

FESTIVAL

# MOZAIQ

2018 Summer Music Festival

JULY 17-29 SAN LUIS OBISPO COUNTY, CALIFORNIA

**MUSIC  
WITHOUT  
BORDERS**

**48<sup>th</sup>**

ANNIVERSARY  
SEASON

**SCOTT YOO**  
MUSIC DIRECTOR

*The ear knows  
what the nose  
cannot hear*



*Give me a break!  
My nose goes  
where no ear  
has ever gone.*

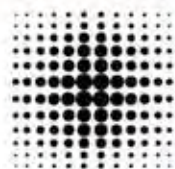


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### ABOUT THE COVER ART:

Each year, the Festival partners with a local artist to produce an original work, which adorns the cover of the Festival's marketing materials and is reproduced on the Festival's annual poster, a popular collectible item for private homes and local businesses. The original work is sold in auction during the Summer Festival, with half of the proceeds going to the artist and half the proceeds going to the Festival. The poster is available for purchase, framed and unframed. Call the Festival office at (805)781-3009 for more information.

Marcie Hawthorne was selected as the 2018 Artist. Hawthorne is an award-winning fine artist and illustrator who specializes in joyful realism. She is also an accomplished wall artist whose work includes over 100 murals for private residences, as well as projects for a wide variety of public spaces and commercial buildings.

She created this original painting, "Music Without Borders" on wood. It measures 24" x 36". For more information about the artist, visit [marciehawthorne.com](http://marciehawthorne.com)

### "Music Without Borders" by Marcie Hawthorne

Marcie Hawthorne rainbows our world, shows it as part of a musical score, and, in the foreground, places a violin ready to transport us.

Her art highlights the way music, a gift from the muses, dissolves differences, lifts, and unites us.

In requiems and odes to joy, songs and symphonies, lullabies and lamentations, we are a global family.

Let the music begin.

(c) 2018 Jeanie Greensfelder  
Jeanie Greensfelder is the Poet Laureate for San Luis Obispo County. To learn more about her and this program, visit [artsobispo.org](http://artsobispo.org).



## Welcome to the 48th Anniversary Summer Season of Festival Mozaic

On behalf of the board of directors of Festival Mozaic, welcome to our 48<sup>th</sup> Annual Summer Season.

Whether you are new to Festival Mozaic or if you are visiting San Luis Obispo County for the first time, welcome! To returning Festival friends, it's good to see you again.

My husband Rick and I arrived on the Central Coast a mere 10 years ago, and the Festival has become a treasured part of our lives here. Both of us are life-long classical music fans as well as engineers and wine lovers, and we enjoy our opportunities to indulge these passions locally! We have made friends at this Festival and our lives have been considerably enriched by the experiences we have shared with you. We feel so lucky to have such an extraordinary group of musicians come to our community each summer, and we so appreciate the chance to share this experience with visitors from around the country.

A Festival like Mozaic would not be possible without the long-standing support of many of you in the audience. Be proud of the important role you have played in our achievements over

the years. Each year, the Festival is truly better than it was the year before. 2018 will prove that yet again.

For these thirteen days, we will be transported and elevated by the Festival, and I'm so happy you're here with us to enjoy the creativity and remarkable talent of Scott Yoo and each of the Festival musicians.

This Festival simply cannot happen each year without the hard work and collaboration of my fellow board members, our hardworking staff, and our dedicated volunteers. If you are interested in getting more involved with the Festival, we invite your participation as a donor, host, or volunteer. Behind the scenes, we have been working hard over the past year, developing a new strategic plan for the organization that will take us into our 50th anniversary, which is just around the corner in 2020.

Be well and enjoy the music.

Jo Anne Miller  
*President, Board of Directors*



## Music Director's Welcome

What would the world sound like if there were no borders?

That's what this summer's festival is all about. As the world around us becomes more connected, we've designed this summer's festival to reflect on how self-created and imposed borders have affected the world of music. While the Festival itself may be fast-paced and busy for the musicians and the staff, we invite you to sit back, relax and enjoy the chance to connect with each other and listen deeply. Enjoy this moment, unbound by the structure of your daily life.

Music, as we know, is a universal language. It can break down barriers that exist between people, cultures, and even time periods. Composers throughout the ages have operated independently of borders—beginning with the court composers of the baroque and classical periods performing in countries far from the lands of their birth and continuing today, when

contemporary artists are addressing questions about identity, equity, and inclusion.

How do musicians and composers create differently when borders are imposed upon them? How does music transcend borders like genre, identity, gender, and even technology?

This summer's festival explores these pertinent and timely questions in fun, festive, and intimate performances in beautiful venues in San Luis Obispo County.

On behalf of my colleagues, thank you for making the choice to be with us. We hope you enjoy your time here. Let's explore Music Without Borders.

Scott Yoo  
*Music Director*

# FESTIVAL MOZAIC

During the latter half of the eighteenth century, while Wolfgang Amadeus Mozart was composing and performing all over Western Europe, on the other side of the world, in California, something was happening. Mission San Luis Obispo de Tolosa was founded in 1772 by Father Junipero Serra, linking a small Chumash village to El Camino Real and the rest of the California Missions.

200 years later, in 1971, a group of visionary people started a music festival in the small agrarian community now known as San Luis Obispo. The Festival honored Mozart and all the musical genius and inspiration that his name embodies. This effort was led by Cal Poly Professor and Bassist Clifton Swanson.

The first festival began modestly with three performances over a weekend, featuring music by Mozart, Bach, Brahms and others. The price of admission to a concert was \$2.50 (\$1.50 for students). Also on that very first program was Igor Stravinsky's *Dumbarton Oaks*, which will be performed this year in our closing orchestra concert on July 28 at Mission San Luis Obispo in the Music Without Borders concert.

Over the years, the festival grew rapidly to six, nine, and then eleven concerts. In 1981, the Festival played a special role in history with a concert given by Dmitri and Maxim Shostakovich with cellist Mstislav Rostropovich, after their successful defection from the Soviet Union.

## Festival Board Presidents

Jo Anne Miller 2017-  
Dennis Schneider 2016-2017  
Jeri Corgill 2015-2016  
Steve Bland 2013-2015  
Diane Moroski 2010-2013  
Lucia Cleveland Vanderheyden  
2009-2010  
Dwyne Willis 2006-2009  
Jeff Carey 2005-2006  
William Dorland 2003-2004  
Doug Hoffman 2001-2002  
Dennis Law 2000  
Lyn Baker 1999  
Marty Tangemen 1998  
Julia Aguilar 1997  
John Dunn 1996  
Claire Clark 1995

Philip R. Clarkson 1994  
John Blades 1993  
Archie McLaren 1991-1992  
Pat Martin 1990  
Kathleen Warfield 1988-1989  
Valerie Endres 1987  
Ed Mayo 1985-1986  
Jeffrey Jorgensen 1984  
Bruce Linton 1983  
Roger Osbaldeston 1982  
Pat Crawford 1981  
Warren Sinsheimer 1979-1980  
James Gates 1978  
Karen Merriam 1976-1977  
Harold Larson 1974-1975  
Jeffrey Burke 1973  
Jerran Jorgensen 1971-1972

By the mid-1980s, the San Luis Obispo Mozart Festival had grown to 20 concerts each summer, including orchestral, chamber, and choral music led by John Russell.

During the decades of Clif's tenure as Music Director, the Festival hosted luminaries such as Edgar Meyer, the Kronos Quartet, Turtle Island String Quartet and many stars of the classical music world, including Richard Goode, Hilary Hahn, Jeffrey Kahane, and many others.



Clifton Swanson

Clifton Swanson served as Music Director until 2005, when he passed the baton to Scott Yoo.

Over its nearly five decades, the Festival has offered an ever-expanding range of programming, including early music, jazz, contemporary music, opera, world music, and new commissions and world premieres. These concerts have taken place in a variety of venues, including the Mission San Luis Obispo de Tolosa.

In 2008, the Festival adopted the brand "Festival Mozaic" to more accurately depict the full spectrum of music performed at the festival and to differentiate itself from the dozens of other Mozart Festivals around the world.

In 2007, the Festival launched a year-round presence with its popular *WinterMezzo* Chamber Music Series. In 2009, Scott Yoo debuted the *Notable Encounter* Series, which is designed to teach 21<sup>st</sup> century audiences about classical music as an art form. Since the *Notable Encounter* series' launch, these programs have become the foundation for all Festival programming.

In 2018, our 48<sup>th</sup> season, the Festival continues its artistic evolution, bringing the world's best musical influences to San Luis Obispo County through performances and informative educational music experiences. The Festival draws visitors from around the state, country and the world to its events each year to enjoy the bounty of our region and our warm hospitality.

If you'd like to be a part of the Festival's next fifty years of music, growth and joy, please consider making a legacy gift to support our work.

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# 2018 FESTIVAL-AT-A-GLANCE

DATE	TIME	EVENT	VENUE	WORK(S) BY	TICKET INFO
Tues., 7/17	7:30 p.m.	<b>UnClassical Series:</b> Around the World with Love	Clark Center for the Performing Arts, Arroyo Grande	International love songs	Tickets Required
Wed., 7/18	6 p.m.	<b>Notable Encounter Dinner:</b> Love Songs	Falkenhagen Residence, Corbett Canyon	Selections from <i>Around the World with Love</i> ; Kristina Cooper, host	Tickets Required
Thu., 7/19	7:30 p.m.	<b>UnClassical Series:</b> Harpeth Rising	Dana Adobe Cultural Center, Nipomo	Harpeth Rising	Tickets Required
Fri., 7/20	12 p.m.	<b>Free Midday Mini-Concert:</b> 9 Horses and Joseph Brent	St. Timothy's Catholic Church, Morro Bay	9 Horses, Joseph Brent	<b>FREE</b>
Fri., 7/20	7:30 p.m.	<b>Chamber Series:</b> American Music	United Methodist Church, San Luis Obispo	Tower, Barber, Higdon, Cahill, Dvořák	Tickets Required
Sat., 7/21	12 p.m.	<b>Free Midday Mini-Concert:</b> Dvořák's <i>American Quartet</i>	Santa Rosa Catholic Church, Cambria	Dvořák	<b>FREE</b>
Sat., 7/21	7:30 p.m.	<b>Orchestra Series:</b> Baroque in the Vines	Serra Chapel, Shandon (formerly Chapel Hill)	J. S. Bach, Vivaldi, Handel	Tickets Required
Sun., 7/22	2 p.m.	<b>UnClassical Series:</b> 9 Horses	See Canyon Fruit Ranch, Avila Beach	9 Horses	Tickets Required
Sun., 7/22	6 p.m.	<b>Notable Encounter Dinner:</b> Women in Music	Schneider Residence, Arroyo Grande	Amy Beach; Caitlin Lynch, host	Tickets Required
Mon., 7/23	12:30 p.m.	<b>Free Midday Mini-Concert:</b> Family Concert	Performing Arts Center—Pavilion, San Luis Obispo	Poulenc, Novacek	SOLD OUT
Mon., 7/23	6:30 p.m.	<b>Free Pre-Concert Lecture:</b> Baroque in the Mission	Parish Hall, Mission San Luis Obispo de Tolosa	Dr. Alyson McLamore	<b>FREE</b>
Mon., 7/23	7:30 p.m.	<b>Orchestra Series:</b> Baroque in the Mission	Mission San Luis Obispo de Tolosa	J. S. Bach, Vivaldi, Handel	Tickets Required
Tues., 7/24	2:30 p.m.	<b>Free Master Class:</b> Alice K. Dade, flute	Cal Poly Music Building, Room 218		<b>FREE</b>
Tues., 7/24	7:30 p.m.	<b>Chamber Series:</b> Classical Reflections	Congregation Beth David, San Luis Obispo	Haydn, Amy Beach, Mendelssohn	Tickets Required
Wed., 7/25	1 p.m.	<b>Free Master Class:</b> Improvisation Workshop	Paso Robles Youth Arts Foundation	Susan Cahill, Jon Wilkerson	<b>FREE</b>
Wed., 7/25	3:30 p.m.	<b>Open Rehearsal:</b> Festival Mozaic Orchestra	Mission San Miguel Arcángel	Haydn, Mozart	<b>FREE</b>
Wed., 7/25	5:30 p.m.	<b>Benefit Dinner</b>	Parish Hall, Mission San Miguel Arcángel	Chef Jeff Scott, Kiamie Wine Cellars	Tickets Required
Wed., 7/25	7:30 p.m.	<b>Orchestra Series:</b> Mozart in Mission San Miguel	Mission San Miguel Arcángel	Haydn, Mozart	Tickets Required
Thu., 7/26	12 p.m.	<b>Free Midday Mini-Concert:</b> Recital with Nina Fan and John Novacek	Community Church of Atascadero	Falla, Bartók, Ysaye, Schubert	<b>FREE</b>
Thu., 7/26	7:30 p.m.	<b>UnClassical Series:</b> Christopher O'Riley plays Radiohead	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Radiohead, visual art by Bryn Forbes	Tickets Required
Fri., 7/27	10 a.m.	<b>Open Rehearsal:</b> Festival Mozaic Orchestra	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Stravinsky, Ginastera, Beethoven	<b>FREE</b>
Fri., 7/27	5 p.m.	<b>Notable Encounter Insight:</b> On Stage with Bruch	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Bruch; Scott Yoo, host	Tickets Required
Fri., 7/27	6 p.m.	<b>Picnic Dinner</b> in the Courtyard	Cuesta College Courtyard	SLO Provisions, SummerWood Winery	Tickets Required
Fri., 7/27	7:30 p.m.	<b>Chamber Series:</b> Mozart to Modernity	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Mozart, Connesson, Bruch	Tickets Required
Sat., 7/28	2:30 p.m.	<b>Free Master Class:</b> Grace Park, violin	Cuesta College Experimental Theater		<b>FREE</b>
Sat., 7/28	7 p.m.	<b>Free Pre-Concert Lecture:</b> Music Without Borders	Parish Hall, Mission San Luis Obispo de Tolosa	Dr. Alyson McLamore	<b>FREE</b>
Sat., 7/28	8 p.m.	<b>Orchestra Series:</b> Music Without Borders	Mission San Luis Obispo de Tolosa	Stravinsky, Ginastera, Beethoven	Tickets Required
Sat., 7/28	8 p.m.	<b>Orchestra Simulcast:</b> Music Without Borders	Mission Plaza Amphitheater	Stravinsky, Ginastera, Beethoven	<b>FREE</b>
Sun., 7/29	10 a.m.	<b>Notable Encounter Brunch:</b> A Joyful Noise with the Festival Brass	Dallidet Adobe and Gardens, San Luis Obispo	Poulenc; hosted by Michael Tiscione	Tickets Required
Sun., 7/29	3 p.m.	<b>Chamber Series:</b> Scott Yoo and Friends	Cuesta College Cultural and Performing Arts Center, San Luis Obispo	Poulenc, Schulhoff, Elgar, Schubert	Tickets Required

## 2018 Festival Artists

### VIOLIN

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Erik Arvinder  
*Vamlingbo Quartet*

Clinton Dewing  
*Jacksonville Symphony*

Aurelia Duca  
*Principal Second, Jacksonville Symphony*

Nina Tso-Ning Fan  
*St. Paul Chamber Orchestra*

Rolf Haas  
*St. Paul Chamber Orchestra*

Dennis Kim  
*Concertmaster, Pacific Symphony*

Grace Park  
*Alumna, Ensemble Connect*

Grace Seng  
*San Luis Obispo Symphony*

Nicholas Tavani  
*Aeolus Quartet*

Jason Uyeyama  
*La Sierra University*

Anthony Wong  
*Hong Kong Baptist University*

Jisun Yang  
*Assistant Concertmaster,  
San Diego Symphony Orchestra*

### VIOLA

---

Maurycy Banaszek  
*East Coast Chamber Orchestra*

Jessica Chang  
*Founder, Chamber Music by the Bay*

Caitlin Lynch  
*American Contemporary Music Ensemble*

Jessica Oudin  
*Atlanta Symphony Orchestra*

Ben Ullery  
*Assistant Principal, Los Angeles Philharmonic*

### CELLO

---

Robert deMaine  
*Principal, Los Angeles Philharmonic*

Madeleine Kabat  
*Acting Assistant Principal,  
Milwaukee Symphony Orchestra*

Michael Katz  
*Lysander Piano Trio*

Jonah Kim  
*Founding Member, Ensemble San Francisco*

Brian Thornton  
*Cleveland Orchestra*

### BASS

---

Susan Cahill  
*Colorado Symphony Orchestra*

Samuel Hager  
*San Diego Symphony Orchestra*

### FLUTE

---

Alice K. Dade  
*University of Missouri*

Marcia McHugh Kämper  
*Baltimore Symphony Orchestra*

### OBOE

---

Xiaodi Liu  
*University of North Florida*

Sarah Skuster  
*Principal, San Diego Symphony Orchestra*

Elizabeth Koch Tiscione  
*Principal, Atlanta Symphony Orchestra*

### CLARINET

---

Michael Fine  
*Grammy Award-Winning Producer*

Anton Rist  
*Principal, Metropolitan Opera Orchestra*

### BASSOON

---

Conrad Cornelison  
*Principal, Jacksonville Symphony*

Lisa Naful  
*Principal, San Luis Obispo Symphony*

### HORN

---

Lisa Conway  
*Cincinnati Symphony Orchestra*

Jeffrey Fair  
*Principal, Seattle Symphony Orchestra*

### TRUMPET

---

Jack Brndiar  
*Cleveland Chamber Symphony*

Michael Tiscione  
*Associate Principal,  
Atlanta Symphony Orchestra*

### TROMBONE

---

Ko-ichiro Yamamoto  
*Principal, Seattle Symphony Orchestra*

### TIMPANI

---

Shannon Wood  
*Principal, St. Louis Symphony*

### HARP

---

Meredith Clark  
*Principal, Oakland Symphony*

### KEYBOARD

---

John Novacek  
*Grammy Award Nominee*

Christopher O'Riley  
*Host, From the Top*

Anna Polonsky  
*Steinway Artist*

Ian Pritchard  
*Colburn School*

### MANDOLIN

---

Joseph Brent  
*9 Horses*

### ACTOR

---

Jon Wilkerson  
*Improvisational Actor*

2018 Featured Artists



**SCOTT YOO, Music Director & Violin**

Scott Yoo is Chief Conductor of the Mexico City Philharmonic, and Host and Executive Producer of the all-new PBS series *Now Hear This*, the first show about classical music on prime time TV in 50 years. This summer he conducts the London Symphony Orchestra and the Royal Scottish

National Orchestra. He has also conducted the Dallas, Indianapolis, San Francisco and Utah Symphonies, the St. Paul Chamber Orchestra, the City of London Sinfonia, Orchestre Philharmonique de Radio France, Seoul Philharmonic, and the Yomiuri Nippon Orchestra, among 60 other ensembles. He won first prize in the Josef Gingold International Violin Competition and is the recipient of an Avery Fisher Career Grant. He has been Music Director of Festival Mozaic since 2005.



