

— FESTIVAL —
MOZAIC

PRESENTS

SAN LUIS OBISPO
WINTER
MUSIC
FESTIVAL
FEBRUARY 20-25, 2024

SCOTT YOO / MUSIC DIRECTOR



MUSIC DIRECTOR'S WELCOME

Welcome to Festival Mozaic's Winter Music Festival! We are thrilled to present a lineup that promises to be a musical feast for the senses.

I will join four incredible performers for a **Notable Encounter Experience**. In this series of three events, we will shine the spotlight on works by Shostakovich, Mozart, and Dohnanyi, offering a curated exploration of these timeless compositions.

Pianist John Novacek returns as our esteemed **Artist-in-Residence**, adding his exceptional talent to our week of performances. Renowned violinist Leila Josefowicz will join John in recital as a Special Guest Artist. She is celebrated worldwide for her artistry and passion for contemporary music and brings a modern energy into our Festival.

Throughout the week, we also present four Free Master Classes for local students. These events are crucial to our work as performers and cultural leaders, paving the way for the next generation of musicians.

Venture with us across San Luis Obispo County, where the venues become integral to the music, creating a unique and immersive experience of musical, cultural and even culinary delights. Festival Mozaic's Winter Music Festival is not just an event; it is a symphony of experiences waiting to be explored.



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.

2024 WINTER MUSIC FESTIVAL

DATE	EVENT	VENUE
FEB 20 TUE, 7:00 PM	Cello Master Class: Bion Tsang	Community Baptist Church, San Luis Obispo
FEB 22 THU, 11:00 AM	Chamber Music Workshop: Steve Copes & Caitlyn Lynch	Cal Poly Music Department, San Luis Obispo
FEB 22 THU, 5:30 PM	Notable Insight: Shostakovich String Quartet	Congregation Beth David, San Luis Obispo
FEB 22 THU, 7:00 PM	Piano Master Class: John Novacek	Cal Poly Music Department, San Luis Obispo
FEB 23 FRI, 7:30 PM	John Novacek & Leila Josefowicz	Templeton Performing Arts Center
FEB 24 SAT, 10:00 AM	Scott Yoo Master Class	Boyd Hall, Allan Hancock College, Santa Maria
FEB 24 SAT, 5:30 PM	Notable Dinner: Mozart & Dohnányi	Cypress Ridge Pavilion, Arroyo Grande
FEB 25 SUN, 2:00 PM	Chamber Concert: Mozart, Shostakovich, Dohnányi	Harold J. Miossi CPAC, Cuesta College



2024 FESTIVAL ARTISTS



ARTIST-IN-RESIDENCE

John Novacek | Piano

STEINWAY ARTIST

Versatile, Grammy-nominated pianist John Novacek regularly tours the Americas, Europe, Asia and Australia as solo recitalist, chamber musician and concerto soloist; in the latter capacity he has presented over thirty concerti with dozens of orchestras. John began this season with an appointment to the Piano and Collaborative Piano faculty of The Mannes School of Music at The New School's College of Performing Arts. As Festival Mozaic's 2023-2024 Artist-in-Residence, John has worked closely with Music Director Scott Yoo and Festival staff to curate and perform a series of chamber music and solo performances throughout the year in San Luis Obispo County.

John has performed at major venues throughout the world including Carnegie Hall, Lincoln Center, Kennedy Center, Hollywood Bowl, Paris' Théâtre des Champs-Élysées, London's Wigmore Hall, and Tokyo's Suntory Hall, among many others. He has performed as soloist with the Mexico City Philharmonic, Dayton Philharmonic Orchestra, the Austin Symphony, and many other fine ensembles. Often heard on radio broadcasts worldwide, John has appeared on NPR's Performance Today, St. Paul Sunday and A Prairie Home Companion with Garrison Keillor. Recently, John has been prominently featured in discussion and performance on the highly successful PBS/Great Performances series Now Hear This, hosted by Scott Yoo. John is a prolific composer, having received commissions from the New York Philharmonic and St. Paul Chamber Orchestra, to name a few.

*Artist-in-Residence generously underwritten by
Libbie Agran*



SPECIAL GUEST ARTIST

Leila Josefowicz | Violin

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programmes and enthusiasm for performing new works. A favourite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams and Esa-Pekka Salonen, all written specially for her.

