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WINTERMEZZO

# WINTERMEZZO 2015-2016

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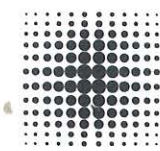


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WELCOME

## SCOTT YOO, MUSIC DIRECTOR



Welcome to the 2015-2016 WinterMezzo chamber music series. We will be exploring an array of chamber music this season—duets, trios and quartets.

The pieces in our first weekend illustrate the conversational qualities of chamber music. 2015 marks the 150th anniversary of Jean Sibelius' birth, and as such, we present this work, the "Voces Intimae" five-movement quartet, which was composed at a time of great hardship, but showcases the breadth of his emotional resilience. The Paganini duet for bassoon and violin is a dialogue and requires virtuosic performances from these seldom-paired voices. And Mozart's String Quartet in B-flat major, K. 589, with its musical nod to Haydn, demonstrates the classical chamber music tradition at its finest.

For our second week, we delve into the world of Brahms. Brahms wrote three piano trios over the course of his impressive career, and the first two are featured in this weekend's performances. He composed his first trio, Op. 8, when he was just 20 years old. The second was composed much later, when Brahms was 49 years old and in the midst of his mature period of composition. Both are masterpieces that illuminate the progress of his creative life. Sandwiched in between is the Bach Suite No. 1 for solo cello, which is frequently performed and highly recognizable—and for good reason: it reveals the extraordinary range of sound that can be produced by the instrument.

Over the years, I have come to treasure these WinterMezzo weekends. They give me and my colleagues a chance to explore chamber music works in depth, and it allows us to strengthen the connection to the warm and engaged audience we have come to admire here on the Central Coast—all year round. Thank you for being here and thank you for your love of music.

Scott Yoo,  
Music Director

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## WELCOME TO FESTIVAL MOZAIC'S WinterMezzo Chamber Music Series!

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In the **Notable Encounter Insight**, the artists take you on a one-hour tour behind the music, giving you insights into the composer's history and sharing their perspectives on the works with artistry and humor.

In the **Notable Encounter Dinner**, join the artists in a musical and culinary adventure. Award-winning Central Coast wines are paired with local, fresh cuisine in intimate settings. Enjoy the hospitality of San Luis Obispo County and hear the artists perform program highlights.

At the **Concert**, hear all the works come together in a traditional concert setting in unique venues perfect for chamber music.

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Wintermezzo I: Intimate Voices

Thursday, November 5 · 5:30 pm

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SERENA MCKINNEY, violin  
SCOTT YOO, violin  
BEN ULLERY, viola  
MADELEINE KABAT, cello  
LISA NAUFUL, bassoon

*String Quartet in B-flat major, K. 589* ..... WOLFGANG AMADEUS MOZART

Allegro  
Larghetto  
Menuetto: Moderato  
Allegro assai

Ms. McKinney, Mr. Yoo, Mr. Ullery, Ms. Kabat

*Duet concertante No. 1 for Violin and Bassoon, MS 130* ..... NICOLÒ PAGANINI

Largo—Allegro moderato  
Rondò—[Allegretto vivo]

Mr. Yoo, Ms. Nauful

INTERMISSION

*String Quartet in D minor, “Voces intimae,” op. 56* ..... JEAN SIBELIUS

Andante—Allegro molto moderato  
Vivace  
Adagio di molto  
Allegretto (ma pesante)  
Allegro

Mr. Yoo, Ms. McKinney, Mr. Ullery, Ms. Kabat

WINTERMEZZO I: INTIMATE VOICES

WOLFGANG AMADEUS MOZART (1756-1791) *String Quartet in B-flat major, K. 589* (1790)

For a composer in Mozart’s era, what was the difference between a commission and a dedication? A commission was a request for a composition, with the understanding that the composer would be paid for his services. A dedication, on the other hand, was instigated by the composer, who had to ask the dedicatee for permission to dedicate the music to him or her. (It was understood that the dedicatee would “thank” the composer for that honor by sending along a gift of some value—a gold snuffbox, or a purse full of cash).

When it comes to the “Prussian” quartets—the last three string quartets Mozart was to compose—we’re not sure what to make of a 1789 entry in Mozart’s handwritten catalog. When he listed the first of the set, he noted that it was “for the King of Prussia.” Historians have debated whether this was a commission or a planned

dedication, but—as it turned out—the king never received them from Mozart. Instead, due to desperate financial straits in 1790, Mozart sold them for “Spottgeld” (a “ridiculously small amount”) to a Viennese publisher.

