an extraordinary lineup of performances, from timeless classics to innovative new works, offering a rich tapestry of musical experiences – just what you'd expect from Festival Mozaic!

We are excited to highlight the incredible talent of our musicians, who bring diverse backgrounds and unique perspectives to the stage. Their passion and dedication are what makes this festival truly special. I extend my deepest gratitude to our sponsors, donors, volunteers, and community partners. Your unwavering support and generosity are the lifeblood of Festival Mozaic, enabling us to continue our mission of enriching lives through music.

To our audience members, thank you for joining us on this musical journey. Whether you are a longtime supporter or a first-time attendee, we are thrilled to share this experience with you. Your presence and enthusiasm make our festival a joyous celebration of music and community.

As we embark on this year's festival, let us come together to revel in the beauty of music, create lasting memories, and strengthen the bonds that unite us. Here's to a festival filled with extraordinary performances and shared moments of joy!

Warm regards,



Jo Anne Miller

President, Board of Directors



Caitlin Lynch



Bodhi Winstead-Leroy, Bion Tsang



Eunice Kim

2024 FESTIVAL-AT-A-GLANCE

JULY 18 THURSDAY

5:30 P NOTABLE INSIGHT
Page 27 Sibelius Piano Quintet
Harold J. Miossi CPAC, Cuesta College

JULY 19 FRIDAY

12:00 P MIDDAY MINI-CONCERT
Page 29 Ko-ichiro Yamamoto
Trombone Recital
Trinity Lutheran Church, Paso Robles

7:30 P CHAMBER CONCERT 1
Page 30 Haydn, Shostakovich, Yoo, Sibelius
Harold J. Miossi CPAC, Cuesta College
Pre-concert lecture 6:30 PM

JULY 20 SATURDAY

12:00 P MIDDAY MINI-CONCERT
Page 33 Alex Wasserman
Trinity United Methodist, Los Osos

7:30 P BAROQUE IN THE VINES
Page 34 Telemann & Bach
Serra Chapel, Shandon
Gates open 6:00 PM

JULY 21 SUNDAY

2:00 P CUARTETO NUEVO
Page 37 with the McCarley Quartet
See Canyon Fruit Ranch, Avila Beach
Gates open 1:00 PM

JULY 22 MONDAY

11:00 A FAMILY CONCERT
Page 39 Peter and the Wolf
Harold J. Miossi CPAC, Cuesta College
Pre-concert activities 10:00 AM

2:00 P FILM
Chevalier
Palm Theatre, San Luis Obispo

4:00 P BOATZART
Page 39 Festival Brass Quintet
Baywood Park Pier

5:30 P NOTABLE DINNER
Page 41 Mendelssohn Sextet
Cass Winery, Paso Robles

JULY 23 TUESDAY

12:00 P MIDDAY MINI-CONCERT
Page 41 Robert deMaine & John Novacek
United Methodist, San Luis Obispo

4:00 P CHAMBER CONCERT 2
Page 42 Beethoven, Farrenc, Seeger,
Mendelssohn
Templeton Performing Arts Center
Pre-concert lecture 3:00 PM

JULY 24 WEDNESDAY

12:00 P MIDDAY MINI-CONCERT
Page 45 Fei Xie Bassoon Recital
Community Presbyterian, Cambria

7:30 P CHAMBER CONCERT 3
Page 46 Gabrieli, Glinka, Ravel, Mozart
Mission San Luis Obispo de Tolosa
Pre-concert lecture 6:30 PM

9:30 P VIP AFTER PARTY
with the Artists
Luna Red Patio, San Luis Obispo

JULY 25 THURSDAY

12:00 P MIDDAY MINI-CONCERT
Page 49 Alexander Hersh Cello Recital
Patty Boyd Concert Hall, Santa Maria

2:00 P NOTABLE INSIGHT
Page 49 Tchaikovsky Souvenir de Florence
Madonna Inn, San Luis Obispo

6:30 P TIM BLUHM & THE COFFIS BROTHERS
Page 50 with Melody Klemm
Dana Adobe Cultural Center, Nipomo
Gates open 5:30 PM

JULY 26 FRIDAY

12:00 P MIDDAY MINI-CONCERT
Page 51 Susan Grace & John Novacek
Harold J. Miossi CPAC, Cuesta College

2:00 P FILM
Earl.
Palm Theatre, San Luis Obispo

7:30 P CHAMBER CONCERT 4
Page 52 Rossini, Kim, Granados, Tchaikovsky
Harold J. Miossi CPAC, Cuesta College
Pre-concert lecture 6:30 PM

JULY 27 SATURDAY

7:30 P FESTIVAL ORCHESTRA
Page 54 Mozart, Wagner, Beethoven
Performing Arts Center, San Luis Obispo
Pre-concert lecture 6:30 PM

22
EVENTS

100⁺
ARTISTS

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2024 ARTIST-IN-RESIDENCE

John Novacek | Piano

John Novacek, a versatile and Grammy-nominated pianist, tours globally as a solo recitalist, chamber musician, and concerto soloist. He has performed over thirty concerti with numerous orchestras. This season, he joined the faculty of The Mannes School of Music at The New School's College of Performing Arts. Novacek has graced major American venues including Carnegie Hall, Lincoln Center, and The Kennedy Center, as well as international stages like Théâtre des Champs-Élysées in Paris and Wigmore Hall in London. He frequently appears at prestigious festivals worldwide, including New York City's Mostly Mozart Festival and Switzerland's Verbier Festival. His orchestral debuts include the Orquesta Filarmónica de la Ciudad de México and Symphony Nova Scotia. Often featured on NPR's *Performance Today* and PBS's *Now Hear This*, he has also appeared on *The Tonight Show with Johnny Carson* and *CNN International*.

As a sought-after collaborator, Novacek has performed with renowned artists such as Joshua Bell, Yo-Yo Ma, and the St. Lawrence String Quartet, and he is a member of the piano trio Intersection. An advocate for contemporary music, he has premiered works by composers like John Adams and Jennifer Higdon.

Novacek studied under Jakob Gimpel and earned degrees from California State University Northridge and the Mannes College of Music. His compositions have been commissioned by entities including the New York Philharmonic and Pacific Symphony. With over 35 CDs to his credit, his recordings span solo and chamber music, garnering accolades like a Grammy nomination for "Road Movies." John Novacek is a Steinway Artist.

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FEATURED SOLOIST

Sarah Traubel | Soprano

German soprano Sarah Traubel has emerged as one of Europe's most prominent vocal artists. In the 2022-23 season, she appeared in the title role of Albert Lortzing's *Undine* and as Violetta in Verdi's *La Traviata* at Oper Leipzig. She will also perform Donna Anna in *Don Giovanni* and Agathe in *Der Freischütz*. Highlights of the 2021/22 season include her debut at Staatstheater Wiesbaden as Inanna in Jörg Widmann's opera *BABYLON*, and her role as Amenaide in Rossini's *Tancredi* at the Festival International d'Opéra Baroque in Beaune. She also performed in a gala concert with countertenor Andreas Scholl.

Traubel has appeared with many preeminent orchestras including the Mexico City Philharmonic singing Wagner's *Wesendonck Lieder* conducted by Scott Yoo, and at the Berlin Philharmonie singing Beethoven's Symphony No. 9. She debuted at the Cervantino Festival with Shostakovich's Symphony No. 14 and sang as Donna Anna in a *Don Giovanni* production in León. In 2020, she performed as Queen of the Night in *Die Zauberflöte* at the Festival de Beaune, Jerusalem, and Musikfest Bremen, and as Ilia in *Idomeneo* in Darmstadt.

She has collaborated with notable conductors such as Daniele Gatti, Ingo Metzmacher, and Adam Fischer. A former member of the Young Singers Programme at Zurich Opera, she has performed in various roles including Titania in *A Midsummer Night's Dream* and Amor in *L'Anima del filosofo*.

Traubel's SONY Classical debut CD, *Arias for Josepha*, and her 2022 CD *In meinem Lied* received critical acclaim. She studied at Universität der Künste in Berlin, Salzburg Mozarteum, and Manhattan School of Music, with training from Barbara Bonney, Francisco Araiza, Julie Kaufmann, and Angelika Kirchschrager. Today, she works with Danielle Borst.

Generously underwritten by Shirley & Michael Ritter

2024 FESTIVAL ARTISTS



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.



Brynn Albanese
Violin

Brynn has celebrated a career spanning 35 years from California to the East Coast, Europe, Asia and South America. She was a founding member of Metamorphosen Chamber Orchestra directed by Scott Yoo and enjoyed performing with both the Boston Symphony and Boston Pops

for many years. Now calling the Central Coast home, Brynn is also on the music faculty at Cal Poly SLO and curates a concert series in Cambria called "Cambria Concerts Unplugged." In 2021 she became a Certified Music Practitioner through SLO County Hospice and the Music for Healing and Transitions Program. She holds a degree from the Peabody Conservatory in Baltimore.



Erik Arvinder
Violin

Swedish-born violinist Erik Arvinder is a multi-faceted musician performing and recording throughout Europe and the United States. Erik is a founding member of the Vamlingbo String Quartet, a group that has shared their mutual passion for the art form for over two decades. He

was a permanent member of the Royal Stockholm Philharmonic Orchestra prior to relocating to Los Angeles and has served as concertmaster for several renowned ensembles, including the Royal Swedish Opera. Alongside his achievements as a violinist, Erik is a sought-after arranger and conductor and has conducted an array of prominent orchestras including the Swedish Radio Symphony.



Mauryc Banaszek
Viola

Mauryc joined the Concert Artist Faculty at Kean University in 2011. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh and Moritzburg. A founding member of the conductor-less chamber orchestra ECCO, he toured with the Musicians from Marlboro, performed

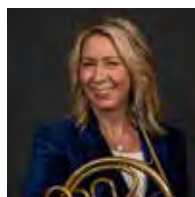
with the Guarneri String Quartet and has frequently appeared at Barge Music in New York. He was recently featured as a soloist with the National Symphony Orchestra of Mexico. He is a graduate of the Manhattan School of Music, where he studied with Michael Tree.



Douglas Basye
Bass

Bassist Doug Basye joined the Pacific Symphony in 1994 as Assistant Principal. He also plays in the San Diego Symphony and teaches at CSU Long Beach. Previously he played in San Diego Opera, Grant Park Symphony in Chicago, Colorado Symphony and the Orquestra Sinfonica de

Tenerife in the Canary Islands, as well as joining the Pittsburgh Symphony on a west coast tour. Doug holds a Bachelor's degree from Indiana University and a Master's degree from Carnegie Mellon University.



