

FESTIVAL  
MOZAIC

SUZANNE  
BONA

WITH  
CRAIG  
RUSSELL

AND  
FRIENDS

April 16, 2023  
2:00 PM

Harold J. Miossi Cultural  
& Performing Arts Center,  
Cuesta College

Presented in partnership with



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ARTISTS

**Suzanne Bona**  
Flute

**Craig Russell**  
Baroque guitar

**Kathryn Summersett**  
Soprano

**Emily Lanzone**  
Violin

**Jeanne Shumway**  
Cello

**Ken Hustad**  
Bass

**Jennifer Sayre**  
Baroque harp

**W. Terrence Spiller**  
Piano

**Darrell Voss**  
Drums

PROGRAM

**VARIOUS**

Selections for Baroque Guitar

**Mr. Russell**

**VARIOUS**

Three English Lute Songs

**Ms. Summersett, Mr. Russell**

**GEORGE FRIDERIC HANDEL**

Flute Sonata in C major, op. 1, no. 7

Allegro  
Larghetto  
A tempo di gavotte  
Allegro

**Ms. Bona, Mr. Spiller**

**CRAIG H. RUSSELL**

*From the Bottom of my Heart*,  
based on J.S. Bach's *Aus meines Herzens Grunde*, BWV 269

**Mr. Spiller**

**MANUEL DE SUMAYA**

*O muro, más que humano*

**Ms. Summersett, Ms. Bona, Ms. Lanzone,  
Ms. Shumway, Mr. Russell, Ms. Sayre**

INTERMISSION

**CLAUDE BOLLING**

Suite for Flute and Jazz Piano Trio

**Ms. Bona, Mr. Spiller, Mr. Hustad, Mr. Voss**

# PROGRAM NOTES

by Craig Russell

## Selections for Baroque Guitar

**VARIOUS**

The baroque guitar, during the 1600s and 1700s, was smaller and quieter than the modern classical guitar, partly due to its smaller resonating body and its treble strings, made of sheep gut, with very light string-tension and all tuned in the same octave. It is still played today in the Veracruz region of Mexico by folkloric masters of the *son jarocho*, who call their guitar the *jarana*; they play the same tunes, virtually unchanged, from centuries ago. This afternoon, I open with popular dances found in Santiago de Murcia's *Summary of Guitar Accompanying* (1714) that was popular in California during its Mission Era. Next, we will hear erudite dances drawn from the suites of Ludovico Roncalli (1654-1713) and Angiol-Michele Bartolotti (ca. 1618-ca. 1682), two Italian masters of the era. Particularly intriguing are the constantly shifting sonorities in which plucked notes, shimmering ornaments, and strums are seamlessly woven together.

## Three English Lute Songs

**VARIOUS**

**THOMAS CAMPION**  
(1567-1620)  
*Come Cheerful Day*



**ROBERT JOHNSON**  
(1583-1633)  
*Where the Bee Sucks*



**THOMAS MORLEY**  
(1557-1602)  
*O Mistress Mine*



The four hefty anthologies, or *Bookes of Ayres*, by Thomas Campion constitute a legacy of enchanting lute songs equivalent to the song catalogues of Paul Simon or Irving Berlin. Two of the anthologies are of "divine and moral" songs, and the other two are love songs for a sweetheart. Robert Johnson's father, John, was lutenist to Queen Elizabeth, and later, Robert held a similar post for James I. His song "Where the Bee Sucks" is drawn from Shakespeare's *The Tempest*, when Ariel sings it to Prospero. The source of Johnson's vocal tune is found in the Folger Shakespeare Library, and I have invented a plausible (and hopefully pleasant) accompaniment, using Johnson's lute pieces as a stylistic model. Like Johnson, composer and publisher Thomas Morley also supplied music for Shakespeare's plays. The bard and Morley both attended the same church in the late 1590s and early 1600s, and we assume that Morley's setting of "O Mistress Mine" was intended for the first production of *Twelfth Night*, sung by the witty, fun-loving fool, Feste. Again, I invented the accompaniment, inspired by the textures of Morley's lute songs and drawing from the keyboard variations of "O Mistress Mine" in the Fitzwilliam Virginal Manuscript and the *consort* arrangement that Morley himself had published for flute and mixed strings.