She has enjoyed a close collaboration with pianist and Festival Mozaic Artist-in-Residence John Novacek since 1985. With John, she has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory, Washington DC's Kennedy Center and Library of Congress and London's Wigmore Hall, as well as in Reykjavik, Chicago, San Francisco, and Santa Barbara. This season their collaboration continues with recitals in Italy, Spain, Canada, and the US.

In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

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LOS ANGELES

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*Special Guest Artist generously underwritten by
Shirley & Michael Ritter*

2024 FESTIVAL ARTISTS



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 about Steven at www.stevencopes.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. Ms. Lynch 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 about Caitlin at www.aeolusquartet.com.



Anna Polonsky
Piano **STEINWAY ARTIST**

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.



Bion Tsang
Cello

Cellist Bion Tsang has appeared as soloist with dozens of orchestras including the New York, Mexico City, Moscow, Busan and Hong Kong Philharmonics, the Atlanta and National

Symphony Orchestras, the Hollywood Bowl Orchestra, and many more. Bion's discography includes three live concert recordings as well as several studio recording projects. He released The Blue Rock Sessions featuring eighteen virtuoso miniatures for cello and piano in 2017, Dvorák/Enescu Cello Concertos with conductor Scott Yoo and the Royal Scottish National Orchestra in 2019, and Bach Cello Suites in 2021. His latest album, Cantabile was released in 2023. Bion received his BA from Harvard University and his MMA from Yale University where he studied with Aldo Parisot. Bion is the Division Head of Strings at UT-Austin Butler School of Music.

HOST AN ARTIST

Get involved with the Festival by hosting an artist in your spare bedroom or empty apartment!

festivalmozaic.org/host



COMMUNITY EVENTS

Festival artists will work with young musicians who will perform for the Festival artist, or "master." Afterward, they will receive constructive feedback on their performance, suggestions on musical ideas, practice techniques, and more. These classes are always very interesting and informative for musicians and non-musicians alike!



TUE FEB
20
7:00 PM

**Cello Master Class:
Bion Tsang**

Community Baptist Church,
San Luis Obispo



THU FEB
22
11:00 AM

**Chamber Music Workshop:
Steve Copes & Caitlyn Lynch**

Cal Poly Music Department,
San Luis Obispo



THU FEB
22
7:00 PM

**Piano Master Class:
John Novacek**

Cal Poly Music Department,
San Luis Obispo



SAT FEB
24
10:00 AM

**Piano Master Class:
John Novacek**

Boyd Hall, Allan Hancock
College, Santa Maria

COMMUNITY
PARTNERS



NOTABLE EXPERIENCES



THU FEB
22
5:30 PM

Notable Insight

Shostakovich String Quartet

Congregation Beth David, SLO

Join Scott Yoo and the visiting artists for a tour through Shostakovich's String Quartet No. 10. In this informal, one-hour event, you will learn about Shostakovich and his compositional style, the context surrounding this work, and gain a deeper understanding of the piece in advance of Sunday's chamber concert.

Scott Yoo, violin & host; **Steven Copes**, violin;
Caitlin Lynch, viola; **Bion Tsang**, cello



SAT FEB
24
5:30 PM

Notable Dinner

Mozart & Dohnanyi

Cypress Ridge Pavilion, Arroyo Grande



Scott Yoo hosts an evening of culinary and musical adventures at the beautiful Pavilion at Cypress Ridge in Arroyo Grande. Join Scott and the artists for a tour behind Mozart's Piano Trio and Dohnanyi's Piano Quintet. Throughout the evening you will learn about the composers' lives and histories, their musical influences, and gain a deeper understanding of the works in advance of Sunday's chamber concert.