Nevertheless, the Prussian king—a skilled amateur cellist— influenced the way that Mozart crafted the pieces. As the *Quartet in B-flat major* demonstrates, the cello plays a much more prominent part than in the usual “violin-dominated” quartet. The cello introduces the main melody of the “Larghetto,” and is featured time and time again in the other movements. In fact, the cello’s role is so significant that the publisher advertised the works as “concertante” quartets (although Mozart never saw this labeling, since he had died earlier that month).

NICOLÒ PAGANINI (1782-1840) *Duet concertante No. 1 for Violin and Bassoon, MS 130* (c. 1800)

Napoleon’s role in inspiring Beethoven’s “Eroica” symphony is well known. Beethoven had initially admired the revolutionary Napoleon as the embodiment of anti-monarch democracy—and Beethoven was therefore outraged when Napoleon crowned himself emperor; Beethoven angrily tore up the symphony’s title page with Napoleon’s name on it. It is less well known, however, that Napoleon also played a role in the creation of Nicolò Paganini’s three *Duetti concertanti* for violin and bassoon.

Paganini was born in Genoa, where his father Antonio was a dockworker (and also Paganini’s first teacher). In the late 1790s, when Napoleon seized possession of Genoa, the British fleet blockaded the harbor. Desperate for work (and to protect his teenaged son from possible conscription), Antonio moved to Livorno; with the help of the British consul, he was able to arrange a

series of concerts there for young Paganini. Paganini’s career as a recitalist was thus launched, and it also brought him to the attention of an amateur Swedish bassoonist in Livorno. The Swede complained that he couldn’t find challenging repertory for the bassoon, and Paganini later told his biographer that, as a seventeen-year-old, he had written music to fill that need.

For almost two hundred years, that was all that was known about the duets until their rediscovery in 1990; “opera prima” (“first work”) is written across the top of their autograph manuscript. Despite the composer’s youth and the unusual ensemble, the duets display excellent craftsmanship. The first duet opens with a brief, slow joint fanfare, and the two instruments then star in alternation during the cheerful “Allegro moderato” and the energetic “Rondò.”

JEAN SIBELIUS (1865-1957) *String Quartet in D minor, “Voces intimae,” op. 56* (1909)

“You Ain’t Much Fun (Since I Quit Drinkin’)” proclaimed country-western singer Toby Keith—and it is possible Sibelius regarded the world in much the same way in 1908. Not only was he drowning in debt, but he had been drowning in alcohol, too, believing that intoxication was his creative trigger. Meanwhile, a tumor was growing in his throat. At last a surgeon operated on the tumor, but warned Sibelius that he must give up drinking and smoking. Sibelius complied, but spent the next four years wavering between “buoyant confidence and corrosive despair.” His *String Quartet in D minor* allowed him to explore his feelings of isolation and occasional depression.

The quartet also marked Sibelius’s return to writing chamber music after a gap of almost a decade, at a time when many composers were shifting to the sometimes-harsh experimentation of modernism. There are beautiful, lyrical moments in the quartet, but there are passages of aching loneliness as well. In fact, in the

opening exchange between the first violin and the cello, each instrument speaks “alone,” with none of the usual accompanying harmonies that chamber musicians usually provide each other. The full ensemble does make an entrance shortly afterward, but over and over again, in the movements that follow, various instruments are left on their own. Still, there are forward-driving passages that seem to express a sense of purpose—and maybe even hope.

Sibelius later gave a copy of the score to a friend, with a small handwritten addition above three chords in the “Adagio.” He labeled them “Voces intimae” (“Intimate voices”), which is probably the best description he could give us of the quartet’s introspective, subtle, and often dark character.