## Flute Sonata in C major, op. 1, no. 7

**GEORGE FRIDERIC HANDEL (1685-1759)**

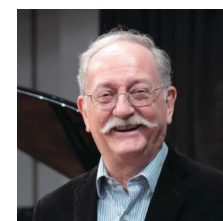
There is a flurry of confusion, dating back to Handel's own lifetime—surrounding Handel's Flute Sonata in C major (for Recorder) and the other 11 works published in John Walsh's *Solos for a German flute, an Oboe, or Violin with a Thorough Bass for Harpsichord or Bass Viol, Composed by Mr. Handel*. Walsh asserts that he got them from Jeanne Roger's 1730 publication in Amsterdam, but it turns out that Walsh had actually forged this "Roger edition" himself. Apparently, Handel was not consulted during the creation of the volume. But no matter, the five movements (Larghetto; Allegro; Larghetto; A tempo di gavotti; Allegro) are quite "Handelian" and fetching, and the confusion of their origin story doesn't diminish the exquisite joy of the music!



## *From the Bottom of My Heart*, based on J.S. Bach's *Aus meines Herzens Grunde*, BWV 269

**CRAIG H. RUSSELL (1951-)**

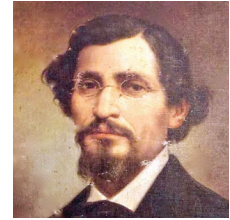
This work was an auction premium in 2012 that I donated to benefit The SLO Arts Council fundraiser; I volunteered to compose a piece for the high bidder (in this case, Methodist Pastor Jane Voigts). Jane has a glorious and infectious sense of humor that flavors everything she does—and her wit is matched only by her intellectual insight. My work, then is a portrait of her good humor, merged with the rigor of Bach's contrapuntal wizardry. We hear the hymn's basic tune, the bass line, an exploration of inner voices, a gavotte, a fugue, and lastly, Bach's harmonized *chorale*. At the end, when we hear Bach's unaltered *chorale* setting, we realize that *every* detail up to this point has been extracted from some element of Bach's harmonized hymn.



**O muro, más que humano**

**MANUEL DE SUMAYA (1680-1755)**

During the Age of Bach, probably the most influential composer in the Western Hemisphere was the Mexico City Cathedral chapel-master Manuel de Sumaya. Evidence suggests that he ventured to Italy from 1705-1708, where he would have met Alessandro Scarlatti, Caldara, Corelli, and Handel. This Italian residency would explain several of his pioneering musical accomplishments: he was the first native-born American to compose an opera (*Rodrigo* in 1708 and *Partenope* in 1711); the first to write in the styles of "recitatives" and "arias"; and the first to establish a permanent, standing orchestra with multiple violinists playing on a part. His exquisite cantata *O muro, más que humano* describes Saint Peter, lauding him as the foundational rock of the Church. Its final movement is a *seguidillas*, a "new" invention in the Enlightenment that espoused the virtues of the "common man" with the same fervor that we find in the writings of Jefferson or Adams.



**Suite for Flute and Jazz Piano Trio**

**CLAUDE BOLLING (1930-2020)**

Few figures in Western "art music" have spanned the gap between "jazz" and "classical" genres better than Claude Bolling. Born in France in 1930, he grew up enamored by the recordings of Fats Waller and Earl Hines. When he developed his compositional skills, he wrote over a hundred film scores and collaborated with a broad assortment of touring jazz musicians, both French and American. Louis Armstrong lauded Bolling's musical chops as "something I'll always remember," and Duke Ellington likewise considered him to be "a protégé." One triumph of his career—both artistically and commercially—was the Suite for Flute and Jazz Piano Trio that he wrote for flute virtuoso Jean-Pierre Rampal. Their recording in 1975 soared to the top of the Billboard Charts, where the disk remained in the Top-40 for nearly ten consecutive years! The movements are: 1) "Baroque and Blue" with a Baroque compound meter alternating with a swung 4/4 in effortless conversation; 2) a sultry "Sentimentale"; 3) "Javanaise" that bounces along in 5/4 meter; 4) the highly canonic "Fugace" locked in perpetual motion; 5) the slow and lilting "Irlandaise"; 6) then "Versatile" for bass flute in 7/4 time; and then 7) the concluding "Veloce" with its thrilling passagework that races to the finish.



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# ARTISTS

## **SUZANNE BONA** | Flute

Suzanne Bona is the host and executive producer of Sunday Baroque, a syndicated weekly radio show of Baroque and early music. She originated the program in 1987 as a local show on WSHU Public Radio in her hometown of Fairfield, CT. The show is currently heard by nearly a half million listeners every week, including on KCBX-FM. Suzanne is also a classically trained flutist who earned her Bachelor of Music degree in flute performance from The University of Connecticut. She continues to perform frequently as a soloist and chamber musician. She is also passionate about the cause of literacy, having been a longtime volunteer tutor, community advisor, and Board member of several adult and child literacy agencies.