Scott Yoo, violin & host; **Anna Polonsky**, piano;
Steven Copes, violin; **Caitlin Lynch**, viola;
Bion Tsang, cello

FRIDAY
**FEB
23**
7:30 PM

Templeton Performing
Arts Center

JOHN NOVACEK & LEILA JOSEFOWICZ

DUO RECITAL

ARTISTS



John Novacek
piano



Leila Josefowicz
violin

6:30 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

CLAUDE DEBUSSY

Sonata for Violin and Piano (1917)

Allegro vivo ("Fast and Lively")

Intermède, fantasque et léger ("Interlude, Whimsical and Nimble")

Finale: Très animé ("Conclusion: Very Animated")

KAROL SZYMANOWSKI

Mythes: Trois poèmes, op. 30 (1915)

La fontaine d'Arethuse ("Arathusa's Fountain")

Narcisse ("Narcissus")

Dryades et Pan ("Dryads and Pan")

INTERMISSION

ERKKI-SVEN TÜÜR

Conversio (1994)

IGOR STRAVINSKY

Divertimento (from *Le baiser de la fée*, 1928;

arr. for violin & piano by Stravinsky and Samuel Dushkin, 1934)

Sinfonia ("Symphony")

Danses suisses ("Swiss Dances")

Scherzo ("Joke")

Pas de deux: Adagio—Variation—Coda ("Dance Duet: Slow—Variation—Ending")

PROGRAM NOTES

CLAUDE DEBUSSY (1862–1918)

Sonata for Violin and Piano (1917)



The old Yiddish saying “Man plans, and God laughs” must have had special resonance for Claude Debussy. He promised his publisher that he would write six sonatas for various combinations of instruments. He completed two of them, while the third was to be a sonata for an American violinist, Arthur Hartmann. However, challenges began to multiply: World War I had begun, so Hartmann made the

judicious decision to return to his homeland. Paris was under bombardment by the Germans, so food and fuel were scarce. As if these factors were not dire enough, Debussy learned that he was suffering from cancer, and his physicians were pessimistic.

Understandably, Debussy was discouraged. Yet, beauty often arises even out of such dark circumstances, and he soldiered on to complete the Violin Sonata in 1917. He warned friends that it was purely “an example of what a sick man could have written during the war,” but it is clear that he was selling his work short. Instead, the sonata reflects what an innovative composer can achieve when he is envisioning new ways of partnering two instruments. Sadly, Debussy’s illness meant he could not continue in this novel direction: the sonata was his last completed work.

KAROL SZYMANOWSKI (1882–1937)

Three Mythes, op. 30 (1915)



Mythes, by Polish composer Karol Szymanowski, wears a Triple Crown of sorts: it requires a wide array of virtuosic and often innovative violin techniques; it thus influenced many other composers; yet it also is very popular, thanks to its depiction of three fables from Greek mythology. In the first, the goddess Artemis transforms the nymph Arethusa into a fountain so she can escape the pursuing

river-god Alpheus. In the second, Narcissus regards his image unceasingly in the mirror-like surface of still water until he is at last turned into a flower. The third myth concerns the flute-playing Pan and the dancing wood-nymphs known as the dryads.

Szymanowski’s *Mythes*—labeled “three poems”—are not “action” dramas, as he carefully explained to an American correspondent in 1923. Rather, he wrote, each is “a musical expression capturing the beauty of the Myth”—focusing on “‘flowing water’ in *Arethusa*, the ‘still water’ in *Narcissus* ... [and] a murmuring forest on a hot summer night, [with] merrymaking and dancing Dryads [and] suddenly the sound of Pan’s flute.” After various disruptions, “everything calms down in the freshness and calmness of the rising sun. In essence, an expression of complete reverie of a restless summer night.”

ERKKI-SVEN TÜÜR (b. 1959)

Conversio (1994)



Erkki-Sven Tüür is an anomaly among the four composers represented on this evening’s program: he is a *living* musician. Another unique aspect is that he is the only person among tonight’s composers who has also been the leader of a progressive rock band. Tüür left the group in his mid-twenties when he found himself drawn more and more to the world of “art” music, but he continues to interweave a

wide array of approaches into his compositions. For instance, in *Conversio*, listeners often think of Irish fiddling at the start—but it is played in a way that resembles the motivic drive and repetition of minimalism.

The Latin dictionary offers contradictory definitions for the word *conversio*: it can be a 1) turning around or periodic return (as in a revolution); or 2) change (as a conversion). Tüür’s *Conversio* has elements of both: rather like a spiral, it moves gradually forward through space, adding new motifs, but circling back to previous ideas before leaving them behind. The composer says that *Conversio* is “a story of creating the listener’s expectations and then not behaving according to those expectations.” By the end, no hint of the energetic Irish flavor is left—only serenity.