Wintermezzo II: BRAHMS AND BACH

Friday, February 26 · 5:30 pm

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Saturday, February 27 · 5:30 pm

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SCOTT YOO, violin  
BION TSANG, cello  
JOHN NOVACEK, piano

*Piano Trio No. 2 in C major, op. 87* ..... JOHANNES BRAHMS

Allegro  
Andante con moto  
Scherzo: Presto  
Finale: Allegro giocoso

Mr. Novacek, Mr. Yoo, Mr. Tsang

*Suite No. 1 in G major for Solo Cello, BWV 1007* ..... JOHANN SEBASTIAN BACH

Prelude  
Allemande  
Courante  
Sarabande  
Minuet  
Gigue

Mr. Tsang

INTERMISSION

*Piano Trio No. 1 in B major, op. 8* ..... BRAHMS

Allegro con brio  
Scherzo: Allegro molto  
Adagio  
Allegro

Mr. Novacek, Mr. Yoo, Mr. Tsang

Special Thanks to Richard Berg for the use of the Steinway piano which belonged to Samantha Curran

WINTERMEZZO II: BRAHMS AND BACH

**JOHANNES BRAHMS (1833-1897) *Piano Trio No. 2 in C major, op. 87* (1882)**

Brahms's *Piano Trio No. 2 in C major, op. 87*, was—in some ways—his “first” piano trio. He had published one prior work, but wasn’t happy with it, so he labored a long time on the second one. Its first movement was praised by a friend in June 1880, but the other three movements weren’t completed until July 1882. The wait had been worth it; when opus 87 was finished, Brahms exclaimed to his publisher, “You have not so far had such a beautiful trio from me and very probably have not published one to match it in the last 10 years.”

The trio itself bears witness to the justice of Brahms’s rare self-congratulation. The scoring of this trio seems almost orchestral in conception, and each movement of opus 87 conveys a different mood. There is a majestic breadth to the first movement, which frequently employs a rich multi-faceted texture—each instrument

contributes its own rhythmic layer to the structure. This movement is succeeded by a set of variations upon a Hungarian gypsy-flavored theme. Brahms achieves a broad range of emotional states in this “Andante” movement, which stands in sharp contrast to the opening of the “Scherzo.” It has a nervous energy, which one writer, Peter Latham, described as “an eerie rustling at twilight.” To resolve this tension, Brahms concludes with a spirited finale, marked “Allegro giocoso,” full of upward ascents and downward spirals that build again and again to the sense of a “big finish.” In sum, to quote his dear friend Clara Schumann, this second piano trio presents “a great musical treat.”

**JOHANN SEBASTIAN BACH (1685-1750) *Suite No. 1 in G major for Solo Cello, BWV 1007* (c. 1720)**

The music notation system used in Western music today was developed in the Middle Ages by the Catholic Church in an effort to preserve their increasingly vast repertory of religious chant. It wasn’t long, however, until scribes began to use the same symbols to notate secular music—dance tunes, love songs, and all sorts of non-religious music. And, since music could now be “read” (instead of being learned by ear), composers started crafting more complicated, multi-layered pieces, usually using elongated versions of chant as the foundation for the layering.

It wasn’t long before composers took another daring step, however. In some of the Renaissance era’s layered sacred music, the foundation was a *secular* tune. This blurring of boundaries opened the door to a lasting tendency for innovators to “cross over” between styles, and the Baroque era’s fondness for dance suites continued that tradition. Composers began taking popular dances

from many different countries and assembling them into sets—no longer intended for dancing, but for the entertainment of listeners.

Bach, therefore, did not invent the suite, but in his *Suite No. 1 for Solo Cello*, he elevated it to a high artistic standard and demonstrated the cello’s breadth of capabilities. In fact, he may have intended it as a technical skill-building work (but clearly had very high expectations of his performers). Bach launches the suite with a “Prelude,” filled with virtually continuous sixteenth notes that the player must shape into a singing line. The successive movements retain the repetitive two-part structure that dancers of the era would have expected, but these dances also ebb and flow as they follow the arc of the cellist’s interpretation.

**JOHANNES BRAHMS (1833-1897) *Piano Trio No. 1 in B major, op. 8* (1889)**

We often wish that life offered us “do-overs”—and Brahms got that chance in the case of his *Piano Trio No. 1 in B major*. The august music publishing firm of Breitkopf & Härtel accepted it in 1854, before Brahms had turned twenty-one. Although it was exciting to publish his first chamber work, he had doubts almost immediately—as did his friend Clara Schumann, who had urged Brahms to publish the trio but privately confided to her diary that she wished it had a different first movement.