**JOSEPH BRENT, Mandolin**

has forged a career as both an instrumentalist and composer with unparalleled fluency across multiple genres. As a classical mandolinist, Joe has performed with many well-known ensembles including the International Contemporary Ensemble, St. Paul Chamber Orchestra, Boston Symphony, San Francisco

Symphony, and many others. He was the 2017 artist in residence at Marble House Project and has collaborated with eminent artists including Dawn Upshaw, Michael Tilson Thomas, and Elliot Carter. As a solo artist he has given recitals in North and South America, Europe and Asia and has performed at the Tanglewood, DUMBO Arts, and BRIC Arts festivals and at several mandolin conventions. In 2012 he founded 9 Horses, a cross-genre trio featuring mandolin, violin and double bass. Joe is on the faculty of the Mannes School of Music.

*Sponsored by Barb and Howard Ignatius*



**SUSAN CAHILL, Double Bass**

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.

*Sponsored by Janice Odell*



**NINA TSO-NING FAN, Violin**

joined the Saint Paul Chamber Orchestra in 1997. She earned a Bachelor's degree from Harvard University and a Master's degree at Indiana University. In 2002, she was the winner of a McKnight Artist Fellowship for Performing Musicians and participated in a ten-week residency at the Banff Centre for the Arts. She is an

active recitalist and chamber musician, and has attended many festivals including Aspen, Sarasota, Grand Tetons, Mainly Mozart, and the Quartet Program.

*Sponsored by Jean Kidder and Warren Jensen*



**JOHN NOVACEK, Piano**

regularly appears internationally as a recitalist, chamber musician and concerto soloist, a capacity in which he has performed over thirty works. He has performed in halls throughout the world, including Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and major venues in Europe and Japan. John has appeared on NPR as a featured

performer/composer on *A Prairie Home Companion*, and has performed at dozens of festivals including Aspen, Ravinia, La Jolla, and Wolf Trap.

*Sponsored by Jo and Ben McRee*



**ANNA POLONSKY, Piano**

made her solo piano debut at the age of seven at the Special Central Music School in Moscow. She has performed in the Amsterdam Concertgebouw, the Vienna Konzerthaus, Alice Tully Hall, and Carnegie Hall, and is a frequent guest at the Chamber Music Society of Lincoln Center. Anna is a recipient of a Borletti-

Buitoni Trust Fellowship and the Andrew Wolf Chamber Music Award. She serves on the piano faculty of Vassar College, and in the summer at the Marlboro and Kneisel Hall chamber music festivals. Anna is a Steinway Artist.

*Sponsored by Carol Joyce*

## 2018 Festival Artists

**ERIK ARVINDER, Violin**

was a permanent member of the first violin section in the Royal Stockholm Philharmonic. He has served as Concertmaster of the several Nordic ensembles including the Wermland Opera Orchestra, and is one of the founding members of the Vamlingbo Quartet, which released its debut recording with clarinetist Emil Jonason on the BIS label. He completed undergraduate and graduate studies at the Royal College of Music in Stockholm under Henryk Kowalski, Magnus Ericsson, and Peter Herresthal.

*Sponsored by Dave and Lois Bruns*

**MAURYCY BANASZEK, Viola**

joined the Concert Artist Faculty at Kean University in 2011. His festival appearances include Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg. Founding member of the conductor-less chamber orchestra East Coast Chamber Orchestra, he has also 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.

*Sponsored by Edie and Bo Lycke*

**JACK BRNDIAR, Trumpet**

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 35 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.

*Sponsored by Karen and Eric Warren*

**JESSICA CHANG, Viola**

is the founder and director of Chamber Music by the Bay, which brings concerts to over 1,600 youth in the Bay Area annually. Festival appearances include the Perlman Workshop, Aspen, Verbier, Tanglewood, IMS and performances on NPR's Performance Today. She was the violist of the Afiara Quartet in 2014-15, with whom she served as Quartet-in-Residence at the Royal Conservatory in Toronto and visiting faculty at The Banff Centre. Jessica holds degrees from Yale, the Juilliard School, and the Curtis Institute. She performs frequently with ensembles throughout Northern California including Chamber Music Silicon Valley, Tenth Avenue Players, and Ensemble San Francisco.

*Sponsored by Trellis Wealth Advisors*

**MEREDITH CLARK, Harp**

is a San Francisco based harpist whose varied interests have taken her all over the world to perform. Recent performance highlights include performing as Guest Principal Harpist with the San Francisco Symphony at Carnegie Hall, a residency at the Lou Harrison House and soloing with conductorless chamber ensemble One Found Sound. As a chamber musician, Meredith has been featured in the Other Minds Festival and with San Francisco new music group Earplay. Meredith is the Principal Harpist for the Oakland Symphony and plays frequently with other Bay Area orchestras. Meredith earned harp performance degrees at The Oberlin Conservatory of Music and The Cleveland Institute of Music, studying under Yolanda Kondonassis.

*Sponsored by Shirley and Mike Ritter*

**LISA CONWAY, Horn**

has played second horn with the Cincinnati Symphony Orchestra since 2008. Previously, she was second horn in the Vancouver Symphony Orchestra. She has also performed with the Boston, Philadelphia, San Francisco, and Montreal Symphony Orchestras. Lisa is an enthusiastic chamber musician and teacher. 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 University and a master's degree from the Juilliard School.

*Sponsored by Wayne Wright*

**CONRAD CORNELISON, Bassoon**

is Principal Bassoonist of the Jacksonville Symphony and Adjunct Professor of Bassoon at the University of North Florida. He has previously 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.

*Sponsored by Bette Bardeen*

**ALICE K. DADE, Flute**

is the Assistant Professor of Flute at The University of Missouri and Artist Faculty of Flutes by the Sea and PRIZM International Chamber Festival. A graduate of the Juilliard School and former Acting Co-Principal of the Swedish Radio Symphony Orchestra, she has performed as Guest Principal with the Bergen and Seoul Philharmonics. Recordings

include Deutsche Grammophon, Arte Verum, and her first solo CD, *Living Music*, released on Naxos. A Powell Artist, Alice plays a handmade 14K Powell with a platinum headjoint.

*Sponsored by Polly Monson*



#### **ROBERT deMAINE, Cello**

is principal cellist of the Los Angeles Philharmonic and was a founding member of the Ehnes String Quartet. DeMaine was the first cellist to win the grand prize at San Francisco's Irving M. Klein International Competition. A 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. He studied at the Juilliard School, Eastman School of Music, University of Southern California, Yale University, and the Kronberg Academy in Germany.

*Sponsored by Diane and Marty Moroski*



#### **CLINTON DEWING, Violin**

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

active soloist, chamber and orchestral musician.

*Sponsored by Mary Baiamonte*



#### **AURELIA DUCA, Violin**

won First Prize in the Cornelia Bronzetti Competition and the Brasov International Competition, was the Grand Prize winner at the Constantinescu International Competition in Romania and received scholarships from the Mayor of Chisinau, Moldova and the Foundation of Beneficence. Aurelia has performed as soloist with the Moscow

Chamber Orchestra, National Philharmonic of Chisinau and the National Youth Orchestra in Holland. She is a member of the Jacksonville Symphony and attended the Casella Conservatory in Italy.

*Sponsored by Candice Lusk*



#### **JEFFREY FAIR, Horn**

has been a member of the Seattle Symphony Orchestra since 2003 and was appointed Principal Horn in 2013. He also performs as Principal Horn of the Seattle Opera and has served as guest Principal of the Los Angeles Philharmonic, National Symphony Orchestra and Dallas Symphony. Mr. Fair is on the faculty at the University of Washington, and

he appears throughout the Northwest as soloist, chamber

musician, clinician, and teacher. Prior to moving to Seattle, he was Principal Horn of the San Antonio Symphony for three seasons, appearing as soloist on several occasions. Mr. Fair holds degrees from The Juilliard School and the University of Oklahoma.

*Sponsored by Anne Brown*



#### **MICHAEL FINE, Clarinet**

recently conducted the Opole Philharmonic in Poland and has done artistic planning, touring and consulting for several orchestras and festivals. Michael has performed with symphony orchestras in Europe and Asia, most recently as Guest Principal Clarinet of the Seoul Philharmonic. He is best known

as a recording producer with his work appearing on all major and many independent labels. He has been honored with every major prize including the Grammy, Edison and Echo awards.

*Sponsored by Dennis Schneider and Sharon Harris*



#### **ROLF HAAS, Violin**

performs all over the world as a soloist, recitalist, and chamber musician. He currently plays regularly as part of the St. Paul Chamber Orchestra, Potsdam Chamber Academy, Graz Chamber Orchestra, and the Munich Chamber Orchestra. Rolf's mother is an artist, and Rolf has frequently been involved in performances with visual artists, helping to

show a unity between the disciplines. He plays on a Gagliano violin previously played by his grandfather. Rolf is also a respected hip-hop artist and is a founding member of the group Nocturnal Unit. He holds diplomas from the Kunst Universitat in Graz, Austria and the University of Minnesota.

*Sponsored by Barbara Renshaw*



#### **SAMUEL HAGER, Bass**

joined the San Diego Symphony Orchestra in 2006 and served as Acting Associate Principal and has performed at the La Jolla Summerfest since 2011. He also played one season with the Oregon Symphony and was a member of the Fort Wayne Philharmonic, Evansville Philharmonic and Owensboro Symphony. A native of Waukegan, IL,

Samuel studied at Indiana University and the University of Southern California. During his time in Los Angeles he was privileged to work with the Los Angeles Philharmonic, Long Beach Symphony and Riverside Philharmonic. Samuel spent six summers as an Orchestral Fellowship student at the Aspen Music Festival.

*Sponsored by Barbara Johnson*

## 2018 Festival Artists

**MADELEINE KABAT, Cello**

made her solo debut with the Cleveland Orchestra at age 18. She currently serves as Visiting Artist at La Sierra University, Principal Cello of the Amarillo Symphony, and Assistant Principal Cello of the Madison Symphony. Madeleine has performed with the orchestras of Cleveland, Houston, Milwaukee, and the St. Paul and Orpheus Chamber Orchestras.

A prizewinner in competitions including Klein and Fischhoff, Madeleine holds diplomas from the Juilliard School, Rice University, Cleveland Institute of Music, and Oberlin College.

*Sponsored by Ann and Ron Alers*

**MARCIA McHUGH KÄMPER, Flute**

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. Kämper 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. Kämper was a flutist and soloist with the Omaha Symphony. Her solo performance of Leonard Bernstein's Halil was broadcast live on Nebraska radio.

premiered throughout the East Coast including the Chamber Music by Candlelight Series, which she is the Co-Artistic Director. Before joining the BSO, Ms. Kämper was a flutist and soloist with the Omaha Symphony. Her solo performance of Leonard Bernstein's Halil was broadcast live on Nebraska radio.

*Sponsored by Elizabeth Phillips*

**MICHAEL KATZ, Cello**

was the recipient of all three prizes at the 2011 Aviv Competition, and first prizes at the Juilliard School's 2010 Concerto Competition and the 2005 Turgeman Competition. As the cellist of the Lysander Piano Trio, Michael was a winner of the 2012 Concert Artists Guild Competition, and was awarded first prize in the 2011 Coleman and J.C. Arriaga competitions. His festival appearances include Ravinia, Music@Menlo, Mostly Mozart, Malaga Classica, Luzern, Yellow Barn, and the Holland Music Sessions. He holds a Bachelor of Music degree from the New England Conservatory, a Master of Music from the Juilliard School, and a Doctor of Music from SUNY Stony Brook.

was the recipient of all three prizes at the 2011 Aviv Competition, and first prizes at the Juilliard School's 2010 Concerto Competition and the 2005 Turgeman Competition. As the cellist of the Lysander Piano Trio, Michael was a winner of the 2012 Concert Artists Guild Competition, and was awarded first prize in the 2011 Coleman and J.C. Arriaga competitions. His festival appearances include Ravinia, Music@Menlo, Mostly Mozart, Malaga Classica, Luzern, Yellow Barn, and the Holland Music Sessions. He holds a Bachelor of Music degree from the New England Conservatory, a Master of Music from the Juilliard School, and a Doctor of Music from SUNY Stony Brook.

*Sponsored by Deborah and John Spatafore*

**DENNIS KIM, Violin**

was appointed Concertmaster of the Pacific Symphony in Orange County beginning in the 2018-19 season. Previously he was Concertmaster of the Buffalo Philharmonic Orchestra, Tucson Symphony, Hong Kong Philharmonic, Seoul Philharmonic and the Tampere Philharmonic in Finland. Dennis has served as guest Concertmaster internationally with orchestras including the BBC Symphony, Royal Stockholm Philharmonic, Helsinki Philharmonic, Orchestre National de Lille, Malaysian Philharmonic, and the Bergen Philharmonic. As a chamber musician, Dennis has performed with Pinchas

was appointed Concertmaster of the Pacific Symphony in Orange County beginning in the 2018-19 season. Previously he was Concertmaster of the Buffalo Philharmonic Orchestra, Tucson Symphony, Hong Kong Philharmonic, Seoul Philharmonic and the Tampere Philharmonic in Finland. Dennis has served as guest Concertmaster internationally with orchestras including the BBC Symphony, Royal Stockholm Philharmonic, Helsinki Philharmonic, Orchestre National de Lille, Malaysian Philharmonic, and the Bergen Philharmonic. As a chamber musician, Dennis has performed with Pinchas

Zuckerman, Jaime Laredo, Carter Brey, and members of the Orion, Tokyo, and Guarneri string quartets. A dedicated teacher, he is on the faculty of the Royal Conservatory in Toronto. He is a graduate of the Curtis Institute of Music and Yale School of Music and plays the 1701 ex-Dushkin Stradivarius, on permanent loan from a generous donor.

*Sponsored by Deborah and Jim Whitson*

**JONAH KIM, Cello**

made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra in 2003. The same year, he also appeared with the National Symphony Orchestra in Washington, DC. Mr. Kim graduated from the Juilliard School and the prestigious Curtis Institute in spring of 2006 while still only 17 years old, and has appeared as soloist with the

New Philharmonia, Symphony of the Americas, Orquestra Sinfônica Nacional and many others. He has performed recitals at the Phillips Collection, Kimmel Center, Kravis Center and the Kennedy Center and has recorded at Skywalker Sound and Hit Factory studios. Mr. Kim is the recipient of two Grammy awards.