IGOR STRAVINSKY (1882–1972)

Divertimento (from *Le baiser de la fée*, 1928;

arr. for violin & piano by Stravinsky and Samuel Dushkin, 1934)



Audience members who attended this past summer’s Festival Mozaic will remember Igor Stravinsky’s *L’histoire du soldat* (The Soldier’s Tale) as a particular highlight. In fact, many of Stravinsky’s most beloved works to this day were written to support theatrical or dance productions: *The Firebird*, *Petroushka*, and of course *The Rite of Spring*. It is not a surprise, therefore, that Stravinsky produced an excellent

score for the one-act ballet *Le baiser de la fée* (The Fairy’s Kiss), based on Hans Christian Andersen’s sad tale *The Ice Maiden*. Stravinsky did not produce this score alone, however; he had been commissioned to write the ballet to mark the thirty-fifth anniversary of Pyotr Tchaikovsky’s death, and thus he interwove reinterpreted melodies by the older Russian composer all through the ballet music.

Stravinsky was always one to get as much mileage as possible from his creations, so he soon produced *Divertimento*, an orchestral suite containing about half of the ballet score for concert use. With the help of Samuel Dushkin, who premiered Stravinsky’s Violin Concerto, Stravinsky also adapted *Divertimento* as a violin-and-piano duet. Even with only two performers, the rich diversity of the Stravinsky/Tchaikovsky score is readily apparent, embracing plaintive laments, mounting tension, tender passion, and rollicking folk dances.

SUNDAY

**FEB
25**

2:00 PM

Harold J. Miossi CPAC,
Cuesta College

CHAMBER CONCERT

MOZART / SHOSTAKOVICH / DOHNÁNYI

ARTISTS



Anna Polonsky
piano



Scott Yoo
violin



Steven Copes
violin



Caitlin Lynch
viola



Bion Tsang
cello

1:00 PM PRE-CONCERT LECTURE

with Dr. Alyson McLamore

WOLFGANG AMADEUS MOZART

Piano Trio in G major, K. 564 (1788)

Allegro
Larghetto
Allegretto

Ms. Polonsky, Mr. Copes, Mr. Tsang

DMITRI SHOSTAKOVICH

String Quartet No. 10 in A-flat major, op. 118 (1964)

Andante
Allegretto furioso
Adagio—
Allegretto

Mr. Copes, Mr. Yoo, Ms. Lynch, Mr. Tsang

INTERMISSION

ERNŐ DOHNÁNYI

Piano Quintet No. 2 in E-flat minor, op. 26 (1914)

Allegro non troppo
Intermezzo: Allegretto
Moderato

Ms. Polonsky, Mr. Yoo, Mr. Copes, Ms. Lynch, Mr. Tsang

PROGRAM NOTES

WOLFGANG AMADEUS MOZART (1756–1791)

Piano Trio in G major, K. 564 (1788)



Amateurs get a bad rap nowadays: the word often refers dismissively to a person who is unskilled or even inept in some way. True, it can describe someone who does something as a pastime rather than professionally, but in general, we have forgotten what the word indicated in Mozart's era: eighteenth-century "amateurs" were people particularly devoted to something, especially music; the term was

derived from the Latin verb "amare," meaning "to love." For that reason, when scholars tell us that Mozart's last piano trio, K. 564, was probably written for amateurs, we sometimes mistakenly think that it will be of lesser quality. Instead, it was written to be *playable* by the increasing numbers of people who had—thanks to the Industrial Revolution—greater amounts of leisure time (and disposable income), and who were eager to spend their money on pieces they could perform at home for their own pleasure.

The Piano Trio in G fit the bill perfectly for these customers. All three players—the pianist, the violinist, and the cellist—have moments to shine, but they also interweave in interesting ways throughout the composition. Mozart's peers would have recognized his mimicry of a musette—a little French bagpipe—at the start of the "Allegro" movement (when the strings play sustained "drone-like" notes), and they might have been familiar with the plaintive little aria from Mozart's Singspiel *Bastien und Bastienne* that he used as the "theme" for the slow movement's six variations. The finale presents a recurring bouncy, sing-song melody interspersed with contrasting episodes: some lavish, some ominous, but all offering the musicians a delightful collaboration.