Lisa Bergman
Horn

Lisa Bergman has served as Second Horn of the Baltimore Symphony Orchestra since 2013. Previously she held positions with the San Antonio Symphony, Knoxville Symphony, New World Symphony and performed regularly with other orchestras including the Indianapolis Symphony,

the Indianapolis Chamber Orchestra, Colorado Symphony and the Kansas City Symphony. She is on the faculty of the Eastern Music Festival where she enjoys educating and motivating younger players. A native of Kansas City, Missouri, Ms. Bergman holds a Master of Music degree from Indiana University and a Bachelor of Music degree from Michigan State University.



Hakeem Bilal
Trombone

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

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



Claire Bourg
Violin

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

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

Learn more at clairebourg.com

2024 FESTIVAL ARTISTS



Jack Brndiar
Trumpet

Jack is Principal Trumpet of The Cleveland Chamber Symphony. He is a member of the Paragon and Kent Brass Quintets, and has performed with the Cleveland Orchestra for 34 years as an extra musician. He has performed with the Metropolitan Opera, the Cleveland

Opera and Ballet, the Akron and Canton Symphonies, and the Blue Water Chamber Orchestra. Jack is on faculty at Baldwin Wallace Conservatory, Cleveland Institute of Music and Case Western Reserve University.



Susan Cahill
Bass

Susan has been a member of the Colorado Symphony Orchestra since 1997. She regularly performs with the St. Paul Chamber Orchestra and Colorado Chamber Players and is on the faculty of the University of Denver and the Colorado College Summer Music Festival. A

fan of diverse styles, Susan has appeared with the American roots band The Boulder Acoustic Society, is a founding member of Grande Orquesta Navarre, and is co-director of Denver Eclectic Concerts, a series that fuses classical traditions with other musical genres. A Chicago native, she is a graduate of Indiana University's Jacobs School of Music and plays an 1823 bass made by Giuseppe Santori of Turin.



Jessica Chang
Viola

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

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



Chiao-Wen Cheng
Piano

Chiao-Wen Cheng has performed in major venues throughout the US, Europe, and Asia. Her solo engagements include the Fort Worth Symphony, Greece Symphony, and Taiwan Shin-Min Orchestra. She has won numerous piano competitions and awards, including the Clara

Ascherfeld Award in Excellence in Accompanying at Peabody Institute (2009); the Excellence in Accompanying Award at the Eastman School of Music (2010); and first prizes in the Piano Texas International Academy Competition (2010) and the Schubert Club Competition (2012). She holds a doctoral degree from the Eastman School of Music, and is currently Assistant Professor of Collaborative Piano at the Eastman School of Music and Principal Keyboard of the Rochester Philharmonic.



Sena Cho
Violin

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

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



Lisa Conway
Horn

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

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



Steven Copes
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. [Learn more at stevenopes.com](http://stevenopes.com)



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.

2024 FESTIVAL ARTISTS



Alice K. Dade
Flute

Alice is an award winner of the Olga Koussevitsky Wind Competition and the New York Flute Club Competition. She has performed as soloist with the Guanajuato Symphony, PRIZM Festival Orchestra, and the Festival Mozaic Orchestra. She has performed chamber music as part of

the Busan One Asia Festival, Chestnut Hill Chamber Series, Concordia Chamber Players, the Princeton Festival, and Summerfest of Kansas City. As Acting Co-Principal Flute of the Swedish Radio Symphony Orchestra, Alice performed in concert tours to Russia, Germany, Italy, and Belgium. Her first solo album, *Living Music*, was released in February 2018 on Naxos. Alice is a Powell Artist and plays a handmade 14K Powell Flute with a platinum headjoint. [Learn more at alicekdade.com](http://alicekdade.com)



Robert deMaine
Cello

Robert is principal cellist of the Los Angeles Philharmonic and was a founding member of the Ehnes String Quartet. He was the first cellist to win the grand prize at San Francisco's Irving M. Klein International Competition.

As soloist, he has collaborated with many distinguished conductors, including Neeme Järvi, Peter Oundjian, Joseph Silverstein, and Leonard Slatkin, and has performed nearly all the major cello concertos with the Detroit Symphony Orchestra, where he served as principal cello for over a decade. Robert has also held faculty positions at the Colburn School and the Accademia Chigiana in Siena, Italy. He studied at the Curtis Institute, Juilliard School, Eastman School, University of Southern California, Yale, and the Kronberg Academy in Germany. [Learn more at robertdemaine.com](http://robertdemaine.com)



Noam Elkies
Harpsichord

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.



Robert Franenberg
Bass

Robert began playing the Double Bass at the age of 10. In 1981 he received a degree of Bachelor of Music cum laude from the California State University, Northridge. In 1982 he continued his studies at the Sweelinck Conservatorium, Amsterdam. Since 1984, Mr. Franenberg

has been a member of the Rotterdam Philharmonic Orchestra. He holds a part time position there, which enables him to take part in performing with period instrument ensembles. Since 1988 he has been a member of the Orchestra of the 18th Century and since 1987 has been the contrabassist/violone player of the Netherlands Bach Society.



Lucy Fitz Gibbon
Soprano

Lucy Fitz Gibbon is a dynamic musician whose repertoire spans the Renaissance to the present. She believes that creating new works and recreating those lost in centuries past makes room for the multiplicity and diversity of voices integral to classical music's future. As such, Ms.

Fitz Gibbon has given U.S. premieres of rediscovered works by Baroque composers Francesco Sacati, Barbara Strozzi, and Agostino Agazzari, as well by 20th century composers including Tadeusz Kassern, Roman Palester, and Jean Barraqué. She has also worked closely with numerous others, workshoping and premiering works by a wide range of composers including John Harbison, Kate Soper, Sheila Silver, David Hertzberg, Reena Esmail, Roberto Sierra, Anna Lindemann, and Pauline Oliveros.

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



Susan Grace
Piano

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

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



Wynton Grant
Violin

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

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

2024 FESTIVAL ARTISTS



Devin Henderson Trumpet

Devin Henderson is a freelance trumpet player, producer, songwriter, and content creator out of San Diego, California. They have been the principal trumpet of the San Luis Obispo Symphony Orchestra since 2019 and have performed solos and features with artists and musicians across

California. Devin has earned a Master's Degree in trumpet performance from Arizona State University and two Bachelor's of Music degrees from California State University Long Beach. They studied with David Hickman, Rob Frear, and Chris Still.



David Hennessee Viola

David currently serves as principal violist for the San Luis Obispo Symphony, Opera San Luis Obispo, and Santa Maria Philharmonic. He studied viola at the University of Oklahoma where he won the Sutton Chamber Music Award, as well as Oklahoma's Buttram String Competition.

He has performed with the Oklahoma City Philharmonic, Philharmonia Northwest, and the Federal Way Symphony. Since 2002, David has taught British literature and composition at Cal Poly.



Alexander Hersh Cello

Having given his Carnegie Hall debut recital in 2022, Alexander Hersh has quickly established himself as one of the most exciting and creative talents of his generation. He frequently appears as soloist with major orchestras, including the Houston Symphony and the Boston Pops.

Hersh has performed on tour with Musicians from Marlboro and at festivals including Chamber Music Northwest, Caramoor, Ravinia, Music@Menlo, IMS Prussia Cove, Manchester, Perlman, Kneisel Hall, Lucerne, and NEXUS Chamber Music, for which he serves as co-Artistic Director. He performs on a G.B. Rogeri cello on generous loan from the Guarneri Hall Affiliate Artists program. In his spare time, he composes original music and makes short films that marry classical music with narratives. [Learn more at alexanderhersh.com](#)



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

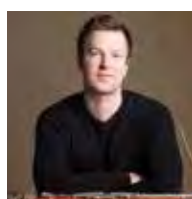
and a Master's degree at the New England Conservatory. While in Boston she performed with the Boston Philharmonic Orchestra, the Discovery Ensemble, A Far Cry, and collaborated with Daniel B. Romain and Ran Blake. She has spent summers performing at the Britt Festival, Britten-Pears Orchestra, Spoleto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



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](#)



Kristopher King Bassoon

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

and the woodwind trio Keyed Kontraptions. Kris has recently performed with Santa Rosa Symphony, Marin Symphony, Symphony San Jose, San Francisco Chamber Orchestra, and Berkeley Symphony. He is a graduate of the San Francisco Conservatory of Music, studying with Steve Paulson and Steve Braunstein. [Learn more at kingkristopher.com](#)



Elizabeth Koch Tiscione Oboe

Elizabeth has been Principal Oboe of the Atlanta Symphony since 2007. Liz is also Principal Oboe of the Grand Teton and Aspen Music Festivals and is a member of the Atlanta Chamber Players. She has performed with the orchestras of San Francisco, Philadelphia, St. Louis, and Baltimore,

as well as the Orpheus Chamber Orchestra. She serves on the faculty at Kennesaw State University and teaches privately. Liz studied at the Interlochen Arts Academy and Curtis Institute of Music.



Nicholas Koo Assistant Conductor

Nicholas Koo is a Korean-American conductor currently serving orchestras across the United States including the Minnesota Orchestra and the Utah Symphony. He made his Minnesota Orchestra Debut in their "Live at Orchestra Hall" series in March of 2024 and previous appearances

conducting the Colorado Symphony Association and the Civic Orchestra of Chicago. An awardee of the prestigious Solti Foundation U.S. Career Assistance Award, Nicholas also holds the 2024 Elizabeth Buecheri Solti Opera Residency. He was selected from over 300 international applicants for the Riccardo Muti Italian Opera Academy in Ravenna, Italy that culminated in a performance of Verdi's *Messa da Requiem*. He holds his masters and doctoral degrees from Northwestern University where his dissertation work resulted in a U.S. premiere of a new arrangement of Gustav Mahler's *Das Lied von der Erde*.