*Sponsored by Lucia Cleveland and Paul Vanderheyden*

**XIAODI LIU, Oboe**

recently completed a one-year position as Associate Principal Oboe of the Houston Symphony. She formerly was Associate Principal Oboe/English horn with the Shanghai Symphony and has performed with the Orpheus and St. Paul Chamber Orchestras, and the Florida Orchestra. In addition, she has appeared with the Royal Liverpool and BBC Philharmonic Orchestras, and at the Spoleto, Colorado College, and Aspen music festivals. Ms. Liu studied at Rice University, Oberlin Conservatory, and the Royal Northern College of Music and is on the faculty at the University of North Florida.

*Sponsored by Jerre and Andrea Sumter*

**CAITLIN LYNCH, Viola**

is the newest member of the Aeolus Quartet and has performed chamber music with Itzhak Perlman, members of the Weilerstein Trio, Cleveland, Tokyo, Juilliard, and Cavani String Quartets, and Jonny Greenwood of Radiohead. She has performed with the Cleveland Orchestra, A Far Cry, Alarm Will Sound, and appears regularly with the

American Contemporary Music Ensemble, Wordless Music, Metropolis Ensemble, and as Principal Viola of CityMusic Cleveland Chamber Orchestra. She has appeared as soloist with numerous orchestras whose tours have taken her across North America and Europe.

*Sponsored by Tracy Schilling*


**LISA NAUFUL, Bassoon**

was a member of the Dallas Ballet and Opera Orchestras and also performed with the Concerto Soloists of Philadelphia, the New York Pops and the Dallas Symphony. In addition to her performing career, Lisa built a career in the record industry that culminated in the position of US Label Head for Warner Classics. Lisa is the principal bassoonist of the San Luis Obispo Symphony and the bassoon instructor at Cal Poly University. She holds degrees from the Eastman School of Music and Southern Methodist University.

*Sponsored by France Levy and Larry Akey*


**JESSICA OUDIN, Viola**

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.

*Sponsored by John and Mary Frey*


**GRACE PARK, Violin**

has performed in the world's foremost concert halls including The Kennedy Center, Library of Congress, Walt Disney Hall, Jordan Hall, Carnegie Hall, The Grace Rainey Auditorium in the Metropolitan Museum, The Rudolfinum in Prague, and Glinka Hall in St. Petersburg. Ms. Park has performed with a variety of ensembles around the world including St. Paul Chamber Orchestra, Mark Morris Dance Company, Silk Road Ensemble and has led the Orpheus Chamber Orchestra and Australian Chamber Orchestra. Her festival appearances include Yellow Barn Music Festival, Vail, Music@Menlo, IMS Prussia Cove and the Perlman Music Program's Chamber Music Workshop.

*Sponsored by Jo Anne and Rick Miller*


**IAN PRITCHARD, Harpsichord**

is active as a performer and a researcher. As a continuo player he has performed with many leading early music ensembles including the Academy of Ancient Music, Orchestra of the Age of Enlightenment, and Florilegium, with which he has toured in Europe and in South America. He was awarded a Fulbright Scholarship to Italy and in 2015 was elected an Associate of the Royal Academy of Music. He is currently on faculty at the Colburn School Conservatory of Music. Ian earned degrees in harpsichord from Oberlin

Conservatory and from the Royal Academy of Music, London, and is currently a PhD candidate in musicology at the University of Southern California.

*Sponsored by Bern Singesen*


**ANTON RIST, Clarinet**

was appointed principal clarinetist of the Metropolitan Opera Orchestra in 2016. He previously held principal positions with the Princeton and New Haven Symphony Orchestras. In addition, Anton has performed with the St. Paul Chamber Orchestra, Orchestra of St. Luke's, Louisiana Philharmonic, and the American Ballet Theater. Anton has appeared at the Grant Park, Verbier, Pacific, St. Barth's, Colorado College, and Aspen Festivals, and has performed as a chamber musician throughout the U.S., Europe, and Asia. He is on faculty at the Interlochen Arts Camp and has presented masterclasses around the country. In addition, he is a founding member of the Montserrat Music Festival in the West Indies. He studied at the Juilliard School.

*Sponsored by Carol and Mike Selby*


**GRACE SENG, Violin**

Grace has performed with the San Luis Obispo Symphony, Opera SLO, SLO Master Chorale, and many other local musical groups since moving to San Luis Obispo in 2003. She maintains an active violin studio and enjoys playing chamber music with other local musicians. She holds a Bachelor's degree from Northwestern University and a Master's degree from the Manhattan School of Music.

*Sponsored by Dr. David J. Hey*


**SARAH SKUSTER, Oboe**

is principal of the San Diego Symphony and has appeared as a soloist with the orchestra on several occasions. Previously she served as second oboe with the Dallas and Akron Symphonies. She has performed as guest principal with the San Francisco, Indianapolis and New Jersey Symphonies and has appeared as a substitute with the Metropolitan Opera Orchestra and the Los Angeles Philharmonic. She has participated in the Ojai, Music in the Mountains (Grass Valley, CA), Tanglewood, Aspen, Marrowstone and Interlochen festivals. Ms. Skuster earned a Bachelor of Music degree from the Cleveland Institute of Music and attended Mannes College. She is on the faculties of San Diego State and Point Loma Nazarene University and maintains an active private studio.

*Sponsored by Leah Press and Scott Ahles*

## 2018 Festival Artists



**NICHOLAS TAVANI, Violin**

is a native of Arlington, VA, and debuted in Washington, D.C.'s Gaston Hall at the age of eight. As a chamber musician, recitalist, and concerto soloist, Nicholas has performed extensively in the United States and around the world. As first violinist of the Aeolus Quartet, he was a winner of the 2011 Plowman International Chamber Music Competition, the 2011 Yellow Springs Chamber Music competition, and the 2009 Coleman International Chamber Music Competition. He is also a laureate of the Postacchini and Kingsville International Violin Competitions. The Aeolus Quartet is currently Artists in Residence at Musica Viva New York. In addition, Nicholas serves as a member of the Mark Morris Dance Group Music Ensemble and the Smithsonian Chamber Players.

*Sponsored by Susan and Mark Frink*



**BRIAN THORNTON, Cello**

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 premiere 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.

*Sponsored by Jeri and Todd Corgill*



**ELIZABETH KOCH TISCIONE, Oboe**

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.

*Sponsored by Minke WinklerPrins*



**MICHAEL TISCIONE, Trumpet**

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.

*Sponsored by Nancy Piver*



**BEN ULLERY, Viola**

currently serves as Assistant Principal viola of the Los Angeles Philharmonic, a position he has held since 2012. Prior to moving to LA he spent three seasons with the Minnesota Orchestra. He has recently appeared as Guest Principal with the Detroit Symphony, Australian Chamber Orchestra, and Aspen Chamber Symphony. He has recorded chamber works for Bridge and Albany records and has been featured in chamber performances on NPR's Performance Today as well as local broadcasts on KUSC in Los Angeles and Minnesota Public Radio. He is a graduate of Oberlin Conservatory.

*Sponsored by Rosemary Remacle*



**JASON UYEYAMA, Violin**

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.

*Sponsored by Mary Bianco and the MOCA Fund*



**JON WILKERSON, Actor/Narrator**

has performed over 1,000 shows as an improvisational actor—currently with ComedySportz of Denver. He has spent the last sixteen years designing and delivering improv-based programs that help individuals and organizations around the world think better on their feet. He is passionate about his company's mission of helping people achieve their dreams. He is also a lecturer in International Business at the University of Colorado at Denver. When he isn't working, he loves studying languages and attending symphony, chamber music, opera, and ballet performances with his beloved girlfriend Donna.

*Sponsored by Linda Clarke*



**ANTHONY WONG, Violin**

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.

*Sponsored by Barbara Bell*




**SHANNON WOOD, Timpani**

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 owns and operates malletshop.com and is endorsed by Zildjian, Remo, Freer Percussion and BMI.

*Sponsored by Marti Jorgensen Lindholm and Allan Smith*


**KO-ICHIRO YAMAMOTO, Trombone**

is Principal Trombone of the Seattle Symphony and the Saito-Kinen Orchestra, and is a faculty member of the University of Washington School of Music. Previously he was principal of the Metropolitan Opera Orchestra for 10 seasons. Active as a soloist, recitalist, chamber musician and clinician, Yamamoto has performed with many groups including the

New York Philharmonic, U.S. Army Band Pershing's Own, and as guest solo principal trombone of the NHK Symphony Orchestra. Born in Tokyo, Yamamoto began studying trombone at age 12 and went on to study at the Juilliard School with Joseph Alessi, Principal of the New York Philharmonic.

*Sponsored by Chris Hays and David Slater*


**JISUN YANG, Violin**

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.

*Sponsored by Cynthia and Roger George*

## 2018 UnClassical Artists


**KRISTINA REIKO COOPER, *Around the World with Love***

Cello virtuoso Kristina Reiko Cooper has won worldwide acclaim for her musical diversity, artistry, and charismatic stage presence. She earned multiple degrees from the Juilliard School and currently serves as visiting professor at Tel Aviv University in Israel. Although well-known for traversing musical genres, she first established her career as a classical artist. Her *Around the World with Love* program is based on her CD recording of the same name. She will be joined by pianist Blair McMillen and percussionist Scott Higgins.

*"Cooper crosses cultures and merges worlds."*  
**—Haaretz News, Tel Aviv**

[www.kristinareikocooper.com](http://www.kristinareikocooper.com)

*Sponsored by Don and Liz Maruska*

**BLAIR MCMILLEN, piano**

is the co-director of the Rite of Summer Music Festival, an outdoor contemporary music festival on NYC's Governors Island. For 13 years, McMillen has been Artist-in-Residence at Bard College and Conservatory. He also serves on the piano faculty at the Mannes School of Music.

*Sponsored by Elizabeth and Eric Barkley*

**SCOTT HIGGINS, percussion**

is a freelance musician, teacher and composer in Denver and has performed with the Colorado Symphony, Colorado Chamber Players, Opera Colorado and Boulder Philharmonic. He is a member of Colorado Ballet's orchestra, former Principal Percussionist with the Central City Opera and co-director of the Denver Eclectic Concert Series.

*Sponsored by Mort and Hanne Nielsen*

## 2018 UnClassical Artists

**HARPETH RISING**

Chamberfolk trio Harpeth Rising fuses Folk, Newgrass, Rock and Classical music into something organically unique. Comprised of Maria Di Meglio, cello, Michelle Younger, banjo/guitar, and Jordana Greenberg, violin, each member brings different influences to their core sound. All three are classically-trained and hold degrees from some of the most venerated schools in the world: Indiana University, Oberlin Conservatory, and the Eastman School of Music. But their classical background is only one dimension of the trio's powerful musical voice. All three women began singing after they completed their instrumental studies, and found a passionate new musical avenue. They developed their voices and arrangements to bring life to the lyrical expressiveness of their original songs. Building from the tonal depth of the cello and layering in the shimmering sounds of the violin and the strikingly natural addition of the banjo creates a sound at once familiar and impossible to categorize.

*Sponsored by Jamie C. Barlett.*

*"...lusciously constructed harmonies, the inventive edge that pulses through every track and the unexpected direction changes that keep you enthralled..."*

**-FolkWords**

[www.harpethrising.com](http://www.harpethrising.com)

**9 HORSES**

9 Horses is an improvising chamber ensemble featuring Joe Brent on acoustic and electric mandolin, Sara Caswell on violin and Hardanger d'amore, and Andrew Ryan on bass. Featuring Brent's original compositions and the incendiary virtuosity of all three members, the trio represents Brent's dual vision of a musical future with no barrier between the notions of "folk art" and "fine art." Recently they were named the winning ensemble in the 2016 21CM LAUNCH: Emerging Artists competition. In the 2017-18 season 9 Horses will be in residency at the University of Arkansas Little Rock/ACANSA Festival, DePauw University, University of Colorado Mesa, University of Denver, Illinois State and Ball State. Their debut album *Perfectest Herald* is available on Sunnywide Records.

*"This highly emotive music touches and communicates the essence of what it means to be an alive, feeling human being."*

**-All About Jazz**

[www.josephbrent.com/9horses](http://www.josephbrent.com/9horses)

**CHRISTOPHER O'RILEY**

Acclaimed for his engaging and deeply committed performances, pianist Christopher O'Riley is known to millions as the host of NPR's *From the Top*. Now in his eighteenth year on-air, O'Riley introduces the next generation of classical-music stars to almost a million listeners each week, broadcast by 250 stations across the United States. As an acclaimed soloist and recitalist his repertoire spans a kaleidoscopic array of music from the pre-baroque to present-day. He performs around the world and has garnered widespread praise for his untiring efforts to reach new audiences. O'Riley has performed as a soloist with virtually all of the major American orchestras, including the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Chicago Symphony, National Symphony, and San Francisco Symphony.

*Sponsored by Bert and Candace Forbes.*

*"...infectious passion..."*

**-The Los Angeles Times**

[www.christopheroriley.com](http://www.christopheroriley.com)

UnClassical Series: *Around the World with Love*

Tuesday, July 17, 2018 at 7:30pm

CLARK CENTER FOR THE PERFORMING ARTS  
487 FAIR OAKS AVENUE, ARROYO GRANDE, CALIFORNIA

**KRISTINA REIKO COOPER**, cello**BLAIR MCMILLEN**, piano**SCOTT HIGGINS**, percussion

<i>Amapola (Pretty Little Poppy) – Spain</i> .....	<b>JOSEPH M. LACALLE</b> (ARR. YASUMASA SATOH)
<i>Les Chemins de L'Amour (The Paths of Love) – France</i> .....	<b>FRANCIS POULENC</b>
<i>Flow My Tears – England</i> .....	<b>JOHN DOWLAND</b> (ARR. PATRICK ZIMMERLI)
<i>Emmanuel – France</i> .....	<b>MICHEL COLOMBIER</b> (ARR. YASUMASA SATOH)
<i>You Deserve a Prince – USA</i> .....	<b>GLEN ROVEN</b>
<i>Adagio and Allegro, op. 70 – Germany</i> .....	<b>ROBERT SCHUMANN</b>
<i>Manha de Carnaval (Morning of Carnival) – Brazil</i> .....	<b>LUIS BONFA</b> (ARR. PATRICK ZIMMERLI)

**INTERMISSION**

<i>Meine Freuden (My Joy) – Poland/Hungary</i> .....	<b>FRÉDÉRIC CHOPIN &amp; FRANZ LISZT</b>
<i>I Could Have Danced All Night – USA</i> .....	<b>FREDERICK LOEWE</b> (ARR. STEPHEN PRUTSMAN)
<i>Yoimachigusa (Evening Primrose) – Japan</i> .....	<b>OHNO TADASUKAE</b> (ARR. KENJI BUNCH)
<i>Vu Iz des Geselah (Where is this Girl?) – Yiddish</i> .....	<b>TRADITIONAL</b> (ARR. DAVID SHENTON)
<i>Raga – India</i> .....	<b>ARR. DAVID SHENTON</b>
<i>Besame Mucho (Kiss Me a Lot) – Mexico</i> .....	<b>CONSUELO VALAZQUEZ</b>
<i>A la Turk – Gypsy</i> .....	<b>ARR. KENJI BUNCH</b>

*Generously sponsored by Brigitte and Bruce Falkenhagen*

## Notable Encounter Dinner: *Love Songs*

Wednesday, July 18, 2018 at 6:00pm

FALKENHAGEN RESIDENCE  
CORBETT CANYON, CALIFORNIA

**KRISTINA REIKO COOPER**, host and cello  
**BLAIR McMILLEN**, piano

Adagio and Allegro, op. 70.....**ROBERT SCHUMANN**

*Fantasiestücke*, op. 73 .....**SCHUMANN**

- I. Zart und mit Ausdruck (Tender and with expression)
- II. Lebhaft, leicht (Lively, light)
- III. Rasch und mit Feuer (Quick and with fire)

Plus selections from *Around the World with Love* to be announced.