## **CRAIG RUSSELL** | Baroque guitar

Cal Poly professor-emeritus Craig Russell is well known as a composer, guitarist, and expert lecturer in the fields of eighteenth-century Hispanic studies, Mexican cathedral music, the California missions, and American popular culture. He has published over 120 articles and four major books and is a frequent lecturer/performer at international conferences in the Americas and Europe. He is also the co-host of KCBX In-Concert, a classically-oriented radio show. He earned Bachelor's and Master's degrees as a guitar and lute major at the University of New Mexico.

## **KATHRYN SUMMERSETT** | Soprano

Kathryn Summersett, Doctor of Music, is located in the Upper Peninsula of Michigan, where she works as a vocalist, private voice teacher, and music instructor for both public school and University. She earned her Doctor of Music in Historical Performance from Indiana University, her MM from University of North Texas, and her BM from University of Massachusetts. In 2013, she also became a certified McClosky voice technician, where she teaches technique in both singing and speaking as well as movement and posture.

## **EMILY LANZONE** | Violin

Emily Lanzone earned a Bachelor's of Music from the University of Oregon, Master's of Music from the University of Nevada, Reno, and a Professional Studies Diploma from the San Francisco Conservatory. She was appointed Concertmaster of the SLO Symphony in 2020, after serving as Associate Concertmaster since 2017. Lanzone is a frequent guest in several California orchestras, including Fresno, Santa Maria, Monterey, and Santa Barbara. She is also a member of the Santa Cruz Symphony, and the Oregon Coast Music Festival. Lanzone is on the faculty at Cuesta College and Cal Poly and directs the SLO Youth Symphony Preparatory Strings.

## **JEANNE SHUMWAY** | Cello

Jeanne Shumway began her musical studies on the violin at an early age, but the cello won her heart at age 10. She is a graduate of UC Santa Barbara and has performed with numerous orchestras throughout the West Coast. Formerly she was Assistant Principal Cellist of Santa Barbara Symphony and Principal Cellist with Santa Barbara Opera and San Luis Obispo Symphony. Jeanne currently plays as Principal Cellist with Symphony of the Vines and San Luis Obispo Master Chorale, and records for PCPA Theaterfest.

## **KEN HUSTAD** | Bass

Ken Hustad has been working on the Central Coast as a musician and teacher for over 30 years, playing orchestral and chamber music as well as jazz, rock, blues, Americana and country. Hustad is principal bass for the San Luis Obispo Symphony and plays with San Luis Obispo Master Chorale, Orchestra Novo, Santa Maria Philharmonic, Symphony of the Vines and Opera SLO. He continues to perform with many groups in a wide variety of styles. Besides maintaining an active private studio he is the bass instructor for Cal Poly and Cuesta College.

## **JENNIFER SAYRE** | Baroque harp

Harpist Jennifer Sayre has appeared with Apollo's Fire, Chanticleer, Chatham Baroque, Los Angeles Baroque Orchestra, Magnificat Baroque of San Francisco, and New York Ensemble for Early Music. Jennifer has researched 16th and 17th century harp techniques and music at the Biblioteca Nacional, Madrid, and El Escorial, San Lorenzo. Her radio broadcasts include Artists in Concert on WQXR, New York, and the nationally-broadcast Millennium of Music on WETA, Washington, DC. She is currently adjunct faculty in the music departments of Cuesta College and Cal Poly, San Luis Obispo.

## **W. TERRENCE SPILLER** | Piano

W. Terrence Spiller is Professor Emeritus of Music at Cal Poly San Luis Obispo, where he chaired the Music Department from 2004-2019. He retired from Cal Poly in Spring 2021, but he continues to teach part-time on campus as well as in his home studio. Dr. Spiller earned degrees in piano performance from the University of Washington, Indiana University, and the University of Southern California. He was recognized by the University of Southern California School of Music as the outstanding doctoral graduate of 1991. He has performed across the U.S. and Europe as soloist, recitalist, chamber musician, and accompanist.

## **DARRELL VOSS** | Drums

Percussionist Darrell Voss has taught at Cuesta College since 2000 as a key member of the jazz faculty and applied music program. He has been co-director of the Summer Jazz Workshop for 8 years at Cuesta College. Darrell maintains a busy schedule of performing and educating on the West Coast and has performed or recorded with hundreds of musicians. He received degrees from Cuesta College and Cal Poly, San Luis Obispo and has participated in workshops and master classes at Stanford, the University of Southern California, and the Jazz Educator Network.