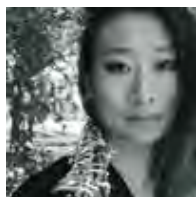
2024 FESTIVAL ARTISTS



Ryan Lawrence Choreographer

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

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



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. [Learn more at *lcdoublereeds.com*](#)



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. [Learn more at *aeolusquartet.com*](#)



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. [Learn more at *triosirenese.com*](#)



Alexis Meschter Violin

Alexis has performed as a soloist and chamber musician in North America and Europe. In 2018, Alexis joined the Buffalo Philharmonic Orchestra as their youngest member. In the summer of 2019, Alexis was invited to join the Central City Opera Orchestra as their concertmaster. He

moved to California in September 2019 and currently plays with the Pacific Symphony. Alexis studied at the Peabody Conservatory of the Johns Hopkins University in Baltimore and The Glenn Gould School of The Royal Conservatory of Music in Toronto with the renowned Russian violinist and teacher Victor Danchenko.



Mark Miller Trombone

Mark Miller is the Bass Trombonist with the San Luis Obispo Symphony and has played with groups all over California, including the San Bernardino Symphony, Redlands Symphony, Monterey Symphony, and San Diego Symphony. Mark currently teaches Low Brass at Pasadena

City College and Cal State San Bernardino. He has recorded at Sony, Warner Brothers, and other studios around Los Angeles. Mark earned Doctorate and Master's Degrees from the University of Southern California. He formerly taught Low Brass at Cal Poly SLO, where he also received his B.A. in Music. In addition to trombone, Mark is also a conductor at Cal State San Bernardino and the Orchestra Librarian for the San Bernardino and Redlands Symphony Orchestras.

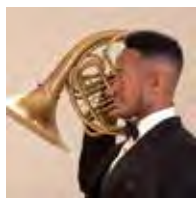


Jesse Morrison Viola

Jesse is currently in his fifth season as a member of the Calgary Philharmonic Orchestra. He teaches masterclasses and chamber music at Mount Royal University and through the Amici String Program. Recently awarded a grant from the Canada Council for the Arts, Jesse has

recorded his upcoming debut solo viola album, "Transitions", which includes a commission by composer Derek David for a new solo viola Partita. He has participated as artist in residence at the Capital City Concerts, Classical Music Institute, Chamberfest West, Concerts in the Barn, Continuum Concerts, Ottawa Chamberfest and NEXUS Chamber Music. Jesse holds degrees from the New England Conservatory, Glenn Gould School, and the University of Toronto.

2024 FESTIVAL ARTISTS



Adedeji Ogunfolu Horn

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

Previously he was a member of the San Antonio

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



Masa Ohtake Trombone

Masa serves as second trombonist of the Alabama Symphony Orchestra. He has performed as a guest musician with the Atlanta and Seattle Symphony Orchestras, the Atlanta Ballet Orchestra, and as Guest Principal with the Malaysian Philharmonic Orchestra. Masa

has spent his summers performing with the Artosphere Festival Orchestra, Bellingham Festival of Music, and Spoleto Festival USA. Born in Gifu, Japan, Masa grew up in Urbana-Champaign, Illinois and Lawrence, Kansas where his father and mother pursued their respective graduate studies. Masa is an S.E. Shires Artist.



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.



Anna Polonsky Piano

Anna Polonsky has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Saint Paul Chamber Orchestra, and many others. Anna has collaborated with the Guarneri, Shanghai, and Juilliard Quartets, and with such musicians as Mitsuko Uchida, Yo-Yo Ma, and Richard Goode.

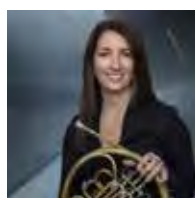
She has performed in Amsterdam's Concertgebouw, Vienna's Konzerthaus, Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls. She made her solo piano debut at the age of seven at the Special Central Music School in Moscow, Russia. She attended the Interlochen Arts Academy and holds a diploma from the Curtis Institute and a Master's Degree from the Juilliard School. In addition to performing, Anna is on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. [Learn more at annapolonsky.com](http://annapolonsky.com)



Sasha Potiomkin Clarinet

Sasha Potiomkin joined the Houston Symphony as bass clarinetist and clarinetist in 2012. He has performed with prestigious ensembles including the Cleveland Orchestra, New York Philharmonic, and Israel Philharmonic. As a soloist, Sasha has given recitals globally and premiered notable

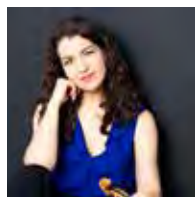
works such as *Twitch* by Nathan Daughtrey and *The Nail* by Robert Smith. A dedicated teacher, he has influenced aspiring clarinetists through master classes nationwide. Sasha joined the Moores School of Music at the University of Houston in 2021 as an Affiliate Artist and is also a Buffet Group and D'Addario artist and clinician.



Jaclyn Rainey Horn

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

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



Rannveig Marta Sarc Violin

Icelandic-Slovenian violinist Rannveig Marta Sarc is based in New York, where she enjoys a versatile freelance career as a performer and teacher. She has been featured as soloist with the Iceland Symphony, Slovene Philharmonic and Orchestra matutina, among others. As a chamber musician, Rannveig has appeared at festivals including Ravinia, NEXUS Chamber Music Chicago, Taos and OCM Prussia Cove. She commissioned and premiered six Icelandic duos for violin and viola as a member of Duo Freyja, which were released on an album by the same name. Rannveig holds Bachelor and Master of Music degrees from The Juilliard School, where she was a proud recipient of a Kovner Fellowship.



Sophie Shao Cello

Sophie received an Avery Fisher Career Grant at age 19, was a major prizewinner at the 2001 Rostropovich Competition, and a laureate of the XII Tchaikovsky Competition in 2002. She has appeared as a soloist with the American Symphony Orchestra and the BBC Concert

Orchestra. Sophie has performed at the Bard Music Festival, Chamber Music Northwest, Philadelphia Chamber Music Society, and at Union, Middlebury, and Vassar Colleges. She can be heard on EMI Classics, Bridge Records, and Albany Records, and recently released a double-CD set of the Bach Cello Suites. Sophie holds degrees from the Curtis Institute and Yale, and is a former member of Chamber Music Society Two at Lincoln Center.

2024 FESTIVAL ARTISTS



Ralph Skiano
Clarinet

Ralph Skiano currently serves as Principal Clarinetist of the Detroit Symphony Orchestra after serving in the same position in the Cincinnati Symphony Orchestra. He has also appeared as guest principal clarinetist of the Seattle Symphony and the Cleveland Orchestra.

Mr. Skiano has served on the faculties of several American colleges and conservatories, including the College of William and Mary, James Madison University, the Cincinnati College-Conservatory of Music, and Michigan State University. As a Buffet Group and Vandoren Artist, Ralph Skiano performs exclusively on Buffet Crampon clarinets and Vandoren reeds and mouthpieces.



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.



Annabelle Taubl
Harp

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

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



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



Michael Tiscione
Trumpet

Michael currently serves as Associate Principal Trumpet with the Atlanta Symphony. He also serves as Second Trumpet with both the Sun Valley and Bellingham Music festivals. He has also performed with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra,

Toronto Symphony, and Utah Symphony. Mr. Tiscione is a member of the Atlanta Symphony Brass Quintet and performs regularly with the Atlanta Chamber Players. He holds degrees from Indiana University and Northwestern University.



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



Alexander 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. [Learn more at alexanderwasserman.com](http://alexanderwasserman.com)

2024 FESTIVAL ARTISTS



Brandon Webb Percussion

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

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



Fei Wen Flute

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

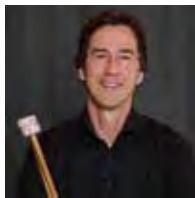
guidance of Michel Debost, and a Master's Degree from the Cincinnati College Conservatory of Music at the University of Cincinnati, where she studied with Dr. Bradley Garner. As an active freelance orchestral musician, Ms. Wen has performed with orchestras such as Baltimore Symphony Orchestra and Minnesota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



Anthony Wong Violin

Anthony is on the faculty of Hong Kong Baptist University. He served as Assistant Principal Violin for the Tulsa Philharmonic Orchestra and was a member of the Hong Kong Sinfonietta. He has participated in the Grand Teton and Waterloo festivals and is an active performer in both

classical and pops concerts. Anthony holds a Bachelor's degree from the Manhattan School of Music and a master's degree from Rutgers University, where he also pursued doctoral studies. He was the recipient of the Hong Kong Jockey Club Music and Dance Fund scholarship.



Shannon Wood Percussion

Shannon is the Principal Timpanist of the St. Louis Symphony. He previously held positions with the Grand Rapids Symphony and the Florida Philharmonic Orchestra and has performed with the orchestras of Auckland, Atlanta, Baltimore, Chicago, Cincinnati, Detroit, Philadelphia, San

Diego, St. Paul, San Francisco, Santa Cecilia, Seattle, and Singapore. His summer engagements have included Aspen, Aims, Colorado, Grand Teton, Eastern Sierra, Spoleto, and Tanglewood. Shannon is a New World Symphony fellow alumni and holds degrees from the University of Michigan and Temple University. He is also a composer and has been commissioned by orchestras, chamber groups and contemporary ensembles. He owns and operates malletshop.com and is endorsed by Zildjian, Remo, Freer Percussion and BMI.



Christopher Woodruff Trumpet

Christopher Woodruff serves the music community of California's Central Coast as director of bands at Cal Poly and as a conductor for the San Luis Obispo Symphony Youth Concert Orchestra. He also coaches brass ensembles and trumpet performance at the university. Prior to his time

in California, he conducted ensembles and played trumpet for orchestras, symphonic bands and brass bands in Illinois and Pennsylvania. Locally, he performs chamber music with community groups across the region, including as principal trumpet for the San Luis Obispo Master Chorale. Recent musical engagements have included performing for festivals in Ireland and Austria.



Fei Xie Bassoon

Fei was named principal bassoon of the Minnesota Orchestra in 2017. He served as principal of the Baltimore Symphony Orchestra from 2012-2017, having joined the orchestra as second bassoon in 2008. Previously, he was a member of the Houston Grand Opera Orchestra

and the Mansfield Symphony. He has performed as guest principal with the Houston Symphony and the Baltimore Chamber Orchestra, and has performed at several festivals including Sun Valley, Tanglewood, National Repertory Orchestra, Music Academy of the West, and Compos do Jordão in Brazil. A Chinese native, Fei is the son of renowned Peking Opera musicians. He holds degrees from the Oberlin Conservatory and Rice University.