*Generously sponsored by Brigitte and Bruce Falkenhagen*

*Wines provided by*



**PCPA**  
PACIFIC CONSERVATORY THEATRE

**VANYA AND SONIA AND MASHA AND SPIKE**  
by Christopher Durang  
June 28 - July 7  
Marian Theatre, Santa Maria  
July 12 - 22  
Solvang Festival Theater



**MAMMA MIA!**  
Music and Lyrics by Benny Andersson Björn Ulvaeus  
And some songs with Stig Anderson  
Book by Catherine Johnson  
July 18 - 21  
Marian Theatre, Santa Maria  
July 27 - August 26  
Solvang Festival Theater



**ARCADIA**  
By Tom Stoppard  
August 16 - 25  
Marian Theatre, Santa Maria  
August 30 - September 9  
Solvang Festival Theater



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UnClassical Series: *Harpeth Rising*

Thursday, July 19, 2018 at 7:30pm

DANA ADOBE CULTURAL CENTER  
671 S. OAKGLEN AVENUE, NIPOMO, CALIFORNIA

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**JORDANA GREENBERG**, violin**MARIA DI MEGLIO**, cello**MICHELLE YOUNGER**, banjo*Selections to be announced from the stage.**There will be one 15-minute intermission.*

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*Generously sponsored by Libbie Agran*

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**JORDANA GREENBERG, violin**

grew up listening to the sounds of Stan Rogers, Leonard Cohen and Natalie McMaster in her native Canada before moving to Southern Indiana as a child. She studied classical violin by day through the pre-college program at Indiana University, and spent her nights learning the folk tunes and classic rocks songs that her family plays at the annual post-Passover jam session.

**MARIA DI MEGLIO, cello**

was born and raised in Brooklyn, NY. She was drawn to the music of her first generation Italian and Balkan roots, and grew up learning Eastern European folk songs alongside classical repertoire. She attended many classical programs throughout NYC, including LaGuardia High School (the "Fame" school), and Manhattan School of Music's Precollege Division.

**MICHELLE YOUNGER**

of Charlottesville, VA comes by her modern spin on old-time infused banjo authentically; her family has been in the United States for generations, and she is a descendent of Cole Younger, a member of the James-Younger Gang and the namesake of his very own banjo tune.

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*Harpeth Rising is sponsored by Jamie C. Barlett*

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# MIDDAY MINI-CONCERT

Midday Mini-Concert: *9 Horses and Joseph Brent*

Friday, July 20, 2018 at 12:00pm

ST. TIMOTHY'S CATHOLIC CHURCH  
962 PINEY WAY, MORRO BAY, CALIFORNIA

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*Selections to be announced from the stage.*

*This program will be performed without intermission.*

*Free Community Events are  
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FOUNDATION  
SAN LUIS OBISPO COUNTY

20  
YEARS of  
IMPACT

**CHC**  
Community Health Centers  
*Healthcare For Life*



Chamber Series: *American Music*

Friday, July 20, 2018 at 7:30pm

UNITED METHODIST CHURCH  
1515 FREDERICKS STREET, SAN LUIS OBISPO, CALIFORNIA

**ALICE K. DADE, MARCIA KÄMPER**, flutes  
**ELIZABETH KOCH TISCIONE**, oboe  
**ANTON RIST**, clarinet  
**CONRAD CORNELISON**, bassoon  
**JEFFREY FAIR**, horn  
**ERIK ARVINDER, CLINTON DEWING, DENNIS KIM, GRACE PARK,**  
**NICHOLAS TAVANI, JASON UYEYAMA, SCOTT YOO**, violins  
**JESSICA CHANG, CAITLIN LYNCH, JESSICA OUDIN**, violas  
**MADELEINE KABAT, MICHAEL KATZ, JONAH KIM**, cellos  
**SUSAN CAHILL**, double bass  
**JON WILKERSON**, narrator

*Rising* ..... **JOAN TOWER**

*Ms. Dade, Mr. D. Kim, Mr. Dewing, Ms. Oudin, Mr. J. Kim*

String Quartet in B minor, op. 11 ..... **SAMUEL BARBER**

Molto allegro e appassionato  
Molto adagio  
Molto allegro (come prima)

*Ms. Park, Mr. Uyeyama, Ms. Lynch, Mr. Katz*

Sonata for Double Bass and *iTunes User Agreement*..... **SUSAN CAHILL & JON WILKERSON**

*Ms. Cahill, Mr. Wilkerson*

**INTERMISSION**

*Autumn Music*..... **JENNIFER HIGDON**

*Ms. Kämper, Ms. Tiscione, Mr. Rist, Mr. Cornelison, Mr. Fair*

String Quartet in F major, op. 96 *American*..... **ANTONIN DVOŘÁK**

Allegro ma non troppo  
Lento  
Molto vivace  
Finale: vivace ma non troppo

*Mr. Tavani, Mr. Arvinder, Ms. Chang, Ms. Kabat*

*Generously sponsored by*  
***Dr. Marti Jorgenson Lindholm and Allan Smith***

# AMERICAN MUSIC

## PROGRAM NOTES: AMERICAN MUSIC • JULY 20, 2018

**JOAN TOWER** (b. 1938) *Rising* (2010) *Approximate running time: 16 minutes*

If only Joan Tower had a Twitter account! That way, more Americans might know who she is: a Grammy-winner and Guggenheim recipient, whose music has been performed by more than 500 ensembles. Tower's *Rising* for flute and string quartet illustrates her ability to build compelling architecture upon the smallest of foundations. The title sums it up, as Tower explains: "I have always been interested in how music can 'go up.' It is a simple action, but one that can have so many variables:

slow or fast tempos, accelerating, slowing down, getting louder or softer—with thick or thin surrounding textures going in the same or opposite directions. . . . A long climb, for example, might signal something important to come (and often hard to deliver on!). A short climb, on the other hand, might be just a hop to another phrase. One can't, however, just go up. There should be a counteracting action which is either going down or staying the same to provide a tension within the piece."

**SAMUEL BARBER** (1910–1981) *String Quartet in B minor, op. 11* (1936) *Approximate running time: 19 minutes*

Astronomer Edmond Halley studied more than a single comet, Sigmund Freud had more to say about psychology than just his "Slip," and Samuel Barber composed far more pieces than the *Adagio for Strings*. In fact, the *Adagio* originated as the central movement of Barber's *String Quartet No. 1*, and Barber had been writing music for seventeen years by that point. (Barber had known he was destined to be a composer at age nine, when he assured his mother that it wasn't her fault, and warned her that she shouldn't try to distract him from that destiny by sending him outside to play football.)

Supported by the Prix de Rome and a Pulitzer fellowship, Barber was working in Europe in 1936 when he felt "vague quartettish rumblings" in his "innards." The composition took longer than expected, and he even rewrote the finale after the quartet's premiere. Still, that "Adagio" movement pleased him from the start; he told a friend, "It is a knock-out!"—and so it is.

**SUSAN CAHILL** (b. 1967) and **JON WILKERSON** (b. 1959) *Sonata for Double Bass and iTunes User Agreement* (2015) *Approximate running time: 12 minutes*

Jon and I first conceived of *The Sonata for Double Bass and iTunes User Agreement* in 2015. We had worked together on two other pieces that feature bass and actor, and determined it was time to create our own piece. There is a loose framework of musical ideas that are attached to each section of the text, but most of the musical material as well as the interpretation of the text is improvised, and changes each time we perform the

piece. The idea of combining the arcane iTunes Agreement text with the supposedly high art of a Sonata seemed to us to be the perfect representation of how we can easily lose track of the absurd dichotomies of our 21<sup>st</sup> century life.

—Susan Cahill (2018)

**JENNIFER HIGDON** (b. 1962) *Autumn Music* (1995) *Approximate running time: 12 minutes*

When summer ends, what does the following season sound like? Brooklyn-born Jennifer Higdon answers that question in *Autumn Music*, her portrayal of autumn's "incredible explosions of color; air that suddenly snaps with crispness and clarity; a tinge of melancholy on the eve of change in all of our lives."

Higdon—a 2010 Pulitzer Prize-winner—wrote *Autumn Music* in response to a commission by Pi Kappa Lambda, a musical honor society, and it premiered at the society's national convention

in 1995. As a flutist, she knew and loved Samuel Barber's woodwind quintet *Summer Music*, so her composition is in part a tribute to that musical predecessor. After an opening filled with excited flurries of sound, Higdon gives each instrument an independent line to convey the unsynchronized leaves that float from trees. The mood turns darker and more introspective near the end of the quintet; after all, as Higdon notes, "It is the passing of the season."

**ANTONÍN DVOŘÁK** (1841–1904) *String Quartet in F major, op. 96 "American"* (1893) *Approximate running time: 25 minutes*

What do the scarlet tanager (a red bird with black wings and tail) and Spillville, Iowa, have in common? They both inspired Antonín Dvořák's "American" quartet. Dvořák had come from Bohemia to lead New York's National Conservatory of Music, and his secretary was Joseph Kovarik, who had been raised in a community of expatriate Czechs in Iowa. Intrigued by tales of Spillville (and probably enticed by the train journey, since he loved locomotives), Dvořák decided to visit the farm town in 1893.

Only three days after his arrival, he started to compose, borrowing a piano and a neighbor's reed organ. He sketched the first movement in three days—very fast for Dvořák—and he finished the entire quartet ten days later. Kovarik's family members helped him read through the score (with Dvořák himself scratching away at the first violin part). Despite their inexpert rendition, the appealing folk-like pentatonic melodies shone through. And the scarlet tanager? Dvořák found that the "damned bird's" incessant song gave him a very nice tune for the third movement.



Midday Mini-Concert: *Dvořák's American Quartet*

Saturday, July 21, 2018 at 12:00pm

SANTA ROSA CATHOLIC CHURCH  
1174 MAIN STREET, CAMBRIA, CALIFORNIA

---

**NICHOLAS TAVANI, ERIK ARVINDER**, violins

**JESSICA CHANG**, viola

**MADELEINE KABAT**, cello

String Quartet in F major, op. 96 *American*.....**ANTONIN DVOŘÁK**

Allegro ma non troppo

Lento

Molto vivace

Finale: vivace ma non troppo

*Mr. Tavani, Mr. Arvinder, Ms. Chang, Ms. Kabat*

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Orchestra Series: *Baroque in the Vines*

Saturday July 21 2018 at 7:30pm

SERRA CHAPEL  
McMILLAN CANYON ROAD, SHANDON, CALIFORNIA

---

**FESTIVAL MOZAIC ORCHESTRA**

**SCOTT YOO**, leader

**JOSEPH BRENT**, mandolin

**GRACE PARK**, violin

Brandenburg Concerto No. 1 in F major, BWV 1046.....**JOHANN SEBASTIAN BACH**

Allegro

Adagio

Allegro

Menuetto

*Ms. Park*

Mandolin Concerto in G minor, RV 317 ..... **ANTONIO VIVALDI**

Allegro

Largo

Allegro

*Mr. Brent*

Mandolin Concerto in C major, RV 425 ..... **VIVALDI**

Allegro

Largo

Allegro

*Mr. Brent*

**INTERMISSION**

Suite No. 1 from *Water Music*..... **GEORG FRIDERIC HÄNDEL**

Overture: Largo—Allegro

Adagio e staccato

Allegro

Andante espressivo

Presto

Air: Presto

Minuet

Bourée: Presto

Hornpipe

Allegro moderato

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*Generously sponsored by the Clark Family and the Augustine Foundation*

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## PROGRAM NOTES: BAROQUE IN THE VINES • JULY 21, 2018

### JOHANN SEBASTIAN BACH (1685–1750) *Brandenburg Concerto No. 1 in F major, BWV 1046* (1721)

Scored for: solo violin, three oboes, one bassoon, two horns, harpsichord, and strings. Approximate running time: 18 minutes

Few homes today possess an LP turntable, and so vinyl records go unappreciated. Even physical CDs are not always usable, depending on a household's audio equipment. Similarly, the Margrave of Brandenburg had asked Johann Sebastian Bach for some music—but when Bach finally sent six concerti grossi in 1721, they required various combinations of soloists and an orchestra, and the Margrave's small complement of household musicians could not perform any of them. The concertos languished, unplayed, in the Margrave's library. Fortunately, after the Margrave's death in 1734, one of Bach's pupils purchased the score and gave it to his pupil, Princess Anna Amalia, who preserved it in her own extensive library—thus protecting the “Brandenburg Concertos” for posterity and eventual rediscovery.

The unfortunate Margrave missed out on a splendid gift, as *Concerto No. 1* demonstrates. The large group of soloists—a small violin, three oboes, two horns, and bassoon—frequently merges with the orchestra to create a symphonic effect. Although Bach omits the horns from the second movement, he gives them some distinctive fanfares in the finale, perhaps to showcase their “hunting horn” antecedents. All seven instruments interweave energetically in the outer movements, producing a rich tapestry of textures.

### ANTONIO VIVALDI (1678–1741) *Mandolin Concerto in G minor, op. 12, no. 1, RV 317* (1729)

Scored for: solo mandolin, harpsichord, and strings. Approximate running time: 11 minutes

As a composer, Antonio Vivaldi wore three hats: in his role as an ordained priest, he produced a significant amount of sacred music; as a resident of Venice, he wrote at least forty-six operas for the burgeoning public opera houses that flourished in the city; and, as an instructor at one of Venice's orphanages, he created hundreds and hundreds of instrumental pieces for his young charges.

Although Vivaldi himself—a skilled violinist—was regarded as a Venetian tourist attraction, it was those sonatas and concertos that built his European reputation, thanks to their international

publication. Curiously, it was the norm to issue instrumental pieces in sets of six or even a dozen, so the *Concerto in G minor*, RV 317, was the first of six pieces assembled as “Opus 12”—and these seem to have been a companion set to Opus 11, another group of six concertos. The G minor concerto—originally for violin, but arranged for mandolin in tonight's performance—illustrates the appeal of Vivaldi's output: the orchestra and soloist seize the spotlight in turn during the three movements, starting with an almost plaintive “Allegro,” moving to an intense “Largo,” and concluding with a lively finale whose bounciness offsets the dark harmony.

### VIVALDI *Mandolin Concerto in C major, RV 425* (1725) Scored for: solo mandolin, harpsichord, and strings. Approximate running time: 9 minutes

Venice was a busy international port—and thanks to the thousands of visiting sailors, it was flooded with babies who resulted from their parents' brief liaisons. The city established four orphanages to cope with the often-abandoned children, and those institutions implemented a fairly enlightened program of “job-skill education” for their young charges. Musical training was viewed as a promising career preparation—even for girls. Female orphans at La Pietà orphanage, therefore, were Antonio Vivaldi's pupils, who was hired during various periods of his life to give instruction on the violin and to write suitable compositions for the students to perform. And write he did! He produced some 350 concertos that featured a solo instrument

and orchestra, not to mention the hundreds of other works that showcased larger groups of featured instruments.

Amid this vast output, however, only one of Vivaldi's concertos spotlights a solo mandolin: the *Concerto in C major*, RV 425. Scholars are not sure if the work was written for a Pietà orphan or for an aristocratic mandolin player. Either way, it shows a sensitivity to the instrument's capabilities, and Vivaldi even suggested that the accompanying orchestra could perform pizzicato (plucking rather than using their bows) to mirror the mandolin's playing technique.

### GEORGE FRIDERIC HÄNDEL (1685–1759) *Water Music Suite 1 in F major, HWV 348* (1717)

Scored for: two oboes, one bassoon, two horns, harpsichord, and strings. Approximate running time: 26 minutes

Händel was born in Germany, pursued musical training in Italy, and finally was recruited to compose operas in England. The difficulty was that he was under contract to a German ruler, who did give Händel permission to go, as long as he returned “within a reasonable time.” Händel, however, did *not* return—and unfortunately, by means of a convoluted European dynastic twist, Händel's German employer was then crowned as George I of England. The legend that the *Water Music* reconciled the AWOL employee with his royal patron is charming but, alas, untrue (their rapprochement had taken place at least three years earlier).

Nevertheless, Händel's music *did* entertain King George I as he sailed the Thames on July 17, 1717; a fifty-piece orchestra (costing £150 to hire) sat on an adjacent barge and played the twenty or so movements comprising the *Water Music*. According to a London newspaper, the king was so pleased that he asked that the entire work be played three times during his voyage. Tonight's suite of excerpts illustrates Händel's myriad of moods: some majestic, others plaintive, and others dance-like. The first suite contains a special surprise: a pair of horns, who had not previously been featured in English concert music.