It took thirty-five years, but Schumann eventually got her wish. Not only did Brahms essentially recompose the first movement, but he made substantial changes to the rest of the trio as well. In fact, he told Schumann, “I have written my B major trio once more.” The revision was instigated by the Viennese publisher Fritz Simrock, who had acquired the rights to Brahms’s early music and proposed republishing it in new, improved editions.

Brahms complied, making small edits in his first keyboard works. He then began marking changes on the trio’s autograph score. As the edits grew more and more numerous, he picked up fresh paper altogether, turning his old “Allegro con moto” (fast with motion) to an “Allegro con brio” (fast with spirit) that was about half the length of the previous version. The second and third movements were also shortened, and several new melodies and even structures were introduced. However, Brahms retained one of the most unexpected features of the trio: although it begins in the major mode, it ends—unusually—in the darker key of B minor.



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**ABOUT THE ARTISTS**



**SCOTT YOO, Music Director and Violin**

began his public career performing with the Boston Symphony at age 12. He went on to win first prize in the Josef Gingold International Violin competition and received an Avery Fisher Career Grant. Scott has appeared with the Boston Chamber Music Society and the Chamber Music Society of Lincoln Center, as well as numerous festivals. As guest conductor, he has led the Colorado, Dallas, Indianapolis, Kansas City, New World, San Francisco and Utah Symphonies, among others. In the 2015-2016 season, Mr. Yoo conducts the New World Symphony, the Chamber Orchestra of Philadelphia, the Mexico City Philharmonic, the Hawaii Symphony, the Manitoba Chamber Orchestra and others.

**NOVEMBER ARTISTS**



**BEN ULLERY, Viola**

was named Assistant Principal Viola of the Los Angeles Philharmonic, after spending three seasons with the Minnesota Orchestra. He has performed with the Saint Paul Chamber Orchestra and has toured with the Orpheus Chamber Orchestra. Ben is a founding member of the San Julian String Quartet. A native of St. Paul, Minnesota, Ben is a graduate of the Oberlin Conservatory. He later attended New England Conservatory and the Colburn School in Los Angeles.



**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.

**NOVEMBER ARTISTS CONTINUED**



**SERENA MCKINNEY, Violin**

is a founding member of the internationally-heralded Janaki String Trio, praised by the New York Times as exhibiting "irresistible electricity." She has performed as soloist with the Utah Symphony and the Santa Barbara Symphony. She recently performed with Paul McCartney during the 2012 Grammy Awards and at concerts with jazz trumpeter Chris Botti.



**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 currently the Assistant Executive Director of the San Luis Obispo Symphony. She holds degrees from the Eastman School of Music and Southern Methodist University.

**FEBRUARY ARTISTS**



**JOHN NOVACEK, Piano**

regularly performs internationally as a recitalist, chamber musician and concerto soloist. A highly sought after collaborative artist, John has performed with Yo-Yo Ma, Joshua Bell and Leila Josefowicz among others, and in major halls across the world, including the Kennedy Center, Avery Fisher Hall, Carnegie's Zankel Hall and in halls across Europe and Japan. The LA Times has praised this California native as having "a commanding presence at the keyboard . . . sterling technique . . . virile, integrated playing."



**BION TSANG, Cello**

was awarded an Avery Fisher career grant and the bronze medal in the IX International Tchaikovsky Competition. As a chamber musician, he has collaborated with violinists Pamela Frank, Jaime Laredo, violist Michael Tree and cellist Yo-Yo Ma. He received his bachelor's degree from Harvard University and his master's in music from Yale University. He is on the faculty at the University of Texas Butler School of Music.





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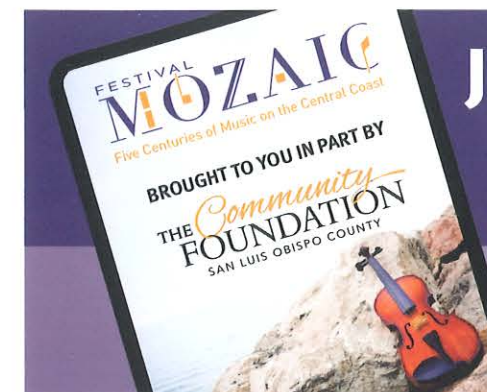
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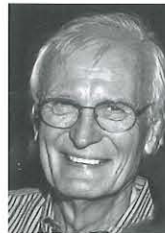
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## BOARD OF DIRECTORS



**JERI CORGILL, President**  
is an accomplished local government manager with a passion for music and an awareness of the essential function of arts in a vital community. Jeri holds a Bachelor's in Business Administration and a Master's of Public Policy from Cal Poly. Her love of music began as a small child, and she studied oboe at CSU Northridge and New England Conservatory. She has a cat named Mozart. Jeri's appreciation of Festival Mozaic began after attending her first Mozart Festival in 1980.