Ko-ichiro Yamamoto Trombone

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

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



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2024 FESTIVAL ARTISTS



Jisun Yang
Violin

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

Institute of Chicago, as well as the G. D. Searle Competition. Her festival engagements have included the Music Academy of the West, La Jolla, Spoleto, and Bowdoin. Jisun holds degrees from the Cleveland Institute of Music and Oberlin College.



Stephanie Zyzak
Violin

Stephanie made her debut at the age of seven with Cincinnati's Starling Chamber Orchestra. She has performed as a soloist throughout Europe and has appeared at festivals including Marlboro, Caramoor, Ravinia, and the Four Seasons Chamber Music Festival. In addition,

Stephanie has collaborated with renowned artists such as Jonathan Biss, Kim Kashkashian, Ida Kavafian, Danny Phillips, Marcy Rosen, and Mitsuko Uchida, among many others. Stephanie studied with Miriam Fried and Mark Steinberg and performs on a 1778 Joseph and Antonio Gagliano violin, generously on loan from Ravinia's Stearns Music Institute. [Learn more at stephaniezyzak.com](http://stephaniezyzak.com)



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The Movement Arts Center is dedicated to presenting new creations created by a diverse group of choreographers headed by the Artistic Directors. Timely contemporary works and updated classics can be seen on the stages of San Luis Obispo. In addition we collaborate several times a year for performances in various venues including art galleries, outdoor settings, and at festivals throughout the state.

We believe that the gift of movement is meant to be shared. Each year the dancers of the Movement Arts Center bring modified participatory performances to underserved populations. Reaching out into the community speaks to the heart of arts and is not only a memorable experience for the audiences but also a treasured moment of the year for our organization.

Capitalizing on their professional backgrounds, each season Ryan and Maartje invite special guests to work with the collective in workshops, master classes, and choreography. These interactions not only benefit dancers but enhance audience's understanding of the art form from a national and international perspective. *Learn more at slomac.com*

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SLO Music Festival: Fall 2024

November 12-17, 2024

SLO Music Festival: Winter 2025

February 18-23, 2025

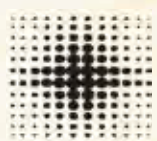
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Sibelius Piano Quintet

Harold J. Miossi CPAC, Cuesta College

Scott Yoo and the Festival Artists take you on a tour behind the music of this incredible piano quintet, performing examples and discussing what to listen for.

Sibelius – Piano Quintet in G minor

Scott Yoo, host

John Novacek, piano

Erik Arvinder / Claire Bourg, violin

Jesse Morrison, viola

Alexander Hersh, cello



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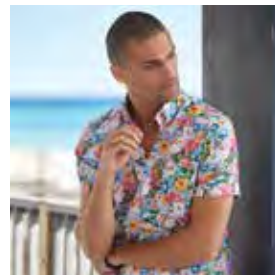
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Ko-ichiro Yamamoto Trombone Recital

Trinity Lutheran Church, Paso Robles

Ricardo Molla – *Nurya*

Mahler arr. Sauer – *Adagietto* from Symphony No. 5

Anthony Barfield – *Meditations of Sound and Light*

Anthony DiLorenzo – *Siren Song*

Sulek – *Sonata for Trombone and Piano (Vox Gabrieli)*

Ko-ichiro Yamamoto, trombone

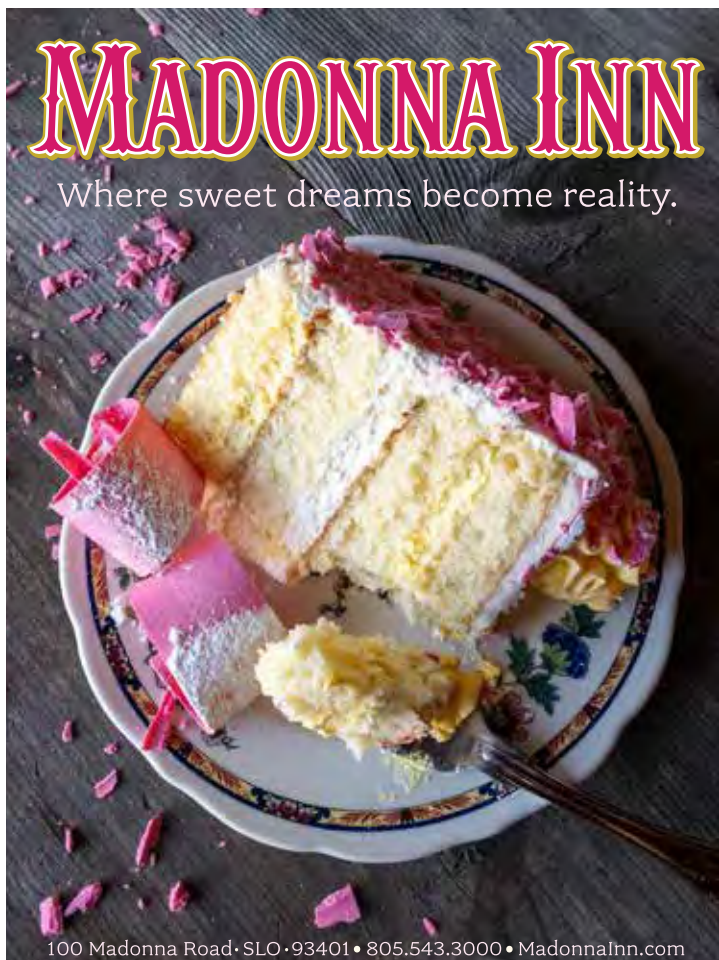
Chiao-Wen Cheng, piano

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FRIDAY

JULY
19

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

Chamber Concert 1

Haydn, Shostakovich, Yoo, Sibelius



ARTISTS

John Novacek
piano

Erik Arvinder
Claire Bourg
Steven Copes
Eunice Kim

Rannveig Marta Sarc
Jason Uyeyama
Jisun Yang
Scott Yoo
Stephanie Zyzak
violin

Maurycy Banaszek
Jessica Chang
Caitlin Lynch
Jesse Morrison
Jessica Oudin
viola

Ari Evan
Alexander Hersh
Sophie Shao
Dariusz Skoraczewski
Brian Thornton
cello

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

JOSEPH HAYDN

String Quartet in E-flat major, op. 64, no. 6, Hob. III:64 (1790)

Allegro
Andante
Menuet and Trio: Allegretto
Finale: Presto

Steven Copes, Rannveig Marta Sarc, violin
Caitlin Lynch, viola; Dariusz Skoraczewski, cello

DIMITRI SHOSTAKOVICH

Two pieces for Octet, op. 11

Prelude
Scherzo

Eunice Kim, Stephanie Zyzak, Jason Uyeyama, Jisun Yang, violin
Jessica Oudin, Jessica Chang, viola
Ari Evan, Brian Thornton, cello

SCOTT YOO

Piano Quartet, op. 1 (2024) [World Premiere]

Made possible by a generous
commission from **Patricia Kohlen**

John Novacek, piano; Scott Yoo, violin
Maurycy Banaszek, viola; Sophie Shao, cello

INTERMISSION

JEAN SIBELIUS

Piano Quintet in G minor, JS 159 (1890)

Grave—Allegro
Intermezzo: Moderato
Andante
Scherzo: Vivacissimo
Moderato—Vivace

John Novacek, piano
Erik Arvinder, Claire Bourg, violin
Jesse Morrison, viola; Alexander Hersh, cello

Performance is made possible by a generous contribution from **Edie & Bo Lycke**
Additional support provided by **Sensorio – Paso Robles**



PROGRAM NOTES

JOSEPH HAYDN (1732-1809)
String Quartet in E-flat major, op. 64, no. 6, Hob. III:64 (1790)



Joseph Haydn spent three-fourths of his life as a servant—yet, in his final decades, he had become an international celebrity. Haydn is perhaps the perfect encapsulation of the revolutionary eighteenth-century notion that people were not locked into hereditary roles, but rather could rise as high as their talent and effort might take them. It helped that his long-term employer, the Prince of Esterhazy, allowed Haydn to start selling his compositions to publishers (as long as he first satisfied his obligations as court composer). Moreover, Haydn had a knack for writing music that appealed to wide swaths of the public. Even while he still wore his employer’s livery, the clamor was rising for Haydn to come to London, where audiences were particularly wild for his music.

When Haydn traveled to England at last, he carried in his luggage the newly completed Opus 64 string quartets. Number 6 of the set, in E-flat major, was crammed full of compositional ingenuity. The first movement stretches a single melody in all sorts of directions, while the “Andante” is an exquisite interweaving of all four players. The minuet is a charmingly rustic dance, and the finale plays with intentional “wrong notes” and unexpected silences.

JEAN SIBELIUS (1865–1957)
Piano Quintet in G minor, JS 159 (1890)



In a concert program, the “date” given for a work usually reflects when it was composed, but it might indicate the publication year or when the piece premiered. In the case of Sibelius’s Piano Quintet in G minor, there are shockingly large gaps between those bits of data: Sibelius wrote the work in 1890 at age twenty-five, but in its first (partial) performance that year, just two movements were played. A second performance, late in 1890, presented only Movements 1 through 4. The complete quintet did not premiere until 1965, and the first publication of the score occurred almost three decades later, in 1993.

Why did it take so long to perform the whole quintet? Scholars suspect that nineteenth-century audiences were not quite ready for some of the experimental techniques that Sibelius had incorporated into the work—diverse elements that took even the performers some time to master. In fact, the 1890 performances presented only the movements that the players had had time to rehearse. Sibelius soon moved on to new compositions, and it was decades before there was revived interest in his early pieces. At last, however, we are able to appreciate the young composer’s inventiveness in the quintet’s ever-shifting variety.

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2,681
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18
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were moved

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SAT JUL
20
12:00 PM

MIDDAY MINI-CONCERT

Alex Wasserman Piano Recital

Trinity United Methodist Church, Los Osos

Debussy – *Suite Bergamasque*, L. 75

Rameau – *Gavotte et six doubles*

Rachmaninoff – *Selections for solo piano*

Balakirev – *Islamey: Fantasia Orientale*, op. 18

Alex Wasserman, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.