UnClassical Series: *9 Horses*

Sunday, July 22, 2018 at 2:00pm

SEE CANYON FRUIT RANCH  
2345 SEE CANYON ROAD, AVILA BEACH, CALIFORNIA

---

**JOSEPH BRENT**, mandolin

**SARA CASWELL**, violin

**ANDREW RYAN**, bass

*Monochrome Shoe #2*

*Perfectest Herald*

1. 4K

2. *listening to the Elliott Smith discography in reverse order*

3. *the socket doesn't know its power until it's inspired by the plug*

4. *when the wolf comes home*

**INTERMISSION**

*Snow Musik*

*Purple Paisley Telecaster*

*every journey is a desperate act*

*Gasparilla*

*NaNo*

*Fundição Pixinguinha*

*All compositions are original works by Joseph Brent.*

Generously sponsored by



Notable Encounter Dinner: *Women in Music*

Sunday, July 22, 2018 at 6:00pm

VILLA FILAREE, THE HOME OF SHARON HARRIS & DENNIS SCHNEIDER  
ARROYO GRANDE, CALIFORNIA

**CAITLIN LYNCH**, viola & host

**JOHN NOVACEK**, piano

**NICHOLAS TAVANI, JISUN YANG**, violins

**MICHAEL KATZ**, cello

Piano Quintet in F-sharp minor, op. 67..... **AMY BEACH**

Adagio—allegro moderato

Adagio espressivo

Allegro agitato—Adagio come prima—Presto

*Mr. Novacek, Mr. Tavani, Ms. Yang, Ms. Lynch, Mr. Katz*

*Generously sponsored by Sharon Harris & Dennis Schneider*

*Wines provided by*



# MIDDAY MINI-CONCERT

## Midday Mini-Concert: *Family Concert*

Monday, July 23, 2018 at 12:30pm

PAVILION, CHRISTOPHER COHAN PERFORMING ARTS CENTER  
1 GRAND AVENUE, SAN LUIS OBISPO, CALIFORNIA

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**JOHN NOVACEK**, piano  
**JON WILKERSON**, narrator

*The Story of Babar the Little Elephant*, FP 129..... **FRANCIS POULENC**

*Mr. Novacek, Mr. Wilkerson*

*Three Rags*..... **JOHN NOVACEK**

*Mr. Novacek*

*This program will be performed without intermission.*

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*This event is generously sponsored by the*



*and the*



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*Free Community Events are  
generously sponsored by*



Orchestra Series: *Baroque in the Mission*

Monday, July 23, 2018 at 7:30pm

MISSION SAN LUIS OBISPO DE TOLOSA  
751 PALM STREET, SAN LUIS OBISPO, CALIFORNIA

---

**FESTIVAL MOZAIC ORCHESTRA**

**SCOTT YOO**, leader

**JOSEPH BRENT**, mandolin

**GRACE PARK**, violin

Brandenburg Concerto No. 1 in F major, BWV 1046 ..... **JOHANN SEBASTIAN BACH**

Allegro

Adagio

Allegro

Menuetto

*Ms. Park*

Mandolin Concerto in G minor, RV 317..... **ANTONIO VIVALDI**

Allegro

Largo

Allegro

*Mr. Brent*

Mandolin Concerto in C major, RV 425..... **VIVALDI**

Allegro

Largo

Allegro

*Mr. Brent*

**INTERMISSION**

Suite No. 1 from *Water Music*..... **GEORG FRIDERIC HÄNDEL**

Overture: Largo—Allegro

Adagio e staccato

Allegro

Andante espressivo

Presto

Air: Presto

Minuet

Bourée: Presto

Hornpipe

Allegro moderato

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*Generously sponsored by Jane Gersten  
in loving memory of Roy Gersten*

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# BAROQUE IN THE MISSION

## PROGRAM NOTES: BAROQUE IN THE MISSION • JULY 23, 2018

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Chamber Series: *Classical Reflections*

Tuesday, July 24, 2018 at 7:30pm

CONGREGATION BETH DAVID  
10180 LOS OSOS VALLEY ROAD, SAN LUIS OBISPO, CALIFORNIA

**NINA TSO-NING FAN, DENNIS KIM, GRACE PARK,  
NICHOLAS TAVANI, JASON UYEVAMA, JISUN YANG, violins  
MAURCY BANASZEK, JESSICA CHANG, CAITLIN LYNCH, BEN ULLERY, violas  
MADELEINE KABAT, MICHAEL KATZ, JONAH KIM, cellos**

String Quartet in B-flat major, op. 76 no. 4 *Sunrise* ..... **FRANZ JOSEF HAYDN**  
Allegro con spirito  
Adagio  
Menuetto: Allegro  
Finale: Allegro, ma non troppo

*Ms. Park, Ms. Fan, Mr. Ullery, Ms. Kabat*

Piano Quintet in F-sharp minor, op. 67 ..... **AMY BEACH**  
Adagio—allegro moderato  
Adagio espressivo  
Allegro agitato—Adagio come prima—Presto

*Mr. Novacek, Mr. Tavani, Ms. Yang, Ms. Lynch, Mr. Katz*

**INTERMISSION**

String Quintet No. 1 in A major, op. 18 ..... **FELIX MENDELSSOHN**  
Allegro con moto  
Intermezzo: Andante sostenuto  
Scherzo: Allegro di molto  
Allegro vivace

*Mr. D. Kim, Mr. Uyeyama, Mr. Banaszek, Ms. Chang, Mr. J. Kim*

*Generously sponsored by Mary L. Bianco and the MOCA Foundation*

*Generously sponsored by Martha Goldin, in loving memory of Leon Goldin*



Special thanks to the Paderewski Festival for donating the use of their Steinway B piano for tonight's performance.

# CLASSICAL REFLECTIONS

## PROGRAM NOTES: CLASSICAL REFLECTIONS • JULY 24, 2018

**FRANZ JOSEPH HAYDN** (1732–1809) *String Quartet in B-flat major*, op. 76, no. 4 “Sunrise” (1797) *Approximate running time: 25 minutes*

We often read that Haydn was a servant of the influential Esterházy family, but, actually, he was a “house officer,” a position of significant authority. As the wealthiest members of the Hungarian nobility, the Esterházys spent a considerable amount on music. Still, though, many of us today would chafe under many of Haydn’s employment conditions: he had to wear the Esterházy livery, he was expected to report twice a day to see if the prince desired a musical performance, and he was not permitted to compose music for anyone but his employer. The last stipulation was eased somewhat over the years, but, regardless, Haydn was kept very, very busy in order to fulfill his wide-ranging obligations.

Matters changed dramatically in 1790, when Prince Nicolaus died and his successor, Prince Anton, dismantled the court’s musical establishment. Anton kept Haydn on retainer, asking

only for an annual mass for the princess’s name-day; Haydn was otherwise free to do what he pleased. The six string quartets, op. 76, commissioned by another nobleman, Prince Erdödy, were one product of that increased freedom. Haydn’s contemporary Charles Burney told the composer that he had “never received more pleasure from instrumental music,” noting that the quartets were “full of invention, fire, good taste, and new effects.”

The fourth “Erdödy” quartet illustrates many of the features that pleased Burney. Its eventual nickname, “Sunrise,” derives from its opening rising melody—and various other climbing motifs give the quartet a nice sense of continuity. After a solemn “Adagio,” the “Menuet” is more rustic than courtly, and the finale races along, faster and faster, to an exhilarating finish.

**AMY BEACH** (1867–1944) *Piano Quintet in F-sharp minor*, op. 67 (1908) *Approximate running time: 27 minutes*

Our current president is twenty-four years older than his wife—the same age gap that lay between eighteen-year-old Amy Cheney and her forty-two-year-old husband, Dr. Henry Harris Aubrey Beach. Posterity is unsure how to view Dr. Beach: did he oppress his young wife’s natural performance talent, or did he foster the compositional gifts she might not have developed on her own? The evidence is mixed: although she was a piano prodigy, her own family had been increasingly opposed to her pursuit of a professional career, so the reduction in her recitals might have occurred even if she had not married. And, she credited her husband with the “incitement” that drove her to start composing large-scale works—a mass, a symphony, and so forth—that her era regarded as the true marks of professionalism for a composer.

Despite Dr. Beach’s faith in his wife’s potential, he did not want her to study with a composition teacher. Ostensibly, he feared that she would lose her personal style; her biographer suggests that he was also afraid that she might form too strong a bond with a (male) instructor. Either way, Amy Beach had to look to other composers’ music to shape her ideas, and she paid homage to Brahms in her *Piano Quintet*. She transformed a theme from the finale of his piano quintet in F minor to build the principal themes for all three movements in her work as well as its slow introduction. Echoes of Liszt can also be heard in Beach’s rhapsodic quintet, but—as a Boston critic wrote—Beach blended those fragments into something “truly modern.”

**FELIX MENDELSSOHN** (1809–1847) *String Quintet No. 1 in A major*, op. 18 (1826; rev. 1832) *Approximate running time: 31 minutes*

Few listeners today know the name Eduard Rietz—but most people are familiar with Mendelssohn, and *everyone* knows Johann Sebastian Bach. Yet, without Rietz, it is possible that all three names would be less well-known: Mendelssohn is recognized for having launched the “Bach Revival” in 1829 by conducting a celebrated performance of Bach’s *St. Matthew Passion*. However, the copy of Bach’s score that Mendelssohn studied as he prepared for the performance was made by Rietz in 1823; the parts that the musicians read had been copied by Rietz and his brother, and Rietz—an excellent performer as well as Mendelssohn’s violin teacher—was the orchestra leader at the historic premiere of Bach’s *Passion*. Moreover, Rietz was only seven years older than Mendelssohn, so the two men were good friends as well. The sixteen-year-old Mendelssohn dedicated his first masterpiece, the *Octet*, op. 20, to Rietz as his birthday present in 1825.

The following year, 1826, Mendelssohn finished his *String Quintet No. 1 in A major*. It initially consisted of two fast outer movements framing a scherzo and a minuet—a somewhat unusual pairing, since most four-movement works featured either a minuet *or* a scherzo, but maybe this oddity stemmed from Mendelssohn’s youth (he was seventeen). The various groups of friends who played the unpublished work begged for a slow movement, and Mendelssohn at last complied—when he got the heartbreaking news in 1832 that Rietz had died of tuberculosis, aged twenty-nine. The result was the “Intermezzo,” which Mendelssohn labeled “Nachruf” (“in memoriam”). It is tender rather than morose, and balances the subsequent “Scherzo” quite well.

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Orchestra Series: *Mozart in Mission San Miguel*

Wednesday, July 25, 2018 at 7:30pm

MISSION SAN MIGUEL ARCÁNGEL  
775 MISSION STREET, SAN MIGUEL, CALIFORNIA

**FESTIVAL MOZAIC ORCHESTRA**

**SCOTT YOO**, conductor

**ANNA POLONSKY**, piano

Symphony No. 31 in D major, K. 297 *Paris*..... **WOLFGANG AMADEUS MOZART**

Allegro assai

Andantino

Allegro

Symphony No. 101 in D major, Hob I:101 *Clock* ..... **FRANZ JOSEF HAYDN**

Adagio—Presto

Andante

Menuet: Allegretto

Finale: Vivace

**INTERMISSION**

Piano Concerto No. 19 in F major, K. 459 ..... **MOZART**

Allegro

Allegretto

Allegro assai

*Ms. Polonsky*

*Generously sponsored by Ann and Ron Alers, Lois and David Bruns, and Andrea and Jerre Sumter*



Special thanks to the Paderewski Festival for donating the use of their Steinway B piano for tonight's performance.

# MOZART IN MISSION SAN MIGUEL

## PROGRAM NOTES: MOZART IN MISSION SAN MIGUEL • JULY 25, 2018

### WOLFGANG AMADEUS MOZART (1756–1791) *Symphony No. 31 in D major*, K. 297/300a “Paris” (1778)

Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Approximate running time: 19 minutes

Mozart’s recipe for a successful Parisian symphony: 1) Start with a big *premier coup d’archet*—the “first strike of the bow”—in which all the string instruments play in a grandiose unison. 2) Saturate your work with lots of melodies. 3) When you introduce a melody, repeat it immediately. 4) Use *galant slides* as often you can, scooping rapidly upward to launch new themes. 5) *Don’t* repeat the opening exposition section of the first movement. 6) Make the symphony a three-movement work, not four, since the French don’t like minuets (too German-tasting!). 7) Use local ingredients such as clarinets, not available back home in Salzburg. 8) Keep it noisy!

As these various strictures suggest, Mozart was ruefully aware of French taste, and Mozart’s *Symphony No. 31 in D Major*,

K. 297, earned its “Paris” nickname because of its conformity to those expectations. But, like many fine chefs, Mozart knew when to deviate from the recipe. When it came to the finale, Mozart dodged the expected *premier coup d’archet*; instead, he had the violins alone scurry along at a quiet *piano* volume before letting the rest of the ensemble burst back in with a strong *forte* passage. Mozart was delighted with the audience’s reaction: as he told his father, he could hear the listeners telling each other to “Shhh!” so they could hear the quiet opening—and then they broke into applause when the loud passage made them jump. But, Mozart later refined the symphonic dish; he wrote a substitute “Andante,” filled with gentle “sigh” motives, and that it is how the symphony is customarily served today.

### FRANZ JOSEPH HAYDN (1732–1809) *Symphony No. 101 in D major*, Hob.1:101 “Clock” (1794)

Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Approximate running time: 29 minutes

Persuaded by Johann Peter Salomon (and a promise of £1200), Haydn made his first visit to London in 1791—but English audiences had yearned to host him long before that. They were quite familiar with his music; after a 1783 Anacreontic Society concert, for instance, the *Public Advertiser* reported that Haydn’s symphony “was one of the finest Things we have ever heard: The Adagio particularly; and . . . it is new in England.” Five months later, the newspaper excitedly reported, “Hayden [sic], next Autumn, comes to London”—but those hopes came to naught, and again, three years later, a 1786 *Morning Post* article sorrowfully announced, “To the great regret of the musical world, it is now certain that Haydn will not visit this country.”

When Haydn at last arrived, he and his music were met with rapture. For the 1791 visit, Haydn prepared a set of six brand-new symphonies—and when he agreed to return to England in 1794, he generated another six. One of the latter “London” symphonies was *Symphony No. 101 in D major*, quickly nicknamed “The Clock,” thanks to the charming “tick-tock” effect in the “Andante.” But that was not the only pleasure of the symphony: after a surprisingly solemn slow introduction, it launches into a bouncy “Presto.” The third movement has a subtle humor as well; Haydn seems to be depicting a rustic village band, since there are deliberate “wrong chords” underlying the solo flute. In contrast, the finale is artfully crafted, including a ghostly fugue and a stormy minor-mode passage. And the newspapers? The *Oracle* called it, simply, Haydn’s “best work.”

### MOZART *Piano Concerto No. 19 in F major*, K. 459 “Second Coronation Concerto” (1784)

Scored for: solo piano, one flute, two oboes, two bassoons, two horns, and strings. Approximate running time: 30 minutes

Is it better to be a big fish in a small pond, or to venture into the great, wide sea? To a twenty-five-year-old Mozart, the constraints of provincial Salzburg made the latter choice far more desirable (much to his father Leopold’s dismay). Although hard times lay ahead for Mozart, he enjoyed stretches of great success in Vienna, especially in the mid-1780s—and his *Piano Concerto No. 19 in F major*, K. 459, was written right in the middle of the decade, on December 11, 1784; it was his sixth piano concerto completed that year—and all were outstanding.

Although we know when Mozart *finished* K. 459, we’re not sure when it made its premiere. Viennese aristocrats vied with each other to sponsor elegant concerts, and Mozart took part in many of those performances; since keyboard players usually wrote concertos to feature themselves, he

may well have brought along K. 459. In 1785, Mozart also presented his own subscription series of concerts, and it is equally possible that K. 459 debuted during one of those presentations. We do know he played it in October 1790, during the general celebrations for Leopold II’s coronation, thus giving it its nickname.

Mozart’s personal catalogue of works gives us the completion date, but the catalogue presents another mystery: it mentions that the concerto’s orchestra includes trumpets and drums. However, no surviving copies of the music contain parts for those instruments—have they been lost? Or did Mozart make an error? Stylistically, they certainly would have suited the march-like first movement. The central movement, though, is calm, and then the piano leads the orchestra through an exuberant finale.