**DENNIS SCHNEIDER, Vice President**  
is the President of Biokinetic Engineering, Inc., a forensic engineering consulting firm based in San Luis Obispo. His interest in human impact trauma and its relationship to automotive safety began in his hometown of Detroit, Michigan at Wayne State University and was expanded with his research investigations at General Motors Research Laboratories. Following MS and PhD degrees in bioengineering at the University of California at San Diego, he also served as faculty at UCSD Medical School. Dennis and his wife Sharon Harris, an accomplished oil painter and fiber artist moved to the Central Coast in 2000.



**STEVE BLAND, Past President**  
relocated to San Luis Obispo from Atlanta eleven years ago with his partner Dwyne Willis. In Atlanta Steve worked in the meeting and travel industry and volunteered with a number of organizations. Since moving to San Luis Obispo he has served as president of the board of the San Luis Obispo County Arts Council (ARTS Obispo), on the board of the San Luis Obispo Symphony and is an active volunteer with Woods Humane Society. Steve and Dwyne are now in the process of opening SLO Provisions, a gourmet and specialty food market. Steve joined the Festival Mozaic Board of Directors in 2011.



**JULIANE McADAM, Secretary**  
and her husband Pete live in Los Osos after moving from Los Angeles in 2011. Her teaching career spanned 40 years, teaching English and Spanish to middle school students. She currently volunteers and oversees grant applications for SLO's Senior Nutrition Program. For years she timed 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. She has degrees from Stanford and the University of Missouri-Kansas City.



**WARREN JENSEN, Treasurer**  
recently retired after 26 years as an attorney in the San Luis Obispo County Counsel office. He was in private practice in Northern California for ten years prior to moving to San Luis Obispo. He has a long-standing and deep interest in classical music. As a youth, he played trumpet in concert, marching, jazz and pit bands and attended summer music camps. He served as a commissioned officer in the Navy from 1969-72. Warren earned B.S., M.S., and J.D. degrees from the University of California at Berkeley. He and his wife enjoy movies, concerts, reading, and travel.



**JOHN FREY**  
taught chemistry and engaged in chemical research for 40 years at several universities and is now retired. He served on the Board of Directors of OperaSLO from 1999-2014 and currently serves on the Steering Committee of the Lifelong Learners of the Central Coast and is a member of the Rotary. His interests include opera, cycling, music, family history and travel. He is married and has four children and six grandchildren. He has had many years of singing experience with various choral groups and has performed in the chorus of OperaSLO.



**JOHN GILBERT**  
is originally from Houston and holds a BSIE from Lamar University and MSIA from Purdue. John has a varied and distinct career in technology, education, healthcare, consulting and recruiting. He has worked for Ford Aerospace, the Rand Corp., Rockwell, and Coopers & Lybrand, and was the Director of Relations with Schools at UCLA and the Executive Recruiter for Cedars Sinai Medical Center. John currently runs John Gilbert Co., a national healthcare executive search firm. John has served on the board of Congregation Beth David. He lives in San Luis Obispo with his wife Marian, a concert pianist.



**JO ANNE HEYWOOD MILLER**  
is co-founder of SLO Seed Ventures and managing partner at Brown Dog Partners. A successful engineer and entrepreneur, she started a west coast branch of Golden Seeds, a nation-wide angel network that invests in women-backed businesses. She serves on the Founders Circle of the Cal Poly Center for Innovation and Entrepreneurship, the Cal Poly Engineering Dean's Advisor Council and the University of Colorado Engineering Dean's Council. 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.