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SATURDAY

JULY
20

7:30 PM

Serra Chapel,
Shandon

Baroque in the Vines

Telemann & Bach

ARTISTS

**Festival Mozaic
Baroque Ensemble**

Scott Yoo
leader

Alice K. Dade
Marcia McHugh
flute

Maurycy Banaszek
viola

GEORG PHILIPP TELEMANN

Overture-Suite in G major "Les nations anciens et modernes," TWV 55:G4 (early 1700s)

Ouverture [Andante maestoso—Vivace]
Menuet I—Menuet II
Les Allemands anciens ("The Ancient Germans")
Les Allemands modernes (Viste) ("The Modern Germans [Fast]")
Les Suédois anciens ("The Ancient Swedes")
Les Suédois modernes (Viste) ("The Modern Swedes [Fast]")
Les Danois anciens ("The Ancient Danes")
Les Danois modernes (Viste) ("The Modern Danes [Fast]")
Les vieilles femmes ("The Old Women")

JOHANN SEBASTIAN BACH

Viola Concerto in E-flat major, BWV 169, 49, & 1053 (before 1720)

[Allegro]
Siciliano
Allegro

Maurycy Banaszek, viola

INTERMISSION

GEORG PHILIPP TELEMANN

Overture-Suite in F-sharp minor, TWV 55: fis1 (early 1700s)

Ouverture [Grave—Vivace]
Les plaisirs ("The Pleasures")
Angloise (Vivement) ("English")
La badinerie italienne (Viste) ("Italian Banter")
Loure
Menuet I—Menuet II [Doucement]
Courante
Le batelage ("Sleight-of-Hand")

JOHANN SEBASTIAN BACH

"Brandenburg" Concerto No. 4 in G major, BWV 1049 (1721)

Allegro
Andante
Presto

Alice K. Dade, Marcia McHugh, flute

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

PROGRAM NOTES

GEORG PHILIPP TELEMANN (1681-1767)

Overture-Suite in G major "Les nations anciens et modernes,"
TWV 55:G4 (early 1700s)



Apart from a Parisian visit when he was fifty-six years old, George Philipp Telemann lived virtually his entire life in German-speaking lands. In his mind's eye and ear, however, Telemann traveled the world, and he traversed through time as well. We can "hear" his powers of imagination in works such as the Overture-Suite in G major, subtitled "Les nations anciens et modernes," which was most likely composed

while he served the Saxon court of Sorau in 1705-08.

Telemann's "parade of nations" blends imagery of all sorts. The use of (imperfect) French for the movement titles, as well as the style of the "Ouvverture" and minuets, certainly evokes neighboring France. He references a long-standing "Quarrel of the Ancients and Moderns" by pairing different generations from the three named countries: Germany, Sweden, and Denmark. Each age group moves to a different dance style: the old Germans perform a slow march, while their "modern" counterparts perform a faster march. The old Swedes are portrayed by a sarabande; the younger are given a bourrée. The old Danes are depicted by a slow gavotte; a faster, busier version evokes the youngsters. In a last-minute surprise, Telemann's "Old Women" seem to moan and groan through an unexpected (and funny) conclusion.

TELEMANN

Overture-Suite in F-sharp minor, TWV 55: fis1 (early 1700s)

Telemann's widowed mother did everything in her power to keep her son from pursuing an ignominious career as a (gasp!) musician, forbidding him to study the subject and confiscating his musical instruments. Still, he practiced and composed in secret, and although he went to Leipzig University ostensibly to study law, his "musical identity" was revealed when his roommate discovered some of his sheet music. Telemann soon plunged full-tilt into music-making, drawing the ire of the city's music director Johann Kuhnau because Telemann's classmates flocked to join his ensembles rather than singing in the older man's choir.

Kuhnau must have breathed a sigh of relief when his young rival traveled to Sorau to assume his first professional post. Count Erdmann II had a taste for French instrumental music, and Telemann later estimated that he wrote some two hundred "ouverture-suites" for his employer. The Overture-Suite in F-sharp minor is likely to date from this time, and it may have been intended to honor the count's recent trip to France and Italy with its numerous references to dances and activities of the two countries, plus a nod to England as well. Its continual variety ranges from echo effects to breathless perpetual motion.

JOHANN SEBASTIAN BACH (1685-1750)

Johann Sebastian Bach-Viola Concerto in E-flat major, BWV 169, 49, & 1053 (before 1720)



Although Johann Sebastian Bach's twenty children would seem to be a prolific number, that achievement pales in comparison to his compositional output. Bach was not a true prodigy as a composer—he did not start until his mid-teens—but once he had begun to write, he never stopped until his eyesight failed about a year before his death. However, just as the younger Bach offspring surely wore

hand-me-downs from older siblings, Bach recycled portions of previous compositions many times over his career, weaving them into "new" works in various ways. In numerous cases, the older pieces have not survived—but musicologists, in the manner of archeologists, have been able to reconstitute several "lost" compositions by pulling away newer material to reveal the original structure.

This type of restoration process produced the Viola Concerto in E-flat major, reconstructed in 1996 with extractions from Bach's Harpsichord Concerto (BWV 1053), two movements from the cantata *Gott soll allein mein Herze haben* (BWV 169), and a sinfonia from the cantata *Ich geh und suche mit Verlangen* (BWV 49). Both the range and the melodic figuration of the resulting concerto suit the viola very well, making this a welcome "re"-addition to the viola repertory.

BACH

"Brandenburg" Concerto No. 4 in G major, BWV 1049 (1721)

Despite the "Brandenburg" Concertos' familiarity, they are very puzzling works. They were a gift to the Margrave of Brandenburg who, after meeting Bach two years earlier, had expressed "willingness to accept some pieces" by Bach. But the closing line of Bach's inscription reads, "... there is nothing I so much desire as to employ myself more worthily in your service"—was Bach angling for a job in the Margrave's court? If so, why did Bach not send "playable" music? (The Margrave had only a six-piece orchestra, insufficient for the concertos' demands.) The gift languished, unplayed, in the Margrave's library; the set was appraised at only twenty-four Groschen when the Margrave died. Fortunately, one of Bach's pupils, Johann Philipp Kirnberger, purchased the score and gave it to his pupil, Princess Anna Amalia, who preserved the work in her own extensive library—thus protecting the Brandenburg Concertos for posterity and eventual rediscovery.

The fourth of the concertos contains its own mystery: what on earth did Bach mean by labeling two of the parts "fiauti d'echo"? Much ink has been spilled in arguing whether to use flutes or recorders. Either way, the concerto is a lively, agreeable piece that just "works."



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SUN JUL
21
2:00 PM



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Selections to be announced from the stage. There will be one 20-minute intermission.

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FAMILY CONCERT

Peter and the Wolf

Harold J. Miossi CPAC, Cuesta College

Prokofiev – *Peter and the Wolf*, op. 67

Festival Mozaic Orchestra

Movement Arts Center

Nicholas Koo, conductor

Ryan Lawrence, choreographer & narrator

Laina Babb, costume designer

Zach Hubbard, lighting designer



This concert is open for all ages and will last under one hour without an intermission. Special thanks to the San Luis Obispo Symphony for providing the Instrument Petting Zoo in the courtyard.

*Performance is made possible by a generous contribution from
Ann & David Lawrence*



FESTIVAL BRASS QUINTET

Boatzart

Baywood Park Pier

Paul Dukas – *Fanfare* from *La Peri*

Kevin McKee – *Escape*

Anthony Barfield – *Gravity*

Samuel Scheidt arr. Reynolds – Centone No. 5

Anthony DiLorenzo – Tango No. 1

Leonard Bernstein arr. Gale – Selections from *West Side Story*

Mozart arr. Mills – Rondo (from Horn Quintet, K. 407)

Adedeji Ogunfolu, horn

Michael Tiscione / Jack Brndiar, trumpet

Ko-ichiro Yamamoto / Hakeem Bilal, trombone

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CASS | WINERY

MON JUL
22
5:30 PM

NOTABLE ENCOUNTER DINNER

Mendelssohn Sextet

Cass Winery, Paso Robles

Scott Yoo and the Festival Artists take you on a tour into this incredible piece of music, followed by a gourmet three-course dinner on the Cass veranda.

Scott Yoo, host
Anna Polonsky, piano
Eunice Kim, violin
Maurycy Banaszek / Jessica Oudin, viola
Dariusz Skoraczewski, cello
Susan Cahill, bass



Special thanks to Steinway of Los Angeles for providing the use of tonight's beautiful concert grand piano.

Performance is made possible by a generous contribution from the Rawlings Family in Memory of Linda & Roy Rawlings

Festival Mozaic gratefully acknowledges the lives and legacies of Linda & Roy Rawlings, whose passion for music and dedication to the arts have left an indelible mark on our community.



TUE JUL
23
12:00 PM

MIDDAY MINI-CONCERT

Robert deMaine & John Novacek

United Methodist Church, San Luis Obispo

Valentini – Sonata in E major
Franck – Sonata

Robert deMaine, cello
John Novacek, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.

Performance is made possible by a generous contribution from Cynthia Johnson-George & Roger George

TUESDAY

JULY
23

4:00 PM

Templeton
Performing Arts
Center

Chamber Concert 2

Beethoven, Farrenc, Seeger, Mendelssohn



ARTISTS

Noam Elkies
Susan Grace
Anna Polonsky
piano

Erik Arvinder
Steven Copes
Eunice Kim
Rannveig Marta Sarc
Stephanie Zyzak
violin

Maurycy Banaszek
Jessica Chang
Jessica Oudin
viola

Alexander Hersh
Sophie Shao
Dariusz Skoraczewski
cello

Susan Cahill
Robert Franenberg
bass

3:00 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

LUDWIG VAN BEETHOVEN

Piano Trio in G, op. 121a, "Kakadu" Variations (1803; rev. 1816)

Introduzione: Adagio assai—

Thema: Allegretto—

Variations I–X—

[Rondo (Var. XI)]

Noam Elkies, piano; Stephanie Zyzak, violin; Sophie Shao, cello

LOUISE FARRENC

Bass Quintet in E-flat major (from Nonet, op. 38) (after 1849)

Adagio—Allegro

Andante con moto

Scherzo vivace

Adagio—Allegro

Rannveig Marta Sarc, Erik Arvinder, violin

Jessica Chang, viola; Alexander Hersh, cello; Robert Franenberg, bass

INTERMISSION

RUTH CRAWFORD SEEGER

Violin Sonata (1926)

Vibrante, agitato—Andante

Buoyant

Mistico, intenso—

Allegro

Steven Copes, violin; Susan Grace, piano

FELIX MENDELSSOHN

Piano Sextet in D major, op. 110 (1824)

Allegro vivace

Adagio

Menuetto: Agitato—Trio

Allegro vivace—Allegro con fuoco

Anna Polonsky, piano; Eunice Kim, violin

Maurycy Banaszek, Jessica Oudin, viola

Dariusz Skoraczewski, cello; Susan Cahill, bass

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



PROGRAM NOTES

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in G, op. 121a, "Kakadu" Variations (1803; rev. 1816)



One of the hit movie *Barbie*'s earliest jokes was its spoof of the magnificent Strauss tone poem that Stanley Kubrick also used at the start of *2001: A Space Odyssey*. Similarly, every generation has melodies that "everyone knows"; for years, citizens in Vienna remembered a goofy song "Ich bin der Schneider Kakadu" ("I am the Tailor Cockatoo") from a 1794 German *Singspiel*. Almost a

decade later, around 1803, Beethoven decided to borrow that naïve tune for a set of variations. He did not succeed in publishing the resulting piano trio at that point, but he returned to the score to make revisions in 1816, telling a friend it was "one of my early works, but not one of the reprehensible ones." Clearly, he felt audiences would still know the tune—and that was also true in 1824, when the trio was published at last.