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Midday Mini-Concert: *Nina Fan Violin Recital*

Thursday, July 26, 2018 at 12:00pm

COMMUNITY CHURCH OF ATASCADERO  
5850 ROSARIO AVENUE, ATASCADERO, CALIFORNIA

**NINA TSO-NING FAN**, violin  
**JOHN NOVACEK**, piano

*Suite populaire esagnole*.....**MANUEL DE FALLA**  
El Paño Moruno  
Nana  
Canción  
Polo  
Asturiana  
Jota

*Ms. Fan, Mr. Novacek*

Violin Rhapsody No.1, Sz.87.....**BÉLA BARTÓK**  
Lassú. Moderato  
Friss. Allegretto moderato

*Ms. Fan, Mr. Novacek*

Sonata No. 5 for solo violin.....**EUGENE YSAÏE**  
L'Aurore  
Danse rustique

*Ms. Fan*

Rondo in b minor, D. 895 *Rondeau Brilliant*.....**FRANZ SCHUBERT**

*Ms. Fan, Mr. Novacek*

*This program will be performed without intermission.*

*Free Community Events are  
generously sponsored by*



UnClassical Series: *Christopher O'Riley Plays Radiohead*

Thursday, July 26, 2018 at 7:30pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER  
HIGHWAY ONE, SAN LUIS OBISPO, CALIFORNIA

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**CHRISTOPHER O'RILEY**, piano

**BRYN FORBES**, video artist

*Mother* (Tori Amos)

*Knives Out*

*You*

*All I Need*

*Mistress* (Mark Kozelek)

*Woman in Chains* (Tears for Fears)

*Fake Plastic Trees*

*Videotape*

*Let Down*

**INTERMISSION**

*Airbag*

*How I Made My Millions*

*Subterranean Homesick Alien*

*Void* (Mark Kozelek)

*Glass Eyes*

*True Love* (Elliott Smith)

*True Love Waits*

*Paranoid Android*

*All works listed composed by the band Radiohead unless indicated otherwise.*

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*Video art projections by Bryn Forbes  
presented in collaboration with the*

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SAN LUIS OBISPO  
museum OF art

Notable Encounter Insight: *On Stage with Bruch*

Friday, July 27, 2018 at 5:00pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER  
HIGHWAY ONE, SAN LUIS OBISPO, CALIFORNIA

**SCOTT YOO**, violin and host

**JOHN NOVACEK**, piano

**ROLF HAAS**, violin

**MAURYCY BANASZEK**, viola

**ROBERT deMAINE**, cello

Piano Quintet in G minor ..... **MAX BRUCH**

Allegro molto moderato

Adagio

Scherzo: Allegro molto

Allegro agitato

*Mr. Novacek, Mr. Yoo, Mr. Haas, Mr. Banaszek, Mr. deMaine*

*Generously sponsored by Gail Kammermeyer*

**WinterMezzo**  
Chamber Music Series

FESTIVAL  
**MOZAIC**

**October 25-27, 2018**

J.S. Bach - Violin Partita No. 2 in D minor, BWV 1006

Giochino Rossini - Duet for Cello and Double Bass

Ludwig van Beethoven - String Trio in D major, Op. 9 No. 2

Antonín Dvořák - String Quintet No. 2, Op. 77

\*featuring Susan Cahill, bass, Jason Uyeyama, violin,

Ben Ullery, viola, Jonah Kim, cello

**February 22-24, 2019**

W.A. Mozart - Piano Trio (Divertimento) in B flat major, K. 254

Benjamin Britten - Cello Sonata, Op. 65

Felix Mendelssohn - Piano Trio No. 1 in D minor, Op. 49

\*featuring Anna Polonsky, piano, and Bion Tsang, cello



**Scott Yoo**  
Music Director & Violin

Tickets on Sale July 30, 2018

FestivalMozaic.com

Chamber Series: *Mozart to Modernity*

Friday, July 27, 2018 at 7:30pm

CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER  
HIGHWAY ONE, SAN LUIS OBISPO, CALIFORNIA

**ALICE K. DADE**, flute  
**ELIZABETH KOCH TISCIONE**, oboe  
**ANTON RIST**, clarinet  
**JOHN NOVACEK, CHRISTOPHER O'RILEY**, pianos  
**ROLF HAAS, GRACE PARK, NICHOLAS TAVANI, JISUN YANG, SCOTT YOO**, violins  
**MAURYCY BANASZEK, CAITLIN LYNCH, JESSICA OUDIN, BEN ULLERY**, violas  
**ROBERT deMAINE, BRIAN THORNTON**, cellos  
**SUSAN CAHILL**, double bass

String Quintet in C minor, K. 406 ..... **WOLFGANG AMADEUS MOZART**  
Allegro  
Andante  
Menuetto  
Allegro

*Mr. Tavani, Ms. Yang, Ms. Lynch, Ms. Oudin, Mr. Thornton*

Sextet for violin, viola, oboe, clarinet, bass, and piano..... **GUILLAUME CONNESSON**  
Dinamique  
Nocturne  
Festif

*Ms. Tiscione, Mr. Rist, Mr. O'Riley, Ms. Park, Mr. Ullery, Ms. Cahill*

**INTERMISSION**

*Techno Parade*..... **CONNESSON**

*Ms. Dade, Mr. Rist, Mr. O'Riley*

Piano Quintet in G minor ..... **MAX BRUCH**  
Allegro molto moderato  
Adagio  
Scherzo: Allegro molto  
Allegro agitato

*Mr. Novacek, Mr. Yoo, Mr. Haas, Mr. Banaszek, Mr. deMaine*

*Generously sponsored by Diane and Marty Moroski*



## PROGRAM NOTES: MOZART TO MODERNITY • JULY 27, 2018

### WOLFGANG AMADEUS MOZART (1756–1791) *Viola Quintet in C minor*, K. 406 (1787–8) *Approximate running time: 26 minutes*

Mozart's *Viola Quintet in C minor*, K. 406—a reworking of his wind serenade, K. 388—is a mysterious piece. This sort of recycling was rare for Mozart, but some speculate that it was an expedient way of completing a publishable set of quintets; K. 406 was marketed along with K. 515 and 516. Still, some scholars believe that Mozart's choice was aesthetic, not pragmatic. The serenade was oddly serious for “background entertainment,” and it is possible that the string setting placed the composition on a higher artistic footing. Or, Mozart may simply have preferred the sound of strings to that of winds.

In any event, the compositional ideas work very well with the revised ensemble. The nervous restlessness of the opening movement is relieved by the peaceful “Andante.” Mozart then returns to the strict compositional procedures of the Baroque era in the “Menuetto”; it is structured as a canon, like the overlapping repetitions heard in a childhood round such as “Row, Row, Row Your Boat.” The central trio, however, is an *inverted* canon, so that each subsequent instrument upends the tune. The final “Allegro”—a theme and variations—explores different moods, but ends with a triumphant move to C major.

### GUILLAUME CONNESSON (b. 1970) *Sextet for Violin, Viola, Oboe, Clarinet, Bass, and Piano* (1997) *Approximate running time: 13 minutes*

It is certainly appropriate that Festival Mozaic has programmed works by Guillaume Connesson, since this French composer takes his inspiration from “the complex mosaic of the modern world.” He is currently composer-in-residence for both the Netherlands Philharmonic Orchestra and the Orchestre National de Lyon, but he has a special flair for chamber music as well, as illustrated by his 1997 *Sextet*. Written on behalf of two friends, pianist Eric Le Sage and clarinetist Paul Meyer, the work debuted at a New Year's concert.

Many listeners may think of minimalist composer Steve Reich when *Sextet* begins, and that resemblance is intentional; Connesson writes, “The first movement ‘Dynamique’ is a series of variations, which multiply the rhythmic processes inherited from repetitive American music.” Connesson describes the central “Nocturne” as “a soft and painful secret sung by the clarinet against a harmonic tapestry of strings and piano.” His goal in the rapid-fire “Festif”—filled with shifting meters—is to create “a sense of joy and excitement.” Along the way, astute listeners may catch a glimpse of Schubert's art song “The Trout,” but at the end, no one will miss Connesson's “cadential joke,” which he calls “un pied de nez”—a final thumbing of the nose.

### CONNESSON *Techno Parade* (2002) *Approximate running time: 5 minutes*

To perform *Techno-Parade*, you need a flute, a clarinet, and a piano—along with 15 sheets of paper and a soft brush. The paper allows you to “prepare” the piano—to alter its normal sound by adding materials to the strings—and the brush is needed for “string piano” techniques, in which you play the strings themselves instead of using the keyboard. Sometimes, you'll just slap the flute's keys as well. These various tools will help you to sound as if you are a machine—which is part of the irony of Guillaume Connesson's devilish piece: the 1980s-era electronic dance music known as “techno,” after all, was made by machines, but tried to have “soul.”

The Detroit-based style had developed when synthesizers and sequences became more affordable; as Juan Atkins, a co-founder, explained, “Most of the music you listen to is made with technology, whether you know it or not. But with techno music, you know it.” Connesson upends that equation, but also pulls away from the techno style by *not* offering a steady (danceable) pulse. Instead, the frenetic tempo (labeled “Hypnotique”) often feels off-balance, thanks to changing meters and erratic, syncopated rhythms; the winds add a layer that, at times, sounds like wailing.

### MAX BRUCH (1838–1920) *Piano Quintet in G minor* (1888) *Approximate running time: 30 minutes*

More than one German-speaking composer has found an eager welcome in England: Handel was a favorite of several British monarchs (and was buried in Westminster Abbey); Mendelssohn played the piano for Queen Victoria in Buckingham Palace as she sang his art songs; and Max Bruch left Berlin to conduct the Liverpool Philharmonic Society. Bruch's subsequent three years in England were fairly turbulent, but that was due to his personality rather than his musical ability. And, it was through his friendship with Andrew Kurtz, a committee member for the Society and an active amateur pianist, that the *Piano Quintet in G minor* came into being.

The quintet's gestation was an extremely prolonged process, however. Even before Bruch moved to Liverpool, he had discussed the work with Kurtz, and promised to have it ready in January 1880. But when Bruch sent the players a score—in 1886—they found that it was incomplete; it took two more years for Bruch to send them the remainder. And, it was another century before the quintet was published, so it is not as familiar as many nineteenth-century works today. It is an appealing piece, filled with graceful string-writing, and deserves to be better known.

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Orchestra Series: *Music Without Borders*

Saturday July 28, 2018 at 8:00pm

MISSION SAN LUIS OBISPO DE TOLOSA  
751 PALM STREET, SAN LUIS OBISPO, CALIFORNIA

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**FESTIVAL MOZAIC ORCHESTRA**

**SCOTT YOO**, conductor

Concerto in E-flat, *Dumbarton Oaks* ..... **IGOR STRAVINSKY**

*Variaciones concertantes*, op. 23 ..... **ALBERTO GINASTERA**

- Tema
- Interludio
- Variazione giocosa
- Variazione in modo di scherzo
- Variazione drammatica
- Variazione canonica
- Variazione ritmica
- Variazione in modi di moto perpetuo
- Variazione pastorale
- Interludio
- Ripresa dal tema
- Variazione finale in modo di rondo

**INTERMISSION**

Symphony No. 7 in A major, op. 92 ..... **LUDWIG VAN BEETHOVEN**

- Poco sostenuto—Vivace
- Allegretto
- Presto
- Allegro con brio

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*Generously sponsored by Lucia Cleveland and Paul Vanderheyden*

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*This concert will also be presented in a free video simulcast  
in the Mission Plaza Amphitheater, sponsored by*



**PACIFIC PREMIER BANK®**

## PROGRAM NOTES: MUSIC WITHOUT BORDERS • JULY 28, 2018

**IGOR STRAVINSKY** (1882–1971) *Concerto in E-flat major “Dumbarton Oaks”* (1938)

Scored for: one flute, one clarinet, one bassoon, two horns, and strings. Approximate running time: 12 minutes

Robert Woods Bliss and Igor Stravinsky were both in St. Petersburg in the first decade of the twentieth century, with Stravinsky studying composition while Bliss worked at the U.S. embassy. A decade later, they were both in Paris: Bliss was again posted to the embassy, while Stravinsky was being lionized for his Ballets Russes scores. However, we don't know if they had ever met before 1937, when Bliss's wife commissioned a composition for their thirtieth wedding anniversary, and Stravinsky visited the couple's home in Georgetown, an estate called Dumbarton Oaks.

That same spring, Stravinsky had conducted *Brandenburg Concerto No. 3* in Cleveland, and Bach's music was still ringing in his ears as he returned to Europe to work on the commission. It was, as he put it, “perhaps the most difficult period of my life”—both his wife and oldest daughter were losing their battles with tuberculosis. It may be that the structure and order of Bach's music was a comfort to Stravinsky; in any event,

his new *Concerto in E-flat* paraphrases a *Brandenburg* melody and uses the same three-movement, fast-slow-fast tempo plan that had predominated in Baroque concertos (although Stravinsky's work is performed without pausing between movements). Still, the neoclassical work is saturated with astringent Stravinskian harmonies and propulsive, repetitive ostinato patterns.

Nadia Boulanger, not Stravinsky, conducted the premiere of the “Dumbarton Oaks” concerto at the Bliss's estate in 1938. Stravinsky had also contracted tuberculosis, and was undergoing treatment in his daughter's sanatorium. His health battle, however, ended more happily, and he was soon commissioned by Mrs. Bliss to write his *Symphony in C* for the Chicago Symphony.

Note: this piece was performed at the very first Mozart Festival concert in 1971.

**ALBERTO GINASTERA** (1916–1983) *Variaciones concertantes*, op. 23 (1953)

Scored for: two flutes, one oboe, two clarinets, one bassoon, two horns, one trumpet, one trombone, timpani, harp, and strings. Approximate running time: 21 minutes

If asked to name an Argentine musician, we might think of the tango artist Piazzolla—but *his* teacher was Alberto Ginastera, who still stands as the foremost Argentine classical composer. Historians draw parallels between Ginastera and Aaron Copland in the United States: both men conveyed nationalism through their treatment of folk materials, but also achieved outstanding levels of creativity—and both composed in the new genre of film scores. The two men were friends: when Ginastera traveled to the U.S. with the support of a Guggenheim grant, they grew to be close colleagues. And, both men also wrestled with their governments: thanks to Copland's participation in a World Peace Conference, anti-communists forced the cancellation of his *Lincoln Portrait* at a presidential inauguration concert, while Ginastera was driven out of his teaching position at the National Military Academy by the Perónist regime because he had signed a petition supporting civil liberties.

In 1952, the Perón government forced Ginastera out of another position, but works such as *Variaciones concertantes*, commissioned by the Argentine Friends of Music, helped him to support his family. We have Ginastera's own description of his compositional process: “Instead of using folkloristic material, I try to achieve an Argentine atmosphere through... my own thematic and rhythmic elements. The work begins with an original theme followed by eleven variations, each one reflecting the distinctive character of the instrument featured.... Some variations belong to the decorative, ornamental or elaborative type, others are written in the contemporary manner of metamorphosis, which consists of taking elements of the main theme and evolving from it new material.”

**LUDWIG VAN BEETHOVEN** (1770–1827) *Symphony No. 7 in A major*, op. 92 (1812)

Scored for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. Approximate running time: 36 minutes

Beethoven's achievements are staggering—but there is one thing that most audience members can do that Beethoven could not: we can *hear* the softer passages of his magnificent *Symphony No. 7*. Beethoven was almost totally deaf when the work premiered in 1813 at a benefit concert for wounded soldiers. Many notable musicians supported the endeavor, and their anecdotes describing this high-profile event illustrate the challenges Beethoven faced. During one rehearsal, he forgot that a certain *pianissimo* (very quiet) note was to be sustained, so he kept conducting, and leapt in the air when he thought a *forte* (loud) passage would begin. We are told, “[Beethoven] looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him.”

Despite this handicap, Beethoven had produced what he called “one of my very best works.” Its slow introduction is massive, yet a lilting flute melody ushers in the “Vivace” tempo before the full orchestra blasts away. The famous “Allegretto,” a dark minor-mode march, was encored at the premiere; like a procession tramping by, it grows steadily in intensity, then fades away. The “Presto” is a scherzo, or “joke”; part of its humor is the rapid-fire leapfrogging between powerful timpani roars, frenzied tunes, and quieter, almost “folksy” melodies. The finale—an exhilarating whirlwind—gives neither performers nor listeners any opportunity to breathe. And, near the end, Beethoven calls for an extremely rare *fff*, or *fortississimo* (“*forte*” times three!), so the orchestra plays just about as loudly as it possibly can—producing a thrilling finish to this masterpiece.