DMITRI SHOSTAKOVICH (1906–1975)

String Quartet No. 10 in A-flat major, op. 118 (1964)



Through much of the twentieth century, Soviet composers wore artistic shackles. The government-mandated doctrine of "Socialist Realism" demanded that music must convey optimistic themes that ended triumphantly or heroically. It should be accessible to all listeners, and it must avoid "formalism," the censors' term for any Modernist techniques that smacked of Western influence.

The Socialist Realism policy had been adopted in 1934 under Stalin, and even after his death in 1953, the mandate lived on. Still, strict enforcement eased somewhat, and by the time Dmitri Shostakovich wrote his tenth string quartet in the summer of 1964, he made some choices that might have led to his arrest in the past. For one thing, he dedicated the quartet to Mieczysław Weinberg, a prolific Jewish composer who had fled the Nazis as they invaded his native Poland and had resettled in Moscow. This dedication was a risky decision in light of the fact that Shostakovich had just seen his thirteenth symphony blocked by Soviet censors only two years earlier, due to its inclusion of text that was sympathetic to Jewish survivors of the Babi Yar massacres. However, when the quartet premiered in November 1964,

the Soviet government was preoccupied by the power transition following Khrushchev's "voluntary" retirement in mid-October.

The music itself had daring qualities, counterbalanced by shrewd choices that kept it within governmental parameters. For one thing, when Shostakovich uses unusual, dissonant harmonies, he sustains an unstoppable rhythmic drive that keeps listeners' toes tapping. Similarly, the finale's dance-like aspects mask much of its sardonic nature, allowing Shostakovich to hide his secret "formalism" in plain sight.

ERNŐ DOHNÁNYI (1877–1960)

Piano Quintet No. 2 in E-flat minor, op. 26 (1914)



It seems remarkable that a composer who died in New York in 1960 (during a recording session) could have had the public premiere of his first published work sponsored by Johannes Brahms (who died in 1897). Yet, this was the case for Hungarian-born Ernő Dohnányi, who had been only seventeen when his composition teacher showed the score for Dohnányi's Opus 1—the first piano quintet—to

Brahms. After arranging to hear a private reading of the work, Brahms told Dohnányi, "I could not have written it better myself"—and Brahms put the wheels in motion for a Vienna performance in 1895, with Dohnányi himself at the piano.

Despite this auspicious compositional premiere, it was actually Dohnányi's keyboard skill that launched his professional career after his graduation from the Budapest Academy in 1897. Within three years, he was widely regarded as the greatest Hungarian pianist after Liszt, yet he was not only a soloist: he re-introduced many neglected chamber works by Beethoven, Schubert, and Mozart into the repertory. One of his performance colleagues, Joseph Joachim, invited him to Berlin to teach at the Hochschule in 1905, where he remained for a decade.

Notwithstanding the demanding teaching load, Dohnányi managed to tour widely as a pianist, and he also squeezed in some time for composition. In 1914, he returned to the genre that had given him such an auspicious start—and the resulting Piano Quintet No. 2 in E-flat minor had its premiere that same year. It fully displays his mature creative skill, filled with mesmerizing passages of intensity, turmoil, melancholy, and rapture, yet achieving an almost euphoric serenity by the end.

CONTRIBUTORS

For over 50 years, Festival Mozaic has stood at the center of musical and cultural life in San Luis Obispo County and maintains the highest standards, from our artistic programming to our commitment to educational programs and community engagement. This success is fueled by the passion and commitment of our donors.

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

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FESTIVAL CIRCLE

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

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BEQUESTS

Jeanne P. Holden (2001)	Joseph & Lillian Gleicher Trust (2010)	Roy Gersten (2016)
Avis S. Goodwin (2005)	Arthur Z. Rosen (2010)	Robert George Wayne (2017)
Florence B. Wells (2005)	Kathryn R. Pezo (2010)	Julie Donahue (2019)
J. and M. Brockhouse Trust (2007)	Peggy Peterson (2011)	

MOZAIC LEGACY CIRCLE

Jeri and Todd Corgill
Marti Lindholm
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The following individuals and institutions have made gifts between January 1, 2023 and January 31, 2024.

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