In that 1824 publication, Beethoven played a joke: the title read simply *Adagio, Variations, and Rondo*, giving no hint of the borrowed theme. Early audiences surely laughed out loud after the grandiose "Introduzione" yielded to the trivial "Kakadu" melody. Listeners today still enjoy Beethoven's ingenious interweaving of the three players through the course of the variations.

LOUISE FARRENC (1804-1875)

Bass Quintet in E-flat major (from Nonet, op. 38) (after 1849)



Throughout the second half of the nineteenth century, anyone enrolled in a piano class at the Paris Conservatory would practice the 30 *Études* by L. Farrenc. That "L" stood for "Louise" Dumont Farrenc, who was a rarity among nineteenth-century European women: she grew up in a family that *encouraged* her to pursue her musical talents. The Dumonts saw to it that she was trained both in piano and in

composition—and it is small wonder that she was accepted at the Paris Conservatory at age fifteen. She returned to the Conservatory at age thirty-eight as a piano professor, thus becoming the first (and only) woman to hold a permanent post there before the twentieth century. Farrenc taught for more than thirty years, celebrated not only as an instructor but as a composer.

Farrenc gradually began to expand her compositional ambitions, which ranged to several symphonies. Along the way, she wrote a much-admired Nonet in 1849, comprised of five wind instruments and four strings. At some later point, she rescored it for two violins, a viola, a cello, and a bass, but never had it performed. In 2021, however, the Quintet in E-flat was published at last; it lives up fully to the better-known Nonet.

RUTH CRAWFORD SEEGER (1901-1953)

Violin Sonata (1925-6)



We have Henry Cowell to thank for prodding Ruth Crawford into believing she *could* succeed as a modernist composer. He arranged for performances of her works and he urged her to study with Charles Seeger, a renowned Ultramodernist. Her career received a welcome boost in 1930 when she became the first woman to win a Guggenheim Fellowship in musical composition, and Cowell ensured that

the product of that year abroad, the *String Quartet 1931*, was published. Crawford's life soon changed, however: she married Seeger, becoming a stepmother and then a mother. Although her compositional activities came to a halt, she participated in Depression-era efforts to preserve and promote American folk music, an interest she shared with her stepson Pete and her children Mike and Peggy.

We have Vivian Fine to thank for our ability to hear Crawford's Violin Sonata. The sonata had received much-applauded performances in 1927 and 1928—but Crawford burned the score in 1932, for reasons she never explained. Fifty years later, Fine—who had been Crawford's pupil—found the only copy of the sonata in her basement. A "re-premiere" soon followed, and Crawford's Violin Sonata has been a welcome addition to the early modernist repertory ever since.

FELIX MENDELSSOHN (1809-1847)

Piano Sextet in D major, op. 110 (1824)



If you were a music-lover living in Berlin in the 1820s, you would have pulled every string you could to get an invitation to the twice-a-month private concerts in the large summer house owned by the Mendelssohn family. Several hundred people would attend these informal performances played by professional musicians, sometimes featuring standard repertory by well-known composers, and

sometimes works newly composed by two precocious children of the family, young Felix and his sister Fanny. The two prodigies were able to test all sorts of approaches, bringing their compositional skills to a high level.

This environment would have seemed the logical opportunity to premiere the Sextet in D, composed in 1824, when Felix Mendelssohn was only fifteen. However, the surviving score in his handwriting shows no signs of having been used, and the work was not published until 1868, long after his death in 1847. It may simply have been an experiment that he never heard played—which is a pity, for it is a very charming work. It is somewhat "piano-heavy"—occasionally described as a "mini-concerto"—but the unusual supporting ensemble of a violin, two violas, a cello, and a double bass produces a rich and resonant accompaniment.

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WED JUL
24
12:00 PM

MIDDAY MINI-CONCERT

Fei Xie Bassoon Recital

Community Presbyterian Church, Cambria

Böddecker – Sonata Soprano "La Monica" with Fei Wen, flute

Bitsch – Concertino for Bassoon and Piano

Françaix – *Divertissement*

Tchaikovsky – Nocturne, Op.19 No. 4

Torriani – Divertimento on a theme from
Donizetti's *Lucia di Lammermoor*

Fei Xie, bassoon

Chiao-Wen Cheng, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.

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WEDNESDAY

JULY
24

7:30 PM

Chamber Concert 3

Gabrieli, Glinka, Ravel, Mozart

Mission San Luis
Obispo de Tolosa

ARTISTS

Alice K. Dade, Marcia McHugh
flute

Elizabeth Koch Tiscione
Xiaodi Liu
oboe

Ralph Skiano
clarinet

Conrad Cornelison, Fei Xie
bassoon

Lisa Bergman, Lisa Conway
Adedeji Ogunfolu, Jaclyn Rainey
horn

Jack Brndiar, Devin Henderson
Michael Tiscione, Chris Woodruff
trumpet

Hakeem Bilal, Mark Miller
Masa Ohtake
Ko-ichiro Yamamoto
trombone

Annabelle Taubl
harp

Claire Bourg, Steven Copes
Eunice Kim, Rannveig Marta Sarc
Jason Uyeyama, Jisun Yang
Scott Yoo, Stephanie Zyzak
violin

Caitlin Lynch, Jesse Morrison
Jessica Oudin
viola

Ari Evan, Robert deMaine
Sophie Shao
cello

Susan Cahill, Robert Franenberg
bass

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

GIOVANNI GABRIELI

Sacrae symphoniae (1597): *Canzon per sonar primi toni a 8*, Ch. 170

Michael Tiscione, Jack Brndiar, Chris Woodruff, Devin Henderson, trumpet
Ko-ichiro Yamamoto, Masa Ohtake, Mark Miller, Hakeem Bilal, trombone

MIKHAIL GLINKA

Septet in E-flat major (c. 1823)

Adagio maestoso—Allegro moderato
Adagio non tanto

Menuetto
Rondo: Allegro

Elizabeth Koch Tiscione, oboe; Fei Xie, bassoon; Jaclyn Rainey, horn;
Claire Bourg, Eunice Kim, violin; Robert deMaine, cello; Susan Cahill, bass

MAURICE RAVEL

Introduction and Allegro (1905)

Annabelle Taubl, harp; Marcia McHugh, flute; Ralph Skiano, clarinet;
Steven Copes, Jason Uyeyama, violin; Jessica Oudin, viola; Sophie Shao, cello

INTERMISSION

GIOVANNI GABRIELI

Sacrae symphoniae (1597): *Canzon per sonar septimi toni a 8*, Ch. 172

Michael Tiscione, Jack Brndiar, Chris Woodruff, Devin Henderson, trumpet
Ko-ichiro Yamamoto, Masa Ohtake, Mark Miller, Hakeem Bilal, trombone

WOLFGANG AMADEUS MOZART

Divertimento in D Major, K. 131 (1772)

Allegro
Adagio
Menuetto I

Allegretto
Menuetto II

Finale: Adagio—Allegro molto—Allegro assai

Alice K. Dade, flute; Xiaodi Liu, oboe; Conrad Cornelison, bassoon
Jaclyn Rainey, Lisa Conway, Adedeji Ogunfolu, Lisa Bergman, horn
Scott Yoo, Rannveig Marta Sarc, Stephanie Zyzak, Jisun Yang, violin
Caitlin Lynch, Jesse Morrison, viola; Ari Evan, cello; Robert Franenberg, bass

Performance is made possible by a generous contribution from **Marti Lindholm & Allan Smith**
Additional support provided by **Hotel San Luis Obispo** and the **City of San Luis Obispo**
Festival Mozaic gratefully acknowledges the life and legacy of Daniel Hawthorne,
whose passion for music and dedication to the arts have left an indelible mark on our community.

PROGRAM NOTES

GIOVANNI GABRIELI (c. 1554/7–1612)

Selections from *Sacrae symphoniae* (1597)



History tells us that Alan Dower Blumlein—an electrical engineer employed at EMI Records— invented stereophonic sound about ninety years ago. His innovation had a huge impact on recordings from 1933 onward, of course, but the concept of true stereo sound actually stretches back hundreds of years earlier. One of the most celebrated environments to offer that spine-tingling effect was the ancient St. Mark's

Basilica in Venice. It was equipped with *two* organs and *two* choir lofts, allowing composers to split the singers on each side of the church. This "polychoral" scoring produced marvelous sensations for the congregation: the half-choirs performed in alternation, presented echo effects, and joined forces to sing in powerful combinations.

In the 1580s and 1590s, composer Giovanni Gabrieli created pieces that were even more magnificent by adding wind instruments to the sound possibilities. He published a large number of these compositions in *Sacrae symphoniae*, and some of the pieces were scored *only* for instruments; the groupings in these instrumental "canzonas" and "sonatas" ranged from eight to fifteen players. Tonight's selections feature four trumpets and four trombones, standing in for the cornetti and sackbuts of Gabrieli's era—and still producing the electrifying "stereo" effects that he showcased.

MIKHAIL GLINKA (1804–1857)

Septet in E-flat major (c. 1823)



The later nineteenth century saw the rise of five composers who evoked a "Russian" spirit in their music; of the five, Rimsky-Korsakov and Mussorgsky are the most familiar names today. A newspaper critic, reviewing an 1867 "Slavic Concert" that the five jointly presented, coined their now-famous nickname, "The Mighty Handful." However, the concert also featured music by an older composer, Mikhail Glinka.