Notable Encounter Brunch: *A Joyful Noise*

Sunday, July 29, 2018 at 10:00am

DALLIDET ADOBE AND GARDENS  
1185 PACIFIC STREET, SAN LUIS OBISPO, CALIFORNIA

**MICHAEL TISCIONE**, trumpet & host

**JEFFREY FAIR**, horn

**KO-ICHIRO YAMAMOTO**, trombone

Sonata for Horn, Trumpet and Trombone, FP 33a ..... **FRANCIS POULENC**

Allegro moderato

Andante

Rondeau

*Mr. Fair, Mr. Tiscione, Mr. Yamamoto*

*Generously sponsored by Libbie Agran*

*with special support from the*



*Wines provided by*



HALTER RANCH  
VINEYARD

Chamber Series: *Scott Yoo and Friends*

Sunday July 29, 2018 at 3:00pm

 CUESTA COLLEGE CULTURAL AND PERFORMING ARTS CENTER  
 HIGHWAY ONE, SAN LUIS OBISPO, CALIFORNIA

**JEFFREY FAIR**, horn

**MICHAEL TISCIONE**, trumpet

**KO-ICHIRO YAMAMOTO**, trombone

**JOHN NOVACEK**, piano

**ERIK ARVINDER, AURELIA DUCA, ROLF HAAS, DENNIS KIM, JASON UYEVAMA, SCOTT YOO**, violins

**MAURICY BANASZEK, JESSICA CHANG, JESSICA OUDIN, BEN ULLERY**, violas

**ROBERT deMAINE, MADELEINE KABAT, JONAH KIM**, cellos

 Sonata for Horn, Trumpet and Trombone, FP 33a ..... **FRANCIS POULENC**  
 Allegro moderato  
 Andante  
 Rondeau

*Mr. Fair, Mr. Tiscione, Mr. Yamamoto*

 String Sextet ..... **ERWIN SCHULHOFF**  
 Allegro risoluto  
 Tranquillo: Andante  
 Burlesca: Allegro molto con spirit  
 Molto adagio

*Mr. Haas, Mr. Arvinder, Ms. Chang, Mr. Ullery, Mr. Thornton, Ms. Kabat*

 Piano Quintet in A minor, op. 84 ..... **EDWARD ELGAR**  
 Moderato—Allegro  
 Adagio  
 Andante—Allegro

*Mr. Novacek, Mr. D. Kim, Mr. Uyeyama, Ms. Oudin, Mr. deMaine*
**INTERMISSION**

 String Quintet in C major, D. 956 ..... **FRANZ SCHUBERT**  
 Allegro ma non troppo  
 Adagio  
 Scherzo: Presto  
 Allegretto—Più allegro

*Mr. Yoo, Ms. Duca, Mr. Banaszek, Mr. J. Kim, Mr. Katz*


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# SCOTT YOO AND FRIENDS

## PROGRAM NOTES: SCOTT YOO AND FRIENDS • JULY 29, 2018

### FRANCIS POULENC (1899–1963) *Sonata for Horn, Trumpet, and Trombone* (1922) Approximate running time: 9 minutes

Almost a century ago, in 1920, a French music critic introduced the term “Les Six” as he evaluated current trends; he was referring to a group of six young composers. Their music did not sound alike, but they did share an outlook: they wanted to sound “French,” not German, and they also wanted to shake off the Impressionistic style so prevalent among the previous generation of Frenchmen. Francis Poulenc—one of the six—was particularly admired for his ability to mask a great deal of subtlety under a seemingly simple musical style.

Poulenc never repeated himself when it came to grouping instruments in chamber works, so his *Sonata for Horn, Trumpet, and Trombone* is his only work for that ensemble. As the music begins, you might think, “How charming!”—and then three emphatic dissonant chords make you ask, “Whaaat??” These surprises illustrate Poulenc’s art: time and again, you relax, and then he shakes you out of your complacency. Similar to eighteenth-century sonatas, Poulenc crafted a three-movement work, so the lively “Allegro moderato” yields to a thoughtful “Andante,” concluding with a “Rondeau” that is filled with harmonic twists. Darius Milhaud—a fellow “Six” member—called the tiny sonata “a true masterpiece.”

### ERWIN SCHULHOFF (1894–1942) *String Sextet* (1924) Approximate running time: 25 minutes

Erwin Schulhoff was a musical omnivore—and, living in western Europe in the early twentieth century, he could sample compositional styles from a true smorgasbord of approaches. He loved jazz; he admired the path-breaking atonality of the Second Viennese School; he enjoyed the iconoclastic irreverence of “Dada” artists. His breadth of interests made him unsettling to some listeners who wanted composers to restrict themselves to one particular camp. And, ultimately, when his politics fell afoul of local authorities, he was arrested and sent to a concentration camp, where he died a year later.

Before that sad end to his career, Schulhoff’s receptivity to varied techniques was apparent even in single works such as his *String Sextet*. Its diversity stems in part from its long genesis: he had changed compositional approaches midway. Therefore, the storminess and twelve-tone harmonies of the “Allegro risoluto,” written in 1920, contrasts with a “Tranquillo”—composed four years later—that is surprisingly unsettling; Schulhoff directs the players to perform “without expression.” Schulhoff’s Czech origins are evident in the quintuple pulsation of the sardonic “Burlesca,” but we might think of Mahler during the “Molto adagio,” with its meditative, almost despairing atmosphere that revisits fragments of music heard in the earlier movements.

### EDWARD ELGAR (1857–1934) *Piano Quintet in A minor, op. 84* (1919) Approximate running time: 37 minutes

We can envy a sixty-year-old Sir Edward Elgar: his wife Alice had found a remote cottage in Sussex, and he was happily producing a late flowering of chamber works. Elgar took long, inspirational walks through the surrounding woods in Flexham Park, where a local legend maintained that wicked Spanish monks had been turned into trees as punishment. Elgar and Alice were also enjoying gothic horror novels by Edward Bulwer-Lytton during their stay in Sussex. (Bulwer-Lytton is credited with the immortal opening line: “It was a dark and stormy night...”).

This atmosphere had an impact on Elgar; Alice noted in her diary that the *Piano Quintet* had a “wonderful weird beginning... evidently reminiscence of sinister trees & impression of Flexham Park... sad ‘dispossessed’ trees & their dance & unstilled regret for their evil fate—or rather curse...—then a wail for their sin—wonderful!” The first movement’s “weird” opening is followed by an urgent march and a return to a ghostlier atmosphere. The “Adagio” is poignant, sometimes expressing grief and sometimes a sense of nostalgia. The finale is mostly sunny, although it revisits some of the darker moods of the previous movements.

### FRANZ SCHUBERT (1797–1828) *String Quintet in C major, op. 163, D. 956* (1828) Approximate running time: 55 minutes

It is unlikely that Schubert heard even a run-through of his *String Quintet in C Major*. It was his last instrumental composition, finished about six weeks before his death on November 18, 1828. It is tempting to search for valedictory messages in it—but Schubert was only thirty-one years old when he died, and he was not experiencing severe symptoms (from syphilis) that would indicate his end was near. In fact, after finishing the quintet, he took a walking expedition with several friends to visit Haydn’s grave in Eisenstadt—some fifty miles that took them about three days on foot.

Even if Schubert didn’t link the quintet to mortality, others have; Artur Rubinstejn wanted the elegiac “Adagio” to be performed at his funeral, while an American violinist has a theme from the exquisite first movement engraved on his tombstone. For Schubert, though, the quintet was forward-looking. It is a “big” work, stretching the five instruments to the fullest. Although the quintet was not performed until 1850 (and wasn’t published until 1853), it now holds a highly respected position in the repertory. The somewhat rowdy “Scherzo” is tempered by a serious central “Trio,” and the folk-like “Allegretto” is a joyous romp.



**JO ANNE HEYWOOD MILLER, President**

is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. After successful careers as an engineer and entrepreneur, Jo Anne began working in early stage investing in 2003 for Nokia Innovent and in 2008 she started a West coast branch of Golden Seeds, investing in women-backed businesses. She joined the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship in 2010 and has been a member of the Cal Poly Engineering Dean's Advisor Council since 2011 and the University of Colorado Engineering Dean's Council since early 2014. Jo Anne currently serves as chair of the compensation committee of Synergy, Inc. in Chicago. She has a BS in Mathematics from the University of Michigan, an MS in Computer Science from the University of Colorado and an MBA from the University of Chicago.



**DENNIS SCHNEIDER, Past President**

is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. He grew up in Detroit, Michigan and attended Wayne State University. Following MS and PhD degrees in bioengineering at the University of California at San Diego, Dennis' research and teaching career focusing on trauma and its causes continued as a faculty member at the UCSD medical school Department of Surgery. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast to make it their permanent home in 2000, thus completing a long courtship with the area's beauty, art, and music that began in 1970.



**RICK SAMPLE, Vice President**

began a twenty plus year run in the financial services industry at E F Hutton & Company and Painewebber after graduating from Cal Poly. He then followed his own entrepreneurial call launching two startups. In 2013, Rick re-entered the Wealth Management Business with Morgan Stanley in SLO, relocating to SLO with his wife Julie. He mentors young entrepreneurs through Cal Poly's Center for Innovation and Entrepreneurship at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



**JULIANE McADAM, Secretary**

and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Juliane's teaching career spanned 40 years, mostly English and Spanish to middle school students in a private school on LA's Westside. She currently volunteers and oversees grant applications for SLO's Meals That Connect. For years Juliane would time visits to her parents in Los Osos to coincide with the Festival, savoring its intimate access to classical music. In addition to music, she loves reading, writing, piano, and visiting her three grown children and three grandchildren. Juliane has degrees from Stanford and the University of Missouri-Kansas City. Juliane joined the Festival Mozaic Board of Directors in 2014.



**JERI CORGILL, Treasurer**

is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Her experience working in the public/non-profit sector began after moving to Paso Robles in 1989, and has included local government management and serving on non-profit boards. Jeri holds two degrees from Cal Poly: Bachelor of Science in Business Administration, and Master of Public Policy. Jeri's love of music began as a small child, and her desire to play music eventually led to studying oboe at CSU Northridge and the New England Conservatory. She has a cat named Mozart.



**JAMIE BARLETT**

is Founder, President & CEO of PolyPay. She graduated from Wellesley College with degrees in English and Economics, then attended the George L. Graziado School of Business and Management at Pepperdine University, where she earned an MBA. She founded PolyPay in 2013. PolyPay is a credit card processing business at the forefront of merchant service industry, specializing in POS systems, terminal options, mobile, eCommerce, PCI compliance, and customer success. PolyPay is headquartered in San Luis Obispo. Jamie serves as the Treasurer of the Wellesley College Club of Santa Barbara.



**GAIL KAMMERMEYER**

was born and raised in Los Angeles. She graduated from the University of Southern California and raised three children with her husband in Manhattan Beach. She enjoyed her work as a full time mother and homemaker for a number of years and then began a teaching career with the Redondo Beach School District for twenty six years. The family spent sabbatical and visiting professor years at Cornell in Ithaca, Carleton University in Ottawa, London, and Guadalajara. Active in community and philanthropic organizations in the South Bay of Los Angeles, she was a fundraiser for the University of Southern California and for the Los Angeles Philharmonic and supported the building of the Walt Disney Concert Hall. Gail enjoys family, friends, art, theater, symphony, opera, chamber music, jazz, traveling, dining, wine tasting, skiing, and hiking.



**MARTI JORGENSEN LINDHOLM**

San Luis Obispo native, has always loved music, especially participating in the making and sharing of music. After graduating from UCSB in Piano Performance, Marti earned her Masters at Cal and later her Doctorate in Music Ed from UOP. After retiring from San Luis Coastal Unified School District in 2009 her greatest joy has been playing chamber music, being a rehearsal pianist accompanying various local productions, organizing fundraising concerts for SLOMA, teaching privately, and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. She has sung with Vocal Arts and Master Chorale and is an active member of Rotary de Tolosa. Marti loves traveling with her husband Allan either to see her grand daughters in WA, son in the Bay area, or adventuring abroad.

# BOARD OF DIRECTORS



## CARRIE MILLER

is a Partner at Trellis Wealth Management. She was raised in San Luis Obispo and has a degree in Literature from Claremont McKenna College. She lived in San Francisco and had an 18-year career at Charles Schwab. As a Managing Director within Schwab Institutional, Carrie helped lead efforts to improve the client experience for 7,000+ independent advisory firms with over \$900 billion in client assets at Schwab. While living in San Francisco, she was an active volunteer for the Gulf of the Farallones Marine Sanctuary (2001-2011), conducting surveys of wildlife, responding to oil spills, and serving as a docent educating the public on wildlife in the Bay Area. After 20 years in San Francisco, Carrie moved back to San Luis Obispo in 2013. Carrie volunteers with the San Luis Obispo County Community Foundation on the Donor Engagement and Scholarship Committees (2015-present) and the Foundation for the Performing Arts Center on its Investment and Finance Committee (2015-present). She previously served on the San Luis Obispo Chamber of Commerce's Investment Committee (2016-2017). Carrie is also a graduate of Leadership SLO, Class XXIII.



## ROSEMARY REMACLE

was born and raised in Arizona, but laid the foundation for her future with a move to Sunnyvale, California in 1967. There she worked in technology-based companies and raised her two sons. Rosemary retired from her Silicon Valley-based business career in 2008 and moved to the Central Coast's south San Luis Obispo County (Nipomo) in the fall of 2015. She has traveled outside of the United States extensively and continues to do so in retirement. Other favorite activities include music of all genres, contemporary and folk art, reading, food and wine, and enjoying the company of friends and family. Rosemary earned a B.A. from Arizona State University and an M.A. from San Jose State University.



## MICHAEL RITTER

and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados, olives and lavender. Following college and law school, Mike held various management positions for a telephone company. After practicing regulatory law he joined the cable television industry where he helped build what became the third largest cable television company in the country. He served as President and Chief Operating Officer and on the Board of Directors of that company. He also held Directorship positions on several entertainment media company Boards. Mike served on the Board of the Reno/Sparks Theater Coalition, his local church and is President of the Board of Trustees of the Avila Beach Community Foundation. He is an avid sailor having sailed many of the world's oceans, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandchildren.



## BERN SINGEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. While trained in Economics at Oberlin, its Conservatory of Music was a major life influence. He received an MD from NYU, and loved the bi-weekly 'nosebleed' student seats at Carnegie Hall, Lincoln Center, and Town Hall. Resident training in Los Angeles, two years as a Navy Pediatrician, and then Rheumatology specialty fellowship training, led to a 34-year medical school career of faculty research, administration, patient care, and mentoring residents and fellowship trainees. Bern has over 200 research publications, served on medical journal editorial boards, and was a frequent NIH research grant consultant, and site visitor for many national university arthritis research programs. A mid-career Masters in Public Health from Johns Hopkins University eventually led to two-year tour as a Deputy Public Health Officer in SLO County.

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**BETTINA SWIGGER, Executive Director**

developed a love of music when she began playing the viola at age five. Originally from Albuquerque, New Mexico, Bettina comes to Festival Mozaic from Colorado Springs, where she served as executive director of the Cultural Office of the Pikes Peak Region, an arts advocacy organization. Prior to that, she was the manager of the Colorado College Summer Arts Festival, which includes a Summer Music Festival, Dance Intensive, Vocal Arts Symposium and film series. She holds a bachelor's degree in Comparative Literature from Colorado College. She serves on the Executive Committee of the board of the Association of California Symphony Orchestras. She is a co-host of the weekly public radio program, KCBX In Concert. Bettina was named one of the Top 20 Under 40 by the San Luis Obispo Tribune, and in her spare time, she's working on a book manuscript that she hopes to finish before she turns 40.


**DAVID GEORGE, General Manager**

grew up in a musical family in Arlington, VA, and studied piano and double bass through high school. He received a bachelor of music in double bass from the Cleveland Institute of Music and a bachelor of arts in economics from Case Western Reserve University. He attended graduate school at the University of Maryland where he earned a master of music while working on the staff of the National Orchestral Institute. Before coming to San Luis Obispo, Dave served as the Assistant Personnel Manager at the Baltimore Symphony for two years. As a bassist, Dave has performed with the Baltimore, National, and Fairfax symphonies, the Chautauqua, Pacific, Tanglewood, and Staunton festivals, and was principal of the Grammy-nominated Inscape Chamber Orchestra. In 2009, he served as principal for the YouTube Symphony at Carnegie Hall. He is a member of the San Luis Obispo Symphony and has also performed with the Santa Barbara Chamber Orchestra, Symphony of the Vines, SLO Master Chorale and Opera SLO. Dave lives in San Luis Obispo with his wife, Jessica, and their two children, Hazel and Cody.


**KATHY EAST, Administrative Manager**

located permanently to the Central Coast 22 years ago after vacationing in the area for many years. She brings 37 years of bookkeeping and office experience, including Hearst Castle and the Museum of Natural History in Morro Bay, not to mention her reason, serenity and humor, to the office of the Festival. She and her husband, Shadie, reside in the picturesque town of Cambria with their furbaby Mandy. She celebrates her 15<sup>th</sup> summer at Festival Mozaic in 2018.