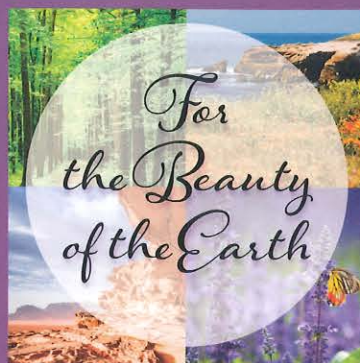
**MARTI JORGENSEN LINDHOLM**  
holds degrees in piano performance and a doctorate in music education. A San Luis Obispo native, Marti became a music educator to help children learn that they could make music. In retirement, her greatest joy has been playing chamber music, accompanying various local productions, and teaching privately and being the Music Director/Organist of St. Peter's by-the-Sea Episcopal Church in Morro Bay. Marti loves traveling with her new husband Allan either to see her granddaughters in Washington, son in the Bay area, or adventuring abroad.



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### GAIL KAMMERMEYER

was born and raised in Los Angeles, where she raised three children with her husband in Manhattan Beach. She taught with the Redondo Beach School District for 26 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 LA Phil and supported the building of the Walt Disney Concert Hall.



### JANO KRAY

is a native Californian who spent part of her childhood on the Central Coast before relocating to the Bay Area. She returned to the Central Coast in 2010 and now makes her home in San Luis Obispo. Jano has had a successful career specializing in information technology strategy and technical training, working with financial institutions, retail, and corporate clients. She spent 14 years at Stanford University working in fundraising/donor management, ecommerce, and information security. Jano has been a dedicated fan and supporter of Festival Mozaic since attending her first concert at Chapel Hill in 2010.



### ANNE MARR

recently returned to San Luis Obispo after spending several years in San Francisco and coastal North Carolina. She has a Bachelor of Arts Degree in Art History from Bucknell University and has been a lifelong volunteer and patron of the musical and visual arts. She has been involved with the Association of Junior Leagues, the Fine Arts Museums of San Francisco, the California Academy of Sciences, San Francisco, the Oakville Galleries (Toronto), and the San Luis Obispo Symphony, where she served as President of the Board. Anne and her husband Don love to hike and travel.



### DON MARUSKA

was vice president of marketing for the company that became E\*Trade and was founder and CEO of three Silicon Valley companies. Don now serves as a business coach, speaker, and workshop leader around the world. Don has written two books: "How Great Decisions Get Made" and "Take Charge of Your Talent," and he has appeared on C-SPAN and PBS stations, and been heard on radio stations across America. He holds a BA from Harvard University and an MBA and JD from Stanford University. He lives with his wife and daughter in Morro Bay, California.



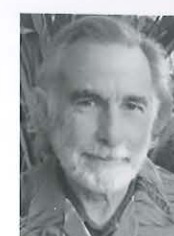
### SUSAN BRANCHE POTEET

came to San Luis Obispo from New Orleans where she worked with the Army Corps of Engineers building the Hurricane Protection System. Her engineering background also includes water/wastewater projects. Susan earned a BSBA-Finance degree from the University of Central Florida, where she subsequently taught while managing her own private tax and accounting practice. Susan serves on the Board of Directors for the San Luis Obispo County Public Library Foundation and for RISE.



### MIKE POYNTZ

is a mortgage loan officer at Central Coast Mortgage. In his prior career he worked as an insurance risk advisor with RL Insurance and Associates and Morris and Garritano. He and his wife, Erica, a nurse, have lived in San Luis Obispo since 2009. He has a Bachelor's degree in Finance and Risk Management from Sacramento State University. When Mike is not discussing the intricacies of Real Estate finance with clients and other professionals you can find him either camping, enjoying great food and wine, or on a golf course somewhere on the Central Coast.



### MICHAEL RITTER

and his wife, Shirley, came to Avila Valley in 2000 where they have a small farm growing organic avocados and olives. 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, where he served as President and Chief Operating Officer. Mike is President of the Board of Trustees of the Avila Beach Community Foundation. He is an avid sailor, is a passionate snowboarder and is a jazz piano student. He also loves to spend time with his four grandchildren.



### RICK SAMPLE

began a 20+ 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 CIE at the Hothouse. He is an accomplished chef, avid golfer and fisherman.



### BERN SINGEN

grew up in Storrs, Connecticut, in a university-based family immersed in classical music. He trained in Economics at Oberlin and 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 and Lincoln Center. 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. He enjoys biking, primitive and modern art, choral singing, and bluegrass music.



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