The younger men viewed Glinka as their musical forebear, since he had interwoven Russian characteristics into his compositions some forty years earlier.

Glinka, who had died a decade before the "Slavic Concert," was best known for his operas *A Life for the Tsar* and *Ruslan and Lyudmila*. He himself was dismissive of pieces from his youth, when he felt he was "musically ignorant." However, his manuscripts survived in a Russian archive, and for the centennial of his passing, a scholar completed and published the long-forgotten Septet in E-flat from the early 1820s. Glinka's dismissal of the work may have been due to its older Classical style (in contrast to the Romantic approach that dominated the nineteenth century). There is much to admire in the Septet's varied tone colors and contrasting moods, not to mention the Russian nationalism of the folklike second movement.

MAURICE RAVEL (1875–1937)

Introduction and Allegro (1905)



We often believe that composers should write music as the spirit leads them—that art should be "for art's sake"—but outstanding works may result even from commercial impulses. Ravel's *Introduction and Allegro* is one example: it exists because of the competition between rival harp manufacturers, Érard and Pleyel. Érard had the edge because it supplied harps to the prestigious Paris Conservatory. When Pleyel developed a

chromatic harp model—and persuaded the Brussels Conservatory to offer an instructional course in the instrument—the firm also commissioned Debussy to write a work featuring the new instrument's capabilities. *Danse sacrée et danse profane* (1904) was the result, and Érard clearly felt that the gauntlet had been thrown, since they immediately asked Ravel to write a new work to feature *their* harp.

Anxious to finish the commission before a summer canal cruise, Ravel devoted a "week of continuous work and three sleepless nights" to the septet, consisting of a string quartet, flute, clarinet, and of course harp. Parallel harmonies in the winds present an almost eerie opening, quickly warmed by the strings and then transformed by the harp. Two main themes intertwine in various supple combinations, and the overall result is magical.

WOLFGANG AMADEUS MOZART (1756–1791)

Divertimento in D Major, K. 131 (1772)



Mozart was ahead of his time when he wrote the Divertimento in D Major, K. 131, because he called for the four French horns to perform things that were simply not possible on the valveless "natural" horn. It would not be until the nineteenth century, when the modern horn with valves was developed, that this divertimento would be readily playable. We do not know what possessed Mozart to write the piece in such a

daring way in June 1772, but the relatively large ensemble (flute, oboe, bassoon, horns, and strings) suggests it was intended for a grand affair, possibly in honor of the new Archbishop of Salzburg. However, it is very possible that the unsuitable horn writing led to disaster. Historian Erik Smith speculates that a "wildly out of tune" performance might have been the first misstep in Mozart's unhappy relationship with his new archbishop.

Today, however, we are able to enjoy the divertimento in its full splendor. Mozart uses ever-changing instrumental groupings for internal variety within the six-movement structure. Unusually, the first minuet contains *three* trios, including one for horns by themselves—a passage that must have been painful in 1772, but which offers considerable pleasure today.



Festival Mozaic is proud to partner with the SLO Film Festival and Kim Family Foundation to present two film screenings during the 2024 SLO Summer Music Festival.



Chevalier

MON, JULY 22, 2:00 PM

Palm Theatre, San Luis Obispo

**SLO
FILM
FEST**

*Presented in partnership with the
San Luis Obispo International
Film Festival*



Courtesy: Wolftone LLC

Earl.

FRI, JULY 26, 2:00 PM

Palm Theatre, San Luis Obispo



*Presented in partnership with the
Andrew B. Kim and Wan Kyun Rha Kim
Family Foundation, Inc.*



MIDDAY MINI-CONCERT

Alexander Hersh Cello Recital

Patty Boyd Concert Hall, Allan Hancock College

Debussy – Sonata in D minor for cello and piano

Webern – Two Pieces for cello and piano

Alexander Hersh – *Moon Music* for solo cello

Wiancko – Sonata No. 1 "Shifting Baselines" for cello and piano

Alexander Hersh, cello

Susan Grace, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.



*Performance is made possible by a generous contribution from
Ruth Lynn & Hank Sobel*



NOTABLE ENCOUNTER INSIGHT

Tchaikovsky Souvenir de Florence

Madonna Inn, San Luis Obispo

Scott Yoo and the Festival Artists take you on a tour behind the music of Tchaikovsky's sublime sextet for strings.

Tchaikovsky – *Souvenir de Florence*, op. 70

Scott Yoo, violin & host

Erik Arvinder, violin

Maurycy Banaszek / Caitlin Lynch, viola

Robert deMaine / Alexander Hersh, cello

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



SPECIAL GUEST ARTIST

Tim Bluhm & The Coffis Brothers with Melody Klemin

Dana Adobe Cultural Center, Nipomo

Tim Bluhm

Singer-songwriter Tim Bluhm is the frontman for the now-iconic band Mother Hips. With the band, Bluhm helped to define a new breed of California soul with nine studio albums over two-and-a-half decades. They've shared bills with everyone from Johnny Cash to Wilco and the Black Crowes along the way.

The Coffis Brothers

The Coffis Brothers pride themselves on their honest, heartfelt roots-rock sound, with an emphasis on the roots. Raised in Santa Cruz, their musician mother instilled in them an appreciation for energetic, catchy songs focusing on melody, mood, and message. Along with Tim Bluhm as their producer, they released their first album *Turn My Radio Up* in 2022.

Selections to be announced from the stage. There will be one 20-minute intermission.

Performance is made possible by a generous contribution from **Leonard Jarrott** and the **Frederick Law Firm**
Additional support provided by **KCBX** and the **County of San Luis Obispo**





MIDDAY MINI-CONCERT

Susan Grace & John Novacek

Harold J. Miossi CPAC, Cuesta College

Brahms – Hungarian Dances Nos. 1, 4 and 5
(arr. for piano four-hands)

Novacek – Impromptu on 'Esterllita'

Novacek – Two Rags

J.S. Bach – Variation No. 25 from *Goldberg Variations*

Gamer – *From the Gardens of the West*

Rachmaninoff – Suite No. 2 for two pianos, III. Romance

Milhaud – Brazileira from *Scaramouche*

Susan Grace, piano

John Novacek, piano

All Midday Mini-Concerts last about one hour and are performed without an intermission.

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FRIDAY

JULY
26

7:30 PM

Harold J. Miossi
CPAC, Cuesta
College

Chamber Concert 4

Rossini, Kim, Granados, Tchaikovsky



ARTISTS

Lucy Fitz Gibbon
soprano

Susan Grace
John Novacek
Anna Polonsky
piano

Annabelle Taubl
harp

Brynn Albanese
Erik Arvinder
Claire Bourg
Steven Copes
Jason Uyeyama
Anthony Wong
Jisun Yang
Scott Yoo
violin

Maurycy Banaszek
Jessica Chang
Caitlin Lynch
Jesse Morrison
Jessica Oudin
viola

Robert deMaine
Ari Evan
Alexander Hersh
Sophie Shao
Dariusz Skoraczewski
cello

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

GIOACHINO ROSSINI

Overture to *The Barber of Seville* (1816; arr. Czerny/ Patrick)

Allegro: Très rythmé
Romance: Andante très doux
Final: Très animé

Susan Grace, John Novacek, Anna Polonsky, piano

EARL KIM

Where Grief Slumbers (1982; arr. 1990)

Listen to it rain
from Drunken Boat
It's raining
Ophelia

The Farewell
The Departure
The girl with orange lips

Lucy Fitz Gibbon, soprano

Steven Copes, Brynn Albanese, Jason Uyeyama, Anthony Wong, violin
Jessica Oudin, Jessica Chang, viola, Sophie Shao, Dariusz Skoraczewski, cello
Annabelle Taubl, harp

ENRIQUE GRANADOS

Piano Quintet in G minor, op. 49 ("Madrid" version) (1895)

Allegro
Allegretto quasi andantino
Largo—Molto presto

Anna Polonsky, piano; Claire Bourg, Jisun Yang, violin
Jesse Morrison, viola; Ari Evan, cello

INTERMISSION

PYOTR TCHAIKOVSKY

Souvenir de Florence, op. 70 (1890; rev. 1892)

Allegro con spirito
Adagio cantabile e con moto—Moderato—Tempo I
Allegretto moderato
Allegro vivace

Scott Yoo, Erik Arvinder, violin; Maurycy Banaszek, Caitlin Lynch, viola
Robert deMaine, Alexander Hersh, cello

Performance made possible by exclusive underwriting support from Libbie Agran and Barbara Renshaw



PROGRAM NOTES

GIOACHINO ROSSINI (1792-1868)

Overture to *The Barber of Seville* (1816; arr. Czerny/ Patrick)



On the 20th of February, 1816, Gioachino Rossini was a very unhappy composer. His new opera, *The Barber of Seville*, was falling apart before his eyes. The under-rehearsed singers were missing their cues. One character tripped and had to sing his aria with a bloody nose. Fans of an earlier opera by Paisiello that was based on the same story booed loudly throughout the production. During the Act I

finale, a cat wandered on stage and refused to leave. As it meowed, the crowd started meowing back, and the evening ended with the audience chanting Paisiello's name. Despite this disastrous premiere, the courageous singers sang it again the next night—and *this* time, it was a hit.

The Barber of Seville had been composed remarkably quickly: Rossini signed the contract barely two months before the premiere. Perhaps because of his need for haste, the overture was not *quite* as new as the rest of the music for the comedy; in fact, Rossini had already used it as the overture for three previous operas (all presented in other cities). In fact, he might have kept recycling it, had *The Barber of Seville* not proved to be such a hit. Nevertheless, it is an excellent overture, making it an appealing work for tonight's six-hand arrangement.

EARL KIM (1920–1998)

Where Grief Slumbers (1982; arr. 1990)



It is likely that very few composers holding endowed professorships at Harvard University were born to Korean immigrant parents who supported their family by picking fruit and vegetables in the fields surrounding Dinuba, California. Yet, that was the career arc for Earl Kim, who, as a young child, was given free piano lessons for years by two generous musicians, thereby launching his music

vocation. He then became the mentor for numerous younger musicians during his fifteen years at Princeton and twenty-three at Harvard.