**FESTIVAL TECHNICIANS**

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**ELAINE HORN, Development Assistant**

is a native New Jerseyan and has enjoyed a diverse, multi-faceted career in journalism, marketing, development, communications, public relations and event management. She fell in love with the central coast on a chance visit here in 2007, and moved here permanently in 2014. She most recently served as a tour guide at Hearst Castle. In addition to her love of music, Elaine's interests include horseback riding, writing, travel, theatre, art and card games. Her four-legged children include Aria, Ula (ooh-la) and Sydney. She is delighted to become a part of the Festival Mozaic family.


**SUSAN DESMOND, Volunteer Coordinator & House Manager**

has been Volunteer Coordinator/House Manager at the Clark Center for the Performing Arts for the past fifteen years. An active member of the local theatre scene, Susan has volunteered for the SLO Little Theatre, Central Coast Follies, and Chameleon Productions among others. She's thrilled to be working with Festival Mozaic as Volunteer Coordinator/House Manager and loves getting to know our volunteers and patrons alike.


**ZACHARY HUBBARD, Technical Director**

has performed and stage managed concerts and events all over the country and the world, including performances at the Christopher Cohan Center, The Clark Center, with the San Luis Obispo Symphony, San Francisco Renegades, San Luis Obispo Youth Symphony, and the Cal Poly Wind Orchestra. A classically-trained percussionist, Zach performs in and teaches a wide variety of groups, including orchestras, drum and bugle corps and high school bands across California.


**ALYSON MCLAMORE, Program Notes and Lectures**

won the Distinguished Teacher Award in 2002, as Musicology professor and teacher at Cal Poly. Besides music history and music education courses, she teaches classes in musical theater, film music and women composers, and she helps direct the Tournament of Roses Honor Band in Pasadena. She has published Musical Theater: An Appreciation (Prentice Hall) and essays in the Research Chronicle, New Dictionary of the History of Ideas, Music Observed, and Musica Franca. She writes program notes and gives pre-concert talks for the San Luis Obispo Symphony, Cal Poly Arts, Cuesta Master Chorale and Festival Mozaic.

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**TAMMY KO, Video Production Assistant**

is a junior at the University of Missouri where she is studying journalism. In addition to her work as a photographer and videographer, Tammy is a student reporter for the University of Missouri newspaper, *Maneater*. Having played piano as a child, she believes in the power of music and is excited to be working to preserve the ear and mind and make music more accessible, by capturing the sights and sounds at Festival Mozaic.



**CAROLYNE SYSMANS, Social Media/Marketing Assistant**

Carolyne is currently studying Graphic Communication at Cal Poly SLO. She is an avid traveler, photographer, and adventurer. On any given day you can find her looking at the world through the lens of her camera and exploring all that surrounds her.



**ZARA MINWALLA, Operations Assistant**

is currently a 4<sup>th</sup> year student at California Polytechnic University in San Luis Obispo studying Business Administration with a concentration in Information Systems and a Music Minor. She gained an appreciation of music at a young age with the help of her father who is a jazz pianist. Zara has studied piano for 14 years and aspires to work full-time in a music-related field after she graduates. She enjoys practicing piano, attending concerts, and exploring the San Luis Obispo community.



**SYLVIE TRAN, Operations Assistant**

is a New Mexico native and recently graduated from the University of California, Santa Barbara, where she earned a Bachelor of Music in flute performance under Professor Jill Felber. During her time at UCSB, Sylvie was a member of the UCSB Scholarship Woodwind Quintet, University Wind Ensemble, and University Chamber Orchestra, and also studied piano with Professor Paul Berkowitz. She was also a lead stage and recording technician for the UCSB Department of Music, receiving an award for outstanding service in 2017. Sylvie looks forward to beginning doctoral studies in music theory at the University of Michigan this fall.

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# FESTIVITIES AND RAFFLE PRIZES

## 2018 Festivities for the Festival

100% of the proceeds of these festive parties benefit Festival Mozaic. Make friends, visit beautiful Central Coast venues, and enjoy culinary experiences in intimate settings. Sign up and purchase tickets at most Festival events or call our office at (805) 781-3009. Tickets are limited—first come, first served!

### **Pizza in the Vineyards Saturday, September 15, 2018 at 12 p.m.**

Hosted by David Bauer

Enjoy the beautiful views at David Bauer's vineyard property and enjoy delectable homemade pizzas cooked on the spot in his pizza oven. He'll pour wine made from grapes from vines you can reach out and touch.

*Limited to 20 guests. \$100 per person.*

### **Paella & Poetry Salon Saturday, September 29, 2018 at 5:30 p.m.**

Hosted by Juliane and Pete McAdam

Join the McAdams on the patio of their Los Osos home and enjoy an evening of fine wines, enticing Spanish appetizers, and the excitement of watching delicious paella full of wonderful local shellfish prepared right in front of you by Chef Brian. Throughout the evening, and while enjoying a dessert of panna cotta, participate in a poetry salon, reading favorite poems and listening to others' favorites, original or by published poets. There will also be music from Pete's guitar and some sung poetry.

*Limited to 12 guests. \$130 per person.*

### **Brick Oven Pizza Dinner Sunday, September 30, 2018 at 5 p.m.**

Hosted by Garrett and Susan Olson

Join SLO City Fire Chief Garret Olson, Susan Olson, and Festival Mozaic board member Carrie Miller for an evening of wine and wood-fired pizza under the stars in downtown SLO. Chief Olson has spent many years perfecting the art of Italian thin crust pizza in his backyard wood fired oven. Enjoy farm-to-table accompaniments at this al fresco pizza party with your friends and fellow Festival supporters.

*Limited to 12 guests. \$130 per person.*

### **End of Summer Bash Sunday, October 7, 2018 - 3:00-5:30pm**

Gail Kammermeyer and Rosemary Remacle invite you to celebrate the end of long summer days with a Mesa-style afternoon of food, wine and music in a boho chic indoor/outdoor setting overlooking the Monarch Dunes golf course in Nipomo. Come join us for fine wines and small plates of scrumptious Mediterranean flavors followed by an array of desserts and accompanied by live classical guitar music!

*Limited to 18 guests; \$90 per person*

### **Rock and Roll Dance Party Saturday, October 20, 2018, 2:30-5:30 p.m.**

Hosted by Jo Anne and Rick Miller

Join the Millers on their beautiful outdoor deck for an afternoon of music and dancing with the classic rock band Unfinished Business. Dance to classics by the Beatles, Elvis, Beach Boys,

and hits from motown, the 60s and 70s. Enjoy wine, soft drinks, and nibbles from SLO Provisions.

*Limited to 40 guests. \$50 per person.*

### **Asian Noodles Extravaganza Sunday, October 28, 10-11:30 a.m.**

Hosted by Oki Momo

Join Scott Yoo and the Festival Mozaic musicians for a gourmet Asian noodle brunch featuring delectable creations from the Oki Momo chefs. Enjoy bottomless sparkling sake mimosas and premium Asian teas.

*Limited to 26 guests. \$95 per person.*

### **Traditional Maryland New Year's Day Supper Tuesday, January 1, 2019, 3 p.m.**

Hosted by Jeri and Todd Corgill

Southerners believe that eating black-eyed peas on New Year's Day ensures good luck all year. Make 2019 your luckiest year, Maryland style, with a deliciously traditional Hoppin' John supper at the home of Jeri and Todd Corgill.

*Limited to 10 guests; \$135 per person*

## 2018 Raffle Prizes

Choose Your Own Prize! Tickets are \$20 each or 6 for \$100. Drawing will be held at the final concert on July 29<sup>th</sup>. Winner need not be present to win. 100% of the raffle ticket proceeds benefit Festival Mozaic.

- 1. 6-Night Stay for 4 at Club Regina Los Cabos, Mexico.** Club Regina rises above the shoreline where the Sea of Cortez meets the Pacific Ocean. Every unit faces the ocean and from many units you can enjoy colorful sunsets and sunrises from your terrace. In November, whales play in front of the resort. Los Cabos includes the cities of San Jose del Cabo and Cabo San Lucas. In the center of San Jose del Cabo, you can find art centers offering the works of both well-known and up-and-coming Mexican painters, sculptors and jewelry designers. Enjoy your 2-bedroom, 3-bath oceanfront Grand Suite with kitchen, dining and living rooms. Airfare not included. *Value \$2200*
- 2. 2018 Framed Poster** – A framed and signed limited edition print of Music Without Borders by Marcie Hawthorne *Value \$150*
- 3. A Case of Central Coast Wines.** Zinfandel, Sauvignon Blanc, Rose-San Luis Obispo County boasts an impressive selection of wines for the oenophile in your life. Wines from Festival Mozaic favorite wineries include Cass Vineyard and Winery, Claiborne & Churchill, Halter Ranch Vineyard, Kiamie Wine Cellars, Kynsi Winery, Tablas Creek Vineyard, Sculpterra Sinery & Sculpture Garden, and Vina Robles. *Value \$350*
- 4. Beauty, Wellness, Fashion and Fitness Basket.** Pamper yourself with these exclusive beauty products from FabFitFun, a subscription box company highlighting innovative and fun products for women. This summertime gift basket includes skincare products, fun totes, jewelry, nail care and more. *Value \$250*
- 5. Complete 2018 Festival Recordings.** Be the only person to take home a complete set of Festival Mozaic live recordings, plus a set of signed CD albums from select Festival Mozaic artists. *Value Priceless*



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**BRAHMS** Symphony No. 3  
**CABANISS** "Double Rainbow" Concerto for Two Pianos and Orchestra

**NOV. 10 | THE AMERICAN MASTERS**

**COPLAND** El Salon Mexico  
**BARBER** Violin Concerto  
**DAUGHERTY** Strut for String Orchestra  
**BERNSTEIN** On the Waterfront

**FEB. 2 | SPANISH GUITAR**

**TURINA** Danzas fantásticas  
**RODRIGO** Concierto de Aranjuez  
**SIERRA** "Folias" Concerto for Guitar & Orchestra  
**RIMSKY-KORSAKOV** Capriccio espagnol

**MAR. 9 | BIG SUR INSPIRATIONS**

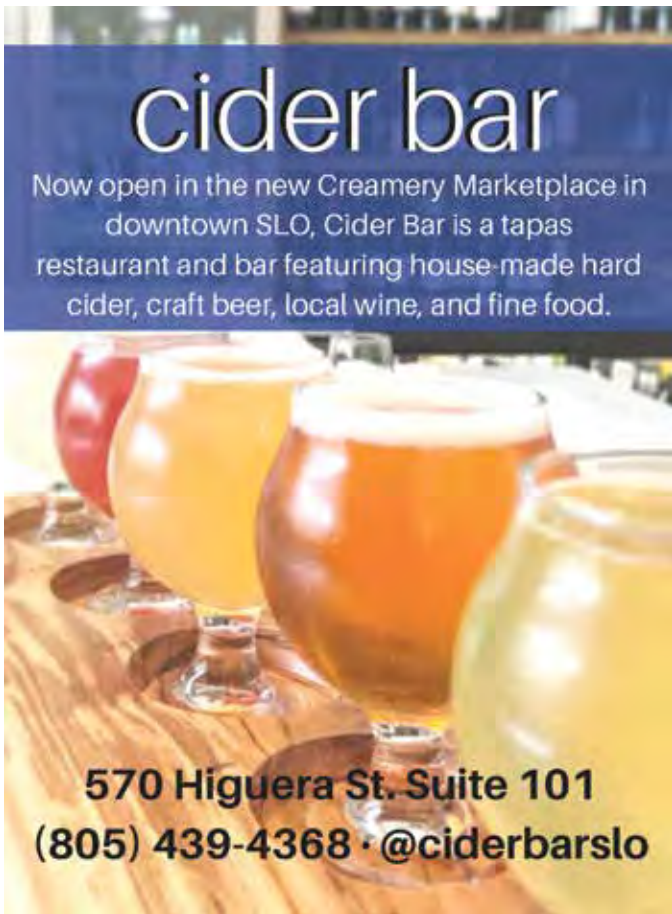
**SCHUMANN** Symphony No. 4  
**SILVERMAN** V. Picasso: Guernica from Between the Kiss and the Chaos  
**ADAMS** *The Dharma at Big Sur*

**MAY 4 | BEETHOVEN "EROICA"**

**RAVEL** *Le Tombeau de Couperin*  
**BARBER** Adagio for Strings  
**WALTON** Crown Imperial March  
**BEETHOVEN** Symphony No. 3 "Eroica"

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THU	SEP 27	Jazz at Lincoln Center Orchestra
FRI	OCT 19	Tom Papa
SAT	OCT 20	Cirque Mechanics
TUE	OCT 23	Ballet Folkórico de México
THU	OCT 25	<i>Finding Neverland</i>
SUN	OCT 28	Svyati Duo
SAT	NOV 3	Pilobolus – <i>Shadowland</i>
SUN	NOV 4	<i>Whose Live Anyway?</i>
WED	NOV 14	<i>Nat. Geo. Live!</i> – Annie Griffiths
THU	DEC 6	Charles Phoenix
THU	DEC 13	Tommy Emmanuel w/ Jerry Douglas
TUE	DEC 18	LeAnn Rimes Holiday Show
WED	DEC 19	Windham Hill Winter Solstice

## 2019

SAT	JAN 12	Jon Batiste
SUN	JAN 13	Joshua Stafford
FRI	JAN 18	<i>An Evening of Classic Lily Tomlin</i>
WED	JAN 23	<i>Nat. Geo. Live!</i> – Terry Virts
SAT	JAN 26	Herb Alpert & Lani Hall
SUN	JAN 27	Martha Redbone – <i>Bone Hill</i>
SAT	FEB 2	Dan Zanes & Claudia Eliaza
THU	FEB 7	Joshua Bell
SUN	FEB 10	Russian National Ballet – <i>Sleeping Beauty</i>
THU	FEB 14	<i>Kinky Boots</i>
SAT	FEB 16	<i>Celtic Nights – Oceans of Hope</i>
WED	FEB 20	International Guitar Night
WED	FEB 27	<i>We Shall Overcome</i>
TUE	MAR 12	Ladysmith Black Mambazo
THU	MAR 14	<i>Monty Python's Spamalot!</i>
FRI	MAR 15	Jacob Jonas The Company
WED	MAR 20	Dustbowl Revival & Hot Club of Cowtown
SUN	APR 7	Havana Cuba All-Stars
WED	APR 10	<i>Something Rotten!</i>
THU	APR 11	Ranky Tanky
SAT	APR 13	Vitaly – <i>An Evening of Wonders</i>
WED	MAY 15	<i>Nat. Geo. Live!</i> – Brian Skerry
SUN	MAY 19	Brandon Ridenour

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ALESSANDRO SCARLATTI | Sinfonia di Concerto Grosso No. 4 in e minor  
ANTONIO VIVALDI | Concerto for Two Flutes in C major, RV 533

##### Mozart in the Mission

WOLFGANG AMADEUS MOZART | Overture to the *Abduction from the Seraglio*  
FRANZ JOSEF HAYDN | Symphony No. 100 in G major, "Military"  
MOZART | Violin Concerto No. 5 in A major, K. 219, "Turkish"

##### Spanish Flair

MANUEL de FALLA | The Three-Cornered Hat, Suite No. 2  
JOAQUÍN RODRIGO | Concierto de Aranjuez  
JOHANNES BRAHMS | Serenade No. 1 in D major, op. 11

#### CHAMBER MUSIC SERIES

WOLFGANG AMADEUS MOZART | Viola Quintet in C major, K. 515  
ERWIN SCHULHOFF | Five Pieces for String Quartet  
FRÉDÉRIC CHOPIN | Piano Trio in g minor, op. 8  
FRANZ LISZT | *Rhapsodie espagnole*

FRANZ SCHUBERT | Quartet for flute, guitar, viola, and cello in G major, D. 96  
DOMENICO SCARLATTI | Piano Sonata in E, K. 162  
BÉLA BARTÓK | String Quartet No. 3, Sz. 85  
ENRIQUE GRANADOS | Piano Quintet in g, op. 49

JEAN FRANÇAIX | Octet for 2 violins, viola, cello, bass, clarinet, bassoon, & horn  
MANUEL de FALLA | Concerto for harpsichord, flute, oboe, clarinet, violin, & cello  
LUDWIG VAN BEETHOVEN | String Quartet in C minor, op. 18/4

SERGEI PROKOFIEV | Overture on Hebrew Themes, op. 34  
PAQUITO D' RIVERA | *Aires Tropicales*  
PADRE ANTONIO SOLER | Concerto No. 6 in D major for two keyboards  
JOHANNES BRAHMS | Piano Quartet No. 1 in g minor, op. 25

\*Venues and complete programs will be announced in January 2019. All programs subject to change.

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