Kim's compositions are cherished by a wide array of celebrated performers, but he especially loved writing for the voice. Supported by a grant from the National Endowment for the Arts, he set several poems about the sad fate of *Hamlet's* Ophelia. Kim explained:

Apollinaire's poem, 'It's raining,' in which the words form delicate chains of raindrops, and a verse from Rimbaud's, 'Le bateau ivre,' translated by Beckett—'I have dreamt the green nights drifts of dazzled snow'—were the two initial sources of inspiration which resulted in the song cycle *Where Grief Slumbers*. Images of rain, snow, sea, and the calm black waters of the river that cradles Ophelia are coupled with reflections on departure and farewells.

ENRIQUE GRANADOS (1867–1916)

Piano Quintet in G minor, op. 49 ("Madrid" version) (1895)



A German torpedo cut short the life of Enrique Granados. He was returning to Europe after a successful visit to the United States, where his opera *Goyescas* had premiered and where he had given a command performance for the president. The force of the impact threw many passengers into the English Channel, and Granados drowned while trying (unsuccessfully) to save his wife. Posterity

thereby lost an outstanding pianist, who performed with Camille Saint-Saëns and Pablo Casals; a notable educator, who founded the Academia Granados, still operating under the name Academia Marshall; and, of course, a talented composer.

The Academia was soon celebrated for its chamber-music training, which was a particular interest of Granados in his own career. It is not surprising that his compositional portfolio contains sixteen chamber works, and—since he was a pianist—it is equally unsurprising that thirteen of them include a piano. What is surprising is the fact that *none* of them were published in his lifetime. In fact, the Piano Quintet in G minor was not issued until 1973. However, we know that Granados heard the work in January 1895, in the glamorous Salón Romero; he called it "the greatest triumph of his career."

PYOTR TCHAIKOVSKY (1840-1893)

Souvenir de Florence, op. 70 (1890; rev. 1892)



After visiting Italy to view a production of his opera *The Queen of Spades*, Tchaikovsky brought home an unusual memento: the *Souvenir de Florence* for string sextet. Rather than quoting any actual Italian music, Tchaikovsky evoked the country's warm, sunny environment. He also relished the challenge of treating the six strings equally, declaring, "I definitely do not want to write just any old tune

and then arrange it for six instruments. I want a sextet—that is, six independent voices, so that it can never be anything but a sextet."

Tchaikovsky applied his customary rich diversity of effects: after a sweeping first theme, the opening movement's lyrical second theme resembles a singing voice; full chords and running strands of pizzicato (plucked) notes fill the "Adagio" movement; and passages in the third movement have the flavor of a Russian folk song. The "Allegro vivace" employs a vigorous two-against-three pulsation under another folklike tune, and that melody returns later in the movement for a brilliant multi-layered fugal conclusion. After the work's 1892 premiere, Tchaikovsky rejoiced in the result, telling his brother: "What a sextet—and what a fugue at the end—it's a pleasure. [It's] awful, how pleased I am with myself!"

SATURDAY

JULY
27

7:30 PM

Performing Arts
Center, SLO

Festival Mozaic Orchestra

Mozart, Wagner, Beethoven



ARTISTS

Festival Mozaic
Orchestra



Scott Yoo
conductor



Sarah Traubel
soprano

See page 57
for a complete list of
Orchestra members

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

WOLFGANG AMADEUS MOZART

Overture to *Die Zauberflöte* (*The Magic Flute*), K. 620 (1791)

RICHARD WAGNER

Fünf Gedichte für eine Frauenstimme, WWV 91 ("*Wesendonck Lieder*") (1857-58)

Der Engel (The Angel)
Stehe still! (Stand Still!)
Im Treibhaus (In the Hothouse)
Schmerzen (Sorrows)
Träume (Dreams)

Sarah Traubel, soprano

INTERMISSION

LUDWIG VAN BEETHOVEN

Symphony No. 5 in C minor, Op. 67 (1808)

Allegro con brio
Andante con moto
Scherzo: Allegro
Allegro

Performance made possible by exclusive underwriting support from **Sharon Harris & Dennis Schneider**
Additional support provided by **Shirley & Michael Ritter** and **Mercedes-Benz of San Luis Obispo**

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756-1791)

Overture to *Die Zauberflöte* (*The Magic Flute*), K. 620 (1791)



Mozart loved opera, and he lavished a great deal of care on his theatrical compositions. He told his father, "I like an aria to fit a singer as perfectly as a well-made suit of clothes."

Unsurprisingly, Mozart is celebrated for many of his Italian-language operas, especially the "big three" written with the poet Lorenzo da Ponte: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*. Yet, all through his career,

Mozart also composed Singspiels in his native German language, starting with (at the age of twelve) a pastoral "romantic comedy" titled *Bastien und Bastienne* and continuing, sporadically, to the year of his death. In fact, the last of his stage works to premiere was *Die Zauberflöte* (*The Magic Flute*), which opened on September 30, 1791, with Mozart conducting. (Sadly, Mozart died nine weeks later, only thirty-five years old.)

Mozart's biography is full of incidents in which the musicians had to perform music with the ink being scarcely dry, so the completion of the *Magic Flute* overture two days before opening night may have felt almost relaxed. The theater employed an orchestra of thirty-five players, so Mozart made the most of them. The storyline for *The Magic Flute* was crafted by the theater's impresario, Emanuel Schikaneder, and it is filled with Masonic allusions. Since the number three held symbolic power for the Masons, people who read music might notice there are *three* flats in the overture score; the opening noisy chords—with *three* pauses—are led by *three* trombones—all within the first *three* bars.

RICHARD WAGNER (1813-1883)

Fünf Gedichte für eine Frauenstimme, WWV 91 ("*Wesendonck Lieder*") (1857-58)



On September 18, 1857, six people assembled in a cottage in Zurich. The host was Richard Wagner, who would read the poetry for his upcoming opera, *Tristan und Isolde*. The audience consisted of his wife of twenty-one years, Minna; the pianist Hans von Bülow and his bride Cosima, who were on their honeymoon trip (she was one of the offspring from Franz Liszt's affair with the Countess Marie

d'Agoult); as well as Otto and Mathilde Wesendonck, who lived in a nearby villa. Otto was a wealthy silk merchant who had helped the perpetually insolvent Wagner with numerous debts, and he owned the cottage in which the Wagners were living rent-free; Wagner had nicknamed it "Asyl." The mind-boggling aspect of the Asyl assemblage was that Wagner was currently embarked on an emotional affair with Mathilde that would not end until 1858, when Minna discovered a passionate letter from Wagner to Mathilde. Moreover, in 1864, Cosima and Wagner also consummated an affair, with the first of their children arriving nine months afterward.

In the earlier affair, however, the fruits of the relationship were artistic. After the Asyl gathering, Mathilde sent Wagner poetry of her own. Although he rarely used other people's texts, he set five of her poems to music; these are now nicknamed the *Wesendonck Lieder*. Moreover, he arranged for a small orchestra to play the last of the songs at the Wesendonck villa on the morning of Mathilde's birthday (Otto was not happy). The songs also served as studies for the score of *Tristan*—a passionate story about a doomed couple's forbidden love. Hmmm...

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 5 in C minor, Op. 67 (1808)



People enjoy tales of unrecognized genius: Albert Einstein's failing grades in school, the jeers targeted at Galileo for claiming the earth revolved around the sun, the Institute of Technology that called Thomas Edison's incandescent lightbulb "a conspicuous failure," and so forth. Similarly, one of classical music's most famous works—if not *the* most famous—initially met with a poor reception. Arguably,

Beethoven's poorly rehearsed Symphony No. 5 wasn't panned outright; it was overshadowed by various disasters suffered by other pieces on the same enormous program. Nevertheless, there were those who recognized the symphony's incredible power from the start, and, of course, posterity has linked the work with Beethoven's battle with despair over his failing hearing. In short, the symphony has become an indelible symbol of triumph over adversity.

The "Allegro con brio" conveys its spirit of determination immediately with the famous four-note pounding in the stormy key of C minor. Versions of that short-short-short-loooooong rhythmic motif reappear in nearly every measure of the vast first movement. Beethoven never *said* that the rhythm represented "Fate knocking at the door"—but if Fate *did* come for a visit, its arrival surely would sound very much like that emphatic rhythmic pattern.

The "Andante con moto" is a double theme-and-variations structure, quite peaceful at first—until the second theme loudly proclaims the same rhythm that opened the symphony. In fact, Beethoven weaves that rhythm into all four of the symphony's movements. Beethoven has another surprise in the scherzo: it never ends! Instead, it leads without pause (via a mysterious passage for the timpani) directly into the majestic finale in the "wrong" key of C major—allowing the symphony to triumph anew at every performance.



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FIRST VIOLIN

Steven Copes
*The Lucia Cleveland and
Paul Vanderheyden Chair*

Julie Ahn

Brynn Albanese

Erik Arvinder

Claire Bourg

Alexis Meschter

Rannveig Marta Sarc

Jisun Yang

SECOND VIOLIN

Eunice Kim

Sena Cho

Wynton Grant

Jennise Hwang

Jason Uyeyama

Anthony Wong

Stephanie Zyzak

VIOLA

Maurycy Banaszek
*The Kim Hayashi and Leslie Rosen
Principal Chair*

Jessica Chang

David Hennessee

Caitlin Lynch

Jesse Morrison

Jessica Oudin

CELLO

Robert deMaine
The Beverly Cohen Principal Chair

Ari Evan

Alexander Hersh

Sophie Shao

Dariusz Skoraczewski

BASS

Susan Cahill

Doug Basye

Robert Franenberg

FLUTE

Alice K. Dade

Marcia McHugh

Fei Wen

OBOE

Elizabeth Koch Tiscione

Xiaodi Liu

CLARINET

Ralph Skiano

Sasha Potiomkin

BASSOON

Fei Xie

Conrad Cornelison

Kristopher King

HORN

Jaclyn Rainey

Lisa Conway

Adedeji Ogunfolu

Lisa Bergman

TRUMPET

Michael Tiscione

Jack Brndiar

TROMBONE

Ko-ichiro Yamamoto

Masa Ohtake

Hakeem Bilal

TIMPANI

Shannon Wood



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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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Festival Mozaic is grateful to the individuals and families who opened their homes to our visiting musicians in July 2024. If you are interested in hosting a musician during the 2024 Summer Festival, please visit festivalmozaic.org/host or call **805-781-3009**.

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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**.

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